



Museum of New Zealand Te Papa Tongarewa

Te Pūrongo ā Tau Annual Report

2011/12

In accordance with section 150 of the Crown Entities Act 2004, this annual report of the Museum of New Zealand Te Papa Tongarewa for 2011/12 is presented to the House of Representatives.

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PART 1: NGĀ TAUĀKI TIROHANGA WHĀNUI – OVERVIEW

CHAIRMAN'S STATEMENT



E te hunga kua ngaro atu, tikapa ana koutou ki te rangi te rau o te Amokura hei whangaia atu i tāku nei titiro. He ao uru pea, e takahi rawa, moe mai rā koutou ki te uru.

Tēnei ka rere a Te Papa Tongarewa whakamua ki ngā whakawai o te wā. Kia whakapā noa atu taku rongo kia koutou. Mā wai rā, hei takahi ngā whakawai o te wā? E kitea atu ai o koutou kara tōpuni hei uhi mai ki runga i a mātau e noho atu nei i waenga i ngā taonga ā te Iwi, te motu, te ao. E taka i te raro, hōmai koia rā te aroha.

This year Te Papa has maintained its track record of success. More than 1.37 million people visited Te Papa this year, and 2.49 million in total saw an exhibition somewhere in New Zealand or the world. Total visitor numbers since opening in 1998 now exceed 20 million. More and more people around New Zealand and the world are able to see Te Papa and learn about New Zealand and the world and we. We have exciting plans to expand access further.

In addition to exhibitions around New Zealand, Te Papa exhibitions travelled to Paris, Mexico City, Chicago and Ottawa. Planning is well underway to take exhibitions to China in the next financial year. These international partnerships share New Zealand's natural and cultural heritage and build relationships for future exchanges.

Along with these successes, we also face some challenges. The slow economy has affected the number of New Zealanders travelling, but in part due to high international numbers during the Rugby World Cup 2011 we have maintained visitor numbers. Te Papa's commercial activities have continued to contribute to exhibitions, education programmes, research and collections. Ensuring the nation's treasures are safe in the event of a major earthquake has involved significant work over the last year. This will continue in the medium term.

Acknowledging our partners

The Government has maintained its investment in Te Papa as the national museum in a time of considerable economic uncertainty. We appreciate the need for smarter thinking and efficient use of resources. I am confident that the Envisioning the Future strategic planning process will position Te Papa well for the next ten years, aligning its programmes and activities so that we can achieve the best results for New Zealanders.

The ongoing commitment of Te Papa's family of sponsors has been demonstrated over the past twelve months with the recommitment of all of the Founding Partner relationships that were up for renewal. These include multi year contracts with Visa, HP, GNS Science, the Wellington City Council, and a new agreement with EQC. In addition to this, we have secured a number of new and returning short term sponsorships.

Te Papa is delighted to have a renewed partnership with Wellington City Council which for the first time has been formalised as a three year commitment. This gives Te Papa both flexibility and security in planning our programme of exhibitions and events.

The Visa Platinum Gallery has hosted two diverse but equally stunning exhibitions during this time. An inspiring collaboration between Te Papa and City Gallery Wellington, *Oceania: Early Encounters* and *Imagining the Pacific* was supported by ANZ and the REAL New Zealand Festival. This Festival was as part of the wider programme of national events for the Rugby World Cup 2011. Through New Zealand Lotteries funding, Te Papa was able to offer not only a unique programme, but also the ability for Kiwis to host international visitors here and showcase our culture and hospitality.

From the Victoria and Albert Museum in London, the gorgeous *Unveiled: 200 years of Wedding Dress* offered the perfect opportunity to partner with Cook Islands Tourism, representing one of the most romantic holiday destinations in the world. Both *Unveiled* and *Oceania* were supported by innovative campaigns by gallery sponsor Visa, continuing to attract visitors to Te Papa and Wellington.

Continuing to connect with iwi and Maori continues to enhance our dual kaitiaki role of caring for and providing access to Te Papa. This year we secured a stellar line-up of sponsors for our Matariki Festival with New Zealand Post returning for the fifth year, along with The Southern Trust, Te Puni Kōkiri, Crown Forestry Rental Trust, Te Taura Whiri and also our founding partner and technology provider HP.

HP was the naming sponsor of the extremely popular 'HP Transit of Venus' series of lectures at Te Papa, and continues to work across many teams within Te Papa to help us deliver a unique experience to the visitor, through their unique technology solutions and their contribution to our exhibitions and education programmes.

EQC continues to support school visits to *Awesome Forces* with the hugely successful EQC Schools Fund. GNS Science enhances both Te Papa's public programmes and scholarly expertise in research into our collections.

Keeping Te Papa more connected than ever, our TelstraClear Wi-Fi now makes us the largest indoor Wi-Fi venue in Wellington. Te Papa has streamlined our document solutions technology and reduced paper wastage thanks to Ricoh. As part of the rollout of new Ricoh printers across Te Papa, we were able to donate the used copiers to other museums and galleries.

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 this generous commitment from our sponsors 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 \$53 million. Overall, we had an operating surplus of \$6.3 million before depreciation. After depreciation, the result was a net deficit of \$6.9 million – a slightly improved result against budget.

Ngā mihi – thanks

The Board wishes to acknowledge the Minister for Arts, Culture and Heritage, Hon Christopher Finlayson, for his ongoing support and enthusiasm for Te Papa's work. I would also like to thank outgoing Board member Chris Parkin for his contribution to Te Papa, particularly as Chair of the Board's Assurance and Risk Committee, and Sue Piper, who remained on the Assurance and Risk Committee when her term on the Board ended.

The dedication and enthusiasm of the Board, Te Papa's senior management team, and staff are critical to Te Papa's success, and I would like to thank them all for their contributions over the past year. I look forward to exciting developments over the next year as we implement the new strategic plan.

I would particularly like to acknowledge Michelle Hippolite as she leaves Te Papa to become the Chief Executive of Te Puni Kōkiri in December this year. We look forward to continued close collaboration, and on behalf of the Board and management team I would like to thank Michelle for her contribution to Te Papa.



Sir Wira Gardiner KNZM
CHAIRMAN

CHIEF EXECUTIVE AND KAIHAUTŪ



Ko te rite i taku kiri ka ūra mai te rangi. E te roimata e tāheke i runga, e taka ki te raro hōmai koia rā te aroha. Kia koutou kua heke ki te whakarehunga, haere, haere atu rā.

E te korero, kei hoki muri mai to wairua. Kei te whakatata haere ki te wā e kōmingo ai te tau o taku ate. Tēnei te waka ka mahue mai. Kia whakapā noa atu kia koutou, kauā rā e tukuna mai he parawhenuamea, engari tukuna te manu kia rere ana. Mā te kaupapa o te Mana Taonga hei tia te waka e eke ai ki ngā taumata tiketike o rātau mā. Anei rā te kōrero a rātau mā, kia aroha tetahi ki tetahi.

Envisioning the Future

Over the past year, we have worked in partnership to develop Te Papa's ten year strategy with strategic priorities and programmes and have developed our vision and values. We have been impressed by New Zealanders' passion and enthusiasm for Te Papa and its role as a forum for change in Aotearoa New Zealand. Our planning has been done in consultation with Te Papa's stakeholders, communities and staff. As we look to the future and move into the next phase of Te Papa's evolution, feedback has informed changes in how we will operate.

Te Papa's vision is changing hearts, changing minds, changing lives. Our ambition is to impact upon the nation in a variety of different ways. We will be an agent for change, and present issues in ways that challenge and inspire people to learn and to take action in order to influence their future. In developing the vision and long-term strategy, Te Papa recognises that it is operating in a dynamic and diverse country. All Te Papa's activities are informed by an awareness of the value and significance of tangata whenua (original people of the land) and all other peoples who have made Aotearoa New Zealand home.

The museum's focus has been on the identity of Aotearoa New Zealand, our people and our place in the world. This role will continue – we will keep doing what we do well – but we will place greater emphasis on collecting and interpreting the present in order to enrich the future. We will continue to develop our capability to do world class research, and share it with visitors and readers, wherever they may be. Our strategic objectives identify the need for Te Papa to take a leadership role in the future display of art, and display more of the collection. The vision for art at Te Papa is to become recognised as the nation's leading arts institution.

Engaging our audiences

Te Papa's exhibitions and events continued to engage our audiences, with visitor satisfaction at an overwhelming 97 percent. We were delighted to welcome our 20 millionth visitor since opening in 1998 in June this year.

National and international audiences flocked to Te Papa exhibitions. More than 1.37 million visitors came through our doors in Wellington, and a further 1.12 million attended exhibitions around New Zealand and the world. *Whales/Tohorā* continued its successful tour around North America, and is booked until 2014 already. It was joined on the road by *E Tū Ake: Standing Strong*, first at the Musée du Quai Branly in Paris and then in Mexico City at the Museo de Las Culturas.

Virtual visitation was also high, with our website receiving over a million visits, including nearly half a million to Collections Online. Te Papa continues to be a top destination for schools and tertiary institutions. Students participated in almost 600 educator-led programmes and seven school outreach projects.

On the floor – exhibitions and events

Three major short-term exhibitions attracted a variety of visitors to Te Papa – *Oceania: Early Encounters*, in partnership with the City Gallery Wellington, *Unveiled: 200 Years of Wedding Fashion*, a stunning exhibition from the Victoria and Albert Museum in London, and *Kahu Ora: Living Cloaks*.

Te Papa's collections and research were shared in smaller exhibitions such as *European Master Prints: The founding gift of Bishop Monrad* showing highlights of the collection that formed the beginning of the national art collection. Contemporary art in *Collecting Contemporary 2* displayed recent acquisitions and the Michel Tuffery installation *First Contact 2012*, projected onto the walls of Te Papa, stopped crowds at the 2012 International Arts Festival. *A Fashionable Line: The other life of Kate Coolahan* told the story of one of New Zealand's early fashion designers.

The opening of *Tai Timu Tai Pari: Tainui Journey of a People* was unquestionably a highlight of the year. People poured into Te Papa for the opening weekend to celebrate the latest iwi exhibition, developed in partnership with Tainui. We have enjoyed having Tainui as our iwi in residence and Tainui kaumatua in residence. Toiamoko Manaia, Hinekahu Quinn and Tira Nicholls were our first Kaumatua in residence. At the time of writing we had just farewelled Taki and Ratau Turner and welcomed Tomo Baggs and Nancye Gage.

Beyond our walls – increasing access to our collections

Around 600 loans and an extensive national touring programme increased New Zealanders' access to our collections. Eight Te Papa exhibitions toured to nineteen museums and galleries across the country, from Southland to Northland. On the road were artworks by Rita Angus, prints from Italy, British landscapes, a major show of Brian Brake photographs and more. *Treaty 2U* continued into its sixth year of touring and the successful Te Papa show *The Poisoners* was adapted by the Auckland Museum for display.

Te Papa Press published a variety of beautiful and high quality books for a range of audiences, with highlights being *New Zealand Film: An Illustrated History*, *Whatu Kākahu: Māori Cloaks*, the companion publication to the exhibition, and a major Pacific history *Tangata o le Moana: New Zealand and the People of the Pacific*.

Two Te Papa Press books were finalists in the prestigious New Zealand Post Book Awards. *Whatu Kākahu: Māori Cloaks* edited by Awhina Tamarapa and *New Zealand Film: An Illustrated History*, edited by Diane Pivac, Frank Stark, Lawrence McDonald and published in association with The Film Archive, were both finalists in the illustrated non-fiction category of the awards. *Whatu Kākahu* won the Ngā Kupu Ora Māori Book Awards in October this year and *Tangata o le Moana* won a Human Rights Commission Award. Recognition like this is a welcome acknowledgement of the care and professional pride our team takes in creating books about Aotearoa's art, culture and natural world.

Financial sustainability

The 2008 global financial crisis and its aftermath may not have had the same impact here in Aotearoa New Zealand as in some places; nevertheless the strength of the New Zealand dollar, the fall in number of tourists from overseas and the amount of disposable income that people have to spend have all impacted on our current and long-term financial viability. Despite these challenges, Te Papa exceeded its commercial revenue targets, a reflection on the hard work and dedication of the business team.

The introduction of a standardised project management methodology, the establishment of an asset management function and the implementation of a new financial management information system have given us a firmer platform for moving forward. We commissioned KPMG to undertake a review of our commercial practices which recommended ways to grow our revenues and profitability.

Acknowledging our staff and supporters

Change is exciting, and we are very pleased with the progress made to date. We would like to acknowledge the skills, enthusiasm and dedication of Te Papa staff as we have travelled on this journey. Their commitment to building on our successes and developing Te Papa for the future is critical to all of these achievements. Thank you all.

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



Michelle Hippolite
Kaihautū

HE TIROHANGA KI NGĀ WHAKATUTUKITANGA: PERFORMANCE AT A GLANCE

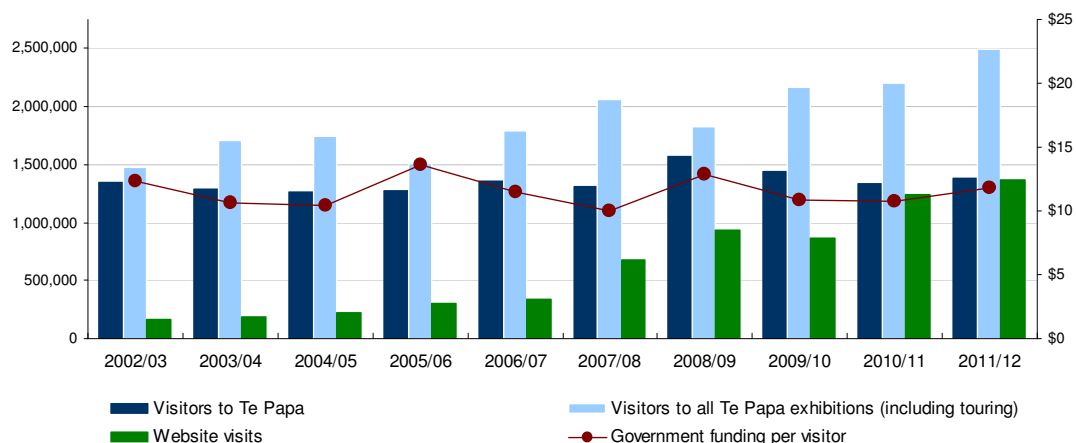
	2011/12 Actual	2011/12 Projected	2010/11 Actual
Audience			
Number of visits to Te Papa	1,377,173	1,350,000	1,334,712
Measured visits to Te Papa exhibitions in New Zealand ¹	445,962	-	61,849
Measured visits to Te Papa exhibitions at international venues ²	525,411	-	217,929
Total measured number of visits to Te Papa exhibitions	2,348,546	-	1,616,815
Total measured and estimated visits to Te Papa exhibitions	2,497,896	-	2,197,055
Number of visits to http://www.tepapa.govt.nz ³	1,364,670	1,096,200	1,236,355

1/ 2011/12 measured visits are only included where venues have official visitor counting systems or have sampling methods approved by Te Papa. This figure does not include the 149,350 estimated additional visitors to domestic touring exhibitions. Estimated domestic visitors in 2010/11 were 368,240. The change is due to more museums and galleries being able to measure official numbers.

2/ 2011/12 measured visits are only included where venues have official visitor counting systems or have sampling methods approved by Te Papa. This year all counts were official. Last year's figure does not include the estimated 212,000 people who visited *Whales / Tohorā* at the Ontario Science Centre, but it was included in the total.

3/ As explained in more detail later in the document, 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. Last year's figures were also reforecast for comparison.

Te Papa visitors and government funding per visitor



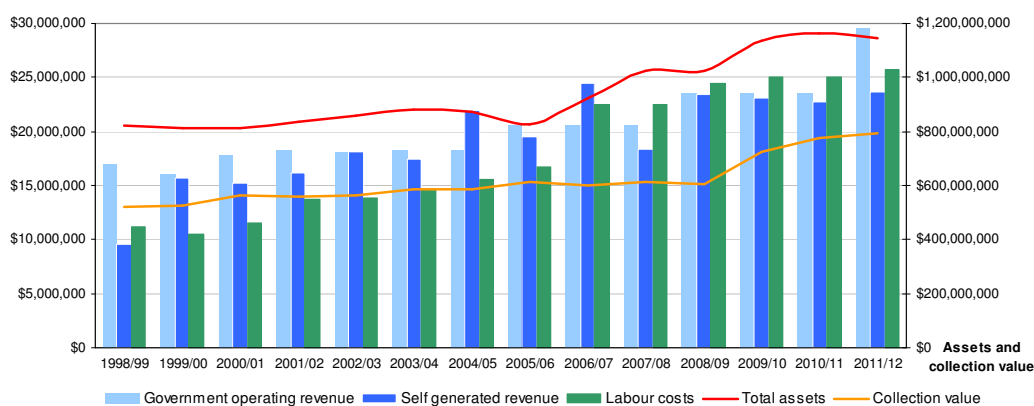
Te Papa has consistently been the most visited museum site in Australasia for years, based on visitation to Wellington. This is without taking into account the steadily increasing visits to touring exhibitions which are making Te Papa's collections and research accessible to thousands more people around New Zealand.

With the exception of a spike in visitor numbers in 2008/09, the general trend has been relatively stable visitor numbers over the past 10 years. This chart shows the steady increase in visitors accessing Te Papa exhibitions through touring exhibitions, both in New Zealand and around the world. The strong visitor performance in 2008/09 can be attributed to successful choices around visitor experience, but especially *Monet and the Impressionists*, the *Colossal Squid*, and *Rita Angus: Life and Vision*.

The level of government funding per visitor is calculated by the total visitors to Te Papa exhibitions in relation to the operating funding provided by government. The rise this year is due to a transfer from capital funding to operational, and other peaks coincide with increases in government funding.

The chart below shows trends in the balance between government funding and self-generated funding, patterns in labour costs, and the increase in collection value and assets overall.

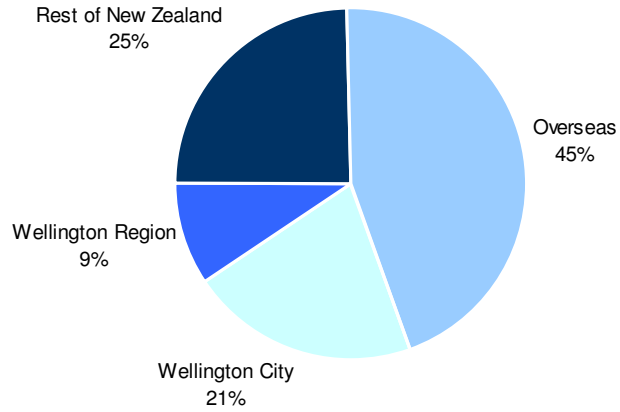
Revenue, expenditure and assets 1998-2012



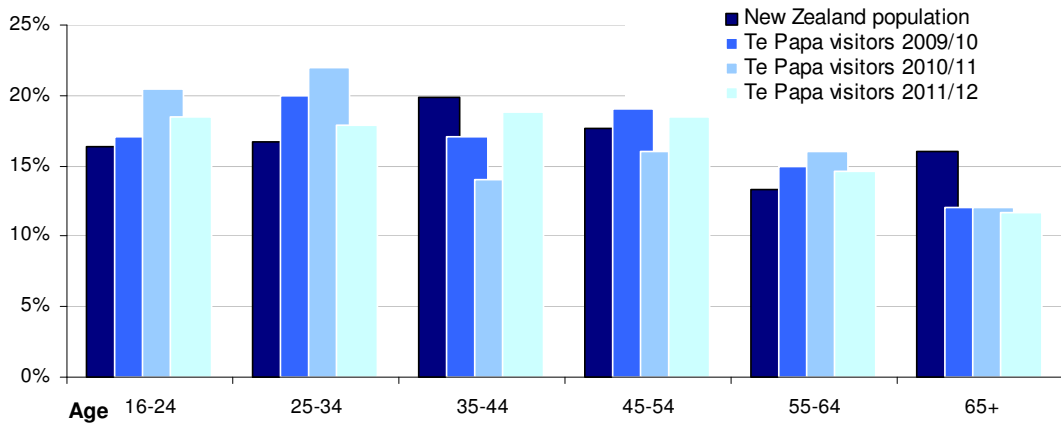
Since Te Papa's opening in 1998, the total assets (buildings and collections) held by Te Papa for the nation has risen from \$777 million to \$1.144 billion. The value of collections alone has risen from \$522 million to \$795 million over the same period.

About our visitors

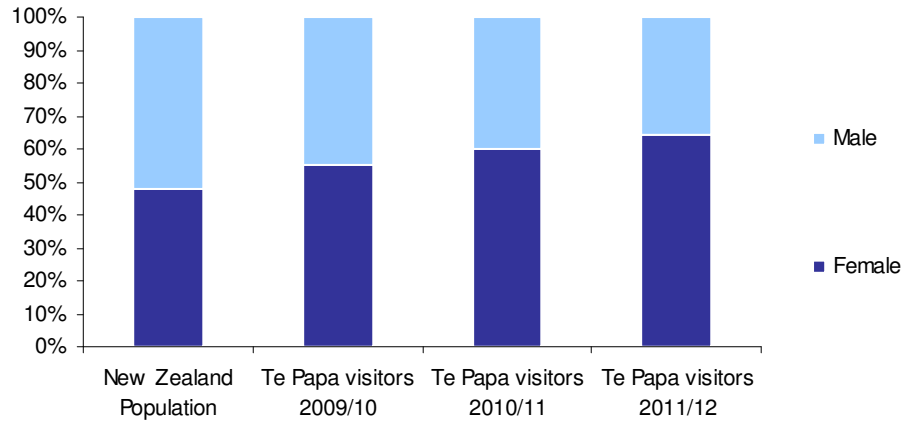
Origin of Te Papa visitors



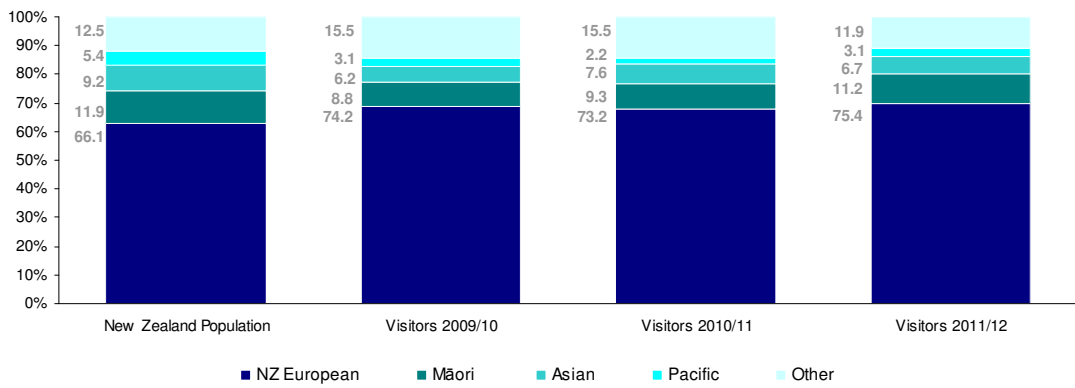
Age of Te Papa visitors (16+ years)



Gender of Te Papa visitors



Ethnicity of Te Papa visitors (%)



Full statistics for age, gender and ethnicity are in the document text.

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 preserves, protects, acquires, researches, and provides access to collections that are part of New Zealand's artistic, cultural, and natural heritage. As the national museum, Te Papa takes 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 2011/12-2013/14 Statement of Intent.

Museum of New Zealand Te Papa Tongarewa Act 1992

The Museum of New Zealand Te Papa Tongarewa's purpose is defined by its Act:

... as a forum for the nation to present, explore, and preserve the heritage of its cultures and knowledge of the natural environment in order to better understand and treasure the past, enrich the present, and meet the challenges of the future.

The Act defines Te Papa's functions as to:

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

- make best use of the collections in the national interest
- design, construct, and commission any building or structure required by the Museum.

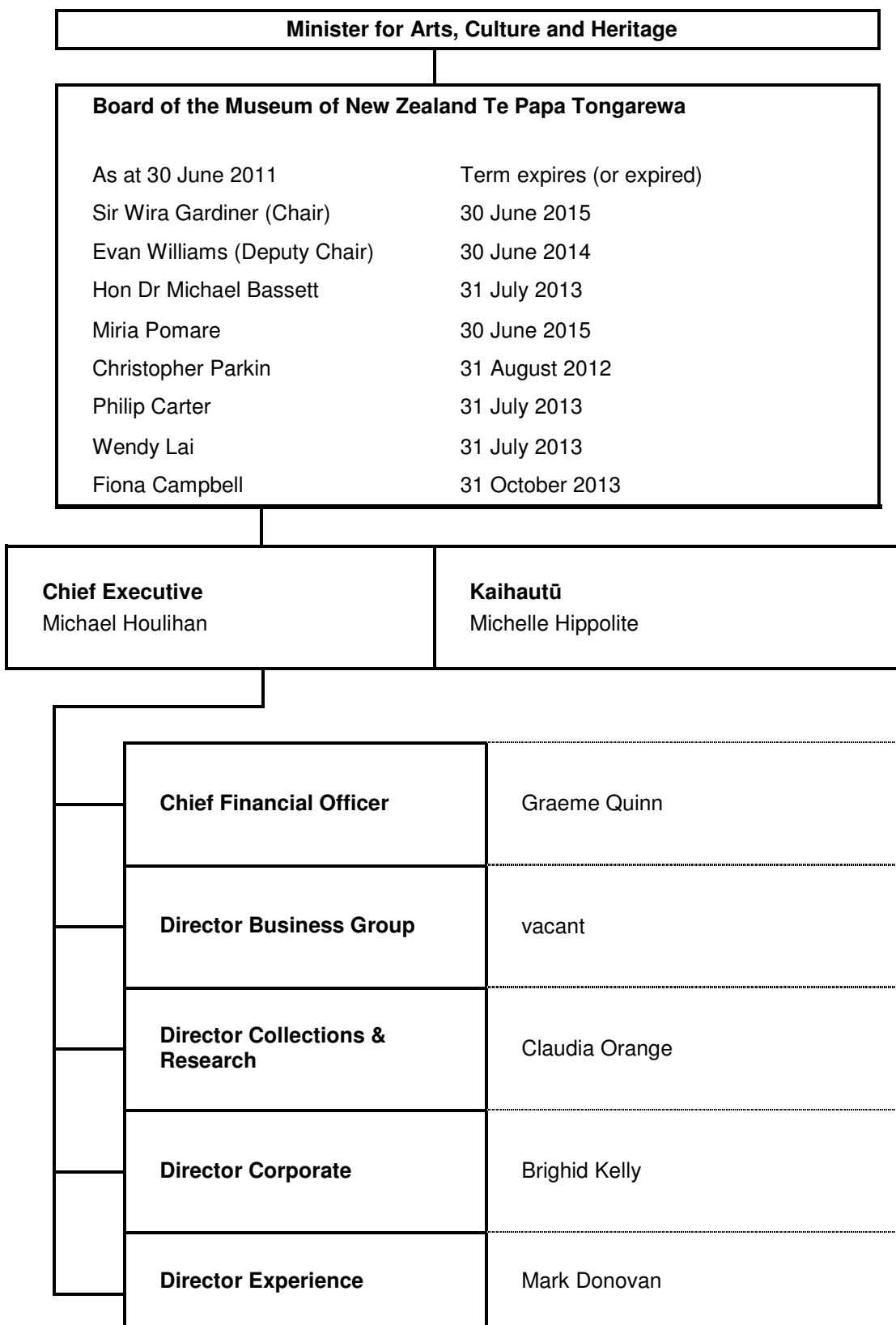
In performing its functions Te Papa must:

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

Governance and management

Organisational structure

This diagram sets out Te Papa's governance and leadership structure as at 30 June 2012.



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. During 2011/2012 the Assurance and Risk Committee had the following members:

Sue Piper

Wendy Lai

Christopher Parkin

Grant Taylor (external appointment)

Board meetings

Nine Board meetings were held during the 2011/12 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.¹

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.² 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.

¹ *Corporate Governance in New Zealand Principles and Guidelines* (February 2004), Securities Commission New Zealand.

² 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.

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 *Code of Ethics for Governing Bodies of Museums and Museum Staff* issued by Museums Aotearoa.

Conflicts of interest

Conflicts of interest are actively managed to ensure the Board's business is carried out in an open, frank, and impartial manner to produce the best result for Te Papa. Board members provide an annual declaration of interests and are required to advise any changes to their declaration of interests as they occur. Te Papa maintains an 'interest register', which is updated regularly. Related party transactions are disclosed in the Notes to the Financial Statements (refer to note 21).

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

This section of the annual report describes Te Papa's performance against our outcomes, impacts, and output (including strategies and activities) for 2011/12. During 2011/12, Te Papa contributed to all the sector medium-term outcomes and the sector goal through its outputs and intermediate outcomes. Performance against these is set out in the Statement of Service Performance on the following pages.

Our outcomes are:

More New Zealanders are active participants in cultural activities

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

- Exhibitions (international, long term, short term, and touring), loans, and Collections Online;
- Lifelong learning programmes and skill sharing through training; and
- Publications for all audiences.

Important taonga and traditions are increasingly protected and visible

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

- Developing, caring for, and researching collections; and
- Delivering the Karanga Aotearoa Repatriation Programme.

Our culture is increasingly visible and valued, both here and abroad

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.

PERFORMANCE FRAMEWORK		
Government's goal for the cultural sector	New Zealand's distinctive culture enriches our lives	
Ministry for Culture and Heritage Cultural Sector outcomes	Create Cultural activity flourishes Preserve Culture can be enjoyed by future generations Engage Engagement in cultural activities is increasing	
Te Papa outcomes	More New Zealanders are active participants in cultural activities Important taonga and traditions are increasingly protected and visible Our culture is increasingly visible and valued, both here and abroad	
Impacts	Te Papa impacts contributing to all of our outcomes	Te Papa impact measures
	New Zealanders are more engaged in cultural and contemporary issues through participation in Te Papa events, exhibitions, and activities	More people experience Te Papa around New Zealand
	Collections are developed and preserved for present and future users	Collections are developed in accordance with policy and cared for to recognised international standards
	Iwi (tribes) and communities are increasingly engaged with their histories, traditions, taonga, and collections in partnership with Te Papa	Active partnership with iwi and communities increases knowledge sharing and improved management of collections
	Visitors have a better understanding of Aotearoa New Zealand's heritage and culture through Te Papa's collections, knowledge, and research	Percentage of adult New Zealand visitors indicating they have learned something new about New Zealand during their visit
Output Class	Museum Services: 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	
Strategic Priorities and Activities	Access all Areas: Te Papa will reach out to the nation, sharing its collections, skills, and knowledge with the diversity of communities right across New Zealand	
	Exhibitions at Te Papa	Access to Collections
	International Touring Exhibitions	Domestic Touring Exhibitions
	Lending Programme	National Services Te Paerangi
	The Treasury: Taonga (treasures), within the guardianship of Te Papa, and the communication of its scholarship and mātauranga Māori (Māori knowledge) to the world will be at the heart of its activities	
	Developing Collections	Care and Management of Collections
	Research and Publications	
	Forum for the Future: As a cultural and intellectual leader, Te Papa will signpost pathways to the future by initiating, hosting, and engaging in debates that explore a wide range of contemporary issues	
	Sharing Authority Mana Taonga: Te Papa will share decision-making with iwi (tribes), communities, and individuals with respect to management and understanding of their taonga (treasures)	
	Iwi Relationships	
	Connecting with People: Te Papa will be a waharoa (entranceway) making learning a playful and entertaining experience. Te Papa will set the highest possible standards for an integrated experience	
	Visitor Experience	Education and Events Programme
	Saving the Planet: Te Papa will engage and excite by conducting leading edge research and by modelling environmentally responsible practices that are smart, accessible, and inspiring	
Environmental Responsibility		

Our performance

Te Papa has identified impacts, which show the more direct results of our activities that will contribute to these 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 is also reported in this section.

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

Impact measure	Strategic priority	Activity
More people experience Te Papa around New Zealand	Access all Areas	Exhibitions at Te Papa Access to Collections Domestic Touring Exhibitions Lending Programme Online access
	Connecting with People	Visitor Experience

What we achieved

More people experience Te Papa around New Zealand

This year, there were 1,377,173 visits to Te Papa's Cable St site. An additional 595,312 visitors attended eight Te Papa touring exhibitions in 19 different museums and galleries around New Zealand³.

Te Papa's visitor experience is unique. Its continuing popularity is testament to the success of a visitor focussed, engaging approach to learning. Since Te Papa opened in 1998, more than 20 million visits have been made to Te Papa's Wellington site. But these people are not the only ones to have had a Te Papa experience. People can access Te Papa in many different ways – in person at Te Papa in Wellington, seeing a Te Papa exhibition or collection item on loan at another museum or gallery, or online experiences and interaction via a range of media such as YouTube, the Te Papa website, Collections Online, or Facebook. We have continued to improve access to our collections, skills, and knowledge for all New Zealanders using these methods, and we will explore new ways of sharing them with the nation.

In response to New Zealand's increasing diversity, Te Papa is developing its services to attract new audiences and incorporate new channels of communication. The Te Papa National Audience Segmentation Study (NASS) was completed in 2011/12. It will help ensure Te Papa creates visitor experiences, exhibitions, and other products and services that are relevant and appealing to a diverse, national audience. It will inform content development; external communications and marketing; collection development and research priorities; the brand strategy and the positioning of Te Papa; and interpretive strategies for exhibitions and other visitor experiences.

Different audiences are being targeted through a range of experiences including events, which are marketed to attract diverse audiences including youth and non-traditional visitors, and services and products for specific market segments and under-represented audiences. Delivering them requires collaboration with a range of organisations and communities, with particular emphasis on cross-cultural relationships within New Zealand and internationally.

³ Based on official (445,962) and estimated (149,350) numbers as not all museums and galleries have systems for capturing official counts.

Sharing collections

Organisations and individuals can access and utilise Te Papa's collections in a number of ways. Exhibitions are one of the main ways that Te Papa shares collections and knowledge. They may be at Te Papa, at a regional museum or gallery around New Zealand, or touring internationally. In addition to exhibitions, Te Papa provides physical access (often to back-of-house collection stores) for researchers, tertiary education groups, whānau (families), special interest groups, public tours, and staff from other organisations who wish to borrow items. Loans allow collections to be used for exhibition and research. Online access to information about Te Papa's collections and exhibitions is steadily increasing as more information is made available and more people use the internet as a research and information tool.

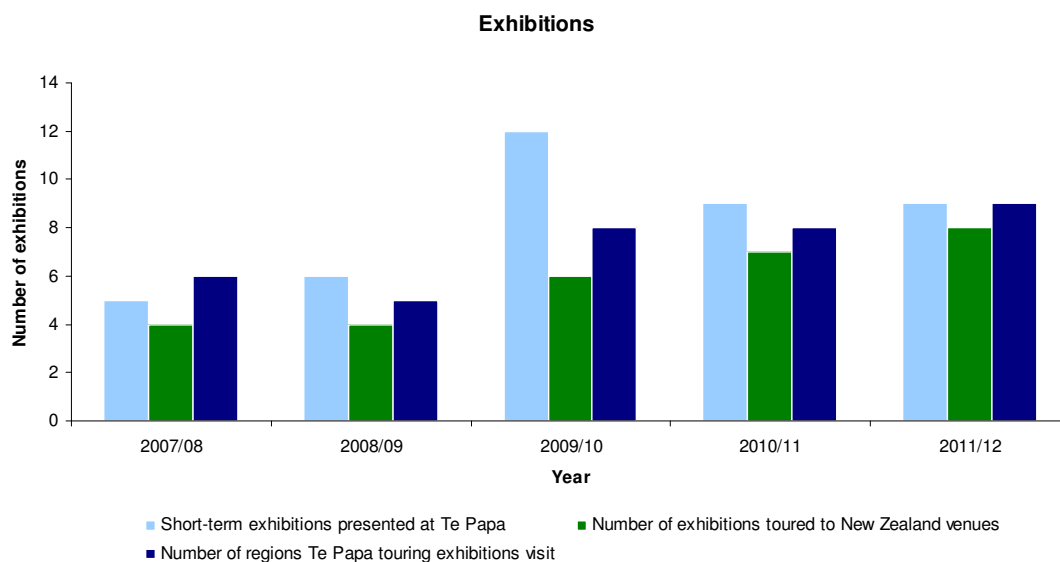
Exhibitions at Te Papa and around New Zealand

Te Papa offers a mix of long and short-term exhibitions.

Domestic touring exhibitions enable New Zealand audiences to share the Te Papa experience and are designed for both traditional and new museum audiences, especially those less able to visit Te Papa in Wellington.

Visitors to Te Papa exhibitions in 2011/12		
Visitors to New Zealand domestic venues:	official counts	445,962
	estimated counts	149,350
	Total domestic	estimated and official
		595,312
Visitors to international venues	all official	525,411
Visits to Te Papa Cable St site		1,377,173
Grand total		2,497,896

As shown in the graph below, the number of exhibitions toured to New Zealand venues has steadily increased over the past 5 years. This provides New Zealanders with greater access to Te Papa around New Zealand.



Te Papa around the world

Te Papa exhibitions tour internationally as a way of providing a waharoa (gateway) to New Zealand's natural and cultural heritage 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 exhibition exchanges.

Te Papa has been building relationships in China with a focus on New Zealand as a cultural partner and tourist destination, in support of New Zealand's bilateral relationship with China and the whole-of-government China Strategy.

Planning for two major exhibitions to open at the National Museum of China in November 2012 is underway. These exhibitions represent a significant contribution to the 40th anniversary of bilateral diplomatic relations between New Zealand and China. The project is a collaboration between Te Papa and the Cultural Diplomacy International Programme, with the Ministry of Foreign Affairs and Trade as the lead government partner. Partnerships with other Chinese museums are being explored and developed.

International touring exhibitions

E Tū Ake: Standing Strong

- Musée du Quai Branly, Paris, France 3 October 2011-22 January 2012
- Museo de Las Culturas, Mexico City, Mexico 31 March 2012 -25 July 2012

Whales/Tohorā

- Field Museum, Chicago, United States of America 20 May 2011-16 January 2012
- Canadian Museum of Nature, Ottawa, Canada 2 March 2012-3 September 2012

Loans

Te Papa lends to other institutions nationally and internationally. This year 90 loans of 660 collection items were approved. The loans programme assists other museums, galleries, and researchers to create exhibitions and carry out research. This is a demand-driven service. A full list of loans is provided as Appendix 2.

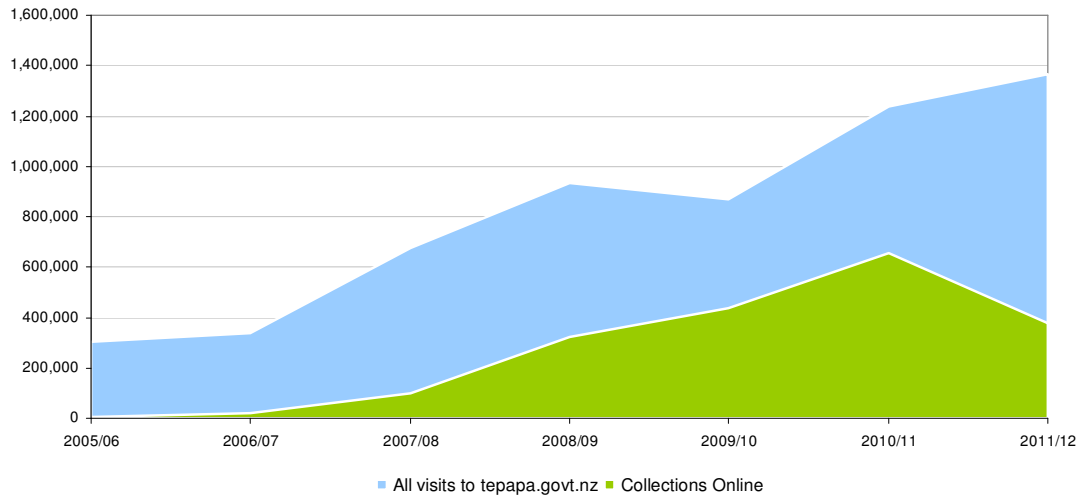
Online and on screen

Online access to information about Te Papa's collections and information is steadily increasing as more information is made available and more people use the internet as a research tool. Visitors can access information through the Te Papa website and Collections Online. Major exhibitions have dedicated websites, to provide more information.

During 2011/12 Te Papa transitioned from Webtrends to Google analytics as a measuring tool for online visits. This resulted in more accurate, but lower results as it filtered out non-human visitors. Therefore, for comparative purposes, we have reforecast our prior year online visitor numbers using Google analytics to provide comparative trend information.

The graph below demonstrates the increase in the number of online and on-screen visitors over the past 5 years. The peak in 2010/11 reflects the increasing importance of the internet as a source of information, followed by a drop in the current year as measuring criteria were tightened. Te Papa expects that now that the recalibration and transition to Google analytics is complete, that this upward trend will continue with the benefit of more accurate data.

Online visits: Te Papa websites and Collections Online



What we delivered

Access all areas

Te Papa will reach out to the nation, sharing its collections, skills, and knowledge with the diversity of communities right across New Zealand.

Exhibitions at Te Papa

Actual performance 2011	Performance measure	Target 2012	Actual performance 2012
9	Short term exhibitions presented (to increase understanding of New Zealand's place in the world)	7	9

Te Papa presents a range of short term exhibitions at the Cable Street site in Wellington and online.

Exhibitions presented during 2011/12 included:

- *Oceania: Early Encounters*
- *Unveiled: 200 years of wedding fashion*
- *Kahu Ora: Living Cloaks*
- *European Master Prints: The founding gift of Bishop Monrad*
- *A Fashionable Line: The other life of Kate Coolahan*
- *Tai Timu Tai Pari: Tainui Journey of a People*
- *Collecting Contemporary 2*
- *First Contact 2012* (Michel Tuffery installation for 2012 International Arts Festival)

Access to collections

Actual performance 2011	Performance measure	Target 2012	Actual performance 2012
3,383,512 (reforecast 1,236,335)	Visits to the Te Papa website (to meet contemporary culture and trends)	3,000,000 (revised to 1,096,200 in February)	1,364,670
1,794,652 (reforecast 655,756)	Visits to Collections Online (indicating ease of access to collections and knowledge by a geographically spread audience)	1,200,000 (revised to 438,480 in February)	379,665
New measure for 2012	Repeat visitors to Collections Online	>10% of visitors are return visitors	24%
510,789	Visits to <i>OurSpace</i> (to utilise new technologies and reach younger audiences)	At least 650,000	510,138

Te Papa website

The website is an important source of information for Te Papa audiences as they plan their visit or find out more about collections and research online. This has required some changes to presentation of the website and mobile platforms, a greater focus on social media as a method of engaging with audiences. The launch of free wi-fi in Te Papa this year, sponsored by Telstra Clear, enables visitors to access Te Papa sites during their visit.

The Te Papa blog was first launched as part of the *Whales/Tohorā* exhibition in March 2008 and underwent a major revamp this year, reflecting its increasing importance as a communications tool. Since then it has become an essential part of the curator and collection managers' publishing strategy, allowing them to share research and museum practice on a day to day level. This is appealing to visitors from all over the world, but also to more unexpected audiences, for example, the media often pick up stories from the blog rather than from our media release page.

Another change this year has been the launch of mobile websites for exhibitions such as *Unveiled* and the Matariki Festival reflecting the increase in the number of people accessing information on these devices. A *Families at Te Papa* Facebook page was launched to provide information for families, featuring Te Papa's mascot, Kahu the Kea.

The National Services Te Paerangi website was redesigned to make their resources for museums, galleries and iwi more accessible. With Te Papa's venues being an important part of our commercial activity, the venues website was also redeveloped to provide more information and position the venues more clearly as part of Te Papa's brand.

A number of Te Papa's art works, objects, and taonga were launched this year as part of the Google Art Project alongside iconic works from other major institutions around the world. The extremely high resolution means that people all over the world can explore Colin McCahon paintings, taonga Māori, and Pacific Island treasures such as tapa cloth and cloaks at a level of detail previously impossible.

During 2011/12 visits to Te Papa and Collections Online were revised due to the transition from Webtrends to Google analytics as a measuring tool for online visits. This transition occurred earlier than expected and the original targets of 3,000,000 visitors and 1,200,000 visitors respectively were based on previous results derived by Webtrends. One of the reasons we transferred to Google analytics is that it is more accurate in filtering out non-human visitors (i.e. search engine 'crawlers') and reporting only human visitors. This resulted in an apparent drop in website visitation but it is not because less people are visiting the website but rather the reporting is more accurate.

Collections Online

Collections Online provides access to collection object images, information and narrative topics/stories via a dedicated service on Te Papa's website. Collections Online enables online visitors to explore and learn about the collections, wherever they are in New Zealand and the World. We have been working to improve the information visitors can find in Collections Online by:

- creating new records in the collections database, for new collection items or for collection items not previously registered
- upgrading current records to create connections (by entering associated people and places)
- creating, clearing copyright and publishing more images
- providing context by adding 'stories' about individual objects or groups of collection items
- linking our digital collections with other cultural and scientific collections through digital portals such as DigitalNZ, Matapihi and the New Zealand Virtual Herbarium.

This work is ongoing, with different types of collections requiring different degrees of information, images and context. We now have more than 200,000 representations of collection items available through Collections Online. Fifteen thousand new images were added to Collections Online in 2011/12, bringing the total available to over 100,000 images. Further, context was added to our digital collections through the addition of 230 new narrative topics/stories.

As noted above, a change to the measuring tool meant that original targets were not met. While numbers were not met, it is clear that visitor satisfaction was high, by the number of return visitors, a proxy measure for quality of experience. The target was set at 10%, taking the international standard as a benchmark, and to have more than doubled this is very rewarding. The additional use on external sites such as Matapihi and DigitalNZ is an additional, currently unmeasurable audience, but an important one.

OurSpace

OurSpace is a multimedia interactive exhibition space that uses technology, photographic images, and video footage to explore New Zealand's national identity. The interface is user-directed and draws on popular online technologies. OurSpace is located at the Cable Street site in Wellington.

Some changes were made to the way that OurSpace is promoted and explained to visitors, and technical changes have made it easier to use OurSpace at Te Papa and online. Hosts have received additional training and responsibilities to improve the visitor experience. Benefits from these changes did help to lift visitation, but their impact was not fully felt in the 2011/12 year and was not enough to meet the target. It is expected that these initiatives will continue to improve the visitor experience in Ourspace over the 2012/13 year.

Touring exhibitions – around New Zealand

Actual performance 2011	Performance measure	Target 2012	Actual performance 2012
7	Number of exhibitions toured to New Zealand venues (to increase access for New Zealanders)	6	7
8	Number of regions Te Papa touring exhibitions visit (to provide broader access)	7	9

The following exhibitions toured around New Zealand during 2011/12:

- *Drawn From Italy, Mantegna to Kauffmann*
- *Painting the View: Constable, Turner and British Landscape painters*
- *Rita Angus: Selected Works*
- *Kupe's Sites*
- *TREATY 2U*
- *Brian Brake: Lens on the World*
- *Dutch Etchers in a Golden Age: Rembrandt and his peers*

These exhibitions toured to 19 museums and galleries in 9 regions: Auckland, the Bay of Plenty, Canterbury, Manawatu, Nelson, Otago, Southland, Waikato and the Wairarapa.

The Poisoners was restaged by the Auckland Museum, based on the popular Te Papa exhibition, which required visitors to solve a mystery, based on collection objects.

International touring exhibitions

Actual performance 2011	Performance measure	Target 2012	Actual performance 2012
1	Number of international exhibitions toured every three years	2	2

The following exhibitions have toured internationally in the last three years, with locations for the current year specified:

- *Whales/Tohorā* toured to the Field Museum, Chicago, USA and the Canadian Museum of Nature, Ottawa, Ontario in 2011/12
- *E Tū Ake: Standing Strong* toured to Musée du Quai Branly, Paris and Museo de Las Culturas, Mexico City

Lending programme

Actual performance 2011	Performance measure	Target 2012	Actual performance 2012
100%	Percentage of Te Papa's collection loans provided within the date agreed (to ensure quality of service)	100%	100%

The loans programme assists other museums, galleries, and researchers to create exhibitions and carry out research. It follows best international guidelines on matters such as negotiations, loan agreements, and facility reports. A full list of loans is provided in Appendix 2.

Connecting with People

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

Visitor experience

Actual performance 2011	Performance measure	Target 2012	Actual performance 2012
1,334,712	Visits to Te Papa Cable Street per year	1,350,000	1,377,173
355,954 (26.6%)	Adult domestic visitors from outside the Wellington region (to show Te Papa's success in attracting visitors from around New Zealand)	350,000 (26%)	341,398 (25%)
Achieved	The age, ethnicity, and gender profile of domestic visitors is similar to the general population (to demonstrate audience coverage)	Achieved	Refer to note below
490,407 (36.7%)	Adult visitors from overseas	550,000 (40%)	614,177 (45%)

Visits to Te Papa in 2011/12 grew slightly from 2010/11. This was in part due to strong overseas visitation during the Rugby World Cup.

Where Te Papa visitors come from

Origin	Number	Proportion of all visitors
Wellington City	289,345	21.0%
Wellington Region	130,721	9.5%
Rest of New Zealand	341,398	24.8%
Overseas	614,177	44.6%
No Answer	1,532	0.1%
Total	1,377,173	100.0%

Adult domestic visitors decreased slightly from the prior year and did not reach our target. This is due to fewer New Zealanders visiting Te Papa during the Rugby World Cup and the general economic situation that affected domestic tourism throughout the country. However, the positive side of this is that we far exceeded targets for adult visitors from overseas, both compared to our target and prior year results, again reflecting strong visitation by overseas visitors during the Rugby World Cup, as well as increased numbers of cruise ships visiting Wellington.

As reported above, the Te Papa National Audience Segmentation Study (NASS) was completed in 2011/12. This will help ensure Te Papa creates visitor experiences, exhibitions, and other products and services that are relevant and appealing to a diverse, national audience.

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

Ethnicity	Actual performance 2012	Actual population 2012
Pakeha (NZ European)	75.4%	66.1%
Māori	11.2%	11.9%
Pacific Islander	3.1%	5.4%
Asian	6.7%	9.2%
Other	11.9%	12.5%

Broad Age Group	Total	Female	Male
16 - 24 Years	18.5%	18.6%	18.2%
25 - 34 Years	17.9%	16.5%	20.4%
35 - 44 Years	18.8%	17.8%	20.5%
45 - 54 Years	18.5%	19.6%	16.6%
55 - 64 Years	14.6%	15.8%	12.4%
65 - 74 Years	9.4%	9.3%	9.6%
75 + Years	2.3%	2.3%	2.3%
Total	100.0%	64.2%	35.8%

The methodology of the survey draws on a sample which is then extrapolated to give the results.

Te Papa visitors broadly reflect the ethnic and gender makeup of New Zealand, albeit skewed towards Pakeha and older women. This is true of many museums, therefore Te Papa's programming, events, and outreach activities target specific audiences to ensure that is attractive to all groups. 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 Pakeha is likely to be higher than captured by random surveys. The ethnicity, gender and ages of Te Papa visitors over the last three years is shown in the *Performance at a Glance* section on page 6.

Impact: Collections are developed and preserved for present and future users

Impact measure	Strategic priority	Activity
Collections are developed in accordance with policy and cared for to recognised international standards	The Treasury	Developing Collections Care and Management of Collections

What we achieved

Collections are developed in accordance with policy and cared for to recognised international standards

As New Zealand's national museum, Te Papa cares for thousands of taonga (treasures) that tell the stories of New Zealand's cultural and natural heritage. Te Papa looks after these treasures for future generations. Developing collections that reflect New Zealand now and in the past is an essential activity to ensure our history is preserved for future generations. The development and care of collections is important in ensuring the appropriateness and quality of collections. Work has been done to change Te Papa's collecting focus to include more science and technology and contemporary material.

Developing collections

Te Papa's collections and knowledge must be well cared for and accessible. Investing in collections and research enables us to build knowledge and reach diverse audiences through exhibitions, publications, and other channels.

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.

Over the past 10 years, at least 99% of items acquired have been in accordance with Te Papa policy, with 100% being achieved in the past 2 years. Results for the last 8 years are as follows:

Year	2004/05	2005/06	2006/07	2007/08	2008/09	2009/10	2010/11	2011/12
Result	100%	100%	100%	99.50%	99%	99%	100%	100%

Care and management of collections

Te Papa seeks to ensure that collections are secure, in stable condition, protected from deterioration and damage, and accessible. Te Papa has a team of conservators with specialist knowledge on how best to care for these collections, so they can be appreciated fully and for as long as possible.

A risk of exhibiting or working with collections is that on occasion, they may be damaged. As a result, we have 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. Over the past 10 years, there have been minimal (ten in total) cases of irreparable losses or damage of Te Papa's collection caused as a result of handling by staff or public access.

Natural Environment collections must be able 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, for example when specimens are imported from overseas or transferred on loan to other institutions.

Seismic protection

Ensuring Te Papa is adequately prepared and insured for a disaster is a critical part of collection care. The Canterbury earthquakes have resulted in considerable advances in earthquake understanding and engineering. A significant project is underway to ensure that Te Papa is as well prepared as possible in the event of a major earthquake. This knowledge is being applied as Te Papa carries out assessments and remedial actions to mitigate risk to its buildings, collections, and people. Appropriate levels of insurance are being examined as part of this project.

What we delivered

The Treasury

Taonga (treasures), within the guardianship of Te Papa, and the communication of its scholarship and mātauranga Māori (Māori knowledge) to the world will be at the heart of its activities.

Developing collections

Actual performance 2011	Performance measure	Target 2012	Actual performance 2012
100%	Percentage of items acquired in accordance with Te Papa policy and procedure	100%	100%

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 as Appendix 3.

Care and management of collections

Actual performance 2011	Performance measure	Target 2012	Actual performance 2012
1	Quality of care and preservation of Te Papa's collection demonstrated by no irreparable losses or damage caused as a result of handling by staff	0	0
0	Te Papa's collection preserved by minimal cases of irreparable damage occurring as a result of public access	<4	2
New measure for 2012	External MAF inspections of botany PC1 (Physical Containment Level 1) facility are passed	Achieved	Achieved

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.

Natural Environment collections must be able to meet various biosecurity compliance standards when specimens are imported from overseas or transferred on loan to other

institutions. Te Papa is registered as a PC1 facility, which allows us to share herbarium specimens internationally while protecting New Zealand's biosecurity.

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

Impact measure	Strategic priority	Activity
Active partnerships with iwi and communities increases knowledge sharing and improves management of collections	Access all Areas	National Services Te Paerangi
	Sharing Authority Mana Taonga	Iwi Relationships

What we achieved

Active partnerships with iwi and communities increases knowledge sharing and improves management of collections

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 to associated iwi, and generating respect and 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.

Through our partnership with Ngai Tahu, we became aware of the need to assess the toxic effects of radioactive contaminants in the Sea of Japan and its potential health effects from consumption of titi (muttonbirds) from New Zealand sites. A collaborative study between Rakiura muttonbirding families, Te Papa researchers, and Landcare Research, meant that iwi could be assured that 2012 muttonbirds could be safely harvested and consumed.

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 design the exhibitions for the iwi gallery. Each exhibition is open for around two years. The Iwi Exhibition Programme is an important expression of mana taonga – the role of communities in the understanding and care of collections. The Tainui Waka Alliance iwi exhibition will run until 2014. The next iwi in residence is Ngati 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 kaumatua 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*.

Te Papa have presented to other museums on the process and lessons learned from the exhibition programme.

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 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. A particular focus is supporting colleagues in Canterbury as post earthquake recovery continues.

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

What we delivered

Access all areas

Te Papa will reach out to the nation, sharing its collections, skills, and knowledge with the diversity of communities right across New Zealand.

National Services Te Paerangi

Actual performance 2011	Performance measure	Target 2012	Actual performance 2012
58	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	52
45	Projects developed by National Services in partnership (to support museums, galleries, and iwi)	45	47
292 MDO, 96 IDO	Museum and Iwi Development Officer visits made by National Services (to provide expertise to museums, galleries, and iwi)	140	158

A full list of workshops and projects is provided as Appendix 1.

Museum and Iwi Development Officer visits are less than the previous year due to a refocus on Expert Knowledge Exchanges and workshops to provide more in-depth professional development opportunities. There is still a strong demand for the development officer service, particularly from the smaller museums, which is reflected in actual visits being higher than

target. Visits were also greater in the previous year due to a new Museum Development Officer making more visits to familiarise himself with museums.

Sharing Authority | Mana Taonga

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

Actual performance 2011	Performance measure	Target 2012	Actual performance 2012
140	Active relationships appropriately maintained with iwi or Māori organisations (to increase understanding of and access to taonga Māori)	35	52
5	Repatriation from international institutions completed each year (as part of relationships with iwi)	5	10
5	Overseas institutions formally consent to Te Papa's repatriation request each year	5	11

Relationships

Partnerships with iwi and Māori contribute to the delivery of the Te Papa experience, and benefits organisations and communities nationally and internationally.

With the opening of the Tainui Iwi exhibition, Te Papa worked closely with Tainui to develop the exhibition in partnership. The arrival of taonga such as Uenuku to Te Papa for the exhibition and finally the pōwhiri for the opening, which saw around 2,000 people converge on Te Papa in the early morning, were important moments in the realisation of the exhibition.

A milestone in this year was Rongowhakaata initialling their Deed of Settlement at Te Papa, in front of Te Hau ki Turanga, the Rongowhakaata whareniui (meeting house) in July 2011. Rongowhakaata's settlement legislation has been passed by Parliament and formally recognises Rongowhakaata as the legal owner of Te Hau ki Turanga. Te Papa is working with Rongowhakaata to determine the long term care and location of the whareniui.

Other activities during the year included liaison with iwi around whale strandings, an Iwi Digital Forum held by National Services Te Paerangi and discussions with iwi as curators developed the *Kahu Ora: Living Cloaks* exhibition.

Repatriation

Repatriation results reflect the momentum gained over years of building relationships with international museums that house Toi moko and kōiwi tangata. Key to developing relationships with overseas museums includes building trust in Te Papa's repatriation process and this can take time, however, the results this year reflect the fruition of some of these long term relationships. Multi site repatriations were carried out from across Europe last year, which is a more efficient use of resources.

20 Toi moko were repatriated from 9 museums and one institution in France including: Musée du Quai Branly, Natural History Museum Paris, Lille Museum, Dunkerque Museum, Nantes Museum, Sens Museum, Musée National de la Marine Paris, Musée Marseille, Musée Lyon, and the University of Montpellier.

11 formal agreements were achieved with the following institutions: Natural History Museum Paris, Lille Museum, Dunkerque Museum, Nantes Museum, Sens Museum, Musée National de la Marine Paris, Musée Marseille, Musée Lyon, University of Montpellier, Museum of Fine Arts Montreal, and Stanford University (California USA).

Impact: Visitors have a better understanding of Aotearoa New Zealand’s heritage and culture through Te Papa’s collections, knowledge, and research

Impact measure	Strategic priority	Activity
Percentage of adult New Zealand visitors indicating they have learned something new about New Zealand during their visit	The Treasury	Research and Publications
	Connecting with People	Visitor Experience Education and Events Programme
	Forum for the Future	
	Saving the Planet	Environmental Responsibility

What we achieved

81% of adult New Zealand visitors indicated they have learned something new about New Zealand during their visit. This has increased with stronger long term and short term New Zealand focussed exhibitions programming such as *Slice of Heaven: 20th Century Aotearoa* and *E Tū Ake: Standing Strong*.

Art at Te Papa

Work is underway on the Proposition for Art project, which seeks to establish Te Papa as a nationally and internationally recognised premier institution for art and visual culture in New Zealand, from its earliest expressions to the present day.

Plans for the display of art at Te Papa have been aligned with the strategic direction and vision for the museum. In March 2013, the Level 5 Gallery space will be re-launched to show more of Te Papa’s art collection, more often, through a dynamic exhibition programme. In the longer term, more gallery space will be created. This will allow our collections to spend more time on display and provide an opportunity to expand Te Papa’s successful touring exhibitions so it is seen by more New Zealanders around the country.

Visitor experience

Te Papa’s visitor experience is unique. Its continuing popularity is testament to the success of a visitor focused, entertaining approach to learning. Formal and informal education programmes and events are a core part of Te Papa’s legislated functions and the mainstay of meeting the needs and expectations of audiences.

Over the last 3 years, the percentage of adult domestic visitors indicating they have learned something new has increased from 69% in 2009/10 to 81% in 2011/12.

Over the last 3 years, the percentage of adult visitors reporting a satisfaction of ‘good’ to ‘excellent’ has remained static at 97%. We consider this to be a great achievement as to remain at a level of 97% shows great consistency with the quality of Te Papa’s museum experience.

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.

Over the last 4 years, the percentage of teachers who rate Te Papa's education programmes as 'good' to 'excellent' has remained above 95%, which shows the continued consistency of the quality of the education programme provided by Te Papa.

These results show the continued consistency of the quality of the education programme provided by Te Papa.

Research and publications

Te Papa is committed to increasing the profile of its research activities and ensuring it participates actively in the research community. Partnerships with Crown Research Institutes such as NIWA, GNS Science, and Landcare Research, universities and museums in New Zealand and Australia allow high calibre research to be carried out.

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.

Two significant publications this year were the result of many years of research. *Whatu Kākahu: Maori Cloaks*, edited by Awhina Tamarapa is the result of significant research and gave a glimpse into Te Papa's magnificent collection of kakahu (cloaks), and the art and traditions of weaving. This book complemented the *Kahu Ora* exhibition. *Tangata o le Moana: New Zealand and the People of the Pacific*, edited by: Sean Mallon, Kolokesa Māhina-Tuai, and Damon Salesa and, published in May 2012 has , received an award from the Human Rights Commission for positive contribution to race relations.

Te Papa's Mātauranga Māori Scholar, Arapata Hakiwai, is leading a project to discover, inventory, gather, make accessible and encourage connections with Māori and Moriori taonga held outside New Zealand. The project has funding from Ngā Pae o te Māramatanga (Centre of Māori Research Excellence at Auckland University) to complete a scoping report on what would be required to bring together in a digital environment Māori and Moriori treasures held in overseas museums.

Providing greater access of these treasures to source communities is a central focus of the research. The model of digital (rather than physical) repatriation is steadily growing. For those rare and truly unique taonga located overseas this research can potential provide pathways for future engagement and reconnection. Overseas museums are keen to collaborate as it will allow them to provide access to, and build knowledge and relationships around, taonga. A survey of 25 countries and 168 institutions has identified nearly 18,000 taonga to date.

Te Papa's natural environment team is carrying out research that adds to knowledge about New Zealand's environment, past and present. This research builds on our reputation as an independent and trusted leader in New Zealand biodiversity research. Some recent Te Papa research includes:

- Research on fossil vertebrates is helping us to understand what used to live in New Zealand. New Zealand has lost 25% of its pre-human bird fauna, such as moa, since human colonisation. Research on the collections is helping to document these human interactions and providing new information for wildlife managers working on threatened species recovery programmes.
- Fish curators and researchers are working on projects in the Ross Sea, the deep ocean, and the New Zealand Exclusive Economic Zone. Specimens collected for the National Fish Collection are adding to a growing understanding of the biodiversity of the world's oceans.
- 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.

We share this research by publishing in popular and refereed journals and in online publications, and by presenting at conferences. Te Papa measures its contribution to scholarly knowledge through an output of publications and research that support exhibitions and collections or cover specific areas of interest. Performance against these measures is reported below under “*What we delivered*”.

What we delivered

The Treasury

Taonga (treasures), within the guardianship of Te Papa, and the communication of its scholarship and mātāuranga Māori (Māori knowledge) to the world will be at the heart of its activities.

Research and publications

Actual performance 2011	Performance measure	Target 2012	Actual performance 2012
12	Major publications by Te Papa Press for specialist and non-specialist audiences (giving access to collections and knowledge)	2	5
102	Number of peer reviewed papers and popular articles (as well as those including mātāuranga Māori)	70	89
59	<ul style="list-style-type: none"> ○ Peer reviewed (to meet academic quality standards) 	36	56
41	<ul style="list-style-type: none"> ○ Popular (to appeal to a diverse audience) 	34	31
9	Papers that include mātāuranga Māori	8	13
39	Conference presentations delivered	15	23

A full list of peer-reviewed and popular publications, electronic publications, curator floor talks and conference presentations is provided as Appendix 4.

Peer reviewed publications are reviewed before publication by experts in the field, and must meet high academic standards and contribute to the field of knowledge in some way. Popular articles are a way of sharing research with a more general audience in an accessible way.

Te Papa Press

Te Papa Press published the following publications during 2011/12:

- *Te Papa Art Diary 2012* (July 2011)
- *New Zealand Film: An Illustrated History* (July 2011)
- *The Wedding Dress* (in partnership with the Victoria and Albert Museum) (August 2011)
- *Whatu Kākahu: Māori Cloaks* (October 2011)
- *Tangata o le Moana: New Zealand and the People of the Pacific* (May 2012)
- *Tuhinga 23* (Te Papa scholarly journal) (June 2012)

Two Te Papa Press books were shortlisted for the New Zealand Post Book Awards. Both books – *New Zealand Film: An Illustrated History*, edited by Diane Pivac, Frank Stark, Lawrence McDonald and published in association with The Film Archive, and *Whatu Kākahu*:

Māori Cloaks edited by Te Papa curator Awhina Tamarapa – represent an intellectual partnership with our creative communities, and gives voice to taonga held by dozens of contributors and scholars. *Whatu Kakahu* won the Ngā Kupu Ora Māori Book Awards and *Tangata O le Moana* received a Human Rights Commission commendation.

The Te Papa scholarly journal, *Tuhinga*, was published in 2012, and demonstrates the continuing high quality of scholarship at Te Papa, with a particularly strong show of papers from the humanities. Articles explored the form and function of matau (traditional Māori fishhooks) how childhood is recorded and presented in New Zealand museums; an exchange of pounamu mere (greenstone clubs) for armour; First World War posters. Natural environment articles described; and new species of forget-me-nots and ticks.

Connecting with people

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

Visitor experience

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, participants are asked if they have learned something about New Zealand during their visit.

Actual performance 2011	Performance measure	Target 2012	Actual performance 2012
81%	Percentage of adult domestic visitors indicating they have learned something new about New Zealand during their visit (to increase visitor understanding)	75%	81%
97%	Percentage of adult visitors reporting a satisfaction of 'good' to 'excellent' (measures the quality of the museum experience)	95%	97%

Education and events programme

Te Papa delivers the following education programmes:

- *School Programmes*: Interactive education programmes and video conferences are curriculum-linked and designed to complement classroom activities.
- *Teacher Professional Development Courses*: Teacher workshops either at Te Papa or via video conference are developed to match collections, the curriculum, and teacher needs.
- *Story Place and Early Childhood Centre Programmes*: These provide a rich learning environment for learning childhood development.
- *Discovery Centres*: These encourage children to explore, create, and enquire through a range of activities in four areas at Te Papa – *Planet Pacifika*, *Te Huka a Tai*, *Nature Space*, and *Inspiration Station*. They provide access to online resources and other research tools.
- *Online Learning Resources*: A range of teachers' resources supports structured and self-directed learning. Many of them are produced in collaboration with the Ministry of Education.
- *Adult and Tertiary Programmes*: Structure programmes and tours present learning opportunities for adult visitors as well as those in tertiary education.

Actual performance 2011	Performance measure	Target 2012	Actual performance 2012
98%	Percentage of teachers who rate education programmes as 'good' to 'excellent'	95%	95%
695	Educator-led programmes delivered	600	576
8	Discovery Centre National School Outreach Projects delivered	6	7
New measure for 2012	Events held at Te Papa (to provide a richer visitor experience)	300	371
New measure for 2012	Curators floor talks (to share curatorial knowledge)	25	79

Education

Educator led programmes are lower than last year due to a decrease in bookings during the Rugby World Cup. Discovery Centre National School Outreach education programmes were undertaken with the following schools during 2011/12:

- Te Kura Kaupapa Māori o Te Rito in Otaki - Te Huka ā Tai Class Art
- Wilford School in Wellington - Children's Taonga Outreach Project for Te Huka a Tai
- Victory School in Nelson - Inspiration Station Class Art Project
- Pinehill School in Dunedin - PlaNet Pasifika Class Art Project
- Te Anau School and St Patrick's School in Te Anau - Inspiration Station Treasurebox Project
- Runanga School in Greymouth and Haast School in Westland - NatureSpace Wonderbox Project

Events

Te Papa's events programme showcases New Zealand and international talent for visitors, and is a key driver for virtualisation. Events range from children's activities to scholarly lectures to cultural performances.

There were a larger number of events for the year due to a very busy programme over the Rugby World Cup, which resulted in more programmes over the year. Events, past and present, can be seen on the Te Papa website.

Curator floor talks

Curator floor talks highlight aspects of an exhibition and explore them in more detail for audiences. This offers visitors a chance to access specialist information and research in an informal environment. This was a new measure this year, and results were stronger than anticipated. This measure has been changed in the current Statement of Intent as a result.

Forum for the Future

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

Te Papa seeks to engage with a wide audience that reflects the changing New Zealand population, new media, and contemporary culture. Exhibitions, learning programmes, research, and events informed by Te Papa's research activity aim to challenge, inform, and inspire visitors, subject matter experts, and colleagues in the sector, at Te Papa, online, and around the world. Te Papa is committed to increasing the profile of its research activities and ensuring it participates actively in the research community.

The activities we undertake as part of this strategic priority link directly to the following strategic priorities, activities, and measures:

Strategic priority	Activity	Measure
The Treasury	Research and publications	Major publications by Te Papa Press for specialist and non-specialist audiences (giving access to collections and knowledge) Number of peer reviewed papers and popular articles (as well as those including matauranga Maori) Conference presentations delivered
Connecting with people	Visitor experience	Percentage of adult domestic visitors indicating they have learned something new about New Zealand during their visit (to increase visitor understanding)
	Education and events programme	Percentage of teachers who rate education programmes as 'good' to 'excellent' Educator-led programmes delivered Discovery Centre National School Outreach Projects delivered Curators floor talks (to share curatorial knowledge)

Te Papa's performance on these measures, and therefore our performance against this strategic priority, is reported in the section above.

Saving the Planet

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

Environmental responsibility

Actual performance 2011	Performance measure	Target 2012	Actual performance 2012
New measure for 2012	Electricity consumption does not increase	Achieved	Achieved
New measure for 2012	Green Globe Standard maintained	Achieved	Achieved

Te Papa's natural environment team is carrying out and sharing research that adds to knowledge about New Zealand's environment, past and present. This is covered above under the *What we achieved* section under the subheading *Research and Publications*.

Te Papa has worked hard over the years to make the Museum as environmentally friendly as possible, and will continue to do so. Te Papa has won a number of awards for energy management and strives to achieve international best practice for galleries, museums, and exhibition areas in matters of sustainability. The Museum has benchmarked status under the Green Globe Company Standard and carries out an environmental action plan in line with the requirements of this programme.

Extensive energy efficiency measures have been carried out. The result has been a downward trend in energy consumption despite enlarged space and increased use of Te Papa as a venue – both of which have required more electrical equipment. Energy savings since opening have resulted in greenhouse gas emissions being reduced by almost 14,000 tonnes of CO₂ equivalents.

We currently have a Continuous Energy Optimisation (CEO) programme underway. This started in July 2012 and is a 3 year programme, with expected energy usage savings of at least 10% of our current usage, which will be achieved well before the 3 years.

There are plans to implement much greater efficiencies which will be looking at energy reductions of a further 15% or more. This is planned for 2014 and beyond, in conjunction with scoping and feasibility studies to retrofit alternative energy sources into Te Papa. We are investigating the prospect of using more sustainable sources of energy (e.g. solar, wind, and photovoltaic cells). Lessons learned will form case studies for other businesses and across the cultural sector.

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

Envisioning the future

Much of 2011/12 has been taken up with developing a long term strategy for the next 10 years. This has involved many conversations with Te Papa's staff, stakeholders, and audiences, which has guided the development of new programmes and activities. The remainder of 2012 will see the completion of the planning framework and finalisation of Te Papa's performance measurement framework. The Vision, Values, and Philosophies have been finalised, and underpin all activities.

Key focus areas for 2011/12 and work streams for delivering capability were:

In Touch: Te Papa will be aware that communication is two-way, and built on trust and transparency

Engagement and partnership with our communities and stakeholders is crucial to Te Papa's success. We are proud of the relationships we have with iwi, the wider museum sector, funders, sponsors, and communities. The 97% satisfaction rating reported earlier is an important measure of the success of this interaction.

Visitor research and focus groups help to inform future events, exhibitions and other activities. The Te Papa National Audience Segmentation Study (NASS) was a major piece of national visitor research completed in 2011/12. Creating an up to date understanding of who our visitors are and what they want to experience at Te Papa will help ensure Te Papa creates visitor experiences, exhibitions, and other products and services that are relevant and appealing to a diverse, national audience. A focus on art over this year will see new developments to improve and expand the art experience at Te Papa in the future.

Internally, the Museum is looking to improve communication within and across the organisation. The strategic planning process has been, and will continue to be, a key focus area for discussions and engagement with staff.

Actual performance 2011	Performance measure	Target 2012	Actual performance 2012
97%	Visitor satisfaction survey	95%	97%

Our Story: Te Papa will be a persuasive and inspiring advocate on its own behalf

We need to be able to tell the story of the difference that Te Papa makes by measuring and describing Te Papa's economic, social and cultural contribution. Te Papa has been building its capability in this area by commissioning research into the economic impact that Te Papa makes locally and internationally.

As the national museum of Aotearoa New Zealand, Te Papa has achieved overwhelming public support, with very high visitor numbers (both local and international), positive feedback and high recommendation levels. Research consistently confirms that New Zealanders are proud of Te Papa, and return to visit again and again.

Te Papa has a very strong brand, one that is grounded in its Wellington location. Research undertaken in 2011 shows:

- Te Papa visitors report a 97% satisfaction rating (Te Papa visitor research)
- Te Papa is the top destination on Wellington Trip Advisor

- 96% of people asked around New Zealand were aware of Te Papa (Brand Health Monitor, UMR Research 2011)
- 2 out of 3 New Zealanders have visited Te Papa – and that is increasing all the time (Brand Health Monitor, UMR Research 2011)
- 92% of all visitors would recommend Te Papa to others (Brand Health Monitor, UMR Research 2011); and
- Te Papa features in the top 40 Art Museums by visitation for 2012 (Art Newspaper - London)

Actual performance 2011	Performance measure	Target 2012	Actual performance 2012
96%	Brand awareness survey	-	to be carried out in next financial year
New measure	International touring venues	5	4

Keep Fit: Te Papa recognises that every experience is an opportunity for shared learning and that its future will depend on developing the capability of its staff

Developing the talents of existing staff through experience and training is a priority. Creating a culture of learning will ensure Te Papa continues to provide a world-class museum experience.

To provide a baseline assessment for future measurement, a Te Papa Learning Survey was undertaken to help determine how well it functioned as a learning organisation and as a further feedback tool for the Envisioning project. The survey identified three components of a learning organisation – a supportive learning environment, concrete learning processes and practices, and leadership that reinforces learning. Employees responded with their perception of how these worked at Te Papa.

The results showed that whilst employees found Te Papa to be a supportive learning environment, some work needs to be done on the other components. Manager’s workshops were held to develop facilitation, coaching and leading-learning capabilities. This is not a time-limited piece of work. It continues today, driving further development around leadership, with values-based competencies forming a key component, alongside more conventional skills-linked criteria, in underpinning individual performance assessment and development.

Actual performance 2011	Performance measure	Target 2012	Actual performance 2012
New measure	Staff turnover (unplanned)*	16%	16.3%
New measure	Staff learning survey: % of staff who report that Te Papa supports learning**	68%	68.1%

* Permanent staff unplanned turnover

** Weighted average of staff who responded to the survey

Building Sustainable Leadership: Te Papa will be flexible, nimble, and proactive in its systems, processes, and decision making

As discussed above, Te Papa is working to develop the skills and utilise the talents of its workforce. Te Papa is committed to following best practice in its accountabilities and to addressing practices, policies, and procedures that need to be improved. Incorporating lessons into business practice as we learn them and sharing experience and best practice will help us to achieve this.

Project management

During 2009 Te Papa conducted an organisation-wide capability audit of its project management and governance processes. As a result, a project management Centre of Excellence has been established to implement better project planning, delivery and governance mechanisms across Te Papa and to lead capability building in these areas. This focussed approach will enhance coordination of project delivery and improve resource allocation and provide operational efficiencies. The project management framework (based on PRINCE2 / PMBOK) was developed and launched in July 2011 and was fully implemented by January 2012. Achievements to date include:

- Development of a training and development programme and delivery of over 1,000 hours of training to Te Papa staff, supported by mentoring and advice
- Conducted project management health checks for major projects such as:
 - *Slice of Heaven* (long term exhibition)
 - *Unveiled: 200 Years of Wedding Fashion*
 - Human Resources Rostering Project
 - Financial Management Information System implementation project
 - Wi-fi installation in public areas of Te Papa
- Conducted project implementation reviews for:
 - *Slice of Heaven* (long term exhibition)
 - *Unveiled: 200 Years of Wedding Fashion*
 - Strategic Asset Management
- Developed and implemented easy to access intranet resources for project management and a learning log to capture all learnings from project health checks and project implementation reviews
- Mentoring, training and guidance was provided to the Canterbury Museum during the development of their project management framework

Procurement management

The procurement governance framework (based on Ministry of Business and Innovation and Employment, and Office of the Auditor General guidance and best practice) was developed on a similar timeframe. Achievements to date include:

- Redesign of the procurement policy to make it fit for purpose for the business we do
- Procurement governance provided for all large value procurement projects
- Process mapping of all internal procurement processes to ensure transparency
- Development of procurement guidelines
- Development of the technology portal that hosts the procurement governance framework
- Reviews conducted
 - *Slice of Heaven* (long term exhibition)
 - Security Surveillance upgrade
 - Seismic upgrade
 - International Freight
 - Marketing
- Procurement training for all procurement managers

Financial sustainability

Te Papa's financial model is based on its ability to generate external revenue to complement the Crown's funding. Te Papa is developing a financial strategy based on the results of the strategic planning process, which will ensure the Museum moves to a financially sustainable position.

The Capital Asset Management project has delivered data capture, system upgrades and plans for critical assets and policy and practice implementation. Implementing non-critical assets across the business, data capture and plans, and asset register migration from the previous financial system were not in the project scope but still need to be completed. This will be a twelve month programme of work.

Digital Vision: Te Papa will become known worldwide for the innovative application of digital technology to the realisation of its vision for the future

Te Papa has been a world leader in the use of interactive technology. Integrating digital interactives and web-based activities into exhibition programming is now standard practice for museums around the world. In order to stay relevant and meet audience expectations, we need to respond to trends such as the rapid rise of the internet as an information, entertainment, and socialising medium, increased use of mobile technologies, and audience involvement in creation of content. The Museum is developing a digital programme of work to develop a greater integration of digital technology into Museum practice.

A Current State Analysis of digital activity was carried out during 2011. The aim was to build a shared understanding and to benchmark current activities against best practice to inform the envisioning process. The project found that Te Papa is at an early stage of digital evolution and should look to co-ordinate investment in digital initiatives, encourage digital engagement with customers on-site and online and continue to develop our organisational digital capability.

In Business: Te Papa will be commercially positive, entrepreneurial by nature and disciplined with its business processes

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.

Actual performance 2011	Performance measure	Target 2012	Actual performance 2012
48.6%	Percentage of revenue is derived from non-Crown sources (not including depreciation funding which will be transferred to operational in 2011/12)	>=50%	54.51%
Achieved	Continued sponsorship of the exhibitions in the Level 4 short term gallery to support the quality of visitor experience	Achieved	Achieved
8.6	Customer satisfaction levels in all commercial enterprises as part of quality of visitor experience (scale is from 1 to 11)	8	Average 9.1

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.

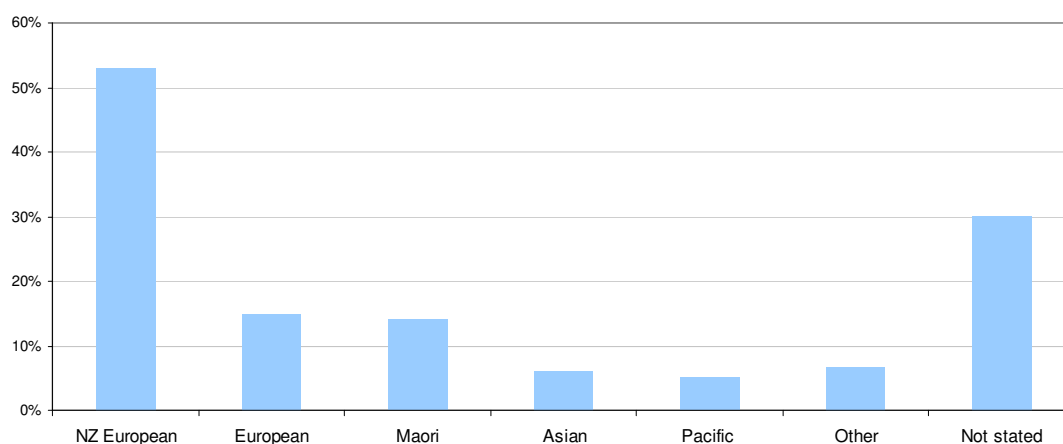
Te Papa's workforce profile

Employment status	Full time (headcount)	Part time* (headcount)	Total headcount	FTE (full time equivalent)
Permanent	304	63	367	329
Fixed term	41	8	49	450
Total	345	71	416	374
Casual			140	
Total headcount			556	

* Less than 30 hours per week

Age	The average age of Te Papa's workforce is 38.1 years – younger than the national and public sector average, with the age range between sixteen to seventy-four years. 14.7% of employees did not state their age.
Ethnicity	There are still significant gaps in Te Papa's ethnicity data, but the number of staff not stating their ethnicity has decreased from 38% in 2010/11 to 30% in 2011/12.

Ethnicity of Te Papa staff members



Gender	The majority of Te Papa's workforce is women, with 58% women compared with 42% men (compared to 59% and 41% in 2010/11).
Disability	At the end of 2010/11 no statistical data had been collected on disability, although Te Papa does have employees with disabilities. During 2011/12, four employees have reported a disability.

Te Papa as a good employer

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

Element	Te Papa activity
Leadership, accountability, and culture	<ul style="list-style-type: none"> Employee focus groups with older (>55) and younger (<25) employees led by the Chief Executive and Kaihautū have provided useful input for our EEO planning for 2012/13 A values-based competency framework has been developed in consultation with staff; now being incorporated into our performance management system for the 2012/13 year Initiatives in place to reinforce adopted values
Recruitment, selection, and induction	<ul style="list-style-type: none"> Robust merit-based recruitment and selection processes in place Working towards the implementation of an interactive automated recruitment system
Employee development, promotion, and exit	<ul style="list-style-type: none"> "Aging with Attitude" one-day seminar held for baby-boomers to assist with personal planning A 3 month survey for new staff has been implemented during the year to help us to improve our employee welcome processes Currently developing a retention survey to gather information from employees who have been with Te Papa for seven years One-on-one coaching or facilitated sessions offered to a number of managers to help them in managing change and challenging situations Monthly action learning groups established for managers; led / facilitated by external practitioners Te Papa orientation and job-specific induction for all new staff Range of secondment opportunities available Cultural training programmes, including Te Reo and tikanga lessons and waiata practice, available to all staff Exit surveys provide good employee feedback
Flexibility and work design	<ul style="list-style-type: none"> Organisation-wide flexible working programme in place School holiday programme run on site for employees' children Childcare centre on site, with priority for places given to Te Papa staff Baby-changing and breast-feeding facilities available on site
Remuneration, recognition, and conditions	<ul style="list-style-type: none"> Initiatives to recognise and publicise great performance Non-financial rewards available for managers to reward staff demonstrating Te Papa values Transparent, equitable and gender-neutral job evaluation practices Domestic leave available in addition to sick leave 20 days paid parental leave available to qualifying staff, or a childcare subsidy on return to work

Harassment and bullying prevention	<ul style="list-style-type: none"> • Comprehensive anti-harassment policy and process in place; update currently in draft • 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"> • Continued strong focus on employee health, safety 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 and Safety committee participation • Health and Safety training on managers' responsibilities offered to all managers • training offered in manual handling • smoke free workplace policy in place and information offered to employees wanting to quit smoking • in-house Health and Safety specialist available for managers and staff to seek advice on a range of issues • annual flu vaccination programme in place • emergency planning that incorporates the home environment
Collecting and reporting statistical data	<ul style="list-style-type: none"> • Greater focus on collecting statistical data, in particular for improve data on ethnicity and disability

Cost of Service Statement

Museum Services

Museum services are defined as controlling and maintaining a museum, developing collections and making those collections accessible, caring for the collections, creating exhibitions, conducting research into matters relating to the collections, providing education and information services, and providing national services in partnership with other museums.

	Actual 2012 \$000	Budget 2012 \$000	Actual 2011 \$000
Operating			
Revenue	53,202	53,397	46,402
Costs	(60,146)	(60,646)	(58,736)
Operating Surplus/(Deficit)	(6,944)	(7,249)	(12,334)

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 \$6.8 million from prior year and capital contribution decreased \$6 million from prior year as from 2011/12 the government agreed to transfer \$6 million of capital funding to operational funding in recognition of the cost of depreciation. The remaining increase in operating revenue of \$0.8 million is due to interest income increasing by \$0.3 million and other revenue increasing \$0.5 million.

Operating costs increased \$1.41 million from prior year due to an increase in personnel costs of \$0.651 million and an increase in other expenses of \$0.759 million. Capital costs decreased \$2.170 million from prior year. During 2010/11 there was a significant spend on exhibitions.

Independent Auditor's Report**To the readers of
Museum of New Zealand Te Papa Tongarewa's
financial statements and non-financial performance information
for the year ended 30 June 2012**

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 the Te Papa on her behalf.

We have audited:

- the financial statements of Te Papa on pages 51 to 87, that comprise the statement of financial position as at 30 June 2012, 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 on pages 15 to 37 and page 45 that comprises the statement of service performance, and which includes outcomes.

Opinion

In our opinion:

- the financial statements of Te Papa on pages 51 to 87:
 - comply with generally accepted accounting practice in New Zealand; and
 - fairly reflect the Te Papa's:
 - financial position as at 30 June 2012; 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 37 and page 45:
 - 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 2012, including for each class of outputs:
 - its service performance compared with forecasts in the statement of forecast service performance at the start of the financial year; and
 - its actual revenue and output expenses compared with the forecasts in the statement of forecast service performance at the start of the financial year.

Our audit was completed on 31 October 2012. 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 would affect a reader's 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. 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's responsibilities arise from the Crown Entities Act 2004 and the Museum of New Zealand Te Papa Tongarewa Act 1992.

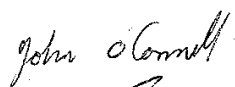
Responsibilities of the Auditor

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 New Zealand Institute of Chartered Accountants.

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

Matters relating to the electronic presentation of the audited financial statements and non-financial performance information / statement of service performance

This audit report relates to the financial statements and non-financial performance information/statement of service performance of Museum of New Zealand Te Papa Tongarewa (Te Papa) for the year ended 30 June 2012 included on Te Papa's website. The Te Papa's Board is responsible for the maintenance and integrity of Te Papa's website. We have not been engaged to report on the integrity of Te Papa's website. We accept no responsibility for any changes that may have occurred to the financial statements and non-financial performance information/statement of service performance since they were initially presented on the website.

The audit report refers only to the financial statements and non-financial performance information/statement of service performance named above. It does not provide an opinion on any other information which may have been hyperlinked to or from the financial statements and non-financial performance information/statement of service performance. If readers of this report are concerned with the inherent risks arising from electronic data communication they should refer to the published hard copy of the audited financial statements and non-financial performance information/statement of service performance as well as the related audit report dated 31 October 2012 to confirm the information included in the audited financial statements and non-financial performance information/statement of service performance presented on this website.

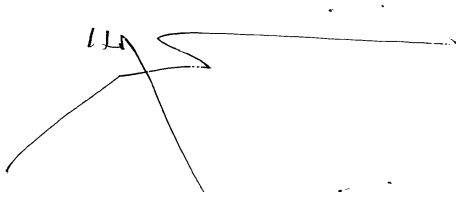
Legislation in New Zealand governing the preparation and dissemination of financial information may differ from legislation in other jurisdictions.

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 2012 fairly reflect the financial position and operations of the Museum of New Zealand Te Papa Tongarewa.

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

Wira Gardiner, Chair
31 October 2012

A handwritten signature in black ink, featuring a large, rounded loop followed by a horizontal line extending to the right.

Evan Williams, Board member
31 October 2012

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

Statement of Comprehensive Income

for the year ended 30 June 2012

	Notes	Actual 2012 \$000	Budget 2012 \$000	Actual 2011 \$000
Income				
Revenue from Crown	2	29,574	29,574	23,574
Interest Income		1,454	1,717	1,172
Other Revenue	3	22,026	22,106	21,086
Gains	4	117	-	78
Donated Assets	14	31	-	492
Total Income		53,202	53,397	46,402
Expenditure				
Personnel Costs	5	25,711	25,464	25,060
Loss on disposal of fixed assets		1	4	4
Other expenses	6	21,217	21,929	20,744
Depreciation and amortisation expenses	12/13	13,217	13,249	12,928
Total Expenditure		60,146	60,646	58,736
Surplus/(deficit)		(6,944)	(7,249)	(12,334)
Other comprehensive income				
Collection Revaluation	14	15,459	-	45,659
PPE Revaluation	12	-	-	(11,879)
FX Revaluation Reserve	19	-	-	47
Total Other Comprehensive Income		15,459	-	33,827
Total Comprehensive Income		8,515	(7,249)	21,493

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 2012

	Note	Actual 2012 \$000	Budget 2012 \$000	Actual 2011 \$000
Assets				
Current assets				
Cash and cash equivalents	7	2,184	22,304	1,515
Short Term Investments	8	9,050	647	21,550
Debtors and other receivables	9	2,634	2,183	2,902
Prepayments		474	-	86
Inventories	10	1,230	1,218	1,243
Publications work in progress		187	145	259
Total current assets		15,759	26,497	27,555
Non-Current assets				
Financial Assets	11	15,713	-	205
Property, Plant & Equipment	12	348,521	363,972	359,183
Collections	14	795,793	733,777	776,455
Intangible assets	13	488	1,691	493
Total non-current assets		1,160,515	1,099,440	1,136,336
Total assets		1,176,274	1,125,937	1,163,891
Liabilities				
Current liabilities				
Creditors and other payables	15	1,777	3,020	2,321
Provisions	16	1,768	1,768	-
Revenue in advance	17	4,114	3,053	4,410
Employee entitlements	18	3,140	2,722	2,926
Financial liabilities	27	12	-	-
		10,811	10,563	9,657
Employee entitlements	18	204	378	490
Total non-current liabilities		204	378	490
Total liabilities		11,015	10,941	10,147
Net Assets		1,165,259	1,114,996	1,153,744
Equity				
General Funds	19	450,898	450,898	447,898
Other Reserves	19	714,361	664,098	705,846
Total Equity		1,165,259	1,114,996	1,153,744

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 2012

	Note	Actual 2012 \$000	Budget 2012 \$000	Actual 2011 \$000
Balance at 1 July	19	1,153,744	1,119,245	1,123,264
Other Reserve Movements	19	-	-	(13)
Capital Contribution from the Crown	19	3,000	3,000	9,000
Total comprehensive income		8,515	(7,249)	21,493
Balance at 30 June		1,165,259	1,114,996	1,153,744

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 2012

	Note	Actual 2012 \$000	Budget 2012 \$000	Actual 2011 \$000
Cash flows from operating activities				
Receipts from Crown Revenue		29,574	29,574	23,574
Interest Received		1,053	1,717	1,138
Receipts from other revenue		21,584	22,106	21,583
Payments to suppliers		(21,428)	(25,464)	(22,333)
Payments to employees		(24,215)	(21,934)	(25,013)
Goods & Services Tax (net)		28	-	33
Net cash from operating activities	20	6,596	5,999	(1,018)
Cash flows from investing activities				
Receipts from sale of property, plant and equipment		67	4	-
Purchase of property, plant and equipment		(2,207)	(4,874)	(4,412)
Purchase of collections		(3,848)	(2,870)	(4,368)
Purchase of intangible assets		(391)	(500)	(6)
Purchase of Investments		(2,548)	-	(21,550)
Net cash from investing activities		(8,927)	(8,240)	(30,336)
Cash flows from financing activities				
Capital contribution		3,000	3,000	9,000
Net cash from financing activities		3,000	3,000	9,000
Net(decrease)/increase in cash and cash equivalents		669	759	(22,354)
Cash and cash equivalents at the beginning of the year		1,515	21,558	23,869
Unrealised Net foreign exchange losses		-	-	-
Cash and cash equivalents at the end of the year	7	2,184	22,317	1,515

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 2012, and were approved by the Board on 31 October 2012.

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 derivative 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
- Note 21: Capital commitments and Operating leases

Non-government grants

Te Papa must exercise judgement when recognising grant income to determine if conditions of the grant contract have been satisfied. This judgement will be based on the facts and circumstances that are evident for each grant contract.

SIGNIFICANT ACCOUNTING POLICIES

Revenue

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

Revenue from the Crown

Te Papa is 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.

Te Papa classifies its financial assets as either fair value through the comprehensive income statement or loans and receivables. The classification depends on the purpose for which the investments were acquired.

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 re-measured 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 offsets 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%)
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. Collections are valued annually with each class of collections 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 scientific research projects. 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.

Superannuation schemes

Defined contribution schemes

Contributions to Kiwisaver and Government Superannuation Fund are recognised as personnel expenses through the surplus or deficit as incurred.

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)

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 (2011: nil)

3 Other Revenue

	Actual 2012 \$000	Actual 2011 \$000
Commercial Revenue	12,495	12,235
Donation Income	169	142
Short Term Exhibitions	881	1,149
Touring Exhibitions	1,010	771
Other Exhibition Revenue	471	353
Other grants received	1,203	819
Other Revenue	1,570	1,246
Rental income from property	221	150
Sponsorship Revenue (In Kind)	366	413
Sponsorship Revenue (Cash)	3,640	3,808
Total other revenue	22,026	21,086

Note:

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

4 Gains

	Actual 2012 \$000	Actual 2011 \$000
Net foreign exchange gains	43	31
Net foreign derivatives gain	74	47
Net foreign derivatives loss	-	-
Total gains	117	78

5 Personnel costs

	Actual 2012 \$000	Actual 2011 \$000
Salaries and Wages	25,737	24,764
Employer contributions to Government Superannuation Fund	54	35
Employer contribution to KiwiSaver	273	225
SSC Kiwisaver Recovery	(281)	(241)
Increase/(decrease) in employee entitlements	(72)	277
Total personnel costs	25,711	25,060

6 Other Expenses

	Actual 2012 \$000	Actual 2011 \$000
Administrative & General Office Expenses	1,455	1,470
Advertising and Public Relations	1,203	1,287
Audit fees for financial statement audit	109	99
Audit fees for assurance and related services	-	-
Building & Exhibition Operating Costs	7,836	7,625
Computer and IT Costs	1,135	1,047
Consultants	2,332	1,557
Cost of Commercial Goods Sold	4,831	5,094
Impairment of receivables	-	-
Inventories written off	48	59
Other Expenses (including Board Fees)	414	488
Donations and Koha	16	32
Rates	164	76
Rent (operating lease)	126	214
Staff Recruitment, Uniform and Meal Costs	334	407
Travel - exhibition related	494	525
Training and Travel	720	764
Total Other Expenses	21,217	20,744

7 Cash and cash equivalents

	Actual 2012 \$000	Actual 2011 \$000
Cash on hand and at bank	2,184	746
Cash equivalents - term deposits <3months	-	769
Total Cash and Cash equivalents	2,184	1,515

8 Term Deposits

Term Deposits >3 months	9,050	21,550
Total Term Deposits	9,050	21,550

Included within the total of term deposits of \$9,050,000 (2011 \$21,550,000) are cash deposits restricted in their use totalling \$4,480,000 (2011 \$5,233,000)

The carrying value of short term deposits approximates their fair value. Short Term Investments are Term Deposits with maturity dates greater than 3 months but less than 12 months.

The weighted average effective interest rate for term deposits is 4.41% (2011 4.38%)

9 Debtors and other receivables

	Actual 2012 \$000	Actual 2011 \$000
Debtors	2,540	2,496
Less: provision for impairment	(107)	(34)
Other recoverables	86	191
GST receivable	54	82
Accrued Interest	61	167
Total Debtors and other receivables	2,634	2,902

The carrying value of receivables approximates their fair value.

As at 30 June 2012 and 2011, all receivables have been assessed for impairment and appropriate provisions applied:

	2012			2011		
	Gross	Impairment	Net	Gross	Impairment	Net
Not past due	2354	-	2,354	1,528	-	1,528
Past due 1 - 30 days	16	-	16	155	-	155
Past due 31 - 60 days	21	-	21	660	-	660
Past due 61 - 90 days	36	-	36	28	-	28
Past due > 91 days	113	(107)	6	125	(34)	91
	2,540	(107)	2,433	2,496	(34)	2,462

As at 30 June 2012, 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 2012 \$000	Actual 2011 \$000
Balance at 1 July	34	34
Additional amounts provided for	73	-
Receivables written-off during period	-	-
Balance at 30 June	107	34

10 Inventories

	Actual 2012 \$000	Actual 2011 \$000
Inventory held for the use in the provision of goods and services	998	985
Publications held for sale	232	258
Total Inventories	1,230	1,243

The write-down of commercial inventories amounted to \$47,682 (2011 \$59,433). 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 2012 \$000	Actual 2011 \$000
Non-current financial assets are represented by:		
Public Trust - (Eames Trust)	39	41
Investments - (Henderson Trust)	32	117
Investments – Term Deposits	-	47
Shares	98	-
Milford Asset Management)	15,544	-
Total non-current portion	15,713	205

Maturity analysis and effective interest rate of term deposits

The maturity dates and weighted average effective interest rates for term deposits are as follows:

	Actual 2012 \$000	Actual 2011 \$000
Investment deposits with maturities of 1-3 months (2011: 1-3 months)	-	162
weighted average effective interest rate	4.41%	4.38%

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 2012.

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 PGG Wrightson Ltd total value \$76,091 (2011 \$76,317). There are also funds in Blackrock Investment Fund in the United States USD25,156 NZD 31,794 (2011 NZD23,794). 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 2012 is NZD331,000 (2011 NZD504,000). The contracts consist of the purchase of USD250,000 (2011 USD290,000) and EUR nil (2011 EURO 57,500).

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 2010	109,020	247,988	9,256	13,698	8,963	158	17,895	59,772	2,150	468,900
Additions/Reclassification	-	145	-	794	481	-	152	4,209	(1,507)	4,274
Accumulated Depreciation before Revaluation	(1)	(16,484)	(4,415)	-	-	-	-	-	-	(20,900)
Revaluation increase/(decrease)	(13,129)	1,981	(731)	-	-	-	-	-	-	(11,879)
Reclassification of Assets	-	-	-	-	-	-	-	-	-	-
Disposals	-	-	-	(53)	(196)	-	(3)	-	-	(252)
Balance at 30 June 2011	95,890	233,630	4,110	14,439	9,248	158	18,044	63,981	643	440,143
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
Accumulated Depreciation before Revaluation	-	-	-	-	-	-	-	-	-	-
Revaluation increase/(decrease)	-	-	-	-	-	-	-	-	-	-
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

	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
Accumulated Depreciation										
Balance at 1 July 2010	-	11,178	4,251	6,768	8,058	157	14,346	45,115	-	89,873
Depreciation expense	-	5,307	162	1,192	606	1	802	4,154	-	12,224
Eliminate on disposal	-	(228)	-	-	(12)	-	(3)	6	-	(237)
Eliminate on revaluation	-	(16,257)	(4,413)	(234)	(178)	-	-	182	-	(20,900)
Transfer to assets held for sale	-	-	-	-	-	-	-	-	-	-
Impairment losses	-	-	-	-	-	-	-	-	-	-
Reversal of impairment losses	-	-	-	-	-	-	-	-	-	-
Balance at 30 June 2011	-	-	-	7,726	8,474	158	15,145	49,457	-	80,960
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 disposal	-	-	-	-	-	-	-	-	-	-
Reclassification of Assets	-	-	-	1,528	(1)	-	2	(1,533)	-	(4)
Transfer to assets held for sale	-	-	-	-	-	-	-	-	-	-
Impairment losses	-	-	-	-	-	-	-	-	-	-
Reversal of impairment losses	-	-	-	-	-	-	-	-	-	-
Balance at 30 June 2012	-	6,405	161	10,404	8,906	158	15,792	51,951	-	93,777
Carrying amounts										
At 30 June 2010	109,020	236,810	5,005	6,930	905	1	3,549	14,657	2,150	379,027
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

The total amount of property, plant and equipment in the course of construction is \$514,000 (2011 \$643,000). The total amount of property, plant and equipment disposed of was \$67,000 (2011 \$252,000). The total loss on disposal is \$nil (2011 \$4,000)

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 (2011 - nil), that have been pledged as security and there are no restrictions on any of these items (2011 - 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 2011. The total fair value is \$33,630,000.

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 2012 \$000	Actual 2011 \$000
Cost		
Balance at 1 July	3,274	3,268
Additions	391	6
Work in Progress	-	-
Disposal	-	-
Balance at 30 June	3,665	3,274
Accumulated amortisation and impairment losses		
Balance at 1 July	2,781	2,077
Amortisation expense	396	704
Disposals	-	-
Impairment losses	-	-
Balance at 30 June	3,177	2,781
Carrying amounts		
At 30 June and 1 July 2009	1,468	
At 30 June 2010	1,191	
At 30 June 2011	493	
At 30 June 2012	488	

The total amount of internally generated Intangible Assets was 2012 nil (2011 nil).

There are no items of Intangible Assets (2011 - nil), that have been pledged as security and there are no restrictions on any of these items (2011 - nil).

No impairment has been recognised for Intangible Assets (2011 \$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 30 June 2010	22,138	172,683	15,619	1,971	9,989	15,631	31,866	209,679	97,458	96,354	9,163	43,388	725,939
Acquisitions	-	3,645	14	-	-	301	-	153	-	124	124	4	4,365
Donated Assets	-	22	17	-	-	53	156	36	-	6	-	202	492
Revaluation increase/(decrease)	-	-	96	-	30	629	37,833	(28,000)	-	-	33,410	1,661	45,659
Impairment movement	-	-	-	-	-	-	-	-	-	-	-	-	-
Balance at 30 June 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
Balance at 30 June 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
Impairment movement	-	-	-	-	-	-	-	-	-	-	-	-	-
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

Collection	Last revalued	Valuation basis/methodology
Archaeological	30/06/2010	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	30/06/2010	These items are valued based on current domestic sales based on catalogues from reputable auction houses.
New Zealand Post 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	30/06/2010	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 Ceramics (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 Art, New Zealand Post and Ceramic collections was undertaken by R.J. Watts & Associates as independent valuers in 2009.
- The valuation for the Māori, Pacific and International collections was undertaken by Webb's (Auckland) as independent valuers in 2010.
- The valuation for the Archaeological collection was undertaken by Foss Leach as independent valuer in 2010.

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 Storey is an accredited valuer of similar collections for the Australian Government.

15 Creditors and other payables

	Actual 2012 \$000	Actual 2011 \$000
Creditors	1,019	1,255
Capital Creditors	16	1
Accrued expenses	717	1,042
Other payables	25	23
Total Creditors and other payables	1,777	2,321

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 2012 \$000	Actual 2011 \$000
Current Portion		
Re-alignment	1,768	-
Total current portion	1,768	-
Total provisions	1,768	-

Re-alignment provision

The Te Papa Board approved a detailed and formal re-alignment plan, which was announced on June 2012. The consultation on the re-alignment commenced immediately after the formal announcement was made. The re-alignment plan and associated payments are expected to be completed by the end of April 2013. The provisions represent the estimated cost for redundancy payments and contractor costs arising from the re-alignment.

17 Revenue in Advance

	Actual 2012 \$000	Actual 2011 \$000
Revenue in advance (operational)	1,601	1,955
Special Purpose Funds Revenue received in advance	2,513	2,455
Total revenue in advance	4,114	4,410

18 Employee Entitlements

	Actual 2012 \$000	Actual 2011 \$000
Current employee entitlements are represented by:		
Accrued salaries and wages	1,154	898
Annual leave	1,631	1,714
Sick leave	9	8
Retirement and long service leave	346	306
Total current portion	3,140	2,926
Non-current employee entitlements are represented by:		
Retirement and long service leave	204	490
Total non-current portion	204	490

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 2012 Te Papa has adopted the discount and inflation rates specified by Treasury in their revised model introduced for 2012.

The discount rates used for 2012 were: 1 year 2.84%; 2 years 3.81%; 3 years + 6.0% and long term salary inflation rate of 3.5% (2011 A discount rate of 3.48% and an inflation factor of 2.4% were used) The discount rates were referenced to the New Zealand Government bond yield curve published 30 June 2012.

19 Equity

	Actual 2012 \$000	Actual 2011 000
Other Reserves		
<i>Restricted Reserves</i>		
Balance at 1 July	2,777	2,682
Transfer from Accumulated Losses	32	95
Balance at 30 June	2,809	2,777
 <i>Property, plant and equipment revaluation reserve</i>		
Balance at 1 July	140,326	152,205
Impairment charges	-	-
Reversal of impairment	-	-
Revaluations	-	(11,879)
Transfer to general funds on disposal	-	-
Balance at 30 June	140,326	140,326
 <i>Collection Revaluation Reserve</i>		
Opening Balance	719,738	674,079
Revaluations	15,459	45,659
Impairment movement	-	-
Balance at 30 June	735,197	719,738
 <i>FX Revaluation Reserve</i>		
Opening Balance	47	-
Revaluations	-	47
Impairment movement	(47)	-
Balance at 30 June	-	47
 <i>Accumulated Losses</i>		
Balance at 1 July	(157,042)	(144,599)
Net Surplus/(Deficit)	(6,944)	(12,334)
Transfers to Other Reserves	15	(109)
Balance at 30 June	(163,971)	(157,042)
Total Other Reserves	714,361	705,846
 General funds		
Balance at 1 July	447,898	438,898
Capital contribution	3,000	9,000
Balance at 30 June	450,898	447,898
Total Equity per Statement of Financial Position	1,165,259	1,153,744

Restricted reserves relate to:

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.

Restricted reserves consists of:	\$000	\$000
- Trusts and bequests	2,167	2,047
- Project funding	642	730
	<hr/>	<hr/>
	2,809	2,777

No other reserves are subject to restrictions on distribution.

Property, plant and equipment revaluation reserves relate to:

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 are 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.

	2012	2011
Property, plant and equipment revaluation reserves consists of:	\$000	\$000
Land	59,458	59,458
Buildings	70,248	70,248
Other	10,620	10,621
	<hr/>	<hr/>
<i>Total property, plant and equipment revaluation reserves</i>	140,326	140,327

Collection revaluation reserves relate to:

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 are recognised first in the statement of comprehensive income up to the amount previously expensed, and then credited to the Collections revaluation reserve.

	2012	2011
Collection revaluation reserves consists of:	\$000	\$000
Archaeozoological	34,212	34,212
Art	106,033	120,997
Botanical	14,994	14,994
Ceramics	629	1,698
Library	4,101	4,101
History	13,513	12,408
Invertebrates	92,410	92,410
Maori	133,632	133,632
NZ Post	107,480	77,092
Pacific	116,623	116,623
Photography	69,730	69,730
Vertebrates	41,840	41,840
	<hr/>	<hr/>
<i>Total collection revaluation reserves</i>	735,197	719,737

20 Reconciliation of net surplus/(deficit) to net cash from operating activities

	Actual 2012 \$000	Actual 2011 \$000
Net surplus/(deficit)	(6,944)	(12,334)
Add/(less) non cash items:		
Depreciation and amortisation expense	13,217	12,928
Donated assets income	-	(492)
Other Revenue	(117)	(491)
Other expenses	48	472
<i>Total non-cash items</i>	13,148	12,417
Add/(less) items classified as investing or financing activities:		
(Gains)/losses on disposal of property, plant and equipment	1	4
Donated assets income	(31)	-
Change in MV investments	(350)	-
Accrued income held in investment portfolio	(157)	-
<i>Total items classified as investing or financing activities</i>	(537)	4
Add/(less) movements in working capital items:		
Debtors and other receivables	427	(861)
Inventories and Publications Work in Progress	37	(139)
Creditors and other payables	(547)	(2,073)
Prepayments	(388)	564
Income in advance	(296)	1,357
Provisions for re-alignment	1,768	-
Employee entitlements	(72)	47
<i>Net movements in working capital items</i>	929	(1,105)
Net cash from operating activities	6,596	(1,018)

21 Capital commitments and Operating Leases

	Actual 2012 \$000	Actual 2011 \$000
Capital commitments		
Property, plant and equipment	-	-
Colin McCahon Painting Koru 1,2,3	-	1,100
Total capital commitments	0	1,100

Operating leases as lessee

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

	Actual 2012 \$000	Actual 2011 \$000
Not later than one year	207	207
Later than one year and not later than five years	514	721
Later than five years	-	-
Total non-cancellable operating leases	721	928

Te Papa leases land at 63 Cable Street and 51 Cable Street. The non-cancellable operating leases run for a further 59 months expiring in May 2016. Te Papa entered into a Lease arrangement with Kirkcaldie and Stains for the Te Papa store in Brandon St for a term of 3 years until 31 March 2014.

Operating leases as lessor

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

	Actual 2012 \$000	Actual 2011 \$000
Not later than one year	144	196
Later than one year and not later than five years	280	353
Later than five years	193	251
Total non-cancellable operating leases	617	800

Te Papa leases part of the Tory St building to the Wellington City Council. The current lease was renewed on 2 February 2010 with one 3 year right of renewal remaining.

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

Contingent Liabilities

Te Papa has no quantifiable contingent liabilities or contingent assets (2011 \$nil).

Contingent Assets

Te Papa has no contingent assets (2011 \$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 (2011 23.574 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 \$410,200 (2011 \$449,000) 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	
			2012	2011	2012	2011
			\$	\$	\$	\$
Sir Wira Gardiner - Chairman	Maori Television Services - Director	Goods and services provided to Te Papa	-	156	-	-
Hon Michael Bassett - Board Member	Auckland City Council - Historian	Goods and services provided to Te Papa	-	1,602	-	-
Chris Parkin - Board Member	Director - Museum Hotel	Goods and services provided to Te Papa	7,100	3,844	-	-
		Goods and services provided to Museum Hotel	24,232	24,712	-	2,646
Miria Pomare - Board Member	Director - Board member Te Runanga O Toa Rangatira Inc	Goods and services provided to Te Runanga O Toa Rangatira Inc	3,573	2,000	-	-
		Goods and services provided to Te Papa	12,635	0	-	-
Wendy Lai - Board Member	Deloitte - Partner	Goods and services provided to Deloitte	5,603		-	-
		Goods and services provided to Te Papa	28,750	43,102	-	-
Grant Taylor - Assurance & Risk Committee	Partner - Ernst & Young	Goods and services provided to Te Papa	8,576	7,409	-	-
Fiona Campbell - Board Member	No transactions					
Evan Williams - Board Member	No transactions					
Sue Piper - Assurance & Risk Committee	No transactions					
Philip Carter - Board Member	No transactions					

Balances outstanding at year end are GST inclusive, transaction values are GST exclusive. No provision has been required, nor any expense recognised for impairment of receivables from related parties (2011 - \$nil).

Key management personnel compensation

	Actual 2012 \$000	Actual 2011 \$000
Salaries and other short-term employee benefits	1,512	1,582
Post-employment benefits	17	24
Other long term benefits	12	15
Termination benefits	-	-
Total key management personnel compensation	1,541	1,621

Key management personnel include all board members, the Chief Executive, Kaihautū, and the Leadership team.

There have been no related party transactions entered into by Te Papa for any organisation in which management personnel have declared an interest in 2012.

24 Board member remuneration

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

	Actual 2012 \$000	Actual 2011 \$000
Sir Wira Gardiner (Chairperson)	33.0	28.4
Hon Michael Bassett	16.5	16.5
Chris Parkin	16.5	16.5
Miria Pomare	16.5	16.5
Philip Carter	16.5	11.7
Wendy Lai	16.1	12.3
Fiona Campbell	16.5	11.7
Evan Williams	9.6	-
Sue Piper ^	7.2	16.5
John Judge	-	10.0
Hon. Sandra Lee	-	1.4
	148.4	141.5

^ Term completed 30 October 2011

Grant Taylor (Partner at Ernst & Young) is a non-Board member of the Assurance and Risk Committee. Ernst & Young were not paid fees during 2012 (2011 nil) for services provided in respect of this role.

When her term on the Board ended, Sue Piper stayed on the Assurance and Risk Committee and as a non-Board member of the Assurance and Risk Committee she, received a payment for each day of attendance.

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

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

25 Employee remuneration

	Actual 2012	Actual 2011
Total remuneration paid or payable		
Salary Band		
\$100,000 - \$110,000	15	7
\$110,001 - \$120,000	6	4
\$120,001 - \$130,000	3	6
\$130,001 - \$140,000	1	2
\$140,001 - \$150,000	0	0
\$150,001 - \$160,000	0	0
\$160,001 - \$170,000	1	0
\$170,001 - \$180,000	1	1
\$180,001 - \$190,000	0	1
\$190,001 - \$200,000	0	2
\$200,001 - \$210,000	2	0
\$260,001 - \$270,000	1	0
\$280,001 - \$290,000	0	1
\$290,001 - \$300,000	0	0
\$300,000 - \$310,000	0	1
\$350,000 - \$360,000	1	0
	<u>31</u>	<u>25</u>

During the year end 30 June 2012, nil (2011: 6) employees received compensation and other benefits in relation to cessation totalling \$nil (2011 \$156,679).

26 Events after the balance sheet date

At this point in time there are no known events which occurred after balance and that pertain to the 2011/12 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 2012 \$000	Actual 2011 \$000
<i>Loans and receivables</i>		
Cash and cash equivalents	2,184	1,515
Short Term Investments	9,050	21,550
Debtors and other receivables	2,634	2,902
	13,868	25,967
<i>Financial assets at fair value through surplus and deficit - designated at initial recognition</i>		
Investments	15,713	205
	15,713	205
Total financial assets	29,581	26,172
Derivative financial instrument assets	-	47
Derivative financial instrument liabilities	12	-
Gains/(losses) on financial assets designated at fair value through surplus and deficit at initial recognition		
	Actual 2012 \$000	Actual 2011 \$000
Milford Asset Management gains/(losses) through profit and loss	367	-
Eames Estate - funds in Public Trust Balanced Income gains/(losses) through profit and loss	-	-
Henderson Estate - NZ Shares gains/(losses) through profit and loss	(25)	4
Henderson Estate - Blackrock Investment Fund, US gains/(losses) through profit and loss	8	(5)
	350	(1)

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 remeasurement 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 2012 \$000	Actual 2011 \$000
Financial Assets	15,713	252
Valuation Technique		
	Quoted Market Price	
Investments	15,713	205
	Observable inputs	
Derivative financial instrument assets	-	47
	Significant non-observable inputs	
Investments	-	-
Financial liabilities	12	0
Valuation Technique		
	Quoted Market Price	
Derivative financial instrument assets	12	-
	Observable inputs	
Derivative financial instrument assets	-	-
	Significant non-observable inputs	
Derivative financial instrument assets	-	-

There were no transfers between the different levels of the fair value hierarchy.

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	Between 6 months and 1 Year	Between 1 year and 5 years
2012	\$000	\$000	\$000
Creditors and other payables (note 15)	1,777	-	-
2011			
Creditors and other payables (note 15)	2,321	-	-

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 carry amount	Asset carry amount	Contractual cash flows	Less than 6 months	Between 6 months and 1 Year	Between 1 year and 5 years
2012	\$000	\$000	NZ \$000	NZ \$000	NZ \$000	NZ \$000
Gross settled forward foreign exchange contracts:	(12)					
- outflow			328	328	-	-
- inflow			316	316	-	-
2011						
Gross settled forward foreign exchange contracts:		47				
- outflow			598	443	155	-
- inflow			598	443	155	-

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 10.

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 2012 Te Papa held cash and cash equivalents at call totalling \$2,183,686 (2011 \$902,337) which were at floating rates. A movement in the interest rate of plus or minus 1% has an effect on interest income of \$21,836 (2011 \$9,023).

Currency Risk

Currency risk is the risk that the fair value or 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 USD290,042 (2011 USD633,970) 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 the Te Papa's customer base. The credit risk on cash at bank, short term investments and foreign exchange dealings is limited as the 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 unfavourable compared to Budget by \$263,000 due to Te Papa having lower levels of Term Investments to the previous year.

Personnel costs

Budget was exceeded by \$247,000 partially due to the inclusion of a provision for re-alignment expenses.

Other expenses

Other expenses were below budget by \$747,000. This is due to lower visitor numbers resulting in lower cost of sales and less reliance on external contractors and consultants.

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 results in a reclassification not reflected in the budget

Debtors and Other Receivables

These are up \$451,000 higher than budget and lower than last year's actuals.

Property, Plant & Equipment

In accordance with NZIAS 16 the Land and Buildings of Te Papa were revalued to Optimised Depreciated Replacement Cost as at 30 June 2011. This has resulted in the reflection of a corrected asset life and depreciation rate, as per advice from JLL and instruction from Audit New Zealand.

Collections

Te Papa revalues its collections on a 3 year cycle. This takes into consideration accessioning, and the current Market Values of items held in the collections. The movement in the Collection Reserve in 2012 is \$15,459,000.

Employee Entitlements

Actuarial calculations of Long Service and Retiring Leave are performed at Year End in accordance with NZIAS 19 (see note 18). These are not budgeted for as they relate to an entitlement at one point in time.

Statement of changes in equity

As discussed above the movement in Equity in 2012 of \$11,562 is largely attributable to the revaluation of Collections in 2012 which were: Art, Ceramics, Philatelic, and History (Archives)

ĀPITIHANGA: APPENDICES

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

Expert Knowledge Exchanges

Region	Museum	Objective
Northland	Mangawhai Museum	Natural History interpretation
Northland	Warkworth & Districts Museum	Preventative conservation for textiles
Northland	Far North Regional Museum	Conservation assessment and report
Northland	Herekino Marae	Conservation Advice and assessment
Northland	Going Family Rugby Museum	Conservation Advice
Auckland	Waiheke Community Art Gallery	Strategic planning workshop
Auckland	St Paul St Gallery	Assistance with travel and workshop expenses for St Paul St Gallery 2012 curatorial symposium
Waikato	The Treasury - Thames	Review of feasibility documents
Auckland	Howick & Districts Historical Society	Accessibility business case and prescriptive plan
Bay of Plenty	Department of Conservation - Aniwaniwa visitor centre - Te Urewera	Rehousing at risk collection
Taranaki	Ohura & District Historical Society	Policy statement, strategic plan, acquisition policy and display/preservation advice
Taranaki	Taranaki Aviation Transport and Technology Museum	Strategic planning and enhancing audience engagement
Taranaki	Puke Ariki	Emergency Preparedness workshop
East Coast	Te Aitanga a Hauiti	Digital mapping of taonga
Wellington	Colonial Cottage Museum (Museums Wellington)	Preventative conservation assessment (mould)

Wellington	Victoria University - School of Biological Sciences	Care of skeletal specimens
Wellington	Otaki Museum	Digitising and cataloguing map collection
Wellington	NZ Police Museum	Korowai conservation
Wellington	Alexander Turnbull Library	Exhibition development
Wellington	Wellington Museums Trust	Leading Teams
Nelson/ Marlborough	Nelson Provincial Museum	Security
North Canterbury	Ashburton Museum	Exhibition display design
Chatham Islands	Hokotehi Moriori Trust	Conservation treatment for carved trees
Otago	South Otago Historical Society	Connection with local community
Otago	Central Stories	Assessment of collection management system
Otago	Middlemarch Museum	Conservation advice
Otago	Naseby Museum	Conservation advice
Otago	Geraldine Museum	Conservation advice
South Canterbury	Te Ana Ngāi Tahu Maori Rock Art Centre	Training/developing a script for guides
South Canterbury	South Canterbury Museum	Security
Southland	Rakiura Museum	Mounting and Presenting Museum Objects
Southland	Mataura & District Historical Society	Digital Collection Management (eHive)
Southland	Southland Rural Heritage Trust	Assistance with first Southland Heritage Forum.

Workshops

Region	Topic	Poutama/ Step
Northland	Taonga Conservation	2
	Paper Taonga	2
	Taonga Conservation	2
Auckland	Project Management in a Museum Context	3
	Vicki Humphrey: Protecting your treasures at home	1
	Vicki Humphrey: Mitigating risk to collections	3
	Umberto Crenca: The Art of Community	3
	Māori in Museums	1
Waikato	Taonga Conservation	2
East Coast	Taonga Conservation	2
	Paper Taonga	2
	Taonga Conservation	2
	Paper Taonga	2
Taranaki	Umberto Crenca: The Art of Community	3
Wellington	Taonga Conservation	2
	NDF: Iwi Taonga Digital Database Hui	3
	Managing Collections	1
	Making connections: aligning values to build audiences	3
	Project Management in a Museum Context	3
	Bruce Ford - Light and Microclimates	3
	Vicki Humphrey: Protecting your treasures at home	1
	Vicki Humphrey: Mitigating risk to collections	3
	Umberto Crenca: The Art of Community	3
	Digital Photography	2
	Lighting for the Future	3
Marlborough / Nelson	Security in Museums	1
	Ticking the boxes: Legal Requirements in the Museum Sector	1
	Mounting and Presenting Museum Objects	1

Region	Topic	Poutama/ Step
West Coast	Ticking the boxes: Legal Requirements in the Museum Sector	1
	Mounting and Presenting Museum Objects	1
North Canterbury	Cataloguing for small museums (eHive)	1
	Conservation for Archival Collections	2
	Collection Care: improving the care and housing of your collection	1
	Cataloguing for small museums (eHive)	1
	Ticking the boxes: Legal Requirements in the Museum Sector	1
	Vicki Humphrey: Protecting your treasures at home	1
	Mounting and Presenting Museum Objects	1
	Umberto Crenca: The Art of Community	3
South Canterbury	Ticking the boxes: Legal Requirements in the Museum Sector	1
	Mounting and Presenting Museum Objects	1
Otago	Project Management in a Museum Context	3
	Collection Care: improving the care and housing of your collection	1
	Ticking the boxes: Legal Requirements in the Museum Sector	1
	Vicki Humphrey: Protecting your treasures at home	1
	Vicki Humphrey: Mitigating risk to collections	3
	Mounting and Presenting Museum Objects	1
Southland	Ticking the boxes: Legal Requirements in the Museum Sector	1
	Mounting and Presenting Museum Objects	1
	Māori in Museums	1

APPENDIX 2: LOANS: WHAT WENT WHERE IN THE 2011/2012 YEAR

LOANS FOR EXHIBITIONS

New Zealand

AUCKLAND

5 important paintings were lent to Auckland Art Gallery's touring exhibition *Angels & Aristocrats: Early European Art in New Zealand Public Collections*. The exhibition opened at the Dunedin Public Art Gallery in April 2012.

4 photographs were lent to the Gus Fisher Gallery for display in *Frank Hofmann Photographs* an exhibition that presented a new look at his photography and considered him as an émigré photographer in the New Zealand context.

HAMILTON

We renewed the loan of 5 mounted native birds on display at Waikato Museum of Art & History 2010 exhibition *Nga Pou Whenua*.

GISBORNE

An 18th Century taumi (gorget) and two examples of Banks and Solander specimens were lent to Tairāwhiti Museum for their exhibition *Transit of Venus*.

ROTORUA

9 significant Arawa taonga were lent to Rotorua Museum of Art & History for *Nga Pūmanawa o Te Arawa: The Beating Heart of Te Arawa*, an exhibition that marked the opening of the rebuilt Don Stafford wing.

3 Charles Blomfield paintings were lent to the Rotorua Museum of Art & History exhibition titled *Blomfield in Wonderland*.

NEW PLYMOUTH

The Puke Ariki exhibition *Mutunga: Our Legacy Our Challenge Our Future* included 6 taonga from Te Papa's collections.

The loan of 3 taonga on display in the Puke Ariki Taonga Māori Gallery was renewed. The taonga have been at Puke Ariki since June 2003

PALMERSTON NORTH

A late 6th century BC black figure amphora depicting the combat of Heracles and Andromache was lent to Te Manawa to support an exhibition of Marion Maguire prints titled *Labours of Herakles* where she depicts Herakles as a New Zealand colonist claiming and taming the land.

A photograph by Natalie Robertson was lent to Te Manawa for their exhibition *Now & Then: Enduring and developing themes in contemporary NZ photography*

WELLINGTON

63 collection items from across the art and Pacific cultures collections were exhibited in *Oceania: Imagining the Pacific* at the City Gallery Wellington. A sister exhibition *Oceania: Early Encounters* was held at Te Papa at the same time.

Don Driver's installation *Ritual* was a highlight of the City Gallery exhibition *The Obstinate Object*.

John Ioane's potent installation *Poly Wants A Cracker* was lent for display at the City Gallery Wellington

An 18th Century Silhouette portrait of an unknown lady was lent to the Adam Art Gallery to support the exhibition *Shadowgraphs: Photographic portraits by Len Lye*.

15 photographs by Eric Lee-Johnson were lent to the Adam Art Gallery for their exhibition *Dark Sky* timed to coincide with the Transit of Venus.

2 portraits of Katherine Mansfield and a length of cloth designed by Roger Fry of the Omega Workshops were lent to the Katherine Mansfield Birthplace for their exhibition *Behind the Mask: Rediscovered Portraits of Katherine Mansfield*.

A photograph of Dame Whina Cooper was lent to the New Zealand Portrait Gallery for their exhibition *The Makers of Modern New Zealand*.

Pataka – Porirua Museum of Art & Cultures borrowed 16 collection items for their exhibition *Deutsche im Pazifik* that explored the historical impact and lasting legacy of Germany's colonial past in Samoa at the beginning of the 20th century.

A ceramic work was included in a Mahara Gallery 2009 touring exhibition *Mirek Smisek: 60 Years 60 Pots*. Since June 2011 the exhibition has been shown at Expressions Arts and Entertainment Centre, Puke Ariki, Sarjeant Gallery, Tairāwhiti Museum & Art Gallery and the Otago Museum.

We formalised a loan with St Patricks College for a painting of Archbishop Redwood that has been at the College since 1939.

We lent 17 Tokelau collection items to the Tokelau Community one day Easter Expo in Porirua.

We made Dame Malvina's concert gown available for display at the Wellington Town Hall during her 21st Anniversary Celebration Concert.

CHRISTCHURCH

Michael Parekowhai's Venice Biennale work *Korero Purakau mo Te Awanui o Te Motu: Story of a New Zealand River* has been lent to the Christchurch Art Gallery exhibition *On first looking into Chapman's Homer* prior to being displayed at Te Papa.

We renewed a loan with Canterbury Museum so that elders who have difficulty travelling have the opportunity to mihi to the Te Aika whanau hei tiki. The tiki has been at Canterbury Museum since December 2006.

DUNEDIN

Ralph Hotere's iconic artwork *Pathway to the Sea: Aramoana* was lent to the Dunedin Public Art Gallery for their exhibition *Dark Light*.

Back in Black, an exhibition at Dunedin Public Art Gallery, featured May-Louise Brown's black granite word poem *Black sash* from Te Papa's collection.

HAAST

We renewed the loan with the Department of Conservation of a toki (adze) that has been on display at their Haast Visitor Centre since 1991.

INVERCARGILL

We renewed the loan of 5 items associated with the sub-Antarctic Islands with the Southland Museum & Art Gallery. These important pieces have been displayed in their exhibition *Beyond the Roaring Forties* since 1994. Southland Museum & Art Gallery requested we donate the Castaway suit and a deed of gift was signed in May 2012.

International

A loan of a pou tokomanawa (freestanding carved figure) was lent to an exhibition organised by Art Centre Basel, Switzerland, titled *Gauguin and Polynesia: An Elusive Paradise*. The exhibition was shown at Ny Carlsberg Glyptotek in Denmark and Seattle Art Museum, USA.

LOANS FOR RESEARCH

New Zealand

AUCKLAND

2 loans were made to Auckland Museum Tamaki Paenga Hira

1 specimen was lent for research of threatened New Zealand Lichen species.

6 specimen were lent for study of the lichen flora of the Kermadecs

2 loans were made to Landcare Research (Auckland) Manaaki Whenua

197 specimens for an investigation of the taxonomy of several genera of the moth family *Noctuidae*

1 specimen for *The Moss Flora by of New Zealand*

18 specimens were lent to Massey University (Albany) for morphometric analysis of New Zealand Common Dolphins *Delphinu delphis*.

1 specimen was lent to NIWA: National Institute of Water and Atmospheric Research (Auckland) for a study of sponges.

HAMILTON

1 specimen was lent to Landcare Research (Hamilton) for a study of the anatomy of the snail *Liaea lepida*.

PALMERSTON NORTH

A specimen was lent to Massey University for identification of isopods to family level in preparation for a more detailed determination.

WELLINGTON

A loan of 7 specimen lots was made to an approved private researcher towards taxonomic revisions of the order *Tanaidacea* (crustaceans) in New Zealand (Auckland Islands, Family *Pagurapseudidae* and the Auckland Islands tanaid fauna in general.

2 loans were made to GNS Science

1 specimen for a study of Antarctic scallops

1 specimen for a study of fossil gastropods

2 loans were made to NIWA: National Institute of Water and Atmospheric Research Limited (Wellington)

1 specimen for a description of a new species of tam-o-shanter (spiny echinoderm)

2 specimens for checking of type material against recently collected specimens to verify their identity and resurrect species if necessary.

CHRISTCHURCH

2 loans were made to the University of Canterbury

4 specimens for identification of species of hermit crabs collected by NORFANZ Exhibition (2003) in northern Tasman Sea

2 specimens were lent to Canterbury Museum for photography of fernbird specimens for a publication entitled *Bird names commemorating Edgar Stead*.

1 specimen was lent to the Christchurch Polytechnic Institution of Technology to compare with new material available for study, which includes closely related species.

2 loans were made to Landcare Research (Lincoln)

35 specimens for research into *Hypericum* genus for the *Flora of New Zealand*
7 moss specimens of *Macromitrium grossirete* for moss flora research and 1 specimen of *Hampeella pallens* (a rare species) for confirmation.

DUNEDIN

6 loans were made to the University of Otago

- 1 specimen for extraction of DNA from snails
- 2 specimens for a redetermination and annotation of *Oxalis lactea* and *Oxalis magellanica*
- 2 specimens for an analysis of shell chemistry
- 1 specimen for a PhD study of population genetics of the lichen *Imadophila splachnirima*.
- 1 specimen to finish preparation of small fossil dolphin bone to enhance the scientific value of a specimen.
- 1 specimen for a study of parasitic worms

International

AUSTRALIA

5 loans were made to the Australian Museum

- 2 specimens were lent to identify New Caledonian fossils
- 2 specimens to identify and describe one or more new species in the prawn genus *Lebbeus*
- 9 specimens towards a study of gastropods
- 1 specimen for a study of Kermadec octopuses
- 3 specimens for identification of fossil songbirds

A loan of 47 specimens was made to the Australian National Herbarium for a taxonomic study of the genus *Pelargonium* (geranium).

3 specimens were lent to CSIRO for taxonomic description of a new species of *Euclichthys* from New Caledonia

1 specimen was lent to Murdoch University for extraction of DNA from mussels.

1 specimen was lent to the University of Ballarat to confirm the validity of the species *Hypogastrura rossi*.

1 moss specimen was lent to the Tasmanian Museum and Art Gallery as part of revision into the distribution of the species.

2 specimens were lent to Western Australia Museum for examination of comparative material from New Zealand waters for work on clingfishes from Japan

BELGIUM

A loan of 4 specimens was made to an approved private researcher for identification of gastropods (snail family).

7 specimens were lent to the University of Leige for phylogenetical work on lichen species *Nephroma helveticum* and *N. rufum* towards a PhD.

BRAZIL

A loan of 22 specimens was made to the Instituto Butantan for a taxonomic revision of the Neotropical *Ariadna* with the relationships among the actual genera (Araneae, Segestriidae)

CANADA

1 specimen was lent to the University of Guelph for identification of flightless flies of the genus *Howickia*, and description if it is a new species.

CHINA

13 specimens were lent to Kunming Institute of Botany, Chinese Academy of Sciences for a distribution study of Mazus (lopseeds) between Asia, Australia and New Zealand using morphology and molecular markers.

FRANCE

2 loans were made to the Muséum National d'Histoire Naturelle

- 3 molluscs specimens for extraction of DNA and photography
- 15 specimens for extraction of DNA from mollusc tissue samples.

GERMANY

4 specimens were lent to the Zoologisches Forschungsmuseum Alexander Koenig for a global study of thomisid spiders.

ITALY

2 loans of 11 and 21 specimens were made to the Università degli Studi di Roma: La Sapienza for extraction of DNA from molluscs.

JAPAN

19 specimens were lent to Hokkaido University for taxonomic and phylogenetic research into the family *Hoplichthyidae* (flathead fish).

1 specimen to the University of Tokyo for DNA sequencing of limpets.

SWEDEN

4 specimens were lent to the Swedish Museum of Natural History for a study of deep-sea wood-eating limpets.

UNITED STATES OF AMERICA

8 specimens were lent to the Field Museum of Natural History for taxonomic study for the *Liverwort Flora of New Zealand* (vol II).

APPENDIX 3: COLLECTION ACQUISITIONS

ART

Historical and Modern International Art

Eleanor Porter, the artist's wife, by Frederick J. Porter, circa 1930, oil on canvas, 670 x 570 mm (h x w, with frame), purchase

Sketchbooks (3) by Frederick J. Porter, 1930s, pencil, pen, ink, wash and watercolour, 410 x 530 mm (h x w) (2) and 260 x 350 mm (h x w), 1930s, gift of Philip Bradshaw

Camera obscura drawings (4) by an unknown artist, 1830s, pencil on paper using a camera obscura, various measurements, gift of Simon Knight

Ditlev Gothard Monrad by Pietro Krohn, 1865, pencil and gray wash on thick wove paper, 203 x 182 mm (h x w), purchased with John Iott Charitable Trust funds

Historical and Modern New Zealand Art

Portrait of Lawrence Baigent by Leo Bensemann, 1938, oil on canvas, 493 x 422 mm (h x w), purchase

Landscape by Graham Percy, circa 1959, oil on hardboard, 900 x 580 mm (h x w), purchase

Landscape theme and variations: series B by Colin McCahon, 1963, oil on canvas, 1765 x 7725 mm overall (h x l), gift of the Arts Council of New Zealand Toi Aotearoa

Koru, 1, 2, 3 by Colin McCahon, 1965, polyvinyl acetate on hardboard, 1218 x 2775 mm (h x w overall), purchase

Mr and Mrs L.F.M. by Toss Woollaston, 1969-70, oil on hardboard, 903 x 1208 mm (h x l), gift of Peter and Hilary McLeavey

Contemporary New Zealand Art

Angus, 2011, oil on canvas; *Collins*, 2011, oil on canvas; *Cook*, 2011, oil on silk, by Selina Foote, various measurements, purchase

The artist's father, 1987, etching and aquatint; *Folly and error, avarice and vice*, 1987, etching and aquatint; *Seven years of labour for the instruments of time*, 2003, monoprint; *Gideon*, 2003, monoprint; *The Phaedra chain III*, 2010, monoprint; *Like the back of my hand*, 2010, monoprint, by Jason Greig, various measurements, purchase

Robert Louis Stevenson's 'The strange case of Dr Jekyll and Mr Hyde' by Jason Greig and The Gumtree Press 2010, illustrated book, purchase

Water pillow by Jim Allen, 1969/2010, mixed media installation of plastic, water, flax fibre, plexiglass, black light and wood, 1100 x 1100 x 250 mm (h x w x d overall), gift of the artist and Michael Lett

Space plane, environment no. 1 by Jim Allen, 1969/2010, mixed media installation of transparent plastic, nylon, metal balls and a fluorescent light, 2345 x 4000 x 2000 mm (h x w x d), purchase

Kavaka by John Pule, 1996, oil on canvas, 2,320 x 1,820 mm (h x w), purchase

rws by Campbell Patterson, 2011, sultana bran pieces on towel, 900 x 1170 mm (h x w), purchase

Taualuga: The Last Dance by Shigeyuki Kihara, single channel video work, 2006, gift of the artist

Contemporary Māori Art

He Korero Purakau mo Te Awanui o Te Motu: story of a New Zealand River by Michael Parekowhai, 2011, an operational and ornately carved Steinway grand piano, 1670 x 2130 mm (h x w), purchase

Contemporary International Art

Estampas, Independencia y Revolución by various artists, 2010, portfolio of 50 limited edition prints and an editioned bronze sculpture, various measurements, diplomatic gift of the Federal Government of Mexico

Decorative Arts and Design

Handkerchief by Snake Studios, 1974, ink on cotton, 350 x 352 mm (h x w), purchase

Jewellery (7 pieces) by Peter McKay *Square Brooch (after John Panting)*, 1976-77; *Wave form*, 1986; *Bone brooch*, 1986; *The stone was rolled away II*, 1991, *New Tomb*, 1992; *Liberty Equality Fraternity*, 1992; *Incident on the high road I*, 1995, various materials including sterling silver, copper and stainless steel wire, various measurements, purchase

Frangipani Breastplate by Alan Preston, 1994, neckpiece of black lipped oyster shell, hibiscus fibre and sterling silver wire, measurements not available, purchase

Circle Necklace by Warwick Freeman, 1995, pearl shell discs and gold beads threaded with black cord, 320 x 185 x 5 mm (h x w x d), gift of Helene Quilter

Jewellery (necklace, bangle, ring, cuff and 3 brooches) by Joanna Campbell, 2003-12, various materials including gold plated sterling silver, beading thread, oxidised sterling silver, lace, gold metallic lace, various measurements, purchase

My Creatures by Bronwynne Cornish, 2007, earthenware installation hand-built with slips and stains, various measurements, purchase

Road Works necklaces (3) by Alan Preston, 2011, greywacke, paint and mixed cord, 52 mm (h), 2007, purchase

Clematis 3d by Pauline Bern, 2009, brooch made from sterling silver, gold, industrial plastic and postage stamp paper, 70 x 60 x 8 mm (h x w x d), purchase

Metaphysical Heart by Peter McKay, 2010, sterling silver and gold brooch, 50 x 48 x 5 mm (h x w x d), purchase

Blanket Protection 1 by Victoria McIntosh, 2010, neckpiece constructed from woollen blanket, silver, pearls and thread, 230 x 220 x 70 mm (h x w x d), purchase

Winged vases (3) by Richard Parker, 2011, ceramic with black and cream glazes, various measurements, purchase

ice industry (neckpiece) and *ice plane* (brooch) by Kirsten Haydon, 2011, silver with enamel, photo transfer, copper, paint, reflector beads and steel, 250 x 140 x 15 mm and 80 x 80 x 10 mm (h x w x d), purchase

Rosa Myostidium and *Nikau Flower*, by Pauline Bern, 2011, brooches made from 9ct gold, nikau nut, shellac ink, rosewood, metal and sterling silver, 30 x 10 x 130 mm (h x w x l) and 22 x 22 x 73 (h x w x d) mm, purchase

Gesamtkunsthandwerk by Karl Fritsch, Martino Gamper and Francis Upritchard, 2011, an installation including an inlaid table, three chairs, a wooden stool, shelf, candlestick holder, cast bronze sculpture, wooden bowl, and ceramic vessel, various measurements, purchase

Bowls (4) and tumblers (3), part of *Gesamtkunsthandwerk* by Nicholas Brandon, Martino Gamper, Francis Upritchard, 2011,

glazed ceramics, gift of Martino Gamper, Francis Upritchard and Hamish McKay
Wurst, from *Gesamtkunsthandwerk* by Karl Fritsch, 2011, ceramic, gift of Karl Fritsch, Martino Gamper and Francis Upritchard

Abstract R.E.G.A.R.D. Pendant by Octavia Cook, 2012, acrylic, epoxy resin, oxidised sterling silver, cubic zirconia and cord, 53 x 67 mm (h x l), purchase

Lidded tureen with ladle, circa 1880, manufacturer Hunkin and Heath, designer Christopher Dresser, electroplated silver and ebony, 155 x 205 x 145 mm, purchase

Toast rack, 1879-1885, manufacturer James Dixon & Sons, designer Christopher Dresser, electroplated silver, 140 x 135 x 110 mm (h x w x d), purchase

Handkerchief by Snake Studios, 1974, ink on cotton, 350 x 352 mm (h x w), purchase

Photographs – New Zealand

Cartes de visite and cabinet prints of Māori (4) and Pākehā militia (1) by various and unknown makers, 1860s-1910s, albumen and gelatin silver prints, various measurements, purchase

Carte de visite and cabinet print depicting Māori sitters and postcard showing Pākehā dressed as Māori by various and unknown makers, 1870s-1900s, various measurements, purchase

Photographs (11) by various and unknown pictorialists and photography studios, 1916-50s, silver gelatin prints and hand coloured silver gelatin prints, various measurements, purchase

Photograph of Mayme Chanwai by Crown Studios (attributed), early 1950s, silver gelatin print, 350 x 288 x 5 mm (h x w x d), gift of Mayme Chanwai

Photographs (negatives, transparencies and prints) from *Big smoke*, *Tivaevae*, *Craft New Zealand*, and *Bone, stone, shell* by John Daley, 1960s-90s, various measurements, gift of John Daley

Photographs – International

Photograph album with images of New Zealand, Tahiti and Samoa by Burton Brothers and unknown makers, 1885-1900, album with albumen and gelatin silver prints, 243 x 305 x 65 mm (h x w x l), gift of Steve Karaitiana

Black & white photographs (ex Michael Seresin collection) by various makers, 1912-37, silver gelatin prints, various measurements, purchase

Colour photographs of Pacific peoples (20) by Glenn Jowitt, 1981-2001, inkjet prints, 305 x 407 mm (h x w), purchase

Colour photographs of Pacific peoples (5) by Glenn Jowitt, 1981-2001, inkjet prints, 305 x 407 mm (h x w), gift of the photographer

Photographs (4) from the 'Stopover' series on Fiji-Indian sugar cane workers by Bruce Connew, 2001-3, gelatin silver prints, 237 x 350 mm (h x w), purchase

ARCHIVES

Peter and Diane Stichbury Archive, makers: Peter and Diane Stichbury, circa 1948-2010, gift of Peter and Diane Stichbury

Minute books (4) kept by the Wellington Embroiderers' Guild Inc, maker: Wellington Embroiderers' Guild Inc, 1966-94, gift of Wellington Embroiderers' Guild Inc

'Changing Spaces' exhibition archive, makers: Jenny Neligan and Sue Elliot, 2001-2, purchase

CD-ROM of a talk given relating to The New Vision Gallery, maker: Slides Video Production; Gus Fisher Gallery, 2008, gift of Stanley Palmer

Intangible cultural heritage project: interviews with six contemporary New Zealand artists, maker: Museum of New Zealand Te Papa Tongarewa, 2011-12, field collection

HISTORY

Social and Political History – New Zealand

Walking stick commemorating the Reverend Samuel Leigh, unknown maker, 1821, 927 mm (l), purchase

Petticoat / underskirt, unknown maker, circa 1858, 810 mm (l), gift of Rosemary McLeod

Dolls dressed in crocheted outfits (2), unknown maker; Frances Paul, 1870s-1900s, gift of Chris Constable

Pictorial stamps for Queen Victoria known as the Lewis Essays (full sheet of 10 proposed designs), maker: Charles Lewis, circa 1880, 93.5 x 170 mm (h x w), purchase

Box commemorating the golden jubilee of Queen Victoria, unknown maker, 1887, 50 x 270 x 90 mm (h x w x d), gift of John Ebersol

Coronation event programme, maker: Marlborough Express Print, 1902, 212 x 134 mm (h x w), gift of Karilyn Gilchrist

WWI items related to Margaret Hitchcock's work as a military nurse: aluminium cup, aluminium plaque, rings (2), pens made from shell/bullet casings (2) and bracelet, unknown maker/s, 1914-9, gift of Barry Hitchcock

Collection of objects relating to women during wartime (WWI and WWII), various makers, circa 1915-late 1940s, gift of Mary Ann Townsend

WWI ephemera relating to Miss Sybil Lee (2 embroidered postcards, 1 photographic postcard, 1 birthday card), unknown maker/s, 1916-18, gift of the Butcher and Lee families

Dental nursing items (16), various makers, 1920s-80s, gift of Valerie Dyer

Clothing (7 items), paper doll cut-out book, jigsaw and ration book, various and unknown makers, 1920s-80s, gift of Judith and Jocelyn Cranfield

Boxes from Kirkcaldie & Stains (2), maker: Kirkcaldie and Stains Ltd, late 1920s, 290 x 445 x 50 mm and 215 x 425 x 50 mm (h x w x d), found in collection

Autograph album, compiler Mavis Harris, 1929, 112 x 174 x 22 mm (h x w x d), purchase

Fabric Dutch boy doll, unknown maker, 1930s, 850 mm (h), gift of Marion Bayne

Fans featuring Mickey Mouse and printed images, unknown maker/s, 1930s-40s, gift of Jo Torr

Posters (9), 'Winter Sports at Tongariro National Park', 'Salute the Airman', Commonwealth Games 1974 (7), various makers, 1930s-74, purchase

Stopwatch commemorating the 'Mile of the Century' won by Jack Lovelock, maker: Dieges & Clust, 1935, purchase

Shoe care kit, pocketbook, albums (3) and address book belonging or relating to Ella Grace Elgar, various and unknown makers, circa 1935, gift of Marguerite Reid

Biscuit moulds (25), advertising sign and biscuit tin, makers: Griffin's Foods Ltd (commissioner); manufacturer/s unknown, 1937-90s, gift of Griffin's Foods Ltd

Embroidered commemorative doily (George VI and Queen Elizabeth), unknown maker, circa 1937, 322 x 457 mm (h x w), , gift of Susan Waugh

WWII nurse's epaulettes (2), unknown maker/s, early 1940s, 10 x 125 x 53 mm and 10 x 105 x 58 mm (h x w x d), gift of Mary Ann Townsend

WWII kitbag, unknown maker, 1940s, 890 x 450 mm (l x w), gift in memory of Edward Stuart (Uncle Ted)

Wedding dress and Sincerity Suits box, makers: Jessie Wit; Sincerity Suits, 1940s, gift of Evelyn Cullen

Bathing suits (4), various makers, 1940s-70s, purchase

Toys, dolls, puzzles, cards, comics, a book and a box of straws (38 items), various and unknown makers, 1940s-2000s, gift of Joan Smart

Poster, WWII, 'Compulsory Enrolment in Emergency Reserve Corps', maker: E. V. Paul, Government Printer, 1942, 635 x 508 mm (h x w), found in collection

Cookery book by Aunt Daisy, makers: Maud Basham (author); Whitcombe & Tombs Ltd (publisher), 1942, 186 x 119 x 15 mm (h x w x d), gift of Cathryn Riley

TEAL ashtray, Post Office Savings Bank and football souvenir programme, various makers, 1948-60s, gift of Michael Clements

Toy oven set, unknown maker, circa 1948, gift of Diane Bright

Royal Visit badges (9), unknown maker/s, 1949, 68 x 55 mm (l x w), gift of Lynette Townsend

Queen Mother 1966 Royal Tour items: car pennants (3), hood ornament, lapel badge and photograph, unknown maker/s, 1950-circa 1966, gift of an unknown donor

Tramping track markers and signs (11) from the eastern side of the Tararua Forest Park, unknown maker/s, unknown dates, gift of the Department of Conservation (Wairarapa Area Office)

Tea towel made from a flour sack, maker: Effie Rankin, 1950s, 475 x 664 mm (h x w), gift of Effie Rankin

Travel posters (2), various makers, 1950s, 890 x 560 mm and 940 x 720 mm (h x w), purchase

Toys, makers: Marx Toys; Mettoy Playcraft Ltd, 1950s-66, purchase

Brian Brake's 35mm cameras, lenses and accessories, various makers 1950s-80s, gift of Wai-man Lau

Bottle top collection, various makers, 1952-74, gift of Toby Stevenson

Butcher's work bench model, maker: Van Dijk's, circa 1952, 284 x 305 x 180 mm (h x w x d), gift of Roma Howard

Royal Tour ticket and souvenirs (2), and a coronation souvenir, various and unknown makers, 1953-4, purchase

Coronation and Royal Tour souvenirs (New Zealand Crown, badge, booklet), various and unknown makers, 1953-4, gift of Tony Mackle

Travel posters (Qantas with TEAL) (2), maker: Qantas Airways Ltd, circa 1954, 43 x 598 mm and 853 x 614 mm (h x w), purchase

Soft toys (penguin and seal), maker: Claire Falla, 1960-80, gift of Mrs C. M. James

Salvation Army bonnet, maker: The Salvation Army, mid 1960s-70s, 160 x 200 x 250 mm (h x w x d), gift of The Salvation Army

Contraceptive objects/packets (approx. 700 items and related archives), various and unknown makers, 1960s-2000s, gift of Dame Margaret Sparrow

Bycroft biscuit box, maker: U.E.B. Packaging Ltd, early 1970s, 225 x 245 x 225 mm (h x w x d), gift of the Alexander Turnbull Library

Barbie dolls (3) and additional outfits (2), maker: Mattel, Inc. 1971-5, gift of Maria Buckler

Protest banners relating to the 1981 Springbok tour (2), maker: Mobilisation to Stop the Springbok Tour, 1200 x 6520 mm (h x w); gift of an unknown donor

Scout / Cub blanket, maker: Sundowner, circa 1982, 1950 x 1350 mm (l x w), gift of Martin Lewis

Funeral service programme for Ernie Abbott, maker: Wellington Trades Council (author); Standard Press Ltd (printer), 1984, 208 x 146 mm (h x w), found in collection

New Zealand AIDS Memorial Quilt (16 blocks), various makers, 1988-96, gift of The New Zealand AIDS Memorial Quilt

New Zealand stamp issues related information (35 archival boxes), maker: New Zealand Post, 1990-2007, gift of New Zealand Post

Community Services Card and two pieces of documentation, makers: Security Plastics New Zealand; Department of Social Welfare, 1991, gift of Sean Mallon

Magazines from Hero Festival (4) and GLO (1), various makers, 1991-7, gift of Te Herekiele Herewini

Photographs and newspaper notice of Te Hau Ki Turanga being moved from Buckle Street to Te Papa, makers: Michael Clements; The Evening Post, 1996, gift of Michael Clements
T-shirt and singlets (2), various and unknown makers, early 2000s, gift of Katherine Gott

Bust and hat of bronze depicting Te Kooti, maker: Toby Twiss, 2003, 700 x 400 mm (h x d) and 120 mm (h), gift of Sebastian Black in memory of Judith Binney, Te Tomairangi o Te Aroha

Research interviews and related material for MA thesis (on childhood history collecting), maker: Lynette Townsend, 2007, gift of Lynette Townsend

Child's pants, maker: Pumpkin Patch, 2008, 370 mm (h overall), gift of Zoe and Frankie Rae

Music Month T-shirt and badge, maker: New Zealand Music Commission (creating agency), 2010, 685 x 460 mm (l x w across shoulders) and 30 mm (diameter), gift of Chris Rae

Badge for the Rātana Church (Whetu Marama), unknown maker, circa 2010, gift of The Rātana Established Church of New Zealand

Asia Pacific Outgames 2011 launch wine bottles (2) and ephemera, various makers, 2010-11, gift of anonymous donors

Census pack, maker: Statistics New Zealand Tauranga Aotearoa, 2011, 352 x 327 mm (h x w), donation

The National Christchurch Memorial Service programme, maker: New Zealand Government, 2011, 294 x 208 x 2 mm (h x w x d), donation

Notices issued to earthquake-prone buildings in Wellington under the Building Act 2004 (6), maker: Wellington City Council, 2011, gift of Wellington City Council

Posters 'Red to the Black' (2), maker: Hands Up Wellington, 2011, 592 x 417 mm (h x w), acquired

Posters 'We [love] Chch' and 'Cuba For Chch', maker: Chantelle Cole; Radio Active Ltd, 2011, 443 x 316 mm and 592 x 415 mm (h x w), 2011, gift of Mandatory

Poster 'We [love] Chch + JPN', maker: Chantelle Cole; Riley Sanders, 2011, 443 x 316 mm (h x w), gift of Fusion Surf Skate

Posters 'Cuba For Chch' and 'Fundraising Love-Fest', maker: Architecture For Humanity;

Radio Active Ltd, 2011, 413 x 294 mm and 592 x 415 mm (h x w), donation

Poster 'Wellington Student Army', various makers, 2011, 415 x 293 mm (h x w), donation

Poster 'The Lyttelton Festival of Lights Street Party', maker: Project Lyttelton, 2011, 592 x 419 mm (h x w), gift of Liz Grant

Christchurch Cathedral pendants (2), maker: The Warehouse (manufacturer), 2011, 21 x 15 x 2 mm and 18 x 18 x 5 mm (h x w x d), gift of The Warehouse

'Sure to Rise' print, tea towel, postcards (5), and 'Stronger City' postcards (3), maker: Rebecca Lovell-Smith, 2011, gift of Liz Grant

Canterbury earthquakes fundraising objects (tea towel, brick, wristbands, socks and dish), various makers, 2011, purchase

Christchurch Heart T-shirt, maker: Novelli, 2011, 644 mm (h, centre back), gift of Eneliko Ioane

T-shirt for SCAPE Christchurch Biennial, maker: Anton Parsons, 2011, 25 mm (h, centre back), purchase

Tweet Cathedral digital file and printed version, maker: Kunst Buzz (artist); Printmax (printing firm), 2011, 800 x 1200 mm (h x w), gift of Kunst Buzz and TEDxEQChCh

TEDxEQChCh lanyard, unknown maker, 2011, 560 mm (l), gift of Liz Grant

TEDxEQChCh material (bag, T-shirt, lanyard, 2 programmes, 2 bookmarks), various and unknown makers, 2011, gift of TEDxEQChCh

Compact disc 'Kids for Christchurch', maker: Christine White (producer), 2011, 123 x 141 x 10 mm (h x w x d), gift of Sean Mallon

Socks, 'aftersocks', makers: Rural Women New Zealand (creating agency); New Zealand Sock Company (manufacturer), 2011, size 8-12, gift of Rural Women New Zealand

Film, 'Love in a Little Town', maker: James Muir, 2011, purchase

Asia Pacific Outgames 2011 pamphlet for women's events, maker: Velvet Club, 209 x 99 x 2 mm (h x w x d), gift of Julie-Ann Larsen

Asia Pacific Outgames 2011 objects and ephemera, various and unknown makers, gift of Gareth Watkins and Roger Smith

New Zealand Rugby League jersey and souvenir programme for the Anzac test match 2011, unknown maker/s, 770 x 565 mm (h x w), 275 x 210 mm (l x w), gift of New Zealand Rugby League

Rugby jersey replica copies from 1884, 1905 and 1924, maker: Robertina Downes, 2011, commission

All Blacks kit for the Rugby World Cup 2011, maker: Barkers; Adidas AG, purchase

All Blacks tie (as part of the All Blacks kit for the Rugby World Cup, 2011), maker: Sander Tie Company, 1510 x 70 mm (l x w), gift of Sander Tie Company

Peg doll named 'Scotch Truck the Fairy', maker: Alexandra Grant, 2011, 100 x 80 x 15 mm (l x w x d), gift of Alexandra Grant

Peg doll named 'Pacific Princess', maker: Analese Fon, 2011, 100 x 80 x 15 mm (l x w x d), gift of Analese Fon

Peg dolls named 'Prince William' and 'Catherine Middleton', maker: Brodie Domb, 2011, 100 x 150 mm (l x w), gift of Brodie Domb

Peg doll named 'Turquoise Dancer', maker: Nina Kluge, 2011, 120 x 70 x 20 mm (l x w x d), gift of Nina Kluge

Peg doll named 'Bella' with 'Chesta' the dog and accompanying story books (2), maker: Fenna Stevens, 2011, various measurements, gift of Fenna Stevens

Peg doll named 'Magic Strawberry Fields', maker: Ella Hermens, 2011, 130 x 90 x 30 mm (l x w x d), gift of Ella Hermens

Peg doll named 'Jake', maker: Finn Harris, 2011, 100 x 70 x 30 mm (l x w x d), gift of Finn Harris

Peg doll named 'Tangled Rapunzel', maker: Jemima Pratt, 2011, 100 x 80 x 20 mm (h x w x d), gift of Jemima Pratt

Peg doll named 'Miss Stella' (accompanied by award rosette), maker: Tamzin Buck, 2011, 140 x 90 x 60 mm (h x w x d), gift of Tamzin Buck

Peg doll named 'Pirinihi', maker: Alex Edmonds, 2011, 100 x 130 mm (l x w), gift of Alex Edmonds

Peg dolls named Captain Jack Sparrow and Jackson (Captain Sharky), maker: James Stevenson, 2011, 110 x 70 x 20 mm and 100 x 40 x 20 mm (h x d x w), gift of James Stevenson

Peg doll named 'Poppy' with 'Marley' the dog, maker: Zara Stevenson, 2011, 100 x 20 x 40 mm (h x d x w) and 70 x 30 x 3 (l x w x d), gift of Zara Stevenson

Jockey Tattoo underwear, packaging and supporting advertising, maker: Jockey, 2011, gift of Jockey

Rash top made for the IODA World Sailing Championship, unknown maker, 2011, purchase

Baby stretch and grow, beanie and snugglerwrap, maker: Dimples by Jane Anne, 2011, gift of Dimples by Jane Anne

Poster for 'Munted' (held at Bats Theatre, Wellington, 2012), maker: Bare Hunt Collective, 589 x 418 mm (h x w), gift of an anonymous donor

New Zealand Economic and Technological

Microscope and entomologist's collecting tin associated with William Colenso, makers: Andrew Ross; unknown, 1850-90, 125 x 130 x 160 mm and 50 x 83 x 155 mm (h x w x d), purchase

Casting mould for gear wheel on alluvial gold dredge, unknown maker, circa 1880, 1,000 mm (diameter), gift of Colin Kelly

Material relating to the development of postal 'franking machines' by CIRCAR. Hawkins & Co. Ltd, various makers 1920-50, purchase

Video Display Unit, Proteus computer 'network controller', 5 computing-related manuals and 12 floppy discs in a case, various makers, 1970s-80s, gift of Judy Williams in memory of William Rawle Williams

Poly 2 computer and keyboard, maker: Progeni, 1980s, 525 x 440 x 130 mm and 523 x 220 x 70 (l x w x d), gift of Andrew Trotman and Marcus Boielle in memory of Paul MacDiarmid

Shearing uniform worn by David Fagan, various makers, 2011, purchase

International History and Culture

Possum skin cloak (named Yuunggama-titj kooramook biganga nanyuk), various makers, 2011, 1,400 x 2,720 mm (h x w), gift of Senior Cloak Makers Lee Darroch, Maree Clarke, Vicki Couzens and Curator Amanda Reynolds with the support of Banmirra Arts Inc Board

WWI, coronation and family material relating to Leonard Morrison, various makers, 1910-66, gift of Catherine Riley

Mac Plus computer guide (boxed set with guide book, discs, cassette and warranty), maker: Apple Computer, Inc, 1986, gift of Don Long

Applied Art and Design – New Zealand and International

Bonnet and bag, lace flounce, lace shawls (2), tea cosy, jabot and engageantes, unknown maker/s, mid to late 1800s, gift of Colin Taylor

Brooch made from shark teeth mounted in gold, unknown maker, 1860s, 24 x 62 x 10 mm (h x w x d), gift of Ivan and Pat Levy
Victorian mourning brooch, unknown maker, 1878, purchase

Wine table with marquetry top, maker: William Seuffert (attributed), circa 1880, 678 mm (h), purchase

Baby's lace bonnet, unknown maker, late 1800s, 167 x 145 mm (h x l), gift of Beverley Baker

South African War sweetheart brooch, unknown maker, 1900, 16 x 45 x 10 mm (h x w x d), 1900, purchase

Jackets (2), lace bodices (2), sweaters (2), lace jacket, velvet evening coat, skirt, blouse, boas / stoles (2), pair of spats, bra, and dress, various and unknown makers, circa 1900-35, gift of Linda Fernandez in memory of Joan Freeme

Two boxes of copper embroidery stencils, ephemera, child's clothes hanger and fancy dress clippings, various and unknown makers, circa 1900-36, gift of Gretchen van Praag

Elingamite silver fern brooch, unknown maker, 1902, 23 x 41 mm (h x w), purchase

Autograph book by Jessie Miller, makers: Jessie Miller (author); John Walker & Company, Ltd (publisher), 1908-16, 87 x 116 x 16 mm (h x w x d), gift of Nancy Owen

Embroidered dresses (3) and embroidered aprons (2), makers: unknown; Olivia Burton (attributed), 1920s, gift of the Thynne family

Posters by the Empire Marketing Board and British railway companies, various makers, 1920s-30s, found in collection

Violin and case, maker: James Williamson, 1922, 790 x 245 x 100 mm (l x w x d), gift of Colin Smith

Floor covering made of Congoleum with an Oriental carpet pattern, maker: Congoleum Company, circa 1925, 2,920 x 2,750 mm (h x w), gift of Hawke's Bay Museum and Art Gallery

Dress, maker: Rue de Paris, circa 1926, 1,270 x 420 mm (l centre back x w across shoulders), gift of Jenny Harper

Wedding dress ensemble and chocolate box,

unknown maker; Aulsebrook & Co Ltd, 1930-50, 106 x 208 x 43 mm (h x w x d), gift of Rosemary Allbrook

Woman's handbag, unknown maker, 1930s, 348 x 240 x 65 mm (h x w x d), gift of Kathleen Coleridge

Shorts, girdle, brassiere, various makers, 1930s, gift of Betty McFadgen in memory of Margaret Hall

Felt flower brooch, ermine stole, millinery trims (5), unknown maker/s, 1930s-50s, gift of Christine McRae in memory of Merle McRae

Men's undershorts, unknown maker/s, circa 1935, bequest of Josephine Forbes

Apron (embroidered souvenir) from 1940 Centennial, maker: Betty Keith 830 x 570 mm (h x w), gift of Adele Cocker

WWII sweetheart brooches (7), pendants (3) and a souvenir textile, unknown maker/s, 1940-5, gift of Sarah Farrar

Wartime brooch and bracelet and Goofy puppet, unknown maker/s; Pelham Puppets, early 1940s-60s, gift of Philip Menzies in memory of Ada Menzies

Flagon, maker: Mirek Smisek, unknown date, 300 x 155 mm (h x diameter), purchase

Norsewear cardigan with metal clasps, maker: Norsewear, 1950's, 460 x 660 mm (w x l), gift of Rachael Collinge

Marée de Maru dress, maker: Vinka Lucas, 1960s, 860 x 330 mm (h x w), gift of Julia Gresson

Hat by 'Charles' (with box), maker: Charles Johnson; United Empire Box Company, Ltd, 1960s, 170 x 195 x 210 mm and 275 x 240 x 222 mm (h x w x d), gift of Danna Glendinging

Jeans with patches, maker: Levi Strauss & Co., 1960s-70s, 1,030 x 790 mm (side length x waist circumference), gift of Karen Stevens

Wedding dress, veil, garter, photograph and invitation, various makers, 1965, gift of Judith Macdonald

Bridesmaid dress, maker: Maureen Carter, 1965, gift of Diana Beaglehole

Dress and jacket ensemble made by Rema Naish from a Vogue pattern with handmade ceramic buttons, various makers, 1970, gift of Elizabeth Madle

Crown Lynn nursery ware (3 sets), maker: Crown Lynn Potteries Ltd, 1970s-80s, purchase

Woman's stiletto-heeled shoes, maker: H & M Rayne Ltd, 1980s, 143 x 73 x 235 mm (h x w x d), gift of Judy Millener

Woman's suit (2), makers: Rosaria Hall; Skins & Things, 1980s, gift of Vaughan Crimmins on behalf of his late wife Pauline Crimmins

Lorraine Downes' Miss Universe 1983 gown, sash, crown, trophy and ephemera, various makers, 1980s, gift of Lorraine Downes

Clothing (12 items), maker: Crane Brothers; Little Brother, 2000-11, purchase

Presentation box containing 15 samples of woven fabric, unknown maker/s, 2003 and possibly earlier, gift of the Ministry of Foreign Affairs and Trade

Jimmy D ensemble with complementary Meadowlark jewellery from the collection 'Until the Light Takes Us', makers: Jimmy D; Meadowlark, 2010-11, purchase
Host A Brooch Urban Jewellery Project (4 brooches from), various makers, 2011, purchase

Host A Brooch Urban Jewellery Project supporting material, maker: Jacqui Chan, 2011, gift of The National

Lyttelton hearts (20) and hero medal, maker: Lyttel Stitches (creating agency), 2011, gift of Lyttel Stitches

Student Volunteer Army T-shirt and two posters (digital files) various makers, 2011, 745 mm (T-shirt h centre back), gift of Student Volunteer Army

Menswear by MisteR from New Zealand Fashion Week, maker: MisteR Ltd, 2011, purchase

Gingerbreadman brooch and socks from New Zealand Fashion Week, makers: MisteR; Skellerup, 2011, gift of MisteR

Ashley and Red Band gumboots, maker: Skellerup Industries Ltd, 2011, gift of Skellerup Industries Ltd

Wedding dress, maker: Lindah Lepou, 2011, commission

Wedding dress, maker: Jane Yeh, 2011, commission

Wedding dress ensembles (male and female), maker: WORLD, 2011, commission

MĀORI

Taonga Tawhito (Pre contact)
Mere pounamu (named Tinirau), unknown maker, unknown date, 315 x 105 mm (h x w), purchase

Pare (lintel) fragment, unknown maker, unknown date, 790 mm x 265 mm (l x w), purchase

Customary Taonga (Post contact)

Collection of 12 taonga (6 hei tiki, 2 kuru, 1 kapeu, 1 tangiwai, 1 koropepe, 1 pekapeka), unknown maker/s, unknown dates, gift of Andrew Marx

Contemporary Taonga (20th century to present)

Serving tray painted with kowhaiwhai motifs and crest of Te Aute College, unknown maker, 1940-50, 295 x 565 x 65 mm (h x w x d), purchase

Āpotoro Rēhita Rātana Kākahu (Registered Apostle Rātana religious clothing), unknown maker, unknown date, 3,070 x 1,445 mm (l x w overall), gift of The Honourable Mita Ririnui

3 piece set of contemporary jewellery, maker: Nigel How, 2000, gift of the artist

Te Wānanga o Aotearoa tracksuit jacket, maker: Te Wānanga o Aotearoa (creating agency), 2002, 820 x 680 mm (l x w), gift of Eddie Walker

Suit worn by Bishop Brian Tamaki of the Destiny Church, unknown maker, unknown date, 1,160 x 920 mm (l x w overall), gift of Bishop Brian Tamaki

Māori Television Service microphone and collars (2), various makers, 2004-11, gift of Māori Television Service

Lieutenant General ceremonial service dress uniform belonging to Sir Jerry Mateparae, maker: New Zealand Army, unknown date, 870 x 535 mm (l x w overall), gift of Sir Jerry Mateparae

Korowai (cloak adorned with hanging cords), maker: Rokahurihia Ngarimu-Cameron, 2008, 1,280 x 1,420 mm (w x l), purchase

Poi muka awe, maker: Pip Devonshire, 2009, purchase

Pākē and kete (named Koekoea), maker: Matthew McIntyre-Wilson, 2009-10, 670 x 840 mm (l x w), purchase

T-shirt, 'We All Live Tino', maker: Linda Munn, 2011, 862 mm (l), purchase

Hei tiki (named Ruaimoko), maker: Ben Te Aika, 2011, 130 x 60 x 22 mm purchase

NATURAL ENVIRONMENT

Invertebrates

Marine invertebrates of the New Zealand EEZ, Tasman Sea, and Antarctic waters (approx. 624 lots), various and unknown collection dates, donation

Collection of terrestrial mollusca from throughout New Zealand (approx. 6,000 lots), various collection dates, gift of Richard Parrish

Collection of native slugs of the family Athoracophoridae, or so called leaf-veined slugs (approx. 1,000 lots), various collection dates, gift of Dr Gary M. Barker

Moths and butterflies mostly from Taranaki, (approx. 3,000 specimens), collected 1970s-2010s, gift of the Peckham family

Spider *Cryptachaea gigantipes* specimens (10 lots), collected 2003-11, donation

Spider Micropholcommatid holotype specimen, collected 2006, gift of Michael G. Rix

Beetles from Three Kings Islands (2 specimens), collected 2006, gift of John Marris

Hymenosomatidae crabs (18 specimens) from Kaikoura and Banks Peninsula, collected 2008, gift of Colin McLay

Sub-adult Giant Squid found at Island Bay, Wellington, collected 2009, gift of Anton van Helden

Spiders from Waikato and Wellington (7 lots), collected 2008-10, gift of Stephen Thorpe

Freshwater mussels collected West of Gisborne (1 lot), collected 2010, gift of Alan Tennyson

Marine mollusc specimens collected from Patea (12 lots), collected 2011, gift of Bruce Marshall

Vertebrates

Kuri dog head mount, date unknown, purchase

Reptile and amphibian collection (2,751 lots), collected 1948-1977, gift of Landcare Research Manaaki Whenua

Skink specimens from Otago and Southland (25 lots), collected 1982-2010, gift of Geoffrey Patterson

False Killer whale skull, collected 2009, gift of Julia Melville

Juvenile great white shark, collected 2010, gift of the Department of Conservation, Wellington Tenth Trust, and Ngāti Toa

Birds

Disarticulated bird skeletons (7), received 2010, exchange

Fishes

Fish type specimens from NIWA (28), collected 1959-74, gift of the National Institute of Water and Atmospheric Research Ltd

New Zealand Deep Sea Fishes (quantity to be confirmed), collected 2009-12, field collection

Marine and Freshwater Fishes from New Zealand EEZ and related areas (approx. 1,500 lots), collected 2010-12, donation

Botany

Specimens from WELTU herbarium collection (approx. 13,500), collected 1950s-2011, gift of Victoria University of Wellington

Plant specimens mostly from Christchurch area (120 lots), collected 1959, gift of AsureQuality Ltd

Fern plant specimens from Banks Peninsula (9 lots), collected 1986, gift of John Lovis

Plant specimens from Lower Hutt (8 lots), collected 2006-7, gift of Jeremy Rolfe

Fern plant specimens from Banks Peninsula (3 lots), collected 2007, gift of Hugh Wilson

Plant specimens from Titahi Bay (1 lot), collected 2007, gift of Robyn Smith

Fern specimens from near Nelson (2 lots), collected 2008, gift of Garry Lewis

Fern and flowering plant specimens from the Wairarapa and Wellington regions (14 lots), collected 2008, gift of Pat Enright

Liverwort and moss specimens (51 lots), collected 2008-10, gift of Peter Beveridge

Fern plant specimens from Kerikeri Inlet (1 lot), collected 2009, gift of Maureen Young

Fern plant specimens from Wellington Botanic Gardens (4 lots), collected 2009, gift of Leanne Killalea

Liverworts, mosses and ferns from the Matawai and Whakatane areas, as part of the annual John Child Bryophyte & Lichen Workshop (quantity to be confirmed), collected 2011, field collection

PACIFIC

Pacific in New Zealand

Tivaevae ta'orei (patchwork quilt), maker: Toka Fenuku Kauraka, 1940s-60s, 2,570 x 2,100 mm (l x w), purchase

Ko E Tohi Tapu (Holy Bible) and kato (basket), makers: British and Foreign Bible Society; unknown, 1945; unknown date, 225 x 145 x 35 mm (l x w x d), 340 x 370 mm (h x w), gift of Reverend Lagi Sipeli on behalf of the Wellington Niuean Community, on the occasion of the opening of the exhibition Tangata o le Moana, 2007

Tapa bucket hat, maker: Courage, 100 x 260 mm (h x diameter), Discovery Centre prop transferred into the collection

Model vaka (canoe) and mat, unknown maker/s, unknown dates, 815 x 265 x 640 mm (l x w x h) and 678 x 455 mm (l x w), gift of Siale Glover on behalf of the Wellington Tuvalu Community, on the occasion of the opening of the exhibition Tangata o le Moana, 2007

Kafa (belt), maker: Tokilupe Mahe, 2010, gift of the artist

Dress made of tapa and worn by Rachel Helu for her Sweet Sixteenth birthday party, makers: Filimone Tu'ivai (artist); Toakase Helu (designer), 2011, purchase

Selected items from Pasifika Festival 2012, unknown makers, unknown dates, purchase

Pacific International

Jonah Lomu Rugby PlayStation game, maker: The Codemasters Software Company Ltd, 1997, purchase

Umu pack, unknown maker, circa 2008, 350 x 400 x 300 mm (w x l x h), gift of Reverend Iamanu Amaama

Woven baskets (7) and fan, maker: Mavis Warren, unknown date, various measurements, purchase

'Ahu (tapa) 'Woven through time', maker: Meralda Warren, unknown date, 1,270 x 620 mm (l x w), purchase

'Ahu (tapa), maker: Meralda Warren, unknown date, 500 x 200 mm (l x w), gift of Meralda Warren

T-shirts (2), maker: Craig Neff, 2011, 765 mm and 760 mm (l), purchase

DEACCESSIONS

Shearing handpiece and comb associated with David Fagan, circa 1990, (Te Papa registration number GH009716), loan accessioned in error

Decayed nitrate transparencies (27), unknown dates, (no registration numbers allocated), for destruction because of extreme deterioration and the danger to other collection items

Man's suit (castaway suit), circa 1880, (Te Papa registration number PC003181/1-4), duplication, disposed of by gift to Southland Museum and Art Gallery

APPENDIX 4: PUBLICATIONS, CONFERENCE PRESENTATIONS AND CURATOR FLOOR TALKS

RESEARCH PAPERS (Externally peer reviewed)

Natural Environment

- Breitwieser, I., **Brownsey, P.J.**, Garnock-Jones, P.J., **Perrie, L.R.** and A.D. Wilton (2012). Phylum Tracheophyta. Vascular plants, pp 411–459 in: Dennis Gordon (Editor), *New Zealand Inventory of Biodiversity*. Volume three. *Kingdoms Bacteria, Protozoa, Chromista, Plantae, Fungi*. Canterbury University Press, Christchurch. 544 pp.
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- Geiger, D.L. and **B.A. Marshall** (2012). New species of Scissurellidae, Anatomidae, and Larocheidae (Mollusca: Gastropoda: Vetigastropoda) from New Zealand and beyond. *Zootaxa* 3344: 1–33.
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- Heath, A.C.G., **Palma, R.L.**, Cane, R.P. and S. Hardwick (2011). Checklist of New Zealand ticks (Acari: Ixodidae, Argasidae). *Zootaxa* 2995: 55–63.
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- Lehnebach, C.A.** (2011). Re-evaluating species limits in *Uncinia angustifolia*, *U. caespitosa* s.str., *U. rupestris*, *U. viridis* and *U. zotovii* (Cyperaceae). *Australian Systematic Botany* 24(6) 405–420.
- Marshall, B.A.** (2011). Family Cerithiopsidae H. Adams & A. Adams, 1853. Pp 238–246 in: Severns, M. (Editor), *Shells of the Hawaiian Islands: The seashells*. ConchBooks, Hackenheim, Germany, 562pp.
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- Miskelly, C.M.** and A. Munn (2011). Incubation length in Chatham Island snipe (*Coenocorypha pusilla*). *Notornis* 58(2): 93–94.
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- Palma, R.L.** (2011). Obituary: A tribute to Robert Louis Cecil Pilgrim (26 August 1921–7 April 2010), Research Associate, Museum of New Zealand Te Papa Tongarewa. *Tuhinga Records of the Museum of New Zealand Te Papa Tongarewa* 22: 149–156.
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- Prebble, J., **Meudt, H.** and P. Garnock-Jones (2012). An expanded molecular phylogeny of the southern bluebells (*Wahlenbergia*, Campanulaceae) from Australia and New Zealand. *Australia Systematic Botany* 25: 11–30.
- Saether, K.P., Little, C.T.S., **Marshall, B.A.** and K.A. Campbell (2012). Systematics and palaeoecology of a new fossil limpet (Patellogastropoda: Pectinodontidae) from Miocene hydrocarbon seep deposits, East Coast Basin, North Island, New Zealand with an overview of known fossil seep pectinodontids. *Molluscan Research* 32: 1–15.
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History

Gibson, S. (2012). The black singlet as a cultural icon, pp 200–219 in: Doris de Pont (Editor), *Black: History of Black in Fashion, Society and Culture in New Zealand*. New Zealand: Penguin, 239 pp.

Regnault, C. (2012). A culture of ease, pp 118–135 in: Doris de Pont (Editor), *Black: History of Black in Fashion, Society and Culture in New Zealand*. New Zealand: Penguin, 239 pp.

Mātauranga Māori

Harwood, H.P. (2011). Identification and description of feathers in Te Papa's Māori cloaks. *Tuhinga Records of the Museum of New Zealand Te Papa Tongarewa* 22: 101–124.

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Farrar, S. (2011). *North, south, east, west: A view from the land of the long white cloud*, pp.33–37, in: Prof. Han Cong Yao (Editor), *China Jinling Exhibition Chinese and Foreign Scholars Research Paper Collection*. Nanjing: China Jinling Exhibition. 202 pp.

Robson, V. (2011). *Monrad's gift to New Zealand*, pp. 77–125, in: Ian Macfarlane (Editor), *Bishop Monrad in Aotearoa*. Wellington: Karere Publications. 132 pp.

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Natural Environment

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Cameron, E.K., Taylor, G.A., **Tennyson, A.J.D.**, Wilcox, M.D. and M.E. Young (2011). Biota of Challenger and Little Markham Islands, off Kawau Island, Hauraki Gulf. *Auckland Botanical Society Journal* 66(2): 112–121.

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Roberts, C. (2011). Marlin ID project into second season. *New Zealand Fishing News* 34(11): 54.

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CONFERENCE PRESENTATIONS)

Natural Environment

Alan Tennyson, Scofield, R.P. and T.H. Worthy (2011). *Vertebrate survivors of Zealandia's Oligocene "Drowning"*. Geoscience Society of New Zealand, Nelson, 27 November -1 December 2011.

Andrew Stewart, *Hagfishes - S'not what you'd expect*, New Zealand Marine Sciences Society, Stewart Island, 6 July 2011.

Bruce Marshall, and **Alan Tennyson** (with Worthy, T.H., Worthy, J.P., Archer, M., Hand, S.J., Scofield, R.P.) (2011). *A decade on, what the St Bathans Fauna reveals about the Early Miocene terrestrial biota of New Zealand*. Geoscience Society of New Zealand, Nelson, 27 November -1 December 2011.

Carlos Lehnebach, *Diversification of New Zealand plants: are these radiations adaptive?* International Botanical Congress, Melbourne, 25 July 2011.

Chris Paulin, *A pre-history of fishing in New Zealand*, New Zealand Marine Sciences Society, Stewart Island, 6 July 2011.

Heidi Meudt, *Species delimitation in New Zealand species radiations*, International Botanical Congress, Melbourne, 25 July 2011.

Leon Perrie, *Fern biogeography in the southern Pacific*, International Botanical Congress, Melbourne, 29 July 2011.

Pat Brownsey, *The Banks and Solander collections - a benchmark for understanding the New Zealand flora*, International Botanical Congress, Melbourne, 29 July 2011.

Phil Sirvid, (2011). *The Taxonomy, Phylogeny and Biogeography of the New Zealand Thomisidae: An Update*, 14th Annual Molecular Ecology Conference, Akitio, 26 November 2011.

Art

Justine Olsen, *Collecting Jewellery at Te Papa*, JEMposium, Whitiera Polytechnic, 11 February 2011.

Sarah Farrar, *North, South, East, West: A view from the land of the long white cloud*, China Jinling International Symposium, Nanjing, China, 15-16 October 2011

Victoria Robson, *The Monrad collection*, Monrad Bicentenary Lectures, Rutherford House, November 2011.

Pacific

Sean Mallon, *La cultura del tatuaggio nelle Isole del Pacifico Cultures of tattooing in the Pacific Islands Nella Pelle Into the Skin: Identity, Symbols and History of permanent Body Marks*, Rome, Italy, 5-6 December 2011.

History

Stephanie Gibson, *The Mixing Room Project*, PHANZA, Massey University, 1 July 2011.

Kirstie Ross, *We bring our vans from near and far: Family Holidays in New Zealand after the Second World War*, Stout Centre for New Zealand Studies Man Alone conference, Wellington, 1 September 2011.

Kirstie Ross, *Blood sweat and tears: the making of Blood Earth Fire, an environmental history exhibition at the Museum of New Zealand Te Papa Tongarewa*, Environmental Humanities Group conference Rethinking Invasion Ecologies Natures, Cultures and Societies in the Age of the Anthropocene, University of Sydney Faculty of Arts and Social Sciences, 19 June 2012.

Mātauranga Māori

Arapata Hakiwai, *Reconnecting Māori with taonga in overseas museums*, Journal of the Polynesian Society Lecture on New Frontiers of Pacific Research, Soundings Theatre, Wellington, 8 September 2011.

Arapata Hakiwai, *Te Papa as a bicultural museum: Presenting and Representing Māori at Te Papa*, Symposium, Musée du quai Branly, Paris, 29-30 November 2011.

Arapata Hakiwai, *Virtual repatriation: a database of Māori taonga in overseas museums*, Nga Pae o te Māramatanga Horizons of Insight Seminar, Waipapa marae, Auckland University, 30 May 2012.

Hokimate Harwood, *Feather and hair identification in Te Papa's Maori cloaks*, International Society of Ethnobiology Congress, Montpellier France, 25 May 2012.

Collections Information

Adrian Kingston, *Te Papa's use of Getty thesauri in Collections Online*, Getty International Multilingual Working Group, Getty Research Institute, Los Angeles, USA, November 2011.

Philip Edgar, *EMu and Te Papa's Collections Online*, KE EMu International User Group Conference, Natural History Museum, London, United Kingdom, October 2011.

Philip Edgar, *Towards an International Taonga Database*, National Digital Forum, Wellington, November 2011.

CURATOR FLOOR TALKS AND IN HOUSE EVENTS AT TE PAPA

Natural Environment

Alan Tennyson, *The Origin of New Zealand's Biota*, Curator's Choice, Awesome Forces, 26 August 2011.

Alan Tennyson, *Origins of NZ's biota*, Floor talk, Awesome Forces, 4 May 2012.

Anton van Helden, *Baleen whales and Toothed whales*, Nature Space, 9 January 2012.

Carlos Lehnebach, *Oceania: Early Encounters*, Friends of Te Papa and Friends of City Gallery, Soundings Theatre, 1 August 2011.

Chris Paulin, *Colossal Squid*, Curator's Choice, Mountains to Sea, 22 July 2011.

Leon Perrie, *Plant classification and lifestyles*. Science Professional Development Day, Classroom 4, 24 January 2012.

Ricardo Palma, *Forest Invertebrates*, Curator's Choice, Mountains to Sea, 29 July 2011.

Rick Webber, *Claws galore*, Naturespace, 10 October 2011.

Anton van Helden, *Marine Mammal Collection from Strandings: Working in a Bi-cultural environment*, for Tu Pohu, Ngati Apa and DOC Whanganui, 15 November 2011.

Simon Whittaker, *Natural Environment – all creatures great and small*, VUW Museum and Heritage Studies Seminar Series, 7 September 2011.

History

Claire Regnault, *New Zealand in Vogue*, Friends of Te Papa talk, Rangimarie, 29 September 2011.

Claire Regnault, *Unveiled floor talk*, Unveiled Events programme, Visa Gallery, 18 December 2011.

Claire Regnault, *Floortalk: Unveiled: 200 Years of Wedding Dress from the V&A*, Unveiled exhibition, 14 February 2012.

Claire Regnault, *Floortalk: Unveiled: 200 Years of Wedding Dress from the V&A*, Unveiled exhibition, 24 February 2012.

Claire Regnault, *Special floortalk for PACE Group – Unveiled*, Unveiled exhibition, 28 February 2012.

Claire Regnault, *Floortalk: Unveiled: 200 Years of Wedding Dress from the V&A*, (with Alexandra Owen), Unveiled exhibition, 1 March 2012.

Claire Regnault, *Floortalk: Unveiled: 200 Years of Wedding Dress from the V&A*, Visa Gallery, 3 April 2012.

Claire Regnault, *MC'ed World Weddings, an event associated with Unveiled: 200 Years of Wedding Dress from the V&A*, Visa Gallery, 12 April 2012.

Claire Regnault, *Curator's Pick - Kate Coolahan*, Visa Gallery, 13 April 2012.

Claire Regnault, *VIP Floortalk - delegation from the Palace Museum*, Visa Gallery, 19 April 2012.

Claire Regnault, *Floortalk: Unveiled: 200 Years of Wedding Dress from the V&A*, Unveiled exhibition, 21 April 2012.

Kirstie Ross, *Blood Earth Fire*, Curator's Pick floor talk series, 8 July 2011.

Kirstie Ross, *Floortalk: Unveiled: 200 Years of Wedding Dress from the V&A*, Unveiled exhibition, 28 February 2012.

Kirstie Ross, *Floortalk: Unveiled: 200 Years of Wedding Dress from the V&A*, Unveiled exhibition, 30 March 2012.

Kirstie Ross, *Floortalk: Unveiled: 200 Years of Wedding Dress from the V&A*, Unveiled exhibition, 17 April 2012.

Kirstie Ross, *A taste of a Slice of Heaven*, Professional Historians Association of New Zealand Aotearoa public history conference delegates, 1 July 2011.

Kirstie Ross, *Effects of Dead Soldiers: What can an official list of dead soldier's personal effects tell us about the affect of the Great War on individuals?* Te Papa Research Pecha Kucha Session, 12 April 2012.

Kirstie Ross, *Current research in the History Team*, VUW/Te Papa Research seminar series, 1 May 2012.

Lynette Townsend, *Floortalk: Unveiled: 200 Years of Wedding Dresses from the V&A*, Unveiled exhibition, 21 February 2012.

Lynette Townsend, *Floortalk: Unveiled: 200 Years of Wedding Dresses from the V&A*, Unveiled exhibition, 20 March 2012.

Lynette Townsend, *Collecting Kids' Stuff*, VUW Museum and Heritage Studies Seminar Series, Hinemitama, 25 August 2011.

Michael Fitzgerald, *Floortalk re NZ Rail Heritage Model collection*, Eyelights Gallery, 17 June 2011.

Michael Fitzgerald, *Floortalk 'Oceania' exhibition*, 24 August 2011.

Michael Fitzgerald, *Presentation to combined meeting of Friends of Te Papa & City Gallery*, Oceania exhibition, 30 August 2011.

Michael Fitzgerald, *Floortalk for 'Oceania' exhibition*, 12 October 2011.

Michael Fitzgerald, *Floortalk: Phar Lap*, 18 May 2012.

Stephanie Gibson, *New Zealand in Vogue*, New Zealand in Vogue, Eyelights, 21 July 2011.

Stephanie Gibson, *Buddies in Arms*, Slice of Heaven, 12 August 2011.

Stephanie Gibson, *Floortalk: Unveiled: 200 Years of Wedding Dress from the V&A*, Unveiled exhibition, 7 February 2012.

Stephanie Gibson, *Floortalk: Unveiled: 200 Years of Wedding Dress from the V&A*, Unveiled exhibition, 13 March 2012.

Stephanie Gibson *In-house event: Victoria University, History students, 'The Terrible Wonder of Modernity'*, Textile Store, 10 August 2011.

Stephanie Gibson *In-house event: Massey University, Textile History students, Textile Store*, 21-22 September 2011.

Stephanie Gibson *In-house event: University of the Third Age, Textile Store*, 4 October 2011.

Stephanie Gibson *In-house event: Capital Quilters Club, Textile Store*, 7 October 2011.

Stephanie Gibson *In-house event: Inner Wheel, Textile Store*, 12 October 2011.

Stephanie Gibson *In-house event: VISA winners, Textile Store*, 17 November 2011.

Stephanie Gibson *In-house event: Wellington City Council, Textile Store*, 23 November 2011.

Stephanie Gibson *In-house event: Mayor of Wellington, Textile Store*, 19 January 2012.

Stephanie Gibson *In-house event: Queen Margaret College, Theory of Knowledge tour, 27 January 2012.*

Stephanie Gibson *In-house event: New Zealand Fashion Institute, 23 February 2012.*

Stephanie Gibson *In-house event: Wairarapa Embroiderers' Guild, 28 February 2012.*

Stephanie Gibson *In-house event: Waikanae Arts and Crafts Society, 8 March 2012.*

Stephanie Gibson *In-house event: Chinese textiles, delegation from the Palace Museum (Forbidden City), China, 19 April 2012.*

Stephanie Gibson *In-house event: Presentation of Rosa Moleta's wedding dress to her great granddaughter's class, 10 May 2012.*

Stephanie Gibson *In-house event: Chinese textiles, delegation from the Chinese Embassy, 15 May 2012.*

Stephanie Gibson *In-house event: Friends of Te Papa, Textile Store, 30 May 2012.*

Mātauranga Māori

Arapata Hakiwai, *Working biculturally in institutions: Te Papa the National Museum, Victoria University Indigenous Psychology class at Te Papa.*

Awhina Tamarapa, *Risking collaboration-risking relevance-museum practice and the rejuvenation of pūoro Māori*, Museums Aotearoa, 20 April 2012.

Awhina Tamarapa, *Whatu kākahu Māori Cloaks*, Friends of Te Papa, 14th November 2011.

Dougal Austin, *Kura Pounamu*, Curator's Choice, Level 4, 9 July 2011.

Hokimate Harwood, *Ngā piki kotuku: feathers used in taonga Māori collections*, Education talk, Te Huka a Tai Discovery Centre, 29 July 2011.

Hokimate Harwood, *Feathers and Hair in Taonga Maori – Examples from Te Papa's Collection*, Handmade Symposium, 3 June 2012.

Hokimate Harwood, *Whatu raranga: cloak weaving journey*, Te Papa staff: weaving wananga, 23 March 2012.

Shane James, *Taonga puoro*, Brian Flintoff Book Launch, Marae, 28 August 2011.

Shane James, *Tainui iwi exhibition, Collection Management role*, Iwi Exhibition, 4 September 2011.

Art

Athol McCredie, *Curator's choice: Collecting Contemporary*, Level 5, 9 March 2012.

Athol McCredie, *Art after dark: Collecting Contemporary*, Level 5, 17 May 2012.

Justine Olsen, *Art after dark: Collecting Contemporary*, Level 5, 20 October 2011.

Justine Olsen, *Collecting Jewellery*, Friends of Te Papa, Level 3, 19 March 2012.

Justine Olsen, *Curator's choice: Collecting Contemporary*, Level 5, 23 March 2012.

Justine Olsen, *Art after dark: Collecting Contemporary*, Level 5, 17 May 2012

Megan Tamati-Quennell, *Art after dark: Collecting Contemporary*, Level 5, 20 October 2011.

Megan Tamati-Quennell, *Curator's choice: Collecting Contemporary*, Level 5, 16 March 2012.

Megan Tamati-Quennell, *Collecting Contemporary* tour for the Friends of Te Papa, Level 5, 31 May 2012.

Sarah Farrar, *Curator's choice, Collecting Contemporary*, Level 5, 16 September 2011.

Sarah Farrar, *Art after dark: Collecting Contemporary*, Level 5, 20 October 2011.

Sarah Farrar, *Toi Te Papa and Collecting Contemporary*, floor talk for delegates of the AAANZ conference, Level 5, 7 December 2011.

Sarah Farrar, *Collecting Contemporary: Jim Allen*, Level 5, 2nd March 2012.

Sarah Farrar, *Collecting Contemporary*, exhibition tour for Eastern Institute of Technology, Level 5, 13 March 2012.

Sarah Farrar, *Art after dark: Collecting Contemporary*, Level 5, 17 May 2012.

Sarah Farrar, *Collecting Contemporary*, Friends of Te Papa, Level 5, 31 May 2012.

Tony Mackle, *Curator's choice: Samuel Peploe Still life*, Level 5, 1 July 2011.

Tony Mackle, *Curator's choice: Glyn Philpot, Girl at her toilet*, Level 5, 27 April 2012.

Tony Mackle, *Works on Paper, Booksellers* on behalf of Te Papa Press, 16 July 2011.

Tony Mackle, *Winterhalter lecture & store tour for Eugene Barilo von Reisberg*, Friends of Te Papa, 10 December 2011.

Tony Mackle, *Portraits in the Te Papa collection*, Friends of Te Papa, 12 April 2012.

Tony Mackle, *Friends organisation*, tour 30 May 2012.

Victoria Robson, *Curator's choice: Monrad Exhibition*, Ilott Gallery., 30 September 2011.

Victoria Robson, *An unerring eye for a good painting' Ernest Heber Thompson's acquisitions of British art 1952-1966*, for Friends of Te Papa, Angus Room, 19 October 2011.

Victoria Robson, *British paintings*, floortalk for Ladies who lunch, Level 5, 18 November 2011.

Victoria Robson, *Monrad Collection*, floortalk, Ilott Gallery, 24 November 2011.

Victoria Robson, *Curator's choice, John Webber, Portrait of Poetua*, Level 5, 30 March 2012.

Victoria Robson, *John Webber and 18th century portraiture*, lecture for Friends at Te Papa, 24 May 2012.

Victoria Robson *French prints and drawings in Te Papa's collection* talk for French ambassador's family, Works on Paper store, 1 February 2012.

Victoria Robson, *Selected works from Te Papa's art collection, tour for diplomatic corps and wives*, painting store, 15 March 2012.

Victoria Robson, *Selected works from Te Papa's art collection, tour for diplomatic corps and wives*, painting store, 11 April 2012.

William McAloon, *Oceania: Early Encounters*, Friends of Te Papa, Soundings Theatre/VISA Platinum Gallery, 30 August 2011.

William McAloon, *Oceania Insights*, floortalk, VISA Platinum Gallery, 31 August 2011.

Pacific

Grace Hutton, *Fishing in the Pacific*, PlaNet Pasifika, Discovery Centre, 2011

Grace Hutton, *Girls, Guys accessories*, Naturespace, 18 April 2012.

Safua Akeli, *Oceania: Early Encounters*, Curator's Choice, 10 August 2011, VISA Platinum Gallery.

Safua Akeli, *Oceania: Early Encounters*, Teacher Preview, 11 August 2011, VISA Platinum Gallery.

Safua Akeli, *Oceania: Early Encounters*, Curator's Choice, 17 August 2011, VISA Platinum Gallery.

Safua Akeli, *Oceania: Early Encounters*, Friends of Te Papa, 30 August 2011, Soundings Theatre.

Sean Mallon and **Safua Akeli**, *Oceania Speaks: Panel Discussion*, Oceania: Early Encounters, Te Marae, Level 4, 6 August 2011.

Sean Mallon, *Curators pick*, Tangata o le Moana exhibition, 23 September 2011.

Sean Mallon, *Oceania: Early Encounters*, Pacific Studies VUW, Visa Platinum Gallery, 30 September 2011.

Sean Mallon, *Vaka, waka, va'a wa'a - canoes of the Pacific*, PlaNet Pasifika Discovery Centre, 21 October 2011.

Sean Mallon, *Pasifika Ink*, PlaNet Pasifika Discovery Centre, 18 April 2012.

Sean Mallon, *Curators pick* Tangata o le Moana exhibition, 29 April 2012.

EXTERNAL PRESENTATIONS AND COMMUNITY TALKS ⁴

Art

Sarah Farrar, *Rites of passage: Don Driver's Ritual, public response and institutional history*, Don Driver Symposium, City Gallery Wellington, 26 May 2012.

Tony Mackle, Presentation of Friends Joanna Paul acquisitions for fund raising event, Government House, 3 July 2011.

William McAloon, *Rita Angus: Selected Works*, Floortalk in the exhibition, Te Manawa, Palmerston North, 10 July 2011.

William McAloon, *Painting New Zealand: Art from Te Papa, 1890-1950*, Floortalk in the exhibition, Tauranga Art Gallery, 16 July 2011.

William McAloon, *A View from Parihaka*, for the exhibition 'Presence: New Acquisitions and Works from the Collection', Govett-Brewster Art Gallery, New Plymouth, 14 August 2011.

Victoria Robson, *Two paintings, AE Rice, Portrait of Katherine Mansfield and B Campbell, Katherine Mansfield and Koteliensky in the garden*, Katherine Mansfield Birthplace 25 Tinakori Rd, 5 and 12 October and 9 November 2011.

Victoria Robson, *The Monrad Collection*, Victoria University Rutherford House, 23 October 2011.

Victoria Robson, *Drawn from Italy' exhibition*, Whangarei Art Museum, 28 November 2011.

Victoria Robson, *Painting the view: British watercolour landscapes 1760-1860*, Aratoi, 11 April 2012.

Mātauranga Māori

Arapata Hakiwai, *Reconnecting Māori with taonga in overseas museums*. New Horizons of Pacific Research hosted by The Friends of Te Papa in association with the Journal of the Polynesian Society and Va'aomanū Pasifika, Victoria University, 8 September 2011.

Arapata Hakiwai, *The Impact of the Te Māori Exhibition*, Art History class, Victoria University, 12 September 2011.

Arapata Hakiwai, *Te Māori and the Takitimu Tira - Celebrating 26 years*, Takitimu Festival, Hastings Opera House, 16 September 2011.

Arapata Hakiwai, presentation on the Takitimu Ropu as part of the celebration of the Te Maori Exhibition. Takitimu Festival, Hastings, 16 September 2011.

Arapata Hakiwai, *Taonga and Identity*, Māori Studies class, Otago University, 27 September 2011.

Arapata Hakiwai, *Tairāwhiti Taonga Maori: Te Papa Collection*, Tairāwhiti Museum Spring Lecture Series hosted by The Friends of the Museum Society, 8 November 2011.

Arapata Hakiwai, *Virtual Repatriation - A Database of Māori Taonga in Overseas Museums*, International Research Advisory Panel (IRAP) of Nga Pae o te Maramatanga: A center of Maori Research Excellence at Auckland University, 21 June 2012.

Awhina Tamarapa, *Whatu Kākahu book*, Expressions Art Gallery, Lower Hutt, Wellington, 9 August 2011.

Hokimate Harwood, *Feather identification of Te Papa's Māori cloaks*, NSTP workshop, Kaikohe, 26 November 2011.

History

Carolyn McGill, *The principles: An ABC of collections management, Museum and Heritage Studies: Practicum 1: Module 2: Managing Heritage Places and Collections*, Victoria University, 2 May 2012.

Claire Regnault, *NZ in Vogue*, Massey University Fashion students, Te Papa, 28 September 2011.

Claire Regnault, *Unveiled: 200 Years of Wedding Dress from the V&A*, Wellington Quilters Association, Wellington, 8 December 2011.

Claire Regnault, *Unveiled: 200 Years of Wedding Dress from the V&A*, Capital Quilters, Waterloo School Hall, Lower Hutt, 25 February 2012.

Claire Regnault, *Panel discussion about Black: History of Black in Fashion, Society and Culture in New Zealand (Penguin)*, as part of iD Fashion Week and New Zealand Book Month, Dunedin Public Library, 28 March 2012.

Claire Regnault and **Stephanie Gibson**, Panel discussion for the launch of *Black: History of Black in Fashion, Society and Culture in New Zealand (Penguin)*, NZ Arts Festival / Doris de Pont, Museum of Wellington City and Sea, 12 March 2012.

Kirstie Ross, *WWI commemoration projects, Digital History Workshop*, Victoria University of Wellington, 23 March 2012.

Lynette Townsend, *Te Papa Tuesdays - Collecting History*, Expressions, Upper Hutt, 13 September 2011.

Lynette Townsend, *Collecting History*, University of the 3rd Age, Upper Hutt, Horticultural Hall, 13 February 2012.

Stephanie Gibson, *It's not just a game*, Speaking Season, Waikato Art Museum, 18 August 2011.

Pacific

Sean Mallon, *Samoan tattooing as global practice*, Pacific Studies PASI 202 Victoria University of Wellington, 24 September 2011.

Sean Mallon, *Pacific art in urban contexts*, Art History 335 Special Topic- Topics in Pacific Art, Victoria University of Wellington, 26 September 2011.

Sean Mallon, *Tokelauan toki; making adzes and identity in New Zealand*, 237.319 The Meaning of Things, School of Visual and Material Culture, Massey University, Wellington, 1 March 2012.

Sean Mallon, *Culture and Identity*, Museum and Heritage Studies, OK301 from 11am-1pm Victoria University of Wellington, 2 April 2012.

Sean Mallon, *Tatau: Pacific tattoo*, Massey University Wellington 100 level paper "Critical Studies B", Massey University, 24 April 2012.

Sean Mallon, *Tangata o le Moana: the story of Pacific people and New Zealand*, Art History 214 Art in the Pacific, 26 April 2012.

Sean Mallon, *Tufuga tatatau* Samoan Studies 111 Samoan Society and culture, Victoria University of Wellington, 8 May 2012.

Natural Environment

Andrew Stewart, *The Observer Programme and the National Fishes Collection. Collection growth, identification and understanding of New Zealand's Marine Fishes*, Fisheries Observer Training Course, NMIT, Nelson, 25 June 2012.

Alan Tennyson, *Fossil bonanza in Otago's Miocene opens a window on New Zealand's past life*, Geological Society Taranaki Branch, New Plymouth, 4 July 2011.

Alan Tennyson, *New Zealand's bird extinctions*, VSA, Tapu te Ranga Marae, 31 August 2011.

Alan Tennyson, *Prion wreck & birds affected by Rena oil spill*, Wellington Branch Ornithological Society of N.Z., 7 November 2011

Alan Tennyson, *What makes New Zealand?*, Faculty of Science, Victoria University, 17 November 2011.

Andrew Stewart, *New Zealand Hagfishes*, Sea Week, Island Bay Community Centre, 9 March 2012.

Anton van Helden, *Marine Mammals of Our Far South*, Heritage Expedition ship "Spirit of Enderby", 12 February 2012.

Anton van Helden, *Marine Mammals of Our Far South*, Heritage Expedition ship "Spirit of Enderby", 24 February 2012.

Anton van Helden, *New Zealand Sealions*, Heritage Expedition ship "Spirit of Enderby", 26 February 2012.

Anton van Helden, *Sealing and Whaling*, Heritage Expedition ship "Spirit of Enderby", 27 February 2012.

Antony Kusabs, *Botany Collection; Collection management; Outputs from Botany staff*, Upper Hutt Forest & Bird Monthly guest speaker slot, Heretaunga College Marae, Upper Hutt, 23 May 2012.

Carlos Lehnebach, *Collections and Research at Te Papa*, Invited lecture, School of Biological Sciences, Victoria University of Wellington, 14 September 2011.

Carlos Lehnebach, *Does every spider orchid in NZ have its fungus gnat?* N.Z. Pollination Conference, Plant & Food Research, Auckland, 21-22 June 2012.

Chris Paulin, *Catching fish with wood, bone, stone and shell*, Whitby PROBUS Club, Whitby, 12 September 2011.

Colin Miskelly, *In the footsteps of Edgar Stead*, Ornithological Society of NZ, Wellington Branch, Wellington, 4 July 2011.

Colin Miskelly, *Are seabirds terrestrial vertebrates? Magnificent petrels, prion wrecks, and that penguin*, Invited lecture, Zoology Department, University of Otago, 11 August 2011.

Colin Miskelly, *Restoring burrow-nesting seabirds: translocation as a means to restore ecosystems*, Invited lecture, CSAFE, University of Otago, 11 August 2011.

Colin Miskelly, *Should I stay or should I go? Attempts to anchor pelagic fairy prions to their release site on Mana Island*, Invited lecture, Zoology Department, University of Otago, 11 August 2011.

Colin Miskelly, *A life of strenuous leisure [Edgar Stead]*, Canterbury Rhododendron Society, 6 October 2011.

Colin Miskelly, *Birds affected by Rena oil spill*, Wellington Branch Ornithological Society of N.Z., 7 November 2011.

Colin Miskelly, *Saddlebacks as an indicator species for the impact of stoats on the birds of Kapiti Island*, Ornithological Society of New

Zealand (Wellington Branch) monthly meeting, Turnbull House, Wellington, 13 February 2012.

Colin Miskelly, *Saddlebacks as an indicator species for the impact of stoats on the birds of Kapiti Island*, Ornithological Society of New Zealand (Wellington Branch) monthly meeting, Turnbull House, Wellington, 13 February 2012.

Colin Miskelly, *New Zealand Birds Online*, Briefing to selected DOC staff, DOC National Office, 23 May 2012.

Colin Miskelly, *A life of strenuous leisure - Edgar Stead (1881-1949)*, Kapiti/Mana Forest & Bird monthly meeting, Waikanae, 23 May 2012.

Colin Miskelly, *New Zealand Birds Online*, OSNZ AGM & conference, Tauranga, 2 June 2012.

Colin Miskelly, *Rena oilspill impacts on seabirds*, OSNZ AGM & conference, Tauranga, 2 June 2012.

Colin Miskelly, *Causes and consequences of the great prion wreck of 2011*, OSNZ AGM & conference, Tauranga, 3 June 2012.

Heidi Meudt, *Research at Te Papa + Species delimitation*, School of Biological Sciences, Victoria University, Kelburn Campus, Wellington, 17 August 2011.

Heidi Meudt, *Plant biogeography, phylogeny, systematics, and taxonomy*, Invited lecture, School of Biological Sciences, Victoria University of Wellington, 16 September 2011.

Leon Perrie, *Botany at Te Papa + Pacific ferns*, School of Biological Sciences, Victoria University, Kelburn Campus, Wellington, 17 August 2011.

Leon Perrie, *Mapping New Zealand's plants, with a focus on Wellington's weedy natives*, Otari-Wilton's Bush March talk series, Otari-Wilton's Bush, 27 March 2012.

Phil Sirvid, *Something Old, Something New - Australian Spiders in NZ*, The 3rd Combined Australian and New Zealand Entomological Societies Conference, Lincoln University, Christchurch, 29 August 2011.

Phil Sirvid, *Arachnids* (lecture, two labs), Biol 228 Animal Diversity course, Victoria University, Wellington, 24 April 2012.

Ricardo Palma, *Insects*, Year 5-6 Class, Khandallah School, Clark St, 20 June 2012.

Wendy Nelson and **Jenn Dalen**, *Diversity and relationships of New Zealand marine red algae: what do we know?* Red Tree of Life Workshop, Louisiana Universities Marine Consortium (LUMCON), Louisiana, USA, 1st July 2011.

ELECTRONIC PUBLICATIONS

eNewsletters

Pacific at Te Papa

Pacific Cultures at Te Papa, 9 pages. August 2011.

Pacific at Te Papa, 10 pages, May 2012

Te Papa Blogs

Natural Environment

Alan Tennyson, *Rena oil spill - update on bird mortality*, 28 October 2011.

Alan Tennyson, *Night Life on the Poor Knights Islands*, 3 February 2012.

Alison Burnett and **Susan Waugh**, *Life in the Burrow*, 3 May 2012.

Anton van Helden, *Our Far South*, 8 February 2012.

Anton van Helden, *Our Far South: The Snares*, 13 February 2012.

Anton van Helden, *Our far South: Return to Enderby*, 14 February 2012.

Anton van Helden, *Our Far South: from shipwrecks to high seas*, 16 February 2012.

Anton van Helden, *Our Far South: What it boils down to*, 17 February 2012.

Anton van Helden, *Our Far South: Roaring Forties, furious fifties and Screaming sixties...*, 22 February 2012.

Anton van Helden, *Our Far South: Land at last!* 23 February 2012.

Anton van Helden, *Our Far South: a tale of two huts*, 27 February 2012.

Anton van Helden, *Our Far South: McMurdo Sound*, 27 February 2012.

Anton van Helden, *Our Far South: all at sea*, 29 February 2012.

Anton van Helden, *Our Far South – Campbell Island the return*, 6 March 2012.

Antony Kusabs, *Exploring a Wellington South Coast Plant Community*, 21 November 2011.

Antony Kusabs, *Notes from a Eucalypt and Pine Identification Workshop*, 24 November 2011.

Antony Kusabs, *New Botany Display in Nature Space – informing you about topical conservation issues*, 22 December 2011.

Colin Miskelly, *The global penguin – Part 3. No latitude for error: a young emperor penguin a long way from home*, 6 July 2011.

Colin Miskelly, *The global penguin – Part 4. How to track a wandering emperor penguin*, 11 July 2011.

Colin Miskelly, *Riders of the storm – thousands of seabirds perish on New Zealand shores*, 18 July 2011.

Colin Miskelly, *The global penguin – Part 5. The rocky road to fame*, 22nd July 2011.

Colin Miskelly, *The global penguin – Part 6. Hitching a ride south*, 19 August 2011.

Colin Miskelly, *A Te Papa curator in Ecuador*, 29 August 2011.

Colin Miskelly, *The global penguin – Part 7. The wandering emperor penguin enters the technological age*, 29 August 2011.

Colin Miskelly, *The global penguin – Part 8. Free at last!* 5 September 2011.

Colin Miskelly, *The global penguin – Part 9. Heading home, or heading east?* 8 September 2011.

Colin Miskelly, *The global penguin – Part 10. It's only a game*, 12 September 2011.

Colin Miskelly, *Bay of Plenty oilspill – Potential for impacts on seabird populations*, 7 October 2011.

Colin Miskelly, *What bird is that? The grim task of identifying seabirds killed by the M.V. Rena oil spill*, 14 October 2011.

Colin Miskelly, *Re-articulation of Phar Lap's skeleton – Part 1. Bold decisions and expert advice*, 19 October 2011.

Colin Miskelly, *Take that you dirty rat! – the unglamorous side of museum work*, 20 October 2011.

Colin Miskelly, *Who wrote that? Forensic analysis of museum specimen labels*, 1st November 2011.

Colin Miskelly, *New display about the Bay of Plenty oil spill*, 21st November 2011.

Colin Miskelly, *Codfish Island – 1934 and 2011 – In the footsteps of Edgar Stead (Part 4)*, 13 December 2011.

Colin Miskelly, *Riders of the storm – the severely depleted next generation*, 13 December 2011.

Colin Miskelly, *One step forward after three steps back – slow progress with restoring populations of New Zealand seabirds*, 13 January 2012.

Colin Miskelly, *No evidence that stoats have impacted on Kapiti Island's birds*, 14 February 2012.

Colin Miskelly, *Rerewhakaupoko / Solomon Island – 1931 and 2012 – In the footsteps of Edgar Stead (Part 5)*, 26 March 2012.

Colin Miskelly, *Are muttonbirds radio-active?* 26 March 2012.

- Colin Miskelly**, *Pukeokaoka / Jacky Lee Island – 1932 and 2012 – In the footsteps of Edgar Stead (Part 7)*, 27 March 2012.
- Colin Miskelly**, *Taukihepa / Big South Cape Island – 1931 and 2012 – In the footsteps of Edgar Stead (Part 6)*, 27 March 2012.
- Colin Miskelly**, *How much is that doggie in the window? The one with the...*, 2nd April 2012.
- Colin Miskelly**, *The global penguin – Part 11. How old was the Peka Peka emperor penguin?* 24 April 2012.
- Colin Miskelly**, *A gift of lizards – 35 years to completion*, 2 May 2012.
- Heidi Meudt**, *The hunt for the smallest forget-me-not in the world*, 16 November 2011.
- Heidi Meudt**, *A new native plantain*, Plantago udicola, 18 June 2012
- Heidi Meudt**, *Highlights from forget-me-not field trips from last summer*, 26 June 2012.
- Jean-Claude Stahl**, *Plant communities of Titi Island, Marlborough Sounds*, 17 February 2012.
- Jean-Claude Stahl**, *Zooming-in on New Zealand Storm-Petrel breeding sites*, 3 March 2012.
- Jean-Claude Stahl**, *Vegetation notes from Mauimua / Lady Alice island, Hen and Chickens group*, 27 April 2012.
- Jessie Prebble**, *More forget-me-not hunting*, 15 May 2012.
- Lara Shepherd**, *Caring for museum collections in a molecular world*, 23 May 2012.
- Lara Shepherd**, *Using DNA forensics to determine the past distribution of the brown kiwi species row*, 21st June 2012
- Leon Perrie**, *Handsome hard ferns*, 1st July 2011.
- Leon Perrie**, *Winter fungi*, 6 July 2011.
- Leon Perrie**, *Plants cultivated by Māori*, 8 July 2011.
- Leon Perrie**, *Animal and plant collections*, 15 July 2011.
- Leon Perrie**, *Ferning in Fiji*, 19 September 2011.
- Leon Perrie**, *Up the volcano: Fiji ferns II*, 20 September 2011.
- Leon Perrie**, *Practical conservation*, 28 September 2011.
- Leon Perrie**, *Forest icing sugar – Clematis*, 11 October 2011.
- Leon Perrie**, *How Te Papa contributes to plant conservation*, 20 November 2011.
- Leon Perrie**, *Rare success – rediscovery of several bryophyte species*, 19 December 2011.
- Leon Perrie**, *Poo moss*, 9 February 2012.
- Leon Perrie**, *A new fern, Lastreopsis kermadecensis*, 21 March 2012.
- Leon Perrie**, *Talk: mapping NZ's plants*, 23 March 2012.
- Leon Perrie**, *Common ferns*, 28 March 2012.
- Leon Perrie**, *What's this mystery object?* 4 April 2012.
- Leon Perrie**, *West Coast Fern Fieldwork 2012, 1 – what we were doing*, 5 June 2012.
- Leon Perrie**, *West Coast Fern Fieldwork 2012, 2 – where we went*, 6 June 2012.
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- Leon Perrie**, *West Coast Fern Fieldwork 2012, 3 – Sticherus*, 9 June 2012.
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- Leon Perrie**, *West Coast Fern Fieldwork 2012, 5 – favourite photos*, 14 June 2012.
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- Leon Perrie**, *Te Radar's vegetable with charisma*, 22nd June 2012.
- Leon Perrie**, *Te Papa's snail expert awarded Doctorate*, 29 June 2012..
- Susan Waugh**, *Oilspill update*, 20 October 2011.
- Susan Waugh**, *Fish and birds in Tokyo*, 24 April 2012.
- Susan Waugh**, *Te Papa researchers' major contribution to NZ biodiversity inventory*, 22nd May 2012.
- Susan Waugh**, *Te Papa Curator Visits to Yamashina Institute, champions of Short-tailed Albatross Recovery project*, 1st May 2012.
- Vincent Zintzen**, *Hagfish versus sharks: 1-0*, 28 October 2011.
- Vincent Zintzen**, *Te Papa research online on National Geographic website* 27 January 2012.
- Vincent Zintzen**, *Fish research team en route for the cold waters of the Sub Antarctic Islands*, 9 February 2012.
- Vincent Zintzen**, *Fish team research expedition*, 14 February 2012.
- Vincent Zintzen**, *Fish survey off Dunedin: hagfish surprise*, 18 February 2012.
- Vincent Zintzen**, *Into the Southern Ocean*, 24 February 2012.
- Vincent Zintzen**, *Auckland Islands survey – Day 18 trading with the winds*, 28 February 2012.

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Anita Hogan, *Caring for our photographic negatives*, 18 June 2012.

Athol McCredie, *Andrew Ross and the Vanishing Past*, 16 March 2012.

Athol McCredie, *Out of all Proportion: Gavin Hipkins in 'Collecting Contemporary'*, 10 May 2012.

Justine Olsen, *Len Castle, 1924-2011*, 11 October 2011.

Justine Olsen, *Materials and process: Karl Fritsch*, 30 April 2012.

Lissa Mitchell, *Precious and rare eggs – bird photography*, 4 April 2012.

Lissa Mitchell, *W F Gordon's Taranaki land war photographs*, 24 April 2012.

Lissa Mitchell, *Nodding cat*, 16 May 2012.

Lissa Mitchell, *Object unknown*, 13 June 2012.

Lissa Mitchell, *Lost houses*, 27 June 2012.

Lucinda Blackley, *Get stuck on art, or, stick it to the man!* 1st May 2012.

Megan Tamati-Quennel, *Taualuga: The Last Dance*, 9 March 2012.

Megan Tamati-Quennel, *Arnold Manaaki Wilson*, 4 May 2012.

Prue Donald, *Talking about art*, 5 April 2012.

Sarah Farrar, *An eye for the unexpected: Don Driver (1930-2011)*, 9 December 2011.

Sarah Farrar, *Behind the scenes: installing Collecting Contemporary*, 17 February 2012.

Sarah Farrar, *Creating small worlds: Jim Allen at Te Papa*, 3 March 2012.

Sarah Farrar, *Into the Night: Jason Greig's monoprints*, 23 March 2012.

Sarah Farrar, *I will need words: collecting great quotes by New Zealand artists*, 30 May 2012.

Te Papa, *Tape Art: Day One... it begins!* 29 September 2011.

Te Papa, *Day Two: We have a lighthouse!* 30 September 2011.

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History

Claire Regnault, *Public talk: NZ fashion in the 1960s with Michal McKay and Jillian Ewart*, 11 July 2011.

Claire Regnault, *Public lecture – Wedding Dress. Not to be missed!* 1 August 2011.

Claire Regnault, *200 years of wedding dress – a sneak preview*, 5 August 2011.

Claire Regnault, *Unveiled: more behind the scenes action*, 15 August 2011.

Claire Regnault, *Canterbury earthquake anniversary: send us your photos*, 18 August 2011.

Claire Regnault, *NZ Fashion week: It's a Kinda Magick*, 1 September 2011.

Claire Regnault, *William Colenso Bicentenary – conference registrations open*, 20 September 2011.

Claire Regnault, *White weddings, golden wattle and buttercups*, 22nd September 2011.

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Claire Regnault, *Unveiled - the New Zealand designers*, 25 October 2011.

Claire Regnault, *Unveiled: royalty, romance and politics*, 17 November 2011.

Claire Regnault, *Unveiled: unwrapping the New Zealand commissions*, 23 November 2011.

Claire Regnault, *Unveiled: Here Come the Brides lecture*, 30 November 2011.

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Claire Regnault, *Unveiled: from 'toast rack' to pure spectacle*, 13 December 2011.

Claire Regnault, *Unveiled opening*, 16 December 2011.

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Claire Regnault, *Unveiled: Wedding Dress of the Week*, 29 December 2011.

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Claire Regnault, *Unveiled: the Duke and Duchess of Cambridge in miniature*, 30 April 2012.

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Kiera Gould, *Stories from the First World War: Sergeant-Major Vandersluys*, 23 August 2011.

Kiera Gould, *Stories of the First World War: John and Donald Jessen*, 26 August 2011.

Kiera Gould, *Stories from the First World War: Soldiers commemorated at Walton-on-Thames*, 5 September 2011.

Kiera Gould, *More stories from the First World War*, 13 September 2011.

Kiera Gould, *Stories from the First World War: The Costello family*, 29 September 2011.

Kirstie Ross, *July 1981 – This month last century*, 27 July 2011.

Kirstie Ross, *August 1945 – This month last century*, 16 August 2011.

Kirstie Ross, *This month last century: September 1954*, 16 September 2011.

Kirstie Ross, *King Dick slips into something a little more comfortable*, 2nd October 2011.

Kirstie Ross, *October 1967: This month last century*, 26 October 2011.

Kirstie Ross, *Moustache accessories for Movember*, 7 November 2011.

Kirstie Ross, *November 1939: This month last century*, 30 November 2011.

Kirstie Ross, *Carmen – ahead of her time*, 15 December 2011.

Kirstie Ross, *December 1972: This month last century*, 21 December 2011.

Kirstie Ross, *January 1901: this month last century*, 31 January 2012.

Kirstie Ross, *February 1988: this month last century*, 29 February 2012.

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Kirstie Ross, *April 1982: this month last century*, 24 April 2012.

Kirstie Ross, *May 1965 – This month last century*, 14 May 2012.

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Lynette Townsend, *Burton Puppets Back on Show*, 5 September 2011.

Lynette Townsend, *The Berry Boys – Photos featuring New Zealand World War One Soldiers*, 31 May 2012.

Mātauranga Māori

Matiu Baker, *Mere pounamu (greenstone weapon) named Whakaae-whenua. Te Āti Awa iwi (tribe) (ME024035)*, 23 May 2012.

Puawai Cairns, *A cross-tree from the crossroads – ME001431*, 19 August 2011.

Puawai Cairns, *More stories than you can shake a tokotoko at*, 27 October 2011.

Puawai Cairns, *Making a big world smaller – Paris and Google Art - Standard*, 4 April 2012.

Puawai Cairns, *Holding hands across the water: 11th Festival of Pacific Arts, Honiara Solomon Islands - Standard*, 30 June 2012.

Pacific

Safua Akeli, *New Exhibition – Oceania: Early Encounters at Te Papa*, 3 August 2011.

Safua Akeli, *Fresh on the bookshelf – Tangata o le Moana: New Zealand and the People of the Pacific*, 18 April 2012.

Safua Akeli, *Remembering Malifa School in Samoa*, 28 May 2012.

Safua Akeli, *Selu la'au (wooden comb) from Sāmoa*, 30 May 2012

Safua Akeli, *Recalling the splendour of Samoan oratory: Lauaki Namulau'ulu Mamoe*, 1 June 2012.

Sean Mallon, *Remembering Jim Vivieaere – artist and curator (1947-2011)*, 11 July 2011.

Sean Mallon, *The `alia – double hulled sailing canoe of Samoa*, 31 May 2012.

Sean Mallon, *Celebrating Samoan Language Week*, 25 May 2012.

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Sean Mallon, *The material culture of Fiji: (re)discovering the collections*, 26 June 2012.

Collections Information & Conservation

Adrian Kingston, *From Sub-Antarctic flatworms to Niuean throwing stones: Te Papa's annual research journal and Collections Online*, 8 July 2011.

Catherine Halbleib, *Borrowing and Lending – Latest News*, 18 July 2011.

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Catherine Halbleib, *Tokelau Expo – a different loan request*, 19 April 2012.

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Katherine Campbell, *The conservation of Poedua – Part 9*, 18 July 2011.

Katherine Campbell, *The Conservation of Poedua - Part 11*, 9 November 2011.

Mark Kent, *Brian Brake: Lens on the world opens at the Tauranga Art Gallery*, 1 June 2012.

Matthew O'Reilly, *The Conservation of Poedua - Part 12*, 28 November 2011.

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Anne Peranteau, *Behind the Scenes of Kahu Ora*, 20 June 2012.

Becky Masters and **Rebecca Cloud**, *Lights, Camera, Action for the Great White Shark*, 4 July 2011.

Becky Masters, *Te Papa Picture Library digitisation – Natural disasters*, 7 June 2012.

Filipo McGrath, *Taningia danae – a deep sea bioluminescent squid: The Dummies Guide*, 3 March 2012.

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Gabby Lawton, *Students enjoying the Unveiled education workshops*, 20 March 2012.

Lucy Hoffman, *Isabel McIlraith – Textile Conservation Volunteer*, 22 July 2011.

Lucy Hoffman, *Hey Museum kids...meet Kahu the Kea!* 30 September 2011.

Lucy Hoffman, *Te Papa seabird researchers in the field*, 2 February 2012.

Lucy Hoffman, *A sneaky preview of changes to the blog and homepage layout*, 12 April 2012.

Matariki Williams, *Kahu Ora: Weaving stories and people*, 15 June 2012.

Matariki Williams, *Kōrero kākahu: Rain Capes*, 21 June 2012

Matariki Williams, *Kōrero Kākahu: Goldie, Lindauer and Korowai*, 29 June 2012.

Melissa Beseda, *The Intern Files: Week 1, Taking the Plunge*, 18 June 2012.

Pamela Lovis, *Tū Hononga the sperm whale's Canadian adventure*, 14 February 2012.

Pamela Lovis, *'Pīata' – a cloak returns home – Aside*, 11 May 2012.

Pamela Lovis, *Unique dog skin cloak – soon to be on show at Te Papa*, 23 May 2012.

Pamela Lovis, *Māori cloaks in the Kahu Ora exhibition – two days to go*, 5 June 2012.

Prue Donald, *As seen in Vogue*, 4 July 2011.

Roxan Mathys, *New Zealand AIDS Memorial Quilt gifted to Te Papa*, 30 April 2012.

Roxan Mathys, *Will you be Te Papa's 20 millionth visitor?* 15 May 2012.

Roxan Mathys, *Wellington – There is still time to support Te Papa*, 17 May 2012.

Roxan Mathys, *20 millionth visitor to Te Papa*, 25 May 2012.

Roxan Mathys, *Delighted to have two finalists in New Zealand Post Book Awards*, 13 June 2012.

Roxan Mathys, *Thank you Wellington*, 14 June 2012.

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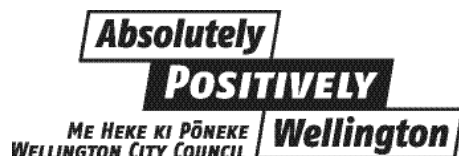
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Te Papa, *Memorial for Sir Paul Callaghan, 1947–2012*, 28 March 2012.

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