



Directory TE RĀRANGI INGOA

MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA

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COVER IMAGE: *A Loss, Again, 2009*, by Ronnie Van Hout, installation view, Sculpture Terrace, Te Papa

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Museum of New Zealand Te Papa Tongarewa

Annual Report 2009/10 Te Pūrongo ā-Tau 2009/10

In accordance with section 150 of the Crown Entities Act 2004, this annual report of the Museum of New Zealand Te Papa Tongarewa for 2009/10 is presented to the House of Representatives.

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Chair, John Judge and Kukupa Tirikatene, Ngāi Tahu kaumātua (elder)

Overview Statements

Ngā Tauāki Tirohanga Whānui

Chairman's Statement



The financial year to 30 June 2010 has been a year of consolidation for Te Papa as the new leadership team has settled in and the effects of the constrained domestic fiscal and international economic environments have begun to have an effect.

Despite the challenges it has faced, Te Papa has continued to deliver excellent museum services including attracting record levels of visitors, opening several major new exhibitions, and launching important publications. Te Papa continues to be the most visited museum site in Australia and New Zealand. Over 1,440,000 people visited Te Papa's Cable Street site in 2009/10 and total visitor numbers to Te Papa since opening now exceed 17.4 million. This strong visitor performance can be attributed to Te Papa's excellent reputation as a destination for local, national, and international audiences.

Te Papa's record of excellence and innovation in its ongoing programme is enhanced by the valuable support received from our sponsors and partners. Gallery sponsor Visa actively contributed to the success of Te Papa's short-term exhibition programme in the Visa Platinum Gallery with a wide range of leveraging initiatives. Visa's support has also assisted with the publication of *New Zealand Fashion Design* by Te Papa Press. Our partnership with the Wellington City Council

is another core foundation of Te Papa. Their continued support enables Te Papa to keep delivering a diverse experience that builds new audiences.

Te Papa's 2009/2010 short-term exhibition programme was augmented by the support of both new and familiar partners. *Formula One™ – The Great Design Race*, was exhibited at Te Papa with the assistance of Shell New Zealand Ltd and Bridgestone New Zealand Ltd. Te Papa was delighted to be able to associate both the Earthquake Commission (EQC) and GNS Science with *A Day in Pompeii* as major sponsors.

Te Papa's financial results were favourable this year, with operating revenue of \$46.9 million. Fifty per cent of this was self-generated. Importantly, Te Papa's commercial activities are making a larger contribution to Te Papa's bottom line. Overall, Te Papa had a operating surplus of \$1.4 million before depreciation and amortisation, but after taking into account the depreciation expenses of \$13.4 million, the overall result was a net deficit of \$12 million. Due to the adoption of the new accounting standard (NZIAS1) we are now required to present a Statement of Comprehensive Income, rather than a Statement of Financial Performance. The main effect of this is the inclusion of revaluations as other comprehensive income.

While Te Papa can identify many significant achievements over the last financial year, there is potential to deliver much more. It is recognised that Te Papa's future needs careful planning, especially in a period of local and global economic recession. In the current climate, any investment has to generate measurable performance improvements without excessive risk. Te Papa has responded to this environment with performance improvements in many areas – including increased domestic touring, and exhibitions designed to be easily adapted and shown in other venues. These changes will allow Te Papa to engage with more visitors in diverse locations and in a cost-effective way.

Te Papa's successful future also depends on renewing its long-term exhibitions. Some of the current exhibitions were put in place when Te Papa opened in 1998, and they are well overdue for replacement. Improving the exhibitions will allow Te Papa to attract new audiences and inspire previous visitors to return to Te Papa. But long-term exhibition refreshment is a relatively expensive investment. Funds over and above its normal level will be needed if Te Papa is to

successfully make the changes needed to meet the standards required of a modern museum. At present, Te Papa's funding model does not allow for depreciation, which impacts on our ability to replace long-term exhibitions. Te Papa acknowledges the Government's fiscal situation and the Board appreciates the Government's commitment to Te Papa, and its willingness to work to review Te Papa's funding arrangements.

The Board wishes to acknowledge the Minister, Hon Chris Finlayson for his support and enthusiasm for the work of Te Papa. Over the last year, Te Papa's Board members have made a significant contribution to the governance of the museum and have provided sound stewardship over a period of transition. I would like to acknowledge outgoing Board members The Hon. Sandra Lee and Sir Ngatata Love for their service to Te Papa. The commitment of the current Board, Te Papa's management, and staff has remained an important part of its achievements.

Finally, the year started with the sudden death of Dr Seddon Bennington, Chief Executive of Te Papa. I thank Michelle Hippolite for her strength and leadership of Te Papa through the past year while the Board recruited a Chief Executive. The appointment of Michael Houlihan as Chief Executive will provide Te Papa with an opportunity to consider what it has achieved thus far, and to identify strategies to ensure that Te Papa continues its track record of success.

This will be my last Chairman's report as I retire from the board on the 31st of October. My ten years on the board have been an absolute pleasure. Te Papa has a hardworking, dedicated staff and continues to attract large audiences both in Wellington and to our touring exhibitions. Its research and publications are of high quality and, under the leadership of Michael Houlihan and Michelle Hippolite, it will continue to flourish.

John Judge

Chairman

Acting Chief Executive/ Kaihautū Statement



Tau arai ki te pō, tītoko ki te ao mārama.

I wish to acknowledge the tragic death of my colleague Dr Seddon Bennington in July 2009 and the impact that had within Te Papa. As Te Papa adjusted to his loss, I am proud of the way Te Papa expressed the values of manaakitanga and whānau tangata throughout that period.

On the exhibition front, it's been another great year for Te Papa. Over 1.4 million visitors enjoyed a range of exhibitions, education programmes and activities, reporting a fantastic 97 per cent satisfaction rating for their visits.

The Visa Platinum Gallery showed the popular international exhibitions *A Day in Pompeii* and the innovative *Formula One™ – The Great Design Race*. Other important and stimulating new exhibitions that have ensured that Te Papa has remained a strong drawcard for visitors include the impressive *Kura Pounamu: Treasured stone of Aotearoa New Zealand*, *The Mixing Room: Stories from young refugees in New Zealand*, *Anne Frank – A history for today*, and *New Zealand at the Venice Biennale 2009*.

Following the launch of *Our Space* last year, Te Papa and TelstraClear have continued to utilise this exciting multimedia experience

with a number of innovative projects – key initiatives involved Anzac Day, youth development, and education activity. Te Papa's technology infrastructure continues to be supported and enhanced by our partners HP and Ricoh, both contributing to the overall delivery of the visitor experience.

During the year, Te Papa's most popular exhibition, *Awesome Forces*, was refreshed. With EQC's investment, Te Papa has been able to update the exhibition, adding new science with scholarly input from GNS Science. One of the year's most innovative developments was the production of *Tales from Te Papa*, a fascinating series of mini-documentaries showcasing our treasures and stories. Te Papa joined with cultural partner TVNZ and Vero to bring these programs to the nation. TVNZ also entered into a multi-year agreement to provide material from the TVNZ archive for the new long-term exhibition, *Slice of Heaven – 20th Century Aotearoa*.

It is pleasing to see our virtual visitor numbers have also grown significantly, reaching 2,380,804 webpage visits and 1,201,877 visitors to Collections Online in 2009/2010. Te Papa continues to improve Collections Online by adding information and items, making collections accessible to audiences beyond our Wellington site and touring exhibitions.

Over the year, Te Papa's knowledge and research was shared beyond the medium of exhibitions, with staff carrying out research on the collections, publishing over eighty articles and several books, and showing visitors through the collections. National Services staff travelled around the country providing advice and support to museums and galleries of all sizes. Information gathered on these visits is used to help set up regional networks, and also informs the development of training workshops and resources. A new initiative this year is the expert knowledge exchanges, which facilitate secondments between museums and build capability.

Te Papa continues to be a forum for the nation with a vibrant events programme. If you came into the museum during the year, you might have caught the Royal New Zealand Ballet performing on the marae, an *Art After Dark Toi o te Pō* lecture on a Thursday evening, cutting edge science at a Science Express discussion, one of the Annual Treaty Debates, a Chinese Cultural Day to celebrate the autumn festival, or kaumātua kapa haka. A regular annual highlight is the Matariki Festival. This year, in addition to the entertainers, activities and gala dinner,

Te Papa established the Matariki Education Fund. This fund enables Te Papa to offer an educational experience to children who would otherwise miss out on such opportunities. We're excited as this initiative will give something real and valuable back to the community Matariki seeks to celebrate.

Significant acquisitions during the year included the Muka Studio Archive, works from the 2009 Venice Biennale exhibition by Judy Millar and Francis Uprichard, studio pottery by Peter Stichbury, and *The Moko Suite* by Marti Friedlander. Collection items were loaned for exhibition and research all around New Zealand, and as far afield as Spain and Slovakia.

Te Papa can be proud of its unique and highly successful repatriation programme, as well as Te Papa's ongoing support for other museums. During the course of the year there has been an effort to build the relationship between Te Papa and the metropolitan museums, culminating in the formal agreement for care of the Oldman Collection. A number of innovative new partnerships have been formed with museums and galleries to develop capability and share museum expertise around the country.

Behind the scenes, we have been working on ensuring that the long-term future of Te Papa is secure by developing asset management plans and planning for the long term storage needs of a large collecting organisation. One of the highlights of the year was completing a long-term project to ensure that the Tory Street storage facility meets international standards of collection care.

As with everything, it is people that make Te Papa such a special place. I'd like to pay tribute to all the people who have contributed to Te Papa's success over the past year. To our sponsors, our iwi partners, our government partners, Friends of Te Papa, our Board and staff, and all the members of the community who have visited and taken part in activities and events: you have all helped to make Te Papa a fabulous place for fun and learning.

Michelle Hippolite

Kaihautū (Acting Chief Executive
16 July 2009 – 8 August 2010)

Performance at a Glance

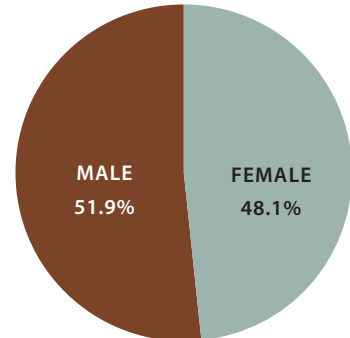
	2008/09 ACTUAL	2009/10 PROJECTED	2009/10 ACTUAL
AUDIENCE			
Number of visits to Te Papa	1,563,295	1,250,000	1,440,397
Measured visits to Te Papa exhibitions in New Zealand ¹	181,282	–	64,188
Measured visits to Te Papa exhibitions at international venues ²	68,839	–	27,303
Total measured visits to Te Papa exhibitions³	1,813,416	–	1,541,888
Number of visits to http://www.tepapa.govt.nz	2,559,373	3,000,000	2,380,804
FINANCIAL			
	(\$000)	(\$000)	(\$000)
Total operating revenue	52,183	45,837	46,890
Revenue (Crown)	23,574	23,574	23,574
Commercial revenue (gross)	13,811	14,052	12,364
Sponsorship	4,628	3,187	4,278
Cost of services	49,663	46,858	46,123
Depreciation	12,543	12,442	13,398
Net surplus (deficit)	(9,585)	(13,463)	(11,959)
Collection value	618,515	621,995	725,939
Net assets as per financial statements	1,023,099	1,017,953	1,123,264
STAFF			
Full Time Equivalent (FTE)	363	–	367
Permanent and fixed-term			
Permanent	348	–	351
Fixed-term	59	–	42
Casuals	136	–	139
Number of employees	549	–	545

NOTES:

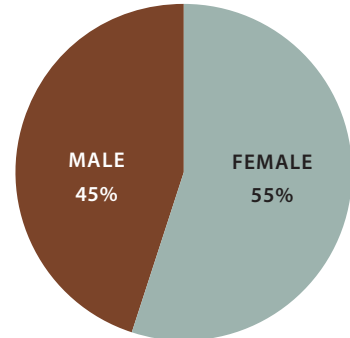
- 2009/10 actual visits are only included where venues have official visitor counting systems or have sampling methods approved by Te Papa. This figure does not include the estimated 371,753 additional estimated visitors. Estimated domestic visitors in 2008/09 were 250,000.
- 2009/10 actual visits are only included where venues have official visitor counting systems or have sampling methods approved by Te Papa. Pittsburgh Carnegie Museum of Natural History estimated 116,082 visits to *Whales | Tohorā* as no official exhibition numbers provided.
- The total number of visitors, including estimates is 2,019,723 for 2009/10, and 2,063,416 for 2008/09.

Gender of Te Papa visitors (16+ yrs old)

NEW ZEALAND POPULATION (%)

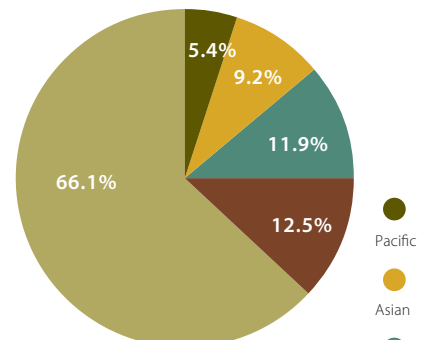


VISITORS TO TE PAPA (%)

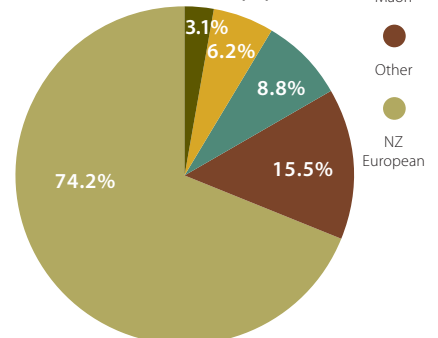


Visitation to Te Papa by ethnicity (16+ yrs old)

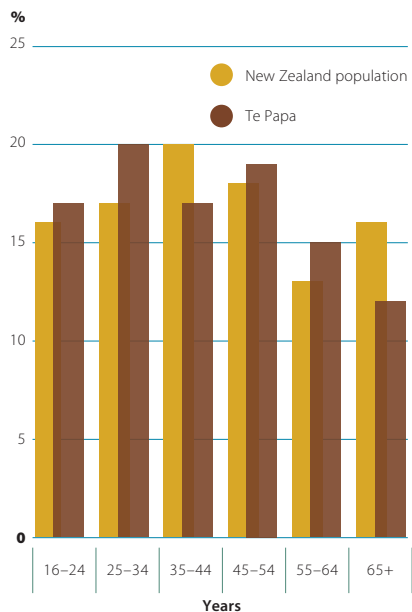
NEW ZEALAND POPULATION (%)



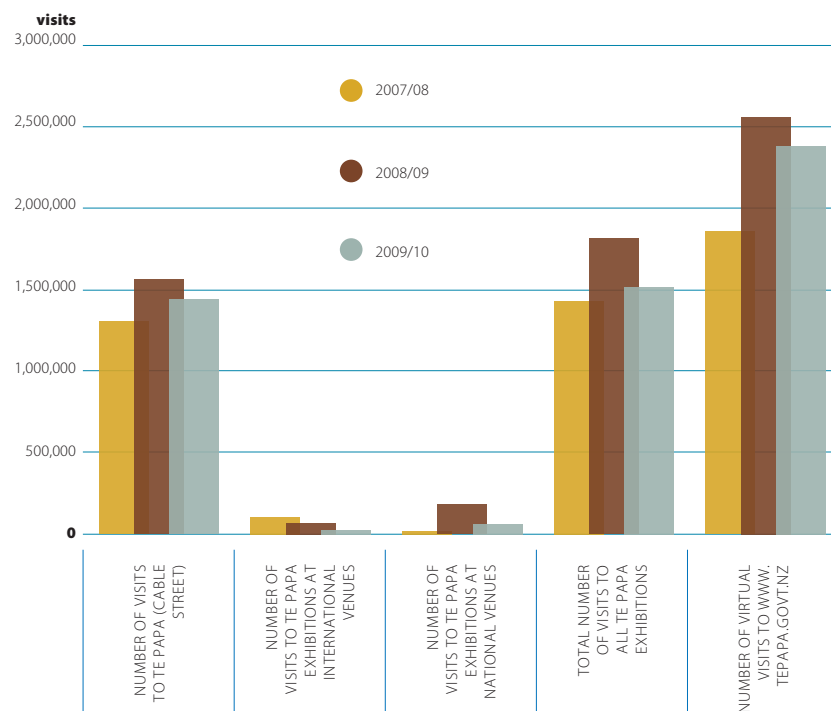
VISITORS TO TE PAPA (%)



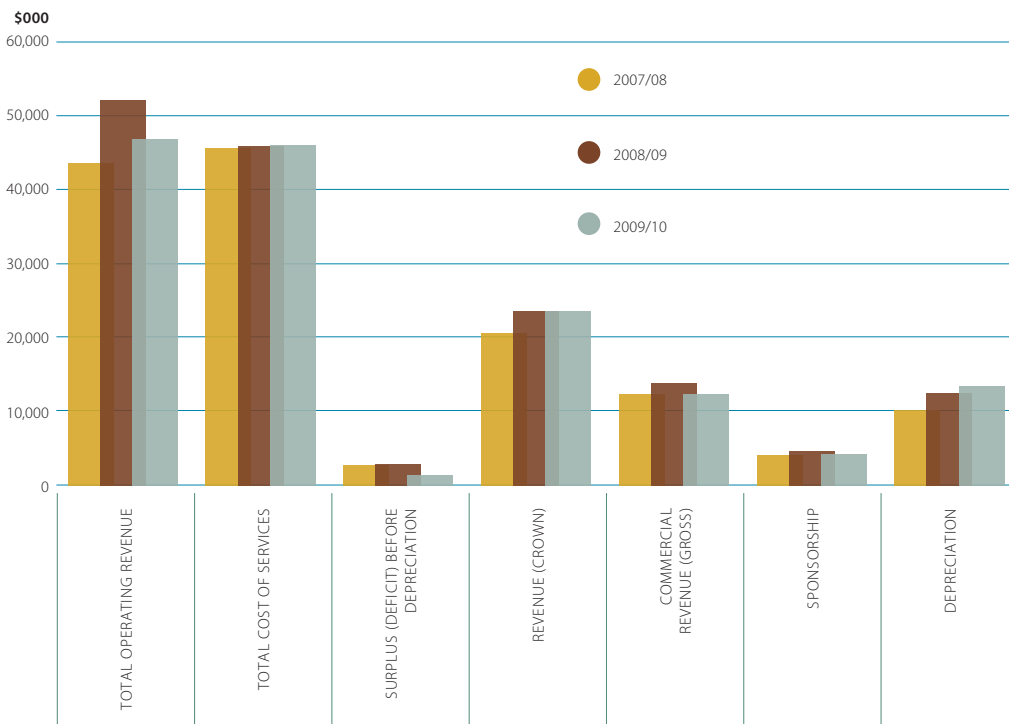
New Zealand adult visitation by age 2009/10



Visitors to Te Papa



Financial Indicators



Month by month highlights

**JUL
2009**

- Te Papa acquired a piece of Hawai'ian kapa (tapa cloth) made by Maile Andrade. Maile Andrade is a well-known native Hawai'ian artist, teacher, and community leader who has strong affiliations with the Bishop Museum, and recently completed an artist residency in New Zealand. Andrade has been exhibiting and participating in local, national, and international exhibitions and symposia since the 1980s. As a fine example of the revival of Hawai'ian tapa-making, this piece will make a significant contribution to the museum's collection of Pacific tapa cloth.
- Te Papa was a venue for the New Zealand International Film Festival. A range of films relating to human rights, arts, and world cultures were shown in the Soundings Theatre. Highlights this year included *Louise Bourgeois: The Spider, the Mistress and the Tangerine*, a documentary about an icon of modern art; *The Man in the Hat*, a film about Wellington art dealer Peter McLeavey; and a film about an East Coast family, *This Way of Life*, which went on to become a long-running nationwide hit.
- The *We Are Unsuitable For Framing* exhibition closed. Featuring works from Te Papa's collection spanning thirty years (1974–2005), this exhibition explored aspects of identity, gender, sexuality, and mythology through the work of artists Barbara Kruger, Judy Darragh, Margaret Dawson, Jacqueline Fraser, and Lauren Lysaght.
- Kaumātua Kapa Haka streamed live over the internet. We had an estimated online audience of up to 10,000, with approximately 2000 overseas viewers in England, Australia, America, and Switzerland. There was also a live audience of around 6000 people at Te Papa over the weekend.
- *Formula One™ – The Great Design Race* opened in the Visa Platinum Gallery. *Formula One™* is a touring exhibition curated and organised by the Design Museum, London. Additional New Zealand content was developed by Te Papa in association with The Bruce McLaren Trust. The exhibition explored the design and technological innovations that have driven the sport from the 1950s to the 2000s, as well as the personalities that front it. Nine Formula One cars were on display, including the incredibly successful Cooper T51; Brabham BT20; McLaren-Honda MP4/4; Williams FW14B; and the mighty Ferrari F2004. The exhibition marked the 50th anniversary of New Zealand's first Formula One Grand Prix victory at the 1959 US Grand Prix. It successfully attracted new audiences to Te Papa: over one-quarter of the visitors to the exhibition were first-time visitors, and the percentage of males visiting the museum increased by 16% during the period.
- We were delighted to lend an early Séraphine Pick painting, titled *Love School* (1999), to the Christchurch Art Gallery retrospective *Séraphine Pick*. The exhibition traced the artist's ongoing explorations into the imaginative realm, identity, memory, and sexuality. This exhibition was subsequently shown at the City Gallery in Wellington and the Dunedin Public Art Gallery.
- National Services Te Paerangi published He Rauemi Resource Guide 24: 'Caring for textiles and clothing'. This revised edition outlines basic conditions to consider and practical techniques to use when caring for textile and clothing items.



Hawai'ian kapa cloth, 2009, Maile Andrade, Te Papa collection



Installing *Formula One: The Great Design Race*

126,050

PEOPLE VISITED TE PAPA THIS MONTH.



National Service Te Paerangi Resource Guide 'Caring for Textiles and Clothing'

**Absolutely
POSITIVELY
ME HEKE KI PŌNEKE
WELLINGTON CITY COUNCIL** **Wellington**

Wellington is immensely proud to be home to the nation's most important cultural institutions – not least, Te Papa. The City Council is committed to supporting the great work it does telling our stories to Wellingtonians, New Zealanders and overseas visitors alike. Our city loves 'our place'.

**AUG
2009**

- Te Papa acquired three works by Auckland-based artist Stella Brennan, reflecting the acquisitions objective of collecting work by contemporary artists who have made a strong impact on our visual culture but who are currently under-represented within the collection. Two of Brennan's video works, *South Pacific* (2007) and *Zen DV* (2002), were acquired along with the sculptural work *Parallel* (1998).
- Over 1500 specimens of landsnails from the Cook Islands were acquired. The Cook Islands land snail material is of the very highest quality with excellent locality data which will significantly enhance the national collection. It includes 14 undescribed endemic species, and provides a record of change in the Rarotongan coastal landsnail fauna over the last few hundred years.
- The acquisition of a piece of Tongan ngatu (tapa cloth), made around 1911, was an important addition to Te Papa's extensive tapa collection. It was collected by Cecil Roy Clark, a private of the New Zealand Expeditionary Forces stationed in Samoa during the First World War. In Tonga, as in many other countries, historical events are recorded on tapa, and this rare tapa depicts the 1910 appearance of Halley's comet. This acquisition enhances our understanding of Tongan material culture from the early part of the twentieth century, especially the practice of visually documenting important events.
- As part of the events programme for *Formula One™ – The Great Design Race*, we were able to show two innovative cars – the Hulme CanAm 'Bear 1' and a Formula SAE (Society of Automotive Engineers) car – and allow the public to meet the teams who designed them. The former is a mid-engine designed road car, with a high performance power-train and chassis wrapped in a carbon fibre body, which gives the feeling of driving a Formula One car on the road. The Formula SAE car was designed and built by Auckland University Automotive Engineering students to compete in the Australasian competition.
- A bumper *Art After Dark* evening was held on 20 August. Artist John Reynolds and Te Papa Contemporary Art Curator Charlotte Huddleston gave a floortalk about John's huge text-on-canvas painting *Cloud* (2006). This was followed by an expert panel discussion about New Zealand English which included John Reynolds, editor and translator Piriipi Walker, and Dianne Bardsley, the Director of the New Zealand Dictionary Centre. There was also a screening of the documentary *Questions for Mr Reynolds* directed by Shirley Horrocks.
- Ariana Tikao performed on Rongomaraeroa, Te Papa's marae, as part of the Ngāi Tahu events programme. She combines English chants and moteatea (traditional Māori chants) with the rich sounds of taonga pūoro (traditional Māori instruments) to create ethereal music.
- Alan Tennyson gave a talk to the Wellington branch of the Ornithological Society of New Zealand, titled 'Fossil Bonanza in Otago's Miocene Opens a Window on New Zealand's Past Birdlife'. Alan is the Fossils Curator at Te Papa, and his research near St Bathans in Central Otago has discovered the oldest fossils of moa, native frogs, and tuatara. These discoveries support suggestions that the New Zealand landmass, once it had broken away from the super-continent Gondwana, maintained enough dry land to support early relatives of these animals throughout its history.
- The exhibition *Dynamism and Colour: British linocuts from the 1930s*, comprising 16 linocuts created by artists associated with the Grosvenor School of Modern Art in London, opened in the Ilott Gallery. This gallery regularly showcases some of the works on paper in Te Papa's collection. Many of these exhibitions go on to travel around New Zealand galleries and museums as part of our touring exhibitions programme.
- *Mō Tātou: The Ngāi Tahu Whānui* iwi exhibition closed after three years at Te Papa and travelled to the Canterbury Museum. Te Papa bid farewell to the exhibition with a weekend of events celebrating the iwi and culture of Te Wai Pounamu (the South Island), concluding with a pōwhiri and ceremonial closing. Five hundred people attended. Developed in partnership with the South Island's Ngāi Tahu people, *Mō Tātou* told the story of the iwi's past and present through taonga (treasures), photographs, audiovisual displays, and art. Visitors were able to learn about Ngāi Tahu's distinct and dynamic culture, values, and vision for the future. The Te Papa exhibition has proved a catalyst for other museums to produce their own iwi exhibitions, such as *Mō Kā Uri: Taonga from Canterbury Museum*. This exhibition featured 300 taonga from Canterbury Museum's own collection, only one of which had been on public display before. It was presented alongside *Mō Tātou* under the banner *Te Hokinga Mai – The Homecoming*, and subsequently travelled to the Southland Museum in Invercargill. It will open at the Otago Museum in December 2010.
- A model of a giant moa was lent to the Reserve Bank of New Zealand for an exhibition celebrating its 75th anniversary. From 1940 onwards, a stuffed moa was on display in the bank's foyer – an iconic feature fondly remembered by all staff who worked there. That particular moa was retired years ago, but Te Papa's moa model is very similar and made an excellent stand-in for the original.
- National Services Te Paerangi (NSTP) hosted Dr David Fleming from National Museums Liverpool, and took him to Auckland, Wellington, and Christchurch to promote effective advocacy for museums in economically challenging times.
- *Rita Angus: Life & Vision* opened at Auckland Art Gallery. To honour the centenary of the birth of this pioneer of modern New Zealand painting in 2008, Te Papa presented a major exhibition which included sketchbooks, studies and unfinished works – some of which had never been seen in public before. After showing at Te Papa, *Rita Angus: Life & Vision* toured to Dunedin, Christchurch, and Auckland. A smaller exhibition for regional galleries is currently under development.
- A kōiwi tangata was repatriated to Ngāti Whakaue at Ohinemutu in Rotorua on 3 August 2009.



Kukupa Tirikatene, and Maruhaeremuri Stirling, Ngāi Tahu kaumātua in residence, at the closing of *Mō Tātou: The Ngāi Tahu Whānui* exhibition

98,285

PEOPLE VISITED TE PAPA THIS MONTH.

**SEP
2009**

- Te Papa purchased *Lattice no. 91* (1982) by Ian Scott. Although recognised for deploying exuberant colours in his lattice paintings, Ian Scott also produced a small number of monochrome lattices, including black and white versions like this one. Paintings of this scale – just under six foot square – were also rare in his oeuvre at this time.
- A 3 million year-old fossil petrel was acquired from Taranaki. This is the only remains of a Taranaki fossil petrel in a public collection, and one of the few fossil petrels older than 1 million years ever found in New Zealand. It was donated to the museum by Dave Allan and will be the subject of further research by Te Papa scientists.
- September saw a focus on celebrating New Zealand’s literary talents, in conjunction with Victoria University’s International Institute of Modern Letters. This year, the line-up included some of New Zealand’s best poets and a host of new talent. *Short/Sharp/Script* showcased writers from the scriptwriting MA course at Victoria University, while *Writers on Mondays* highlighted established and emerging New Zealand writers and occasional guests from overseas.
- *Tales from Te Papa* was launched. This fascinating new series of mini-documentaries for TVNZ 6, in association with Vero, showcases many of the wonderful items held in our collections. Of the nearly 3 million pieces that Te Papa stores in trust for the nation, only a fraction can ever be on public display. Each of these objects tells a unique story about science, exploration, or the culture and history of the nation. Episodes are screened on TVNZ and are also available via Te Papa’s website and YouTube.
- Emory Douglas, Elam Artist in Residence at the University of Auckland and former revolutionary artist and Minister of Culture for the Black Panther Party, spoke at Te Papa. This group struggled for the emancipation of ethnic minorities and the working class from the 1960s to 1980s. Emory Douglas’s art and design concepts appeared in *The Black Panther* newspaper, and he continues to exhibit his art around the world.
- The *Kura Pounamu* exhibition opened, showcasing over 200 traditional and contemporary pounamu taonga (greenstone treasures) from across New Zealand. This precious New Zealand stone is found only in the South Island, and is valued for its beauty, strength, and durability. Its multiple traditional uses include adornment, peace offering, weapon, tool, and treasure. Many of these objects have a whakapapa (genealogy) and fascinating histories, and their stories – some linked to famous New Zealand historical events and people – are told in the exhibition. Richard Nunns gave a special performance to mark the opening of *Kura Pounamu*.
- *Reactive Architecture: Smart buildings respond to the environment* opened for seven months on Level 4. The exhibition comprised six interactive multimedia installations that explored environmentally responsive architecture.
- National Services Te Paerangi completed a joint workplan with Auckland Museum, focusing on more effective sharing of expertise and knowledge, and identifying opportunities for collaboration.



Tales from Te Papa launch

108,099

PEOPLE VISITED TE PAPA THIS MONTH.



Kura Pounamu exhibition

RICOH

“Ricoh are proud to be a long term sponsor of Te Papa. We are looking forward to next year celebrating 10 years of this relationship; one which has also given us the opportunity to be actively involved in streamlining the business processes behind one of New Zealand’s cultural icons.”

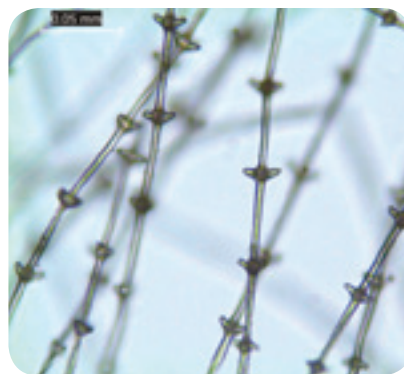
Mike Pollok, Managing Director, Ricoh New Zealand Ltd

**OCT
2009**

- The Royal New Zealand Ballet graced Te Papa for an afternoon. This popular annual event offered visitors a rare insight into the training and life of a dancer.
- Hokimate Harwood, Bicultural Science Researcher at Te Papa, attended the 2009 National Weavers Hui held at Takitimu Marae in Wairoa. She was assisted by a Knowledge Exchange grant funded by Ngā Pae o te Maramatanga, a Māori research grant. Hokimate was able to engage with weavers and to exchange accounts about the use of feathers in Te Papa's kākahu (cloaks). As part of her research in this area, she has developed a way of accurately identifying the bird species used in the cloaks by comparing feathers to the museum's bird skins using microscopic analysis. Te Papa now has accurate documentation of which bird species were used in 106 Māori feather cloaks in its collection. Over the last year Hokimate has also identified feather cloaks at the Chicago Field Museum, and the Salem and Arizona Museums, and corresponds with the Feather Identification Laboratory at the Smithsonian Institution in the United States.
- A highly successful taonga pūoro (Māori traditional musical instruments) workshop was held at Te Heke-Mai-Raro te wharetupuna at Plimmerton's Hongoeka Marae. It was attended by museum staff from the Wellington region, including Te Papa's own staff. Participants learned from renowned expert, Richard Nunns, and members of the dedicated Hau Manu group. Back at the museum, a group of Te Papa staff make and play their own taonga puoro, ensuring that both tangible and intangible taonga (treasures) are protected and nurtured.
- A popular event was the panel discussion entitled 'What does it take to be an F1-quality driver?' To compete at such a high level, drivers cannot rely solely on natural talent: sharing their views on what it takes to excel in this sport, and telling stories from behind the scenes, were motorsport historian Michael Clark, former British F3/European F3000 team owner and TV commentator Murray Taylor, sports scientist and coordinator of the Elite Motorsport Academy, Dr Chris Button, and up-and-coming New Zealand racing driver Ben Harford.
- National Services Te Paerangi worked in partnership with the Museum Education Association of New Zealand for their very successful 2010 Conference 'Engaging Communities'. The partnership also assisted with their membership drive.
- *Rembrandt – The Experimental Etcher* opened in Tauranga as part of Te Papa's touring programme. It presents work drawn from a group of fifty-six prints in the Bishop Monrad collection. Featuring typical religious subjects, *Rembrandt – The Experimental Etcher* also shows scenes of daily Amsterdam life and portraits including a self-portrait of Rembrandt himself. This exhibition also travelled to Aratoi, the Wairarapa Museum of Art and History, in Masterton and Whangarei Art Museum.
- Renowned landscape photographer and conservationist Craig Potton gave a free talk in the Soundings Theatre. He presented some of his favourite images and spoke about them from an artistic and environmental standpoint. Craig talked about the artists who have inspired him and the political contexts of conservation in New Zealand to explain how and why he photographs wild places. The talk featured 80 images of landscapes and wildlife taken over the last 30 years, including images from Sabah, Antarctica, and the Himalayas.



Warren Warwick teaching Te Papa staff at a taonga pūoro workshop



Microscopic image of kererū feather used in feather identification research

124,157

PEOPLE VISITED TE PAPA THIS MONTH.



"Te Papa provides GNS Science with a key channel to bring our science to the public, and to identify our brand with that science. In return, we provide authentication of scientific information and share our knowledge with Te Papa's staff and visitors through our Scientists-in-Residence. We place enormous value on this mutually beneficial relationship."

Dr Desmond Darby, General Manager Strategy, GNS Science



Theropod dinosaur exhibit in *Awesome Forces*, Te Papa

**NOV
2009**

- Te Papa acquired *Oddooki* (2008), a playful collection by Auckland-based artist Seung Yul Oh. It comprises five egg-shaped birds that rock and chime, activated by the wind. Based on weighted toys that always right themselves, the works contrast a folksy aesthetic with the formal sculptural properties of high-gloss finished surfaces. They were part of the Sculpture Terrace programme until June 2009.
- Also acquired this month was *Painting no. 7* by Milan Mrkusich (1950). This is a major early work by Mrkusich, a pioneer of abstract painting in New Zealand.
- Between November 2009 and March 2010, over 750 lots of deep sea fishes were collected from near Three Kings Islands and Great Barrier Island by Te Papa fish team staff, together with three colleagues from Massey University. Te Papa's fish collection comprises 180,000 preserved fish specimens in jars, drums, and tanks. Te Papa's fish specialists provide information on the naming (taxonomy), biogeography, diversity, evolution, life history, and ecology of New Zealand's fishes and fish communities. With visiting overseas specialists, they identify new species of New Zealand fishes at the rate of about one species per fortnight.
- Te Papa's firearms collection was completely audited and photographed. The associated records were updated, web summaries were written, and the collection displayed on Collections Online.
- A day of music, dance, arts, and crafts celebrating the culture and people of Tokelau took place at Te Papa. Performances by the O Mata dance group, Pahina Church Choir, St Bernard Tokelau Group, and the Porirua Pacific Island Church group entertained and delighted. Visitors were also able to glimpse Te Papa's Tokelauan treasures with Senior Curator Pacific Cultures Sean Mallon, who introduced items from the museum's collection.
- Lissa Mitchell, Collection Manager Art (Photography & New Media) gave a presentation entitled *Negotiating the future – a new media collection in a public art museum* at Re:live – Third International Conference on the Histories of Media Art, Science and Technology.
- Alan Tennyson, Curator Fossils, gave a presentation to Otago University's marine conservation conference about the conservation of New Zealand's seabirds. Te Papa houses the world's greatest collection of New Zealand birds, numbering over 70,000 specimens. Highlights include many irreplaceable specimens of extinct New Zealand birds and one of the world's largest collections of oceanic birds. Te Papa has particularly strong collections of albatross, penguins, gulls, shags, and terns. Many of these can be seen on display in the *Mountains to Sea* exhibit on Level 2.
- Te Papa lent the famous Augustus John portrait of *The Rt. Hon. W.F. Massey* (about 1920) to the New Zealand Portrait Gallery exhibition *The Cabinet Makers: Prime Ministers of New Zealand*. This exhibition presented images of New Zealand prime ministers from Henry Sewell to the present day, including portraits, busts, cartoons, photographs, personal memorabilia, public gifts, and historical curios.
- The second largest international repatriation took place returning approximately thirty-three Māori ancestral remains from five museums and institutions in Wales, Scotland, Sweden, and the Republic of Ireland. The institutions included the National Museum Wales (Wales), Hunterian Museum (Scotland), Trinity College (Republic of Ireland), and Gothenburg Natural History Museum, and the Museum of World Culture (Sweden). The majority of the ancestral remains that were repatriated are kōiwi tangata combined with a smaller number of Toi moko.
- Nina Simon of Museum 2.0 presented a series of seminars in Auckland, Wellington and Christchurch about using participatory design in museum and gallery exhibitions. Nina spoke about finding meaningful ways to incorporate visitors' voices into institutional programmes and shared interesting and inspiring case studies.



Flintlock wall gun, made at the Tower Armouries, London, 1740, Te Papa collection

111,395

PEOPLE VISITED TE PAPA THIS MONTH.



Te Papa staff, repatriation ceremony, Te Papa

**DEC
2009**

- *A Day in Pompeii* opened in the Visa Platinum Gallery. The exhibition explored the period leading up to the eruption of Mt Vesuvius, and featured objects that lay buried in Pompeii's ruins for over 17 centuries. Highlights included a magnificent bronze gladiator's helmet and armour, exquisite gold jewellery, a six-metre wide garden fresco that once graced the outdoor dining area of an opulent Pompeian villa, and an immersive 3-D theatre reliving the dramatic eruption of Mt Vesuvius. Over 130,000 people visited the exhibition, making it Te Papa's third most popular exhibition in the Visa Platinum Gallery, in terms of visitor numbers. This exhibition was developed by Melbourne Museum in association with the Soprintendenza Speciale per i Beni Archeologici di Napoli e Pompei.
- The Wellington Most Famous Orchestra of Miraculous Delights (WEMFOOMD) performed on the marae. The orchestra explores music-making using a wide variety of composition and notation methods. WEMFOOMD utilises found scores such as Lotto cards, cookbooks, and advertising leaflets to develop new methods of making music from unusual sources.
- The exhibition *Blue Water Black Magic: A Tribute to Sir Peter Blake* opened at the Voyager New Zealand Maritime Museum in December 2009. The key exhibit is the 1995 America's Cup winner NZL 32 (*Black Magic*), the largest item in Te Papa's collection. As well as celebrating the life and achievements of New Zealand's most famous mariner, the exhibition highlighted the astonishing maritime achievements of a nation which has held every significant blue-water sailing trophy in the world.
- As part of the exhibition *A Day in Pompeii*, Dr Patrick Greene, Chief Executive of Museum Victoria, gave a talk on Pompeii. He drew on his own experiences working as an archaeologist at sites in Pompeii, Herculaneum, Oplontis, and Stabiae that are normally off-limits to the public.
- From December 2009 to April 2010, Russell Museum displayed two flagstaff fragments borrowed from Te Papa. Along with other remaining pieces of the four flagpoles erected on Maiki Hill, Kororareka, (and felled by Ngā Puhī rangatira Hone Heke and his warriors) these fragments appeared at the museum's *Pou Taharua: The Flagstaff Exhibition*. These unassuming taonga are the remaining physical evidence of disputes between Maori and British forces in the 1840s. Against the backdrop of Ngā Puhī Treaty claims, convened in March 2010, the exhibition paid homage to a period of conflict that was significant in shaping New Zealand's history.
- The wonderful Apifo'ou College Brass Band performed as part of its New Zealand tour to raise funds to help renovate and rebuild the College's school buildings in Tonga. They presented a festive programme to get visitors into the Christmas spirit.
- Dr Hamish Campbell gave a thought provoking lecture about one of New Zealand's most dramatic volcanic events, the eruption of Mt Tarawera, on 10 June 1886. He examined what happened and compared the Tarawera eruption with the Somma-Vesuvius one, which smothered Pompeii in 79 AD.



Pompeii advertising, Oriental Parade, Wellington



Dr Hamish Campbell, GNS scientist

132,729

PEOPLE VISITED TE PAPA THIS MONTH.



"Visa is proud to be a longstanding partner of Te Papa. The Visa Platinum Gallery is host to some of the most prestigious exhibitions New Zealand has ever seen and we look forward to working together to continue to delight visitors with an exciting calendar of world-class events."

Sean Preston, Country Manager, Visa New Zealand

**JAN
2010**

- Two important Stephen Bambury works were acquired in January 2010. Bambury is a senior New Zealand artist whose works were under-represented in the collection. *Chinese Whispers III* (2009) is a major 'chakra' work by Bambury, comprising seven aluminium panels which hung butted against each other, reaching over seven and a half metres in length. In the second, earlier work *Necessary Correction (red, black, white)* (1998), two square panels butt together creating a white capital 'I' form in the centre of the work. While the influence of Russian Suprematist artist Kazimir Malevich is evident in Bambury's cross and square forms, the presence of Colin McCahon is most notable in the *Necessary Correction* series. Eight works on paper by the artist were also acquired at this time.
- Twelve works on paper by Gordon Walters were acquired. They included five screenprints, and studies and preparatory works related to Walters' printmaking activities with Mervyn Williams in the 1970s and 1980s. Te Papa has a significant collection of Walters' work, including material from the artist's archive.
- Te Papa acquired the personal collection of New Zealand master potter Peter Stichbury (born 1924), whose experiences in England and Africa have shaped a remarkable career spanning more than fifty years. In the 1950s, Stichbury travelled to the Leach Pottery in St Ives, England, and to Abuja in Nigeria, where he worked alongside influential English studio potter Michael Cardew and local potters. These experiences allowed him to build a unique and highly personal collection of ceramics – including work by the Leach Pottery and Michael Cardew, and by indigenous Nigerian potters. The acquisition of Peter Stichbury's personal collection of his own pottery and work by potters he admired was completed in January 2010 and the exhibition opened in June 2010.
- Te Papa hosted the Treaty Debates Series 2010 – *Evolution and not revolution* in late January and early February. First, leading Treaty of Waitangi scholar and Director of Collections and Research Dr Claudia Orange chaired an exciting and thought-provoking debate between Professor Paul Spoonley and political commentator Doctor Ranginui Walker about the last 30–40 years of Māori activism. In the second debate, Professor Mason Durie and political commentator Colin James considered the Treaty of Waitangi, how future relationships might evolve, and possible options for the country to move forward. These debates are recorded each year by Radio New Zealand, and are available as podcasts from the Radio New Zealand site. The Treaty Debates are organised by Te Papa in partnership with the New Zealand Centre for Public Law at Victoria University of Wellington.
- John Reynolds *Cloud* (2006) closed on Level 5.
- Te Papa provided a korowai for HRH Prince William to wear at the opening of the new Wellington Supreme Court building. The museum also loaned a beautiful and rare waka huia from the Oldman Collection for display at the new Supreme Court alongside the Queen's silver as symbols of nationhood.



Tamaki, screenprint, 1983, by Gordon Walters, Te Papa collection

177,100

PEOPLE VISITED TE PAPA THIS MONTH.



Peter Stichbury pottery



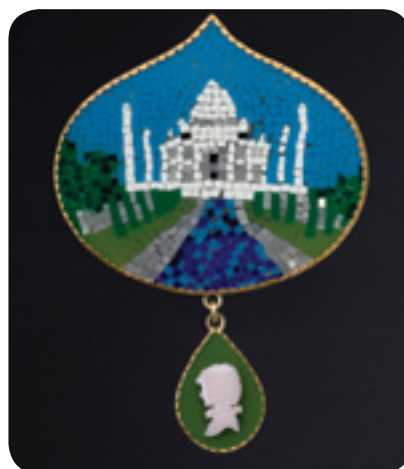
‘Te Papa, to me, is the heart and centre of our nation, providing insight to our history and people, and acting as a compass for our future as a society and global citizen.

As such, the partnership between TelstraClear and Te Papa has been a natural one, built on a base of friendship and shared vision of the possibilities of nationhood and providing inspiration for how business can contribute to New Zealand’

Dr Allan Freeth, CEO, TelstraClear Ltd

**FEB
2010**

- Te Papa acquired two brooches, a necklace, a pair of earrings, and related photos by leading Auckland-based jeweller Octavia Cook. These delightful works playfully mix up subject and genre references. The set of earrings features mosaic renderings of a family home and garage in Pakuranga, while one of the brooches, again using a mosaic of acrylic pieces, depicts the Taj Mahal. Irreverent, witty and incredibly well crafted, Octavia Cook's works attract the attention of art and jewellery fans alike.
- Another exciting acquisition involved two works by emerging artist Simon Denny: *Untitled (green stars)* (2006) and *Starting from behind* (2008). Denny is a vibrant young artist and founding member of Gambia Castle in Auckland, who works between Germany and New Zealand. The two sculptural works acquired by Te Papa use everyday materials within judicious, formal constructions to create intriguing configurations. In *Untitled (green stars)*, a plastic tablecloth is charged with static electricity so that it adheres to the wall and is paired with a folded green blanket on the floor. It references a range of late 20th century and current movements in art, from *Arte Povera*, to minimalism and conceptual practice.
- *The Scots in New Zealand* closed after two and a half years in the Community Gallery. Te Papa farewelled the exhibition with an events programme including an uplifting musical performance from Fiddlelore – an exuberant group with a broad repertoire of traditional and original material played on a variety of instruments.
- Te Papa finalised an agreement with the Auckland War Memorial Museum, Canterbury Museum and Otago Museum regarding the future care of the Oldman Collection. Comprising 3500 Māori taonga and Pacific Island treasures, the Oldman Collection was acquired by the New Zealand Government from English collector William Oldman in 1948. Administration of the collection was vested in the Dominion Museum (Te Papa's predecessor) and the collection was then divided between the four museums. Wanganui, New Plymouth, Hawkes Bay, Invercargill and Nelson museums also received parts of the Collection.
- *New Zealand at the Venice Biennale 2009* opened in Toi Te Papa, Level 5. Two exhibitions – *Judy Millar: Giraffe-Bottle-Gun* and *Francis Upritchard: Save Yourself* – were presented to New Zealand audiences on return from their highly successful showing at the Venice Biennale. Te Papa was delighted to support the staging of these works during the New Zealand International Arts Festival, and acquired parts of both. Judy Millar's *Giraffe-Bottle-Gun* features digitised and enlarged paintings stretched on shaped canvases. They filled the exhibition space in the Toi Te Papa gallery, playing with scale and with the architecture. Francis Upritchard's *Save Yourself* is an installation of figures placed on table tops to form surreal groupings of dancers, dreamers and searchers lost in their own reveries. Both artists were present for the installation and opening. The Venice Biennale is the oldest and most respected contemporary art biennale, and offers a valuable opportunity to showcase New Zealand contemporary art on the world stage. New Zealand has been represented by artists at the Biennale formally in 2001, 2003, 2005, and 2009, and informally in 2007.
- *The lure of Italy: Continental travel pictures from 1775–1840* opened in the Ilott Room. This small exhibition of watercolours and prints presented a visual record of European journeys made by eighteenth and nineteenth century British artists. The 'Grand Tour', the cultural tour of Europe made by the British aristocracy in the 18th century, established this fashionable tourist route. Italy was the ultimate destination, but France, Switzerland, and the Alps were visited along the way. The exhibition featured highlights from these journeys, with views of key scenic destinations.
- *A Garden* by Paul Cullen (2009) opened on the Sculpture Terrace, the last in a series of artists' commissions sited on the top floor of Te Papa. This installation of built shapes and forms by Auckland-based artist Paul Cullen responds to the location by drawing upon the common uses for such sites – rooftop gardens and observation decks. Through the creation of table-forms, observation ladders, coloured prismatic rock forms, and built platforms and podiums, the artist has created a formal garden space that is an ideal place for looking and thinking.
- *Mō Tātou: The Ngāi Tahu Whānui* exhibition opened at Canterbury Museum.
- We welcomed Michael Houlihan to his role as CEO of Te Papa with a pōwhiri. Mr Houlihan was appointed in light of his distinguished record of leadership in the museum world after a comprehensive national and international search.
- The Waikato Museum exhibition *I Must Learn to Like Myself: A Recent Survey of Works by Richard Lewer* opened, and included a work from the Te Papa collection titled *The Thomas farm at Mercer* (2007). Richard Lewer's works are based on non-fictional events and explore the boundaries between observation and voyeurism. He is also interested in crime and sport. This work is painted on pool table baize.
- National Services Te Paerangi held a series of workshops entitled *The conservation of large metal objects displayed outdoors*. Presented by George Bailey from the Australian War Memorial Museum in four centres, these workshops were in high demand because of the large number of agricultural and transport museums around the country.
- *Mō Tātou: The Ngāi Tahu Whānui* exhibition opened at Canterbury Museum.



An Inheritance of Monumental Sentiment, brooch, 2009, by Octavia Cook, Te Papa collection

135,023

PEOPLE VISITED TE PAPA THIS MONTH.



Michael Houlihan, Te Papa's new Chief Executive

**MAR
2010**

- Te Papa was delighted to receive the generous gift of *Moko Suite* – 47 photographic prints from Marti Friedlander. The *Moko Suite* comprises images of kuia with chin moko, and was commissioned to illustrate historian Michael King's 1972 book *Moko – Māori tattooing in the twentieth century*. King and Friedlander toured New Zealand to capture these remarkable women at a time when it was thought that the art of moko might be lost to future generations. Te Papa is committed to making these national taonga – which capture both the whakapapa and art of moko, and the lives of kuia in the 1970s – available to as many New Zealanders as possible.
- Te Papa acquired *Look within 2* (2007) by Daniel Waswas, who creates works that celebrate the cultural diversity of Papua New Guinea. His vivid colours and patterns reflect the body painting customs of the Papua New Guinea Highlands. Here, Waswas has depicted the same person from several angles to explore ideas of self-reflection and identity from within one's own background. This important work by a recognised Papuan New Guinean artist, who has spent several years in New Zealand, makes an excellent addition to Te Papa's small holdings of Papua New Guinean contemporary art.
- 130 spiders from Northland were collected in March 2010 to assist a revision of the spider genus *Pahoroides*, a member of the family *Synotaxidae*. More species of this family are known from New Zealand than from any other country in the world. Currently only two species of *Pahoroides* have been described, but several new and undescribed species from this genus are known from the Northland region. Unfortunately, currently available material is limited to a handful of specimens in poor condition. Collecting specimens of these last species will enable Phil Sirvid, Collection Manager Entomology, and Brian (Mike) Fitzgerald, Research Associate, to complete the taxonomic revision.
- With the generous assistance of Andrew and Jenny Smith, Te Papa was able to acquire an important collection of 23 Frank Hofmann photographs. Hofmann (1916–89) was a member of the Prague Photographic Society in the 1930s, and his work reflects the values of European modernist photography of that time. He arrived in New Zealand in 1940 as a refugee from Czechoslovakia, and worked at the leading Auckland studio of Clifton Firth. Hofmann became a leading light in the Auckland Camera Club in the 1950s, and influenced many of the more advanced younger members, such as Steve Rumsey, whose work is also held in Te Papa's collection. In May, the Frank Hofmann Estate kindly donated three silver gelatin prints to add to the purchased photographs.
- The Nancy Adams collection of approximately 1200 botanical sketches was imaged and released to Collections Online. Nancy Adams was one of New Zealand's foremost botanists and botanical artists, who worked at the Dominion Museum and Te Papa between 1959 until her retirement in 1997. In 2006, a substantial collection of her watercolours, drawings, sketchbooks, and ephemera was purchased for the Te Papa Archive. Works include illustrations for Adams' numerous publications such as *Seaweeds of New Zealand: an illustrated guide*, *Common seaweeds of New Zealand*, *Trees and shrubs of New Zealand*, *New Zealand native trees Volumes 1 and 2*, and *New Zealand alpine plants*.
- *Mark Twain & Me in Māoriland* was staged at Te Papa as part of the New Zealand International Arts Festival. Produced by Taki Rua Productions, the play weaves historical fact with magical realism, this comic tale fuses a spaghetti Western with an epic love story. The bullet-ridden play is inspired by true events amid the saloons of Whanganui in 1895 – a time of mercenaries, prophets, vaudeville, and self-serving mayoralty.
- Aratoi – Wairarapa Museum of Art & History, and Wairarapa iwi visited Te Papa in March of this year to view the waka Te Heke Rangatira, and to formally lay down a tono (request) to borrow the waka for the upcoming Wairarapa Moana exhibition at Aratoi. Te Heke Rangatira was gifted to Ani Hiko-o-te-Rangi by her father Tama-hikoia, a Wairarapa chief and descendant of Te Rangi-Tawhanga, one of the key Ngāti Kahungunu chiefs who migrated to Wairarapa. The waka was located at Lake Wairarapa until 1905, when it was presented to the Colonial Museum. The loan request was approved in July, and iwi volunteers assisted in the conservation work on Te Heke Rangatira in August. The Wairarapa Moana exhibition is scheduled to open at Aratoi on 6 November 2010. To mark the 150th anniversary of the first shot being fired by British soldiers in the Taranaki Wars, Puke Ariki in New Plymouth opened an exhibition examining the wars and their ongoing effects on the Taranaki region. *Te Ahi Kā Roa, Te Ahi Kātoro Taranaki War 1860–2010: Our Legacy – Our Challenge* contained an important photograph album of people involved in the 1860s wars and a significant hei tiki, both loaned from Te Papa's collections.
- National Services Te Paerangi published the first of a How-to video resource on YouTube, 'Photographing 2D items'. NSTP plans to expand this resource in the coming year, as it provides useful tuition to museum professionals that they can access on demand.



Look Within 2, acrylic on canvas, 2007, by Daniel Waswas, Te Papa collection

134,514

PEOPLE VISITED TE PAPA THIS MONTH.



Male *Parahoides* spider, collected 2010

**APR
2010**

- Te Papa continued to build its botany collection by adding around 2500 new plant specimens. These included over 450 specimens from northern Wairarapa collected on a four-day expedition in April 2010. The story of this four day collecting expedition is highlighted in the Te Papa blog, which aims to show some of the 'behind the scenes' activities at the museum.
- The latest Community Gallery exhibition, *The Mixing Room: stories from young refugees in New Zealand* was a departure from previous exhibitions which have focused on one cultural group. The Mixing Room profiles the experiences of young refugees from diverse communities, through art, film, poetry, performance, and digital media. The exhibition is a collaborative effort between Te Papa and a group of 70 young refugees, and records their joys and difficulties as they settle into a new way of life in New Zealand. The exhibition received Positive Contribution to Race Relations in New Zealand award from the Human Rights Commission.
- Noted international museum consultant Elaine Heumann Gurian gave a presentation to museum and cultural professionals titled 'Are our ideas about museums changing? If so, what does that mean for how they are run?' She discussed the ways in which the roles and responsibilities of museums are changing, and followed up with an open forum.
- Te Papa Press's book *New Zealand Fashion Design* was launched at a glamorous event in Auckland in April 2010, capturing the imagination of the media and the public. Angela Lassig's research for this sumptuous publication resulted in the purchase of a substantial collection of designs and supporting archives relating to Doris de Pont's career.
- National Services Te Paerangi held an iwi digital photography workshop with Te Rarua and Te Atiawa iwi in Motueka. This two-day workshop with photographers from Te Papa taught iwi how to take photos of their taonga so the originals can be preserved.
- Te Papa acquired *Whakakitenga ki te Kenehi* (1998) by Shane Cotton, one of New Zealand's most important contemporary painters whose practice has added significantly to the advancement of contemporary Māori art. *Whakakitenga ki te kenehi* is a major work by Cotton representing a significant period in his career not previously represented within Te Papa's collection. The painting (whose title loosely translates as 'From Genesis to Revelation') symbolises a merging of Māori and Christian belief systems with particular reference to Nga Puhī history, tradition, and whakapapa. It features the names of all the books in the Bible, in Te Reo, as well as whakapapa names belonging to the landscape of Te Tai Tokerau and areas connected to the artist personally.
- Te Papa commemorated Anzac Day with an events programme that included a talk by Matthew Wright about his latest book *Behind Enemy Lines*, a display of New Zealand military vehicles, and a performance by Shelley Hirini of the wartime hit *Blue Smoke*.



Participants in the Mixing Room exhibition project



New Zealand Fashion Design by Angela Lassig, published by Te Papa Press

131,026

PEOPLE VISITED TE PAPA THIS MONTH.



"EQC is proud to have been a sponsor and partner of Te Papa since it opened in 1998. The Awesome Forces and Quake Braker exhibitions form a crucial part of EQC's public education and outreach strategy, helping to convey EQC's role in mitigating the effects of the geological forces that have shaped New Zealand."

Ian Simpson, Chief Executive, EQC

**MAY
2010**

- Te Papa acquired the Manu Samoa lapel pin belonging to Sene Ta'ala, a Wellingtonian and a former Manu Samoa rugby player. He played in the 1999 Rugby World Cup in Wales, where Manu Samoa memorably beat Wales 38–31 in the pool stages. Ta'ala later played in Japan before returning to New Zealand and is currently playing for the Northern United Rugby Club in Porirua.
- NZ Music Month @ Te Papa 2010 celebrated a range of talented Kiwi musicians. Wellington/ Porirua based Māori electronica band WAI launched their new CD, WAI-ORA, featuring their unique contemporary style of music which fuses elements of Māori and Western music traditions. There were special performances from Wellington's up-and-coming young singer/ song-writer talents Meghan Glue, William Jackman, Estere Dalton, and Oskar Herbig. Tony Francis, boutique guitar manufacturer and repairman, spoke about vintage guitars, and slide guitarist Thomas Oliver played them. Nick McGowan led the musical forensic team from Island Bay Studios as they showed off some amazing vintage instruments rarely used today.
- Te Papa was able to lend five large sculptural installations to Christchurch Art Gallery Te Puna o Waiwhetu for their exhibition *Andrew Drummond: Observation / Action / Reflection*. The first comprehensive survey exhibition of this acclaimed New Zealand sculptor, it focused on the period between 1980 and 2010. Drummond's rich and diverse practice spans performance, sculpture, installation, drawing, photography, and technology. He is renowned for consistently producing engaging and dynamic large-scale mixed-media works that explore themes relating to the land and the human body, machines, and movement.
- In association with *The Mixing Room: stories from young refugees in New Zealand*, Te Papa showed four short documentaries from Global Focus Aotearoa. These told the stories of refugees in Srebrenica (Bosnia), the Central African Republic, and southern Sudan and Uganda who were trying to rebuild their lives after being forced from their homes.
- National Services Te Paerangi conducted a New Zealand Museums Standards Scheme peer review of Kaiapoi Museum. A bicultural pairing of peer reviewers visited the museum, and met with staff and trustees to discuss the museum's self review and make recommendations for further development. This process offers an excellent opportunity for museums to measure successes and develop plans for improvement against museum best practice.
- The *Treaty 2U touring* exhibition opened at Nelson Provincial Museum.
- Te Papa Education/Te Ipu Kahuirangi, in conjunction with the Discovery Centres and Te Papa hosts, delivered a vibrant Matariki education programme to both mainstream and Maori-medium schools. The theme of the education programme was Taonga Pūoro, Maori Musical instruments, and all programmes were delivered in both Te Reo Maori and English. The Matariki Outreach programme ran for three weeks at three schools (Otaki Primary, Titahi Bay North School, and Maraeroa School) and was attended by 835 students. Another 691 students attended our in-house Matariki programme.



Device for Absorption, 2005 and Device for Reflection, 2005 by Andrew Drummond, installation view, Christchurch Art Gallery

77,847

PEOPLE VISITED TE PAPA THIS MONTH.



Estere Dalton and the Milk Bottle Collective, New Zealand Music Month



"Since establishing our founding partnership with Te Papa, Hewlett-Packard has helped the Museum develop a technology investment strategy driven by the organisation's overall objectives. We are proud that HP technology continues to underpin the Museum's interactive multimedia displays and provides the standardised manageable environment needed in a seven-day a week operation. We see our relationship as a true partnership and we look forward to continuing to build on it for many years to come."

Keith Watson, Managing Director, Hewlett-Packard New Zealand

**JUN
2010**

- Te Papa loaned a work to the Spanish Exhibition *Cosmos of the Russian Avant-Garde: Art and Space Exploration, 1900–1930* which pays homage to the valiant efforts of Russian artists and scientists to conquer outer space. This Fundación Marcelino Botin exhibition features many Russian Modernist masterpieces alongside scientific plans, early air travel posters, model rockets and aircrafts, and plans for futuristic, visionary machines. The Te Papa connection was Natalie Goncharova's oil on canvas, appropriately named *Outer Space*, which was lent from our art collection. This followed the loan of four other Goncharova works from Te Papa's collection to the Dunedin Public Art Gallery in 2009, for an exhibition exploring the range of Russian art that has found its way to this part of the world.
- Te Papa acquired a kahu kurī (doghair cloak) of Samoyed doghair woven by Nigel How (Ngāti Kahungunu), which he named Te Hemoata in memory of his great-great-great grandmother. This unique cloak is decorated with Samoyed dog hair that has been brushed (not pulled or skinned), and woven using the same technique as that of contemporary feather cloaks. It the only example of its kind that incorporates dog hair in this way and an innovative homage to the traditional dog hair cloaks. The muka base of weft and warp threads are very skilfully prepared and woven, a testimony of the weaver's skill.
- Te Papa negotiated to acquire the 1785 painting of *Poedua [Poetua], daughter of Oreo, chief of Ulaietea, one of the Society Isles*, by John Webber (1751–1793), by private sale brokered by Christie's, London. The painting, one of three iterations, is significant as the first representation of an indigenous woman presented to a European audience. It also complements Te Papa's holdings of other Webber works – *Portrait of Captain James Cook* (about 1780) and *Ship Cove, Queen Charlotte Sound* (about 1788) – which are currently on display in Toi Te Papa Art of the Nation. This purchase was an excellent opportunity to build on Te Papa's Pacific holdings and ensure this important work remained in public ownership.
- In this year's Matariki Festival, seven taonga closely associated with activities traditionally undertaken by Māori during the Matariki period featured on The Marae for the first time. This was an opportunity to raise awareness of taonga in the national collection that otherwise might not be shown.
- Also in the Matariki Festival, Kaumātua Kapa Haka performers again demonstrated their grace, elegance, and beauty. Each kaumātua (elder) group celebrated a Māori performing arts icon, such as Kingi Tahiwī and Tuini Ngāwai. For those who could not attend the show at Te Papa, it was broadcast over TelstraClear broadband at www.tepapa.govt.nz/kapahaka
- Te Papa Press's *Art at Te Papa*, edited by Historical New Zealand Art Curator William McAloon, was nominated as a finalist in the New Zealand Post Book Awards in the illustrated non-fiction category.
- Justine Olsen, Curator Decorative Arts was awarded the prestigious Clark Collection/Creative New Zealand Scholarship, a research and professional development opportunity which took her to the United Kingdom for two months. This scholarship enables mid-career arts, heritage, and decorative arts professionals to expand their (and New Zealand's) knowledge of built heritage and decorative arts, including attending the prestigious Attingham Trust Summer School in England. Justine was also able to visit properties run by English Heritage and the National Trust, and study at the Victoria and Albert Museum and the Royal Collection.
- Te Papa lent several garments to the Gus Fisher Gallery for *El Jay – Looking Terrific*, an exhibition celebrating Gus Fisher's career in the fashion industry. Gus Fisher passed away soon after, in late July.
- In response to a growing number of security breaches in New Zealand museums, National Services Te Paerangi hosted a series of workshops on 'How to protect your museum assets without a big budget' in four centres.
- *Paperskin: the art of tapa cloth*, an exhibition developed in partnership with the Queensland Art Gallery, opened at Te Papa in June with a vibrant events programme. *Paperskin* presented the uniqueness, breadth, and aesthetic strengths of tapa cloth, with a special focus on Melanesian barkcloth which is rarely seen in New Zealand. The exhibition offered a rare opportunity for Te Papa to display two of its largest pieces of tapa – a 22.7 metre long ngatu laumina created for the visit of Queen Elizabeth II in 1953, and also used on the occasion of the funeral of Queen Salote of Tonga in 1955; and a stunning contemporary 5.7 metre anga (tapa) from Mangaia in the Cook Islands. The exhibition was a collaborative effort between Te Papa, Queensland Art Gallery, and Queensland Museum.



Te Hemoata Kahukuri (samoyed dog hair cloak), Nigel How, 2000, Te Papa collection



Whitirea Performing Arts at Kōwhiri Matariki Festival of Māori Contemporary Dance, Te Papa

84,172

PEOPLE VISITED TE PAPA THIS MONTH.



Kea underwing – used for feather identification
research by Hokimate Harwood

Part one
**Introduction
and Operating
Framework**
Te Anga Whakahaere

Introduction and Operating Framework

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.

Concept

Te Papa's concept is founded on:

- Papatūānuku** – the earth on which we all live
- Tangata Whenua** – those who belong to the land by right of first discovery
- Tangata Tiriti** – those who belong to the land by right of the Treaty of Waitangi

The concept encompasses:

- the principle of unified collections
- the bicultural partnership between Tangata Whenua and Tangata Tiriti
- the narratives of culture and place
- a multidisciplinary approach to delivering a national museum for diverse audiences
- the idea of forum.

Corporate Principles

Within the concept, Te Papa has adopted the following corporate principles that form part of the criteria for decision-making and provide a framework for assessing Te Papa's performance:

Te Papa is a Waharoa

Te Papa is a waharoa (gateway) to New Zealand's natural and cultural heritage and provides a forum in which to explore and reflect on our national identity.

He Waharoa a Te Papa Tongarewa

Ko Te Papa Tongarewa te waharoa ki ngā tikanga tuku iho me te taiao o Niu Tīreni, he wāhi hei wetewete, hei titiro arorau ki tō tātou tuakiri.

Te Papa is Bicultural

Te Papa values and reflects the cultural heritage and diversity of Tangata Whenua and Tangata Tiriti.

He Tikanga Rua a Te Papa Tongarewa

E wāriu ana, e whakaata ana a Te Papa Tongarewa i ngā tikanga tuku iho me ngā rerenga kētanga o te Tangata Whenua me te Tangata Tiriti.

Te Papa acknowledges Mana Tāonga

Te Papa recognises the role of communities in enhancing the care and understanding of collections and tāonga.

E Tautoko Ana a Te Papa Tongarewa i te Mana Tāonga

Kei tēnā nohonga tāngata ā rātou tikanga tiaki me ā ratou māramatanga ki ā rātou kohinga me ā rātou tāonga.

Te Papa speaks with authority

All of Te Papa's activities are underpinned by scholarship drawing on systems of knowledge and understanding, including mātauranga Māori.

He Mana te Reo o Te Papa Tongarewa

He tino pūkenga e whāriki ana i ngā mahi katoa a Te Papa Tongarewa, e kapo ana i ngā tikanga mātauranga katoa tae atu ki te mātauranga Māori.

Te Papa is committed to excellent service

Te Papa seeks to meet the needs and expectations of its audiences and communities.

E Kaingākau Ana Te Papa Tongarewa ki te Whakarite Ratonga Kairangatira

E whai kaha ana Te Papa Tongarewa ki te whakarite i ngā hiahia me ngā tumanako o ngā whakaminenga me ngā rōpu-ā-iwi.

Te Papa is commercially positive

Te Papa seeks to achieve successful financial outcomes and offers experiences and products that contribute to the sustainability of the Museum.

E Whai Hua Ana ngā Tauhokohoko a Te Papa Tongarewa

E whai ana a Te Papa Tongarewa kia tika ngā whakapaunga moni, kia pai ngā whakaaturanga, kia whai tikanga ana hua, hei tautoko i ana mahi katoa.

Table 1: Alignment of Te Papa's Intermediate Outcomes, the Sector's Outcomes, and the Government's Priorities and Legislated Functions

Our mission: To be 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.

GOVERNMENT PRIORITIES

Culture and Heritage Sector Goal: A thriving culture

Medium-Term Sector Outcomes

Thriving producers and healthy cultural organisations (Create)
Increasing preservation of New Zealand's cultural heritage and traditions (Preserve)
New Zealanders increasingly value their arts, broadcasting, culture, heritage, or sport (Value)



TE PAPA'S INTERMEDIATE OUTCOMES

Intermediate Outcome 1: New Zealand's place in the world is better understood through exhibitions, programmes, and resources provided by Te Papa

Intermediate Outcome 2: A diverse and geographically spread audience benefits from access to Te Papa's collections and knowledge

Intermediate Outcome 3: New Zealand's identity is enriched through relationships with iwi Māori

Intermediate Outcome 4: Creativity and innovation in society is supported by Te Papa's programmes reflecting contemporary culture and trends

Intermediate Outcome 5: New Zealand and overseas museums and art galleries benefit from access to support, expertise, and collections from Te Papa

Intermediate Outcome 6: The visitor and stakeholder experience will be enhanced through Te Papa's business offerings



TE PAPA'S OUTPUTS

Successful commercial products and services | Maintain Te Papa's brand strength through customer satisfaction | Sponsorship and fundraising | Attract a diverse audience including youth and non-traditional visitors | Provide services and products for specific market segments and under-represented audiences | Provide a community hub for debates and presentations | Publications that are peer reviewed and popular | Develop collections through acquisition | Care and management of collections | Access to collections through Collections Online | Access to taonga Māori | Te Papa's relationships with iwi contribute to the delivery of the museum experience | Iconic Māori cultural events | Deliver the Karanga Aotearoa Repatriation Programme | Exhibition of collections: long-term exhibitions, present short-term exhibition programme, augmenting exhibitions, sculpture programme, community gallery | Domestic touring exhibitions | International touring exhibitions | Develop and deliver education programmes that meet the needs and expectations of school audiences | National Services Te Paerangi delivers: workshops, resources, enquiries, expertise | lending programme



TE PAPA'S FUNCTIONS

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

In performing these functions, the Te Papa Act requires Te Papa to:

- 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 that the Museum both expresses and recognises the mana and significance of Māori, European, and other major traditions and cultural heritages, and 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.

Functions and Alignment with Government Priorities

Table 1 outlines both the primary functions of Te Papa and the alignment of Te Papa's functions, outputs, and intermediate outcomes with the medium-term sector outcomes and sector goal.

During 2009/10, Te Papa contributed to all the sector medium-term outcomes and the sector goal through its outputs and intermediate outcomes.

Governance, Accountability, and Management

GOVERNANCE AT TE PAPA

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.¹

The Board is responsible for the organisation's overall performance in accordance with relevant statutes and the parameters established with the responsible Minister.

¹ 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.

The Act specifies Te Papa's functions and the matters that must be taken into account when performing these functions.

BOARD MEMBERSHIP

BOARD MEMBERSHIP AS AT 30 JUNE 2010	TERM EXPIRES (OR EXPIRED)
John Judge – Chair	31 October 2010
Prof. Sir Ngatata Love	31 July 2010
Hon Sandra Lee	31 July 2010
Sue Piper	30 June 2011
Sir Wira Gardiner	30 June 2012
Hon Dr Michael Bassett	30 June 2012
Miria Pomare	30 June 2012
Christopher Parkin	31 August 2012

BOARD MEETINGS

Six regular Board meetings and one special Board meeting were held during the 2009/10 year.

BOARD COMMITTEES

The full Board considers matters relating to appointments and remuneration. An Assurance and Risk Committee was established during 2008/09. As at 30 June 2010, the Assurance and Risk Committee had the following membership:

Assurance and Risk Committee as at 30 June 2010

Sue Piper (Chair)
 Prof Sir Ngatata Love
 Sir Wira Gardiner (joined October 2009)
 Christopher Parkin (joined March 2010)
 Grant Taylor (external appointment)

National Services Te Paerangi Advisory Group

The Acting CE/Kaihautū is the Acting Chair of the National Services Te Paerangi Advisory Group. The Advisory Group focuses on the services of Te Papa's National Services Te Paerangi. As part of Te Papa's strategic planning process for 2010/11, the role of the Advisory Group will be assessed. During the 2009/2010 financial year, members of the Advisory Group were:

Tim Walker
 Dean Flavell
 Catherine Lomas
 Anthony Wright
 Chanel Clarke
 John Coster

BOARD AND CHIEF EXECUTIVE PERFORMANCE

The Board Chair addresses the performance of individual Board members as required. The Board reviews the performance of the Chief Executive annually against agreed performance targets and priorities.

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.²

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.

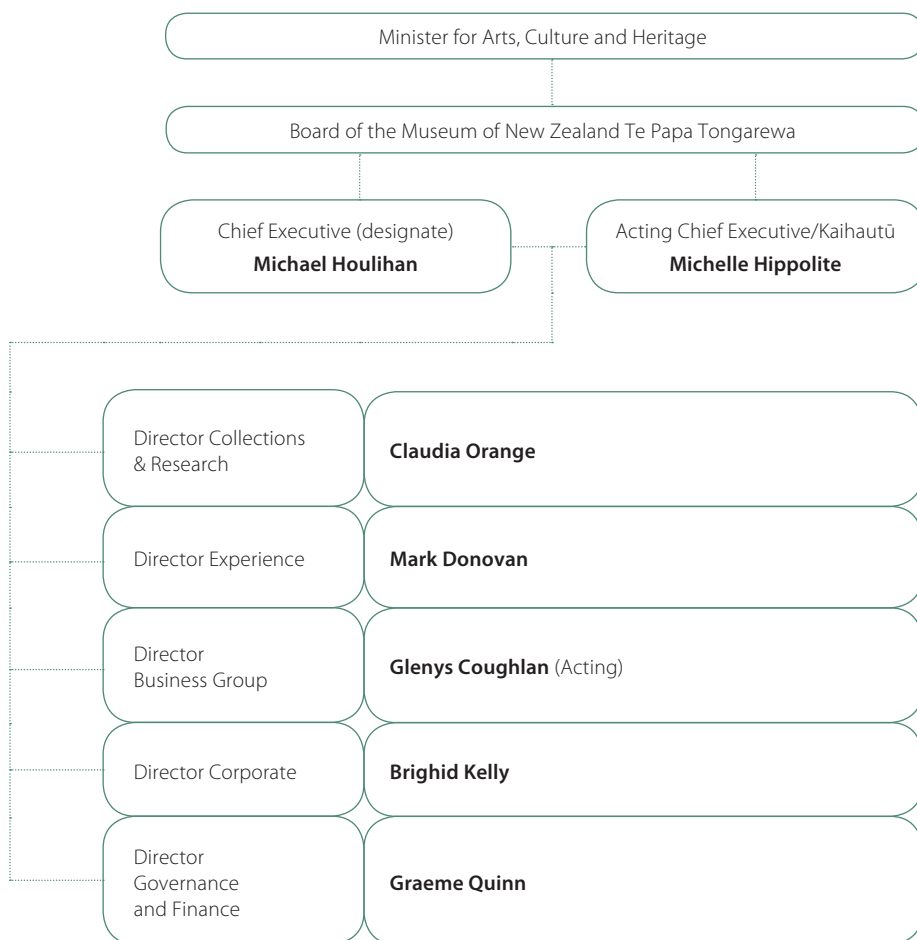
The Board's authority and accountability are based on three key documents:

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

² Corporate Governance in New Zealand Principles and Guidelines (February 2004), Securities Commission New Zealand.

Organisational Structure

This diagram sets out Te Papa's governance and leadership structure as at 30 June 2010.



Governance Philosophy

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.)

INDEMNITIES AND INSURANCE

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

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 Audit 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.

CHANGES IN GOVERNANCE PRACTICE

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 Policies

BICULTURAL POLICY

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.

GOOD EMPLOYER PROVISIONS

Under the Crown Entities Act 2004, the Board must operate a personnel policy that complies with the principle of being a 'good employer' as defined in the Act, and make its personnel policy (including an equal employment opportunities (EEO) programme) available to all employees.

The Board ensures the fair and proper treatment of employees by providing:

- good and safe working conditions
- an EEO programme
- impartial selection of suitably qualified persons for appointment

recognition of

the aims and aspirations of Māori

the employment requirements of Māori

the need for involvement of Māori as employees of Te Papa

- opportunities for enhancing the abilities of individual employees
- recognition of the aims, aspirations, employment requirements, and cultural differences of ethnic or minority groups

- recognition of the employment requirements of women
- recognition of the employment requirements of persons with disabilities
- policies and procedures that are openly available on the intranet.

Te Papa has personnel policies and recruitment and retention practices in place that address the matters identified above. While Te Papa practises the principles of EEO, it is yet to put in place a formal EEO programme. Te Papa collects data relevant to EEO, and to this point has focused on specific initiatives and not an over-arching programme.

Section 56 and 58 of the State Sector Act 1988 require the Chief Executive to show leadership in modelling and valuing Equal Employment Opportunities

'Equality' means treating people fairly and with respect, and ensuring equality of access to opportunities. 'Diversity' means understanding, appreciating, and realising the benefits of individual differences.

Te Papa is committed to promoting equality of opportunity and eliminating discrimination in both its employment policies and practices.

Significant work has commenced over the last year on updating the workforce information system to ensure the appropriate equity and diversity information is collected and the integrity of the past data is preserved. This is an important first step towards understanding emerging demographic and social trends within our workplace.

Additionally, a number of human resources policies and practices have been established as part of new workplace legislation, or updated to better reflect the organisation's commitment to equality and diversity.

Te Papa has also established a new centralised Learning and Development function which will, in the short term, build a core skills programme for staff. Work will also begin on developing a programme to strengthen both leadership and management practices at Te Papa.



Installing Tongan ngatu for Paperskin exhibition, VISA Platinum Gallery

Part two
Capability –
People Process
and Technology
Āheinga – Whakahaere
Tāngata me te Hangarau

Capability – People, Process and Technology

This section reports against progress made in the areas of Capability in the 2009/10, 2010/11, 2011/12 Statement of Intent. Te Papa outlined the following key initiatives and objectives in the areas of capability:

Key Initiative 1: Further Development of the Remuneration Project

During the past two years, Te Papa has developed and implemented a new remuneration framework. During 2009, mechanisms for moving staff through the salary ranges and linking remuneration and performance management processes were investigated. This resulted in a set of remuneration principles being introduced into the collective agreement which will enable future salary movements for staff to be market relevant, merit based, and linked to individual performance. These principles build on previous remuneration processes and will be adopted during the annual remuneration review for staff later in 2010.

Key Initiative 2: Performance Development System

The purpose of this project was to improve the effectiveness of performance management through the review and re-design of performance management processes and documentation. During 2009/10, a series of activities were undertaken to achieve this objective including increased alignment to organisational business planning processes and annual business cycles; the introduction of customised templates for some occupational groups; the establishment of a closer link to professional development; and training for managers.

Recognising that this project is a long-term initiative, an employee survey, manager focus groups, and staff briefings were conducted during May-June 2010 to seek staff feedback on these changes. This feedback will be analysed and used to guide further enhancements over the 2010/11 period.

Key Initiative 3: Leveraging Technology – Human Resources Information System (HRIS)

There is a range of opportunities for improving human resources processes and systems at Te Papa through technology. During 2009/10, activity has focused on addressing data structures and quality within the existing system, improving some self service processes, and revisiting management reporting requirements.

Extending the functionality of the system has also been a priority. Initial testing of rostering and scheduling functionality resulted in further analysis and the development of more detailed definition of the business and technical specifications. This module is now being prepared for implementation in late 2010 and early 2011.

Further developments for 2010/11 include an online candidate management tool to streamline recruitment practices, and the provision of more comprehensive HR reporting to managers, the Leadership Team, and the Board.

Key Initiative 4: Learning and Development

This year Te Papa has continued to support staff development through Corporate Training and Professional Development programmes.

The Corporate Training Programme continues to provide in-house training in core skill areas such as writing effectively for the web, business writing, and core processes such as performance management, safe work practices, and budgeting and financial management. To support Te Papa's bicultural model, the Te Reo Māori programme includes regular weekly classes as well as refresher workshops (pronunciation, business te reo, and marae tikanga) every two months. The Professional Development programme has continued to support capability across Te Papa. Approximately 190 requests for assistance to access a range of development opportunities (conferences, workshops, seminars, and short courses) were approved. Membership of the Leadership Development Centre has provided nominated senior managers with access to a range of new learning opportunities and online tools to supplement their professional development activities.

In addition, substantial work has taken place to develop a customised Te Papa Management Development Programme. The over-arching framework for this will be developed and implemented over the next 12–18 months with the goal of strengthening management capability across Te Papa.

Key Initiative 5: Business Planning and Reporting Framework

Over the 2009/10 period, Te Papa has worked with the Ministry for Culture and Heritage to review Government priorities for the sector and reviewed its Strategic Framework to incorporate changes for the culture and heritage sector. Te Papa also changed some of its output measures and wording of its intermediate outcomes in its current Statement of Intent. In the latest Statement of Intent, Te Papa has included Performance Improvement Actions (PIAs) and measures of cost effectiveness to incorporate Value for Money measures.

Audit Report

AUDIT NEW ZEALAND

Mana Arotake Aotearoa

To the readers of the Museum of New Zealand Te Papa Tongarewa's financial statements and statement of service performance for the year ended 30 June 2010

The Auditor-General is the auditor of the Museum of New Zealand Te Papa Tongarewa (Te Papa). The Auditor-General has appointed me, Clare Helm, using the staff and resources of Audit New Zealand, to carry out the audit on her behalf. The audit covers the financial statements and statement of service performance included in the annual report of Te Papa for the year ended 30 June 2010.

Unqualified opinion

In our opinion:

- The financial statements of Te Papa on pages 44 to 69:
 - comply with generally accepted accounting practice in New Zealand; and
 - fairly reflect:
 - Te Papa's financial position as at 30 June 2010; and
 - the results of its operations and cash flows for the year ended on that date.
- The statement of service performance of Te Papa on pages 36 to 41:
 - complies with generally accepted accounting practice in New Zealand; and
 - fairly reflects for each class of outputs:
 - its standards of delivery performance achieved, as compared with the forecast standards outlined in the statement of forecast service performance adopted at the start of the financial year; and
 - its actual revenue earned and output expenses incurred, as compared with the forecast revenues and output expenses outlined in the statement of forecast service performance adopted at the start of the financial year.

The audit was completed on 29 October 2010, and 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 the Auditor, and explain our independence.

Basis of opinion

We carried out the audit in accordance with the Auditor-General's Auditing Standards, which incorporate the New Zealand Auditing Standards.

We planned and performed the audit to obtain all the information and explanations we considered necessary in order to obtain reasonable assurance that the financial statements and statement of service performance did not have material misstatements, whether caused by fraud or error.

Material misstatements are differences or omissions of amounts and disclosures that would affect a reader's overall understanding of the financial statements and statement of service performance. If we had found material misstatements that were not corrected, we would have referred to them in our opinion.

The audit involved performing procedures to test the information presented in the financial statements and statement of service performance. We assessed the results of those procedures in forming our opinion.

Audit procedures generally include:

- determining whether significant financial and management controls are working and can be relied on to produce complete and accurate data;
- verifying samples of transactions and account balances;
- performing analyses to identify anomalies in the reported data;
- reviewing significant estimates and judgements made by the Board;
- confirming year-end balances;
- determining whether accounting policies are appropriate and consistently applied; and
- determining whether all financial statement and statement of service performance disclosures are adequate.

We did not examine every transaction, nor do we guarantee complete accuracy of the financial statements and statement of service performance.

We evaluated the overall adequacy of the presentation of information in the financial

statements and statement of service performance. We obtained all the information and explanations we required to support our opinion above.

Responsibilities of the Board and the Auditor

The Board is responsible for preparing the financial statements and statement of service performance in accordance with generally accepted accounting practice in New Zealand. The financial statements must fairly reflect the financial position of Te Papa as at 30 June 2010 and the results of its operations and cash flows for the year ended on that date. The statement of service performance must fairly reflect, for each class of outputs, Te Papa's standards of delivery performance achieved and revenue earned and expenses incurred, as compared with the forecast standards, revenue and expenses adopted at the start of the financial year. The Board's responsibilities arise from the Crown Entities Act 2004 and the Museum of New Zealand Te Papa Tongarewa Act 1992.

We are responsible for expressing an independent opinion on the financial statements and statement of service performance and reporting that opinion to you. This 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.

Clare Helm

Audit New Zealand

On behalf of the Auditor-General
Wellington, New Zealand

Statement of Responsibility

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

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

In the opinion of the Board and management, the annual financial statements and statement of service performance for the year ended 30 June 2010 fairly reflect the financial position and operations of the Museum of New Zealand Te Papa Tongarewa.



John Judge, Chair

29 October 2010



Sir Wira Gardiner, Board Member

29 October 2010

MATTERS RELATING TO THE ELECTRONIC PRESENTATION OF THE AUDITED FINANCIAL STATEMENTS AND STATEMENT OF SERVICE PERFORMANCE

This audit report relates to the financial statements and statement of service performance of the Museum of New Zealand Te Papa Tongarewa for the year ended 30 June 2010 included on the Museum of New Zealand Te Papa Tongarewa's website. The Museum of New Zealand Te Papa Tongarewa's Board is responsible for the maintenance and integrity of the Museum of New Zealand Te Papa Tongarewa's website. We have not been engaged to report on the integrity of the Museum of New Zealand Te Papa Tongarewa's website. We accept no responsibility for any changes that may have occurred to the financial statements and statement of service performance since they were initially presented on the website.

The audit report refers only to the financial statements and 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 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 statement of service performance and related audit report dated 29 October 2010 to confirm the information included in the audited financial statements and 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.



Chris Paulin holds a squid from the Te Papa collection

Part three
**Statement
of Service
Performance**
**Te Tauākī o ngā
Paearu Ratonga**

Statement of Service Performance

Intermediate outcome 1: Te Papa's collections and knowledge are shared with a diverse and geographically spread audience.

Investing in collections and research means Te Papa can reach diverse audiences through exhibitions, publications, and other channels of access to collections.

KEY OPERATING OBJECTIVES FOR 2009/10	PERFORMANCE MEASURES	2008/09 OUTCOME	2009/10 OUTCOME
Research and publication activities across the following areas: <ul style="list-style-type: none"> ■ Natural Environment ■ Art ■ Mātauranga Maori ■ History and Pacific 	Te Papa Press publishes at least two major publications per year, which will reach specialist and non-specialist audiences	Achieved Nine new publications launched. (Measure for 2008/09 related to total publications rather than major publications)	Achieved Three major publications published. <ul style="list-style-type: none"> ■ <i>Tatau: Samoan Tattoo, New Zealand Art, Global Culture</i> ■ <i>New Zealand Fashion Design</i> ■ <i>Checklist of the Birds of New Zealand</i>
	Sixty peer reviewed papers and popular articles are published. Peer review of papers demonstrates quality, and popular articles are one way in which Te Papa's research is shared with wider audiences.	Achieved 83 (30 popular articles; 53 peer reviewed articles)	Achieved 80 (38 popular articles; 42 peer reviewed articles)
	Eight of the published papers draw upon Mātauranga Māori (previous target was 10)	Achieved 10 articles published	Achieved 9 papers published
	Ten conference presentations are delivered	Achieved 18 presentations	Achieved 27 presentations
Develop collections in accordance with the Collection Development Policy and Acquisitions Strategy	100 % of items acquired in accordance with the policy and procedure (increased from 95% in 2008/09)	Achieved 99%	Not Achieved 99% (Two breaches of policy in 2009/10)
No collection losses	No irreparable loss or damage is caused to the collections as a result of handling by staff.	Achieved No irreparable loss or damage	Not Achieved 1 (losses on the shaft of a huia feather caused by movement of pounamu items stored in the same container)
	No more than four instances of irreparable damage to collection items occur as a result of public access each year.	Achieved One instance	Achieved One instance (small piece of a multi-component artwork stolen)
Increasing text and image content, and the ease of browsing of <i>Collections Online</i>	<i>Collections Online</i> visits reach 1,200,000 in 2009/10 (target increased in 2009/10 to reflect growth in this activity)	Achieved 888,418 visits	Achieved 1,201,877 visits

Intermediate outcome 2: Te Papa successfully collaborates with New Zealand and overseas museums.

Te Papa collaborates with other museums and galleries within New Zealand to share its collections and research through loans, travelling exhibitions, joint research projects, and through its National Services Te Paerangi programme.

KEY OPERATING OBJECTIVES FOR 2009/10	PERFORMANCE MEASURES	2008/09 OUTCOME	2009/10 OUTCOME
Touring exhibitions	Four exhibitions are toured to New Zealand venues	Achieved. 4 exhibitions toured: 1. <i>Treaty 2U</i> 2. <i>Rita Angus: Life & Vision</i> 3. <i>Kupe's Sites</i> 4. <i>Rembrandt – The Experimental Etcher</i>	Achieved 6 exhibitions toured: 1. <i>Treaty2U</i> – Rotorua Museum; Whakarewarewa Thermal Village; Tairāwhiti Museum; and Nelson Provincial Museum 2. <i>Albrecht Dürer and 16th Century German Printmaking</i> – Dunedin Public Art Gallery 3. <i>Mō Tātou – The Ngāi Tahu Whānui</i> – Canterbury Museum 4. <i>Rita Angus: Life and Vision</i> – Auckland Art Gallery 5. <i>Rembrandt – The Experimental Etcher</i> – Whangarei Art Museum; Tauranga Art Gallery, Aratoi Wairarapa Museum of Art and History 6. <i>Kupe's Sites</i> – Te Puia, Rotorua
	One international exhibition tour every three years	New measure in 2009/10	Achieved 1 exhibition touring internationally: <i>Whales Tohorā</i>
	A Te Papa touring exhibition will be presented in a minimum of five regions across New Zealand	Achieved Touring exhibitions opened in 5 regions (Dunedin, Christchurch, Whangarei, Rotorua, and Wellington)	Achieved Touring exhibitions opened in 8 regions (Gisborne, Nelson, Otago, Canterbury, Auckland, Bay of Plenty, Northland, and Wellington)
Loan collections	All loan requests provided in the timeframe agreed in the letter of approval	Achieved 100%	Achieved 100%
Professional development and resources	40 workshops delivered by National Services Te Paerangi each year	Achieved 45 workshops	Achieved 42 workshops
	A minimum of two resources (hardcopy/virtual) developed by National Services Te Paerangi each year	New measure in 2009/10	Achieved 19 resources
Sector and community engagement	40 projects are developed in partnership by National Services Te Paerangi each year	Achieved 42 projects	Achieved 44 projects

KEY OPERATING OBJECTIVES FOR 2009/10	PERFORMANCE MEASURES	2008/09 OUTCOME	2009/10 OUTCOME
Advice and support	500 enquiries (includes email, 0508, via website, enquiry centre) received and responded to each year by National Services Te Paerangi	New measure in 2009/10	Achieved 792 enquiries
	140 Museum Development Officer visits made each year	New measure in 2009/10	Achieved 232 visits
Iwi engagement	40 Iwi Development Officer visits made to iwi/Māori organisations each year.	New measure in 2009/10	Achieved 76 visits
	10 targeted workshops provided to iwi each year by National Services Te Paerangi.	New measure in 2009/10	Achieved 16 workshops

Intermediate outcome 3: Te Papa provides exhibitions and education to better understand New Zealand's past and our identity.

Te Papa offers a mix of long-term and short-term exhibitions and a vibrant programme of special interest and community events. Exhibitions are a core part of Te Papa's legislated functions and the mainstay to meeting the needs and expectations of audiences. The significance of visitation and education are reflected in these outputs.

KEY OPERATING OBJECTIVES FOR 2009/10	PERFORMANCE MEASURES	2008/09 OUTCOME	2009/10 OUTCOME
Refreshment of long-term exhibitions	One new long term exhibition opens every two years at Te Papa	New measure in 2009/10	Achieved Planning completed in 2009/10 to ensure <i>Slice of Heaven: 20th Century Aotearoa</i> opened on 2 October 2010.
Present short-term exhibition programme	A minimum of 5 short-term exhibitions are presented at Te Papa ³	New measure in 2009/10	Achieved 12 short-term exhibitions presented
Develop and deliver education programmes that meet the needs and expectations of school audiences	90% of teachers who evaluate education programmes rate them 'good' to 'excellent'	Achieved 98% of respondents rated the programmes as good or excellent	Achieved 97.6% of respondents rated the programmes as good or excellent
	600 educator-led programmes and 6 Discovery Centre National School Outreach Projects are delivered	Achieved 634 education programmes delivered (outreach measure new in 2009/10)	Achieved 690 programmes and 6 outreach projects
Maximise visitation to, and engagement with, the Te Papa experience	Visitation is maintained at a minimum of 1,250,000 visits each year	Achieved 1,563,295	Achieved 1,440,397

³ Short term exhibitions have a lifespan of up to three years. Long term exhibitions are on display at Te Papa for up to 15 years.

KEY OPERATING OBJECTIVES FOR 2009/10	PERFORMANCE MEASURES	2008/09 OUTCOME	2009/10 OUTCOME
Attract audiences from across New Zealand and internationally	A minimum of 280,000 adult domestic visitors are from outside the Wellington region each year	Achieved 386,787 (37%) visitors from outside Wellington	Achieved 392,123 (27.2%) visitors from outside Wellington
	A minimum of 562,500 adult visitors are from overseas each year (45% of visitors)	Not achieved 551,932 (35%) of visitors from overseas	Not achieved 549,969 (38.1%) of visitors from overseas
An experience that satisfies Te Papa's visitors	An adult visitor satisfaction rating of 'good' to 'excellent' of at least 95% is maintained	Achieved 97% satisfaction rating achieved	Achieved 97% satisfaction rating achieved
Proportion of domestic adult visitors who indicate that Te Papa's exhibitions have contributed a new or different awareness or perspective on New Zealand's history or culture	95% indicate they have learned something new about New Zealand during their visit (reworded to be compatible with comparable overseas measures)	Achieved 99% of visitors indicated enhanced awareness or understanding	Not achieved 69% of visitors indicated enhanced awareness or understanding

Intermediate outcome 4: Te Papa's programmes reflect contemporary culture and trends to support a creative and innovative society.

The museum seeks to engage with a wide audience that reflects the changing New Zealand population, new media, and contemporary culture.

KEY OPERATING OBJECTIVES FOR 2009/10	PERFORMANCE MEASURES	2008/09 OUTCOME	2009/10 OUTCOME
Audiences attracted broadly reflect New Zealand's demographic profile	The age, ethnicity, and gender profile of domestic visitors is similar to the general population	Achieved All figures are for 16+ years Gender profile was: Female 59% [vs 48.1% in pop], Male 41% [51.9%] Age profile was 16-24 17% [vs 16% in pop], 25-34 18% [17%], 35-44 19% [20%], 45-54 19% [18%], 45-54 13% [13%], 65+ 12% [16%] Ethnicity profile was: NZ European 78% [vs 66% in pop], Māori 8% [12%], Pacific Islander 2% [5%], Asian 6% [9%], other 11% [12%]	Achieved All figures are for 16+ years Gender profile was: Female 55% [vs 48.1% in pop], Male 45% [51.9%] Age profile was 16-24 17% [vs 16% in pop], 25-34 20% [17%], 35-44 17% [20%], 45-54 19% [18%], 45-54 15% [13%], 65+ 12% [16%] Ethnicity profile was: NZ European 74% [vs 66% in pop], Māori 9% [12%], Pacific Islander 3% [5%], Asian 6% [9%], other 15% [12%]
Enhance audience engagement through the creative application of new technology	Visitation to Ourspace achieves a minimum of 500,000 visits each year (a target to attract new audiences)	New measure in 2009/10	Achieved 618,459 visitors
Expanding access channels	Te Papa website channel visitation is a minimum of 3 million visits for 2009/10 (increased from 1.5 million in 2008/09.)	Achieved 2,559,373 website visits	Not achieved 2,380,804 website visits

Intermediate outcome 5: Te Papa pursues commercial business goals which complement its vision.

Te Papa provides services to its visitors which enhance their experience. For each business area, the goal is to achieve both the museum's mission for audiences as well as generate a net return for support of its programmes. Te Papa has a number of mutually beneficial sponsorship partnerships with corporate and government organisations and philanthropic trusts which supplement funding received from the New Zealand Government.

KEY OPERATING OBJECTIVES FOR 2009/10	PERFORMANCE MEASURES	2008/09 OUTCOME	2009/10 OUTCOME
Successful commercial products and services	At least half of all revenue is derived from non-Crown sources	New measure for 2009/10	Achieved 50.4%
Maintaining Te Papa's brand strength through customer satisfaction	Customer satisfaction levels maintained at a minimum of 7.5 in all commercial enterprises	Not achieved 1 out of the 4 outlets did not meet the target. 'Espresso' received a satisfaction rating of 6.7 but the sample size was small (n=11)	Achieved All outlets exceeded target satisfaction rating of 'at least 7.5 / 11'. Te Papa Store = 9.5 Te Papa Kids' Store = 9.4 Te Papa Espresso = 9.0 Te Papa Café = 8.6
Sponsorship and fundraising	Continued sponsorship of the exhibitions in the Level 4 short-term gallery	New measure in 2009/10	Achieved

Intermediate outcome 6: Te Papa’s relationships with iwi are strengthened

Te Papa’s Iwi Relationship Strategy guides the operational approach to developing and managing iwi participation at Te Papa. The range of relationships Te Papa enters into with iwi includes exhibition development, repatriation of kōiwi tangata, research related to taonga, loans, events, commercial projects, and collection acquisitions. Some relationships may require a formal agreement.

KEY OPERATING OBJECTIVES FOR 2009/10	PERFORMANCE MEASURES	2008/09 OUTCOME	2009/10 OUTCOME
Strengthen Te Papa’s relationships with iwi and Māori by developing partnerships	Active relationships are formed with a minimum of 20 iwi or Māori organisations each year (increased from 15 in 2008/09)	Not achieved Te Papa maintained relationships but did not form 15 or more new relationships.	Not achieved 12 relationships were newly formed. Total number of active relationships captured to date is 44. ⁴
	Deliver the Karanga Aotearoa Repatriation Programme in accordance with agreed policy and tikanga standards	A minimum of 5 repatriations from international institutions are completed each year	Achieved 6 repatriations completed. <ul style="list-style-type: none"> ■ United Kingdom multi-site (November 2008). A major international repatriation took place in November 2008. A total of 22 Māori ancestral remains were repatriated from 5 separate institutions including: British Museum, National Museums Scotland, Cumming Museum and Manchester Museum ■ In March 2009 four kōiwi tangata were repatriated from the Macleay Museum located within the University of Sydney, Australia.
Deliver the Karanga Aotearoa Repatriation Programme in accordance with agreed policy and tikanga standards	A minimum of 1 domestic repatriation is completed each year	New measure in 2009/10	Achieved 1 domestic repatriation completed: a kōiwi tangata was repatriated to Ngāti Whakaue at Ohinemutu in Rotorua on 2 August 2009.
	A minimum of 5 overseas institutions formally consent to Te Papa’s repatriations requests each year	Achieved 6 agreements achieved in total. <ul style="list-style-type: none"> ■ Cuming Museum, London, UK ■ Manchester Museum. UK ■ Hunterian Museum Glasgow University Scotland ■ Trinity College Dublin, Republic of Ireland ■ Göteborg (Gothenburg) Natural History Museum, Sweden ■ Museum of World Culture, Göteborg (Gothenburg), Sweden. 	Achieved 5 agreements achieved in total. <ul style="list-style-type: none"> ■ University of Oslo (Norway) ■ National Museum Wales ■ Frankfurt Museum of World Cultures (Germany) ■ Senckenburg Museum of Natural History (Germany) ■ Wellcome Trust (UK)

⁴ This measure was redefined internally for 2009/10 as a result of the 2008/09 audit. The intent of the measure has been achieved.



Part four
Financial
Statements

for the year ended
30 June 2010

Ngā Tauākī Pūtea

Output Costs

year ended 30 June 2010

OUTPUT CLASS COSTS 2009/2010	ACTUAL \$000	BUDGET \$000	VARIANCE \$000
MUSEUM SERVICES OUTPUT COSTS			
Operating	46,123	46,858	(735)
Capital	9,180	11,858	(2,678)
	55,303	58,716	(3,413)
MUSEUM SERVICES FUNDING			
Operating Revenue	46,890	45,837	1,053
Capital Contribution	9,000	9,000	–
	55,890	54,837	1,053

Output costs are made up of \$46.123 million operational expenditure (excluding depreciation) and Capital expenditure and collection acquisitions of \$9.180 million.

Output expenditure is funded by appropriations of \$23.574 million operating revenue and other revenue \$23.316 million (excluding donated assets).

Museum services is 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.

Statement of Comprehensive Income

for the year ended 30 June 2010

	NOTES	ACTUAL 2010 \$000	BUDGET 2010 \$000	ACTUAL 2009 \$000
INCOME				
Revenue from Crown	2	23,574	23,574	23,574
Interest Income		886	500	1,300
Other Revenue	3	22,312	21,763	23,391
Blake Fund	2	–	–	3,713
Donated Assets	13	672	–	438
Gains	4	118	–	205
Total Income		47,562	45,837	52,621
EXPENDITURE				
Personnel Costs	5	25,050	25,398	24,415
Depreciation and amortisation expenses	11/12	13,398	12,442	12,543
Loss on disposal of fixed assets	11	49	50	10
Other expenses	6	21,024	21,410	21,525
Blake Fund	2	–	–	3,713
Total Expenditure		59,521	59,300	62,206
Surplus/(deficit)		(11,959)	(13,463)	(9,585)
OTHER COMPREHENSIVE INCOME				
Collection Revaluation	13	103,124	–	(1,114)
Total other comprehensive income		103,124	–	(1,114)
Total comprehensive income		91,165	(13,463)	(10,699)

Explanations of significant variances against budget are detailed in note 28

The accompanying notes form part of these financial statements.

Statement of Financial Position

as at 30 June 2010

	NOTE	ACTUAL 2010 \$000	BUDGET 2010 \$000	ACTUAL 2009 \$000
ASSETS				
Current assets				
Cash and cash equivalents	7	23,869	15,173	22,310
Debtors and other receivables	8	2,041	2,592	2,002
Prepayments		647	449	301
Inventories	9	1,218	1,158	1,299
Publications work in progress		145	196	133
Total current assets		27,920	19,568	26,045
Non-Current assets				
Financial Assets	10	142	–	143
Property, Plant & Equipment	11	379,027	386,053	386,644
Collections	13	725,939	621,995	618,515
Intangible assets	12	1,191	1,310	1,468
Total non-current assets		1,106,299	1,009,358	1,006,770
Total assets		1,134,219	1,028,926	1,032,815
LIABILITIES				
Current liabilities				
Creditors and other payables	14	4,788	5,294	3,779
Derivative financial instruments	10	14	–	–
Revenue in advance	15	3,053	3,159	3,072
Employee entitlements	16	2,722	2,348	2,451
Total current liabilities		10,577	10,801	9,302
Non current liabilities				
Employee entitlements	16	378	172	414
Total non-current liabilities		378	172	414
Total liabilities		10,955	10,973	9,716
Net Assets		1,123,264	1,017,953	1,023,099
EQUITY				
General Funds	17	438,898	438,898	429,898
Other Reserves	17	684,366	579,055	593,201
Total Equity		1,123,264	1,017,953	1,023,099

The accompanying notes form part of these financial statements.

Statement of Changes in Equity

for the year ended 30 June 2010

	NOTE	ACTUAL 2010 \$000	BUDGET 2010 \$000	ACTUAL 2009 \$000
Balance at 1 July		1,023,099	1,022,416	1,023,798
Capital Contribution from the Crown		9,000	9,000	10,000
Total comprehensive income		91,165	(13,463)	(10,699)
Balance at 30 June		1,123,264	1,017,953	1,023,099

The accompanying notes form part of these financial statements.

Statement of Cash Flows

for the year ended 30 June 2010

	NOTE	ACTUAL 2010 \$000	BUDGET 2010 \$000	ACTUAL 2009 \$000
CASH FLOWS FROM OPERATING ACTIVITIES				
Receipts from Crown Revenue		23,574	23,574	23,574
Interest Received		851	500	1,498
Receipts from other revenue		22,069	21,763	23,482
Payments to suppliers		(20,311)	(21,462)	(22,626)
Payments to employees		(24,779)	(25,345)	(24,070)
Sir Peter Blake Memorial Capital Fundraising	2	0	0	(3,713)
Goods & Services Tax (net)		0	0	250
Net cash from operating activities	18	1,404	(970)	(1,605)
CASH FLOWS FROM INVESTING ACTIVITIES				
Receipts from sale of property, plant and equipment		0	0	0
Receipts from sale of investments		0	0	9
Purchase of property, plant and equipment		(4,796)	(8,356)	(8,522)
Purchase of collections		(3,628)	(3,002)	(3,865)
Purchase of intangible assets		(421)	(500)	(658)
Net cash from investing activities		(8,845)	(11,858)	(13,036)
Cash flows from financing activities				
Capital contribution		9,000	9,000	10,000
Net cash from financing activities		9,000	9,000	10,000
Net(decrease)/increase in cash and cash equivalents		1,559	(3,828)	(4,641)
Cash and cash equivalents at the beginning of the year		22,310	19,002	26,951
Unrealised Net foreign exchange losses		0	0	0
Cash and cash equivalents at the end of the year	7	23,869	15,174	22,310

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

The accompanying notes form part of these financial statements.

Notes to the Financial Statements

1. Statement of Accounting policies

for the year ended 30 June 2010

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 2010, and were approved by the Board on 29 October 2010.

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 IFRSs, 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 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 THAT ARE EFFECTIVE FROM THE CURRENT FINANCIAL YEAR

Te Papa has adopted the following revisions to accounting standards during the financial year, which have had only a presentational or disclosure effect:

NZ IAS 1 Presentation of Financial Statements (revised 2007) replaces NZ IAS 1 Presentation of Financial Statements (issued 2004) and is effective for reporting periods beginning on or after 1 January 2009. The revised standard requires information in financial statements to be aggregated on the basis of shared characteristics and introduces a statement of comprehensive income. The statement of comprehensive income will enable readers to analyse changes in equity resulting from non-owner changes separately from

transactions with the Crown in its capacity as "owner". The revised standard gives Te Papa the option of presenting items of income and expense and components of other comprehensive income either in a single statement of comprehensive income with subtotals, or in two separate statements (a separate income statement followed by a statement of comprehensive income). Te Papa has decided to prepare a single statement of comprehensive income.

Amendments to NZ IFRS 7 Financial Instruments: Disclosures. The amendments introduce a three-level fair value disclosure hierarchy that distinguishes fair value measurements by the significance of valuation inputs used, and requires the maturity analysis of derivative liabilities to be presented separately from non-derivative financial liability contractual maturity analysis. This new information is disclosed in note 26. The transitional provisions of the amendments do not require disclosure of comparative information in the first year of application. Te Papa has elected to disclose comparative information.

STANDARDS, AMENDMENTS, AND INTERPRETATIONS ISSUED BUT NOT YET EFFECTIVE THAT HAVE NOT BEEN EARLY ADOPTED, AND WHICH ARE RELEVANT TO TE PAPA, ARE:

NZ IAS 24 Related Party Disclosures (Revised 2009) replaces NZ IAS 24 Related Party Disclosures (Issued 2004) and is effective for reporting periods commencing on or after 1 January 2011. The revised standard:

- i) Removes the previous disclosure concessions applied by Te Papa for arms-length transactions between Te Papa and entities controlled or significantly influenced by the Crown. The effect of the revised standard is that more information is required to be disclosed about transactions between Te Papa and entities controlled or significantly influenced by the Crown.
 - ii) Provides clarity on the disclosure of related party transactions with Ministers of the Crown.
 - iii) Clarifies that related party transactions include commitments with related parties.
- Te Papa expects it will adopt early, the revised standard for the year ended 30 June 2011.

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:

Phase 1 Classification and Measurement, Phase 2 Impairment Methodology, and Phase 3 Hedge Accounting. Phase 1 on the

classification and measurement of financial assets 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 instruments (its business model) and the contractual cash flow characteristics of the financial assets.

The new standard also requires a single impairment method to be used, replacing the many different impairment methods in NZ IAS 39.

The new standard is required to be adopted for the year ended 30 June 2014. Te Papa has not yet assessed the effect of the new standard and expects it will not be early adopted.

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 8: Debtors and receivables

Note 9: Inventories

Note 11: Property, Plant and Equipment

Note 12: Intangible Assets

Note 13: Collections

Note 16: Employee Entitlements

Note 19: 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.

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 initially recognised at fair value plus transaction costs unless they are carried 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 remeasured at their fair value at each balance date.

Movements in the fair value of derivative financial instruments are recognised in the surplus or deficit.

The full fair value of a foreign exchange derivative is classified as current if the contract is due for settlement within 12 months of balance date. Otherwise, foreign exchange derivatives are classified as non-current.

Inventories

Inventories held for sale or use in the production of goods and services on a commercial basis are valued at the lower of cost and net realisable value. The cost of

purchased inventory is determined using the weighted average cost method.

The write-down from cost to current replacement cost or net realisable value is recognised through the surplus or deficit in the period when the write down occurs.

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, leasehold 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.

REVALUATIONS

Land and buildings are revalued with sufficient regularity to ensure that the carrying amount does not differ materially from fair value and at least every 3 years. Fair value is determined from market-based evidence by an independent valuer. Specialised asset classes are carried at depreciated replacement cost.

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

ACCOUNTING FOR REVALUATIONS

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

The result of the above revaluations are credited or debited to an asset revaluation reserve for that class of asset. Where this results in a debit balance in the asset revaluation reserve, this balance is expensed in the statement of comprehensive income. Any subsequent increase on revaluation that off-sets a previous decrease in value recognised through the surplus or deficit will be recognised first in the statement of comprehensive income up to the amount previously expensed, and then credited to the revaluation reserve for that class of asset.

ADDITIONS

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

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.

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 140 years (0.71%–20%)
Leasehold improvements	5 to 10 years (2%–10%)
Furniture and Fittings	3 to 15 years (6.67%–33%)
Plant and Equipment	5 to 50 years (2%–20%)
Computer Hardware	3 years (33%)
Long-term Exhibitions	2.5 to 15 years (6.67%–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 surplus or deficit 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.

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.

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.

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.

Blake Fund

In 2005 Te Papa received \$2,500,000 in Crown funding for the Sir Peter Blake Memorial. Since that time interest earned together with other sponsorship funding, less related expenses increased the fund to \$3,713,000. In October 2008 the fund was handed over to Voyager New Zealand Maritime Museum. Te Papa's obligation to the Crown has been discharged with the successful opening of the "Blue Water Black Magic – A Tribute to Sir Peter Blake" exhibition, in December 2009.

3. Other Revenue

	ACTUAL 2010 \$000	ACTUAL 2009 \$000
Commercial Revenue	12,364	13,811
Donation Income	166	142
Exhibition Revenue	3,015	3,150
Other grants received	1,213	591
Other Revenue	1,309	1,092
Rental income from property sub-leases	133	119
Sponsorship Revenue (In Kind)	338	320
Sponsorship Revenue (Cash)	3,774	4,166
Total other revenue	22,312	23,391

Note:

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

4. Gains

	ACTUAL 2010 \$000	ACTUAL 2009 \$000
Net foreign exchange gains	132	205
Net foreign derivatives loss	(14)	0
Total gains	118	205

5. Personnel costs

	ACTUAL 2010 \$000	ACTUAL 2009 \$000
Salaries and Wages	25,090	24,037
Employer contributions to Government Superannuation Fund	46	91
Employer contribution to KiwiSaver	214	95
KiwiSaver Employer Tax Credit	(242)	(52)
Increase/(decrease) in employee entitlements	(58)	244
Total personnel costs	25,050	24,415

6. Other Expenses

	ACTUAL 2010 \$000	ACTUAL 2009 \$000
Administrative & General Office Expenses	1,569	980
Advertising and Public Relations	1,795	1,344
<i>Fees to auditors</i>		
Audit fees for financial statement audit	97	96
Building & Exhibition Operating Costs	7,076	7,590
Computer and IT Costs	940	993
Consultants	2,075	2,170
Direct Costs	4,954	5,640
Impairment of receivables	3	20
Inventories written off	88	116
Other Expenses	344	436
Rates	81	85
Rent (operating lease)	167	167
Staff Recruitment, Uniform and Meal Costs	591	592
Travel – exhibition related	267	361
Training and Travel	977	935
Total Other Expenses	21,024	21,525

7. Cash and cash equivalents

	ACTUAL 2010 \$000	ACTUAL 2009 \$000
Cash on hand and at bank	4,535	1,665
Cash equivalents – term deposits	19,334	20,645
Total Cash and Cash equivalents	23,869	22,310

Included within the total cash holdings of \$23,869,000 (2009 \$22,310,000) are cash deposits restricted in their use totalling \$4,836,000 (2009 \$5,488,000). The carrying value of short term deposits with maturity dates of three months or less approximates their fair value.

The weighted average effective interest rate for term deposits is 4.66% (2009 5.95%)

8. Debtors and other receivables

	ACTUAL 2010 \$000	ACTUAL 2009 \$000
Debtors	1,844	1,636
Less: provision for impairment	(34)	(30)
Other recoverables	49	262
GST receivable	49	36
Accrued Interest	133	98
Total Debtors and other receivables	2,041	2,002

The carrying value of receivables approximates their fair value.

As at 30 June 2010 and 2009, all receivables have been assessed for impairment and appropriate provisions applied:

	2010			2009		
	GROSS	IMPAIRMENT	NET	GROSS	IMPAIRMENT	NET
Not past due	1,438	–	1,438	1,320	(17)	1,303
Past due 1–30 days	298	–	298	273	–	273
Past due 31–60 days	46	–	46	22	–	22
Past due 61–90 days	24	–	24	3	–	3
Past due > 91 days	38	(34)	4	18	(13)	5
	1,844	(34)	1,810	1,636	(30)	1,606

As at 30 June 2010 and 2009, all receivables have been assessed for impairment and appropriate provisions applied.

The provision for impairment has been calculated based on a review of specific overdue receivables and a collective assessment. All impairments relate to specific debtors (2009 all impairments relate to specific debtors). No collective impairment was made after analysis of past collection history (2009 None).

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

	ACTUAL 2010 \$000	ACTUAL 2009 \$000
Balance at 1 July	30	10
Additional amounts provided for	4	30
Receivables written-off during period	–	(10)
Balance at 30 June	34	30

9. Inventories

	ACTUAL 2010 \$000	ACTUAL 2009 \$000
Inventory held for the use in the provision of goods and services	977	984
Publications held for sale	241	315
Total Inventories	1,218	1,299

The write-down of commercial inventories amounted to \$88,413 (2009 \$119,431). 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.

10. Financial Assets

	ACTUAL 2010 \$000	ACTUAL 2009 \$000
NON-CURRENT FINANCIAL ASSETS ARE REPRESENTED BY:		
Public Trust – (Eames Trust)	41	51
Investments – (Henderson Trust)	101	92
Total non-current portion	142	143

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 2010 \$000	ACTUAL 2009 \$000
Investment deposits with maturities of 1–3 months (2009: 2–3 months)	89	88
weighted average effective interest rate	4.66%	5.95%

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 2010.

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, PPG Wrightson Ltd and Tenon Ltd total value \$72,775 (2009 \$64,983). There are also funds in Blackrock Investment Fund in the United States \$28,307 (2009 \$27,363)

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 2010 is \$NZ 2.6 million (2009 \$NZ NIL). The contracts consist of the purchase of \$USD 430,000 (2009 \$USD NIL) and EURO 1,120,000 (2009 EURO NIL).

The fair values of forward foreign exchange contract derivatives have been determined using a discounted cash flows valuation technique based on quoted market prices. The inputs into the valuation model are from independently sourced market parameters such as currency rates. Most market parameters are implied from instrument prices.

11. Property, plant and equipment

	LAND (\$'000)	NON-RESIDENTIAL BUILDINGS (\$'000)	LAND IMPROVEMENTS (\$'000)	PLANT & EQUIPMENT (\$'000)	COMPUTER HARDWARE (\$'000)	MOTOR VEHICLES (\$'000)	FURNITURE AND FITTINGS (\$'000)	EXHIBITIONS (\$'000)	WIP (\$'000)	TOTAL (\$'000)
COST OR VALUATION										
Balance at 1 July 2008	109,020	240,524	9,252	7,889	7,896	158	16,427	52,302	12,670	456,138
Additions/Reclassification	-	6,361	-	3,911	952	-	779	7,320	(11,372)	7,951
Revaluation increase/(decrease)	-	-	-	-	-	-	-	-	-	-
Reclassification of Assets	-	-	-	-	-	-	-	-	-	-
Disposals	-	-	-	(45)	(5)	-	(1)	-	-	(51)
Balance at 30 June 2009	109,020	246,885	9,252	11,755	8,843	158	17,205	59,622	1,298	464,038
Balance at 1 July 2009	109,020	246,885	9,252	11,755	8,843	158	17,205	59,622	1,298	464,038
Additions/Reclassification	-	1,103	4	1,944	362	-	716	150	852	5,131
Revaluation increase/(decrease)	-	-	-	-	-	-	-	-	-	-
Disposals	-	-	-	(1)	(242)	-	(26)	-	-	(269)
Balance at 30 June 2010	109,020	247,988	9,256	13,698	8,963	158	17,895	59,772	2,150	468,900
ACCUMULATED DEPRECIATION										
Balance at 1 July 2008	-	230	3,926	4,972	6,850	141	12,461	36,820	-	65,400
Depreciation expense	-	5,234	164	723	739	10	975	4,182	-	12,027
Eliminate on disposal	-	-	-	(31)	(2)	-	-	-	-	(33)
Eliminate on revaluation	-	-	-	-	-	-	-	-	-	-
Transfer to assets held for sale	-	-	-	-	-	-	-	-	-	-
Impairment losses	-	-	-	-	-	-	-	-	-	-
Reversal of impairment losses	-	-	-	-	-	-	-	-	-	-
Balance at 30 June 2009	-	5,464	4,090	5,664	7,587	151	13,436	41,002	-	77,394
Balance at 1 July 2009	-	5,464	4,090	5,664	7,587	151	13,436	41,002	-	77,394
Depreciation expense	-	5,714	161	1,104	666	6	936	4,113	-	12,700
Eliminate on disposal	-	-	-	(0)	(195)	-	(26)	-	-	(221)
Eliminate on revaluation	-	-	-	-	-	-	-	-	-	-
Transfer to assets held for sale	-	-	-	-	-	-	-	-	-	-
Impairment losses	-	-	-	-	-	-	-	-	-	-
Reversal of impairment losses	-	-	-	-	-	-	-	-	-	-
Balance at 30 June 2010	-	11,178	4,251	6,768	8,058	157	14,346	45,115	-	89,873
CARRYING AMOUNTS										
At 1 July 2008	109,020	240,294	5,326	2,917	1,046	17	3,966	15,482	12,670	390,738
At 30 June and 1 July 2009	109,020	241,421	5,162	6,091	1,256	7	3,769	18,620	1,298	386,644
At 30 June 2010	109,020	236,810	5,005	6,930	905	1	3,549	14,657	2,150	379,027

The total amount of property, plant and equipment in the course of construction is \$2,150,000 (2009 \$1,298,000)

The total amount of property, plant and equipment disposed of was \$269,000 (2009 \$51,000). The total loss on disposal of property, plant and equipment is \$49,000. (2009 \$10,000).

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 (2009 – Nil), that have been pledged as security and there are no restrictions on any of these items (2009 – Nil).

VALUATION

The most recent valuation of land and buildings was performed by independently contracted registered valuer, C W Nyberg, FNZIV, FPINV & ARIENZ, of DTZ New Zealand Limited. The valuation is effective as at 30 June 2008.

The total fair value of land and buildings valued by C W Nyberg is \$346.9 million.

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

Non-specialised buildings are valued at fair value using market-based evidence. Market rents and capitalisation rate methodologies were applied in determining the fair value of buildings.

12. Intangible Assets

	ACTUAL 2010 \$000	ACTUAL 2009 \$000
COST		
Balance at 1 July	2,847	1,673
Additions	421	1,174
Work in Progress	–	–
Disposal	–	–
Balance at 30 June	3,268	2,847
ACCUMULATED AMORTISATION AND IMPAIRMENT LOSSES		
Balance at 1 July	1,379	863
Amortisation expense	698	516
Disposals	–	–
Impairment losses	–	–
Balance at 30 June	2,077	1,379
CARRYING AMOUNTS		
At 1 July 2008	810	–
At 30 June and 1 July 2009	1,468	–
At 30 June 2010	1,191	–

The total amount of internally generated Intangible Assets was \$75,000 (2009 \$nil).

There are no items of Intangible Assets (2009 – Nil), that have been pledged as security and there are no restrictions on any of these items (2009 – Nil).

No impairment has been recognised for Intangible Assets (2009 \$nil)

Significant Intangible Assets

	CARRYING AMOUNT	REMAINING AMORTISATION PERIOD (MONTHS)
Jadestar HR Enhancement system	195	20
Electronic Document and Records Management System	189	23

13. Collections

	ARCHAEOLOGICAL (\$000)	ART (\$000)	BOTANICAL (\$000)	CERAMICS (\$000)	TE AKA MATUA LIBRARY (\$000)	HISTORY (\$000)	INVERTEBRATE (\$000)	MĀORI (\$000)	NEW ZEALAND POST COLLECTION (\$000)	PACIFIC AND INTERNATIONAL (\$000)	PHOTOGRAPHIC ARCHIVE (\$000)	VERTEBRATES (\$000)	TOTAL (\$000)
Balance at 30 June 2008	3,904	171,404	15,424	1,671	9,767	13,947	31,577	162,249	95,908	58,142	8,478	42,855	615,326
Acquisitions	0	1285	4	239	128	516	180	586	209	57	471	190	3,865
Donated Assets	0	34	89	0	0	227	56	8	0	11	0	13	438
Revaluation increase/ (decrease)	0	(2,416)	-	61	0	-	-	-	1,241	-	0	-	(1,114)
Impairment movement	0	-	-	-	-	-	-	-	-	-	-	-	0
Balance at 30 June 2009	3,904	170,307	15,517	1,971	9,895	14,690	31,813	162,843	97,358	58,210	8,949	43,058	618,515
Balance at 30 June 2009	3,904	170,307	15,517	1,971	9,895	14,690	31,813	162,843	97,358	58,210	8,949	43,058	618,515
Acquisitions	0	1878	6	-	94	875	53	34	100	51	214	323	3628
Donated Assets	0	498	96	-	-	66	0	2	-	3	-	7	672
Revaluation increase/ (decrease)	18,234	-	-	-	-	-	-	46,800	-	38,090	-	-	103,124
Impairment movement	0	-	-	-	-	-	-	-	-	-	-	-	-
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

COLLECTION	LAST REVALUED	VALUATION BASIS/METHODOLOGY
Archaeological	6/30/2010	Valued based on an estimated replacement cost of archaeological excavations.
Art	6/30/2009	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 NZS 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	6/30/2008	These are divided into lots and then valued on the basis of estimated replacement costs.
Ceramics	6/30/2009	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	6/30/2008	These are variously valued using a combination of market values, replacement cost, sampling and comparative values.
History	6/30/2008	Where possible these are valued with reference to current market values obtained from auction catalogues. Some items of irreplaceable historical significance are valued by comparison with other similarly irreplaceable items.
Invertebrate	6/30/2008	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.
Māori	6/30/2010	These items are valued based on current domestic sales based on catalogues from reputable auction houses.
New Zealand Post Collection	6/30/2009	The market value of this collection has been valued based on reputable stamp catalogues and references. Bulk items were sampled.
Pacific and International	6/30/2010	Based on international and local sales drawn from auction sales and dealer catalogues.
Photographic Archive	6/30/2008	Based on market values drawn from auction sales and dealer catalogues.
Vertebrates	6/30/2008	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.

The valuation for the Archaeological collections was undertaken by Dr B.F. Leach and the Maori, and Pacific and International valuations undertaken by Peter Webb Galleries, as independent valuers.

Previous valuations were all undertaken by Dr Robin Watt, R.J. Watt & Associates, cultural and forensic specialist.

14. Creditors and other payables

	ACTUAL 2010 \$000	ACTUAL 2009 \$000
Creditors	3,238	2,575
Capital Creditors	396	103
Accrued expenses	1,108	860
Other payables	46	241
Total Creditories and other payables	4,788	3,779

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

15. Revenue in advance

	ACTUAL 2010 \$000	ACTUAL 2009 \$000
Revenue in advance (operational)	758	892
Special Purpose Funds Revenue received in advance	2,295	2,180
Total revenue in advance	3,053	3,072

16. Employee entitlements

	ACTUAL 2010 \$000	ACTUAL 2009 \$000
CURRENT EMPLOYEE ENTITLEMENTS ARE REPRESENTED BY:		
Accrued salaries and wages	844	743
Annual leave	1,730	1,538
Sick leave	0	28
Retirement and long service leave	148	142
Total current portion	2,722	2,451
NON-CURRENT EMPLOYEE ENTITLEMENTS ARE REPRESENTED BY:		
Retirement and long service leave	378	414
Total non-current portion	378	414

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 2010 Te Papa has adopted the discount and inflation rates specified by Treasury in their revised model introduced for 2010.

The discount rates used for 2010 were: 1 year 3.48%; 2 years 4.45%; 3 years + 6.0% and long term salary inflation rate of 2.4% (2009 A discount rate of 5.96% and an inflation factor of 3.5% were used) The discount rates were referenced to the New Zealand Government bond yield curve published 30 June 2010.

SENSITIVITY ANALYSIS

As at 30 June 2010, if there was a movement in the discount rate for Te Papa by plus or minus 1%, the effect on the retirement and long service leave would be \$3,780 and if there was a movement in long term salary inflation rate for Te Papa by plus or minus 1%, the effect the long term salary inflation would be \$17,300.

17. Equity

	ACTUAL 2010 \$000	ACTUAL 2009 \$000
OTHER RESERVES		
<i>Restricted Reserves</i>		
Balance at 1 July	3,451	2,824
Transfer from Accumulated Losses	(769)	627
Balance at 30 June	2,682	3,451
<i>Property, plant and equipment revaluation reserve</i>		
Balance at 1 July	152,205	152,205
Impairment charges	0	0
Reversal of impairment	0	0
Revaluations	0	0
Transfer to general funds on disposal	0	0
Balance at 30 June	152,205	152,205
<i>Collection Revaluation Reserve</i>		
Opening Balance	570,954	572,068
Revaluations	103,124	(1,114)
Impairment movement	0	0
Balance at 30 June	674,078	570,954
<i>Accumulated Losses</i>		
Balance at 1 July	(133,409)	(123,197)
Net Surplus/(Deficit)	(11,959)	(9,585)
Transfer to Restricted Reserves	769	(627)
Balance at 30 June	(144,599)	(133,409)
Total Other Reserves	684,366	593,201
GENERAL FUNDS		
Balance at 1 July	429,898	419,898
Capital contribution	9,000	10,000
Balance at 30 June	438,898	429,898
Total Equity per Statement of Financial Position	1,123,264	1,023,099

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:

– Trusts and bequests	2,025	2,559
– Project funding	657	892
	2,682	3,451

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 be recognised first in the statement of comprehensive income up to the amount previously expensed, and then credited to the revaluation reserve for that class of asset.

	ACTUAL 2010 \$000	ACTUAL 2009 \$000
Property, plant and equipment revaluation reserves consists of:		
Land	72,587	72,587
Buildings	68,998	68,998
Other	10,620	10,620
Total property, plant and equipment revaluation reserves	152,205	152,205

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

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

	ACTUAL 2010 \$000	ACTUAL 2009 \$000
Net surplus/(deficit)	(11,959)	(9,585)
ADD/(LESS) NON CASH ITEMS:		
Depreciation and amortisation expense	13,398	12,543
Donated assets income	(672)	(438)
Other Revenue	(338)	(525)
Other expenses	368	–
Total non-cash items	12,756	11,580
ADD/(LESS) ITEMS CLASSIFIED AS INVESTING OR FINANCING ACTIVITIES:		
(Gains)/losses on disposal of property, plant and equipment	49	18
Total items classified as investing or financing activities	49	18
ADD/(LESS) MOVEMENTS IN WORKING CAPITAL ITEMS:		
Debtors and other receivables	(39)	438
Inventories and Publications Work in Progress	(93)	(78)
Creditors and other payables	784	(935)
Prepayments	(346)	148
Income in advance	(19)	(3,536)
Employee entitlements	271	345
Net movements in working capital items	558	(3,618)
Net cash from operating activities	1,404	(1,605)

19. Capital commitments and operating leases

	ACTUAL 2010 \$000	ACTUAL 2009 \$000
Capital commitments		
Property, plant and equipment	171	1,057
Total capital commitments	171	1,057

OPERATING LEASES AS LESSEE

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

	ACTUAL 2010 \$000	ACTUAL 2009 \$000
Not later than one year	167	167
Later than one year and not later than five years	668	668
Later than five years	153	320
Total non-cancellable operating leases	988	1,155

Te Papa leases land at 63 Cable Street and 51 Cable Street.

The non-cancellable operating leases run for a further 71 months expiring in May 2016.

OPERATING LEASES AS LESSOR

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

	ACTUAL 2010 \$000	ACTUAL 2009 \$000
Not later than one year	196	75
Later than one year and not later than five years	478	–
Later than five years	321	–
Total non-cancellable operating leases	995	75

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 right of renewals

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

20. Contingencies

Contingent Liabilities

A claim was made to the Waitangi Tribunal in 2001 with reference to the care, management and ownership of the Te Hau ki Turanga whareniui held at Te Papa, which is currently included in Te Papa's accounts. In December 2004, the Waitangi Tribunal found that the acquisition of Te Hau ki Turanga by the Crown in 1867 was in breach of Article 2 of the Treaty of Waitangi. The Tribunal noted there remains a question as to where legal title of the whareniui resides.

On 29 August 2008, the Crown and Turanga Manu Whiriwhiri (the Turanganui-a-Kiwa negotiation team) signed an Agreement in Principle containing the scope and nature of the Crown's offer to settle the historical claims.

The Board is progressing discussion with the Crown and Rongowhakaata on the future arrangements for the care and management of the whareniui, including any possible transfer of legal ownership.

This information usually required by NZ IAS 37.86 (a) (b) regarding the monetary amount of the contingent liability is not disclosed, on the grounds it can be expected to prejudice seriously the outcome of the discussion.

Te Papa has no other quantifiable contingent liabilities or contingent assets. An unsolicited assessment from the New Zealand Fire Service Commission was received by the Ministry of Culture and Heritage after 30 June 2010. This relates to fire service levies on arts exhibitions covered by the Government Indemnity of Touring Exhibitions scheme. Some of Te Papa's exhibitions are included within the assessment. The assessment is being disputed by the Ministry.

Contingent Assets

Te Papa has no contingent assets (2009 \$Nil)

21. 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 enters into transaction with government departments, state- owned enterprises and other Crown Entities. Those transactions that occur within a normal supplier or client relationship on terms and conditions no more or less favourable than those which it is reasonable to expect Te Papa would have adopted if dealing with that entity at arm's length in the same circumstances have not been disclosed as related party transactions.

All related party transactions have been entered into on an arms length basis.

The aggregate value of transactions and outstanding balances relating to key management personnel and entities over which they have control or significant influence were as follows:

	TRANSACTION	TRANSACTION VALUE YEAR ENDED 30 JUNE		BALANCE OUTSTANDING YEAR ENDED 30 JUNE		
		2010	2009	2010	2009	
John Judge – Chairman	Chairperson – Auckland Art Gallery Foundation	Goods and services provided to Te Papa	–	1,000	–	–
		Goods and services provided to Auckland Art Gallery	25,050	–	–	–
	Chairperson – Accident Compensation Corporation (appointed March 2009)	Goods and services provided to Te Papa	105,057	125,956	61,686	141,701
	Chairman – Auckland Art Gallery Foundation	Goods and services provided to Te Papa Auckland Art Gallery Foundation	–	–	–	–
	Director – Fletcher Building Ltd	Goods and services provided to Te Papa	4,897	2,133	107	111
		Goods and services provided to Fletcher Ltd	103,434	–	–	–
Director – ANZ National Bank (appted Dec 2008)	Term Deposit Investments	11,946,270	23,115,515	1,584,085	5,856,254	
	Goods and services provided to ANZ National Bank	74,479	–	22,658	–	
John Allen – Board Member	CEO – NZ Post	Goods and services provided to Te Papa	100,569	118,204	5,936	16,012
		Goods and services provided to NZ Post	–	82,520	–	1,080
	Director – Datacom Group	Goods and services provided to Te Papa	123,172	93,647	5,296	17,425
	Director – Express Couriers Ltd	Goods and services provided to Te Papa	27,522	26,915	–4,189	1,945
	Director – Kiwibank Ltd (resigned 1 July 2009)	Goods and services provided to Kiwibank Ltd	–	4,191	–	–
Ngatata Love – Board Member	Director – Kiwibank Ltd (resigned 30 April 2009)	Goods and services provided to Kiwibank Ltd	–	4,191	–	–
	Director – NZ Post (resigned April 2009)	Goods and services provided to Te Papa	–	118,204	–	16,012
		Goods and services provided to NZ Post	–	82,520	–	1,080
	Council Member – Massey University	Goods and services provided to Te Papa	1,604	7,564	–	859
		Goods and services provided to Massey University	181,752	35,146	12,274	25
	Director – Wellington Tenths Trust Lambton Quay Ltd	Goods and services provided to Te Papa	–	89	–	–
Director Hui Taumata Trustee Limited	Goods and services provided to Hui Taumata	–	45,435	–	51,115	

Continued over

continued from page 63

	TRANSACTION	TRANSACTION VALUE YEAR ENDED 30 JUNE		BALANCE OUTSTANDING YEAR ENDED 30 JUNE		
		2010	2009	2010	2009	
Glenys Coughlan – Board Member	Chairperson – Positively Wellington	Goods and services provided to Positively Wellington	–	7,612	–	272
	Board Member – Tourism New Zealand	Goods and services provided to Tourism New Zealand	–	449	–	–
	Director – Dazzle Events Ltd	Goods and services provided to Dazzle	–	–	–	–
	Board Member – Regional EDA Limited	Goods and services provided to regional EDA Limited	–	–	–	–
Chris Parkin – Board Member	Director – Museum Hotel	Goods and services provided to Te Papa	6,954	–	–	–
		Goods and services provided to Museum hotel	11,947	–	1,248	–
Miria Pomare – Board Member	Director – Board member Te Runanga O Toa Rangatira Inc	Goods and services provided to Te Runanga O Toa Rangatira Inc	1,778	–	2,000	–
Lorraine Wilson – Board member	Chair Nat Serv Advisory Group – Te Papa	Fees	–	1,500	–	–
	Companion of the Museum – Auckland War Memorial Museum	Goods and services provided to Te Papa	–	5,457	–	2,320
		Goods and services provided to Auckland War Memorial Museum	–	1,018	–	–
Seddon Bennington – CEO	Board Member – Museums Aotearoa	Goods and services provided to Te Papa	–	45,220	–	15,750
	Member – Council of Australasian Museum Directors	Goods and services provided to Te Papa	–	1,859	–	–
	Council member – Royal Society of New Zealand	Goods and services provided to the Royal Society	–	4,263	–	–
	Governor – Arts Foundation of New Zealand (resigned May 2009)	Goods and services provided to Te Papa	–	–	–	–
		Goods and services provided to the Arts Foundation	–	–	–	–
Grant Taylor – Audit Committee	Partner – Ernst & Young	Goods and services provided to Te Papa	49,836	1,575	–	–
Glenys Coughlan – Business Group Director	Chairperson – Positively Wellington	Goods and services provided to Positively Wellington	1,555	–	578	–
	Director – Tourism New Zealand	Goods and services provided to Tourism New Zealand	2,603	–	263	–
	Director/Shareholder – Acumen Republic	Goods and services provided to Acumen Republic	27,915	–	23,079	–

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 (2009 – \$Nil).

21. Key management personnel compensation

	ACTUAL 2010 \$000	ACTUAL 2009 \$000
Salaries and other short-term employee benefits	1,481	2,226
Post-employment benefits	0	8
Other long term benefits	16	6
Termination benefits	0	78
Total key management personnel compensation	1,497	2,318

Key management personnel include all board members, the Chief Executive, Kaihautu, and the Leadership team. A management restructure during 2008/09 reduced the number of Directors in the Leadership team from ten to five.

22. Board member remuneration

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

	ACTUAL 2010 \$000	ACTUAL 2009 \$000
John Judge (Chairperson)	33	15
John Allen §	0	16
Glenys Coughlan ^	0	1
Michael Bassett	14	0
Ngatata Love ¶	9	14
Sandra Lee ¶	17	15
Bob Harvey §	0	17
Associate Professor John Henderson †	2	15
Lorraine Wilson §	0	15
Miria Pomare	17	0
Sue Piper	17	15
Chris Parkin #	13	0
Wira Gardiner	16	0
	138	123

^ Completed term in June 2008

§ Completed term in June 2009

† Completed term in August 2009

¶ Completed term in June 2010

Started term in September 2009

John Judge only claimed \$15,000 from his entitlement of \$33,000 in 2008/09.

Grant Taylor (Partner in Ernst & Young) is a non Board member of the Assurance and Risk Committee. Ernst & Young were not paid fees during 2010 (2009: \$1,575) for services provided in respect of this role.

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.

23. Employee remuneration

TOTAL REMUNERATION PAID OR PAYABLE	ACTUAL 2010 \$000	ACTUAL 2009 \$000
SALARY BAND		
\$100,000–\$110,000	9	9
\$100,001–\$120,000	1	5
\$120,001–\$130,000	3	1
\$130,001–\$140,000	0	3
\$140,001–\$150,000	0	1
\$150,001–\$160,000	1	3
\$160,001–\$170,000	1	0
\$170,001–\$180,000	2	0
\$180,001–\$190,000	1	0
\$190,001–\$200,000	2	1
\$290,001–\$300,000	1	0
\$320,001–\$330,000	0	1
\$330,001–\$340,000	0	0
	21	24

During the year end 30 June 2010, 5 (2009:3) employees received compensation and other benefits in relation to cessation totalling \$194,919 (2009 \$102,794).

24. Events after the balance sheet date

THE PURCHASE OF THE PORTRAIT POETUA

In June 2010, the board approved the purchase of Poetua, by John Webber (1785).

On the 9th of July \$1.973M(NZD) was paid for the portrait.

25. 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 2010 \$000	ACTUAL 2009 \$000
LOANS AND RECEIVABLES		
Cash and cash equivalents	23,869	22,310
Debtors and other receivables	2,041	2,002
	25,910	24,312
FINANCIAL ASSETS AT FAIR VALUE THROUGH SURPLUS AND DEFICIT – DESIGNATED AT INITIAL RECOGNITION		
Investments	142	143
	142	143
Total financial assets	26,052	24,455
Derivative financial instrument liabilities	14	0
GAINS/(LOSSES) ON FINANCIAL ASSETS DESIGNATED AT FAIR VALUE THROUGH SURPLUS AND DEFICIT AT INITIAL RECOGNITION		
	ACTUAL 2010 \$ 000	ACTUAL 2009 \$000
Eames Estate - funds in Public Trust Balanced Income		
gains/(losses) through profit and loss	4	0
Henderson Estate - NZ Shares		
gains/(losses) through profit and loss	8	(4)
Henderson Estate - Blackrock Investment Fund, US		
gains/(losses) through profit and loss	1	(5)
	13	(9)

Te Papa's financial assets are 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 2010 \$000	ACTUAL 2009 \$000
Financial Assets	142	143
VALUATION TECHNIQUE		
<i>Quoted Market Price</i>		
Investments	142	143
<i>Observable inputs</i>		
Investments	0	0
<i>Significant non-observable inputs</i>		
Investments	0	0
Financial liabilities	14	0
VALUATION TECHNIQUE		
<i>Quoted Market Price</i>		
Derivative financial instrument assets	0	0
<i>Observable inputs</i>		
Derivative financial instrument assets	14	0
<i>Significant non-observable inputs</i>		
Derivative financial instrument assets	0	0

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

26. Financial instrument risks

The table below analyses Te Papa's financial liabilities into relevant maturity groupings based on the remaining period at balance sheet date to the contractual maturity date.

	LESS THAN 6 MONTHS \$000	BETWEEN 6 MONTHS AND 1 YEAR \$000	BETWEEN 1 YEAR AND 5 YEARS \$000
2010			
Creditors and other payables (note 14)	4,788	–	–
2009			
Creditors and other payables (note 14)	3,779	–	–

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 \$000	ASSET CARRY AMOUNT \$000	CONTRACTUAL CASH FLOWS NZ \$000	LESS THAN 6 MONTHS NZ \$000	BETWEEN 6 MONTHS AND 1 YEAR NZ \$000	BETWEEN 1 YEAR AND 5 YEARS NZ \$000
2010						
Gross settled forward foreign exchange contracts:	14	–	–	–	–	–
– outflow	–	–	2,609	2,362	247	–
– inflow	–	–	2,609	2,362	247	–
2009						
Gross settled forward foreign exchange contracts:	–	–	–	–	–	–
– outflow	–	–	–	–	–	–
– inflow	–	–	–	–	–	–

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 2010 Te Papa held cash and cash equivalents at call totalling \$255,569 (2009 \$1,647,597) which were at floating rates. A movement in the interest rate of plus or minus 1% has an effect on interest income of \$2,556 (2009 \$16,476).

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 (\$535,000) to settle transactions arising from the touring exhibition programme. As a result of this bank account, exposure to currency risk arises.

SENSITIVITY ANALYSIS

At 30 June 2010, if the NZ dollar had weakened/strengthened by 5% against the US dollar with all other variables held constant, the surplus/deficit for the year would have been:

: \$ 36,707 (2009 \$ 21,757) lower if the NZ \$ had weakened

: \$ 40,571 (2009 \$ 24,048) higher if the NZ \$ had strengthened

This movement is attributable to foreign exchange gains/losses on translation of the US dollar denominated bank account (opened in July 2007) 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.

27. Capital management

Te Papa's capital is its equity, which comprises accumulated funds and other reserves. Equity is represented by net assets.

Te Papa is subject to financial management and accountability provisions of the Crown Entities Act 2004, which imposes restrictions in relation to borrowing, acquisition of securities, issuing guarantees and indemnities and the use of derivatives.

Te Papa 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.

28. Explanation of significant variances against budget

The statement of comprehensive income has been presented on a different basis than the prospective statement of comprehensive income in the statement of intent. For comparative purposes the prospective figures have been reallocated in statement of comprehensive income to be presented on the same basis as the actual results.

The explanations below reflect variances against the re-allocated forecast figures:

Statement of comprehensive income

OTHER REVENUE

Other revenue missed budget by \$0.549m as a result of decreased exhibition and sponsorship revenue.

INTEREST REVENUE

Interest revenue exceeded budget by \$0.386m as a result of higher cash holdings than budgeted.

PERSONNEL COSTS

Personnel costs was \$0.348m under budget as a number of positions were not filled for the year.

OTHER EXPENSES

Other costs was \$0.386m under budget due to savings in the cost of exhibition related costs (freight, hosting) and reduced cost of sales.

DEPRECIATION AND AMORTISATION

The depreciation and amortisation cost budget was underestimated due to errors in budget estimation.

Statement of financial position

CASH AND CASH EQUIVALENTS

Cash and Cash Equivalents exceeded budget by \$8.696m due to capital spending being delayed of \$2m for the 20th Century History long term exhibition, \$4m for the Level Four/Mana Whenua development and a \$2m better than expected Operating Result cash effect.

PROPERTY, PLANT & EQUIPMENT

The variance is due to delays in capital projects, particularly 20th Century History.

COLLECTIONS

The budget variance for collections is a result of the budget being prepared without taking the revaluation of the collections to account. The increase in value reflects the significant demand for Maori & Pacific cultural artefacts and an increase in the base replacement cost of Archaeological items.

EMPLOYEE ENTITLEMENTS

Employee Entitlements exceeded budget by \$0.580m due to an change in methodology and assumptions of the retirement and long service leave calculation for the year (refer Note 16) than used at budget estimates.

Statement of changes in equity

COLLECTIONS

As indicated above, strong demand for Maori & Pacific artefacts and an increase in the base costing for replacement costs for the Archaeological items, resulted in significant revaluation increases.



Te Papa conservator Robert Clendon prepares Phar Lap for loan to Museum Victoria, Melbourne

Appendices

Āpitihanga

Appendix 1: Loans to other institutions

Exhibitions

New Zealand

NORTHLAND

2 flagstaff fragments reputed to have been felled by Hone Heke were lent to Russell Museum Te Whare Taonga o Kororareka for their exhibition *Pou Taharua: The Flagstaff Exhibition*.

A painting by Fred Uhlman was lent to Whangarei Art Museum Te Wharetaonga o Whangarei for their exhibition *Duality of Exile: Fred Uhlman in Captivity*.

A 42 part sculptural installation was lent to Whangarei Art Museum Te Wharetaonga o Whangarei for their exhibition *John Ioane – Journeyman Artist and the Pacific Paradox*.

AUCKLAND

6 garments by the fashion house *El Jay* were lent to the Gus Fisher Gallery for their exhibition *My El Jay*.

The 1995 America's Cup winner NZL 32 (*Black Magic*) is the key exhibit in the Voyager New Zealand Maritime Museum exhibition *Blue Water Black Magic*.

HAMILTON

The painting *The Thomas farm at Mercer* was lent to Waikato Museum of Art & History Te Whare Taonga o Waikato for the exhibition *I Must Learn to Like Myself: Richard Lewer*.

TAURANGA

4 portraits of Captain James Cook were lent to Tauranga Art Gallery for their exhibition *The Captain*.

HAWKE'S BAY

3 examples of furniture constructed of plywood were lent to Hawke's Bay Museum & Art Gallery for their exhibition *Ply-ability*.

NEW PLYMOUTH

A hei tiki and a photograph album were lent to Puke Ariki for their exhibition *Taranaki War 1860–2010: Our Legacy – Our Challenge*.

PALMERSTON NORTH

2 ceramic sculptures were lent to Te Manawa for their exhibition *Ann Verdcourt a Survey*.

WELLINGTON

Tua Toru. From the installation *Patriot: Ten Guitars* by Michael Parekowhai was lent to the Adam Art Gallery Te Pātaka Toi for their exhibition *Play On*.

A late 6th Century BC Greek Amphora was lent to the Adam Art Gallery Te Pātaka Toi to join a small exhibition of classical artefacts to accompany an exhibition of prints by Marion Maguire titled *The Labours of Herakles*.

11 artworks were lent to the City Gallery Wellington Te Whare Toi for their exhibition *John Pule – Hauaga (Arrivals)*.

1 painting was lent to City Gallery Wellington Te Whare Toi for their version of the Gus Fisher Gallery exhibition *Trans-Form: The Abstract Art of Milan Mrkusich*.

6 architectural drawings of a proposed National Museum of Art, 1949 were lent City Gallery Wellington Te Whare Toi for their exhibition *Architect Bill Toomath: Liberating Everyday Life*.

A vase was lent to Mahara Gallery for their exhibition *Mirek Smisek: 60 Years 60 Pots*. The exhibition has been toured to other venues including Rotorua Museum of Art & History, The Suter, and Eastern Southland Gallery. The exhibition will continue to tour to other venues.

A wakahuia was lent to the Ministry of Justice for display at the new Supreme Court.

Two items from the History collection were lent to the Museum of Wellington City & Sea Te Waka Huia o Nga Taonga Tuku Iho for an exhibition titled *Death of a Queen*.

5 fish models were lent to the Museum of Wellington City & Sea Te Waka Huia o Nga Taonga Tuku Iho for the exhibition *Undersea*.

The *Portrait of The Rt. Hon. W.F. Massey* by Augustus John was lent to the New Zealand Portrait Gallery Te Pukenga Whakaata for the exhibition *The Cabinet Makers: Prime Ministers of New Zealand*.

4 guns were lent to Pataka – Porirua Museum of Arts & Cultures Te Marae o Te Umu Kai o Hau for their exhibition *Carving Muskets – Pu Whakairo*.

A model of a Giant Moa was lent to the Reserve Bank of New Zealand for an exhibition to celebrate their 75th Anniversary.

2 taonga were lent to Te Runanga o Raukawa for a Waitangi Day exhibition.

CHRISTCHURCH

13 photographs were lent to Christchurch Art Gallery Te Puna o Waiwhetu for their exhibition *Provocations: The Work of Christine Webster*.

5 large sculptural installations were lent to Christchurch Art Gallery Te Puna o Waiwhetu for their exhibition *Andrew Drummond: Observation / Action / Reflection*.

International

AUSTRALIA

17 examples of tapa were lent to Queensland Art Gallery for the exhibition *Paperskin. Barkcloth Across the Pacific*.

An outfit by the New Zealand fashion House Nom D was lent to the National Gallery of Victoria for their exhibition *Together Alone*.

SPAIN

The painting *Outer space* by Natalia Goncharova was lent to the Fundacion Marcelino Botin for their exhibition *The Cosmos of the Russian Avant-Garde: Art and Space Exploration, 1900–1930*.

Research

New Zealand

WHANGAREI

2 loans were made to an approved private researcher.

3 specimens for a study of land snails from sand dune deposits from Cape Maria van Diemen to North Cape.

12 specimens for a study of land snails from the Cook Islands.

AUCKLAND

2 herbarium specimens of *Stictia* spp. (Lichens) were lent to Auckland Museum Tamaki Paenga Hira for a research project by Dr Peter de Lange of the Department of Conservation.

5 loans were made to Landcare Research (Auckland) Manaaki Whenua.

106 moss specimen lots for taxonomic revision for the *Moss Flora of New Zealand*.

1 moss specimen of uncertain taxonomy for identification.

212 specimens of several genera of Carabidae (ground beetles) for systematics revisions.

HAMILTON

3 loans were made to Landcare Research (Hamilton) Manaaki Whenua.

2 specimens of introduced slugs from Cook Islands for Identification.

47 specimens of landsnails (*Cytora* species) for DNA sequencing.

WELLINGTON

50 specimen lots were lent to a private researcher to describe a new species of littoral and bathyal tanaidacean crustaceans of New Zealand.

53 specimens of fossil bivalve molluscs of the family Crassatellidae were lent to GNS Science for taxonomic study.

3 specimen lots were lent to the National Institute of Water and Atmospheric Research [NIWA] to identify and record in a revision of Australasian lithodid crabs.

CHRISTCHURCH

66 specimen lots were lent to AgResearch, Lincoln Science Centre for taxonomic revision of the NZ members of the spider family Mimetidae.

2 insect specimens were lent to Christchurch Polytechnic Institute of Technology for comparison against material that may represent a new species of the same genus.

11 loans were made to Landcare Research (Lincoln) Manaaki Whenua.

349 moss specimen lots for taxonomic revision for the *Moss Flora of New Zealand*.

77 liverwort specimens for taxonomic revision for the *Liverwort Flora of New Zealand*.

19 Euphrasia type specimens for taxonomic revision of the NZ Euphrasia genus.

2 beetle specimens were lent to Lincoln University for identification and inclusion in a taxonomic revision of the genus *Dicrochile* (Coleoptera: Carabidae).

5 specimens of hermit crabs were lent to the University of Canterbury for taxonomic study of new species of hermit crab.

International

Argentina

2 loans were made to Museo Argentino de Ciencias Naturales.

1 specimen to identify fossil chiton (coat of mail shell).

1 specimen for study of anatomy of gastropod from subantarctic islands.

Australia

1 bird skeleton was lent to the Australian Museum for comparative studies on fossil passerines.

1 specimen was lent to the University of Ballarat for comparison of the type specimen of *S. subcorta* with other species of same genus for a revision of the genus.

Chile

44 herbarium specimen lots of *Sophora* spp. (Flowering Plants, Fabaceae) were lent to the Universidad de Concepcion for taxonomic study on *Sophora microphylla* sens. lat. and *S. tetraptera*.

Denmark

2 loans were made to the University of Copenhagen, Statens Naturhistoriske Museum.

32 vials of New Zealand malkarid spiders for revision of the family Malkaridae.

73 vials of New Zealand mynoglennine spiders for revision of the linyphiid spider subfamily Mynogleninae.

France

1 vial containing one pair of NZ pseudoscorpions was lent to the Museum National d'Histoire Naturelle for a study on the pseudoscorpion species *Sathrochthoniella zealandica*.

Germany

2 insect specimens were lent to Universität Hamburg for comparison with possible new species.

Japan

11 fish specimens preserved in 70% ethanol were lent to Hokkaido University for taxonomic revision of *Deania* from NZ.

Netherlands

16 representative specimens *Nephrolepis* were lent to the Nationaal Herbarium Nederland for taxonomic revision of *Nephrolepis*.

1 sea snail specimen lot was lent to Universiteit van Amsterdam for scanning electron microscopy.

Slovakia

1 paratype specimen lot was lent to Comenius University for taxonomic revision of a genus of *Macrobiotus*.

South Africa

1 specimen was lent to University of Stellenbosch for study of South African marine worms.

Sweden

21 *Mesophyllum* specimens were lent to the University of Gothenburg for taxonomic study.

United Kingdom

87 fern specimen lots were lent to the Royal Botanic Gardens Kew for taxonomic revision of the fern genus *Hypolepis*.

United States of America

2 loans were lent to the Florida Museum of Natural History.

4 premaxilla and dentary bones for taxonomy on the genera *Decapterus* and *Pseudocatanx*.

2 specimens for taxonomy on the family Carangidae (jacks) with descriptions of new species.

24 specimens of snailfishes (Liapridae) in the genus *Paraliparis* were lent to Oregon State University for research on the taxonomy of Southern Ocean snail fishes.

2 specimens were lent to the Smithsonian Institution (National Museum of Natural History) for revision of molluscs of the family Turbinellidae (Gastropoda) of the NZ region.

12 specimen lots of *Alloctytus* preserved in alcohol were lent to the California Academy of Sciences for taxonomic revision of *Oreosomatidae*.

147 specimen lots (including 6 type specimens) were lent to Wake Forest University for taxonomic study of *Muehlenbeckia*.

Appendix 2: Repatriations

Domestic

The following domestic repatriation took place in 2009/10:

A kōiwi tangata was repatriated to Ngāti Whakaue at Ohinemutu in Rotorua on 3 August 2009.

International

The following international repatriation took place in 2009/10:

In November 2009, the second largest international repatriation took place returning approximately thirty-three Māori ancestral remains from five museums and institutions in Wales, Scotland, Sweden, and the Republic of Ireland. The institutions included the National Museum Wales (Wales), Hunterian Museum (Scotland), Trinity College (Republic of Ireland), and Gothenburg Natural History Museum, and the Museum of World Culture (Sweden). The majority of the ancestral remains that were repatriated are kōiwi tangata combined with a smaller number of Toi moko.

Appendix 3: Collection Acquisitions

ART

Paintings – New Zealand

Assimilation by Richard Killeen, lacquer on aluminium, 1210 x 1210 mm (h x w, support), 1978, purchase

Painting no. 7 by Milan Mrkusich, gouache and crayon on paper on board, 577 x 755 mm (h x w, support), 1950, purchase

Construction no. 5 by Geoff Thornley, oil on canvas on board, 1200 x 1200 mm (h x w, support), 1980, purchase

Portrait of Rita Angus by Theo Schoon, oil on hardboard, 658 x 580 mm (h x w, image), circa 1942, purchase

Lattice no. 91 by Ian Scott, acrylic on canvas, 1825 x 1825 x 30 mm (h x w x d, image), 1982, purchase

Gold landscape – diptych by Michael Smither, oil on ivory board, 155 x 730 mm (h x l, support), circa 1969, purchase

Maori woman preparing food by Louis John Steele, oil on canvas, 230 x 155 mm (h x w, sight), 1899, purchase

Little Nell by Grace Joel, oil on canvas, 640 x 490 mm (h x w, sight), circa 1895, purchase

Chinese whispers III by Stephen Bambury, resin and graphite on aluminium, 1400 x 7600 mm (h x w, approximate), 2009, purchase

Necessary correction (red, black, white) by Stephen Bambury, acrylic on aluminium panels, 1400 x 7600 mm (h x w, approximate), 1998, purchase

Paintings – International

Self portrait by Frederick Porter, oil on board, 400 x 318 mm (h x w), circa 1915, purchase

Works on Paper – New Zealand

Azure blue line 1–5 by Simon Morris, acrylic on paper (5), 570 x 760 mm (h x w, support, each), 2004, gift of the artist

Northland, by Colin McCahon, ink on paper, 610 x 470 mm (h x w, image), 1959, purchase

Michael, Allan's Beach by Robin White, pencil on paper, 500 x 290 mm (h x w, sheet), 1976, purchase

Works on paper (12) by Gordon Walters, ink on paper, various measurements between 192 x 168 mm and 610 x 457 mm (h x w, image), 1980–1984, purchase

Drawing for Railway Station bridge and old step by Michael Smither, pencil on paper, 740 x 588 mm (h x w, image), 1967, purchase

Untitled (4) by Stephen Bambury, works on paper, various measurements between 167 x 170 mm and 197 x 199 mm (h x w, image), 2000, purchase

Untitled (Avize/France) (4) by Stephen Bambury, works on paper, various measurements between 167 x 170 mm and 197 x 199 mm (h x w, image), 2000, purchase

St Francis by Rita Angus, watercolour, 266 x 216 mm (h x w, sight), circa 1949, gift of Gwyneth Brown

Cinerarias by Rita Angus, watercolour, 197 x 214 mm (h x w, sight), 1942, gift of Gwyneth Brown

Exit III by Vivian Lynn, print, 617 x 454 mm (h x w, image), 1976–80, gift of Gwyneth Brown

Construction study (4) by Geoff Thornley, collages on paper, various measurements between 143 x 142 mm and 148 x 118 (h x w, image), 1980, purchase

Construction study (4) by Geoff Thornley, collages on paper, various measurements between 146 x 143 mm and 148 x 116 (h x w, image), 1980, gift of the artist

Onekaka wharf no. 1 by Doris Lusk, watercolour, 667 x 813 x 37 mm (h x w x d, framed), 1965, purchase

Works on Paper – International

Two Cottages, Wales by Fred Uhlman, pastel, 220 x 300 mm (h x w, image), 1950, gift of Scott Pothan

Justus Sutermans by Anthony van Dyck, etching, 248 x 165 mm (h x w, image), 1630–1640, purchase

Sculptures and Decorative Forms

Arctic rim by Marilyn Wiseman, glazed stoneware, 470 x 1140 x 285 mm (h x w x d, irregular), 2008, purchase

Tongue of the false prophet by Peter Robinson, four piece mixed media sculpture, 1350–1800 x 300 mm (h x w, each piece), 1992, purchase

Same shit different country – memories of Montana by Paul Maseyk, 840 x 330 mm (h x diameter), 2007–2008, purchase

Oddooki by Seung Yul Oh, suite of five egg shaped sculptures, 1176 x 1022 mm (h x w, each part), 2008, purchase

Solid snake by Andy Kingston, glazed earthenware vase, 235 mm (h), 2009, purchase

Study for Strip by Martin Poppelwell, 900 x 2400 x 600 mm (measured as installation), 2007–2009, purchase

Doodads and Doodahs Purple by Madeleine Child and Philip Jarvis, 390 x 550 x 380 mm (h x w x d, overall), 2009, purchase

Giraffe-bottle-gun 1–3, 2009 by Judy Millar, 3 large scale billboard canvas works, various measurements between 5000 x 2500 mm and 8000 x 3300 mm (h x w, irregular shapes), 2009, purchase

Save yourself: Dancers, 2009 by Francis Upritchard, installation of 5 figures, 2 lamps, 1 table, various measurements between 465 x 180 x 160 mm and 1200 x 1726 x 2400 mm (h x w x d), 2009, purchase

Sun mask pendant by Frederick Money, gold pendant, 46 x 47 x 7 mm (h x w x d, overall), 1950s, purchase

Brooches (2) plus related photos, necklace and pair of earrings by Octavia Cook, various measurements, 2009, purchase

Untitled (green stars) by Simon Denny, sculpture, 1800 x 1800 mm (h x w, approximate), 2006, purchase

Starting from behind by Simon Denny, sculpture, installation dimensions vary, 2008, purchase

Field Figures by Sriwhana Spong, sculpture, 1500 x 1100 x 450 mm (h x w x d, overall), 2010, purchase

Necklet Te Ika Tere by Inia Taylor, jewellery, 21 x 13 x 102 mm (h x w x l, overall), 1987, purchase

Parallel by Stella Brennan, sculpture, 1000 mm (total length), 1989, purchase

Photographs – New Zealand

Three works from the series *Fa'a fafine, in a manner of woman* by Shigeyuki Kihara, black and white photographs, 600 x 800 mm (h x w, image), 2004–5, purchase

My Samoa girl from the series *Fa'a fafine, in a manner of woman* by Shigeyuki Kihara, type C print, 600 x 800 mm (h x w, image), 2004–5, gift of Shigeyuki Kihara, 2009

Log flume construction by Herbert Deveril, black and white photograph, 257 x 358 mm (h x w, image), 1870s, purchase

Beech trees, Wakatipu, NZ by George Chance, 206 x 256 mm (h x w, image), 1920s, purchase

The storm – Wanaka by George Chance, black and white photograph, 196 x 247 mm (h x w, image), circa 1940, purchase

34 black and white photographs by Andrew Ross, 204 x 252 mm (h x w, support), 1997–2007, purchase

Interior #1: Bishop's Palace, St David's, Wales, 1 November 1994 by Laurence Aberhart, black and white photograph, 200 x 247 mm (h x w, image), 1994, purchase

Westport (opp. shop) by Laurence Aberhart, colour photograph, Polaroid print 90 x 240 mm (h x w, image), 1980, purchase

Christchurch (brown wall) by Laurence Aberhart, colour photograph, Polaroid print 90 x 240 mm (h x w, image), 1979, purchase

Untitled by Giovanni Intra, black and white photograph, 210 x 297 mm (h x w, image), 1993, gift of Jim Barr and Mary Barr

Ypres, from the series *The consolation of philosophy: Piko nei te matenga* by Michael Parekowhai, chromogenic colour print, 1552 x 1260 mm (h x w, framed), 2001, purchase

Two black and white photographs by Brian Brake, silver gelatin prints, 381 x 305 mm (h x w, image) and 287 x 305 mm (h x w, image), 1954–55, gift of John Hillelson

73 whole-plate and half-plate negatives of Rua Kenana and other Maori subjects by James McDonald, black and white gelatin glass negative, various measurements, 1901–1909, purchase

The third day by Fiona Pardington, black and white print, 278 x 342 mm (h x w, image), 1989, purchase

Whakapono matatu by Fiona Pardington, black and white print, 442 x 580 mm (h x w, image), 2004, purchase

The Moko Suite by Marti Friedlander, documentary black and white photographs (49), various measurements between 189 x 189 mm and 258 x 206 mm (h x w, image), circa 1971, gift of the Gerrard and Marti Friedlander Charitable Trust

23 black and white photographs by Frank Hofmann, gelatin silver prints, various measurements from 162 x 127 mm to 378 x 300 mm (images), circa 1936–1960, purchased with the assistance of Andrew and Jenny Smith

3 black and white photographs by Frank Hofmann, gelatin silver prints, various measurements from 140 x 186 mm to 415 x 322 mm (h x w, images), circa 1935–1940, gift of the Frank Hofmann Estate

New Zealand Ferns by Herbert B Dobbie, photograph album, 265 x 205 x 150 mm (h x w x d, overall), circa 1910, purchase

Portrait of Kiri Te Kanawa by HR Holland, framed black and white photograph, 480 x 370 mm (h x w, image), circa 1965–1966, purchase

Contemporary Māori

Te Hokioi by Brett Graham, screenprint, 910 x 620 mm (h x w, image), 2008, purchase

Untitled by Brett Graham, screenprint, 910 x 620 mm (h x w, image), 2008, purchase

Spirit of Aloha by Brett Graham, screenprint, 910 x 620 mm (h x w, image), 2008, purchase

Whakakitenga ki te Kenehi by Shane Cotton, oil on canvas, 2130 x 1670 mm (h x w, image), 1998, purchase

Other

Janne Land Gallery Archive, business records and ephemera, 1981–2008, purchase

Muka Lithographic Studio Archive, business records and lithographs by New Zealand and international artists, 1984–2009, purchase

Costume for a Mourner by Sriwhana Spong, DVD, moving images, 2010, purchase

Zen DV: Bluescreen and bars and tone by Stella Brennan, DVD, 2002, purchase

South Pacific by Stella Brennan, DVD, 2007, purchase

HISTORY

Social and Political History – New Zealand

Trade union banner, maker: George Tutill & Co. Ltd., 4000 x 4000 mm (h x w, approximate), 1899, gift of the Central Amalgamated Workers' Union

Flagon case with flagons (2) and glasses (4), maker: Flight, 425 x 370 x 360 mm (h x w x d), circa 1960, gift of Mr Geoff Kelly

Woollen soldier doll, crazy patchwork quilt, crazy patchwork dressing gown and hand made potholder, maker: Dorothy Broad, various measurements, circa 1914–1920, purchase

Soldier doll made from chicken wishbone, maker: Dorothy Broad, 95 x 55 x 30 mm (h x w x d, overall), 1916, gift of the Abraham Family in memory of Dorothy Broad

Violin, maker: G. Thomas, 580 x 210 mm (l x w), 1832, purchase

Hand made work box, maker: Robert McMillan, 310 x 540 x 388 (h x l x w, overall), 1920s–1930s, gift of Mrs Frances M. Stone

Various items relating to hockey player Jess Donald née Harper, various makers, various measurements, 1920s–1930s, gift of Jocelyn Gell in memory of Jess Donald née Harper

Three 19th century philatelic items (letter, written aboard the French corvette 'Le Rhin', off Akaroa, 27 April 1843; letter, dated 26 May 1846, from Alfred Ludlam to F. A. Molesworth; letter, from the Duke of Cornwall and York, to the Great Barrier Pigeon Agency, June 1901), various measurements between 110 x 177 mm and 148 x 88 mm (w x h), 1843–1901, purchase

Empire Games bronze medal swimming, maker F Phillips, 63 x 52 x 3 mm (h x w x d, overall) 1934, gift of Douglas Crump

Signed Rugby ball, unknown maker, 285 x 185 mm (l x h, overall), 1921–1965, purchase

Badge and ribbon of a Dame Commander of the Order of St Michael & St George, awarded to Barbara Angus (1924–2005), maker: Spink & Son Ltd, 100 x 85 x 12 mm (h x w x d, overall), circa 2000, gift of John Angus

Boy Scout's scarf, unknown maker, 580 x 1240 mm (h x w, maximum, triangular), 1986, gift of Sean Mallon

Costume designs (65), photograph album and programme relating to World War II fundraising carnivals, maker: Mollie (Marion) Rodie, various measurements, circa 1941, gift of Marion F Mackenzie, née Rodie

Wellington High School uniform items (81), various unknown makers, various measurements, 1920s–1980s, gift of Wellington High School

Handcoloured, framed photographs (2) of NZ pairs rowing champions and double sculls champions, unknown photographer, 410 x 340 mm (h x w, each), 1946 and 1952, gift of Diane Clarke, Australia

Baby's Viyella matinee jackets (2) made from a Plunket pattern, maker: Mavis Tiller, 630 x 300 mm and 300 x 620 mm (h x w, overall), 1938 (both), gift of Frances Williamson in memory of Mavis Tiller

Gas mask (in original box), maker: The New Zealand Government, 135 x 185 mm (h x w, box), 1942, gift of Paul Conner

Folding chair, maker: Kauri Timber Company, 860 x 360 x 630 mm (h x w x d, overall), circa 1910, purchase

Work or jewellery box, unknown maker (at Mowai convalescent home, Wellington), 200 x 108 mm (h x l, overall), 1944, purchase

Wedding muff, unknown maker, 24 x 20 mm (l x w, overall), 1932 and bridal portrait photograph, maker: Standish & Preece, 375 x 274 mm (h x w, overall), 1932, gift of Sondra Fry in memory of Carl and Isobel Moller

Court dress sword, maker: Ede and Ravenscroft, 500 mm (l), 1930 and photographic portrait of Sir Michael Myers, PC, KCMG, maker: Lafayette Ltd, 350 x 200 mm (h x w, image), 1935, gift of Judy Myers, on behalf of the late Michael N. Myers

Insignia and medals of Sir Michael Myers, PC, GCMG, and Lady Estelle Myers (The Most Distinguished Order of Saint Michael and Saint George, Knight Grand Cross (GCMG) Breast Star, 1930; The Most Distinguished Order of Saint Michael and Saint George, King Grand Cross (GCMG) Sash Badge with Sash, 1930; The Most Distinguished Order of Saint Michael and Saint George, Collar of the Order, 1930; King George V's Silver Jubilee Medal with bow, 1935; King George V's Silver Jubilee Medal with ribbon, 1935; King George V's Silver Jubilee Medal with ribbon [miniature], 1935), makers: Garrard and Co, London and unknown maker, various measurements, gift of the Estate of Michael N. Myers

Pair of woollen rowing shorts, maker: Petone Woollen Mills, 310 x 380 mm (w x l), 1950s, and a pair of leather mittens, unknown maker, 135 x 238 mm (w x h, overall), 1960s, gift of Hugh Laracy

Coffee percolator, maker: Cory Glass Coffee Brewer Corporation, 350 x 300 x 150 mm (h x w x d, overall), 1950s–70s, and baby scales, maker: W & T Avery Ltd, 270 x 410 x 385 mm (h x w x d, overall), 1920s–1930s, gift of John and Mary Stevens

Collection of philatelic material relating to New Zealand Forces Mail, various measurements, 1899–1945, purchase

Chainsaw, maker: Oleo-Mac, 10" wide, 17" long, 11.5" tall, 47" long with blade, circa 1985, purchase

Plates (4) used at the Palmerston North YWCA hostel, maker: Crown Lynn Potteries Ltd, 130–240 mm diameter, 1950s, gift of the YWCA of Aotearoa New Zealand

Postal history items (12), relating to New Zealand military and civilian personnel held captive by the Japanese, various makers, various measurements, 1942–1945, purchase

Petticoat and apron made in Intermediate School sewing classes, maker: Christine Kiddey, 595 x 115 mm (l x w, overall) and 500 x 820 mm x 1285 (l x w x w including ties, overall), 1964 and 1966, gift of Christine Kiddey

Moiré taffeta skirt with floral painted border, maker: Fernanda Kula, 820 mm length, 70 mm waist, 1950s, gift of Josephine Lonergan

Complete sheets of 1d and 6d Railways Charges stamps, maker: New Zealand Government Railways, various measurements, 1928, purchase

2 lengths of 1940 Centennial fabric, unknown maker, 1920 x 918 mm and 1450 x 908 mm (l x w, overall), 1939–40, gift of Sylvia Minogue

Canterbury brand woman's bathing costume, maker: Lane Walker Rudkin, 610 x 460 mm (l x w, overall), circa 1950s, gift of Kirstie Ross

Royal Visit beer tankards (2), unknown maker, 86 x 90 x 120 mm (h x w x d, overall), circa 1953, gift of Kirstie Ross in memory of Joan Bradshaw née Wilton

Jigsaw puzzle, maker: Four Square, 232 x 335 x 4 mm (h x w x d, overall), circa 1942, gift of Dawn Askew

Sample of woven fabric, maker: Thomas Blick, 114 x 138 mm (h x w, overall), 1845, and fancy dress magazine, maker: Bestway Fashions, 310 x 245 mm (l x w, overall), circa 1935, gift of Bill Carter

Wellington Dental Nursing School blazer, maker: D. I. C., 670 mm (centre front) and 645 mm (centre back), 1939, gift of Helen Cook

Set of costumes (9) and puppets (3) used in the 'Hairy Maclary' dance shows, maker: Paul Jenden, various measurements, 1993, purchase

World War II armbands (2), unknown maker, 70 x 180 mm and 80 x 187 mm (h x w, overall), circa 1940, gift of Stuart Raphael

Field jacket with souvenir patches, unknown maker, 587 mm (centre back), 1940s, gift of Ines Helberg

Seal fur coat, unknown maker, 1250 mm (l, centre back), circa 1915, gift of the Urwin Family

Baby records (2), maker: Plunket, 191 x 99 mm and 126 x 101 mm (h x l, overall), 1950s, gift of John Judge

Photograph [Carmen's Curio Store], unknown maker, 489 x 385 mm (h x w, overall), 1970s, and painting [portrait of Carmen Rupe] by J Langlois, 606 x 450 mm (h x w, overall), 1997, gift of Carmen Rupe

Three-piece Victorian riding habit (jacket, breeches, riding skirt), maker: J Busvine and Co, various measurements between 610 mm and 1140 mm (l, overall), 1895, gift of Joan and Nicky Riddiford

Objects related to Girl Guiding (3), maker: Diane Russell, various measurements between 195 x 350 x 50 mm and 1365 x 905 x 10 mm (h/l x w x d, overall), 1960–1970s, gift of the Isaacs family in memory of Diane Russell née Isaacs

T-shirt – 'Muldoon/83%', maker: WORLD, 670 x 465 mm (h x w, overall), 2005, gift of Denise L'Estrange-Corbet and Francis Hooper on behalf of WORLD

Child's beach bucket and spade set, maker: Alex Harvey & Sons Ltd., 145 x 1765 mm (h x w), circa 1960, purchase

Punch and Judy puppets (9), doll, puppet show set and accessories, maker: Garth Frost, various measurements, 1970s, purchase

Glove box, maker: Unknown disabled soldier from WWI, 70 x 280 x 125 mm (h x w x d, overall), circa 1930s, purchase

Killing knife, unknown maker, 270 mm (l, overall), circa 1942, gift of Jocelyn Davidson and Fae Andersen

International History and Culture

'The Coronation Cut-Out Story Book' and 'Queen Elizabeth's Little House' Cut-Out Story Book, maker: Dean and Sons Ltd, 246 x 359 mm (h x w) and 246 x 327 mm (h x w), 1953, and devotion cards (4), unknown makers, various measurements early 20th Century, gift of Patricia Blades

'The Coronation Cut-Out Story Book' maker: Dean and Sons Ltd, 243 x 360 x 8 mm (h x w x d, overall), 1953, and 'The Coronation of the Queen' pop up book, maker: London Express Newspaper Ltd, 185 x 380 x 6 mm (h x l x d, overall), 1953, gift of Anna Willett

'Coronation Coach and Horses' painted lead figures, maker: Britains, 525 x 64 x 95 mm (l x w x h, overall), 1952, purchase

'Snow White and the Seven Dwarfs' painted lead figures, maker: Britains, various measurements between 60 x 35 x 20 mm and 40 x 20 x 19 (h x w x d, overall), purchase

Applied Art and Design – New Zealand and International

Objects relating to the Seddon family's British Royal Court visits, various makers, various measurements, 1890–1946, gift of Jean Knox Gilmer

1980s dresses (2), makers: Penny and Barbara Lee, 1255 x 400 mm and 1130 x 400 mm (l x w, total length), circa 1980s, gift of Jennifer Clark

Collection of dresses, clothes and accessories (13 items), various unknown makers, various measurements 1930s–1960s, gift of Ursula Furkert

Carved wooden diorama, maker: William Gee, 1300 x 220 x 580 mm (l x w x h), circa 1895, purchase

Satsuma brooch and bracelet commemorating the 1913 Auckland Exhibition, unknown maker, 15 x 27 x 27 mm and 15 x 103 x 15 mm (h x w x d, overall), 1913, purchase

Collection of clothing and accessories (49), various, mainly unknown, makers, various measurements, 1920s–1960s, gift of Joyce Megget

Designer outfits (5), makers: Babs Radon, El Jay, Emma Knuckey, Lorna Cooper (2) various measurements, 1950s–1970s, purchase

Sampler, maker: Betty Caldwell, 480 x 345 mm (h x w, frame), 1777, gift of Helen Moulden

Woman's day dress, unknown maker, 1300 mm (l, centre back), circa 1915, gift of Helen Parker

Album of pressed fern specimens, unknown maker, 280 x 215 x 40 mm (h x w x d, closed), circa 1880, gift of Dr Ian M St George

Saltire stone, by John Edgar, carved stone sculpture, 65 x 180 mm (h x l, overall), 2007, purchase

Wedding dress of an Italian migrant, unknown maker, 530 mm (length, bodice), 1070 mm (length, skirt), 1909, gift of Margaret Fulford

Brooches (5) (*Hill and cross; Hill and crown; Hill and ship; Hill, waka, chain; and, Hill and fish*), maker: Blair Smith, various measurements between 29 x 29 x 10 mm and 30 x 30 x 13 mm (h x w x d, overall), 2005, purchase

Wedding hat, maker: Annie Bonza, 90 x 180 x 250 mm (h x w x d, overall), 1989, gift of Debbie Harwood

Work or sewing table, maker: Henry Mason, 755 x 440 x 365 mm (h x w x d, overall), circa 1850, purchase

Various shop signs (5), unknown maker, various measurements between 980 x 520 x 7 mm and 1150 x 520 x 7 mm (w x h x d, overall), circa 1950, found in collection

Collection of clothing, embroidery, household objects, and ephemera (59 items), various makers, various measurements, late 19th and early 20th C, gift of June Starke

Selection of studio pottery (30 pieces), maker: Peter Stichbury, various measurements, 1948–1990, purchase

Egg ramekin, maker: The Leach Pottery/Peter Stichbury, 45 x 125 x 85 mm (h x w x d, overall), 1958, gift of Peter Stichbury and Diane Stichbury

Metal sign, patio chaise, whale scapula firescreen, various makers, and carved figures (5) by Alfred Granfield, various measurements, circa 1900–1950s, purchase

Wedding dress, maker: Mavis Blackburn, 340 mm (w across shoulders), 1949 and glass dome with floral display, unknown maker, 500 x 250 mm (h x w, overall), 1910, gift of Wayne Blackburn

Knitted jumper, maker: Roz Mexted, 645 x 720 mm (l front x w), 1989, gift of Doris de Pont

Fabric samples (18), pack of buttons (1) and badges (3), maker: DNA Clothing and Doris de Pont, various measurements, 1995–2007, gift of Doris de Pont

Selection of garments and items (143 pieces), maker: Doris de Pont, various measurements, 1986–2007, purchase

Doris de Pont Fashion Archives; maker: Doris de Pont, measurements not available, 1994–2008, purchase

Tights (3 pairs) by Footprints, maker: Adrienne Foote, 980 mm (length), 410 mm (waist), 1990s, purchase

Child's pinafore and two matching scarves, maker: Lyndsay Brock, various measurements between 655 x 255 mm and 840 x 990 mm (w x l, overall), 1970s, gift of Lyndsay Brock

Woman's gloves, unknown maker, 375 x 115 mm (l x w, overall), circa 1950, gift of Lesleigh Salinger

Child's coat, maker: Jonell, 670 mm (l), circa 1967, gift of Valerie Carson

Dress made from an Indian Sari, maker: Beverley Gordine, 360 x 865 mm (w x l), 1960s, gift of Velma Turner

Xena costume, Gabrielle costume and saddle bag from the television series 'Xena: Warrior Princess', various makers, various measurements, 1995/1999, gift of Pacific Renaissance Pictures

Vance Vivian box, man's 3-piece suit, shirt and ties (3), various makers, various measurements, 1970s, gift of Graham Hill

Boxed set of coronation/royal visit glasses, unknown maker, 132 x 150 x 52 mm (h x w x d, overall), 1953, gift of Graham Hill

Cocktail dress, pattern and length of fabric, various makers, various measurements, 1959, purchase

Bohemia ware vases (4), maker: Mirek Smisek, various widths x 126–128 mm (h), circa 1954, purchase

Woman's cardigan (Mama Jack style), maker: NOM*D, 540 mm (centre back length), 560 mm (sleeve length), circa 1990s, purchase

'Tiny tot's first book of all', maker: Thomas Nelson & Sons, 240 x 210 x 105 mm (l x w x d, overall), circa 1924, found in collection

Blouse, maker: Annie Bonza, 490 mm (l) centre front, 595 mm (l) centre back, 380 mm (w) shoulders, 665 mm (l) sleeves, 1968, gift of Maggie McKenzie

Red lustre sunflower tiles (2), maker: William de Morgan, 152 x 152 x 52 mm (h x w x d, overall), circa 1900, gift of David Carson-Parker

Bow tie, unknown maker, 83 x 65 x 2 mm (l x w x d, overall), 1950s; instructions on tying bow tie (2), maker: Parisian, 211 x 69 mm and 250 x 68 mm (h x w, overall), 1950s; detachable collar, unknown maker, 157 x 115 x 50 mm (h x w x d, overall), 1950s; and, paper bag, maker: Vance Vivian, 290 x 163 mm (h x w, overall), 1950s, gift of Alison Williamson

Poster 'New Zealand Apples', maker: Edward Cole, 766 x 511 mm (h x w, overall), 1930s, purchase

Souvenir tea towel of Mt Egmont (Taranaki), maker: Maylin, 783 x 530 mm (l x d, overall), circa 1960, gift of Angela Lassig

Dress fabric with marae scenes, unknown maker, 195 x 92 mm (l x w, overall), circa 1960, gift of Effie Rankin

Dresses (2), maker: Fanny Buss, 1365 mm (centre front, blue dress) and 1150 mm (centre front, red dress), 1970s, gift of Mary Earle

Knitting swift, maker: Leslie Olliff, 810 mm (length, overall), early 1940s, gift of Patricia Olliff

Early Victorian cotton gowns (2), unknown maker, 1460 mm and 1240 mm (centre back), 1830s and 1840s, gift of Mary Gilmer

Ballroom dancing dress (3), makers: Joyce Walter (2) and unknown maker (1), various measurements between 890 mm and 1210 mm (centre front), 1950s, gift of Joyce Walter

Table mat with embroidery transfer pattern (2), maker: Mary Alcorn, 500 x 384 mm and 502 x 384 mm (l x w, overall), circa 1925, gift of Louise Ormsby

'Constructivist' skirt; maker: Marilyn Saintry Design Ltd, 725 x 137 mm (l x w, overall), 2002, purchase

Garland neckband, maker: Vita Cochran, 830 x 120 mm (l x w, overall), 2002, purchase

Lace items (30), pair of gloves, handkerchief holder, fans (2), unknown maker, various measurements, 18th-early 20th C, gift of Dr Tom Farrar

Girls' Friendly Society pendant, unknown maker, 39 x 22 x 2 mm (l x w x d, overall), 1900s, gift of Linda Gillingham

Jug, maker: Briar Gardner, 170 x 106 mm (h x w, overall), 1939-40, purchase

New Zealand Economic and Technological

Souvenir scarf from Dunedin exhibition, unknown maker, 906 x 850 mm (l x w, overall), 1925-26; NZ Farmers Co-op waist tape, maker: New Zealand Farmers Co-operative Association, 800 x 34 mm (w x h, waist circumference), 1910, gift of Angela Sears

Various household objects (6) and food packaging (7), various makers, various measurements, 1950s-1980s, gift of Sheila Dunbar

Possum fur coat, maker: Burberry, 1470 mm (centre front) and 1445 mm (centre back), 1997, gift of Snowy Peak Ltd

Packing boxes (21), various maker, various measurements, 1950s-80s, gift of Onslow Kindergarten

Pacific

Pacific in New Zealand

'Ava (kava root), 'ula fala (pandanus key necklace) and 'ili (fan), unknown Samoan makers, 1210 x 210 mm, 422 x 300 mm (l x w, overall) and 1300 mm (l), dates unknown, gift of Galumalemana Alfred Hunkin, 2009

Canoe, shell necklace and basket, unknown Cook Island Maori makers, various measurements, unknown dates, gift of Mere Tapaeru Tereora

Cook Islands pāreu kiri'au (hula skirt), unknown Cook Island Maori maker, 730 x 820 mm (l x w, overall), 1920s, gift of Alison Milne

Pacific international

Tapa cloth, maker: Mangaia Historical and Cultural Society, 2530 x 5720 mm (w x l, approximate), 2008, purchase

Hawaiian kapa (tapa cloth), maker: Maile Andrade, 1524 x 609 mm (w x l, overall) 2009, purchase

Tongan ngatu (tapa cloth), unknown maker, 2300 x 2000 mm (w x l, overall), circa 1911, purchase

Objects from Papua New Guinea (5), Kiribati (3) and Tuvalu (3), unknown makers, various measurements, 1980s, gift of Wendy Smith

Look within 2 by Daniel Waswas, acrylic on canvas, 1730 x 2200 mm (h x w, support), 2007, purchase

Pearl necklace, unknown Cook Island Maori maker, 480 mm (l), unknown date, gift of Mr Kora Kora

Portrait of a Polynesian beauty by Charles McPhee, oil on velvet, 520 x 360.5 mm (l x w, overall), unknown date, purchase

'Manu Samoa' rugby lapel pin, unknown maker, 25 x 23 mm (l x w, overall), circa 1999, gift of Sene Ta'ala

Mwali (shell armband) and boar tusk necklace from Papua New Guinea, unknown maker, 430 mm (l) and 480 mm (l), early 20th C and 1920s, purchase

Tongan whalebone chest ornament, unknown maker, 180 x 161 mm (w x d, overall), circa 1700s, purchase

Natural Environment

Invertebrates

New Zealand Mussels (kakahi) (36 lots), collected 2004-2006, purchase

Landsnails from subantarctic islands (21 specimens), collected 2008, gift of Department of Conservation (Head Office)

Landsnails from the Cook Islands (1,579 specimens), collected 2005-2006, purchase

Vertebrates

Grey's beaked whale head (large female) from Tataramoā (Raukokore Church Area), Waihau Bay, Opotiki area, collected 2007, donation

Birds

New Zealand and Foreign Bird Skins (136 lots), collected 1995-2009, donation

Fishes

Coastal fishes from Whatipu (Manukau Harbour) (71 specimens), collected 2008, field collection

Botany

Tray made of 13 specimens of Fijian hardwood, gift of Suva Adventist College, Fiji

Watercolour plate of five species of native New Zealand mistletoe, by Bruce Irwin, 448 x 350 mm (h x w, support), circa 1978, gift of Bridget Williams

Plant specimens (622) for research project 'Defining NZ's Land Biota', collected June 2005-July 2009, field collection

Fern album (with no specimens) and 35 species of ferns, loose and mounted, with supporting photographs and map, collected by William Henry Phillips, late 19th C, gift of Shirley Smyth

Pseudopanax specimens (87), for research project 'Fashioning Species Biodiversity', collected 2006-2008, field collection

Coralline algae of northern New Zealand, (509 specimens), collected 2004-2007, gift of NIWA

Lichens, liverworts, mosses, and ferns (552 specimens), collected 2009, field collection

Herbarium (collection of 1000+ vascular plant species, approximately 1300 specimens), collected 1960s-2000s, gift of Colin Ogle

Māori

Natural kahurangi boulder, 400 x 285 x 100 mm (l x w x d, overall), 11.04 kg, purchase

Waitaiki sculpture by Lewis Gardiner, 445 x 255 mm (h x w, overall), 2009, gift of the Friends of Te Papa

Maori carved sewing kit, unknown maker, 18 x 132 x 50 mm (h x w x d, overall), unknown date, purchase

Maori folk art occasional table, unknown maker, 565 x 382 x 375 mm (h x w x d, overall), 1900-1920, purchase

Te Hemoata, Kahu kurī doghair cloak, maker: Nigel How, 780 x 1235 mm (h x w), 2000, purchase

Kete muka (plaited muka bag), maker: Nigel How, 125 x 185 x 20 mm (h x w x d), 2008, purchase

Toki pounamu (nephrite adze), maker: Anaru Rondon, 480 x 210 x 37 mm (l x w x d, overall), 2010, purchase

Appendix 4: Scholarly and Popular Outputs

Popular

(Not externally peer reviewed)

Natural Environment

1. A. L. Stewart (2009). New Zealand trevally – one or two species? *New Zealand Fishing News* 32 (7): 41.
2. C. D. Roberts (2009). Redbanded weever. *New Zealand Fishing News* 32(12): 34.
3. C. D. Roberts (2009). Halfmoon groper. *New Zealand Fishing News* 32(8): 34.
4. C. D. Roberts (2009). Magpie morwong. *New Zealand Fishing News* 32(10): 34.

History

1. Gibson, S. (2009). Second World War poster collection. *Te Papa Picture Library Newsletter* November 2009.
2. Ross, K (2009). Stars in our eyes: "Tales from Te Papa". *Phanzine: Newsletter of the Professional Historians' Association of New Zealand/Aotearoa* 15 (3): 6.
3. Ross, K. (2009). Dance history on film. *Phanzine: Newsletter of the Professional Historians' Association of New Zealand/Aotearoa* 15 (2): 11.
4. Ross, K. (2009). The restoration of Central Park. *Phanzine: Newsletter of the Professional Historians' Association of New Zealand/Aotearoa* 15 (2): 8–9.

Art

1. Huddleston, C. (2009). There is a Flood Coming, One Day Sculpture, edited by David Cross and Claire Doherty, published by Kerber Verlag, 2009: 92-95.
2. Huddleston, C. and Tamati-Quennell, M. (2009). James Luna, Urban (Almost) Rituals, One Day Sculpture, edited by David Cross and Claire Doherty published by Kerber Verlag, 2009: 214.
3. McCredie, A. (2009). Recollections, Collectively speaking: Te Manawa Art Society – the first 50 years, 2009: 67pp.

4. Olsen, J. (2009). Obituary: Trevor Bayliss 1913-2009, *Te Ara: Journal of Museums Aotearoa* 33 (1–2):

Pacific

1. Akeli, S. (2009). Tapa: Pacific Style. *Open Eyes – Newsletter of the Friends of the Museum of New Zealand Te Papa Tongarewa* 95: 3.

Research

(Externally peer reviewed)

Natural Environment

1. Anseeuw, B., **Marshall, B.A.** and Terryn, Y. (2009). The New Zealand chitons *Ischnochiton luteoseus* Suter, 1907 and *Ischnochiton granulifer* Thiele, 1909 (Mollusca: Polyplacophora). *Molluscan Research* 29(3): 147–154.
2. Hand, S.J., Weisbecker, V., Beck, R.M.D., Archer, A., Godthelp, H., **Tennyson, A.J.D.** and Worthy, T.H. (2009). Bats that walk: a new evolutionary hypothesis for the terrestrial behaviour of New Zealand's endemic mystacinids. *BMC Evolutionary Biology* 9 (169): 1–13.
3. **Marshall, B.A.** and Oliverio, M. (2009). The Recent Coralliophilinae of the New Zealand region, with descriptions of two new species (Gastropoda: Neogastropoda: Muricidae). *Molluscan Research* 29(3): 155–173.
4. Mironov, S.V., Pérez, T.M. and **Palma, R.L.** (2009). A new genus and new species of feather mite of the family Pterolichidae (Acari: Astigmata) from *Gallus gallus* (Galliformes: Phasianidae) in the Galápagos Islands. *Acarina* 17(1): 57–64.
5. **Perrie, L.R.** and Shepherd, L. D. (2009). Reconstructing the species phylogeny of *Pseudopanax* (Araliaceae), a genus of hybridising trees. *Molecular Phylogenetics and Evolution* 52: 774–783.

6. Shepherd, L.D., de Lange, P.J. and **Perrie, L.R.** (2009). Multiple colonizations of a remote oceanic archipelago by one species: how common is long-distance dispersal? *Journal of Biogeography* 36: 1972–1977.

7. Stephenson, B.M., Gaskin C.P., Griffiths, R., Jamieson, H., Baird, K.A., **Palma, R.L.** and Imber, M.J. (2009). The New Zealand storm-petrel (*Pealeornis maoriana* Mathews, 1932): first live capture and species assessment of an enigmatic seabird. *Notornis* 55: 191–206.

8. **Struthers C.D.** and Moller P.R (2009). First records of the rare eelpout *Lycenchelys xanthoptera* Anderson, 1991 (Teleostei, Zoarcidae) in the Ross Sea, Antarctica. *Zootaxa* 2196: 65–68.
9. **Tennyson, A.J.D.** (2010). The origin and history of New Zealand's terrestrial vertebrates. *New Zealand Journal of Ecology* 34: 6–27.
10. Worthy, T.H., Hand, S.J., Worthy, J.P., **Tennyson, A.J.D.** and Scofield, R.P. (2009). A large fruit pigeon (Columbidae) from the Early Miocene of New Zealand. *The Auk* 126: 649–656.

History

1. Fitzgerald, M. (2009). Te Papa's Community Gallery: Presenting Migrant Stories at 'Our Place'. *New Zealand Journal of History* 43: 198–207.

Māori

1. Harwood, H. (2009). The Identification and Use of Birds in Te Papa's Maori Feather Cloak Collection. Pp 132–137 in Wilson, C.A. and Laing, R.M., *Proceedings of the Natural Fibres Combined (NZ and Aus) conference of The Textile Institute*. University of Otago, Dunedin, N.Z.
2. Tamarapa, A. (2009). Muka Taonga in the Museum of New Zealand Te Papa Tongarewa. Pp. 114–120 in: Wilson, C.A. and Laing, R.M., *Proceedings of the Natural Fibres Combined (NZ and Aus) conference of The Textile Institute*. University of Otago, Dunedin, N.Z.

Pacific

1. Mallon, S. (2009). Beyond the Paperskin. Pp 23–31 in *Paperskin: Barkcloth across the Pacific*. Queensland Art Gallery, Museum of New Zealand Te Papa Tongarewa and Queensland Museum, 41pp.

Unpublished Reports

Natural Environment

1. Paulin, C.D. (2009). Māori Fishhooks in European Museums. Unpublished Research Report (Winston Churchill Memorial Trust). 36 pp.

Conference Presentations

Natural Environment

1. Simon Whittaker. Collective Inclusion – Realities of a Wet Collection Redevelopment at the Museum of New Zealand. Society for the Preservation of Natural History Collections – Bridging Continents New Initiatives and Perspectives in Natural History Collections, 6–10 July 2009, Leiden, Netherlands.

History

1. Angela Lassig. Collected thoughts: Recording and writing New Zealand fashion history, National Oral History Assn of NZ Conference, 31 October 2009, Wellington (part of session 'Oral History at Our Place' with Michael Fitzgerald).
2. Kirstie Ross. Cultural History and Outdoor Recreation: Tramping in New Zealand Between the World Wars' Australian Society for Sports History Sporting Traditions XVII. The Cultural Paradigm: Reinvigorating Sport History? 1 July 2009, Wellington, New Zealand.
3. Michael Fitzgerald. Oral histories at Te Papa. National Oral History Association of NZ Conference, 31 October 2009, Wellington.

Māori

1. Hokimate Harwood. Knowledge exchange for use of feathers in Māori feather cloaks. National Weavers Hui, 23–26 October 2009, Takitimu Marae, Wairoa.

2. Huhana Smith, Mana Taonga, iwi and hapū and research around taonga, Accessing Cultural Collections Seminar, 24 November 2009, Australian Museum, Sydney.
3. Huhana Smith, Plenary Session: Sustainability and Science, Associate Professor Hugh Campbell, Dr Huhana Smith, Dr Anthony Cole and Dr Mike Joy, Monday 23 November 2009, Crunch Times: Can science make a difference? 2009 SAA (NZ) Conference 22–24 November 2009, Massey University, Palmerston North.
4. Huhana Smith, Te Papa: The potential for hapū /iwi, Ngā Tauria a Māui Wānanga, 11–12 November 2009, Te Wānanga o Raukawa.

Art

1. Lissa Mitchell, Re:live – Third International Conference on the Histories of Media Art, Science and Technology, Negotiating the future – a new media collection in a public art museum, 26–29 November 2009, Federation Hall, VCA & BMW Edge Federation Square.
2. Victoria Robson, Building the British collection at the Museum of New Zealand Te Papa Tongarewa: the early years 1906–1939, The British Empire and visual culture, 1–2 October, Melbourne University, Australia.

Pacific

1. Sean Mallon, Too much history? Exhibiting the big stories of the Pacific past, International Symposium of Austronesian Studies, 12–17 October 2009, National Museum of Prehistory, Taitung County, Taiwan.

Talks away from Te Papa

Natural Environment

1. Alan Tennyson, The Miocene St Bathans Fauna: an update, Geosciences, 27 November 2009, Oamaru Opera House.
2. Alan Tennyson. Conservation of NZ's seabirds, Otago University marine conservation conference, 19 November 2009, Otago University, Westpac Stadium.

3. Alan Tennyson. Fossil Bonanza in Otago's Miocene Opens a Window on New Zealand's Past Birdlife. Wellington Branch, Ornithological Society of New Zealand, 3 August 2009, Department of Conservation Head Office, Wellington.
4. Anton van Helden. Whales and Museum research. Whakatane Coast Guard AGM. 20th and 21 August 2009, Whakatane.
5. Carlos Lehnebach, Species delimitation & the evolution of breeding systems in NZ Myosotis, New Zealand Plant Radiation Network, 17 November 2009, Lincoln University, Christchurch.
6. Chris Paulin. That Squid. Whitby-Mana PROBUS Club, 10 August 2009, Whitby Bowling Club, Wellington.
7. Heidi Meudt. Biogeography, phylogeny and taxonomy of *Ourisia*: A research synopsis. Wellington Botanical Society meeting, 20 July 2009. Victoria University, Wellington.
8. Heidi Meudt. Species limits, evolution and taxonomy of New Zealand Plantaginaceae, NZ Plant Radiation Network Meeting, 17 November 2009, Lincoln University, Christchurch.
9. Leon Perrie, Eco-sourcing & genetic variation, New Zealand Plant Conservation Network AGM, 12 November 2009, Stardome Observatory, Auckland.
10. Leon Perrie. Eco-sourcing & genetic variation. New Zealand Plant Conservation Network AGM, 12 November 2009, Stardome Observatory, Auckland.
11. Leon Perrie. Ferns and bryophytes. Field-trip for 2nd Botany course of Massey University. 15 August 2009, Sledge Track, Palmerston North.
12. Leon Perrie. Flora of south-western Australia – a contrast with NZ. Whanganui Museum Botanical Group, 6 October 2009. Whanganui Museum.
13. Leon Perrie. Lancewoods & five-fingers: hybridisation, conservation, and the ice-age. Wellington Botanical Society meeting. 21 September 2009, Victoria University, Wellington.
14. Phil Sirvid. Spider Day, 31 October 2009. Zealandia (Karori Wildlife Sanctuary).
15. Sandy Bartle, Buller and the Victorians, Panel discussion, 4 August 2009. Canterbury Museum.

History

1. Angela Lassig, Orientalism in fashion and the decorative arts, University of the Third Age, 25 August 2009, Wellington.

Art

1. Charlotte Huddleston, Judge – Waikato National Contemporary Art Awards, 4 September 2009, Waikato Museum Te Whare Taonga o Waikato.
2. Justine Olsen with Philip Clark and Emma Ward, Institutions and Organisations: How can they help? Portage Ceramics Symposium, Lopdell House, 16 October 2009.
3. Justine Olsen with Warwick Freeman, Rosemary McLeod, Laura Vodanovich, Responsibility between private collectors and public institutions, Objectspace, Auckland, 29 October 2009. 75 attendees.
4. Justine Olsen, Mirek Smisek in conversation with Justine Olsen, August 2009, Mahara Gallery, Waikanae.
5. Tony Mackle. History of the growth of the Te Papa Works on Paper collection, Karori Antiques Society, 25 people, 2 November 2009, Arts and Crafts Centre, Karori, Wellington.
6. Victoria Robson, Rembrandt – the experimental etcher, Touring Exhibition Floor talk 12 September 2009, Tauranga Art Gallery.
7. William McAloon, Arrival of the avant-garde – impressionism and realism, ARTH 213 Lectures, week of 20 August, Victoria University of Wellington.
8. William McAloon, Augustus Earle in New Zealand, ARTH 213 Lectures, 22 July 2009, Victoria University of Wellington.
9. William McAloon, Colonial visions – settlers and surveyors, ARTH 213 Lectures, 2 August 2009, Victoria University of Wellington.
10. William McAloon, Invited Assessor, Crit Week, 15 September 2009, Massey University School of Fine Arts, Wellington.
11. William McAloon, Rita Angus Life & Vision, Booksellers Tour, 2 August 2009, Auckland Art Gallery Toi o Tamaki.
12. William McAloon, Rita Angus Life & Vision, Media Tour, 31 July 2009, Auckland Art Gallery Toi o Tamaki.
13. William McAloon, Rita Angus Life & Vision, Slide Lecture, 2 August 2009, Auckland Art Gallery Toi o Tamaki.
14. William McAloon, Settling in – Establishing culture in colonial New Zealand, 5 August 2009, Victoria University of Wellington.

Pacific

1. Safua Akeli. Leprosy control in Samoa during the New Zealand administration from 1914 to 1922. PASI 201: Comparative History of Polynesia, 14 August 2009, Victoria University, Wellington.
2. Sean Mallon. Globalisation of Samoan Tatau'. 29 September 2009, Pacific Studies Victoria University of Wellington (PASI 202 Globalisation and Popular Culture in the Pacific).
3. Sean Mallon. Exhibition floortalk: Paperskin: Barkcloth across the Pacific, Paperskin: Barkcloth across the Pacific, 31 October 2009, Queensland Art Gallery, Brisbane Australia.

Talks at Te Papa

Natural Environment

1. Andrew Stewart. Antarctic fishes. 7 October 2009. NatureSpace.
2. Chris Paulin, Antarctic squid. 7 October 2009. NatureSpace.
3. Chris Paulin. Phar Lap (given twice), Tales of Te Papa Launch, 1 September 2009, Cable St.
4. Rick Webber. Antarctic crustacea. 7 October 2009. NatureSpace.
5. Simon Whittaker. Natural Environment at the Museum of New Zealand Te Papa Tongarewa. Victoria University Master of Museum Studies Course. 16 September 2009.

History

1. Angela Lassig. Colours: Moments in fashion. Friends of Te Papa, 19 August 2009.
2. Angela Lassig. Mollie Rodie & the Pageant of Empire, Friends of Te Papa, 2 November 2009.
3. Kirstie Ross. 1956 rugby ball/John Minto's helmet (given twice), Tales of Te Papa launch, 1 September 2009.
4. Kirstie Ross. An overview of The Scots exhibition. Delegation of Scottish MPs, 19 October 2009.
5. Kirstie Ross. Curatorial Concerns. Victoria University Museum Studies, 23 September 2009.
6. Michael Fitzgerald. 'von Zatorski's sextant', presentation at 'Tales from Te Papa' launch function, 31 August 2009.

7. Stephanie Gibson. Curatorial Concerns. Victoria University Museum Studies, 23 September 2009.
8. Stephanie Gibson. Diversity: What Does It Mean For Museums? NZ Diversity Forum, 24 August 2009.

Art

1. Athol McCredie, Collecting at Te Papa and National Identity, Museum and Heritage Studies seminar, 23 September 2009.
2. Charlotte Huddleston & Megan Tamati Quennell, Organisation and support for Douglas Emory, Black Panthers talk, Events, 19 September 2009.
3. Charlotte Huddleston, Floortalk on Cloud by John Reynolds, Art After Dark Series, 20 August 2009.
4. Tony Mackle, Early Prints and Drawings from the collection, 21 August 2009.
5. Tony Mackle, French Prints/ Impressions from France Ilott Room, 23 July 2009.
6. Tony Mackle, Introduction and thanks, Jillian Cassidy lecture, AAD, 17 September 2009.
7. Victoria Robson, Dynamism and Colour: British Lino Cuts of the 1930's, Art After Dark Series, 17 September 2009.
8. Victoria Robson, Recently acquired paintings by Frances Hodgkins and Cedric Morris., Art After Dark Series, 16 July 2009.
9. Victoria Robson, The Influential Claude Flights: colour lino cuts of the Grosvenor School, Friends of Te Papa, 2 September 2009.
10. William McAloon, Art at Te Papa, Friends of Te Papa, 23 November 2009.
11. William McAloon, Recently acquired Colin McCahon paintings *Scared* and *Mondrian's*, Art After Dark Series, 16 July 2009.
12. William McAloon, Tutorial, First Impressions, early New Zealand art from Te Papa's collection, ARTH 213: Art in Aotearoa New Zealand, 3 August 2009.
13. William McAloon, Tutorials (x 2), First Impressions, early New Zealand art from Te Papa's collection, ARTH 213: Art in Aotearoa New Zealand, 7 August 2009.

Pacific

1. Safua Akeli, Exhibition floortalk: Tapa: Pacific Style at the Te Papa Art After Dark event, 15 October 2009, Eyelights gallery, Te Papa Tongarewa.

- Sean Mallon, The 'Real' Survivor, 9 October 2009, PlaNet Pasifika.

Back of House Tours

Natural Environment

- Anton van Helden, Simon Whittaker, Carolyn Roberts-Thompson, Arapata Hakiwai: Te Puuaha o Waikato and Department of Conservation, Marine Mammal Collection, 18 November 2009.
- Chris Paulin: Launch of Tales from Te Papa, Phar Lap, 1 September 2009.
- Leon Perrie & Patrick Brownsey: Lynda Hallinan (NZ Gardener editor) and Julian Matthews (gardening author), Herbarium, 24 July 2009.
- Pat Brownsey: Alec and Linda Greening, British Pteridological Society, Herbarium, 11 September 2009.
- Pat Brownsey: Launch of Tales from Te Papa, Herbarium, 1 September 2009.
- Pat Brownsey: Minister for Arts, Culture and Heritage Private Secretary and Ministry for Culture and Heritage staff, Herbarium, 7 August 2009.
- Phil J. Sirvid: Wellington Zoo staff, Insect collection 29 July 2009.
- Ricardo L. Palma: Wellington Zoo staff, Louse collection 29 July 2009.

History

- Jane Groufsky: Margaret Fulford and family (donors), Textiles store.
- Leimoni Gorsich-Oakes and Jane Groufsky: Massey Design Students, Textiles store.

Māori

- Awhina Tamarapa and Hokimate Harwood, new Te Papa Board members, Te Whare Pora, 14 September 2009.
- Awhina Tamarapa, Tanenuiarangi A Manawatu Weavers Inc, 12, Te Whare Pora, Āhuru Mōwai, Tatau Pounamu, 2 November 2009.
- Awhina Tamarapa, Hokimate Harwood, Kokiri Hauora Māori Health services, Te Whare Pora, Āhuru Mōwai, Tatau Pounamu, 30 October 2009.
- Awhina Tamarapa, Hokimate Harwood, Patricia Michaels roopu, Te Whare Pora, 12 October 2009.

- Awhina Tamarapa, Karl Leonard weaving group, Te Whare Pora, 21 September 2009.
- Awhina Tamarapa, Moana Jones, Michelle Spring, Te Wānanga o te Aotearoa weavers, Te Whare Pora, 4 September 2009.
- Awhina Tamarapa, Moana Parata, Ministry for Foreign Affairs and Trade, Āhuru Mōwai, Te Whare Pora, Tatau Pounamu, 23 September 2009.
- Dougal Austin, Awhina Tamarapa, Hokimate Harwood, Ministry for Foreign Affairs and Trade, Te Whare Pora, Āhuru Mōwai, Tatau Pounamu, 24 September 2009.
- Huhana Smith, Awhina Tamarapa, Rangi Te Kanawa, Hokimate Harwood, Te Puni Kokiri, co-chairs for the UN, Te Whare Pora, 7 September 2009.
- Huhana Smith, Awhina Tamarapa, Victoria University Museum Studies students, Te Whare Pora, Āhuru Mōwai, Tatau Pounamu, 30 September 2009.
- Huhana Smith, Community Max, Te Whare Pora, Āhuru Mōwai, Tatau Pounamu, 13 November 2009.
- Huhana Smith, Giselle Stanton., C.F. Goldie whānau, Dianne Forman, Āhuru Mōwai, Te whare Pora, Tatau Pounamu, 3 July 2009.
- Huhana Smith, Native American visitors, Te Whare Pora, Āhuru Mōwai, Tatau Pounamu [including lunch], 1 December 2009.
- Huhana Smith, Noel Osborne, Moana Parata, Ministry for Foreign Affairs and Trade, Āhuru Mōwai, Te Whare Pora, Tatau Pounamu, 22 September 2009.
- Huhana Smith, Patumakuku Security Students, Te Whare Pora, Āhuru Mōwai, Tatau Pounamu, 4 December 2009.
- Lisa Ward, Mark Galvin Reserve Bank, Te Arawa rangatahi, Te Whare Pora, Āhuru Mōwai, Tatau Pounamu, 13 October 2009.
- Lisa Ward, Moana Parata, Te Wānanga o te Aotearoa, Te Whare Pora, 24 July 2009.
- Lisa Ward, Shane James, Asthma Foundation, Te Whare Pora, Āhuru Mōwai, Tatau Pounamu, 11 November 2009.
- Lisa Ward, Weaving Group (Rhonda Paku and kuia), Āhuru Mōwai, 8 August 2009.
- Moana Parata, ESR Kenepuru, Ngā whare taonga, 10 December 2009.
- Moana Parata, Ngāti Toa (Pat McBride), Āhuru Mōwai, 11 December 2009.
- Moana Parata, Noel Osborne, Ministry for Foreign Affairs and Trade, Āhuru Mōwai, Te Whare Pora, Tatau Pounamu, 22 September 2009.
- Moana Parata, Te kura o Porirua 3rd yr Te Wānanga o Raukawa tauria, 3 Kaiako, Tātou Pounamu, 8 October 2009.
- Noel Osborne and host interns Rangimoana Taylor and Lisa Reweti, Victoria University Reo tutor and students, Āhuru Mōwai, Te Whare Pora, Tatau Pounamu, 28 August 2009.
- Noel Osborne, Carver Jeremy Mathews and whānau, Āhuru Mōwai, 28 July 2009.
- Noel Osborne, Gillian Andreae, National Library, Archives N.Z., Āhuru Mōwai, 4 November 2009.
- Noel Osborne, James Keswick, New Zealand School of Music, Āhuru Mōwai, 13 October 2009.
- Noel Osborne, Lisa Ward, Moana Parata, Hokimate Harwood, Ministry for Foreign Affairs and Trade, Te Whare Pora, Āhuru Mōwai, Tatau Pounamu, 24 September 2009.
- Noel Osborne, Lisa Ward, Moana Parata, Ministry for Foreign Affairs and Trade, Āhuru Mōwai, Te Whare Pora, Tatau Pounamu, 23 September 2009.
- Noel Osborne, Matiu Baker, Awhina Tamarapa, Huhana Smith, Te Wānanga o Raukawa researcher, Wi Te Manewha life mask, Āhuru Mōwai, 18 August 2009.
- Noel Osborne, Moana Parata, Kāpiti Kaumātua Roopu, Te Whare Pora, Āhuru Mōwai, Tatau Pounamu, 11 November 2009.
- Noel Osborne, Moana Parata, Ministry of Defence te reo students, Te Whare Pora, Āhuru Mōwai, Tatau Pounamu, 30 September 2009.
- Noel Osborne, Moana Parata, Shane James, Oriwa Solomon, Pupukahi Tour Hawaii, Te Whare Pora, Āhuru Mōwai, Tatau Pounamu, 27 November 2009.
- Noel Osborne, Moana Parata, Whitireia Mental Health Faculty, Te Whare Pora, Āhuru Mōwai, Tatau Pounamu, 18 November 2009.
- Noel Osborne, Seafood Industry Training Organisation General Manager, I.R.D, Te Whare Pora, Āhuru Mōwai, Tatau Pounamu, 16 October 2009.
- Noel Osborne, Shane James, Victoria University Performing Arts Students and Tutors, Āhuru Mōwai, Tatau Pounamu, Te Whare Pora, 18 August 2009.
- Noel Osborne, Shane James., Te Mangai Paho, Āhuru Mōwai, Te whare Pora, Tatau Pounamu, 9 July 2009.

38. Noel Osborne, Tā Moko practitioners and researchers, Āhuru Mōwai, Tatau Pounamu, 13 August 2009.
39. Noel Osborne, Te Wānanga-o-Raukawa Masters students and tutor, Te Whare Pora, Āhuru Mōwai, Tatau Pounamu, 12 November 2009.
40. Noel Osborne, Victoria University Reo tutor and students, Āhuru Mōwai, Te Whare Pora, Tatau Pounamu, 1 September 2009.
41. Oriwa Solomon, Ngāti Pahauwera, Te Whare Pora, Āhuru Mōwai, Tatau Pounamu, 9 October 2009.
42. Shane James, American Conservator, Āhuru Mōwai, Te whare Pora, Tatau Pounamu, 15 July 2009.
43. Shane James, Australian Indigenous People group, Āhuru Mōwai, Te whare Pora, Tatau Pounamu, 14 July 2009.
44. Shane James, Department of Conservation researcher, Āhuru Mōwai, 10 August 2009.
45. Shane James, Department of Conservation researcher, Āhuru Mōwai, 11 August 2009.
46. Shane James, Victoria University music student, Āhuru Mōwai, 4 November 2009.
47. Unknown, Ministry for the Environment, Āhuru Mōwai, Te whare Pora, Tatau Pounamu, 1 July 2009.

Art

1. Abigail Jung Pugh: Wellington Potters, Painting and small sculpture collection store, 17 July 2009.
2. Anna Brookes & Celia Thompson: 60+ Group, 24 July 2009.
3. Anna Brookes & Celia Thompson: AMP Group, 11 December 2009.
4. Anna Brookes & Celia Thompson: Paremata Probus, 4 September 2009.
5. Anna Brookes & Celia Thompson: Tawa Probus, Painting and small sculpture collection store, 5 October 2009.
6. Anna Brookes & Justine Olsen: Tales of Te Papa launch tours, Painting and small sculpture collection store, 1 September 2009.
7. Anna Brookes and Charlotte Huddleston: Mr Wie Wensheng Director Art Academy of Lu Zhou, Painting and small sculpture collection store, 29 September 2009.
8. Anna Brookes: Gresham Family Group, Painting and Small Sculpture, 13 August 2009.

9. Anna Brookes: Pollock family requested by Funds Development, Painting and small sculpture collection store, 30 September 2009.
10. Anna Brookes: Treasury, Painting and small sculpture collection store, 4 November 2009.
11. Celia Thompson: Orthopaedic Surgeons Conference group, Painting and small sculpture collection store, 21 October 2009.
12. Celia Thompson: Victoria University Museum Studies students, Painting and small sculpture collection store, 23 September 2009.
13. Charlotte Huddleston & Celia Thompson: Billy Apple and Mary Morison, Painting and small sculpture collection store, 22 September 2009.
14. Megan Tamati Quennell: Patricia Michaels – Native American Artist, 12 October 2009.
15. Tony Mackle: Diane Foreman and friends, Toi Te Papa exhibition and art store Level 3, 3 July 2009.
16. Tony Mackle: Jan Lindauer, Works on Paper and Art store, 19 November 2009.
17. Tony Mackle: Rainbow Wellington, Works on Paper store, 23 July 2009.

Pacific

1. Safua Akeli, Whitireia Pacific Nursing students, Tangata o le Moana exhibition, 20 October 2009.
2. Safua Akeli: Grace Hutton, Militarism and Gender in the Pacific workshop participants at Victoria University, Pacific Collections store & Tangata o le Moana exhibition, 29 October 2009.
3. Safua Akeli: Patricia Michaels – visiting artist, Tapa: Pacific Style exhibition, 12 October 2009.
4. Safua Akeli: Textile and design students from Massey University, Tapa: Pacific Style exhibition, 7 October 2009.
5. Safua Akeli: Whitireia Pacific Nursing students, Tangata o le Moana exhibition, 22 September 2009.

Media Interviews

Natural Environment

1. Alan Tennyson. St Bathans fossil discoveries. Your Weekend Magazine, 10 October 2009.
2. Alan Tennyson. Moa colour. Dominion Post, 1 July 2009.

3. Alan Tennyson. Moa colour. Associated Press, 1 July 2009.
4. Chris Paulin. Phar Lap. Dominion Post/ Timaru Herald, 5 August 2009.
5. Chris Paulin. Phar Lap, Gibson Group, 12 August 2009, Filmed interview.
6. Alan Tennyson. St Bathans fossils. Sunday Magazine, 27 August 2009.
7. Alan Tennyson. Joan Wiffen's death. TV3, 2 July 2009.

History

1. Angela Lassig. Flappers, Gibson Group, 19 October 2009, Filmed interview.
2. Angela Lassig. Marilyn Sainty and Vita Cochran collaborations, Gibson Group, 7 September 2009, Filmed interview.
3. Angela Lassig. Mary-Annette Hay: Queen of Wool, Gibson Group, 7 September 2009, Filmed interview.
4. Kirstie Ross. 1940 Centennial visitors' book, Gibson Group, 18 August 2009, Filmed interview.
5. Kirstie Ross. Bathing suits, Gibson Group, 12 August 2009, Filmed interview.
6. Kirstie Ross. Collecting history for Te Papa, Katherine Robinson for the Dom Post, 22 October (published 28 Nov) 2009.
7. Kirstie Ross. Comment on changing trends in beachwear in France, Afternoons with Jim Mora, National Radio, 7 August 2009, by phone.
8. Kirstie Ross. Comment on rediscovery of Playschool clock at Invercargill Public Library, Southland Times, 5 August 2009, by phone.
9. Kirstie Ross. Dorothy Broad World War 1 dolls, Gibson Group, 16 November 2009.
10. Kirstie Ross. Playschool toys, Gibson Group, 10 September 2009, Filmed interview.
11. Kirstie Ross. School Dental clinic collection, Gibson Group, 14 August 2009, Filmed interview.
12. Michael Fitzgerald. New Zealand Company Flag, Gibson Group, 12 August 2009, Filmed interview.
13. Michael Fitzgerald. Musket from Ruapekapeka, 1846. Gibson Group, 18 November 2009. Filmed interview.
14. Michael Fitzgerald. Von Tempsky gun. Gibson Group, 9 September 2009, Filmed interview.

15. Michael Fitzgerald. Von Zatorski's sextant. Gibson Group, 17 August 2009, Filmed interview.
16. Stephanie Gibson. Henry Bear Fanshaw, Gibson Group, 17 August 2009, Filmed interview.
17. Stephanie Gibson. Land Girls Overalls and Killing Knife, Gibson Group, 11 August 2009, Filmed interview.
18. Stephanie Gibson. Scottish Samplers, Gibson Group, 10 September 2009, Filmed interview.
14. Tony Mackle. Chevalier Cook Straits, 16 November 2009, Gibson Group Tales from Te Papa.
15. Tony Mackle. Copley Mrs Devereux, 17 November 2009, Gibson Group Tales from Te Papa.
16. William McAloon, Colin McCahon – Angel of the Annunciation, 21 July 2009, Gibson Group Tales from Te Papa.

Pacific

Art

1. Athol McCredie, James Bragge, 11 August 2009, Gibson Group Tales from Te Papa.
2. Charlotte Huddleston, Doodle for Google semi-final judge. 8 October 2009, Ourspace Te Papa. Filmed for Erin Simpson Kids TV show.
3. Charlotte Huddleston, John Reynolds – Cloud, Gibson Group Tales from Te Papa.
4. Charlotte Huddleston, Ronnie Van Hout – A Loss, Again, Gibson Group Tales from Te Papa.
5. Charlotte Huddleston, Trust Waikato Awards, 8 September 2009, TV 3 Campbell Live.
6. Justine Olsen, Anne Verdcourt Ceramics, 4 September 2009, Gibson Group Tales from Te Papa.
7. Justine Olsen, Jane Dodd, 14 August 2009, Gibson Group Tales from Te Papa.
8. Lissa Mitchell, Cool storage of photographic negative collection, 17 November 2009, Gibson Group Tales from Te Papa.
9. Lissa Mitchell. Cool storage of photographic negative collection, 17 November 2009, Gibson Group Tales from Te Papa.
10. Megan Tamati Quennell, Ka Awatea – Emily Karaka, 7 September 2009, Waiata whaiwhai documentary.
11. Megan Tamati Quennell, Lisa Reihana – Mai i te aroha, ko te aroha, Te Ara a Hine, 11 August 2009, Gibson Group Tales from Te Papa.
12. Tony Mackle, Chevalier Cook Straits, 16 November 2009, Gibson Group Tales from Te Papa.
13. Tony Mackle, Copley Mrs Devereux, 17 November 2009, Gibson Group Tales from Te Papa.
1. Safua Akeli, Samoan kilikiti bats, 18 August 2009, Pacific store, Gibson Group Tales from Te Papa.
2. Grace Hutton, Mourning costume, 18 August 2009, Pacific store, Gibson Group Tales from Te Papa.
3. Safua Akeli, Tapa, 11 September 2009, Pacific store, Gibson Group Tales from Te Papa.
4. Herman Pikea Clark, Aumakuamano, 19th October 2009, Pacific store, Gibson Group Tales from Te Papa.
5. Safua Akeli, Eharo dance masks, 17 November 2009, Pacific Store, Gibson Group Tales from Te Papa.

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