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Museum of New Zealand Te Papa Tongarewa

Te Pūrongo ā Tau Annual Report

2012/13

In accordance with section 150 of the Crown Entities Act 2004, this annual report of the Museum of New Zealand Te Papa Tongarewa for 2012/13 is presented to the House of Representatives.

NGĀ IHIRANGI – CONTENTS

Part 1: Ngā Tauāki Tirohanga Whānui: Overview Statements

From the Chairman	1
From the Chief Executive and Kaihautū	4
Performance at a glance	6

Part 2: Museum Of New Zealand Te Papa Tongarewa

Accountability and legislation	10
Governance and management	12

Part 3: Te Tauāki o ngā Paearu Ratonga : Statement of Service Performance

Performance Framework	15
Statement of Service Performance	17

Part Four: Te Āheitanga – ā-Tangata, ā-Tukanga, ā-Hangarau: Capability – People, Process, and Technology

Developing Te Papa	36
Workforce profile and equal employment opportunities	39
Te Papa as a good employer	41

Part 5: Te Tauāki o ngā Paearu Pūtea : Financial Statements

Financial Statements	48
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Glossary	85
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Āpitihanga – Appendices

Expert Knowledge Exchanges and Workshops	86
Acquisitions	91
Publications and Conference Presentations	100

Ō mātou hoa – our partners	110
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PART 1: NGĀ TAUĀKI TIROHANGA WHĀNUI: OVERVIEW

CHAIRMAN'S STATEMENT

*Pupuhi mai te hau āwhiowhio ka tangi te keo!
Ko te wai i aku kamo ki te iwi kua ngaro ki te pō.
He pukenga wai, ka puta he waka.
He pukenga rangatira, ka puta he kōrero.
E ngā mātāwaka, e ngā pītau whakarei tēnei te waka kupu a Te Papa Tongarewa e tere atu
rā ki a koutou.*

*He tau rā whiti roa, he tau wehewehe, he tau hanga hou i Te Papa Tongarewa. Nā runga i
tēnā, me mihi ki a Wira Gardiner rāua ko Michelle Hippolite, na rāua i hautū ai te waka
kawea taonga ā-motu i te āwhā. Nawāi rā, ka riro mā Rhonda Paku te kei o te waka e tiaki. I te
rā nei, ko Arapata Hakiwai te Kaihautū. Arā anō ngā tumuaki taituara, ko Karen Mason rātou
ko Tracy Puklowski, ko David Robinson, ko Phil Smith. Tēnā tātou katoa.*

Te Papa expanded its reach significantly this year. We are committed to raising the quality of what we show, to make it more accessible nationally and internationally, and to work more in partnership with other museums and galleries in New Zealand to be a truly national museum.

More than 1.3 million people visited Te Papa this year, and 2.6 million in total saw a Te Papa exhibition somewhere in New Zealand or the world – including more than 1,000,000 visitors to Te Papa's international exhibitions. Total visitor numbers since opening in 1998 now exceeds 21 million.

Access to Te Papa's collections was shared around New Zealand with museums and galleries in Northland, Auckland, Waikato, Bay of Plenty, Taranaki, Wanganui-Manawatu, Marlborough, Canterbury, Otago, and Southland showing Te Papa touring exhibitions *Kupe's Sites: Photographs from Michael Hall*, *Brian Brake: Lens on the World*, *Dutch Etchers in a Golden Age: Rembrandt and his peers*, *Treaty 2 U*, *Gericault to Gauguin: Printmaking in France* and *European Masters: Bishop Monrad's gift to New Zealand*

In addition to exhibitions around New Zealand, Te Papa exhibitions travelled to nine international venues, in New York, Ottawa, Cleveland, Paris, Quebec, Mexico City, Beijing, Hangzhou and Shanghai. While it is hard to choose a highlight, showing New Zealand art and pounamu (jade) with Chinese partners, and the relationships we are building there has been enormously rewarding, and we look forward to hosting two Chinese exhibitions at Te Papa next year. These international partnerships share New Zealand's natural and cultural heritage and build relationships for future exchanges.

Delivering on our vision

We continue to implement our objectives set out in our long term plan - *Envisioning the Future*. We made significant changes to the organisational and operating structures of Te Papa in the year, following the first ground-up review in the history of Te Papa. The changes were designed to ensure that resources and structures were aligned to and appropriate for realising our long terms plans.

We announced a new direction for art at Te Papa in October 2012, committing to an increase in art exhibition space from 2,500m² to more than 8,000m², of which the first 650 m² was achieved in July 2013. We have also increased the ability to tour modules of Te Papa *Ngā Toi* arts exhibitions to regional and city galleries through an energised national touring programme.

We have announced new directions in science and are committed to the highest standards in the maintenance and growth of Te Papa's science collections. We look forward to recruiting more high calibre scientists to develop and lead our expanded science strategy.

We have strengthened our commitment to the principle of Mana Taonga which applies to all our collections and addresses the mandate in our governing statute to reflect the cultural diversity of all New Zealand's peoples.

The recent announcement of a commitment to work with the Government and the Auckland Council to create a major facility in South Auckland is a direct reflection of that commitment, as is our commitment to work with the Auckland cultural institutions on that project to allow all of us to show more of our collections to more people.

Acknowledging our partners

The Government has maintained its investment in Te Papa as the national museum in a time of considerable economic uncertainty. We have put considerable effort into making better and more efficient use of the resources available to us and have increased our output without increasing costs.

Our international activities are aligned with government priorities, and are supported wholeheartedly by New Zealand's diplomatic representatives around the world, and partner country representatives in Wellington. We very much appreciate their support.

Founding partners and sponsors

Te Papa is delighted to continue its successful partnership with Wellington City Council. As a critical part of Wellington's tourism infrastructure, Te Papa works closely with the Wellington City Council to contribute to Wellington's dynamic programme of events and activities, to bring new events to Wellington whenever possible, and to showcase Wellington and New Zealand internationally.

Te Papa works with a broad range of groups in the science and technology sector, to develop projects and outreach under the 'New Directions in Sciences' programme. Longstanding sponsor partnerships with EQC and GNS are a key part of developing a better public understanding of science, as are partnerships with other organisations such as the National Institute of Water and Atmospheric Research (NIWA), the Department of Conservation (DOC), the Royal Society, Crown Research Institutes, universities and museums.

We have some longstanding partners supporting Te Papa's kaitiaki (guardian) role of caring for and providing access to Te Papa's collections and expertise. Our Matariki Festival saw New Zealand Post sponsoring the ever popular Kaumātua Kapa Haka festival, along with Te Puni Kōkiri, Te Taura Whiri and Wellington City Council supporting other events.

Te Papa and HP work together to develop innovative uses for technology to enhance the visitor experience and to provide access to more information for visitors and people attending functions or conferences at Te Papa. Game Masters, an exciting exhibition showcasing some of the most groundbreaking games ever made across arcades, consoles, PC and mobile platforms, was an obvious choice for collaboration with HP. We also welcomed Mighty Ape as an exhibition partner for *Game Masters*.

Ricoh have kept Te Papa's document solutions technology streamlined and our paper wastage reduced. Ricoh services are also available for conference visitors.

With the sale of TelstraClear to Vodafone in October 2012, we were sad to farewell them as long term champions and supporters of Te Papa. I'd like to thank Alan Freeth and his team for a very rewarding relationship over the years.

We could not deliver our programme of events and exhibitions without financial support from each of our sponsors. On behalf of the Board I would like to acknowledge our sponsors generous commitment and look forward to more exciting, innovative and imaginative partnerships in the future.

A strong financial position

Te Papa's financial results were favourable, particularly given the economic climate, with operating revenue of \$54.069 million. Of that amount \$24.495 million was earned or raised by Te Papa and \$29.574 million was provided as direct government operational funding. This was an improved result against budget, largely due to increased revenue from Te Papa Press and hospitality. Overall, we had an operating surplus of \$4.8 million before depreciation. After depreciation, the result was a net deficit of \$6.4 million – a slightly improved result against

budget. We are committed to increasing our direct revenue (without deviating from our free general admissions policy) and donor funding.

Ngā mihi – thanks

On behalf of the Board, I wish to acknowledge and to thank the Minister for Arts, Culture and Heritage, Hon Christopher Finlayson, for his ongoing commitment and enthusiasm for Te Papa's work. His support has been invaluable to Te Papa, as has that of the Prime Minister and other senior Ministers.

I would like to thank and acknowledge the contribution of my predecessor, Sir Wira Gardiner, whose term finished this year. There are few people who could have made the contribution he did. I would also like to thank outgoing Board member Michael Bassett for his contribution to Te Papa, and Chris Parkin, who remained on the Assurance and Risk Committee when his term on the Board ended.

The dedication and enthusiasm of the Board and Te Papa's senior management team are critical to Te Papa's success, and I would like to thank them all for their contributions over the past year. I would like to thank Rhonda Paku for stepping so ably into the Kaihautū role as we recruited for the permanent position and I am looking forward to working closely with Arapata Hakiwai as Te Papa's new Kaihautū.

I particularly wish to thank the management and staff at Te Papa for their professionalism in managing a time of significant change. Te Papa is now well placed for the future and we are excited by the challenges and opportunities in front of us.

A handwritten signature in black ink, consisting of a series of loops and a long horizontal stroke extending to the right.

Evan Williams
CHAIRMAN

CHIEF EXECUTIVE AND KAIHAUTŪ STATEMENT

He tau roa te tau i kumea ai a Tama-nui-i-te-Rā e ngā taura i whiria e Māui kia rā whiti roa!

Whiria Te Hono ki Hawaiki e tū nei i runga i a Rongomaraeroa. Whiria te taura e here i te tangata ki ngā taonga e pupuri nei i Te Papa Tongarewa.

Kei ngā mōtoi kahurangi, mōteatea ana te ngākau mō koutou ko Parekura, ko Raukura Hōtere, ko Vicki Ward, ko Wiremu Cooper, ko Hinemoa Hilliard, ko ngā kōiwi tūpuna kua whakahokia mai i tawhiti, ko ngā mate huhua o te whānau pani a Te Papa Tongarewa. Moe mai rā.

Tēnei te mihi ki te pua o Mahinaarangi, ki a Kīngi Tūheitia. Ko Uenuku te pou here i ngā taonga o Tainui Waka. Kei ngā mana, Te Āti Awa, Toarangatira tēnā koutou. Nō ngā iwi maha o te motu te mana taonga e hāpaitia nei e Te Whānau a Te Papa Tongarewa, tēnā tātou katoa.

It has been a milestone year for Te Papa. We completed our plans to ensure that Te Papa will be relevant, interesting and engaging, and that the national collections will continue to be cared for, researched, and better understood in the years to come.

Te Papa to New Zealanders and the World

Te Papa made its commitment to increasing outreach and access to the collections very real this year. Major exhibitions presented this year ranged from the sublime and scholarly *Kahu Ora: Living Cloaks*, the decadence and rock star styling of *Warhol: Immortal*, to the genius and gadgetry of *Game Masters*. On the arts front, we were delighted to launch the truly beautiful and enjoyable *Ngā Toi | Arts at Te Papa* experience this year. This exhibition showcases the best of our art collections and its popularity is a testament to the work of our curators, audience teams and designers. We were delighted to host Auckland Arts Gallery's *Angels & Aristocrats*, which drew on the best of early European art in New Zealand public collections and Michael Parekowhai's stunning Venice Biennale work *On first looking into Chapman's Homer*.

Te Papa also presented exhibitions on *New Zealand in Vogue*, *Uniformity: Cracking the Code*, *A Fashionable Line: The other life of Kate Coolahan*, *Buller's Birds: The art of Keulemans and Buchanan*, *Picturing Samoa: Photographs by Thomas Andrew*, and *Celebrating New Zealand Rugby*.

Our Visitors

Our visitors continue to enjoy the Te Papa exhibition experience, and associated programmes of events and family activities. Our research shows that Te Papa visitors report a 98% satisfaction rating and 91% of those who have visited in the last year would recommend Te Papa to others. Visitors shared their Te Papa experiences online, resulting Te Papa winning the 2013 Trip Advisor Traveller's Choice for the best museum in Australia, New Zealand and the Pacific.

Visits to Te Papa exhibitions were 2,603,862 in total, including visits to international exhibitions and Te Papa exhibitions around New Zealand. 1.31 million people visited Te Papa in Wellington, slightly below the end of year target of 1.35 million. This is largely due to the economic conditions which meant less New Zealanders outside of the Wellington region visited. International visitor numbers were strong and higher than predicted.

Sharing knowledge

Te Papa's exhibitions, learning programmes, events and museum practice are all underpinned by its research activities. External funding enables nationally significant research to be undertaken, often in partnerships with universities and other research institutions. This research is shared through publications in journals and online, and in a range of presentations - conferences, seminars, community talks, and through media outreach. It is also shared in underpinning new exhibitions and related research programmes. These are expanding to enhance the knowledge of our collections and our ability to tell the stories of Aotearoa New Zealand. New partnerships and collaboration with scholars, Museum Associates and subject experts are developing new knowledge to feed into all our outreach activities.

Te Papa Press creates popular, award-winning books about New Zealand's art, culture, and natural history for museum visitors and readers everywhere. Three publications have enjoyed particular success this year. *100 Amazing Tales from Aotearoa*, by Simon Morton and Riria Hotere, won the 2013 New Zealand Post Awards Children's Book non-fiction category and was also a finalist for the Elsie Locke Medal for Non-Fiction at the 2013 LIANZA Children's Book Awards. *Buller's Birds of New Zealand: The Complete Work of JG Keulemans*, by Geoff Norman, was a joint winner of the Museums Australia Multimedia and Publication Design Awards 2013 and a finalist at the 2013 New Zealand Post Book Awards. *Buller's Birds* also appeared on a number of 2012 Best Books for the Year lists, including Book of the Year for the *New Zealand Herald*. *The New Zealand Art Activity Book: 100+ Ideas for Creative Kids* has been enormously popular with children as well as grownups.

Within the new structure, Te Papa Press will apply its expertise to creating knowledge across digital platforms as well. The highlight of their online work this year was *Off the Wall*, a new quarterly online magazine for *Ngā Toi | Arts Te Papa* which drew together many of New Zealand's smartest art writers to create a visually and intellectually appealing online arts experience.

Mitigating risk

Ensuring Te Papa is adequately prepared and insured for a disaster is a critical part of collection care. Since the Canterbury earthquakes Te Papa has been actively exploring ways to mitigate seismic risk to the collections. A major project for Te Papa in 2012/13 was to assess the seismic strength of its buildings and the storage of its collections in Wellington. Using the lessons learned from the Canterbury earthquakes, work was carried out to improve the security and safety of the collections in case of a seismic event by securing collections and upgrading racking and shelving. The purpose of this work is to reduce the risk of injury to staff and visitors, protect the collections, and ensure access within the building after an earthquake by securing building contents. The recent Wellington earthquakes reinforced the timeliness of that project and the value of the measures taken prior to them to secure the collections within the buildings against damage.

As the Chair has noted in his foreword, we are excited about the opportunities created by the South Auckland project. Moving some collections to Auckland will increase access through education, research partnerships, exhibitions, and touring, allowing us to connect with new communities and audiences. We look forward to engaging with government, Auckland Council, Auckland War Memorial Museum, the Auckland Art Gallery, the wider Auckland museums sector, and Auckland communities as we develop our plans.

Acknowledging our staff and supporters

We would like to thank our phenomenally talented and knowledgeable staff for their contributions and patience over the last year. Transitioning to a new way of working and a new structure takes a lot of energy, and we thank you for your goodwill and commitment to making Te Papa better for the future.

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



Michael Houlihan
CHIEF EXECUTIVE



Rhonda Paku
ACTING KAIHAUTŪ

TE TIROHANGA KI NGĀ WHAKATUTUKITANGA: PERFORMANCE AT A GLANCE

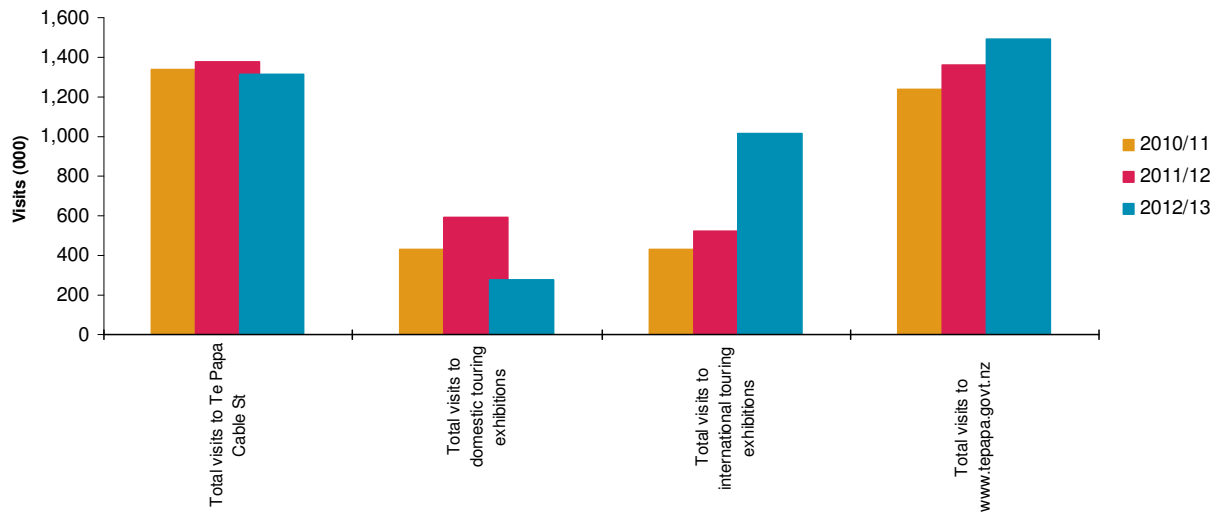
Visitation	2012/13 Actual	2012/13 Projected	2011/12 Actual
Total measured and estimated visits to Te Papa exhibitions	2,603,862	-	2,497,896
Number of visits to Te Papa in Wellington	1,311,550	1,350,000	1,377,173
Number of measured and estimated visits to Te Papa exhibitions around New Zealand ¹	274,798	-	595,312
Number of measured and estimated visits to Te Papa exhibitions at international venues ²	1,017,514	-	525,411
Number of visits to http://www.tepapa.govt.nz ³	1,491,285	1,100,000	1,364,670

1) Measured visits are only included where touring venues have official visitor counting systems or have sampling methods approved by Te Papa. In 2012/13 there were 132,593 measured visits and 142,205 estimated visits to domestic touring exhibitions. In 2011/12 there were 445,962 measured visits and 149,350 estimated visits.

2) In 2012/13 there were 981,001 measured visits and 36,513 estimated visits to international touring exhibitions. In 2011/12 all counts were official with a total of 525,411 visits to international touring exhibitions.

3/ Online visitation was reforecast during the 2011/12 year to reflect a change in the measuring tool from WebTrends to Google Analytics, to gain industry standard data.

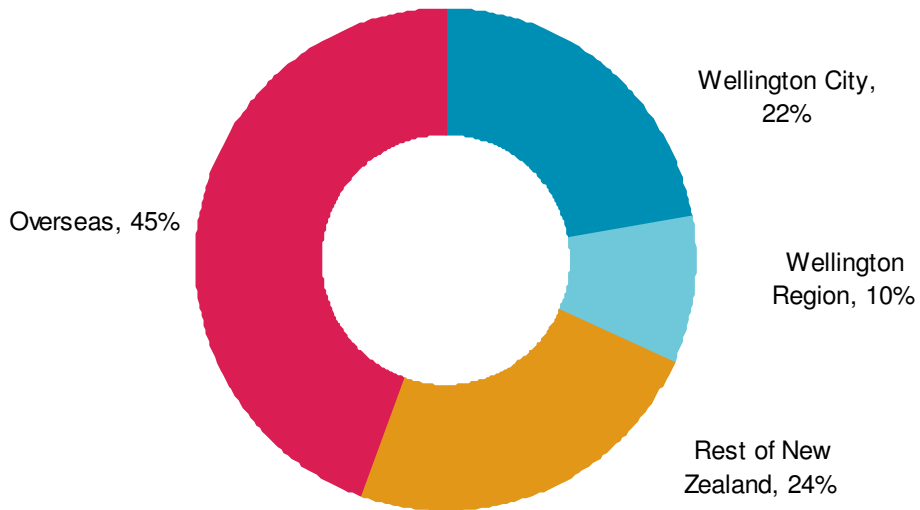
Visitors to Te Papa exhibitions



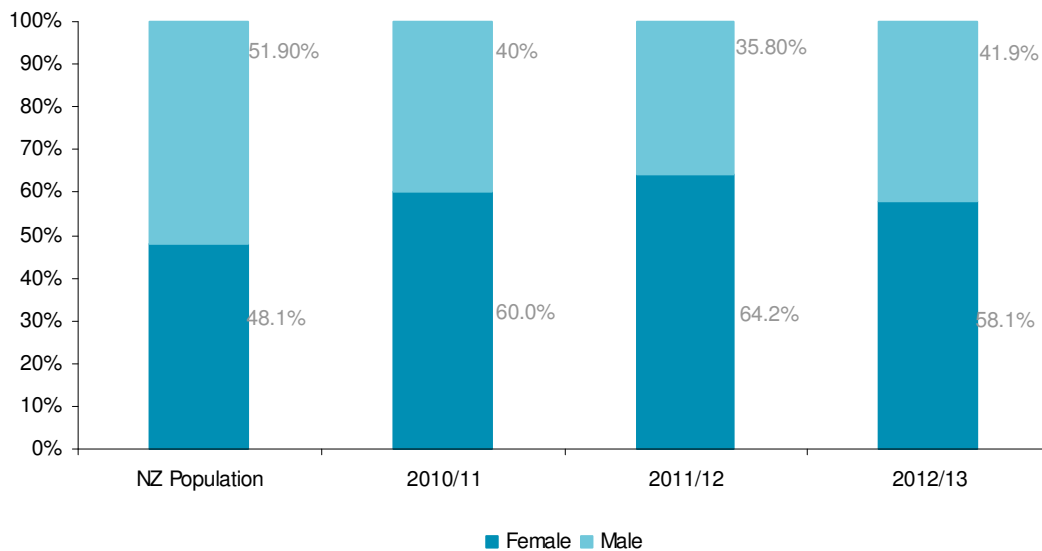
Over 2.6 million visitors had a Te Papa experience this year in Wellington or at New Zealand and international touring exhibitions. Te Papa experienced a slight drop in visitation compared to last year, with 1.31 million visitors coming to the Museum. This was due to the economic downturn, and less domestic tourism. This number is still very positive with visitation remaining steady over the last 10 years. Lower New Zealand touring numbers compared to last year reflect *Kupe's Sites* at Te Puia, Rotorua closing, which had extraordinarily high numbers. Over 1,000,000 people saw five Te Papa exhibitions in high profile locations overseas, a record breaking increase from last year. Visitation to the Te Papa website now exceeds visits to the Museum, reflecting the increasing importance that technology has on sharing our collections and experiences with visitors in New Zealand and around the world.

About Our Visitors¹

Where our visitors come from

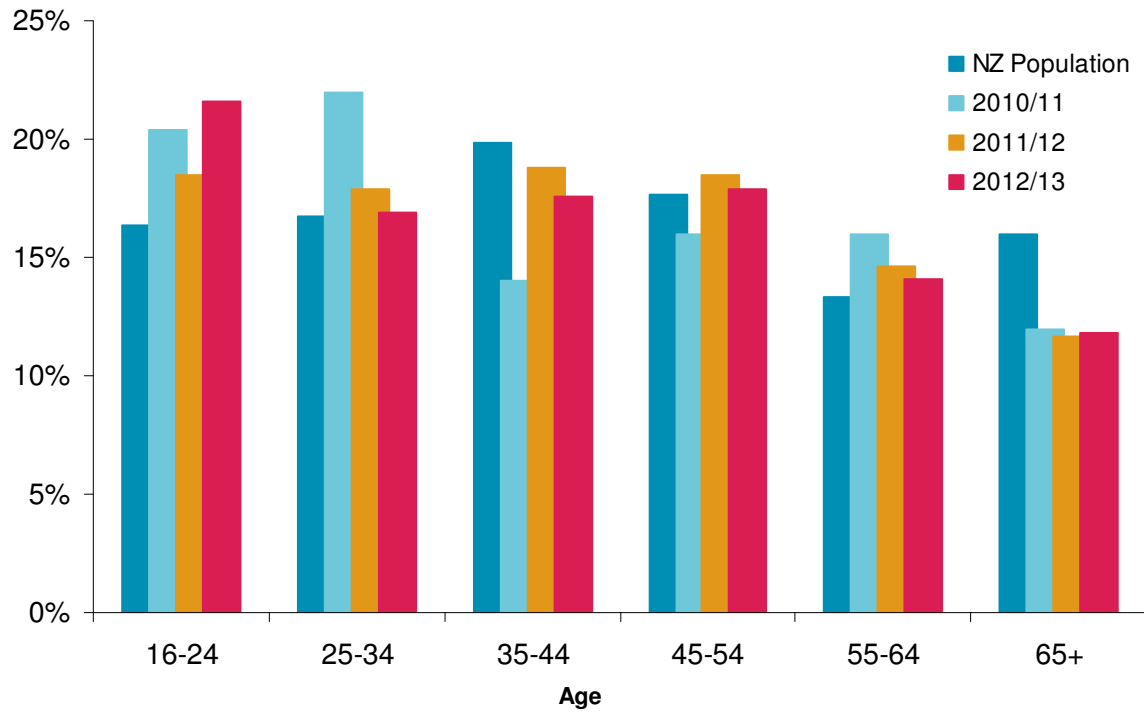


Gender of New Zealand visitors to Te Papa

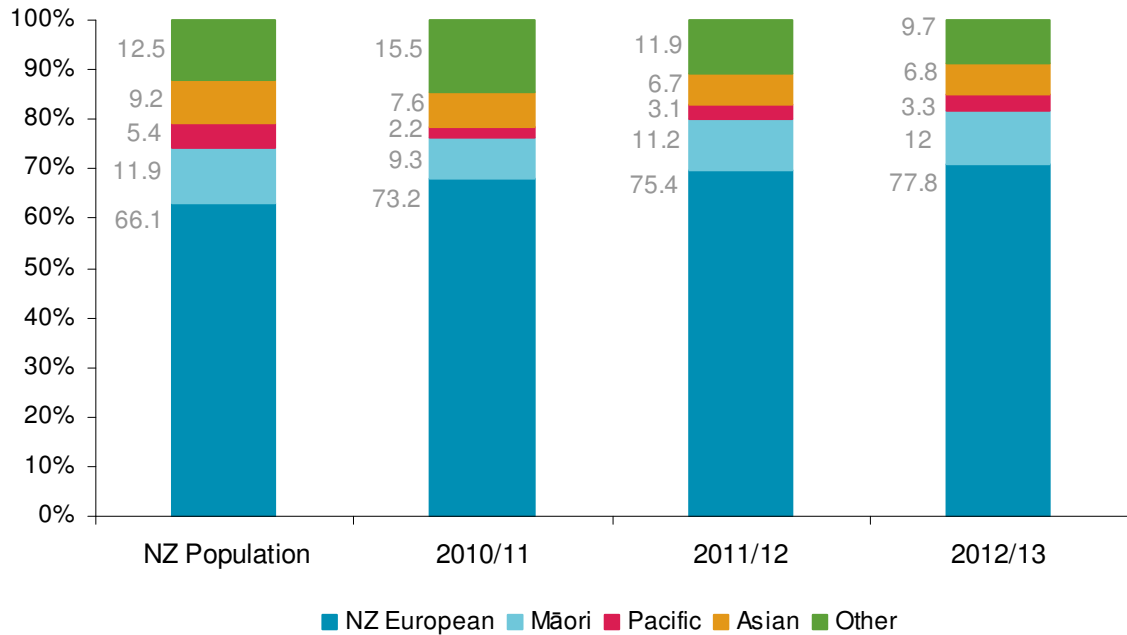


¹ All data is gathered by Te Papa's Visitor and Market Research Unit. See *Part 3: Statement of Service Performance* for more about our visitors. The data for the general New Zealand population is sourced from Statistics New Zealand.

Age of New Zealand visitors to Te Papa (16+ years)²



Ethnicity of Te Papa's visitors



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

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
- 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 2012-2015 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.

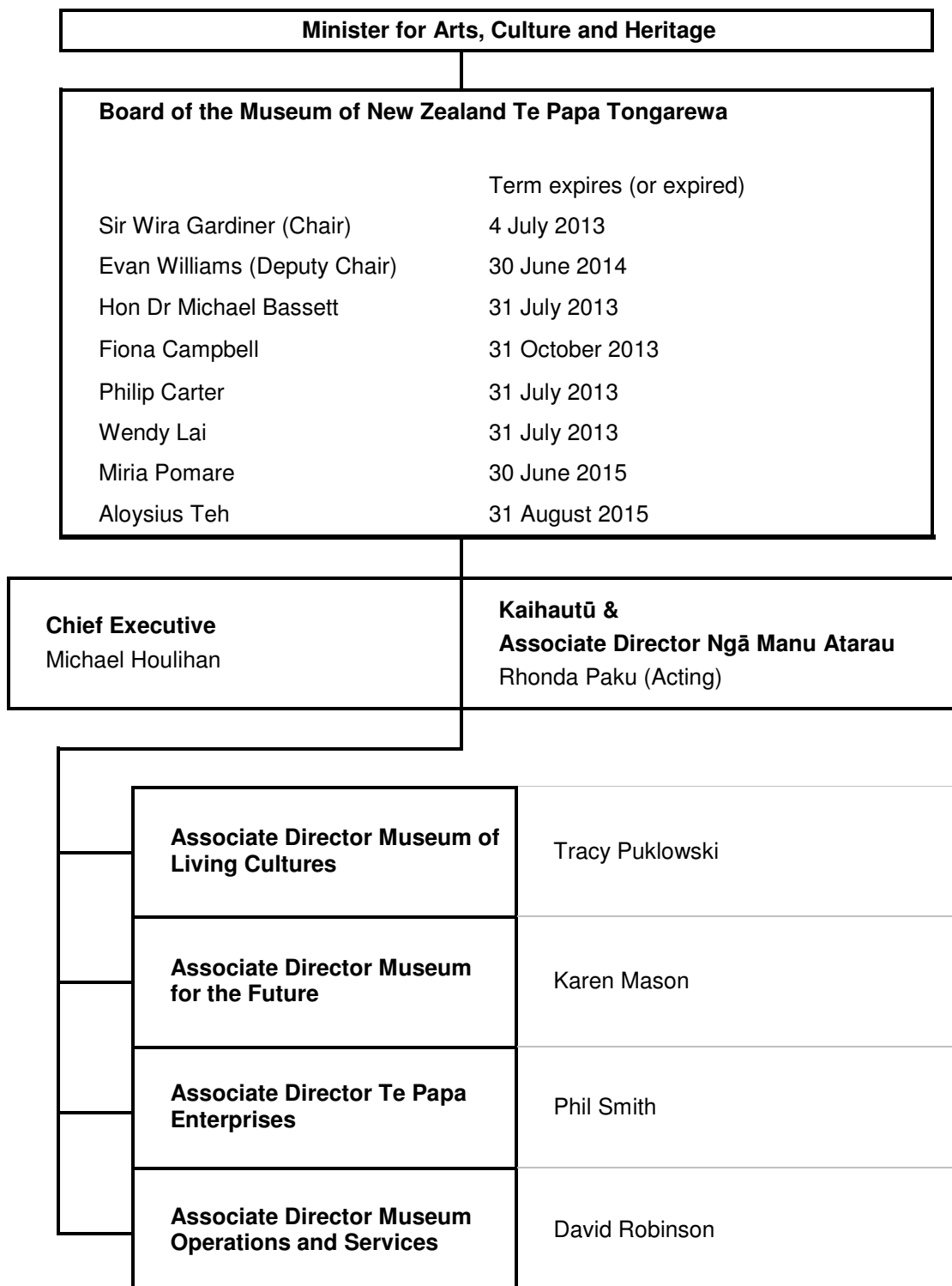
In performing its functions Te Papa must:

- 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 2013.



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 responsible Minister. 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.

Board committees

The full Board considers matters relating to appointments and remuneration. An Audit Committee (renamed the Assurance and Risk Committee in October 2008) was established during 2007/08.

The Assurance and Risk Committee met four times during the 2012/13 year. During 2012/13 year the Assurance and Risk Committee had the following members:

Aloysius Teh (Chair)
Wendy Lai
Christopher Parkin
Grant Taylor (external appointment)

Board meetings

Eight Board meetings were held during the 2012/13 year.

Governance philosophy

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.

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.

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).

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 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.

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

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 *2012/13 Statement of Intent*):

Create	Cultural activity flourishes
Preserve	Culture can be enjoyed by future generations
Engage	Engagement in cultural activities is increasing

The following Statement of Service Performance describes in more detail Te Papa's activities in 2012/13 that contribute to the Government and cultural sector outcomes, and the measures used by Te Papa to assess our performance against outputs.

Te Papa's outputs in relation to the 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; and
- Visitors have a better understanding of Aotearoa New Zealand's heritage, arts, sciences, and culture through Te Papa's collections, knowledge and research.

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	Cultural activity flourishes				
	Preserve	Culture can be enjoyed by future generations				
	Engage	Engagement in cultural activities is increasing				
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		
Impact Measure	Increase visitation and time spent at Te Papa, and increase visitation to Te Papa touring exhibitions in New Zealand and at international venues	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	Projects developed by National Services in partnership support museums galleries and iwi	Percentage of adult New Zealanders indicating they have learned something new about New Zealand during their visit		
Te Papa Activities	<ul style="list-style-type: none"> • Exhibitions experience • Audience engagement • Sharing collections • Increasing access 	<ul style="list-style-type: none"> • Developing collections • Care and management of collections • Mitigating risk 	<ul style="list-style-type: none"> • Sharing skills • Sharing authority • Repatriation programme • Supporting Canterbury 	<ul style="list-style-type: none"> • Cultural and intellectual leadership • Sharing research • Lifelong learning 		
Te Papa strategic priorities	Impacting 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>	<i>Saving the Planet</i>
	Te Papa will share its collections, skills and knowledge with the diverse communities across Aotearoa New Zealand and overseas	Te Papa will be a waharoa (gateway), making learning a playful and entertaining experience. Te Papa will set the highest possible standards for an integrated experience	Taonga (Treasures) and the communication of its scholarship and mātauranga Māori (Māori knowledge) to the world will be at the heart of Te Papa's activities	Te Papa will share decision-making with iwi (tribes), communities and individuals with respect to management and understanding of their taonga (treasures, narratives and stories)	As a cultural and intellectual leader, Te Papa will signpost pathways to the future by initiating, hosting, and engaging in debates that explore a wide range of contemporary issues	Te Papa will engage and excite by conducting leading edge research, and by modelling environmentally responsible practices that are smart, accessible, and inspiring

OUR PERFORMANCE

Te Papa has identified impacts which show the direct results of our activities that contribute to the cultural sector outcomes.

This section also identifies the outputs (strategies and activities) that relate to each of the impacts. Te Papa's performance against our output measures are also reported in this section.

What Te Papa is seeking to achieve

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

Impact measure	Strategic priority	Te Papa activities
Increase visitation and time spent at Te Papa, and increase visitation to Te Papa touring exhibitions in New Zealand and at international venues	<i>Accessing all Areas</i>	<ul style="list-style-type: none"> • Increasing access • Sharing collections
	<i>Connecting with People</i>	<ul style="list-style-type: none"> • Exhibitions experience • Audience engagement

What we achieved in 2012/13

Increasing access

Te Papa is committed to offering the public more access, more art, more touring exhibitions, and more variety. Organisations and individuals can access and utilise Te Papa's collections in a number of ways. Exhibitions, whether on display at Te Papa, at a regional museum or gallery around New Zealand, or touring internationally, are the main way that we share our collections with members of the public. Alongside exhibitions, Te Papa provides loans, back-of-house tours to collection stores and access to specific collections in storage or archives for researchers, tertiary education groups, whānau (families), special interest groups, public tours, and staff from other organisations.

More art and variety

Since Te Papa opened, there has been a strong demand for Te Papa to show more of the art collection and to make it more accessible. This year Te Papa developed two significant projects to show more art which is part of the wider commitment by the Board to increase the total display space in the museum to 8,000m².

In March, an all new display, *Ngā Toi | Arts Te Papa* re-opened on Level 5. This exhibition is the first step to Te Papa becoming New Zealand's premier art institution. Rather than being a traditional, static exhibition, *Ngā Toi* is designed as a regularly changing arts programme that draws upon Te Papa's multi-disciplinary collections and curatorial strengths

The redevelopment of Level 5 has been designed to enable increased rotation of exhibitions and objects on display, showing more of the collections over time, and creating a fresh and appealing art experience. Its design also allows Te Papa to share the collections around New Zealand via easy, ready-to-hang modular touring exhibitions. Eight institutions have already expressed interest in displaying the modules from the first 'season' of *Ngā Toi*.

A new, premium gallery space on Level 4 was created in late 2012/13 and opened in July 2013. The space previously occupied by Te Papa's library was transformed into the elegant

Te Ihomatua | Gallery on 4 and provides an additional 650m² of display space. The gallery presents exciting opportunities for displaying Te Papa's collections and international exhibitions, and the programme has already started with the *Colour & Light: Impressionism from France & America* exhibition from the prestigious Boston Museum of Fine Arts which opened in July 2013.

Exhibitions at Te Papa and around New Zealand

This year there were 1,311,550 visits to Te Papa. This is a slight drop from visitation last year, however, in light of the economic environment this is still a very positive result for Te Papa.

Domestic touring exhibitions enable New Zealand audiences to share the Te Papa experience. This year 274,798 visitors attended six touring exhibitions at 11 museums and galleries around New Zealand. Lower New Zealand touring numbers this year reflect *Kupe's Sites* at Te Puia, Rotorua closing, which had extraordinarily high numbers.

The retrospective exhibition *Brian Brake: Lens on the world* continued its New Zealand tour, attracting over 20,000 visitors at Waikato Museum. Te Papa's other touring exhibitions – *Kupe's Sites*, *Dutch Etchers in a Golden Age*, *Gericault to Gauguin*, *European Masters*, and *Treaty 2 U* – were displayed across the country from Whangarei Art Museum in the north to Eastern Southland Art Gallery in Gore in the south.

Visitors to Te Papa exhibitions in 2012/13		
Visits to Te Papa Cable St site:		1,311,550
Visitors to New Zealand venues:	Measured visits	132,593
	Estimated visits	142,205
	Total domestic measured and estimated visits	274,798
Visitors to international venues:	Measured visits	981,001
	Estimated visits	36,513
	Total international measured and estimated visits	1,017,514
Grand total		2,603,862

Te Papa around the world

This year, Te Papa had a very strong international touring programme with five exhibitions touring internationally to North America, Central America, and China. 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.

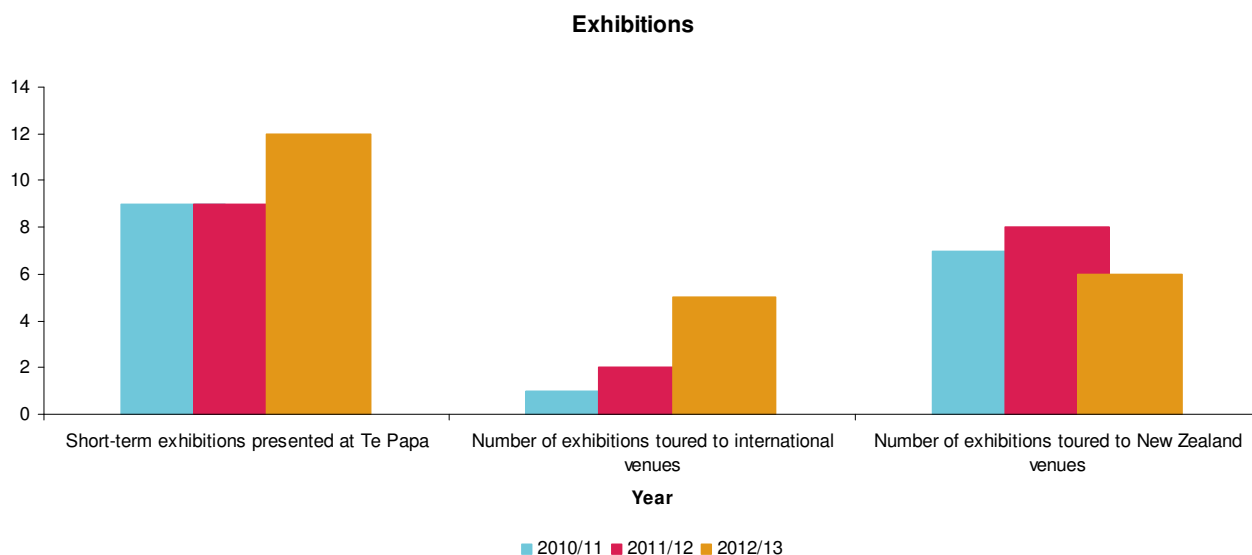
The 40th anniversary of diplomatic relations between New Zealand and the People's Republic of China was marked in 2012. Te Papa provided a strong showing of New Zealand's cultural heritage to celebrate this occasion. *Kura Pounamu: Treasured Stone of Aotearoa New Zealand* and *Brian Brake: Lens on China and New Zealand* were displayed at the National Museum of China, Beijing (NMC). *Kura Pounamu* is now on a tour to four major cities around China. Two reciprocal exhibitions from the NMC will be shown at Te Papa in 2014.

A special feature of the opening at NMC was the display of a Māori feather cloak gifted to Chairman Mao Zedong by King Korokī in 1957. It was given to Chairman Mao in Beijing by Aotearoa New Zealand film maker Ramai Hayward. The exhibition was the first time since 1957 that the cloak has ever been shown in public. A handover ceremony to the Prime Minister's delegation on 11 April 2013 was held at the NMC. The cloak is currently on display in Te Papa's *Mana Whenua* gallery.

Te Papa's contemporary art exhibition, *Meridian Lines*, was displayed as part of the inaugural exhibition of the new China Art Museum, Shanghai from 1 October to 31 December and received a record breaking 500,000 visitors. Te Papa's exhibition showed art works by contemporary New Zealand artists and was shown alongside the works of six other prestigious international museums including the British Museum, Rijksmuseum Amsterdam and the Whitney Museum of American Art.

These exhibitions mark a 'first', with no other international museum having this level of touring activity in China. This remarkable achievement was made possible through a long-term relationship with the National Museum of China and through strong support and ongoing assistance from the Ministry of Foreign Affairs and Trade, the New Zealand Embassy in China, the Chinese Ministry of Culture (Centre for International Cultural Exchange, CICE), and the Chinese Embassy in New Zealand.

E Tū Ake: Standing Strong and *Whales: Tohorā* were exhibited in Mexico, Canada, and the United States. *Whales: Tohorā* has been particularly successful, showing at the American Natural History Museum, New York and receiving high profile media coverage and good reviews.



Beyond the walls: sharing collections

Te Papa website

Te Papa's online experience is an increasingly important way of facilitating public engagement with the museum collections, sharing information with a variety of communities, and fostering debate. Online visitation to the website has been steadily increasing as more information is made available and more people use the internet as a research tool. Te Papa also engages with online communities via our blog, Facebook, Twitter and YouTube channels.

Te Papa made changes to the website, making it more accessible by automatically resizing text, images and navigation menus for a better browsing experience on desktop computers, laptops, tablets and smartphones. In this way, Te Papa's website makes it easier for visitors to plan their visit from their home, on the way to Te Papa, or even while they are in the museum. It also allows the public to find information more easily and engage with Te Papa's diverse collections.

The *Ngā Toi | Arts Te Papa* website (<http://www.arts.tepapa.govt.nz/>) was launched simultaneously with the *Ngā Toi | Arts Te Papa* exhibition in March 2013. It is the online home for arts at Te Papa where the public can find out more about our current and future arts

programmes, exhibitions, and events. It also allows the public to take a deeper look at Te Papa's art collection, supported by in-depth news articles, interviews, and multimedia.

New Zealand Birds Online (<http://nzbirdsonline.org.nz/>) is a searchable encyclopaedia of New Zealand birds with detailed data and species descriptions, photographs, and sound files for over 400 bird species known to have occurred in New Zealand. Since its launch in June, New Zealand Birds Online has been consistently popular with 1,800 visitors on its first day – a great achievement for a new website. Feedback from users has been overwhelmingly positive and consensus is that it is a fantastic addition to New Zealand's wildlife resources. The website is produced in collaboration with the Department of Conservation (DOC) and the Council of the Ornithological Society of New Zealand (OSNZ).

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.

During 2012/13, Te Papa:

- created records in the collections database for new collection items or for collection items not previously registered,
- created, cleared copyright and published more high-resolution images,
- upgraded current records to create rich connections by adding information about associated people and places,
- provided context by adding 'stories' about individual objects or groups of collection items, and
- linked our digital collections with other cultural and scientific collections through digital portals such as the Google Art Project, DigitalNZ, HistoryPin and the New Zealand Virtual Herbarium.

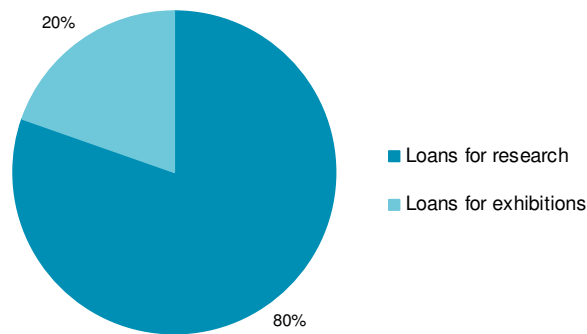
We now have more than 500,000 representations of collection items available through Collections Online. 25,000 new images were added to Collections Online in 2012/13, bringing the total available to over 130,000 images. Sharing the collections digitally will continue as a long-term project with different types of collections such as research items and display objects requiring different types of information, images and context. We are working to make the Collections Online component of the website more adaptable to tables, phones or screens.

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.

In 2012/13 we approved 96 loans of 1,350 collection items. Including long term loans, 14,183 Te Papa collection items were seen or used at 132 institutions during the year.

A total of 1,350 items were loaned in 2012/13



Visitor experience and audience engagement

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 a totally engaging visitor experience is key to ensuring that we remain popular with as many people as possible.

Different audiences are targeted through a range of experiences including events, which are marketed to diverse audiences such as youth and non-traditional visitors, and services and products for specific market segments and under-represented audiences. Te Papa utilises its National Audience Segmentation Study as its primary tool for targeting New Zealand audiences. Te Papa also draws upon Tourism New Zealand's international segmentation for targeting international audiences.

More information about audience engagement and learning can be found under the section entitled 'Lifelong Learning'.

How we performed

The following section shows how Te Papa performed in 2012/13 against its Statement of Intent performance targets. Performance results from the previous year have been included to show changing trends.

Accessing all Areas

Access to collections

Actual performance 2012	Performance measure	Target 2013	Actual performance 2013
1,377,173	Visits to Te Papa Cable Street per year	1,350,000	1,311,550
341,398 (25%)	Adult domestic visitors from outside the Wellington region	350,000 (26%)	310,696 (24%)
614,177 (45%)	Adult visitors from overseas	550,000 (40%)	583,725 (45%)
New measure	Repeat New Zealand visitors to Te Papa (%)	Minimum 3.75% repeat visits by New Zealanders every year	4.05%

'Visits to Te Papa Cable Street' was slightly below target. As mentioned in the *Introduction*, this result is largely due to the subdued economic conditions which resulted in reduced visitation from New Zealanders outside the Wellington region. However, Te Papa exceeded targets for adult visitors from overseas, reflecting an increased number of cruise ships visiting Wellington, and Te Papa's popularity as a destination for these visitors.

The origin of where Te Papa visitors came from in 2012/13 was as follows:

Origin	Number	Percentage of all visitors
Wellington City	289,988	22%
Wellington Region	126,338	10%
Rest of New Zealand	310,696	24%
Overseas	583,725	45%
No Answer	1,082	0%
Total	1,311,550	100%

Digital access to collections

Actual performance 2012	Performance measure	Target 2013	Actual performance 2013
1,364,670 ⁵	Visits to the Te Papa website (to meet contemporary culture and trends)	1,100,000	1,491,285
379,665	Visits to Collections Online (indicating ease of access to collections and knowledge by a geographically spread audience)	410,000	397,242
24%	Repeat visitors to Collections Online	>10% are return visitors	24.1%

'Visits to the Te Papa website' increased significantly from 2011/12 and is likely to be due to the new responsive website which allows visitors to access the Te Papa website from a variety of digital platforms.

Although 'Visits to Collections Online' was below target, the result was still an improvement from last year's results. In addition, this figure does not include visitation to Te Papa collection items on third-party websites such as Digital NZ and the Google Art Project. Te Papa is currently working on gathering visitation data to these websites. We are also working on improving access to digital collections by upgrading Collections Online to the responsive website format which will optimise viewing on mobile devices.

Exhibitions at Te Papa

Actual performance 2012	Performance measure	Target 2013	Actual performance 2013
9	Short term exhibitions presented (to increase understanding of New Zealand's place in the world)	7	12

Te Papa presents a range of short term exhibitions at the Cable Street site in Wellington and online. Short term exhibitions are those which are generally for a duration of one year or less, and displayed in the VISA Platinum Gallery, Eyelights Gallery, or Ilott Room. Te Papa's new engagement and exhibition model has focused on providing greater access to visitors through a dedicated exhibition hotspot on Level 4, and the new Level 5 art gallery which displays a different selection of the collection every six months.

Exhibitions presented during 2012/13 included:

- *Kahu Ora: Living Cloaks*
- *Game Masters*
- *Warhol: Immortal*
- *New Zealand in Vogue*
- *Uniformity: Cracking the Code*
- *A Fashionable Line: The other life of Kate Coolahan*
- *Buller's Birds: The art of Keulemans and Buchanan*
- *Picturing Samoa: Photographs by Thomas Andrew*
- *Celebrating New Zealand Rugby*

⁵ Online visitation was reforecast during the 2011/12 year to reflect a change in measuring tool from WebTrends to Google Analytics, for more accurate and industry standard data.

- *Angels & Aristocrats: Early European art in New Zealand public collections*
- *On first looking into Chapman's Homer* Michael Parekowhai's Venice Biennale 2013 suite
- *Ngā Toi | Arts Te Papa, Season 1*

Touring exhibitions around New Zealand

Actual performance 2012	Performance measure	Target 2013	Actual performance 2013
7	Number of exhibitions toured to New Zealand venues (to increase access for New Zealanders)	6	6
9	Number of regions Te Papa touring exhibitions visit (to provide broader access)	7	10

The following exhibitions toured around New Zealand during 2012/13:

- *Kupe's Sites: Photographs from Michael Hall*
- *Brian Brake: Lens on the World*
- *Dutch Etchers in a Golden Age: Rembrandt and his peers*
- *Treaty 2 U*
- *Gericault to Gauguin: Printmaking in France*
- *European Masters: Bishop Monrad's gift to New Zealand*

These exhibitions toured to 11 museums and galleries in 10 regions: Northland, Auckland, Waikato, Bay of Plenty, Taranaki, Wanganui-Manawatu, Marlborough, Canterbury, Otago, and Southland.

International touring exhibitions

Actual performance 2012	Performance measure	Target 2013	Actual performance 2013
4	Number of international exhibition touring venues	5	8

In total five touring exhibitions were displayed at eight international venues in 2012/13.

- *Whales | Tohorā* toured to three venues: the Canadian Museum of Nature, Ottawa, Ontario; Cleveland Museum Natural History, Ohio; and American Natural History Museum, New York.
- *E Tū Ake: Standing Strong* toured to two venues: Musée de la Civilisation, Quebec and Museo de las Culturas, Mexico City.
- *Meridian Lines: Contemporary Art from New Zealand* was a contemporary exhibition to celebrate the opening of the China Art Museum, Shanghai, China.
- *Brian Brake: Lens on China and New Zealand* and *Kura Pounamu: Treasured Stone of Aotearoa New Zealand* toured to the National Museum of China, Beijing.
- *Kura Pounamu* also toured to Liangzhu Museum, Hangzhou, China.

Collections

Actual performance 2012	Performance measure	Target 2013	Actual performance 2013
New measure	% of collection on display over the previous five years (by collection area)	New measure	Not measured (see below).
New measure	% of total collection available online (by collection area)	New measure	Not measured (see below).

The measures for 'percentage of collection on display over the previous five years (by collection area)' and 'percentage of total collection available online (by collection area)' have not been included this financial year. This is due to methodological issues calculating an accurate percentage of the collections on display and in Collections Online.

Early calculations show that the percentage of total collections on display over the last five years is small (approximately less than 1% and 9% for on display and online respectively), however, these figures are comparable to other museums around the world.

While the percentage for collections on display is relatively small, it reflects hundreds of collection items online and on display each year from a total collection of over 1.7 million items. The methodology for calculating an accurate percentage is made difficult by the fact that Te Papa's number for the total collection is an estimated baseline figure only. This is an issue that many museums around the world face, and we are constantly working with the collections to improve our knowledge and records.

Further work is also required to examine the split between large research collections such as the science collection, or the historical photography collection, which are also large, but not able to be displayed due to the fragile nature of the items, as well as defining what objects fit within each collection area. Consequently, we are working to create parameters which accurately capture the number of objects on display and in Collections Online.

Connecting with people

Visitor experience

Actual performance 2012	Performance measure	Target 2013	Actual performance 2013
Achieved	The age, ethnicity, and gender profile of domestic visitors is similar to the general population	Achieved	Achieved
97%	Percentage of adult visitors reporting a satisfaction of 'good' to 'excellent'	95%	98%
9.1	Customer satisfaction levels in all commercial enterprises as part of quality of visitor experience (from 1 to 11)	8	9.2

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%.

The age, ethnicity, and gender profile of domestic visitors in 2012/13 was:

Age group	Total	Female	Male
16 - 24 Years	21.8%	52.3%	47.7%
25 - 34 years	16.7%	54.4%	45.6%
35 - 44 years	18.0%	52.9%	47.1%
45 -54 years	18.0%	61.0%	39.0%
55 - 64 years	14.0%	66.6%	33.4%
65 - 74 years	8.7%	71.4%	28.6%
75+ years	2.8%	56.0%	44.0%
Total	100.0%	58.1%	41.9%

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

Ethnicity	Actual performance 2013	Actual population 2013
Pakeha (NZ European)	77.8%	66.1%
Māori	12%	11.9%
Pacific Islander	3.3%	5.4%
Asian	6.8%	9.2%
Other	9.7%	12.5%

These results broadly reflect the ethnic and gender makeup of New Zealand, albeit skewed towards Pākehā and women. Te Papa's programming, events, and outreach activities target specific audiences to ensure that they are attractive to a wide range of people. As visitor research surveys are carried out randomly, and many ethnic communities visit around particular events, their data is often not captured. Therefore, actual visitation by ethnic groups other than Pākehā is likely to be higher than captured by random surveys. The ethnicity, gender and ages of Te Papa visitors over the last three years in comparison to that of the New Zealand population is shown in the *Performance at a Glance* section.

What Te Papa is seeking to achieve

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

Impact measure	Strategic priority	Te Papa activities
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>	<ul style="list-style-type: none"> • Developing collections • Care and management of collections • Mitigating risk

What we achieved in 2012/13

Developing collections

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

To help achieve this, Te Papa receives a \$3 million Government Capital Grant for collection development each year. In addition, a number of special purpose funds are available for acquisitions that meet specified conditions. Capital from these special purpose funds was spent on Birds and Fishes during the year. Te Papa also received bequests and gifts to the collections which totalled \$143,364 in 2012/13.

Major art works acquired by Te Papa in 2012/13 included significant paintings *As Adam and Eve* (1965) by Michael Illingworth and *Painting no. 7 (1965)* by Gordon Walters from the Paris family collection, Yuk King Tan's mixed media installation, *The New Temple* (1995) *Going Strait* (2011) by Destiny Deacon and Virginia Fraser, 38 photographs from the books *Māori* and *Notes on the Country I Live In*, and *Washday Revisited* (1959-98). Other highlights included a tankard by Christopher Dresser (1888), the installation *A Different Red, A Different Black* (1999-2013) by Warwick Freeman, and *White Foreshore* and *Black Foreshore* by Alan Preston. A number of objects relating to the Canterbury earthquakes and Rugby World Cup were acquired, along with the New Zealand Aids Memorial Quilt and several significant natural history collections.

Care and management of collections

Te Papa cares for the national collections and taonga on behalf of all New Zealanders and future generations. As such, Te Papa seeks to ensure that collections are physically secure, in stable environmental conditions, protected from deterioration and damage, and are made accessible. Te Papa has a collections management team consisting of collection managers, conservation, loans and acquisitions, exhibition maintenance, and object support 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.

A risk associated with exhibiting or working with collections is that on occasion, they may be damaged. As a result, Te Papa has internal measures to record, track, and review any handling or display incidents that may compromise the care of collections. From time to time, damage does occur and steps are taken to prevent similar incidents in the future. There were no damages caused to collection items in 2012/13.

Te Papa is registered as a PC1 facility, which allows us to share herbarium specimens internationally while protecting New Zealand's biosecurity. The Museum is also required to meet various biosecurity compliance standards such as CITES (the Convention on International Trade in Endangered Species of Wild Fauna and Flora) and New Zealand biosecurity requirements so that we can import natural environment specimens from overseas or transfer them on loan to other institutions. Te Papa is also obligated to meet several other external regulatory requirements in relation to managing its collections.

Mitigating risk

Ensuring Te Papa is adequately prepared and insured for a disaster is a critical part of collection care. Since the Canterbury earthquakes, and more recently the Wellington earthquakes, Te Papa has been actively exploring ways to mitigate seismic risk to the collections.

A major project for Te Papa in 2012/13 was to assess the seismic strength of its buildings and the storage of its collections in Wellington. Using the lessons learned from the Canterbury earthquakes, work was carried out to improve the security and safety of the collections in case of a seismic event by securing collections and upgrading racking and shelving. The purpose of this work is to reduce the risk of injury to staff and visitors, protect the collections, and ensure access within the building after an earthquake.

The Board has decided that parts of the collections will be housed in another region so that the risk of natural hazards to the collections is reduced through geographical spread. This is in line with Te Papa's statutory responsibilities for the care and preservation of the collections.

A potential site in Manukau, South Auckland has been announced since the end of the financial year. By moving parts of the collections here, there are many exciting further opportunities to increase access through education, research partnerships, exhibitions and touring, allowing us to connect with new communities and audiences. We will pursue these objectives in accordance with our key strategic goals of increasing access to Te Papa's collections and connecting with people. Stakeholders will be consulted as we develop criteria for which parts of the collections may move.

How we performed

The following section shows how Te Papa performed in 2012/13 against its Statement of Intent performance targets. Performance results from the previous year have been included to show changing trends.

Housing the Treasures

Developing collections

Actual performance 2012	Performance measure	Target 2013	Actual performance 2013
100%	Percentage of items acquired in accordance with Te Papa policy and procedure	100%	100%
New measure	Value of acquisitions acquired by gift or other external funds	New measure	\$143,364

Te Papa follows best practice principles of acquisition, kaitiakitanga (guardianship), de-accessioning and disposal, and declaring conflicts of interest. Te Papa's kaitiakitanga responsibility requires not only international standards of care and preservation, but also strong relationships in upholding mana taonga. A full list of acquisitions is provided in Appendix 2.

Care and management of collections

Actual performance 2012	Performance measure	Target 2013	Actual performance 2013
0	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
2	Te Papa's collection preserved by minimal cases of irreparable damage occurring as a result of public access	<4	0

Providing access to collections to the public and handling by staff can result in damage to collections. The balance between protecting collections for the future, and providing access in the present, always needs to be carefully managed. From time to time, damage does occur, and when it does, it is recorded and steps taken to prevent similar incidents in the future.

What Te Papa is seeking to achieve

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

Impact measure	Strategic priority	Te Papa activities
Projects developed by National Services in partnership with iwi and communities support museums, galleries, and iwi.	<i>Sharing Authority</i>	<ul style="list-style-type: none">• Sharing authority• Sharing skills• Repatriation programme• Supporting Canterbury

What we achieved in 2012/13

Sharing authority

Our relationships

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 iwi relationship strategy.

By developing and maintaining relationships with iwi, Te Papa is able to engage with a growing population that is young and spread across all areas of New Zealand. Iwi relationships are also critical for building knowledge (mātauranga Māori) about taonga, providing collection access for iwi, and generating reciprocity. Te Papa provides back-of-house tours to groups and individuals who wish to view their taonga and collection items, as well as training and support for those who want to care for their taonga at home or on their marae.

The 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. Each exhibition is staged for approximately two and a half years. 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 will run until 2014. The next iwi in residence is Ngāti Toa.

As part of the iwi exhibition programme, kawa (protocols) of the iwi in residence are observed on Te Papa's marae. We have been grateful for the wisdom and expertise shared with Te Papa this year by our resident Tainui kaumātua and kuia (elders).

Community gallery

Te Papa's Community Gallery tells the stories of the many communities that make up New Zealand. Every 18 months to two years, another community is given the opportunity to present its story. To date, the Chinese, Dutch, Indian, Italian, and Scottish communities have featured. Te Papa develops each exhibition in close cooperation with the chosen community. The current exhibition is *The Mixing Room: Stories from young refugees in New Zealand*.

Repatriation programme

The Karanga Aotearoa Repatriation Programme is funded by the Government to return Toi moko (preserved Māori tattooed heads), kōiwi 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 kōiwi tangata.

Thirty one Māori and Moriori ancestral remains were repatriated from five institutions and one private collection, which include the: Shellshear Museum, University of Sydney; Stanford University, California, United States of America; Montreal Museum of Fine Arts, Canada; Natural History Museum, Rhode Island, United States of America; Peabody Essex Museum, Salem, United States of America; and the collection of Professor H.B. Fell, Oklahoma, United States of America.

Five formal repatriation agreements were signed with the following institutions and private collection: Stanford University, California; Natural History Museum, Rhode Island; Royal College of Surgeons Ireland, Guernsey Museum, Guernsey; and the collection of Professor H.B. Fell, Oklahoma, United States of America.

Te Papa arranged the following domestic repatriation of kōiwi tangata to their attributed places of origin: two tūpuna were returned to Oparau, Kāwhia; and one tūpuna was returned to Ngāti Kere/Ngāti Kahungunu, Porangahau.

Sharing skills

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.

Best practice is supported and skills developed through 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 49 workshops in 2012/13. This included 39 workshops for the museum sector covering the following subjects: mounting and presenting museum objects, collection management for indigenous cultures, legal requirements in the museum sector, Māori in museums, marketing in museums and galleries, Te Reo/Tikanga Māori for those working in the museum sector, care and identification of photographs, translating curatorial research into exhibition labels, security in museums, facing 21st century challenges at the British Museum, multimedia for curators, handling and packaging of museum objects, disaster recovery for collections, basics of preventative conservation, packaging handling and storage, and developing a public programme.

NSTP also facilitated 10 workshops for iwi groups including taonga conservation, digital photography and paper conservation.

The impact of this work is increasing capability to care for collections around the country and the development of networks for museum workers to share knowledge and experience more easily.

Supporting Canterbury

Te Papa is a partner in the CEISMIC Canterbury Research Consortium, which is building a comprehensive digital archive of video, audio, documents, and images related to the Canterbury earthquakes of 2010 and 2011.

Te Papa has been collecting objects related to the Canterbury earthquakes, with a particular focus on objects that demonstrate acts of public support, such as fundraising and spirit-raising initiatives, and creative and entrepreneurial responses to the earthquakes. During the year, Te Papa conducted a series of interviews with people involved, such as Gapfiller and

the Student Volunteer Army. These were turned into six short films that can be found on Te Papa's YouTube channel.

A focus of NSTP is supporting colleagues in Canterbury as earthquake recovery continues. Te Papa has provided financial assistance in setting up the Canterbury Cultural Collections Recovery Centre at Wigram, and an initiative in 2012/13 was a NSTP and Friends of Te Papa funded internship at the Recovery Centre.

How we performed

The following section shows how Te Papa performed in 2012/13 against its Statement of Intent performance targets. Performance results from the previous year have been included to show changing trends.

Sharing Authority

National Services Te Paerangi

Actual performance 2012	Performance measure	Target 2013	Actual performance 2013
52	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	49
47	Projects developed by National Services in partnership (to support museums, galleries, and iwi)	45	48

A full list of workshops delivered by National Services Te Paerangi is listed in Appendix 1.

Iwi relationships

Actual performance 2012	Performance measure	Target 2013	Actual performance 2013
52	Active relationships appropriately maintained with iwi or Māori organisations (to increase understanding of and access to taonga Māori)	40	45
New measure	Iwi satisfaction survey to be carried out every three years	New measure	To be carried out in 2014

What Te Papa is seeking to achieve

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 measure	Strategic priority	Te Papa activities
Percentage of adult New Zealanders indicating they have learned something new about New Zealand during their visit	<i>Being a Forum for the Future</i> <i>Saving the Planet</i>	<ul style="list-style-type: none">• Cultural and intellectual leadership• Sharing research• Lifelong learning

What we achieved in 2012/13

Cultural and intellectual leadership

Te Papa’s exhibitions, learning programmes, events, and museum practice are all underpinned by our research activities so that visitors, subject matter experts, and colleagues in the sector are informed, challenged, and inspired. Te Papa works in partnership with Crown Research Institutes such as NIWA, GNS Science, and Landcare Research, and with universities and museums in New Zealand and Australia to carry out high calibre research.

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

Research

Significant research projects undertaken by Te Papa in 2012/13 included:

New Zealand Birds Online

As mentioned earlier (page 20), Te Papa launched the New Zealand Birds Online resource to share information about New Zealand birds. The database is searchable by name, conservation status, and geographical distribution with expert-written texts, sound files of bird calls, and more than 6,500 photographs including links to specimen and artworks in Te Papa’s Collections Online website. The project was the result of intensive, long-term research by Te Papa’s natural environment team, and relied on the contribution and support of many individuals and organisations, including the Department of Conservation and the Ornithological Society of New Zealand.

New Zealand Virtual Herbarium

The botany team’s research programme includes describing new species, updating previous taxonomic treatments of particular plant groups, and studying the evolution of New Zealand’s plants. These are available through the New Zealand Virtual Herbarium online resource, as well as through the New Zealand Electronic Flora, to which Te Papa botanists have been major contributors. A total of 15068 botanical collections were added to Te Papa’s database in the 2012-2013 financial year. Of these, 8980 were donations/exchanges, 866 field collections by staff, and the remainder backlog data basing. The New Zealand Virtual Herbarium also became an incorporated society in 2012/13. This will enable the partners in the New Zealand National Herbarium Network to continue making their collection data and botanical specimens freely available online through better funding opportunities.

Kiwi Faces of War: 'the Berry Soldiers'

Te Papa holds approximately 170 glass plate negatives featuring portraits of World War One soldiers. These images were taken at the Berry & Co. photography studio in Wellington between about 1914 and 1919. In the lead-up to the World War I centenary celebrations (2014-18), Te Papa's history team has undertaken a research project to identify these men and the people photographed with them, to discover what happened to them, and to contact living descendants where possible. This project has involved significant collaboration and crowd-sourcing through utilising the web, print media, radio and television to identify the soldiers. Of the 108 soldiers photographed, 50 have been identified to date.

Sharing research

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

Publications

Te Papa Press creates popular, award-winning books about New Zealand's art, culture, and natural history for museum visitors and readers everywhere. Two publications have enjoyed particular success this year. *100 Amazing Tales from Aotearoa*, by Simon Morton and Riria Hotere, won the 2013 New Zealand Post Awards Children's Book non-fiction category and was also a finalist for the Elsie Locke Medal for Non-Fiction at the 2013 LIANZA Children's Book Awards. *Buller's Birds of New Zealand: The Complete Work of JG Keulemans*, by Geoff Norman, was a joint winner of the Museums Australia Multimedia and Publication Design Awards 2013 and a finalist at the 2013 New Zealand Post Book Awards. *Buller's Birds* also appeared on a number of 2012 Best Books for the Year lists, including Book of the Year for the *New Zealand Herald*.

Te Papa has a scholarly journal, *Tuhinga: Records of the Museum of New Zealand Te Papa Tongarewa*, which is published annually every June by Te Papa Press. The journal is also available for free 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 from archaeology to zoology. Articles in the most recent issue explore: archaeological excavations, the shearwater population in New Zealand, controversial installation art, East Polynesian artefacts, 1930's public health stamps, and Te Papa's community gallery project *The Mixing Room*.

Library

Te Papa's Library, the Te Aka Matua Reading Room is open in its new home in the Level 4 mezzanine above *Signs of a Nation*. A welcoming, comfortable area to work in, it contains Te Papa's non-science rare book collections, museology books, the Carter Collection, and many other resources. The Reading Room also holds thousands of individual files on New Zealand and international artists. The rest of the Te Aka Matua collection is housed in departmental libraries throughout the museum, close to the staff who use them, but are available to the public on request. Additionally, the Hector Room located at Te Papa's Tory Street building, contains the museum's science journal collection and the natural environment rare book collection. Both are open to the public by appointment from Monday to Friday, 10am to 5pm.

Lifelong learning

Te Papa aims to meet different audience needs and learning styles by providing a variety of differentiated learning experiences. Te Papa works in partnerships with iwi, communities, and organisations to create exhibitions, events, education, and public programming. This ensures that Te Papa provides meaningful experiences for diverse audiences.

Te Papa's new organisational structure amalgamates education, events, and exhibition development to ensure that the Museum creates visitor experiences and learning opportunities that are innovative and responsive to audience needs.

Education and events programme

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.

How we performed

The following section shows how Te Papa performed in 2012/13 against its Statement of Intent performance targets. Performance results from the previous year have been included to show changing trends.

Being a forum for the future

Publications and professional talks

Actual performance 2012	Performance measure	Target 2013	Actual performance 2013
89	Number of published articles (as well as those including mātauranga Māori)	80	97
56	○ Peer reviewed (to meet academic quality standards)	40	58
31	○ Popular (to appeal to a diverse audience)	40	39
13	Papers that include mātauranga Māori	8	10
New measure	Professional talks sharing knowledge and skills	70	138
5	Major publications by Te Papa Press for specialist and non-specialist audiences (giving access to collections and knowledge)	5	9

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 articles share research with a wide array of readers in an accessible way.

The purpose of professional talks is to share knowledge and skills with others. This includes conference presentations, external lectures, community talks, and floor talks and special events at Te Papa.

A full list of peer-reviewed and popular publications, electronic publications, and professional talks is provided as Appendix 3.

Te Papa Press

Te Papa Press published the following publications during 2012/13:

- *Te Papa Art Diary 2013* (July 2012)
- *100 Amazing Tales from Aotearoa* (September 2012)
- *Awesome Forces: The Natural Hazards that Threaten New Zealand* (October 2012, new edition)
- *Buller's Birds of New Zealand: The Complete Work of JG Keulemans* (October 2012)
- *High Country New Zealand: The Land, the People, the Seasons* (October 2012)
- *Game Masters* (December 2012)
- *Off the Wall* (March 2013, quarterly online magazine for *Ngā Toi | Arts Te Papa*. www.arts.tepapa.govt.nz/off-the-wall)
- *The New Zealand Art Activity Book: 100+ Ideas for Creative Kids* (March 2013)
- *Tuhinga 24* (Te Papa scholarly journal, June 2013)

Learning and education

Actual performance 2012	Performance measure	Target 2013	Actual performance 2013
81%	Percentage of adult domestic visitors indicating they have learned something new about New Zealand during their visit (to increase visitor understanding)	85%	78%
95%	Percentage of teachers who rate education programmes as 'good' to 'excellent'	95%	94%
576	Educator-led programmes delivered	600	663
New measure	<i>Educator led programmes</i> : Hours of student contact	13,800	18,270
7	Discovery Centre National School Outreach Projects delivered	6	12
New measure	<i>Discovery Centre National School Outreach Projects</i> : Hours of student contact	120	3,432
New measure	Teacher Professional Development workshops delivered	3	6
New measure	<i>Teacher Professional Development workshops</i> : Hours of teacher contact	445	206

Te Papa has an extensive visitor research programme. Visitors are interviewed as they leave the building and participate in focus groups for some research. As part of the survey, New Zealanders are asked if they have learned something new about New Zealand during their visit.

The full year result for percentage of adult domestic visitors indicating they have learned something new about New Zealand during their visit was 78%. The target for this measure was raised by ten percent in the 2012/13 year to 85%; however, the final result is similar in range to Te Papa's actual performance in 2010/11 and 2011/12.

The measures for Educator led programmes, Discovery Centre National School Outreach, projects, and Teacher Professional Development workshops is calculated by multiplying the number of students/teachers attending with the number of hours of contact.

Te Papa exceeded both targets for hours of student contact in Educator led programmes and Discovery Centre National School Outreach programmes in 2012/13. These excellent results were a result of high student attendance to Te Papa education programmes, and a week-long Discovery Centre National School Outreach programme in Gisborne also increased the hours of student contact.

The hours of teacher contact measure was not met by a significant margin. During the year, Te Papa proactively promoted Teacher Professional Development workshops and an excess of 445 professional development hours was offered to teachers. However, the low performance resulted from a lack of teachers signing up to Te Papa workshops. This appears to follow the overall trend in the teacher professional development sector, with other education providers in Wellington similarly noting low attendance numbers.

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

DEVELOPING TE PAPA

Envisioning the Future

The biggest activity for Te Papa in 2012/13 was the implementation of a new organisational structure. This was the result of the broader *Envisioning the Future* project that was carried out over the last two years and which examined Te Papa's purpose and legislative mandate for New Zealanders, and alignment with key government priorities. Te Papa's new organisational structure has been designed so that the Museum can achieve its vision and deliver outputs that meet our audiences' needs.

The structure emphasises, through three of its new directorates, three value propositions: Te Papa's unique strength as a Museum of Living Cultures; secondly, as a Museum for the Future; and finally as a Museum that recognises the critical importance of non-governmental income to the long-term sustainability of its obligations to develop, care for, research and show the collections.

The focus of the three directorates is:

- Te Papa Museum of Living Cultures: Through the activities of Te Papa Museum of Living Cultures, Te Papa offers a unique journey for the nation and the world to experience the living stories and memories of Aotearoa New Zealand through its peoples, place, and spirit.
- Te Papa Museum for the Future: Te Papa Museum for the Future will challenge and empower people to have a positive impact on the future by exploring contemporary culture and acting as a forum for debate and new ideas.
- Te Papa Enterprises: Te Papa's future depends on being financially sustainable. Te Papa Enterprises is responsible for making Te Papa commercially successful, entrepreneurial and disciplined across all of its business practices and processes.

The separation between the Museums reflects their different, but complementary, focus and is designed to allow Te Papa to meet the needs of different audiences and allow for more rapid response to changing and diverse audience needs.

Te Papa Enterprises and the two Museums are supported by Museum Operations and Services which care for the collections and provide essential services such as IT, finance, facilities management and HR to staff within other directorates. Museum Operations and Services works on a shared services model to support the work of the other directorates and their projects.

The guiding principle across all Directorates and relationships is mana taonga. Mana taonga acknowledges the spiritual and cultural connection of all communities to the taonga (treasures) and other collection items held by Te Papa. It is inclusive of all cultures, and recognises and respects their differences. The Kaihautū is responsible for raising awareness of, responding to, and creating appreciation of mana taonga within Te Papa, the nation, and across the sector. The Ngā Manu Atarau Directorate supports the Kaihautū in achieving this.

The work of the Directorates is supported by the Office of the Chief Executive which provides high level, strategic and intellectual leadership for Te Papa. The Office of the Chief Executive facilitates the process for setting the overall strategic direction and drives key programmes across the whole of Te Papa. The Office of the Chief Executive also sets the practice standards to which Te Papa aspires, ensuring that Te Papa continues to be a museum of international repute. Heads of Collections and specialists in digital technology, Mana Taonga, organisational development, research and audience engagement lead best practice across

the organisation. The Office also establishes corporate standards and policy, creates the framework for performance measurement and evaluation, and enables the ongoing renewal and cycle of strategic thinking and management, ensuring Te Papa's long-term strategy continues to support the vision.

The principal changes achieved through the restructuring are:

- Increased curatorial and research capacity through expansion of the curatorial role and the introduction of the new Assistant Curator position and Head of Collections
- Closer alignment between the education and audience engagement teams to drive wider audience/visitor reach and increased variety (and number) of education and visitor learning programmes
- Closer alignment between the collections, research and audience engagement teams through more streamlined exhibition development and delivery processes
- Bringing collection support services together and broadening the collection management role to give greater flexibility in supporting Te Papa programmes, consistent standards and quality, and enhanced access to the collections.

Te Papa's core values of Mātauranga (knowledge and Learning), Kaitiakitanga (Guardianship), Whanaungatanga (Relationships), Manaakitanga (Community Responsibility) and Hiranga (Excellence) continue to be guiding principles.

The changes to the structure will ensure that Te Papa is better placed to deliver:

- Public programming, including exhibition development and delivery
- Curatorial research and scholarship
- Audience and visitor engagement
- Collection management

In addition to the organisational change, Te Papa has identified and begun work to improve three key areas: strategic planning and decision making, exhibition development and delivery, and programme management. Streamlining these processes will enable Te Papa to better achieve its new strategy by eliminating duplication of work and directing resources to more public programming and activities.

Telling our story

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

- Te Papa visitors report a 98% satisfaction rating (Te Papa visitor research)
- Te Papa was the winner of the 2013 Trip Advisor Traveller's Choice for top museum in the South Pacific
- Almost three quarters of the population (73%) have visited Te Papa (Brand Health Monitor, UMR Research 2013)
- 96% of New Zealanders are aware of Te Papa (Brand Health Monitor, UMR Research 2013)
- 91% of those who have visited in the last year would recommend Te Papa to others. (Brand Health Monitor, UMR Research 2013)

Financial sustainability

Te Papa received \$24.5 million from non-Crown sources, contributing 55.94% of our total revenue in 2012/13. This has been calculated using previous agreed methodology, which does not include the \$6 million capital transfer to operations in 2011/12

Te Papa has a range of commercial activities including functions, conference facilities, carparking, shops and cafes. All provide essential revenue to support activities that are free of charge. A

highlight of 2012/13 was the roll out of online ticketing and an upgrade to our online store. The new platform allows for easier management by staff and a better, more secure shopping experience for customers.

Te Papa also receives generous grants, bequests, gifts, and contributions from private individuals and organisations for research projects, exhibitions, and collection acquisitions. We have 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 us to achieve shared goals and activities.

Te Papa's founding sponsorship partners are Wellington City Council, Ricoh, Hewlett Packard, VISA, GNS Science, EQC, and Telstra Clear. In addition Te Papa worked with Mighty Ape and Media Design School, Vodafone, Māori Language Commission and NZ Post to deliver short term exhibitions of *Game Masters*, *Warhol: Immortal*, and the 2013 Matariki Festival. The generous contributions of our sponsors allow Te Papa to carry out its work for the public.

This year, Te Papa finished its sponsorship arrangement with Telstra Clear (now owned by Vodafone), although Te Papa will continue to work with Vodafone in exploring opportunities that leverage Te Papa's existing Wi-Fi network for customer engagement and mobile innovation.

Environmental impact

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.

This year Te Papa carried out a benchmark assessment of the Museum's energy usage. Te Papa had a total energy consumption of 6,474,547 kwh at Te Papa's Cable Street site. Te Papa's corporate activities, such as energy consumption, staff travel and waste generation, generated a total carbon footprint of 3,348 t CO₂e⁶.

To improve our energy consumption, Te Papa is carrying out a three year Continuous Energy Optimisation (CEO) programme. The first phase of the programme involved an analysis and assessment of areas where the museum can achieve energy savings. The recommendations from the CEO assessment will be implemented over the next two years. Other sustainability initiatives included an ongoing trial of LED light bulbs in the Level 4 gallery with the intention to roll it out across the building, and identifying areas for a green roof which will be incorporated into planned capital works.

⁶ t CO₂e is the tonnes of carbon dioxide equivalent. This is a measure that allows comparison between the emissions of carbon emissions and greenhouse gas emissions relative to one unit of CO₂.

How we performed

Developing Te Papa

Actual performance 2012	Performance measure	Target 2013	Actual performance 2013
Survey not carried out	Brand awareness survey: % of respondents who have an awareness of Te Papa	96%	96%
54.51%	Percentage of revenue is derived from non-Crown sources	>=50%	55.94%
Achieved	Continued sponsorship of the exhibitions in the Level 4 short term gallery to support the quality of visitor experience	Achieved	Achieved
New measure	Change in total energy consumption over last 12 months	New measure	6,474,547kwh
Achieved	EarthCheck Company Standard maintained ⁷	Achieved	Achieved

The total energy consumption over the last 12 months is a baseline figure of Te Papa's energy usage.

Te Papa received \$24.5 million from non-Crown sources, contributing 55.94% of our total revenue in 2012/13. This has been calculated using previously agreed methodology, which does not include the \$6 million capital transfer to operations in 2011/12. Recalculating including the \$6 million capital transfer to operations would result in the figure being 44.93% (2012: 43.22%).

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 increasing cultural and disability competency amongst frontline staff.

Te Papa's workforce profile

The number of employees at Te Papa in 2012/13 was as follows:

Employment Status	Full-time (Headcount)	Part-Time (Headcount)*	Total Headcount	FTE (full time equivalent)
Permanent	277	55	332	296
Fixed Term	31	6	37	32
TOTAL	308	61	369	328
Casual			151	
TOTAL HEADCOUNT			520	

* Less than 30 hours per week

⁷The Green Globe Company Standard was changed to the EarthCheck Company Standard by EC3 Global, who administers the certification.

Gender

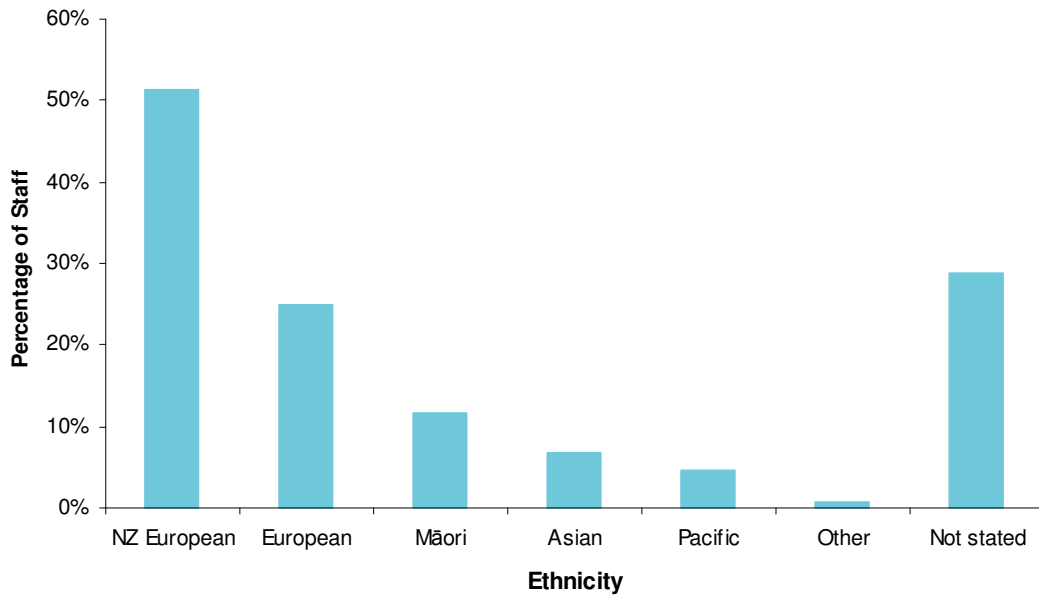
The majority of Te Papa's workforce remains women, with 58% women compared to 42% men. This gender percentage split is the same as in 2011/12.

Age

The average age of Te Papa's workforce is 38.5 years - younger than the public sector average of 44.6 (SSC Human Resource Capability Survey 2012). The age range for Te Papa staff is between 17 and 75 years. 13% of employees did not state their age.

Ethnicity

Gaps in Te Papa ethnicity data continued in 2012/13; however the number of staff not stating their ethnicity is decreasing year on year (38% in 2010/11, 30% in 2011/12 and 29% in 2012/13). There has been a 10% increase in employees declaring themselves as European over the reporting period, with other ethnicity profiles remaining similar to the previous year.



Disability

Te Papa began capturing statistical data on disabilities in the 2011/12 year and we are working to increase our data captured. Four employees declared a disability in 2012/13 (the same number as in 2011/12).

Te Papa as a “good employer”

Te Papa’s activities and initiatives against the seven key elements of being a ‘good employer’ are summarised below.

Element	Te Papa activities and initiatives
Leadership, Accountability and Culture	<ul style="list-style-type: none"> The values-based competency framework developed in consultation with staff over 2011 and 2012 has been incorporated into the performance management system for 2012/13 onwards. The values-based competency framework has been included in all new and updated position descriptions following the organisational realignment review in 2012/13. This inclusion of Te Papa values champions, models, and encourages the behaviours aligned in the competency framework, and will support the new matrix-organisation to succeed.
Recruitment, Selection and Induction	<ul style="list-style-type: none"> An automated recruitment system was implemented in December 2012. As part of the application process, information related to the candidate’s demographics such as nationality and disability is captured. Robust merit-based recruitment and selection processes remain in place.
Employee Development, Promotion and Exit	<ul style="list-style-type: none"> The three month entry survey introduced in 2011/12 continues to be used, and the information obtained is reviewed on a regular basis to inform our on-boarding processes. One on one coaching and facilitated sessions were offered to a number of staff and Managers to provide resilience and coping strategies during the period of organisational change. Monthly action learning groups continued over 2012/13 and were led / facilitated by external practitioners A range of secondment opportunities is available. Cultural training programmes, including Te Reo and tikanga lessons and waiata practice, are available to all staff.
Flexibility and Work Design	<ul style="list-style-type: none"> Seven employees have requested and were approved for flexible working arrangements over 2012/13. School holiday programmes are run on site for employees’ children. Te Papa has a childcare centre on site, with priority for places given to Te Papa staff.
Remuneration, Recognition and Conditions	<ul style="list-style-type: none"> There are initiatives to recognise and publicise great staff performance (e.g. rewarding staff annually at the Matariki Concert). Non-financial rewards are available for managers to reward staff demonstrating Te Papa values, or exceptional pieces of work. Transparent, equitable, and gender-neutral job evaluation practices are in place. Domestic leave is available in addition to sick leave. 20 days paid parental leave available to qualifying staff, or a childcare subsidy of \$3,500 on return to work.
Harassment and Bullying Prevention	<ul style="list-style-type: none"> Complaints taken seriously and investigated thoroughly Employee code of conduct and relevant policies easily accessible

Safe and Healthy Environment	<ul style="list-style-type: none"> • Te Papa has continued to monitor employee health and wellbeing including: <ul style="list-style-type: none"> - 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 - A smoke free workplace policy is in place - Subsidised medical insurance policy available to all staff, with onsite visits held on a quarterly basis - An in-house Health and Safety specialist is 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	<ul style="list-style-type: none"> • Greater focus on collecting statistical data, in particular attempts to improve data on ethnicity and disability

How we performed

Organisational learning and capability

Actual performance 2012	Performance measure	Target 2013	Actual performance 2013
16.3%	Staff turnover (unplanned)*	<14%	12.3%
68.1%	Staff learning survey: % of staff who report that Te Papa supports learning**	68%	Survey not carried out

The staff learning survey was not carried out in 2012/13 due to the wider organisational realignment review taking place over the majority of the year. It is expected that this survey will be carried out with staff in the upcoming 2013/14 financial year once further organisational capability work is undertaken.

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 partnerships with other museums.

	Actual 2013 \$000	Budgeted 2013 \$000	Actual 2012 \$000
Output class costs			
Museum Services			
<i>Operating</i>			
Revenue	54,069	53,533	53,202
Costs	(60,433)	(60,106)	(60,146)
Operating Surplus/(Deficit)	(6,364)	(6,573)	(6,944)

Explanations of significant variances against budget are detailed in Note 30 to the Financial Statements. Significant variances against prior year are detailed below.

Operating revenue increased \$0.9 million from the prior year driven by increased interest income of \$0.4 million and additional commercial revenue of \$0.5 million.

Operating costs increased \$0.3 million from the prior year with reduced personnel costs of \$0.8 million and a lower depreciation charge of \$2.1 million offset by a \$3.2 million increase in seismic, maintenance and exhibition costs.

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 2013

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 48 to 84, that comprise the statement of financial position as at 30 June 2013, 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 15 to 35, and the cost of service statement on page 43.

Opinion

In our opinion:

- the financial statements of Te Papa on pages 48 to 84:
 - comply with generally accepted accounting practice in New Zealand; and
 - fairly reflect Te Papa's:
 - financial position as at 30 June 2013; and
 - financial performance and cash flows for the year ended on that date.
- the non-financial performance information of Te Papa on pages 15 to 35, and the cost of service statement on page 43:
 - 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 2013, including for each class of output:
 - 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 30 October 2013. 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

STATEMENT OF RESPONSIBILITY

The Board and management are responsible for the preparation of the annual financial statements and 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 2013 fairly reflect the financial position and operations of the Museum of New Zealand Te Papa Tongarewa.

A handwritten signature in black ink, consisting of a large, rounded 'E' followed by a horizontal line that extends to the right.

Evan Williams, Chair

30 October 2013

A handwritten signature in blue ink, written in a cursive style that appears to read 'Aloysius'.

Aloysius Teh, Chair of the Assurance and Risk Committee

30 October 2013

FINANCIAL STATEMENTS

Statement of Comprehensive Income

for the year ended 30 June 2013

	Notes	Actual 2013 \$000	Budget 2013 \$000	Actual 2012 \$000
Income				
Revenue from Crown	2	29,574	29,574	29,574
Interest Income		1,868	1,100	1,454
Other Revenue	3	22,473	22,859	22,026
Gains	4	10	-	117
Donated Assets	14	144	-	31
Total Income		54,069	53,533	53,202
Expenditure				
Personnel Costs	5	24,872	24,740	25,711
Loss on disposal of fixed assets		-	-	1
Other expenses	6	24,384	22,793	21,217
Depreciation and amortisation expenses	12/13	11,177	12,573	13,217
Total Expenditure		60,433	60,106	60,146
Deficit		(6,364)	(6,573)	(6,944)
Other comprehensive income				
Collection Revaluation	14	31,294	-	15,459
Total Other Comprehensive Income		31,294	-	15,459
Total Comprehensive Income		24,930	(6,573)	8,515

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 2013

	Note	Actual 2013 \$000	Budget 2013 \$000	Actual 2012 \$000
Assets				
Current assets				
Cash and cash equivalents	7	4,102	6,843	2,184
Short Term Investments	8	1,750	-	9,050
Debtors and other receivables	9	3,171	2,183	2,634
Prepayments		1,155	647	474
Inventories	10	1,287	1,218	1,230
Publications work in progress		200	145	187
Total current assets		11,665	11,036	15,759
Non-current assets				
Financial Assets	11	16,609	15,171	15,713
Property, Plant & Equipment	12	343,425	347,571	348,521
Collections	14	829,749	782,903	795,793
Intangible assets	13	399	1,691	488
Total non-current assets		1,190,182	1,147,336	1,160,515
Total assets		1,201,847	1,158,372	1,176,274
Liabilities				
Current liabilities				
Creditors and other payables	15	3,087	4,788	1,777
Provisions	16	-	-	1,768
Revenue in advance	17	3,116	3,053	4,114
Employee entitlements	18	2,306	2,722	3,140
Financial liabilities	27	-	-	12
Total current liabilities		8,509	10,563	10,811
Non-current liabilities				
Employee entitlements	18	149	378	204
Total non-current liabilities		149	378	204
Total liabilities		8,658	10,941	11,015
Net Assets		1,193,189	1,147,431	1,165,259
Equity				
General Funds	19	453,898	453,898	450,898
Other Reserves	19	739,291	693,533	714,361
Total Equity		1,193,189	1,147,431	1,165,259

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 2013

	Note	Actual 2013 \$000	Budget 2013 \$000	Actual 2012 \$000
Balance at 1 July	19	1,165,259	1,151,004	1,153,744
Capital Contribution from the Crown	19	3,000	3,000	3,000
Total comprehensive income		24,930	(6,573)	8,515
Balance at 30 June		1,193,189	1,147,431	1,165,259

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 2013

	Note	Actual 2013 \$000	Budget 2013 \$000	Actual 2012 \$000
Cash flows from operating activities				
Receipts from Crown Revenue		29,574	29,574	29,574
Interest Received		500	1,100	1,053
Receipts from other revenue		21,182	22,859	21,584
Payments to suppliers		(24,908)	(22,793)	(21,428)
Payments to employees		(25,761)	(24,740)	(24,215)
Goods & Services Tax (net)		(562)	-	28
Net cash from operating activities	20	25	6,000	6,596
Cash flows from investing activities				
Receipts from sale of property, plant and equipment		-	-	67
Purchase of property, plant and equipment		(5,839)	(9,000)	(2,207)
Purchase of collections		(2,518)	(3,000)	(3,848)
Purchase of intangible assets		(50)	-	(391)
Movement in Investments		7,300	-	(2,548)
Net cash from investing activities		(1,107)	(12,000)	(8,927)
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		1,918	(3,000)	669
Cash and cash equivalents at the beginning of the year		2,184	9,843	1,515
Cash and cash equivalents at the end of the year	7	4,102	6,843	2,184

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.

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

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 2013, and were approved by the Board on 29 October 2013.

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.

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 instrument 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 receivables
- . Note 10: Inventories
- . Note 12: Property, Plant and Equipment
- . Note 13: Intangible Assets
- . Note 14: Collections
- . Note 16: Provisions
- . Note 18: Employee entitlements

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 partially 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 derecognised 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

Te Papa uses derivative financial instruments to hedge its exposure to foreign exchange movements. 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. Derivatives are initially recognised at fair value on the date a derivative contract is entered into and are subsequently remeasured at their fair value at each balance date. Movements in the fair value of derivative financial instruments are recognised in the surplus or deficit. The full fair value of a foreign exchange derivative is classified as current if the contract is due for settlement within 12 months of balance date. Otherwise, foreign exchange derivatives are classified as non-current.

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 (including those for which forward exchange contracts are held) 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 & equipment, motor vehicles, computer hardware and long term 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 surplus or deficit 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 included through the surplus or deficit.

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 surplus or deficit 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)	5 to 90 years	(1.1% to 20%)
. 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%)
. Long-term 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 surplus or deficit when incurred.

Costs associated with the maintenance of Te Papa's website are recognised through the surplus or deficit 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 surplus or deficit.

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 surplus or deficit. Any subsequent increase on revaluation that off-sets a previous decrease in value recognised through the surplus or deficit 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 surplus or deficit.

For assets not carried at a revalued amount, the total impairment loss is recognised through the surplus or deficit.

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 surplus or deficit, a reversal of the impairment loss is also recognised through the surplus or deficit.

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, and sick leave.

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.

Te Papa recognises a liability and an expense for bonuses where it is contractually obliged to pay them, or where there is a past practice that has created a constructive obligation.

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

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

Superannuation schemes

Defined contribution schemes

Obligations for contributions to KiwiSaver and the Government Superannuation Fund are recognised as personnel expenses through the surplus or deficit 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)
This reserve includes the revaluation of collections; property, plant and equipment; and accumulated losses.

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 (2012: nil).

3 Other Revenue

	Actual 2013 \$000	Actual 2012 \$000
Commercial Revenue	12,982	12,495
Donation Income	125	169
Short Term Exhibitions	1,031	881
Touring Exhibitions	1,145	1,010
Other Exhibition Revenue	378	471
Other grants received	1,058	1,203
Other Revenue	1,433	1,570
Rental income from property	195	221
Sponsorship Revenue (In Kind)	716	366
Sponsorship Revenue (Cash)	3,410	3,640
Total other revenue	22,473	22,026

Note:

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

4 Gains

	Actual 2013 \$000	Actual 2012 \$000
Net foreign exchange gains	10	43
Net foreign derivatives gains	-	74
Total net gains	10	117

5 Personnel costs

	Actual 2013 \$000	Actual 2012 \$000
Salaries and Wages	24,381	25,737
Employer contributions to Government Superannuation Fund	60	54
Employer contribution to KiwiSaver	309	273
SSC KiwiSaver Recovery	(28)	(281)
Increase/(decrease) in employee entitlements	150	(72)
Total personnel costs	24,872	25,711

6 Other Expenses

	Actual 2013 \$000	Actual 2012 \$000
Administrative & General Office Expenses	1,827	1,455
Advertising and Public Relations	1,267	1,203
Audit fees for financial statement audit	112	109
Building & Exhibition Operating Costs	8,369	7,836
Computer and IT Costs	1,368	1,135
Consultants	2,408	2,332
Cost of Commercial Goods Sold	6,018	4,831
Inventories written off	137	48
Other Expenses (including Board Fees) [refer note 24]	650	414
Donations and Koha	13	16
Rates	87	164
Rent (operating lease)	207	126
Staff Recruitment, Uniform and Meal Costs	369	334
Travel - exhibition related	98	494
Training and Travel	1,454	720
Total Other Expenses	24,384	21,217

7 Cash and cash equivalents

	Actual 2013 \$000	Actual 2012 \$000
Cash on hand and at bank	4,102	2,184
Total Cash and Cash equivalents	4,102	2,184

8 Short term investments

Short Term Investments	1,750	9,050
Total Short Term Investments	1,750	9,050

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 4.11% (2012: 4.41%).

9 Debtors and other receivables

	Actual 2013 \$000	Actual 2012 \$000
Debtors	1,502	2,540
Less: provision for impairment	(60)	(107)
Other recoverables	785	86
GST receivable	616	54
Accrued Interest	328	61
Total Debtors and other receivables	3,171	2,634

The carrying value of receivables approximates their fair value.

	2013 \$000			2012 \$000		
	Gross	Impairment	Net	Gross	Impairment	Net
Current	807	-	807	2,354	-	2,354
1 - 30 days	248	-	248	16	-	16
31 - 60 days	155	-	155	21	-	21
61 - 90 days	45	-	45	36	-	36
> 91 days	247	(60)	187	113	(107)	6
	1,502	(60)	1,442	2,540	(107)	2,433

All receivables greater than 30 days are considered to be overdue

As at 30 June 2013, all receivables have been assessed for impairment and appropriate provisions applied. Due to the large number of receivables, the impairment assessment is performed on a collective basis.

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

	Actual 2013 \$000	Actual 2012 \$000
Balance at 1 July	107	34
(Reduction)/Increase in provision	(47)	73
Balance at 30 June	60	107

10 Inventories

	Actual 2013 \$000	Actual 2012 \$000
Inventory held for use in the provision of goods and services	977	998
Publications held for sale	310	232
Total Inventories	1,287	1,230

The write-down of commercial inventories amounted to \$58,895 (2012: \$47,682) and the write-down of publications held for sale was \$87,832 (2012: \$23,562). 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 2013 \$000	Actual 2012 \$000
Non-current financial assets are represented by:		
Public Trust - (Eames Trust)	80	39
Investments	28	32
Shares	122	98
Milford Asset Management	16,379	15,544
Total non-current financial assets	16,609	15,713

Maturity analysis and effective interest rate of term deposits

weighted average effective interest rate	4.11%	4.41%
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Non-current financial assets

Investments held by the Public Trustee for the EH Eames Trust have been recorded at the valuation supplied by the Public Trustee's statement of account for the year ended 30 June 2013.

Te Papa is trustee of the trust fund of Dugald Henderson. As part of the trust fund there are shares in the New Zealand share market. These include Fletcher Building Ltd, Rubicon Ltd and PPG Wrightson Ltd total value \$71,952 (2012: \$76,091). There are also funds in Blackrock Investment Fund in the United States USD 30,178 NZD 37,723 (2012: NZD 31,794). 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.

Derivative Financial Instruments

The total notional principal amount outstanding for forward foreign exchange contract derivatives at 30 June 2013 is nil (2012: NZD 331,000). The contracts consist of the purchase of USD nil (2012: USD 250,000) and EUR nil (2012: EUR nil).

12 Property, plant and equipment

	Land	Non-residential buildings	Land Improvements	Plant & Equipment	Computer Hardware	Motor Vehicles	Furniture and Fittings	Exhibitions	WIP	Total
	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000
Cost or valuation										
Balance at 1 July 2011	95,890	233,630	4,110	14,439	9,248	158	18,044	63,981	643	440,143
Additions	-	33	-	642	329	-	377	932	(91)	2,222
Reclassification of Assets	-	-	1	1,353	64	-	(7)	(1,373)	(38)	-
Disposals	-	-	-	(4)	(63)	-	-	-	-	(67)
Balance at 30 June 2012	95,890	233,663	4,111	16,430	9,578	158	18,414	63,540	514	442,298
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
Disposals	-	-	-	-	-	-	-	-	-	-
Balance at 30 June 2013	95,890	235,229	4,111	19,259	10,760	179	18,680	63,617	439	448,164
Accumulated Depreciation										
Balance at 1 July 2011	-	-	-	7,726	8,474	158	15,145	49,457	-	80,960
Depreciation expense	-	6,405	161	1,150	433	-	645	4,027	-	12,821
Eliminate on revaluation	-	-	-	1,528	(1)	-	2	(1,533)	-	(4)
Balance at 30 June 2012	-	6,405	161	10,404	8,906	158	15,792	51,951	-	93,777
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
Carrying amounts										
At 30 June 2011	95,890	233,630	4,110	6,713	774	-	2,899	14,524	643	359,183
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

The total amount of property, plant and equipment in the course of construction is \$964,000 (2012: \$514,000). The total amount of property, plant and equipment disposed of was \$nil (2012: \$67,000). The total loss on disposal is \$nil (2012: \$nil).

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 (2012: \$nil), that have been pledged as security and there are no restrictions on any of these items (2012: \$nil).

Valuation

The most recent valuation of land and buildings was performed by independently contracted registered valuer, Nigel Fenwick of Jones Lang LaSalle New Zealand Limited. The valuation is effective as at 30 June 2013. The total fair value is \$338,060,000.

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 2013 \$000	Actual 2012 \$000
Cost		
Balance at 1 July	3,665	3,274
Additions	49	391
Balance at 30 June	<u>3,714</u>	<u>3,665</u>
Accumulated amortisation and impairment losses		
Balance at 1 July	3,177	2,781
Amortisation expense	138	396
Balance at 30 June	<u>3,315</u>	<u>3,177</u>
Carrying amounts		
At 30 June 2011	493	
At 30 June 2012	488	
At 30 June 2013	399	

The total amount of internally generated Intangible Assets was \$nil (2012: \$nil).

There are no items of Intangible Assets (2012: \$nil), that have been pledged as security and there are no restrictions on any of these items (2012: \$nil).

No impairment has been recognised for Intangible Assets (2012: \$nil)

14 Collections

	Archaeological	Art	Botanical	Ceramics	Te Aka Matua Library	History / Archives	Invertebrate	Maori	Philatelic Collection	Pacific and International	Photographic Archive	Vertebrates	Total
	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000
Balance at 1 July 2011	22,138	176,350	15,746	1,971	10,019	16,614	69,855	181,868	97,458	96,484	42,697	45,255	776,455
Acquisitions	-	2,840	18	-	120	225	29	91	10	6	70	439	3,848
Donated Assets	-	-	-	-	-	31	-	-	-	-	-	-	31
Revaluation increase/(decrease)	-	(14,965)	-	(1,069)	-	1,105	-	-	30,388	-	-	-	15,459
Balance at 30 June 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
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/(decrease)	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

14 (2)

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	30/06/2011	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	30/06/2011	These are variously valued using a combination of market values, replacement cost, sampling and comparative values.
History / Archives	30/06/2012	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. We have had the Archives Collection valued in 2012 and this has been added to the History valuation.
Invertebrate	30/06/2011	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 dealer catalogues.
Photographic Archive	30/06/2011	Based on market values drawn from auction sales and dealer catalogues.
Vertebrates	30/06/2011	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 Art (Art & Objects), Philatelic (Mowbray Collectables Ltd), Archive History (Webbs Auckland) and Ceramic (Peter Wedde) collections was undertaken in 2012
- The valuation for the Library, History and Photographic collections was undertaken by Webb's (Auckland) as independent valuers in 2011.
- 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.

In July 2011 The Crown signed a Deed of Settlement of the Treaty claim with the Rongowhakaata. Te Hau ki Turanga, an asset in Te Papa's Maori Collection, was revalued to nil to reflect this. The revaluation was based on the market value ascribed to Te Hau ki Turanga by Webbs in 2010.

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 Simon Storey, of Simon Storey Valuers, Sydney. Simon Simon Storey is an accredited valuer of similar collections for the Australian Government.

15 Creditors and other payables

	Actual 2013 \$000	Actual 2012 \$000
Creditors	2,366	1,019
Capital Creditors	-	16
Accrued expenses	721	717
Other payables	-	25
Total Creditors and other payables	3,087	1,777

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 2013 \$000	Actual 2012 \$000
Current Portion		
Re-alignment	-	1,768
Total current portion	<u>-</u>	<u>1,768</u>
Total provisions	<u>-</u>	<u>1,768</u>

Re-alignment provision

The Te Papa Board approved a detailed and formal re-alignment plan, which was announced on 29 June 2012. The consultation on the re-alignment commenced immediately after the formal announcement was made. The re-alignment plan and associated payments were completed by the end of April 2013.

17 Revenue in Advance

	Actual 2013 \$000	Actual 2012 \$000
Revenue in advance	794	1,601
Special Purpose Funds Revenue received in advance	2,322	2,513
Total revenue in advance	<u>3,116</u>	<u>4,114</u>

18 Employee Entitlements

	Actual 2013 \$000	Actual 2012 \$000
Current employee entitlements are represented by:		
Accrued salaries and wages	364	1,154
Annual leave	1,660	1,631
Sick leave	9	9
Retirement and long service leave	273	346
Total current portion	<u>2,306</u>	<u>3,140</u>
Non-current employee entitlements are represented by:		
Retirement and long service leave	149	204
Total non-current portion	<u>149</u>	<u>204</u>

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

The discount rates used for 2013 were: 1 year 2.84%; 2 years 3.81%; 3 years + 6.0% and long term salary inflation rate of 3.5% (2012: a discount rate of 2.84% and an inflation factor of 3.5% were used). The discount rates were referenced to the New Zealand Government bond yield curve published 30 June 2012.

19 Equity

	Actual 2013 \$000	Actual 2012 \$000
Other Reserves		
<i>Restricted Reserves</i>		
Balance at 1 July	2,809	2,777
Transfer from Accumulated Losses	1	32
Balance at 30 June	<u>2,810</u>	<u>2,809</u>
<i>Property, plant and equipment revaluation reserve</i>		
Balance at 1 July	140,326	140,326
Balance at 30 June	<u>140,326</u>	<u>140,326</u>
<i>Collection Revaluation Reserve</i>		
Balance at 1 July	735,197	719,738
Revaluations	31,294	15,459
Balance at 30 June	<u>766,491</u>	<u>735,197</u>
<i>FX Revaluation Reserve</i>		
Balance at 1 July	-	47
Transfer to accumulated losses	-	(47)
Balance at 30 June	<u>-</u>	<u>-</u>
<i>Accumulated Losses</i>		
Balance at 1 July	(163,971)	(157,042)
Net Deficit	(6,364)	(6,944)
Transfers to Other Reserves	(1)	15
Balance at 30 June	<u>(170,336)</u>	<u>(163,971)</u>
Total Other Reserves	<u>739,291</u>	<u>714,361</u>
General funds		
Balance at 1 July	450,898	447,898
Capital contribution	3,000	3,000
Balance at 30 June	<u>453,898</u>	<u>450,898</u>
Total Equity per Statement of Financial Position	<u>1,193,189</u>	<u>1,165,259</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.

	2013 \$000	2012 \$000
Restricted reserves consists of:		
- Trusts and bequests	2,157	2,167
- Project funding	653	642
	<u>2,810</u>	<u>2,809</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.

	2013	2012
	\$000	\$000
Property, plant and equipment revaluation reserves consists of:		
Land	59,458	59,458
Buildings	70,248	70,248
Other	10,620	10,620
<i>Total property, plant and equipment revaluation reserves</i>	<u>140,326</u>	<u>140,326</u>

(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.

	2013	2012
	\$000	\$000
Collection revaluation reserves consists of:		
Archaeozoological	35,276	34,212
Art	106,033	106,033
Botanical	14,994	14,994
Ceramics	629	629
Library	4,101	4,101
History / Archives	13,513	13,513
Invertebrates	92,410	92,410
Maori	161,977	133,632
Philatelic	107,480	107,480
Pacific	118,508	116,623
Photography	69,730	69,730
Vertebrates	41,840	41,840
<i>Total collection revaluation reserves</i>	<u>766,491</u>	<u>735,197</u>

20 Reconciliation of net deficit to net cash from operating activities

	Actual 2013 \$000	Actual 2012 \$000
Net deficit	(6,364)	(6,944)
Add/(less) non cash items:		
Depreciation and amortisation expense (<i>refer Notes 12 & 13</i>)	11,177	13,217
Other revenue	(10)	(117)
Other expenses	137	48
<i>Total non-cash items</i>	11,304	13,148
Add/(less) items classified as investing or financing activities:		
Donated assets income	(144)	(31)
Change in market value investments	-	(350)
Accrued income held in investment portfolio	(1,101)	(157)
Losses on disposal of property, plant and equipment	-	1
<i>Total items classified as investing or financing activities</i>	(1,245)	(537)
Add/(less) movements in working capital items:		
Debtors and other receivables	(453)	427
Inventories and Publications Work in Progress	(207)	37
Creditors and other payables	1,326	(547)
Prepayments	(681)	(388)
Income in advance	(998)	(296)
Provisions for re-alignment	(1,768)	1,768
Employee entitlements	(889)	(72)
<i>Net movements in working capital items</i>	(3,670)	929
Net cash from operating activities	25	6,596

21 Capital commitments and Operating Leases

Capital commitments

Te Papa does not have any capital commitments as at 30 June 2013 (2012: \$nil)

Operating leases as lessee

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

	Actual 2013 \$000	Actual 2012 \$000
Less than one year	194	207
Greater than one year and less than five years	320	514
Greater than five years	-	-
Total non-cancellable operating leases	514	721

Te Papa leases land at 63 Cable Street and 51 Cable Street. The non-cancellable operating leases run for a further 35 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 ends 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 2013 \$000	Actual 2012 \$000
Less than one year	196	144
Greater than one year and less than five years	480	280
Greater than five years	111	193
Total non-cancellable operating leases	787	617

Te Papa leases part of the Tory St building to the Wellington City Council. The current lease was renewed on 2 February 2013.

Te Papa leases part of the Cable St building to the Wellington Region Free Kindergarten Association Incorporated. 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 (2012: \$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 (2012: \$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 arms 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 \$425,324 (2012: \$410,200) respectively, for ACC levies, electricity and postal services.

23(2) Related party transactions

		Transaction	Transaction Value year ended 30 June		Balance Outstanding year ended 30 June	
			2013	2012	2013	2012
			\$	\$	\$	\$
Chris Parkin - Board Member	Director - Museum Hotel	Goods and services provided to Te Papa	5,600	7,100	-	-
		Goods and services provided to Museum Hotel	30,862	24,232	-	-
Miria Pomare - Board Member	Director - Board member Te Runanga O Toa Rangatira Inc	Goods and services provided to Te Runanga O Toa Rangatira Inc	150	3,573	150	-
		Goods and services provided to Te Papa	17,250	12,635	-	-
Wendy Lai - Board Member	Deloitte - Partner	Goods and services provided to Deloitte	-	5,603	-	-
		Goods and services provided to Te Papa	only board fees	28,750	-	-
Grant Taylor - Assurance & Risk Committee	Partner - Ernst & Young	Goods and services provided to Te Papa	16,484	8,576	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 (2012: \$nil).

23(3) Key management personnel compensation

	Actual 2012 \$000	Actual 2012 \$000
Salaries and other short-term employee benefits	1,249	1,512
Post-employment benefits	12	17
Termination benefits	190	-
Other long term benefits	8	12
Total key management personnel compensation	1,459	1,541

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 2013.

24 Board member remuneration

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

	Actual 2013 \$000	Actual 2012 \$000
Sir Wira Gardiner (Chairperson)	33.0	33.0
Hon Michael Bassett	16.5	16.5
Chris Parkin	3.3	16.5
Miria Pomare	16.5	16.5
Philip Carter	16.5	16.5
Wendy Lai	16.5	16.1
Fiona Campbell	16.5	16.5
Evan Williams	16.5	9.6
Sue Piper ^	-	7.2
Aloysius Teh	15.1	-
	150.4	148.4

^ Term completed 30 October 2011

Grant Taylor (Partner in Ernst & Young) was a non Board member of the Assurance and Risk Committee. Ernst & Young were not paid fees during 2013 (2012: \$nil) for services provided in respect of this role. He resigned from the Committee in November 2012.

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.

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

25 Employee remuneration

Total remuneration paid or payable	Actual 2013 No:	Actual 2012 No:
Salary Band		
\$100,000 - \$110,000	8	15
\$110,001 - \$120,000	8	6
\$120,001 - \$130,000	5	3
\$130,001 - \$140,000	1	1
\$140,001 - \$150,000	4	-
\$150,001 - \$160,000	3	-
\$160,001 - \$170,000	1	1
\$170,001 - \$180,000	-	1
\$190,001 - \$200,000	1	-
\$200,001 - \$210,000	-	2
\$260,001 - \$270,000	1	1
\$270,001 - \$280,000	1	-
\$320,001 - \$330,000	1	-
\$350,000 - \$360,000	-	1
	34	31

During the year end 30 June 2013, 31 (2012: nil) employees received compensation and other benefits in relation to cessation totalling \$1,396,535 (2012: \$nil).

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 2012/13 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 2013 \$000	Actual 2012 \$000
<i>Loans and receivables</i>		
Cash and cash equivalents	4,102	2,184
Short Term Investments	1,750	9,050
Debtors and other receivables	3,171	2,634
	9,023	13,868
<i>Financial assets at fair value through surplus and deficit - designated at initial recognition</i>		
Investments	16,609	15,713
	16,609	15,713
Total financial assets	25,632	29,581
Derivative financial instrument liabilities	-	12
Gains/(losses) on financial assets designated at fair value through surplus and deficit at initial recognition		
	Actual 2013 \$000	Actual 2012 \$000
Milford Asset Management gains through profit and loss	835	367
Eames Estate - funds in Public Trust Balanced Income gains through profit and loss	41	-
Henderson Estate - NZ Shares losses through profit and loss	(4)	(25)
Henderson Estate - Blackrock Investment Fund, US gains through profit and loss	6	8
	878	350

Te 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 2013 \$000	Actual 2012 \$000
Financial Assets	16,609	15,713
Investments – Observable inputs	16,609	15,713
Financial liabilities	-	12
Derivative financial instruments and observable inputs	-	12

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
2013			
Creditors and other payables (note 15)	3,087	-	-
2012			
Creditors and other payables (note 15)	1,777	-	-

Contractual maturity analysis of derivative financial instrument liabilities

The table below analyses Te Papa's forward exchange contract derivatives into relevant maturity groupings based on the remaining period at balance date to the contractual maturity date. The amounts disclosed are the contractual undiscounted cash flows

	Liability carrying amount \$000	Asset carrying amount \$000	Contractu al cash flows NZ \$000	Less than 6 months NZ \$000	Between 6 months and 1 Year NZ \$000	Between 1 year and 5 years NZ \$000
2013						
Gross settled forward foreign exchange contracts:	-					
- outflow			-	-	-	-
- inflow			-	-	-	-
2012						
Gross settled forward foreign exchange contracts:	(12)					
- outflow			(328)	(328)	-	-
- inflow			316	316	-	-

Te Papa's activities expose it to a variety of financial instrument risks, including market risk, credit risk and currency risk. Te Papa does not allow any transactions that are speculative in nature to be entered into.

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 2013 Te Papa held cash and cash equivalents at call totalling \$4,101,809 (2012: \$2,183,686) which were at floating rates. A movement in the interest rate of plus or minus 1% has an effect on interest income of \$41,018 (2012: \$21,836).

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 USD266,683 (2012: USD290,042) to settle transactions arising from the touring exhibition programme. As a result of this bank account, exposure to currency risk arises.

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

The explanations below reflect variances against the original budget:

Statement of comprehensive income

Interest Income

This was favourable compared to Budget by \$768,000 due to the higher level of Investments in the Milford Asset Management portfolio.

Other Revenue

This was favourable compared to Budget by \$3,616,000 due to an increase in the level of other operating grants.

Other expenses

Other expenses exceeded budget by \$1,591,000. This was mainly due to expenditure relating to exhibitions.

Depreciation and Amortisation expenses

Other expenses were favourable compared to budget by \$1,396,000. This was due to a number of large assets reaching the end of their book life.

Statement of financial position

Cash and Cash Equivalents and Short Term Investments

Movement between this area and Financial Assets for the purchase of Interest Bearing Instruments resulted in a reclassification not reflected in the budget .

Prepayments

These were \$508,000 higher than budget due to an increase in insurance premiums and the greater number of exhibitions held.

Collections

Te Papa revalues its Collections on a 3 year cycle. This takes into consideration accessioning, and the current market value of items held in the collections. The movement versus the budget in 2013 was \$46,846,000.

Employee Entitlements

Actuarial calculations of Long Service and Retiring Leave are performed at year end in accordance with NZIAS 19 (refer to note 18). These were not budgeted for as they relate to an entitlement at a point in time.

Statement of changes in equity

As discussed above the variance to budget of \$45,758,000 was primarily attributable to the revaluation of Collections in June 2013 which were: Archaeological, Māori and Pacific & International. This movement was not budgeted.

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.

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 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 co-operation, 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, ā-hapū, 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.

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 each others mana (integrity), expertise and perspectives.

APPENDIX 1: NATIONAL SERVICES TE PAERANGI WORKSHOPS

Expert Knowledge Exchanges

Region	Museum	Objective
Northland	Kiwi North	Mounting and presenting follow up after workshop
Northland	Te Runanga o Ngati Rehia/Rewa's Village	Advice on set up of Rewa's Village
Northland	Otaua Marae	Conservation advice and supplies for korowai and rapaki
Northland	Kauri Museum	Advice on wood conservation and help with developing a pest management plan
Northland	Hokianga Historical Association	Conservation advice for stone 'Opo' sculpture
Northland	Packard and Pioneer Museum	Feasibility study, advice on display/storage of uniforms, advice on display of guns
Northland	Whangaroa County Museum and Archive Society	Advice on geology of region, identification of rock samples and display
Northland	Northland Museums Association	Governance training
Northland	Hokianga Art Gallery	Advice on what kind of website they need, and how to get it
Auckland	Navy Museum	Assessment and report on storage area
Waikato	Waitomo Caves Museum Society	Advice on writing a strategic plan
Waikato	Rotorua Museum	Emergency preparedness plan
Waikato	Morrinsville Art Gallery	Assistance with identifying funding sources
Waikato	Coromandel School of Mines	Mounting and presenting museum objects
Waikato	Taupo Museum & Art Gallery	Assessment of environmental conditions
Taranaki	Govett-Brewster Art Gallery	Exhibition design

Taranaki	Museum of South Taranaki	Advice on collection management and staffing structure
Taranaki	Sarjeant Art Gallery	Help with disaster preparedness/ planning/staff training and kit assemblage
East Coast	Kie Kie Marae	Conservation assessment for flag
East Coast	Tairawhiti Museum	Handling and packing training
East Coast	Ngai Tamanuihiri Whanui Trust	Advice on conservation of whariki and carved taonga
East Coast	Hawke's Bay Museum & Art Gallery	Kakahu conservation
East Coast	Kohupatiki Marae	Research and writing of brochure for centennial celebration
East Coast	Whakaki Marae	Training and assistance with conservation of whariki
Wellington	Horowhenua Historical Society	Archiving and cataloguing guidance
Wellington	Toi Wairarapa	Expert to conduct strategic review
Wellington	Archives New Zealand	Training in exhibition/visitor experience development
Wellington	Te Wānanga o Raukawa	Assessment and mould treatment of whaariki
Wellington	Hongoeka Marae	Support for bringing expert to attend workshop at marae
Wellington	Kapiti Coast Museum	Museum security review and recommendations
Wellington	VUW Classics Museum	Advice on earthquake restraints for displayed collection
Nelson/ Marlborough	Murchison Museum	E-hive training
Nelson/ Marlborough	Kaikoura Historical Society	Advice on rebranding
Nelson/ Marlborough	Marlborough Museum	Advice on museum security

Nelson/ Marlborough	Isel House	Engage a consultant to run a workshop with a view to drafting a strategic plan
Nelson/ Marlborough	Omaka Aviation Heritage Centre	Advice on museum security
Nelson/ Marlborough	The Edwin Fox	Advice on museum security and advice on exhibition display techniques
Nelson/ Marlborough	Picton Community Museum	Advice on museum security
North Canterbury	Okains Bay Maori and Colonial Museum	Improvement of display of kete, cloaks and bird collections
North Canterbury	Methven Historical Society	Assessment of proposed new building to be shared with library
South Canterbury	Te Ana Whakairo	Remounting, demounting and packing rock art
South Canterbury	Waimate Historical Society	Health and safety audit
Otago	Clyde Historical Museum	Exhibition display and organisation workshop
Otago	Mosgiel Memorial RSA & Community Club	Advice on requirements for assessment, valuation, cataloguing and storage of their collection
Otago	North Otago Museum	Identify, accession and catalogue moa bone collection
Southland	Wallace Early Settlers Assn & Te Hikoi Heritage Museum	Identification and documentation for taonga Maori collection
Southland	Rakiura Heritage Trust	Advice on storage for small/medium items, and treatment for large metal objects kept outside
West Coast	History House	Advice on suitability of relocation options
West Coast	Left Bank Art Gallery	Assessment of temporary space
West Coast	Hokitika Museum	Best practice advice in care/preservation of photographs

Workshops

Region	Topic	Poutama/ Step
Northland	Mounting and Presenting Museum Objects	1
	Ticking the boxes: legal requirements in the museum sector	1
Auckland	Care and Identification of Photographs	3
	Mounting and Presenting Museum Objects	1
	Mounting and Presenting Museum Objects (Cluster group)	1
	Mukurtu – Collection Management workshop	
	Ticking the boxes: legal requirements in the museum sector	1
	Maori in Museums	2
	Facing 21st century challenges at the British Museum	
	Developing a Public Programme	1
	Writing for the Web	
Waikato	Mounting and Presenting Museum Objects	1
	Ticking the boxes: legal requirements in the museum sector	1
East Coast	Mounting and Presenting Museum Objects	1
Taranaki	Mounting and Presenting Museum Objects	1
	Ticking the boxes: legal requirements in the museum sector	1
Manuwatu	Ticking the boxes: legal requirements in the museum sector	1
	Multimedia for Curators	
Wellington	Te Reo	
	Te Reo	
	Te Reo	
	Te Reo	
	Te Reo	
	Mounting and Presenting Museum Objects	1
	Care and Identification of Photographs	3
	Maori in Museums	2
	Translating curatorial research into exhibition labels	3
	Security in Museums	1

	Facing 21st century challenges at the British Museum	
	Writing for the Web	
	Marketing in Museums and Galleries	
Marlborough / Nelson	Disaster Retrieval workshop	
	Packaging and Handling of Museum Objects	1
West Coast	Packaging and Handling of Museum Objects	1
North Canterbury	Maori in Museums	2
	Facing 21st century challenges at the British Museum	
	Packaging and Handling of Museum Objects	1
	Writing for the Web	
South Canterbury	Handling and Packaging of Museum Objects	1
Otago	Packaging and Handling of Museum Objects	1
	Writing for the Web	
Southland	Packing into fish crates workshop	1

APPENDIX 2: COLLECTION ACQUISITIONS

ART

Paintings – New Zealand

Incoming Tide Mahurangi, c.1905, by Edward Fristrom, oil on board, 145 x 280 mm (h x w), c.1905, purchase

Spatial composition by John Pine Snadden, oil and ink on gesso on board, measurements not available, 1952, purchase

Painting no. 7 by Gordon Walters, PVA on hardboard, 1220 x 915 mm (h x w), 1965, purchase

As Adam and Eve by Michael Illingworth, oil on canvas, 930 x 790 mm (h x w), 1965, purchase

Mean time exposure by Brent Wong, acrylic on hardboard, measurements not available, 1971, purchase

Wanker by Allen Maddox, oil on canvas, 1575 x 1575 mm, 1979, purchase

Boy I am Scarred eh by Peter Robinson, oil and oil stick on unstretched canvas, 2130 x 1750 mm (h x w), 1997, purchase

Atua #4 by Darryn George, oil on canvas, 1500 x 2130 mm (h x w), 2011, purchase

Works on Paper – New Zealand

Weapons used by the New Zealanders called Patoe Patoos by Alexander Hogg (publisher), copper engraving, late 1700s, purchase

Untitled (Study of a landscape) by Petrus van der Velden, watercolour and charcoal, 260 x 370 mm (h x w), c.1906, gift of John and Wendy Hawkey

Untitled by Eric Lee-Johnson, watercolour on paper, measurements not available, 1940s, purchase

Self portrait by Edward Bullmore, pencil on paper, 728 x 457 mm (h x w), 1967-70, purchase

Conspiracy by Michael Stevenson, dry pastel on paper, 570 x 760 mm h x w, unframed), c.1994, purchase

CASH WILL CRASH, continuous video loop, b & w, sound by Michael Stevenson, dry pastel on paper, 570 x 882 mm (h x l, unframed), 1995, purchase

Works on Paper – International

Platycercus pacificus. Pacific parakeet and *Platycercus unicolor. Uniform parakeet* by Edward Lear, hand-coloured lithographs, 520 x 352 mm (h x w, each), 1830-32, purchase

Blue Bird and Vine carpet design by Charles Voysey (designer) and Tompkinson & Adam (manufacturer), watercolour and squared paper, 41 x 37 mm (h x w), 1899, purchased with Charles Disney Art Trust funds

Drawing relating to the painting *A Moroccan* by John Walker, charcoal and acrylic on paper, 1200 x 800 mm (h x w), 1980, gift of Margaret Taylor

Sculptures and Decorative Forms

Tankard by Christopher Dresser (designer) and Hukin & Heath (manufacturer), bamboo and electroplated silver, 150 mm (h), c.1888, purchase

Peacock brooch by an unknown artist, synthetic paua and plated metal, 30 x 30 x 5 mm (h x w x d), 1940-50, purchase

Chair by Ernst Plischke, 715 x 595 x 790 mm (h x w x d), about 1948, gift of Emma and Dan Eagle of Mr Bigglesworthy

The Late E. Mervyn Taylor, by Lorna Ellis, bronze bust, 385 x 500 x 400 mm (h x w x d), 1965-6, purchase

Awa Te Koroto by John Edgar, pounamu, 80 x 67 x 27 mm (h x w x d), 1979, purchase

Bangle by John Edgar, pounamu, 10, 85 mm (depth, diameter), 1980, purchase

Phases of the Moon (Spring Equinox) by John Edgar, pounamu, 8, 65 mm (depth, diameter), 1981, purchase

Black Gorge by John Edgar, nephrite jade, 85 x 34 x 14 mm (h x w x d), 1981, purchase

Carved sperm whale tooth by Owen Mapp, 160 mm (l), 1983-4, purchase

Koru (pendant) by Owen Mapp, bone pendant, 110 mm (w), 1983, purchase

Suspended sculpture (pendant) by Donn Salt, pounamu, measurements not available, 1985, purchase

Whale rider (pendant) by Doug Marsden, bone, 45 mm (w/d), 1986, purchase

Pendant by Donn Salt, silver, gold and pounamu, measurements not available, 1987, purchase

Pendant by Hepi Maxwell, pounamu and linen cord, measurements not available, 1987, purchase

Badge 87 by John Edgar, silver, brass and copper, 28 x 66 x 3 mm (h x d x w), 1994, purchase

Badge 103 by John Edgar, brass, copper and chemical patina, 28 x 66 x 5 mm (h x d x w), 1994, purchase

The new temple by Yuk King Tan, mixed media installation of 150 found objects, 2600 x 4000 mm (h x w, overall), 1995, purchase

A Different Red, A Different Black by Warwick Freeman, installation of twenty-six pendants, brooches and a ring, 800 x 600 mm (h x w), 1999-2013, purchase

Necklace by Chris Chateris, pounamu and gold leaf, measurements not available, 2002, purchase

White Foreshore and Black Foreshore by Alan Preston, shell shards, silver pins and glue, 120 x 2000 x 30 mm (h x w x d), 2004, purchase

Blooming big brooch by Renee Bevan, fabric, thread and stainless steel wire, measurements not available, 2008, purchase

Blush Rose (brooch) by Renee Bevan, walnut wood, oxidised silver, paper, polyurethane, resin, glue and stainless steel, measurements not available, 2009, purchase

Formunculae (1), Formunculae (2), Formunculae (4), Formunculae (11), Formunculae (14) by Tony Bond, white earthenware forms with terra sigillata glaze, 200 x 300 mm (h x w/d each), 2009-11, purchase

Nude brooch by Renee Bevan, silver, measurements not available, 2010, purchase

What you see is what you get, (pendant), by Renee Bevan, plastic, silver and cord, measurements not available, 2011, purchase

Love, Sunshine & Happiness (necklace) by Sharon Fitness, silicone rubber, 100 x 300 x 240 mm (h x l x w/d), 2011, purchase

Ring by Fabrizio Tridenti, steel and plastic, 60 x 40 x 42 mm (h x w x d), 2011, purchase

Reserve by Joe Sheehan, six nephrite (pounamu) ingots, 42 x 175 x 75 (h x w x d each), 2011, purchase

A grizzly paw (necklace), by Jane Dodd, lignum vitae, ebony and sterling silver, 60 x 42 x 20 mm (h x w x d), 2012, purchase

Handkerchief panther (brooch), by Jane Dodd, ebony, beef bone, mother of pearl and sterling silver, 46 x 31 x 15 mm (h x w x d), 2012, purchase

Polar Pranks (brooch) by Jane Dodd, beef bone and sterling silver, 51 x 35 x 18 mm (h x w x d), 2012, purchase

Necklace by Rohan Wealleans, layered paint, 290 x 80 mm (h x w), 2012, purchase

Lichen brooch by Lyn Kelly, sterling silver and oxidised silver, 56 x 72 x 14 mm (h x w x d), 2012, purchase

Kotuku jugs (pair) by Mike Crawford, clear cast glass, 520 x 350 x 260 mm (h x w x d), 2012, purchase

Mr Shaver, Mr Toothbrush, Mr Scissors by Paul Maseyk, ceramic vases with hand inscribed drawings, various measurements, 2012, purchase

The King, Lookout and Mr Evil from installation *Fancy Fool's Flight* by The Crystal Chain Gang, lead crystal, various measurements, 2012, purchase

Digital works

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

On how things behave by Michael Stevenson, HD and 16mm film transferred to DVD, 2010, purchase

Photographs – New Zealand

Version 'B' of the "blue book" of New Zealand Ferns (New Zealand ferns. 148 varieties...in two parts: part 2) by Herbert Dobbie, measurements not available, 1880, gift of Joyce Bonnington

Carte-de-visite of a Melanesian woman by G. Redfern, albumen silver print, 93 x 58 mm (h x w), 1880s, purchase

Black and white photographs, John B. Turner collection (20), by John B. Turner, J. W. Chapman-Taylor, Bryony Dalefield, Max Oettli, Len Wesney, Julian Smith and John Fields, various measurements, black and white photographs, gelatin silver print, 1940-c.1974, purchase

Black and white photographs (10) by Gordon H. Brown, gelatin silver prints, various

measurements, 1954-81, purchase

Black and white photographs (38) from the books *Māori and Notes on the Country I Live In*, plus the *Washday Revisited* series by Ans Westra, gelatin silver prints, 1959-98, purchase

Black and white photographs (3) by Gordon H. Brown, gelatin silver prints, various measurements, 1960-87, purchase

Portrait of Colin McCahon - Partridge Street, by Gordon H. Brown, gelatin silver print, 200 x 250 mm (h x w), 1968, gift of Gordon H. Brown

32 Highbury Rd, Pine and Blossom by Ans Westra, colour photographs on inkjet print, various measurements, 2001-8, purchase

Colour photographs (6) by Peter Peryer, inkjet prints, various measurements, 2007-11, purchase

Black and white photographs (11) by Richard Wotton, inkjet prints, various measurements, 2009-12, purchase

Photographs – International

Black and white photographs (5) from the *Stopover* series on Fiji-Indian sugar cane workers by Bruce Connew, gelatin silver prints, 2001, purchase

Contemporary Māori

Reach and Third Eye by Shane Cotton, acrylic on canvas, 550 x 550 mm (h x w, each), 2012, purchase

Contemporary Art – International

Going strait by Destiny Deacon and Virginia Fraser, mixed media installation of 26 photographs and a video, various measurements, 2011, purchase

HISTORY

Social and Political History – New Zealand

Collection of original documents relating to early New Zealand postal services, various makers and measurements, 1840-57, purchase

Essays, proofs and correspondence relating to New Zealand First Sideface postage stamps, makers: Thomas De La Rue & Company; unknown, various measurements, 1867-80, purchase

South African War medals and mementoes of Sgt-Major E.B. Lockett, D.C.M., and album of WW1 photographs compiled by Major J.M. Rose, various and unknown makers, various measurements, 1899-1920, purchase

Barrister's wig (with box) belonging to William George Malone and Next of Kin Memorial Plaque, various makers and measurements, 1905-19, gift of Judy Malone

New Zealand War medal with 5 unofficial clasps and original presentation box, various makers, 130 x 56 x 18 x 36 (medal and clasps l x w x d x diameter, overall), unknown date (medal, box); 1914 (clasps), purchase

Woman's tennis outfit, unknown maker, 970 x 295 mm (skirt) and 500 x 310 mm (bodice) (l x w), 1880s, gift of Mary Boyd in memory of Mary Jane Cameron nee McKellar

Items associated with the political career of Richard John Seddon, Premier of New Zealand 1893-1906, various and unknown makers, various measurements, 1897-1905, purchase

Embroidery patterns and stencils, embroidered linen, fashion prints and children's games belonging to the Leiber family, various and unknown makers, various measurements, 1900-53, gift of Gretchen van Praag

Souvenir handkerchiefs from WWI (3), unknown maker/s, various measurements, 1914-18, gift of Jonathan Krebs and Jeremy Krebs in memory of Margaret Krebs

WWI and WWII items and related material belonging to Percy Heenan, Martha McQueen Cranstoun and Vivian McCredie, various and unknown makers, various measurements, 1914-40s, gift of the McCredie family

WWI embroidered cushion cover and soldier's discharge certificate, makers: William Pauling; unknown, 480 x 515 mm and 406 x 455 mm (h x w), 1916; c.1920, gift of Janette Cross

Jewellery box made by an internee on Matiu/Somes Island, unknown maker 215 x 145 x 80 (l x w x h), 1916, purchase

Sundry notices, forms etc used in connection with enrolment of the Expeditionary Forces and Reinforcements, various and unknown makers, various measurements, 1916-18, gift of the New Zealand Government

Presentation casket and WWI commemorative shield / Roll of Honour, makers: unknown; Wellington Orphans Club, 260 x 340 x 200 mm and 800 x 550 x 30 mm (h x w x d), 1919, purchase

WWI medals awarded to Leonard Maxwell Morrison, various makers, 88 x 70 x 12 mm (h x w x d), 1919, gift of Cathryn Riley

Social history objects (46) originally purchased as exhibition props, various and unknown makers, various measurements, 1919-90s,

purchase

Mended shirt, darned undershirt, woollen children's togs and child's pyjama jacket, various and unknown makers, various measurements, 1920s, found in the collection

Advertising sign, Texaco 'Power Chief' motor fuel, unknown maker, 350 x 360 mm (h x w), 1930s, purchase

Woollen togs, maker: Roslyn Woollen Mills, 533 mm (h), 1930s-40s, purchase

Items and ephemera made by or relating to Mary Ruddock, various and unknown makers, various measurements, 1930s-69, gift of Alison Williamson in memory of Mary Ruddock

Dancing dress and pair of dancing shoes, unknown maker/s, measurements not available, c.1932, gift of Thelma Erskine's daughters, Susan Evington, Judith Sullivan and Maggie Wilkinson

New Zealand Centenary Exhibition 1940 child's handbag, maker: New Zealand Centennial Exhibition Company, 185 x 205 mm (h x w), gift of Helen Watson

Buzzy Bee toy, maker: H. E. Ramsey Ltd, 120 x 170 x 180 mm (h x l x w/d), c.1943, gift of Judith Clearwater on behalf of Robin Clearwater

Carved wooden alligator made by Japanese PoW, unknown maker, 490 x 95 x 110 mm (l x h x w), 1945, purchase

Posters, 'While we waste bread...','Chew these foods for clean teeth' and 'Clean your teeth for dental health', various makers and measurements, 1947-50s, purchase

Original (unaccepted) design for Canterbury Centennial 3d stamp, maker: James Berry, 240 x 148 mm (h x w), 1950, purchase

Suitcase, maker: Disabled Soldiers Products, 165 x 450 x 300 mm (h x w x d), 1950s, purchase

Child's dress with smocking and embroidery, maker: Joan Wiley, measurements not available, 1950s, gift of Joan Wiley

Cereal collectables (31 items), various and unknown makers, various measurements, 1950s-78, gift of Christine Kidney

National Band of New Zealand uniform, photo and two programmes, various makers and measurements, c.1953, gift of Alan Brieseman

Toy truck, makers: Buddy L (creating agency); Tri-ang (manufacturer), 328 x 137 x 138 mm (l x w x d), unknown date, purchase

Māori doll, maker: Pedigree brand, 300 mm (l), c.1961, gift of Lynn Hyde

Tea towels, 'New Zealand Dollars and Cents' and 'Dishes I'd Rather Be Doing', makers: unknown; Dear Colleen, 740 x 500 mm (h x w) and 370 x 580 mm (h x l), 1967; 2011, gift of Claire Regnault

Unit block set, unknown maker, various measurements, 1970s, purchase

Dustpan, maker: Paul McCredie, 40 x 204 x 200 mm (h x w x d), 1972-3, gift of Paul McCredie

Chopper bicycle, hat, vest and letter, various makers and measurements, c.1972-4, gift of the Timmings family in memory of Geoffrey Timmings

Amazon Softball Club Inc. shirts (4), shorts (2), stirrups and ephemera, various and unknown makers, various measurements, 1977-2011, gift of Amazons Softball Club Inc.

Posters, 'International Peacemaking To End All Wars' (2), maker: Lawrence Ross, measurements not available, 1980s, purchase

Playing cards, 'Happy Families', various makers, measurements not available, 1985, gift of the Church Family

Poster, 'from somewhere in (the) "South Pacific" David Lange sings', maker: Redletter Press, 750 x 500 mm (h x l), 1985, gift of Dennis Knox

Anti-war protest posters (2) and anti-nuclear protest underpants (2), various makers and measurements, 1985-95, gift of Mark Roach

Posters for Hairy Maclary and The Nickle Nackle Tree shows (5), makers: Maclary Theatre Productions (maker/artist); unknown (printer), 300 x 210 mm and 1020 x 845 mm (l x w), 1991-2003, gift of Paul Jenden

Banner, 'Free East Timor', maker: Sally Griffin, 1750 x 2100 mm (h x w), c.1992, gift of the East Timor Independence Committee

The Nickle Nackle Tree musical production costume and puppets, maker: Paul Jenden, various measurements, c.1996, purchase

Basketball boots signed and worn by Sean Marks of the Tall Blacks at the 2000 Sydney Olympic Games, maker: Nike, 165 x 270 x 360 mm (h x w x d), gift of Sean Marks

Gear and clothing to complete the combat uniform of Corporal Willie Apiata, VC, various and unknown makers, various measurements, 2000s, gift of the 1st New Zealand Special Air

Service Regiment

Go Go Bag, maker: Aimee Nilsson (designer); Merino Kids (manufacturer), measurements not available, 2003, gift of Merino Kids

Combat uniform worn by Corporal Willie Apiata, VC, maker: New Zealand Defence Force, 825 x 490 mm (shirt) and 1145 x 500 (trousers) (h x w), 2004, gift of Corporal B.H. Apiata, VC

Service dress uniform assembled for Corporal Willie Apiata, VC, various makers and measurements, 2005, gift of Corporal B.H. Apiata, VC

Fabric block set, maker: K's Kids, 800 x 800 mm (h x w, overall), c.2005, gift of Frankie and Zoe Rae

Programme, 'Ceremony to Honour the Gallantry of Corporal Bill Henry Apiata VC', maker: New Zealand Government, 296 x 210 x 4 mm (h x w x d), 2007, gift of Puawai Cairns

Thomas the Tank Engine toy train, carriage and section of wooden track, various makers and measurements, 2008, gift of Luca Gibbon

Amber bead necklace, stacking block sets (2) and dress, various and unknown makers, various measurements, c.2008-9, gift of Maya Shaw

Baby Big Bird soft toy, lightsaber toy and digital photos (3), various and unknown makers, various measurements, c.2008-11, gift of Mikaere Haumaha

Child's sari outfit, Gayatri Mahamantra scroll and a recording of bedtime songs, various and unknown makers, 700 x 510 x 15 mm (scroll h x w x d), c.2008-12, gift of Ariel Naidu

Mandarin language cards, hat, bodysuit and socks, various and unknown makers, various measurements, 2008, gift of Austin Wang

Rugby World Cup 2011 Legacy Collection, various and unknown makers, various measurements, 2008-11, gift of the International Rugby Board

Security pass and volunteer's certificate for the 2011 Rugby World Cup, maker: Rugby World Cup Ltd, 208 x 125 x 12 mm and 207 x 294 x 6 mm (h x w x d), gift of Grainger Heikell

Security pass, volunteer's pocket guide, and fan guide for the 2011 Rugby World Cup, maker: Rugby World Cup Ltd, various measurements, gift of Grace Hutton

'New Zealand Rugby Passport' stamp for the 2011 Rugby World Cup, maker: Trodat, 90 x 74 x 42 mm (h x w x d), gift of Johnsonville Rugby Football Club

'New Zealand Rugby Passport' for the 2011 Rugby World Cup, maker: Rugby World Cup Ltd, 143 x 103 x 6 (h x w x d), gift of Robyn Anderson

Rugby World Cup 2011 cap and badges (3), maker: Rugby World Cup Ltd, various measurements, purchase

Rugby World Cup 2011 bunting, maker: Rugby World Cup Ltd (commissioner); Rugby New Zealand 2011 (producer), 215 x 5400 mm (h x l, overall), gift of Lavage

Protest posters about the 'Rena' spill (7), makers: Greenpeace (publisher); Publicis Mojo (artist), 597 x 420 mm and 1189 x 841 mm (h x w), 2011, gift of Greenpeace

Sleepsuit, bodysuit, booties, beanie and hat, maker: Mokopuna, various measurements, 2011, gift of Mokopuna

Posters (in digital form) 'We Love CHCH' and 'We Love CHCH + JAPN', maker: Chantelle Cole, 2011, gift of Chantelle Cole

Canterbury Cathedral model, makers: Achille Segard (designer); Kitchen Elements (commissioner), 700 x 1000 x 500 mm (h x w x d), 2011, gift of Rochelle Jackson, Kitchen Elements

Postcard, 'Council Shame' and Poster, 'Restore Our Cathedral!', various makers, 139 x 106 mm and 840 x 594 mm (h x w), 2011; 2012, gift of Rebecca Lovell-Smith

New Zealand Red Cross objects relating to the Canterbury earthquakes 2010-11, various and unknown makers, various measurements, 2011-12, gift of New Zealand Red Cross Inc.

Christchurch earthquake AV project, makers: Liz Grant (producer); John Chrisstoffels (filmmaker), 2012, field collection

Christchurch road cone cartoons (digital files) (3), maker: Henry Sunderland, 2012, gift of Henry Sunderland

T-shirts, 'Unsafe' and 'Inspected', maker: Danny Knight-Bare, 735 x 455 mm (h x w), 2012, purchase

Booklet, 'The Shaken Heart', maker: Bettina Evans, 210 x 144 x 10 mm (h x w x d), 2012, gift of Bettina Evans

Pins, 'This too shall pass' (4), maker: Sarah Read, 148 x 10 x 6 mm (h x w x d, each), 2012, gift of an anonymous donor

Grab & Go Emergency Kit, maker: Grab & Go New Zealand Ltd, 300 x 360 x 260 mm (h x w x d), 2012, purchase

Posters, 'Make Nuclear Weapons the Target' (4), maker: New Zealand Red Cross Inc., 841 x 594 mm and 420 x 297 mm (h x w), 2012, gift of New Zealand Red Cross Inc

Beaded necklaces (2) and beaded bracelet, maker: Sasha Gibbon, various measurements, 2012, gift of Sasha Gibbon

Baby's bodysuit, maker: Nature Baby Ltd, 330 mm (l), 2012, purchase

New Zealand Economic and Technological

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

Ski collection consisting of 8 pairs of skis, 5 pairs of poles and 5 pairs of boots, various and unknown makers, various measurements, 1930s-80s, gift of Ian Mardell

Paper bag packaging for New Zealand whale meat, unknown maker, 775 x 435 mm (h x w), about 1960, found in collection

Bottle of brandy on base, maker: Seven Cellars NZ Ltd, 215 x 135 mm (bottle h x diameter), 1962-2002, gift of Nick Nobilo

Vacuum cleaner, word processor and mobile phone, various makers and measurements, 1989-2004, gift of Michael Fitzgerald

International History and Culture

T-shirt, 'Bavadra', maker: Coalition for Democracy in Fiji (commissioner), measurements not available, c.1989, gift of Maire Leadbeater

Applied Art and Design – New Zealand and International

Furniture from early New Zealand (13 items), various and unknown makers, various measurements, 1825-1900, purchase

Violin bow and violin in case, makers: Henry Kidson and Charles Robertson, various measurements, late 1800s, gift of Colin Smith

Wallpaper sample with peacock pattern, unknown maker, measurements not available, c.1885, gift of Mark Strange

Arts & Crafts style copper plaque, maker: Reuben Watts, 440 x 230 mm, about 1890, purchase

Vase and seagull figurine, makers: Emile Gallé; Bing & Grondahl, 250 mm (h) and 430 mm (l), 1895-1900, gift of Paul and Judy Keesing

Huia tail feather set mounted in gold and pounamu, unknown maker, 220 mm x 230 mm (h x w), about 1900, purchase

Corner chair, unknown maker, 820 x 525 x 440 mm (h x w x d), 1900-20, purchase

Bottle vase, maker: Royal Doulton Company Ltd, 280 x 110 mm (h x w), 1904-5, purchase

Art Nouveau style spoon and presentation box, makers: Reuben Watts; unknown, 135 x 35 x 15 mm (h x w x d) and 24 x 189 x 64 mm (h x l x d), about 1911, purchase

Silver and serpentine portrait brooch, maker: Reuben Watts, 50 x 36 mm (h x w), 1920-40, purchase

Wallpaper samples (15), various and unknown makers, various measurements, 1930-80, gift of Betty Weeber in memory of Ray Weeber

Cushion featuring an embroidery of King George VI and book of transfers 'Coronation Transfers and Motifs for Embroidery', various makers, 40 x 540 x 430 mm and 278 x 200 x 3 mm (h x w x d), 1937, gift of The Merrick Girls

Art Deco style china cabinet and side table, maker: Leicester Harris, 1080 x 1200 x 380 mm and 630 x 550 x 450 mm (h x w x d), c.1950, gift on behalf of Eleanor M Harris, Hastings

Handkerchief ('lipstick hanky'), unknown maker, 256 x 267 mm (h x w), late 1950s to early 1960s, gift of Victoria McIntosh

Obi and archival material relating to the work of potter Helen Mason, various and unknown makers, various measurements, 1960s, gift of Helen Mason

Patchwork quilt (double sided), maker: Ruth Bright, measurements not available, 1967, gift of Irene Middlemiss

'Witches britches' and bodice, maker: Canterbury of New Zealand Ltd, 426 x 310 mm and 485 x 265 mm (h x w), c.1967, gift of Cynthia Growden

Jacket and skirt ensemble, maker: Susan Holmes (designer), measurements not available, c.1975, purchase

Scarf, maker: Fanny Buss, 265 x 2600 mm (w x l), 1970s, gift of the Williams family

Dresses (2) and outfit, makers: Colin Cole; Amy Brown, various measurements, 1970s-80s, gift of Carolyn McCondach

Shoulder pads (with container), maker: Damin Industries, Inc., 128 x 103 mm (h x w, overall), 1988, gift of Edith Klenner

Fashion shopping bags (64), various makers and measurements, 2000s, gift of an anonymous donor

Shakudo Ring, maker: Joanna Campbell, 23 x 21 mm (w x diameter), 2004, gift of Joanna Campbell

Red Ribbon brooch and leaflet, maker: WORLD, 50 x 34 x 10 mm and 147 x 104 x 6 mm (h x w x d), 2009, gift of Jennifer Twist

Hearts for Christchurch (6), various makers and measurements, 2011, gift of Evie Harris

MĀORI

Contemporary Taonga (20th century to present)

British War Medal awarded to Lance-Corporal Winiata Hunia, maker: Australian Imperial Force (A.I.F.), 48 x 37 mm (h x w), 1919, purchase

Post WWII Military Service Dress belonging to Lt William Bartholomew Davis, maker: Albion Clothing Ltd, measurements not available, 1950-60, gift of Chris Walker

Queen Victoria Māori Boarding School girl's uniform, various and unknown makers, various measurements, c.1983, gift of Awhina Tamarapa

T-shirt, 'Enough is Enough', makers: Destiny Church New Zealand (designer); Gildan Activewear (manufacturer), 720 x 770 mm (h x w), 2004, gift of anonymous donor, through Richard Lewis

T-shirt, 'Te Mana Motuhake o Tūhoe, Remember October 15th' owned by Tame Iti, maker: October 15th Solidarity, measurements not available, 2008, gift of Tame Iti

T-shirt, 'Te Mana Motuhake o Tūhoe, Remember October 15th', maker: October 15th Solidarity, 660 x 560 mm (l x w), 2008, gift of the Paku Whānau

'Matariki' (tukutuku panel), maker: Sonia Snowden, 850 x 520 mm (l x w), 2012, purchase

Contemporary Māori (1950s to present)

Hieke pāhuka (contemporary cloak), maker: Toi Te Rito Maihi, 900 x 1100 mm (h x w), 2012, purchase

NATURAL ENVIRONMENT

Vertebrates

Foetal Pygmy Sperm Whale (1 specimen), collected 2005, gift of Department of Conservation (East Coast Hawkes Bay Conservancy Office)

Pygmy Right Whale (*Caperea Marginata*) skull, skeleton, stomach (from frozen carcass), (3 lots), collected 2005, gift of Department of Conservation (Warkworth Area Office) and Ngāti Manuhiri rohe

Southern bottlenose whale and her calf (5 lots), collected 2006, gift of Te Aupouri, Ngāti Kuri and Department of Conservation (Northland Conservancy Office)

Strap-toothed Beaked Whale, Farewell Spit, Golden Bay (3 lots), collected 2007, gift of Department of Conservation (Nelson Marlborough Conservancy Office) and Manawhenua ki Mohua

Gray's beaked whale head and pectoral fin from stranding Ohope Beach, Whakatane (2 lots), collected 2007, gift of Te Rūnanga o Ngāti Awa and Department of Conservation (Whakatane Field Centre)

Pygmy right whale calf, stranded Spirits Bay Beach, Cape Reinga (6 lots), collected 2007, gift of Te Aupōuri, Ngāti Kuri and Department of Conservation (Kaitaia Area Office)

Spectacled porpoise, Grossi Point, Mapua, Motueka (1 specimen), collected 2007, gift of Department of Conservation (Nelson Marlborough Conservancy Office) and Tiakina te Taiao Ltd

Foetal Beaked Whale, Tologa Bay (1 specimen), collected 2008, gift of Department of Conservation (East Coast Hawkes Bay Conservancy Office)

Pygmy killer whale *Feresa attenuata* North of Te Pahi Stream, 90 Mile beach, Northland (1 specimen), collected 2010, gift of Department of Conservation (Kaitaia Area Office) and Ngāti Kuri

'Tamaiti' Strap-toothed whale calf euthanised Owhiro Bay (2 lots), collected 2011, gift of Department of Conservation (Wellington Conservancy Office), Te Ati Awa and Ngāti Toa

Pygmy right whale (1 specimen), collected 2011, gift of Department of Conservation (Kauri Coast Area Office) and Te Uri o Hau

Spectacled porpoise (1 specimen), collected 2011, gift of Department of Conservation (Coromandel Area office) and Ngāti Hei Trust

True's beaked whale collected Waiototo Spit, South Westland (4 lots), received 2013, gift of Department of Conservation (Haast Visitor Centre) and Te Rūnanga o Makaawhio

Amphibians and Reptiles

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

Fossils

New Zealand and foreign vertebrate skeletons, bird wings and tails (463 lots), collected/received 2011-13, gift of Department of Conservation and Canterbury Museum

Molluscs

Marine molluscs (DNA-sequenced vouchers) from near Dunedin (6 lots), collected 2008-9, gift of Professor Hamish G. Spencer and Ruth Laurie-Fendall

Giant squids (parts of 4 specimens), collected 2009-10, gift of National Institute of Water and Atmospheric Research (NIWA)

Mollusca specimens dredged off Otago, Foveaux Strait, Stewart Island and The Snares suitable for sequencing (c.80 lots in 98% ethanol), collected 2009-10, gift of Professor Hamish G. Spencer and Ruth Laurie-Fendall

Dinner plate squids (6 specimens), received 2012, gift of the National Institute of Water and Atmospheric Research (NIWA)

Botany

Marine macro-algae, ferns, seed plants, lichens, moss and liverworts from Moa Point, Wellington south coast, (quantity to be confirmed), collected 2011-13, field collection

Liverworts, mosses and ferns from the Paterson Inlet area of Stewart Island, as part of the annual John Child Bryophyte & Lichen Workshop (242 specimens), collected 2012, field collection

PACIFIC

Pacific in New Zealand

Reru (pounder), unknown maker, 170 x 95 x 80 mm (h x w x d), 1800s, gift of Chris McLennan

Tivaevae manu (appliqué quilt), makers: Ngatuaiane Utia and Pauline Maono, 2540 mm x 2286 mm (l x w), 1980s, purchase

Hip hop ephemera, various makers and measurements, 1990s-2000s, gift of KOS Fa'alogo

Tokaikolo Christian Church Wellington choir uniforms (2) and ta'ovala (fine mats) (2), various measurements, unknown dates, purchase

Pacific Islands Congregational Church choir uniform (jacket and skirt), unknown maker, 1590 x 920 mm and 1400 x 1680 mm (l x w), 2011, purchase

Wine bottle, treasure box and invitation for Rachel Helu's Sweet Sixteenth birthday party, various makers and measurements, 2011, gift of Toakase and Rachel Helu in memory of Sione Helu

Selected items from Pasifika Festival 2013, various and unknown makers, various measurements, various and unknown dates, field collection

Pacific International

Tevau (coil of highly prized red feathers), unknown maker/s, measurements not available, 1900s, purchase

Wooden figures (3), unknown maker/s, various measurements, 1900s, purchase

Union Jack flag with Fijian crest, unknown maker, 1690 x 850 mm (l x w), c.1908, purchase

Statue (human figure with turtle), unknown maker, 700 mm (h), mid – late 20th century, purchase

Tortoiseshell souvenir cutlery (6 pieces) from Fiji, unknown maker/s, various measurements, 1950s-60s, gift of Grace Hutton

Dolls (5), unknown maker/s, various measurements, 1960s, gift in memory of Augusta Bohmer

Masi (tapa cloth) relating to the experiences of potter Helen Mason in Fiji, unknown maker, 1600 x 960 mm (l x w), 1960s, gift of Helen Mason

Pottery, wood carvings and photographic slides, various and unknown makers, various measurements, 1983-4, purchase

Nokonoko, sisi and fans (2), various and unknown makers, various measurements, 1988-90, gift of Teresia Teaiwa

Apu (coconut shell cup) (2), makers: Delos Anthony and Martin Martinson, 123 x 98 x 60 mm and 138 x 77 x 70 mm (l x w x d), 2004, gift

of Ka hale mua o Maui loa

Urohs en Pohnpei (Pohnpeian skirt), maker: Margaret Ringlen, 640 x 900 x 340 mm (h x w hem x w waist), 2011, purchase

Plaque commemorating the Tonga vs. Australia match of the HSBC Sevens World Series pool match, Wellington 2011, unknown maker, 320 mm (diameter, overall), gift of Terry Callesen

Au (tattooing implements) (2), maker: Junior Paul Sulu'ape, 301 x 27 x 65 mm and 301 x 35 x 76 mm (l x w x d), 2012, purchase

Selected items from the Niue Arts & Cultural Festival 2013, various and unknown makers, various measurements, various and unknown dates, field collection

ARCHIVES

Liz Mitchell Archive, various and unknown makers, 1970s-2004, purchase

Archive relating to Barry Thomas' Vacant lot of cabbages, various and unknown makers, 1978, purchase

Combined Textiles Guild of New Zealand Inc. Archive, maker: Combined Textiles Guild of New Zealand Inc, 1980s onwards, gift of the Combined Textiles Guild of New Zealand Inc.

The New Zealand AIDS Memorial Quilt Archive, various and unknown makers, 1987-2002, gift of The New Zealand AIDS Memorial Quilt

Source book for 'Something about Columbus' "Tasman Small Memorial", maker: Ann Verdcourt, 435 x 309 x 23 mm (h x w x d), 1992, gift of Ann Verdcourt

DEACCESSIONS

Instrument panel from Empire Flying Boat Aotearoa or Awarua, unregistered item, for disposal as it contains radiation and has no identified exhibition potential

APPENDIX 3: PUBLICATIONS AND PRESENTATIONS

RESEARCH PAPERS (Externally peer reviewed)

Art

Farrar, S. (2013). Rites of passage: public response to Don Driver's Ritual (1982) and its institutional history. *Tuhinga: Records of the Museum of New Zealand Te Papa Tongarewa*, 24, 49-64.

Rice, R. (2012, December). Transforming the "unimaginative and literal" into an art for the nation: writing and exhibiting New Zealand's art history in the twentieth century. *Journal of Art Historiography*, 7, 1-28, <http://arthistoriography.files.wordpress.com/2012/12/rice.pdf>.

History

Fitzgerald, M. (2012). NZ colonial furniture in Te Papa's collection: An overview and some highlights. In R. Ramsay (Ed.), *Proceedings of the Inaugural New Zealand Furniture History Symposium & Exhibition Southland Museum & Art Gallery 2010* (pp 24-31). Invercargill: Southland Museum.

Gibson, S. and Kindon, S. (2013). The Mixing Room project at Te Papa: co-creating the museum with refugee background youth in Aotearoa/New Zealand. *Tuhinga: Records of the Museum of New Zealand Te Papa Tongarewa*, 24, 65-83.

Ross, K. (2013, February). 'Slice of Heaven': 20th Century Aotearoa New Zealand: Biculturalism and Social History at the Museum of New Zealand Te Papa Tongarewa. *Aboriginal Policy Studies*, 2(2), 115-127.

Mātauranga Māori

Hakiwai, A. (2012). A Meeting Place for the Twenty-First Century: Te Papa's Rongomaraeroa Marae. In W. Köpke and B. Schelz (Eds.), *House Rauru: Masterpiece of the Maori* (pp 367-378). Hamburg: Museum für Volkenkunde.

Hakiwai, A. (2012). 'Honour the Future by Caring for the Past': The Bicultural Mission of New Zealand's National Museum Te Papa Tongarewa. In W. Köpke and B. Schelz (Eds.), *House Rauru: Masterpiece of the Maori* (pp 379-397). Hamburg: Museum für Volkenkunde.

Schorch, P. and **Hakiwai, A.** (2013). Mana Taonga and the public sphere: a dialogue between indigenous practice and Western theory. *International Journal of Cultural Studies, OnlineFirst*, 1-15.
DOI:10.1177/1367877913482785.

Natural Environment

Bouchet, P. and **Marshall, B.A.** (2012). Comment on *Murex tubercularis* Montagu, 1803 (currently *Cerithiopsis tubercularis*; Mollusca, Gastropoda, Cerithiopsidae): proposed conservation of usage of the specific name by designation of a neotype. *Bulletin of Zoological Nomenclature*, 69(2), 123-124.

Brownsey, P.J. and Parris B.S. (2012). Taxonomic notes on the New Zealand flora: selection of a lectotype for *Acrostichum barbarum* L. (Osmundaceae). *New Zealand Journal of Botany*, 50(3), 1-2.

Brownsey, P.J., Ewans, R., Rance, B., Walls, S., and **Perrie, L.R.** (2013). A review of the fern genus *Sticherus* (Gleicheniaceae) in New Zealand with confirmation of two new species records. *New Zealand Journal of Botany*, 51(2), 104-115.

Brownsey, P.J. and **Perrie, L.R.** (2012). Lygodiaceae. In I. Breitwieser, P. Brownsey., K. Ford, D. Glenny, P. Heenan, W. Nelson, A. Wilton (Eds.), *Flora of New Zealand*. Electronic edition: Landcare Research. <http://FloraSeries.LandcareResearch.co.nz>.

Brownsey, P.J. and **Perrie, L.R.** (2012). Marattiaceae. In I. Breitwieser, P. Brownsey., K. Ford, D. Glenny, P. Heenan, W. Nelson, A. Wilton (Eds.), *Flora of New Zealand*. Electronic edition: Landcare Research. <http://FloraSeries.LandcareResearch.co.nz>.

Brownsey, P.J. and **Perrie, L.R.** (2012). Osmundaceae. In I. Breitwieser, P. Brownsey., K. Ford, D. Glenny, P. Heenan, W. Nelson, A. Wilton (Eds.), *Flora of New Zealand*. Electronic edition: Landcare Research. <http://FloraSeries.LandcareResearch.co.nz>.

Brownsey, P.J. and **Perrie, L.R.** (2012). Schizaeaceae. In I. Breitwieser, P. Brownsey., K. Ford, D. Glenny, P. Heenan, W. Nelson, A. Wilton (Eds.), *Flora of New Zealand*. Electronic edition: Landcare Research. <http://FloraSeries.LandcareResearch.co.nz>.

Brownsey, P.J. and **Perrie, L.R.** (2013). Taxonomic notes on the New Zealand flora: the status of *Schizaea australis* and *S. fistulosa*, and lectotypes in Lygodiaceae and Schizaeaceae. *New Zealand Journal of Botany*, 51(2), 79-87.

Buckley T.R., **Palma, R.L.**, Johns, P.M., Gleeson, D.M., Heath, A.C.G., Hitchmough, R.A. and Stringer, I.A.N. (2012). The conservation status of small or less well known groups of New Zealand terrestrial invertebrates. *New Zealand Entomologist*, 35(2), 137-143.

- Ho, H.-C., **Roberts, C.D.** and **Stewart, A.L.** (2013). A review of the anglerfish genus *Chaunax* (Lophiiformes: Chaunacidae) from New Zealand and adjacent waters, with descriptions of four new species. *Zootaxa*, 3620(1), 89–111.
- Ho, H.-C., **Roberts, C.D.** and Shao, K.-T. (2013). Revision of batfishes (Lophiiformes: Ogcocephalidae) from New Zealand and adjacent waters, with description of two new species of the genus *Malthopsis*. *Zootaxa*, 3626(1), 188–200.
- Hoese, D.F. and **Stewart, A.L.** (2012). A new species of the gobiid genus *Eviota* (Teleostei: Gobioidae) from the Kermadec Islands, New Zealand. *Zootaxa*, 3418, 61–67.
- Kasper, J.**, Mumm, R. and Ruther, J. (2012). The composition of carcass volatile profiles in relation to storage time and climate conditions. *Forensic Science International*, 223(1-3), 64–71.
- Lehnebach, C.A.** (2012). Two new species of forget-me-nots (*Myosotis*, Boraginaceae) from New Zealand. *Phytokeys*, 16, 53–64.
- Leonardi, M.S. and **Palma, R.L.** (2013). Review of the systematics, biology and ecology of lice from pinnipeds and river otters (Insecta: Phthiraptera: Anoplura: Echinophthiriidae). *Zootaxa*, 3630(3), 445–466.
- Marshall, B.A.** and Spencer, H.G. (2013). Comments on some taxonomic changes affecting marine Bivalvia of the New Zealand region recently introduced in Huber's *Compendium of bivalves*, with some additional taxonomic changes. *Molluscan Research*, 33(1), 40–49.
- Miskelly, C.M.**, Simpson, P.M., Argilla, L.S., and Cockrem, J.F. (2012). Discovery, rehabilitation, and post-release monitoring of a vagrant emperor penguin (*Aptenodytes forsteri*). *Notornis*, 59(3&4), 116–122.
- Miskelly, C.M.** and Powlesland, R.G. (2013). Conservation translocations of New Zealand birds, 1863–2012. *Notornis*, 60(1), 3–28.
- Miskelly, C.M.** and Gummer, H. (2013). Attempts to anchor pelagic fairy prions (*Pachyptila turtur*) to their release site on Mana Island. *Notornis*, 60(1), 29–40.
- Palma, R.L.** and Peck, S.B. (2013). An annotated checklist of parasitic lice (Insecta: Phthiraptera) from the Galápagos Islands. *Zootaxa*, 3627(1), 1–87.
- Palma, R.L.** (2012). Three new species of the louse genus *Saemundssonina* (Insecta: Phthiraptera: Philopteridae). *Zootaxa*, 3478, 38–48.
- Palma, R.L.**, **Tennyson, A.J.D.**, Gaskin, C.P. and Jaramillo, A. (2012). A correction to Palma et al. (2012) on the nomenclature of the Fuegian storm-petrel, *Oceanites oceanicus chilensis*. *Notornis*, 59(3&4), 187–188.
- Peacock, R.J., Downing, A., **Brownsey, P.J.** and Cameron, D. (2013). Distribution, habitat preferences and population sizes of two threatened tree ferns, *Cyathea cunninghami* and *Cyathea x marcescens*, in south-eastern Australia. *Cunninghamia*, 13, 1–24.
- Pérez, J.M., Sánchez, I. & **Palma, R.L.** (2013). The dilemma of conserving parasites: the case of *Felicola (Loricola) isidoroi* (Phthiraptera: Trichodectidae) and the endangered Iberian lynx (*Lynx pardinus*). *Insect Conservation and Diversity*. DOI: 10.1111/icad.12021.
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Tennyson, A.J.D. and Anderson, A. (2012). Bird, reptile and mammal remains from archaeological sites on Rapa Island. *Terra Australis*, 37, 105–114.

Thompson, K.F., Baker, C.S., **van Helden, A.L.**, Patel, S., Millar, C.D. and Constantine, V. (2012). The world's rarest whale. *Current Biology*, 22(21), R905–R906.

Thompson, K.F., Millar, C. D., Baker, C.S., Dalebout, M., Steel, D., **van Helden, A.L.** and Constantine, R. (2013). A novel conservation approach provides insights into the management of rare cetaceans. *Biological Conservation*, 157, 331–340.

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Waugh, S., Tennyson, A.J.D., Taylor, G., and Wilson, K.J. (2013). Population sizes of shearwaters (*Puffinus* spp.) breeding in New Zealand, with recommendations for monitoring. *Tuhinga: Records of the Museum of New Zealand Te Papa Tongarewa*, 24, 159–204.

Williams, S.T., Smith, L.M., Herbert, D.G., **Marshall, B.A.**, Warén, A., Kiel, S., Dyal, P., Linse, K., Vilvens, C. and Kano, Y. (2013). Cenozoic climate change and diversification on the continental shelf and slope: evolution of gastropod diversity in the family Solariellidae (Trochoidea). *Ecology and Evolution*, 3(4), 887–917.

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Pacific

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Mallon, S. (2012). Tourist Art and Its Markets 1945–1989. In P. Brunt and N. Thomas (Eds.), *Art in Oceania: a new history*, (pp 384–409). London: Thames and Hudson.

Mallon, S. (2012). Urban Art and Popular Culture. In P. Brunt and N. Thomas (Eds.), *Art in Oceania: a new history*, (pp 440–465). London: Thames and Hudson.

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Books

Lloyd, H. (2013). *The New Zealand Art Activity Book: 100+ Ideas for Creative Kids*. Wellington: Te Papa Press.

POPULAR ARTICLES (Not externally peer reviewed)

Art

Farrar, S. (2012, September). Meridian Lines: Contemporary Art from New Zealand. In V. Bao and T. Zhang (Eds.), *Congratulations from the World* (pp 184–185). Shanghai: China Art Museum.

Mane-Wheoki, J. (2013, March). The class of '66. *Off the Wall*, 1, <http://arts.tepapa.govt.nz/off-the-wall/4130/the-class-of-66>.

McCredie, A. (2012). Two nations: a moment in time, Kura pounamu: treasured stone of Aotearoa New Zealand. In Lu Zhangshen (Ed.), *Exhibition Catalogue Brian Brake: Lens on China and New Zealand* (pp 15–19). Beijing: National Museum of China.

Rice, R. (2013, March). Taking Root in New Zealand. *Off the Wall*, 1, <http://arts.tepapa.govt.nz/off-the-wall/4167/taking-root-in-new-zealand>.

History

- Fitzgerald, M.** (2012, November). Book Review: 'The Owl that Fell from the Sky' by Brian Gill, Awa Press. *Museums Aotearoa Quarterly*
- Gibson, S.** (2012, October). Code of Dress. *Mindfood*, 75.
- Gibson, S.** (2012, October). Uniformity. *Open Eyes: Friends of Te Papa Newsletter*, 3.
- Gibson, S.** (2012, December 29). Lovelock's Stopwatch. *Dominion Post Weekend, Summer*, 3
- Gibson, S.** (2013, April). Provenance: War Posting. *Glory Days*, 2, 24-25.
- Regnault, C.** (2012, Summer). Travel Log: Transylvanian Textiles, *Context: dress/fashion/textiles*, 25, 42-48.
- Regnault, C.** (2012). Se Souvenir (To Remember). In K. Haydon (Ed.), *Micromosaic: Antarctic Landscapes* (pp 72-77). Self Published: Melbourne, Australia.
- Ross, K** (2012, December). Landscapes for Leisure: A Short History of Tramping Before and After WWII. *Ki Waho: Into the Outdoors*, 7, 37-42.
- Ross, K** (2012, Nov – Dec). The Berry Boys. *Australia & New Zealand Inside History Magazine*, 13, 40-43.
- Townsend, L.** (2012, July). Kiwi faces of World War I: Portraits from the Berry & Co. photography studio. *Open Eyes: Friends of Te Papa Newsletter*,
- Townsend, L.** (2012, November). My Favourite Thing. *Museums Aotearoa Quarterly*, Newsletter, 5.
- Townsend, L.** (2012, Oct – Nov). Te Papa's Kiwi Faces of World War I. *New Zealand Memories*, 98, 24-29.
- Townsend, L.** (2012, Jan – Feb). Through a looking Glass. *New Zealand Geographic*, 117, 22.

Mātauranga Māori

- Austin, D.** (2012). Pounamu - An Enduring Treasure, Kura pounamu: treasured stone of Aotearoa New Zealand. In Lu Zhangshen (Ed.). *Exhibition Catalogue Brian Brake: Lens on China and New Zealand* (pp 13-15). Beijing: National Museum of China.
- Austin, D.** (2013). *Kura Pounamu: Exhibition of treasured jade art from Aotearoa New Zealand*, (pp 16-23). Liangzhu: Liangzhu Museum, China.
- Edgar, P.** and **Hakiwai, A.** (2012, November). Digital Repatriation: Towards a database of Māori and Moriori taonga in overseas

museums. *Museums Aotearoa Quarterly*, Newsletter,

- Harwood, H.** (2012, December). He Kairangahau Pūtaiao. *Hui EI magazine*, 3, 16-17.
- Tamarapa, A.** (2012, July). Feather, Fibre and Fur. *Mana Magazine*, 106, 28-35.
- Tamarapa, A.** (2012, September). The Treasure Hunter. *Heritage New Zealand Magazine*, 2.
- Tamarapa, A.** and Wallace, P. (2013). Māori clothing and adornment – kākahu Māori. *Te Ara: The Encyclopaedia of New Zealand*.

Natural Environment

- Brownsey, PJ** and **Perrie, LR.** (2013, March). Azolla rubra revisited. *New Zealand Botanical Society Newsletter*, 111, 6-7.
- Lehnebach, C. A.** (2012). Taxonomy and ecology join forces for orchid conservation in Aotearoa New Zealand. *Newsletter of the Orchid Specialist Group of the IUCN Species Survival Commission*, 2, 1-3.
https://cmsdata.iucn.org/downloads/osg_newsletter_august_2012.pdf.
- Miskelly, C.** (2012, September). Developing 'New Zealand Birds Online' – how you can help (Part 5). *Southern Bird*, 51, 13.
- Miskelly, C.** (2012, December). Creating 'New Zealand Birds Online' – (Part 6). *Southern Bird*, 52, 5.
- Miskelly, C.** (2012, December). Cirl buntings around Wellington. *Southern Bird*, 52, 12.
- Miskelly, C.** (2013, June). New Zealand Birds Online is alive and kicking. *Southern Bird*, 54, 3-4.
- Stahl, J. C.** (2012, December). The woods of Waimapihi. *The Valley Voice*, 5.
- Stewart, A.** and **C. Struthers** (2012). Ahuru. *New Zealand Fishing News*, 35(9), 40.
- Roberts, C.D.** (2012). Marlin identification project 2011-2013. *New Zealand Fishing News*, 35(11), 100-101.
- Roberts, C.D.** (2012). Marlin identification project 2013. *New Zealand Fishing News*, 35(12), 74.
- Perrie, L.R.** (2013, March). Book review: Field Guide to New Zealand's Native Trees. *New Zealand Botanical Society Newsletter*, 111, 20-22.

Pacific

- Akeli, S.** (2013, February). Picturing Samoa: photographs by Thomas Andrew. *Friends of Te Papa Newsletter*.

Other

Te Papa Education Team. (2013). *Matariki Education Resource*. Wellington: Te Papa.

National Services Te Paerangi. (2013). *Caring for Māori Textiles: Tiakitanga o te Kahu Āku. He Rauemi Resource Guide Issue 18: Care of Collections and Taonga*. Wellington: Te Papa.

ELECTRONIC PUBLICATIONS

E-Newsletters

Pacific at Te Papa Newsletter (October 2012, June 2013).

National Services Te Paerangi quarterly e-newsletter (August 2012, November 2012, February 2013, May 2013).

Te Papa Blogs

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

CONFERENCE PRESENTATIONS

Art

McCredie, A. (2013, March 2). From them to us: Changing meanings of photographs of Māori at Te Papa. *Between art and information: collecting photographs, Museums and Galleries History Group/Photographic History Research Centre*. De Montfort University, Leicester, UK.

Mitchell, L. (2013, February 12). Murder mystery - the Dewar carte-de-viste. *Colonial Objects: Inaugural Conference of the Centre for Research on Colonial Culture, Otago University*. Toitu Otago Early Settlers Museum, Dunedin.

Olsen, J. (2012, October 22). The History of Glass. *NZ Artists in Glass Conference*. Wanganui.

Rice, R. (2013, February 12). Unanswered Prayers: The Failure of W. F. Gordon's Self-Promotion. *Colonial Objects: Inaugural Conference of the Centre for Research on Colonial Culture, Otago University*. Toitu Otago Early Settlers Museum, Dunedin.

History

Fitzgerald, M. (2013, February 11-13). Walter Cook - the visionary collector. *Colonial Objects: Inaugural Conference of the Centre for*

Research on Colonial Culture, Otago University. Toitu Otago Early Settlers Museum, Dunedin.

Gibson, S. (2012, December 8). Collecting Anti-Nuclear Protest at Te Papa. *Generations: History in the Pacific, Histories with a Future, Pacific History Association Conference*. Victoria University of Wellington, Wellington.

Gibson, S. (2013, February 11-13). First World War Posters in New Zealand. *Colonial Objects: Inaugural Conference of the Centre for Research on Colonial Culture, Otago University*. Toitu Otago Early Settlers Museum, Dunedin.

Regnault, C. (2013, February 11-13). What was she thinking, embroidering the Wanganui? *Colonial Objects: Inaugural Conference of the Centre for Research on Colonial Culture, Otago University*. Toitu Otago Early Settlers Museum, Dunedin.

Regnault, C. (2013, March 22-23). Of Angels and Bears: the New Zealand AIDS. *Gathering: Connections and Recollections, Costume & Textile Association of NZ Symposium*. Auckland War Memorial Museum and Auckland University, Auckland.

Ross, K. (2012, October 12). Landscapes for Leisure: Historicizing outdoor recreation in New Zealand. *The Outdoors Forum 'What is the value of the outdoors to our society?'*, *Outdoors New Zealand*. C&Q Hotel, Wellington.

Ross, K and Hunter, K. (2012, November 16). Fresh Feel: Using Objects in a History or World War One. *Material Histories: Antipodean Perspectives*. Massey University, Wellington.

Ross, K. (2012, November 23). The effects of dead soldiers: the enduring material legacy of Gallipoli. *Endurance and the First World War Conference, University of Canterbury and Canterbury Museum*. Air Force Museum, Christchurch.

Ross, K. (2012, December 4). A Splendid Adjunct to the City: An Historical Introduction to Wellington's Central Park. *Connecting Landscapes: New Zealand Geographical Society Conference*. War Memorial conference centre, Napier.

Townsend, L. (2012, November 23). The Berry & Co Portraits: Revealing stories from WWI. *Endurance and the First World War Conference, University of Canterbury and Canterbury Museum*. Air Force Museum, Christchurch.

Townsend, L. (2013, February 11-13). Colonising Through Play: A case study focusing on Noah's Ark. *Colonial Objects: Inaugural Conference of the Centre for Research on Colonial Culture, Otago University*. Toitu Otago Early Settlers Museum, Dunedin.

Mātauranga Māori

Harwood, H. (2012, November 7-9). The identification of feathers and hair in the Museum of New Zealand's ethnological collections (keynote address). *New Zealand Conservators of Culture Materials*. Dunedin Public Art Gallery, Dunedin.

Hakiwai, A. (2013, April 10). Titiro Whakamua - Looking Ahead: some thoughts and reflections. *Kaitiaki Maori hui, Museums Aotearoa Conference 2013*. Waikato Museum, Hamilton.

Tamarapa, A. (2013, February 28 – March 3). Kahu Ora: Living Cloaks, Living Culture. *Selling Yarns 3: Indigenous fibre and textiles conference*. National Museum of Australia, Canberra.

Natural Environment

Gemmell, M., **Shepherd, L.**, Zuccarello, J., and **Perrie, L.** (2012, November 30 – December 2). Population genetics of lancewood, *Pseudopanax crassifolius*. *15th Annual New Zealand Molecular Ecology Conference*. YMCA Wainui Park, Banks Peninsula.

Gomon M.F., **Struthers, C.S.**, and **Stewart, A.L.** (2013, June 24-28). Diversity and interrelationships of Indo-West Pacific Aulopidae. *9th Indo-Pacific Fish Conference*. Okinawa, Japan.

Lehnebach, C. (2012, November 30 – December 2). Examining plant-pollinator specificity between different forms of the spider orchid *Nematoceras trilobum* and fungus gnats (Family: Mycetophilidae). *15th Annual New Zealand Molecular Ecology Conference*. YMCA Wainui Park, Banks Peninsula.

Lehnebach, C. (2013, 17-19 May). Spider orchids and fungus gnats: a species specific interaction in NZ? *Orchid Population Dynamics: 5th International Orchid Workshop*. University of Calabria, Rende, Italy.

Miskelly, C. (2012, August 16). Translocations of burrow-nesting petrels - lessons learnt (keynote address). *5th International Albatross & Petrel Conference*. Mac's Function Centre, Wellington.

Miskelly, C. (2012, November 30). Changes in Wellington urban wildlife 1992-2012. *Society of Wildlife Veterinarians annual conference*. Zealandia, Wellington.

Monaghan, J., **Shepherd, L.**, Holland, B. and Lockhart, P. (2013, February 4). The endemic New Zealand genus *Pseudopanax* as a model for hybridisation. *Doom-13: The interface of mathematics and biology. The 17th annual NZ phylogenomics meeting*. Whakapapa, Mt Ruapehu.

Perrie, L. (2013, May 24). Native plants outside their natural range. *Annual Conference of the NZ Plant Conservation Network*. Auckland Regional Botanic Gardens, Auckland.

Roberts, C.D., Stewart, A.L., and Struthers C.S. (2013, June 24-28). The Fishes of New Zealand: a comprehensive guidebook. *9th Indo-Pacific Fish Conference*. Okinawa, Japan.

Tennyson, A.J.D., Miskelly, C. and Totterman, S. (2012, August 14). Breeding biology of the Vanuatu petrel (*Pterodroma occulta*). *5th International Albatross & Petrel Conference*. Mac's Function Centre, Wellington.

Tennyson, A.J.D. (2013, January 21). When did New Zealand's terrestrial vertebrates evolve? *VII Southern Connections Congress*. University of Otago, Dunedin.

Tennyson, A.J.D. and Scofield, P.R. (2013, June 1). Fossil bird remains from subantarctic Macquarie Island. *2013 New Zealand Birds Conference*. Otago Museum, Dunedin.

Waugh, S. (2012, August 27). A Museum's perspective – data that's held and potential for sharing it. *Biodiversity Data Systems Conference*. Mac's Function Centre, Wellington.

Waugh, S. (2012, August 16). Westland Petrel foraging during the breeding season. *5th International Albatross & Petrel Conference*. Mac's Function Centre, Wellington.

Wilson, K-J., and **Waugh, S.** (2013, June 1). Research and management priorities for New Zealand seabirds. *2013 New Zealand Birds Conference*. Otago Museum, Dunedin.

Waugh, S., Tennyson, A.J.D., Taylor, G.A, and Wilson, K-J. (2013, June 1). Population sizes of shearwaters (*Puffinus* spp.) in New Zealand with recommendations for monitoring. *2013 New Zealand Birds Conference*. Otago Museum, Dunedin.

Zintzen, V., Anderson, M.J., Roberts, C.D., and Stewart, A.L. (2013, June 24-28). Decreasing beta-diversity in fish communities along a depth gradient: evidence from repeated video deployments off New Zealand. *9th Indo-Pacific Fish Conference*. Okinawa, Japan.

Pacific

Akeli, S. (2012, December 6). Samoa 'on show': re-examining the display of people and objects from 1923 to 2007. *Pacific History Association Conference*. Victoria University of Wellington, Wellington.

Mallon, S. (2012, December 8). Making Pacific Histories Public Panel. *Pacific History Association Conference*. Victoria University of Wellington, Wellington.

Collections Information

Kingston, A. (2012, November 8). The Swiss Army Knife Approach: How Far Can You Push Collection Management Systems in a Changing World. *40th Annual Museum Computer Network Conference*. Seattle, WA, USA.

Kingston, A. (2012, November 10). Google on Trial: Is the Google Art Project Good? *40th Annual Museum Computer Network Conference*. Seattle, WA, USA.

Kingston, A. (2012, November 10). Blurring boundaries, shifting perspectives - Museum science meets cultural history. *40th Annual Museum Computer Network Conference*. Seattle, WA, USA.

Kingston, A. (2012, November 20). Museum Collection Information: Then, Now, Next. *2012 National Digital Forum*. Te Papa, Wellington.

Kingston, A. (2013, March 4). The New Zealand Story – Game History and Preservation. *Game Masters: The Forum*. Te Papa, Wellington.

Kingston, A. (2013, April 23). "Choir attempted that beautiful anthem "Oh, Radiant Morn" – made a hash of it": Making a hash of the Adkin Diary transcriptions. *Crowdsourcing for the Digital Humanities and Cultural Heritage Sector*. Victoria University of Wellington, Wellington.

Edgar, P. (2012, August 27). Museum Biodiversity Data Management. *Biodiversity Data Systems Conference*. Mac's Function Centre, Wellington.

Edgar, P. (2012, November). Image management and access at Te Papa. *Chinese Museums Digital Image Management Conference*. Guangzhou, China.

Visitor Market Research

Carmichael, L. (2012, July 12). Giving and Receiving: A case study of an interactive exhibit. *Visitor Studies Association Conference*. Raleigh, USA.

Audience Engagement

Morris, S. (2012, August 6-9). Keynote presentation: The Mixing Room Project - co-creating with refugee background youth. *MyLanguage Conference - Connecting Collaborating, Creating*. State Library of Queensland, Brisbane, Australia

EXTERNAL LECTURES AND COMMUNITY TALKS

Art

Farrar, S. (2013, March 18). *The return of Jim Allen's Christ figure to Futuna Chapel*. Talk to Futuna Chapel, Karori, Wellington.

McCredie, A. (2012, November 28). *Personal documentary photography*. Suter Gallery, Nelson.

McCredie, A. (2013, April 26-27). *Brian Brake: Lens on the World*. Waikato Museum, Hamilton.

Mitchell, L. (2013, February 6). *Image and Object: Collecting and Exhibiting the Photograph*. Public lecture with Judy Annear and invited panelists: Lissa Mitchell, Erica Wolf and Paul McNamara, Massey University, Wellington.

Mitchell, L. (2013, March 20). *21st Century Custodianship*. Collecting Media Art panel with Lissa Mitchell, Phil Dadson and Mark Williams, Adam Art Gallery, Wellington.

Olsen, J. (2012, October 27). *Kobi Bosshard - the collection history*. Objectspace, Auckland.

Olsen, J. (2012, November 20). *NZ interiors: styles and trends during the early 20th Century*. 'Katherine Mansfield's Wellington': Katherine Mansfield Birthplace lecture series, Katherine Mansfield Birthplace, Thorndon, Wellington.

Olsen, J. (2012, November 28). *Aesthetic interiors during Katherine Mansfield's day*, 'Katherine Mansfield's Wellington': Katherine Mansfield Birthplace lecture series, Katherine Mansfield Birthplace, Thorndon, Wellington.

History

Fitzgerald, M. (2013, February 27). *Te Papa's History Collecting*. Probus Club Kenepuru, Porirua.

Gibson, S. (2012, October 26). *Uniformity*. Pecha Kucha, Downstage Theatre, Wellington.

Regnault, C. (2012, October 31). *The Art of Fashion in Katherine Mansfield's Day*. 'Katherine Mansfield's Wellington': Katherine Mansfield Birthplace lecture series, Katherine Mansfield Birthplace, Thorndon, Wellington.

Townsend, L. (2012, August 19). *Inclusive Collecting: a major for our minors*. Diversity Forum: A Fair Go For all, Auckland Art Gallery, Auckland.

Townsend, L. (2012, August 6). *Collecting History at Te Papa*. Probus Club Lyall Bay/Kilbirnie, Lyall Bay Salvation Army Hall, Wellington.

Mātauranga Māori

Hakiwai, A. (2012, October 2). *Virtual Repatriation and Te Papa's biculturalism*. MAOR 402 Māori Studies, Otago University, Dunedin.

Hakiwai, A. (2012, September 10). *Presentation*. MHST 515 Museums and Māori, Museum and Heritage Studies, Victoria University of Wellington.

Hakiwai, A. (2012, November 5). *Relationship between Māori tribal taonga and Māori tribal identity and development*. Reassembling the material: A research seminar on museums, fieldwork anthropology and indigenous agency, Te herenga Waka Marae, Victoria University of Wellington, Wellington.

Harwood, H. (2012, September 12). *Ngā manu o te Ao: The birds of NZ*. Year 1 and 2 students talk, Newtown School, Wellington.

Harwood, H. (2013, June 11). *Hair and feather identification of Te Papa's collections*. Talk to Rotorua Museum staff, Rotorua Museum, Rotorua.

Paku, R. (2012, July 13). *An Introduction to Māori Culture including history & settlement of NZ, social organisation, and pōwhiri*. Chinese Embassy, Glenmore Street, Wellington.

Tamarapa, A. (2012, November 5). *Kahu Ora: Living Cloaks*. 2012 Mina McKenzie Memorial Lecture guest speaker, Te Manawa Museum Society, Te Manawa Museum, Palmerston North.

Tamarapa, A. (2013, April 13). *Māori Art and Culture*. Presentation, National Museum of China, Beijing, China.

Tamarapa, A. (2013, May 15). *Chairman Mao Cloak*. NZ China Friendship Society Wellington Branch, Connolly Hall, Wellington.

Tamarapa, A. (2012, August 5). *He Tohu Aroha: Māori cloaks at Te Papa*. ZONTA Mana Club, Plimmerton Boat Club, Wellington.

Tamarapa, A. (2012, August 28). *He Tohu Aroha: Māori cloaks at Te Papa*. Wellington City Library, Wellington.

Tamarapa, A. (2012, August 12). *Symbol of Goodwill: Mao cloak at Te Papa*. Pencarrow Rotary Club, Lowry Bay Yacht Club, Seaview.

Tamarapa, A. (2012, October 9). *He Tohu Aroha: Māori cloaks at Te Papa*. Wellington Embroiderers' Guild, Hill St, Wellington.

Tamarapa, A. (2012, October 11-13). *Taonga pūoro at Te Papa*. Kaitiaki Māori hui, Kohupatiki marae, Hawkes Bay.

Natural Environment

Lehnebach C. (2012, December 3). *Spider orchids; pollination and species delimitation*. NZ Native Orchid Group AGM, Kaitoke Camp.

Lehnebach, C. (2012, December 13). *Recurrent topics in the study of NZ flora*. BIOL 219 New Zealand Flora & Fauna, School of Biological Sciences, Victoria University of Wellington.

Lehnebach C. (2013, February 18). *Untangling the web of a spider orchid*. Wellington Botanical Society, Victoria University of Wellington.

Lehnebach C. (2013, March 5). *Pollination mechanisms, new species description and conservation of New Zealand terrestrial orchids*. Otari-Wilton's Bush Trust seminars, Otari-Wilton Bush Reserve, Wellington.

Lehnebach C. (2013, March 27). *Spider orchids and fungus gnats: are these orchids fooling their pollinators?* Forest and Bird Kapiti-Mana Branch, Presbyterian Lounge, Waikanae.

Miskelly, C. (2012, July 2). *New Zealand Birds Online*. Ornithological Society of New Zealand Wellington Branch. Turnbull House, Wellington.

Miskelly, C. (2012, September 3). *Translocations of burrow-nesting petrels - lessons learnt*. Ornithological Society of New Zealand Wellington Branch, Te Papa Tory St.

Miskelly, C. (2012, September 4). *Conservation translocations of New Zealand birds 1863-2012*. Members of Karori Sanctuary Trust seminar, Karori Campus, Victoria University of Wellington.

Miskelly, C. (2012, September 24). *A life of strenuous leisure - Edgar Stead and New Zealand ornithology*. Ornithological Society of New Zealand Canterbury Branch, Christchurch.

Miskelly, C. (2012, October 12). *Conservation translocations of New Zealand birds 1863-2012*. Department of Conservation seminar, Conservation House, Wellington.

Miskelly, C. (2013, March 20). *Conservation translocations of New Zealand birds 1863-2012*. Friends of Mana Island AGM and meeting, Mana Cruising club, Paremata.

Palma, R. (2012, August 6). *Biology of ants*. Gifted Kids Programme, Rata school, Naenae.

Palma, R. (2012, August 15). *Biology of ants*. Gifted Kids Programme, Newtown school, Wellington.

Perrie, L.R. (2012, August 20). *Pseudopanax: lancewoods and five-fingers*. Nelson Botanical Society, Nelson.

Perrie, L.R. (2013, March 18). *Plant of the month: Gleicheniaceae ferns*. Wellington Botanical Society, Victoria University of Wellington.

Perrie, L.R. (2013, March 24). Everything you wanted to know about ferns. Otari-Wilton's Bush Trust seminars, Otari-Wilton Bush Reserve, Wellington.

Perrie, L.R. (2013, April 13). *Introduction to ferns*. Forest and Bird Kapiti-Mana branch, Mangaone walkway, Waikanae.

Perrie LR. (2013, April 13). *Science at Te Papa: ferns*. Primary School Science Week, Postgate School, Whitby.

Shepherd, S. (2012, July 10). *Te Papa genetics research*. Massey University Evolution group, Massey University, Palmerston North.

Shepherd, S. (2012, August 20). *Ancient DNA*. BIOL 329 Evolution, School of Biological Sciences, Victoria University of Wellington.

Shepherd, S. (2012, October 1). *Ancient DNA insights into kiwi evolution*. Ornithological Society of New Zealand Wellington Branch, Te Papa Tory St.

Tennyson, A.J.D. (2012, July 18). *The latest discoveries in New Zealand terrestrial vertebrate palaeontology*. Anatomy seminar, University College of London, UK.

Tennyson, A.J.D. (2012, August 11). *Bird extinctions in New Zealand*. International Student Volunteers, Tapu Te Ranga Marae.

Tennyson, A.J.D. (2013, May 23). *Science at Te Papa: birds and fossils*. Primary School Science Week, Dyer Street School, Naenae.

Stewart, A. (2013, March 15). *The Observer Programme and the National Fishes Collection: Collection growth, identification and understanding of New Zealand's Marine Fishes*. MPI Observer Training Course, Nelson Marlborough Institute of Technology.

Webber, R. (2013, March 27). The Rocky Shore. Wellington Region Primary School Teachers, Pukerua Bay.

Pacific

Akeli, S. (2012, August 21). *Leprosy in Samoa 1890 to 1922*. PASI 201 Comparative History in Polynesia, Va'aomanū Pasifika, Victoria University of Wellington.

Akeli, S. (2012, October 17). *Be Inspired*. Va'aomanū Pasifika, Victoria University of Wellington.

Akeli, S. (2013, April 24). *Exploring the rock: the Niue collection at Te Papa*. University of the South Pacific. Alofi, Niue.

Hutton, G. (2012, August 7). *Collection care and storage of Niue collection at Te Papa*. University of the South Pacific, Alofi, Niue.

Mallon, S. (2012, October 4). *Urban Art and Popular Culture*. School of Art History,

Classics, and Religious Studies, Victoria University of Wellington.

Mallon, S. (2012, October 10). *Conspicuous Selections: Pacific Islanders and New Zealand Sport*. PASI 202 Globalisation and Popular Culture in the Pacific, Va'aomanū Pasifika, Victoria University of Wellington.

Mallon, S. (2012, November 18) Indigenous Ink Panel, *Indigenous Ink: Māori and Pasifika Tattoo Expo*, Mangere Arts Centre, Ngā Tohu o Uenuku, Auckland.

Mallon, S. (2013, April 8). *Cultural Identity*. Museum and Heritage Studies, Victoria University of Wellington.

Mallon, S. (2013, April 23). *Tattooed Identities*. Massey University, Wellington.

Collection Management

McGill, C. (2013, April 30). *ABC of Collection Management*. MHST 512 Practicum, Museum and Heritage Studies, Victoria University of Wellington.

CURATOR FLOOR TALKS AND EVENTS AT TE PAPA

Art

Baker, M. (2013, May 17). *Kanohi Kitea*. Art to Art Curator talk, Ngā Toi | Arts Te Papa, Level 5, Te Papa.

Farrar, S. (2013, March 28). *Ngā Toi | Arts Te Papa*. Friends of Te Papa talk, Level 5, Te Papa.

Farrar, S. (2013, March 29). *Ngā Toi | Arts Te Papa*. Curator floor tour, Ngā Toi | Arts Te Papa, Level 5, Te Papa.

Farrar, S. (2013, March 29). *Artist talk with Andrew McLeod*. Ngā Toi | Arts Te Papa, Level 5, Te Papa.

Farrar, S. (2013, April 1). *Artist talk with Robin White*. Ngā Toi | Arts Te Papa, Level 5, Te Papa.

Farrar, S. (2013, April 18). *VOID and Ngā Toi | Arts Te Papa*. Art After Dark event with Creative New Zealand, Levels 2 and 5, Te Papa.

Farrar, S. (2013, May 24). *Andrew McLeod's posters*. Art to Art Curator talk, Ngā Toi | Arts Te Papa, Level 5, Te Papa.

Farrar, S. (2013, May 31). *Warhol: Immortal*. Curators Talks with Sponsors, VISA Platinum Gallery, Level 4, Te Papa.

Farrar, S. (2013, June 1). *Warhol: Immortal*. Art to Art Curator talk, VISA Platinum Gallery, Level 4, Te Papa.

Farrar, S. (2013, June 3). *Warhol: Immortal*. Art to Art Curator talk, VISA Platinum Gallery, Level 4, Te Papa.

Farrar, S. (2013, June 13). *Warhol: Immortal*. Art to Art Curator talk, VISA Platinum Gallery, Level 4, Te Papa.

Mackle, T. (2012, July 13). *Anne Estelle Rice portrait of Katherine Mansfield*. Curator's Pick floor talk series, Toi Te Papa, Level 5.

Mackle, T. (2012, July 10-11). *Development of the concept for Art at Te Papa*. Curator's Pick floor talk series Toi Te Papa, Level 5.

Mackle, T. (2012, August 3). *Goldie the widow*. Curator's Pick floor talk series, Toi Te Papa, Level 5.

McCredie, A. (2012, May 31). *On Looking*. Art to Art Curator talk, Ngā Toi | Arts Te Papa, Level 5, Te Papa.

McCredie, A. (2013, February 14). *Brian Brake in China*. Chinese New Year programme, Espresso, Te Papa.

Olsen, J. (2012, August 17). *Walter Cook exhibition*. Curator's Pick floor talk series, Level 6 Gallery, Te Papa.

Olsen, J. (2013, April 11). *Thinking Design with Walter Cook*. Open event, Level 5, Te Papa.

Olsen, J. (2013, April 1). *Being Modern*. Curator's Pick floor talk series, Level 5, Te Papa.

Olsen, J. (2013, May 10). *Being Modern*. Art to Art Curator talk, Ngā Toi | Arts Te Papa, Level 5, Te Papa.

Olsen, J. (2013, May 22). *A Curator's View: Thinking Design in American Museums*. Friends of Te Papa talk, Te Papa.

Tamati-Quennell, M. (2013, June 7). *Te Ao Hou*. Art to Art Curator talk, Ngā Toi | Arts Te Papa, Level 5, Te Papa.

History

Gibson, S. (2012, July 28). *The Mixing Room exhibition*. Mixing Room Day, Level 4, Te Papa.

Gibson, S. (2012, October 5). *Uniformity: cracking the dress code*. Curator's Pick floor talk series, Eyelights, Te Papa.

Gibson, S. (2012, November 23). *Uniformity: cracking the dress code*. Endurance and the First World War conference floor talk, Eyelights, Te Papa.

Regnault, C. (2012, September 7). *New Zealand in Vogue*. Curator's Pick floor talk series, Eyelights, Te Papa.

Regnault, C. and **Gibson, S.** (2013, March 5). *Canterbury Earthquake Collection*. Friends of Te Papa talk, TelstraClear Room, Te Papa.

Ross, K. (2012, July 6). *Slice of Heaven*. Curator's Pick floor talk series, Level 4, Te Papa.

Mātauranga Māori

Hakiwai, A. (2013, March 21). *Reconciliation, Representation and Indigeneity: Te Papa as a bicultural museum and how we present and represent Māori at our National Museum*. Talk to Delegation Centre for Intercultural Studies Johannes-Gutenberg-University Mainz, Germany and Victoria University of Wellington, Te Papa.

Tamarapa, A. (2013, March 21). *Kahu Ora and Māori engagement*. Talk to Delegation Centre for Intercultural Studies Johannes-Gutenberg-University Mainz, Germany and Victoria University of Wellington, Te Papa.

Natural Environment

Miskelly, C. (2012, October 12). *Keulemans, Buller and Buchanan*. Curator's Pick floor talk series, Illot Gallery, Te Papa.

Paulin, C. (2012, October 15). *Catching fish with wood, bone, stone and shell*. Friends of Te Papa talk, Hinētītama, Te Papa.

Perrie, L.R. (2012, August 31). *Tree Ferns*. Curator's Pick floor talk series, Bush City, Te Papa.

Perrie, L.R. (2012, December 10). *Introduction to the plants of Bush City*. Bush City, Te Papa.

van Helden, A. (2012, July 3). *Our far South*. Friends of Te Papa talk, Soundings Theatre, Te Papa.

van Helden, A. (2012, July 16). *The Science Behind Our far South*. Friends of Te Papa talk, Soundings Theatre, Te Papa.

Pacific

Akeli, S. (2012, August 7). *Developing the Collection*. Hinētītama, Te Papa.

Akeli, S. and **McCredie, A.** (2013, April 29). *Picturing Samoa*. Victoria University of Wellington Va'aomanū Pasifika talk, Illot Gallery, Te Papa.

Mallon, S. (2013, February 26). *Tangata o le Moana: the story of Pacific people in New Zealand*. Victoria University of Wellington Va'aomanū Pasifika talk, Level 4, Te Papa.

Ō MĀTOU HOA – OUR PARTNERS

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