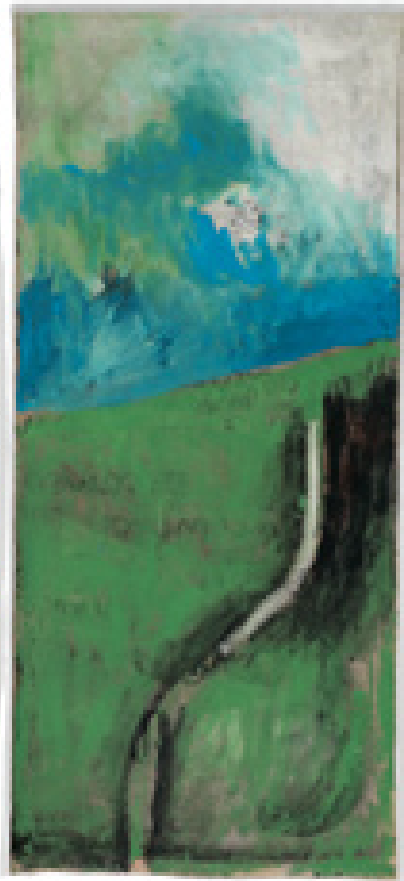
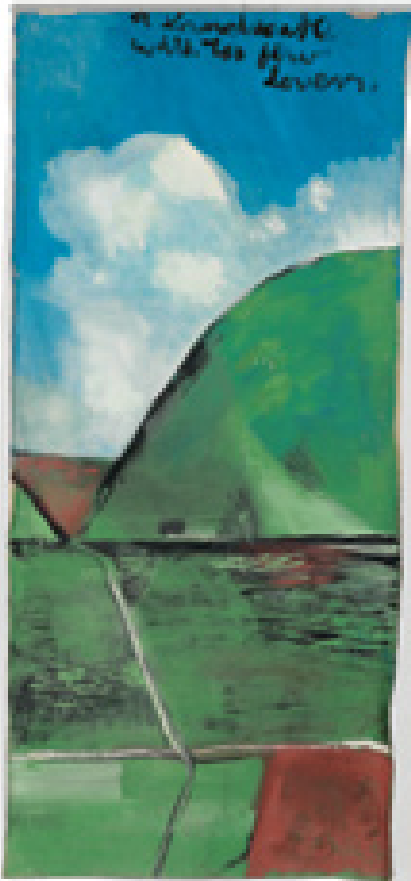




To better understand and treasure the past,
enrich the present, and
meet the challenges of the future.





Waharoa in Te Papa's Wellington Foyer

This fine example of a traditional waharoa (gateway) was commissioned for the New Zealand Government by Augustus Hamilton, the director of the Colonial Museum, Te Papa's forerunner. In 1906, it featured in the New Zealand International Exhibition in Christchurch. Here it formed part of a double stockade that enclosed the exhibition's model pā, called Araiteuru. The work was carried out by master carver Neke Kapua and his sons Tene and Eramiha, of Te Arawa's Ngāti Tarawhai tribe, Rotorua, in 1906. The waharoa is carved from a 22-metre single slab of tōtara that came from the central North Island.

Museum of New Zealand Te Papa Tongarewa Annual Report 2006/07 Te Pūrongo ā-Tau 2006/07

In accordance with section 44 of the Public Finance Act 1989, this annual report of the Museum of New Zealand Te Papa Tongarewa for 2006/07 is presented to the House of Representatives.



John Judge

Chairman

31 October 2007



Glenys Coughlan

Board member

31 October 2007

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Front cover: *Northland Panels* 1958, Colin McCahon. McCahon painted the *Northland Panels* in a single August afternoon, using house paint. However, he made further changes over subsequent weeks, and did not actually sign and date the work until November that year. The *Northland Panels* were partly a response to the enclosure McCahon felt on his return to New Zealand. 'We went home to the bush of Titirangi. It was cold and dripping and shut in ... I fled north in memory and painted the *Northland Panels*. I was just bursting for the wide open spaces.' (Brown, G.H. 1993. *Colin McCahon: Artist*. Revised edition. Auckland, Reed.) On his imaginary 'journey' to Northland, McCahon envisaged a landscape that he remembered as being 'uniquely New Zealand', but that also had an affinity with parts of America, which had overwhelmed him with their expansiveness. Reproduced with permission of the Colin McCahon Research and Publication Trust.

Performance at a Glance

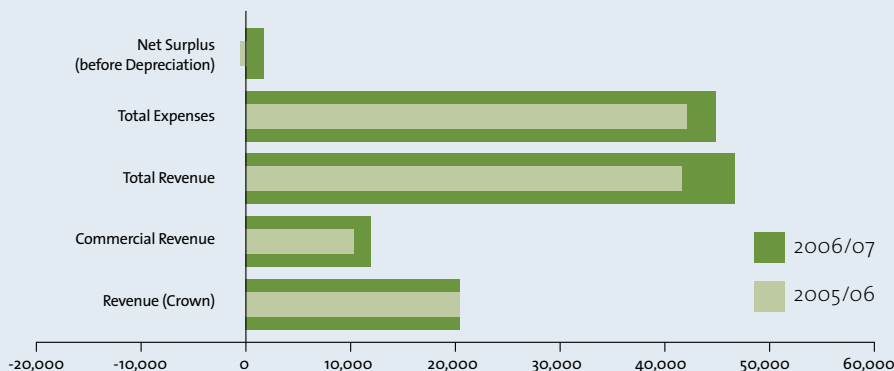
He Tirohanga ki ngā Whakatutukitanga

	2004/05	2005/06	2006/07
Audience			
Number of visits to Te Papa	1,264,291	1,275,055	1,351,675
Number of visits to Te Papa exhibitions at international venues ¹	435,180	140,923	213,432
Number of (measured) visits to Te Papa exhibitions at national venues ²	46,079	93,158	30,343
Total number of visits to Te Papa exhibitions	1,745,550	1,509,136	1,595,450
Estimated visits/attendance to <i>New Zealand, New Thinking</i> in China	–	–	200,000
Number of visits to http://www.tepapa.govt.nz	612,916	824,861	925,079
Financial			
Total operating revenue (\$000)	41,391	41,754	46,821
Revenue (Crown) (\$000)	18,228	20,574	20,574
Commercial revenue (gross) (\$000)	9,816	10,374	12,020
Capital fundraising (\$000)	3,960	3,508	3,632
Other revenue (\$000) ³	7,228	5,517	8,412
Special purpose fund revenue (\$000)	2,159	1,781	2,183
Cost of services (\$000)	39,107	42,275	45,011
Depreciation (\$000)	10,627	10,495	10,799
Net surplus (deficit) (\$000)	(8,343)	(11,016)	(8,989)
Collection value (\$000)	584,220	614,211	598,000
Net assets as per financial statements (\$000)	874,523	994,593	982,467
Staff			
Number of employees	561	545	537
Permanent	338	388	387
Casual	223	157	150

Note:

- ¹ International visitation counts include only those venues with official counts. This figure excludes the estimated visits/attendance to *New Zealand, New Thinking* exhibition on a four-venue tour in China.
- ² Visits at national venues only include visits to exhibitions where visitor numbers were recorded. It does not include visits to all Te Papa exhibitions that have toured to venues across New Zealand.
- ³ Includes interest, charged for museum services, publications and rental income.

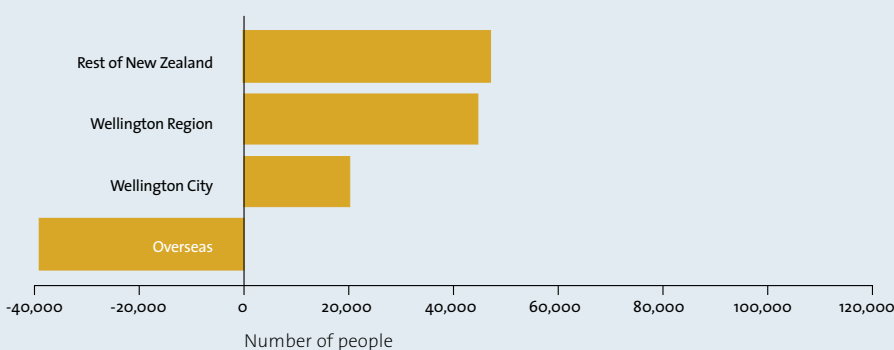
Surplus, Expenses, Revenue 2006/07 versus 2005/06 (\$'000)



The 2006/07 financial year demonstrated growth across almost all revenue categories relative to the previous year.

Revenue growth was partly offset by an increase in expenses. However, overall financial performance (net surplus before depreciation) was encouraging, bringing almost 38% of revenue growth through to the bottom line.

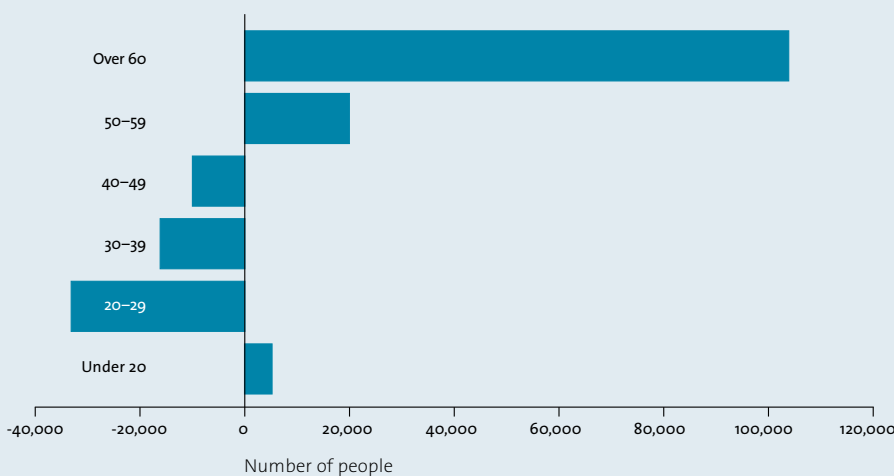
Movements in Visitation by Region – Relative to Previous Financial Year



Te Papa showed overall growth in visitation despite fewer international visitors.

Visitation growth came from across New Zealand, reflecting the broad appeal of our exhibitions.

Movements in Visitation Age Profile – Relative to Previous Financial Year



The 2006/07 year saw a significant shift in the attendance of the over 50s and over 60s, which can be readily attributed to the *Constable* exhibition and underlines Te Papa's continued status as a destination in its own right.



Puketōtara, twice shy, 1976

Don Binney

Oil paint on canvas

1807 x 1353 mm

Purchased 1977

An Australian bittern (matuku) soars above the distinctive form of Puketōtara, Te Henga, West Auckland, a landscape often represented in Binney's work. *Puketōtara, twice shy* shows Binney's confident handling of paint, especially the contrasts between the textured areas of bush, the drier brushwork of the bird's feathers, and the flat blue of the sky.

1 Operating Framework Te Anga Whakahaere

1.1 Concept

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

Te Papa's concept is founded on:

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

Within this concept, matters of concern to Te Papa are expressed within the corporate principles.

1.2 Corporate Principles

These principles form part of the criteria for decision making and provide the benchmark against which Te Papa measures the quality of its performance.

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 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 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 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 Tirenī, he wāhi hei wetewete, hei titiro ararau ki tō tātou tuakiri.

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 COMMERCIALY 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.

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

1.3 Functions and Alignment with Government Priorities

The Government has identified three priorities for the next decade:

- Families – young and old
- National identity
- Economic transformation

Te Papa contributes to the Government's priorities by providing Museum Services.

Te Papa's most significant contribution is to the key government priority, national identity:

All New Zealanders to be able to take pride in who and what we are, through our arts, culture, film, sports, and music, our appreciation of our natural environment, our understanding of our history, and our stance on international issues.

Te Papa also contributes to the government priority of economic transformation through partnerships with whānau, hapū, iwi, and Māori organisations, and the activities of National Services Te Paerangi (which works with museums, iwi, and related culture and heritage organisations to build the capacity and sustainability of the services they provide to their communities).

The diagram on the right sets out Te Papa's alignment with government goals in performing Te Papa's functions.

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

- (a) 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

- (b) Endeavour to ensure both that the Museum expresses and recognises the mana and significance of Māori, European, and other major traditions and cultural heritages, and that the Museum provides the means for every such culture to contribute effectively to the Museum as a statement of New Zealand's identity

- (c) Endeavour to ensure that the Museum is a source of pride for all New Zealanders



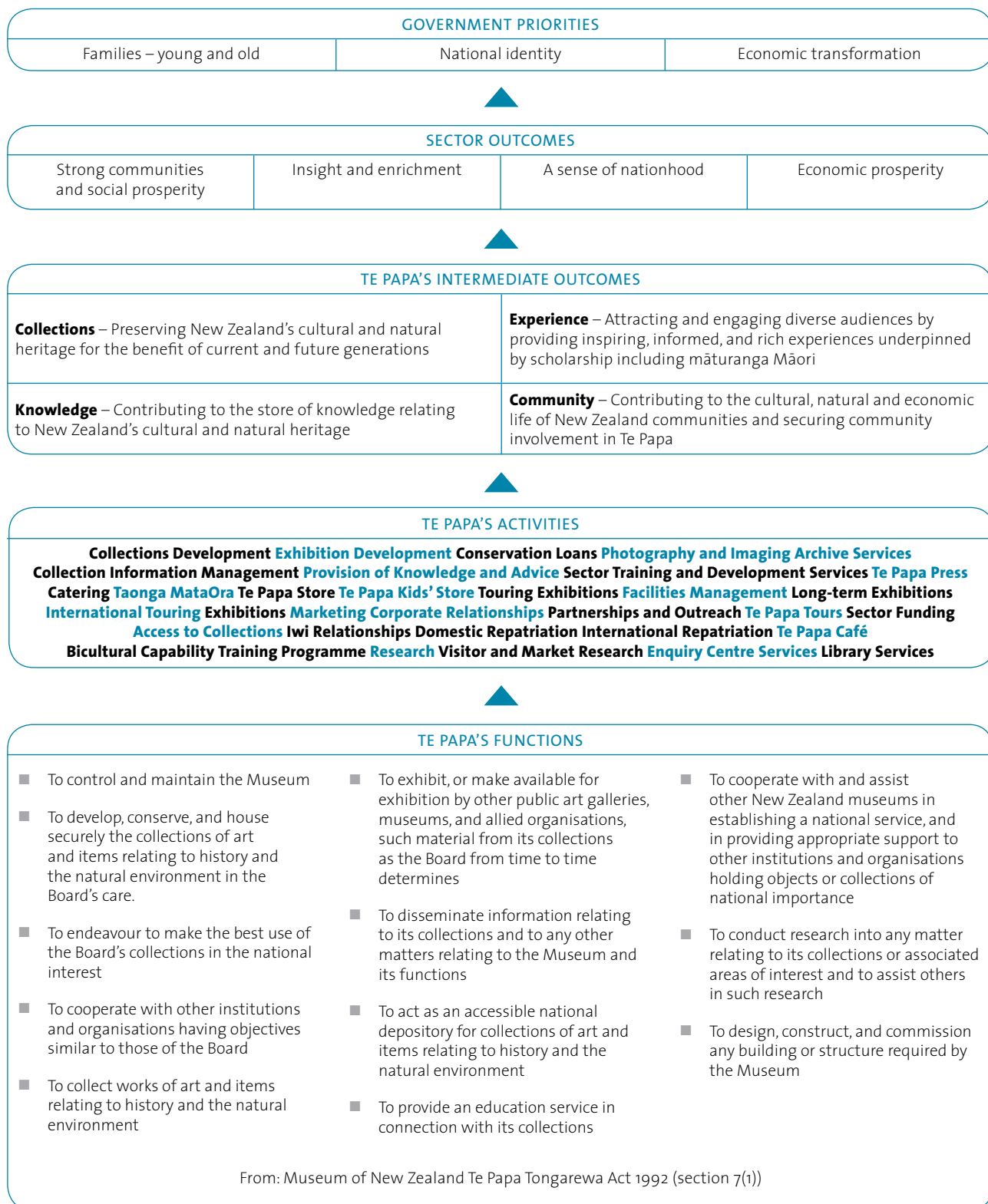
Two boys in wrecked car
Eric Lee-Johnson, 1957, New Zealand
Roll film, photographic gelatin, silver, black-and-white film



Bowl from *The Ocean III* [from the series 'The Magma Flows, The Magma Cools on Its Way to the Ocean', 1991]
Len Castle, New Zealand
Glazed earthenware, 145 mm height, 450 mm diameter

Alignment of Te Papa’s Outcomes, the Sector’s Outcomes, and the Government’s Priorities

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.





The Big O.E., 2006
Michael Parekowhai

Sculpture Terrace Level 6
Commissioned project (collection of the artist)
Mixed media with variable dimensions

2 Overview Statements Ngā Tauāki Tirohanga Whānui

2.1 Chairman's Overview Statement

As Chairman of Te Papa, the financial year to 30 June 2007 has been both exciting and rewarding, as Te Papa readies itself for its tenth year of operation. Visitation to Te Papa grew for the second year running and provided our highest visitation since 1999/2000. When combined with online visitation and national and international touring exhibitions, our highest ever access to Te Papa was achieved. Total engagements exceeded 2,500,000.

It was very pleasing to see visitation from the rest of New Zealand, Wellington, and the Wellington region all increase. A 6% reduction in international visitation reflects the 10.7% decline in international visitation to Wellington last year;¹ the result, however, underlines Te Papa as a key destination for international tourists.

Te Papa continues to outperform comparable Australian institutions, as it remains the most visited museum site in Australia and New Zealand.²

Financially, Te Papa performed very well, with record operating revenue and an operational surplus before depreciation of \$1.810 million. In financial terms, Te Papa is among the most successful Australasian museums in generating revenue through commercial activities.³

The exhibition *Constable: Impressions of Land, Sea and Sky* demonstrated the strength of having strong exhibitions at a great venue, drawing record numbers and, particularly, a more mature audience to Te Papa. Refreshment of other exhibitions continues in order to provide an ongoing

point of interest for repeat visitation and in preparation for our tenth birthday in 2008.

On the road, Te Papa has toured nationally to 32 local centres with four different exhibitions touring at the end of the financial year. *TREATY 2U: A Touring Exhibition* proved popular wherever it went and finished the year being prepared for a new tour focussing on secondary schools in Auckland. Internationally, Te Papa has toured three different exhibitions and reached venues in Spain, Germany, Japan, and China. In addition, Te Papa has loaned 699 items internationally and across New Zealand for exhibition and research purposes, actively supporting other institutions and providing greater public access to the national collections.

Te Papa's *Collections Online* has continued to grow, providing an exciting, contemporary, and crucial portal to Te Papa. At the end of the financial year, a total of 11,118 items were online.

The Board of the Museum of New Zealand Te Papa Tongarewa is very appreciative of the Government for its commitment to the Museum. The Board acknowledges the Minister, the Right Honourable Helen Clark, and the two associate ministers, the Honourable Judith Tizard and the Honourable Mahara Okeroa for their support of Te Papa's activities.

The Board wishes to make special mention of the significant contribution by the Wellington City Council in providing sponsorship of \$2 million in 2006/07. This enabled Te Papa to present an exciting exhibition programme appealing to both national and international visitors, delivering benefits not only to Te Papa, but also to the city and wider region through increased visitation. Our visitation surveys indicate that Wellingtonians who visit, on average, make 4.9 visits per year to Te Papa, with 98% of visiting Wellingtonians indicating they would recommend Te Papa to others. It is very rewarding for Te Papa that it provides an environment of such interest and pride for the city and Wellington region.

The Board places great value on the ongoing support of its long-term sponsors the Earthquake Commission, GNS Science, TOWER Limited, TelstraClear Limited, HP Limited, and Ricoh New Zealand Limited. Our relationships with our sponsors play a key role in enabling Te Papa to continue its successful journey.

I would like to express the Board's appreciation of the commitment of the members of the National Services Te Paerangi Advisory Group. This group underpins the strategic direction of National Services Te Paerangi and provides a valuable link between Te Papa and the wider museum community.

Finally, I would like to take the opportunity to acknowledge two members of Te Papa's Board who retired on 31 July 2007. Mark Solomon and Josephine Karanga provided valuable input to the Board process during their terms and, as with all great teams, their camaraderie, professionalism, skills, and knowledge will be missed.

Te Papa has been fortunate in having Board members of such high calibre, and I look forward to leading the Board (with newly appointed members Professor Ngatata Love and the Honourable Sandra Lee) and to embracing the challenges and opportunities that lie ahead.

The 2007/08 year promises to be an exciting one for Te Papa, incorporating its tenth birthday and seeing the development and delivery of several major exhibitions. With strong governance and management teams ably supported by the many dedicated and capable Te Papa staff, I am sure 2007/08 will provide a rewarding and enriching experience for the public of New Zealand and the international audiences Te Papa engages with.

John Judge
Chairman

¹ 10.7% decline in international visitors to Wellington to year end March 2007. Positively Wellington Tourism Annual Report 2006/07.

² Council of Australasian Museum Directors Annual Survey 2005/06.

³ Council of Australasian Museum Directors Annual Survey 2005/06.

'...our highest ever access to Te Papa was achieved. Total engagements exceeded 2,500,000.'

2.2 Chief Executive's Overview Statement

The 2006/07 year delivered a successful range of exhibitions – touring exhibitions we brought to Te Papa, exhibitions Te Papa toured internationally and nationally, and exhibitions we developed at Te Papa.

The Lord of the Rings Motion Picture Trilogy: The Exhibition, Egypt: Beyond the Tomb, and Constable: Impressions of Land, Sea and Sky formed the basis of our short-term exhibition programme. Constable: Impressions of Land, Sea and Sky was notable in drawing excellent crowds and, in particular, a significant proportion of New Zealand's population over 55 years to Te Papa, many for the first time.

Mauri Ora: Treasures from the Museum of New Zealand Te Papa Tongarewa was exhibited in Tokyo to considerable acclaim, further advancing our cultural exchange with the Tokyo National Museum and promoting both Te Papa and New Zealand on the international stage.

Mō Tātou: The Ngāi Tahu Whānui Exhibition opened in the long-term exhibition Mana Whenua in July 2006.

The second phase of *Toi Te Papa Art of the Nation* opened in October 2006 as part of our commitment to regular exhibition refreshment and to expanding access to our outstanding art collection.

TREATY 2U: A Touring Exhibition received an excellent response on its second tour. It reached 26 national venues and brought total visitation on the two tours to 66,579 visits.

VOID 2006 by Ralph Hotere and Bill Culbert was commissioned for Te Papa's ihonui (core) and opened in October 2006.

My Blue Peninsula 2006, a commissioned work by Maddie Leach, opened on the Sculpture Terrace in November 2006.

Other Events of Note

Purchases this year included:

- *Portrait of Arthur Lett-Haines*, 1920, Frances Hodgkins
- *Nancy Adams Archive of Botanical Illustrations* circa 1940–1990, Nancy Adams
- *The Buchan Family*, 1963–64, Toss Woollaston
- *Moana*, 2006, Star Gossage
- Whalebone bedside stand 1838, Maker: R Coly, North Spit (Aramoana)
- *Portrait of Gordon Walters* (unfinished) circa 1942, Theo Schoon
- *Painting J*, circa 1975, Gordon Walters
- *Core*, 2006, Carved, polished, and water-blasted limestone, John Edgar

Among the interesting items brought into our care this year is the colossal squid caught in January 2007. It weighs more than 490 kg and measures between 6 and 10 metres in length.

A further 7,413 items have been added to our *Collections Online*. This is a significant development for Te Papa, providing another means of access to our collections for the national and international community.

Te Papa Press was successful once again in the 2007 Montana New Zealand Book Awards, with *Eagle's Complete Trees and Shrubs of New Zealand* by Audrey Eagle winning the prestigious Montana Medal for Non Fiction and the Spectrum Print Book Design Awards for Best Book, Best Cover, and Best Illustrated book.

Research continued to play a role at Te Papa, informing our exhibitions and adding to the knowledge base for all New Zealanders across a number of fields.

Significant projects included the Art in Oceania research project underway with Victoria University of Wellington and the University of London; a 10-year funded project with Manaaki Whenua/Landcare Research focussing on the ferns and chionohebes of New Zealand; and the science education Kererū Discovery Project launched by patron Dame Kiri Te Kanawa in August 2006.

National Services Te Paerangi has continued to deliver benefits to the Museum sector, delivering skill-development programmes and supporting museums, iwi, and related culture and heritage organisations with a variety of programmes and funding support.

Audience

For the second year in succession, our visitation numbers increased. Visitation to Te Papa was 1,351,675 visits, an increase of more than 76,000 visits compared with last year. A further 213,442 people visited Te Papa's international exhibitions, and 30,343 people visited the nationally touring *TREATY 2U: A Touring Exhibition*.

Financial Performance

Te Papa ended 2005/06 in a strong financial position with a net surplus before depreciation of \$1.810 million. After accounting for depreciation, for which Te Papa is not funded, the Museum reported a deficit of \$8.989 million against a budgeted deficit of \$11.658 million.

This favourable result can be attributed to higher than budgeted revenues, with strong commercial revenue and exceptional revenue from temporary exhibitions at \$1.371 million better than budget.

In 2006/07, capital funding was used to advance the development of Te Papa's research and collection storage facility; enhance our information technology; progress the upgrade of *The Time Warp*;



and refresh the core free experience, the long-term exhibitions. Capital funding of approximately \$2.5 million was used for collection development.

Organisational Development

Heading into our tenth year of operation, we are reviewing Te Papa's organisational requirements and actively planning for ongoing success. The Leadership Team has been clarifying the strategic direction and developing a challenging work programme.

Te Papa has prioritised a number of primary investment opportunities that will enhance organisational capability over the next year and beyond. Opportunities for business planning, project management, learning and development, and people and capability building are all beginning to be realised. We will begin to review and develop a number of new strategies this year, these include aspects of biculturalism, business planning, project management, policy and process review, and remuneration. We will also look to optimise and leverage both the Human Resources Information System and the Financial Management Information System.

Kaihautū

In March 2007 Te Papa's Kaihautū Te Taru White left Te Papa. Te Taru had provided leadership to the institution in bicultural development and iwi relationships for six years.

Sponsorship

The sustained support of long-term partners the Wellington City Council, the Earthquake Commission, GNS Science, TOWER Limited, TelstraClear Limited, Hewlett-Packard Limited, and Ricoh New Zealand Limited is tremendously important to us. We also receive support through exhibition and event-based sponsorships. Sponsorship revenues contributed \$3.632 million in 2006/07.

Partnerships and Stakeholders

The Friends of Te Papa continues to grow in numbers and strength, with membership of more than 3,700 by the end of the 2006/07 financial year. I would like to acknowledge Sally Munro, President, for her strong leadership of the Friends, and acknowledge the ongoing support, enthusiasm, and generosity of all the Friends.



Dr Seddon Bennington
Chief Executive

'Significant projects included the Art in Oceania research project underway with Victoria University of Wellington and the University of London; a 10-year funded project with Manaaki Whenua/Landcare Research focussing on the ferns and chionohebes of New Zealand...'

2.3 Kaihautū Overview Statement – He Pānui ki ngā Iwi ō te Motu

E ngā mana, e ngā reo, e ngā mātā waka tangata – tēnā koutou katoa. Tēnā koutou i runga i ngā āhuatanga o te wā. He maimai aroha ki te hunga kua whetūrangitia, ā, he mihi tātou ki a tātou anō ngā kanohi ora. Heoi anō rā, Mauri ora ki ā tātou!

As the Acting Kaihautū it gives me much pleasure to say that the financial year to 30 June 2007 has been a very significant and rewarding one. Te Papa has worked with a large number of iwi, hapū, whānau, and organisations on a wide range of issues with respect to Māori art, culture, and identity. Loans, research, strong relationships and tours of the collection stores have been a priority over the last year, and an improved collection information system has increased access to Māori taonga. Seeing the positive effects of connecting and reconnecting taonga to the descendants of their makers' communities has been extremely rewarding and satisfying.

I also want to remember those mighty totara trees that have passed beyond the veil over the last year. To the late Te Arikiniui Dame Te Ātairangi Kāhu, who passed away in August 2006, and to Te Papa's first iwi kaumātua of the Iwi Exhibition Programme, Te Ru Wharehoka of Te Āti Awa, I pay the deepest respects to you – Moe marire mai kōrua.

Iwi Relationships

The opening of *Mō Tātou: The Ngāi Tahu Whānui Exhibition* on 8 July 2006 included a handover of the 'mauri' to Ngāi Tahu, karakia inside the exhibition, whaikōrero (traditional speechmaking), and raising the Ngāi Tahu flag. The Ngāi Tahu Kaumātua Maruhaeremuri Stirling and Kukupa Tirikatene were also formally welcomed into Te Papa to be the daily presence for the iwi and lead Te Papa's marae activity for the duration of the exhibition. More

than 2,000 people participated in the opening dawn ceremony. The Ngāi Tahu relationship continues to be developed through their active involvement in Te Papa's Matariki celebrations and events throughout the year.

In July 2006 Te Papa hosted the ceremonial gifting of a humpback whale specimen from Ngāti Wai to the Museum, and in December 2006 Te Papa signed a Deed of Gift and management agreement with Te Kawerau ā Maki Kaumātua Council, relating to a rare sperm whale specimen that stranded in the Auckland region in November 2003. The specimen will be a central taonga in the international touring exhibition *Whales | Tohorā*.

Other significant iwi relationships revolved around Te Papa's exhibitions. Iwi throughout New Zealand were consulted regarding tribal taonga in the Mauri Ora Māori exhibition that travelled to the Tokyo National Museum, Japan, in January 2007. Te Papa continues to place emphasis on, and take pride in, connecting taonga back to their communities.

Te Papa representatives met with King Tuheitia and Tainui Iwi to progress discussions on the next Iwi Exhibition Programme. Tainui being the sixth Iwi Exhibition partner following the current Iwi exhibition, *Mō Tātou: The Ngāi Tahu Whānui Exhibition*, in 2009.

Matariki

Te Papa's Matariki celebrations continue to grow and attract a very large following. Te Papa works closely with the Wellington City Council, the New Zealand Māori Tourism Council, and other key stakeholders to make Matariki a great inclusive and celebratory occasion.

Te Papa's 2007 Matariki celebrations were held from 16 June to 2 July and provided a high-quality range of events, entertainment, and learning. The Minister of Māori Affairs, the Honourable Parekura Horomia, attended the dawn ceremony on

18 June with approximately 240 guests, including Te Papa staff, and corporate, iwi, and community leaders, with Ngāi Tahu sharing their knowledge on Matariki. A total of 32 events were delivered, including music, dance, theatre, and cultural performances and seminars on art, star lore, and Māori musical instruments. The Matariki celebrations are one of Te Papa's most important events and Te Papa is committed to the ongoing support and development of this occasion.

Bicultural Capability and Development

Te Papa become a member entity of Ngā Pae o te Māramatanga/The National Institute of Research Excellence for Māori Development and Advancement in December 2006. This relationship will help to increase research networks and provide great opportunities for the research of Te Papa's collections and taonga.

As a bicultural organisation Te Papa commits to training staff in mātauranga Māori, the Treaty of Waitangi, and Te Papa's bicultural principles. Dr Te Ahukaramū Charles Royal presented two seminars for Te Papa staff on organisational culture and the relevance and application of Māori customary concepts. Other staff training seminars included 'Pacific People and the Treaty – Pacific People in Contemporary Institutions' presented by Teresia Teaiwa and Galumalemana Alfred Hunkin from Victoria University's Pacific Studies Department. Paora Ammanson of Arotahi Limited also completed Treaty of Waitangi training workshops during April and May 2007.

To further develop knowledge and understanding of mātauranga Māori, Te Papa held a Pūoro Wānanga on 26–27 August 2006 that involved experts from the 'Haumanu' group and renowned practitioner Richard Nunns. Te Papa staff were taught about the making, playing, and significance of Māori musical instruments.

'Te Papa continues to place emphasis on, and take pride in, connecting taonga back to their communities.'

On 26 January 2007, Te Papa presented evidence to the Waitangi Tribunal in relation to the claim WAI 262, Flora and Fauna. The Treaty claims environment is both challenging and engaging for Te Papa due to the unique nature of its Act and its responsibilities regarding biculturalism.

Powhiri

Te Papa has undertaken a large number of powhiri for visiting dignitaries, functions, and convention clients. The demand is increasing for powhiri and the opportunity to share and learn about Maori cultural values, tikanga, and knowledge. Many of these powhiri were for functions at Te Papa. Powhiri in the past year have been for the Aspiring Leaders Forum, Forum Fisheries Committee; the Diversity Forum, Human Rights Commission; Australian cultural ministers; the International Honours Programme of Indigenous Perspective Study Group; and the International Council of Museums Natural History Conference.

Finally, I would like to express my deepest appreciation and thanks to all our iwi partners, organisations, and communities that we have had the privilege of working with over the last year. To be able to stand beside thousands of people who have been actively involved in Te Papa's projects and activities is a humbling experience and something that we truly value and recognise.

Nō reira, e te iwi tēnā koutou mo ā koutou tautoko rangatira mai.

Nāku noa

Arapata Hakiwai
Acting Kaihautū

2.4 Ministerial Statement on Te Papa's financial performance

As the Minister responsible for Te Papa's financial performance, under the Crown Entities Act 2004, I am pleased to provide the following statement.

The Statement of Financial Performance for the year ended 30 June 2007 shows a deficit from Te Papa's operations, including depreciation, of \$8.989 million. The Government anticipated a deficit from operations resulting from this depreciation component.

Te Papa is required to account for its financial performance in accordance with generally accepted accounting practice. This requires that the cost of depreciation of its capital assets must be incorporated in the Statement of Financial Performance. This cost reflects the spreading of the original cost of Te Papa's assets over their expected life. In 2006/07, Te Papa's depreciation cost was \$10.799 million

The revenue provided each year by the Government to fund Te Papa's operation was not calculated with the intention of funding the cost of depreciation. The Government did not expect Te Papa to generate income from other sources or curtail operations to meet this cost. The Government provides a level of capital funding that is sufficient for Te Papa to meet its capital replacement needs as they occur. In the long term, this means Te Papa's cost of depreciation will be funded as and when the need for those funds arises. In future periods, this capital funding will be accounted for in Te Papa's Statement of Financial Position.

The effect of these arrangements is that, despite the fact that it is adequately funded, Te Papa is expected to report an operating deficit after accounting for its depreciation costs.

Honourable Judith Tizard
For Minister for Arts, Culture and Heritage

Te Reo Māori

'Language speaks powerfully about ones identity and it is a tool by which we communicate values and meanings'

Since 2005 the in house Te Reo programme has been catering for Te Papa staff. Emphasis has been on building confidence and familiarity around te reo and its tikanga/ protocol. To date approximately 150 staff have attended set modules or ongoing courses.

'My basic knowledge of Te Reo has truly made a difference to my understanding of Māori culture. Whenever I attend pōwhiri at Te Papa now, it is always so exciting and so much more rewarding to be able to catch certain phrases, even if I understand only 5% of what is being said! A minor accomplishment some might say, but for me, that was the reason I wanted to learn Te Reo in the first instance – to make progress a little at a time.'



Kahukuri (dog skin cloak)
Unknown weaver, 1750–1850

The cloak is made from strips of dog skin with hair attached taken from the kuri (Māori dog). The main body of the cloak is made up of strips of white haired dog skin of various lengths, which are sewn onto the kaupapa (main body) of the cloak with fine bone needles to form a tightly woven muka (flax fibre) foundation called pukupuku.

3.1 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 effective representation of both Tangata Whenua and Tangata Tiriti to govern the Museum.⁴

3.2 Principles for Corporate Governance

The Board has formally adopted, where relevant, the 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.⁵

3.3 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 Act
- The Statement of Intent
- The memorandum of understanding negotiated with the responsible Minister.

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

⁴ Where Tangata Whenua refers to those who belong to the land by right of first discovery and Tangata Tiriti refers to those who belong to the land by right of the Treaty of Waitangi, Te Tiriti o Waitangi.

⁵ Corporate Governance in New Zealand Principles and Guidelines (February 2004), Securities Commission New Zealand.

3.4 Governance Structure

Role of the Board

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

Board Membership

Board membership for 2006/07 is detailed in Table One.

TABLE ONE: BOARD MEMBERSHIP

BOARD MEMBERSHIP AS AT 30 JUNE 2007	TERM EXPIRES (OR EXPIRED)
John Judge Chairman	30 June 2009
Glenys Coughlan	30 June 2008
Josephine Karanga	31 July 2007
Mark Solomon	31 July 2007
Bob Harvey	30 June 2009
John Allen	30 June 2009
Lorraine Wilson	30 June 2009
John Henderson	31 August 2009
Judith Binney	15 Sept 2006

Board Meetings

Six regular Board meetings were held during the 2006/07 year.

Board Committees

The full Board considers matters relating to auditing, and appointments and remuneration. An executive committee is convened annually to consider the renewal of Te Papa's insurance policies, the timing of which falls outside the regular board meeting cycle.

The Board has established a specific committee, the National Services Te Paerangi Advisory Group, and delegated to this group responsibility for oversight of Te Papa National Services Te Paerangi.

During the 2006/2007 financial year members of the Advisory Group were:

	TERM EXPIRES/OR EXPIRED	FEES PAID
Ms Glenys Coughlan CHAIR	Dec 2006	\$700
Mr David Woodings	June 2007	\$350
Mr Tim Walker	1 Nov 2008	\$700
Mr Dean Flavell	1 Jan 2009	\$700
Ms Lynn Bublitz	June 2007	\$1,050
Mr Johnny Edmonds	Retired	\$350
Ms Susan Abasa	Retired	\$700
Ms Catherine Lomas		
Mr Anthony Wright		
Ms Chanel Clarke		
Mr John Coster		

Board and Chief Executive Performance

The Board undertakes an annual self-assessment. The Chairman addresses the performance of individual members as required. The Board reviews the performance of the Chief Executive annually against agreed performance targets and priorities.

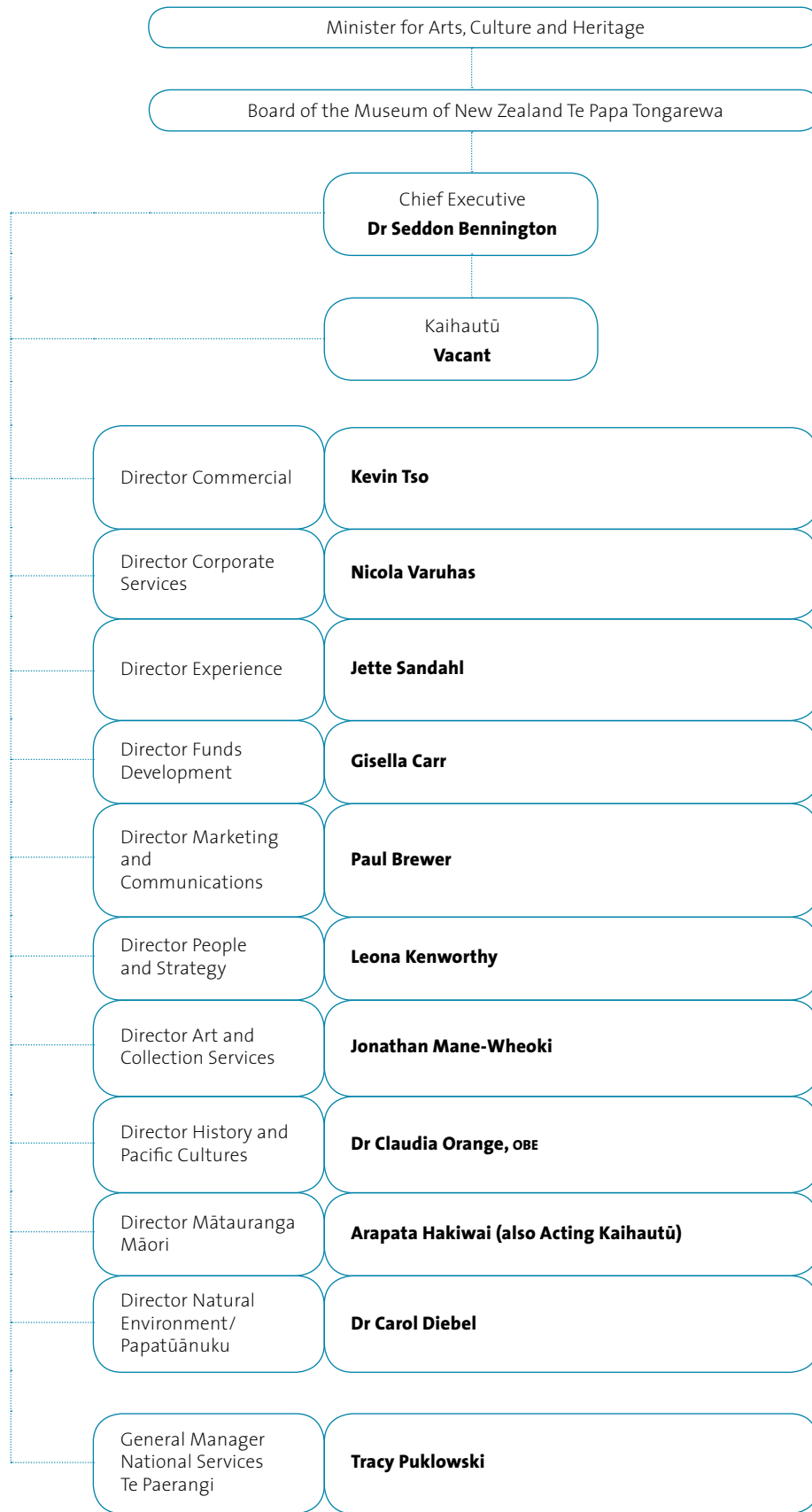
3.5 Governance Philosophy

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.

Organisational Structure



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 presented to the Board annually.

Related party transactions are disclosed in the Notes to the Financial Statements (Refer to Note 14)

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 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.

The Board monitors legislative compliance quarterly through management reporting arising from the work of the internal audit committee.

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.

3.6 Board Policies

Bicultural Policy

The Board has a formal Bicultural Policy. The Policy 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 this 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 the 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 practices the principles of EEO, it is yet to put in place a formally articulated EEO programme; it is expected this will be addressed in 2007/08. Te Papa collects data relevant to EEO, and to this point has focussed on specific initiatives and not an overarching programme.

3.7 Core Projects Strategy

Te Papa's Core Projects Strategy establishes the framework for aligning research programmes and collection development priorities, and for developing visitor experience products (including exhibitions, events, and entertainment) and lifelong learning programmes that build on Te Papa's mission and concept.

The Board is regularly updated on core projects against this framework as a means of ensuring Te Papa is strategically advancing the right mix of activities and processes.

The core project thematic areas are:

- **The People of New Zealand/Tangata Whenua, Tangata Tiriti** *Ngā Iwi o Aotearoa/Tāngata Whenua, Tāngata Tiriti*
- **The Land** *Te Whenua*
- **The Sea** *Te Moana*
- **Creativity and Innovation** *Te Auahatanga me ngā Mahi Hou*
- **Global Perspectives** *Ngā Tirohanga ā-Ao*

This complements the Board's engagement in the overall strategic development and direction of Te Papa.

'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.'



Whakapakoko Tutei, 2002
Manos Nathan, New Zealand

Clay firing
455 x 380 x 320 mm
Purchased 2003

Performance

Ngā Whakatutukitanga

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Audit Report

TO THE READERS OF THE MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA'S FINANCIAL STATEMENTS AND PERFORMANCE INFORMATION FOR THE YEAR ENDED 30 JUNE 2007

The Auditor-General is the auditor of the Museum of New Zealand Te Papa Tongarewa. The Auditor-General has appointed me, Clare Helm, using the staff and resources of Audit New Zealand, to carry out the audit on his behalf. The audit covers the financial statements and statement of service performance included in the annual report of the Museum of New Zealand Te Papa Tongarewa for the year ended 30 June 2007.

Unqualified Opinion

In our opinion:

- The financial statements of the Museum of New Zealand Te Papa Tongarewa on pages 51 to 67.
 - comply with generally accepted accounting practice in New Zealand; and
 - fairly reflect:
 - the Museum of New Zealand Te Papa Tongarewa's financial position as at 30 June 2007; and
 - the results of its operations and cash flows for the year ended on that date.
- The statement of service performance of the Museum of New Zealand Te Papa Tongarewa on pages 23 to 49.
 - 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 31 October 2007 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 the 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

AUDIT NEW ZEALAND

Mana Arotake Aotearoa

financial statements or 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 financial statements and a statement of service performance in accordance with generally accepted accounting practice in New Zealand. The financial statements must fairly reflect the financial position of the Museum of New Zealand Te Papa Tongarewa as at 30 June 2007 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, the Museum of New Zealand Te Papa Tongarewa'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 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 Institute of Chartered Accountants of New Zealand.

Other than the audit, we have no relationship with or interests in the Museum of New Zealand Te Papa Tongarewa.

Clare Helm

Audit New Zealand

On behalf of the Auditor-General
Wellington, New Zealand

Matters relating to the electronic presentation of the audited financial statements

This audit report relates to the financial statements of the Museum of New Zealand Te Papa Tongarewa for the year ended 30 June 2007 included on its web site. 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 web site. We have not been engaged to report on the integrity of the Museum of New Zealand Te Papa Tongarewa's web site. We accept no responsibility for any changes that may have occurred to the financial statements since they were initially presented on the web site.

The audit report refers only to the financial statements named above. It does not provide an opinion on any other information which may have been hyperlinked to/from these financial statements. 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 related audit report dated 31 October 2007 to confirm the information included in the audited financial statements presented on this web site.

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

Statement of Responsibility

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

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

In the opinion of the Board and management, the annual financial statements and statement of service performance for the year ended 30 June 2007 fairly reflect the financial position and operations of the Museum of New Zealand Te Papa Tongarewa.



John Judge

Chairman

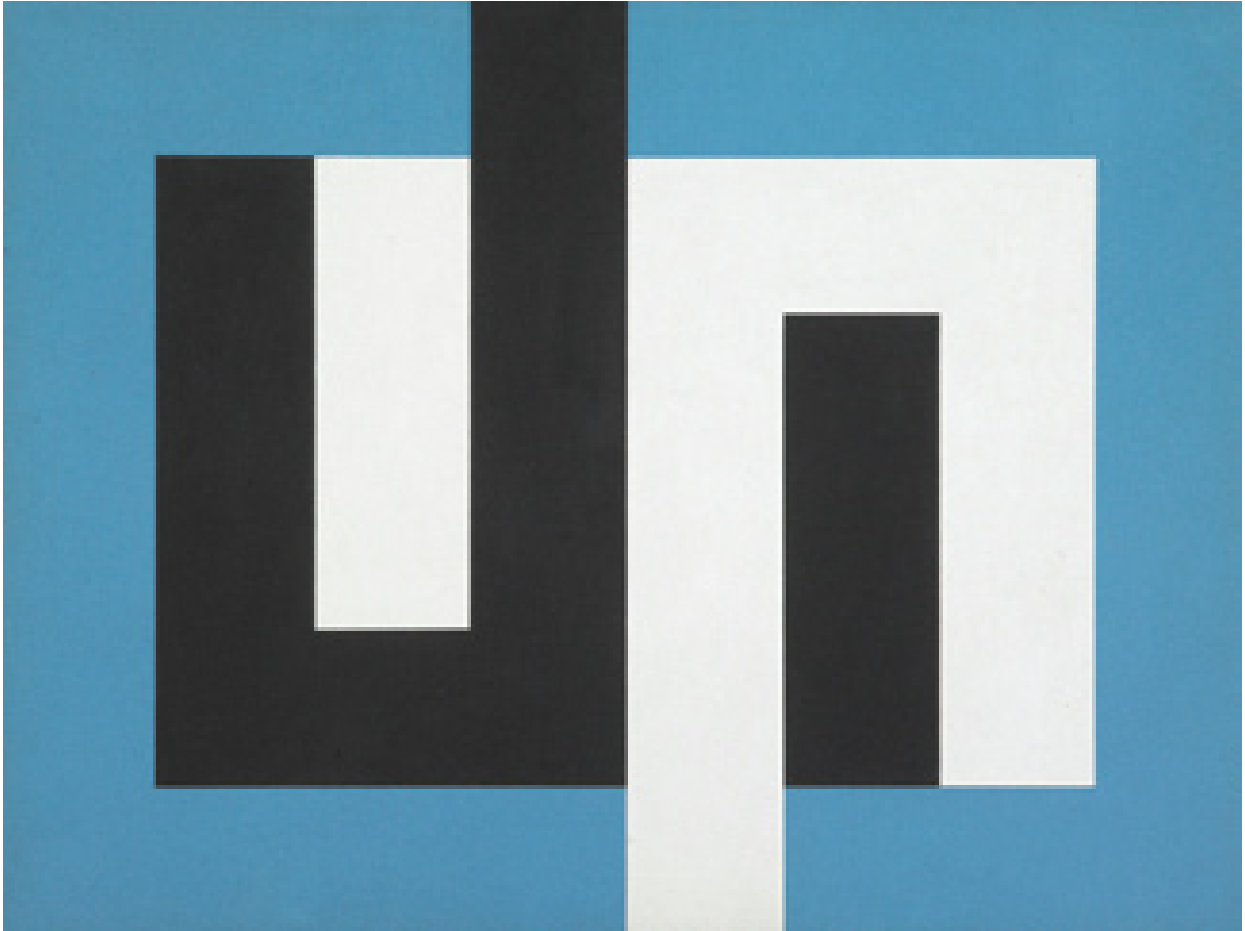
31 October 2007



Glenys Coughlan

Board member

31 October 2007



J, circa 1974
Gordon Walters
Acrylic paint on canvas
457 x 608 mm
Purchased 2006

Statement of Service Performance 2006/07

Output Costs

year ended 30 June 2007

OUTPUT CLASS COSTS 2006/2007	ACTUAL \$000	BUDGET \$000	VARIANCE \$000
Museum Services	55,047	60,491	5,414
Total Outputs	55,047	60,491	5,414
Museum Services Revenue	46,821	42,182	4,669

Output costs are made up of \$45.011 million operational expenditure (excludes depreciation) and capital expenditure and collection acquisitions of \$10.036 million. Output expenditure is funded by appropriations of \$36.074 million and commercial and other revenues of \$26.247 million.

35 performance-based measures

30 targets met or exceeded

Selected Highlights

- All taonga handled in accordance with established tikanga standards
- Increased visitation (second year running) – up 66,000 from 2005/06
- 7 short-term exhibitions presented
- 19,658 people participated in back-of-house tours
- 962 education programmes delivered
- 78 loans of 699 items to borrowing institutions
- 7 exhibitions toured nationally or internationally
- 18 active relationships with iwi and Māori organisations
- National Services Te Paerangi – 35 skill development projects initiated

1 target on track

3 long-term exhibitions by 2007, the third exhibition is due to open in October 2007

4 targets not fully met

- Tory Street premises, environmental upgrade incomplete
- 4 of 5 targeted repatriations completed
- Māori and Asian (New Zealand) visitation in slight decline
- 4 of 5 targeted tertiary/related organisation projects completed

1 Collections

Preserving New Zealand's cultural and natural heritage for the benefit of current and future generations

1.1 Caring for Collections

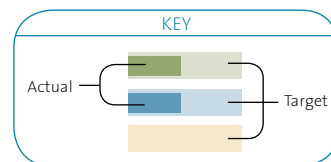
Collections are managed and preserved for the enjoyment and education of current and future generations.



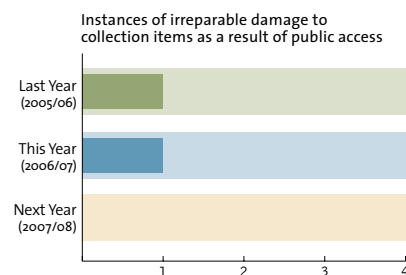
Morepork (*Ninox novaeseelandiae*)

Loaned to the Ibaraki Nature Museum for their exhibition *Kia Ora: The Treasure Islands of the Kiwi and Kiwis*.

¹ Tikanga standards include procedures for accessing Māori collection stores and wāhi tapu, not standing on or stepping over taonga, and meeting any iwi-specific tikanga requirements for particular taonga.



GOALS	TARGET	ACHIEVEMENT
Goal 1 Minimise damage to collections.	No irreparable loss or damage is caused to the collections or objects on loan to Te Papa as a result of handling by staff.	Achieved Irreparable loss or damage: 0 2005/06 was achieved with no irreparable loss or damage
	No more than four instances of irreparable damage to collection items occur as a result of public access each year.	Achieved Irreparable loss or damage: 1 <i>Tauhunu vaka</i> – piece of pearlshell lost Repairable loss or damage: 1 Michael Tuffery: <i>Corned Beef Cow</i> – tail damaged
Goal 2 Manage collection items in a culturally appropriate manner.	The handling of taonga is in accordance with established tikanga standards. ¹	Achieved Reported incidents: 0 2005/06 was achieved with no reported incidents
Goal 3 Maintain collections in optimal conditions for their long-term preservation.	The environmental conditions (temperature and relative humidity) in collection stores are maintained within agreed parameters.	Achieved Cable Street met environmental conditions 98% of the time 2005/06 achieved for Cable Street
		Not Achieved Tory Street met environmental conditions 87% of the time The target level is to meet the environmental parameters 95% of the time. Work is ongoing at Tory Street to upgrade environmental conditions. The low figure for this year in part reflects the changes and decommissioning of the air conditioning systems as they were relocated or modified. Work completed last year along with current capital works will address this issue. 2005/06 not achieved for Tory Street



Collections continued

Preserving New Zealand's cultural and natural heritage for the benefit of current and future generations

1.2 Developing Collections

Collections are developed to enable the Museum to document, illustrate, and explore New Zealand's natural and cultural heritage.

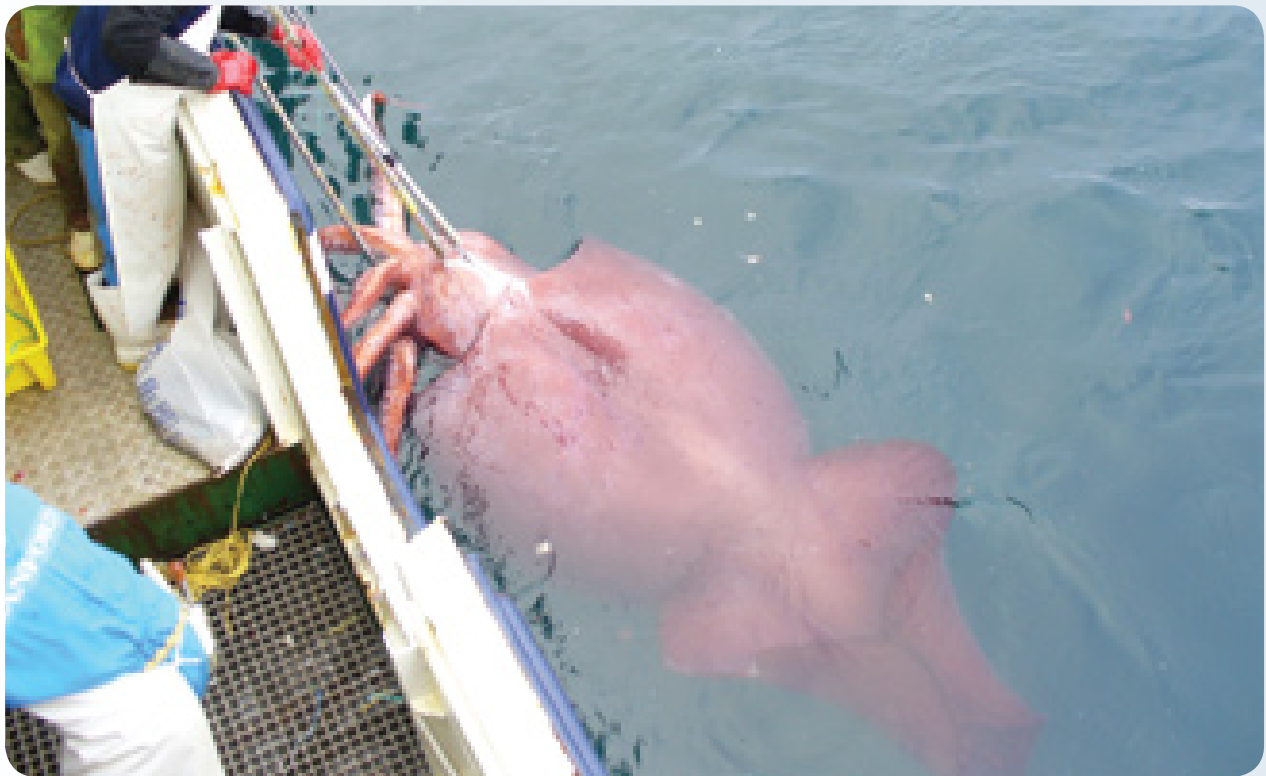
Adult Colossal Squid (*Mesonychoteuthis hamiltoni*)

Gift of the Ministry of Fisheries (caught 26 January 2007)

This adult colossal squid was caught by the New Zealand vessel *San Aspiring* (owned by Sanford Ltd), while fishing for Antarctic toothfish in the Ross Sea. It came to the surface having pursued a long-line, set for toothfish, and was holding on to a toothfish when first seen. Barely alive when it reached the surface, Ministry of Fisheries observers and crew thought it would be very unlikely to survive if released. The crew stopped fishing to get it aboard and preserve it as a specimen for science.

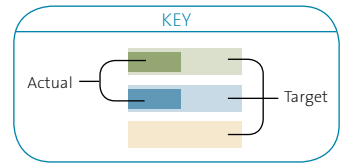
The squid was taken on board by lowering a cargo net, carefully manipulating the squid into it and hauling it aboard, a process that took about two hours. It was then placed in a bin and rapidly frozen to preserve the integrity of the specimen.

The squid is estimated at between 6 and 8 metres long and weighs about 495 kg. Te Papa now holds the only two entire *Mesonychoteuthis hamiltoni* specimens in the world. The specimen is of great international importance for research on squids and significantly enhances Te Papa's holding of Cephalopoda in general.

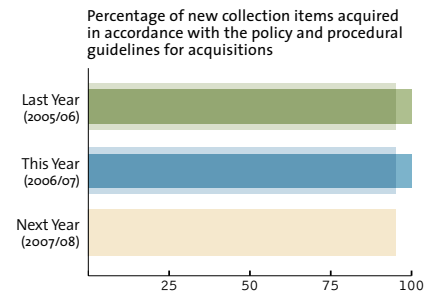


The Colossal squid as it was brought alongside *San Aspiring* in the Ross Sea. (Photo courtesy of Ministry of Fisheries)

- ² *The Collection Development Policy and Acquisitions Strategy establish the guiding principles, outcomes, strategic directions, and priorities for Te Papa's Collection Development Programme.*
- ³ *The guidelines for acquisitions establish the procedures and processes for acquiring items (by donation, purchase, field collection, bequest, or exchange and collection development loan). These guidelines align with the Collection Development Policy and Acquisitions Strategy and include matters such as conservation and collection management requirements and copyright.*



GOALS	TARGET	ACHIEVEMENT
<p>Goal 1 Develop collections in accordance with the Collection Development Policy and Acquisitions Strategy.²</p>	<p>Ninety-five percent of new collection items are acquired in accordance with the policy and procedural guidelines for acquisitions.³</p>	<p>Achieved 100% of items acquired in accordance with policy and procedures In total 333 acquisition proposals were processed</p>



2 Knowledge

Contributing to the store of knowledge relating to New Zealand's cultural and natural heritage

2.1 Scholarship, including Mātauranga Māori

Increasing our knowledge and understanding of the collections, and generating new knowledge through research and scholarship.

Whale research

This year the *Whales: Tohora* exhibition has been the main focus for Te Papa's Marine Mammals research. *Whales: Tohora* incorporates the latest in research on whale's from our own staff and from around the world.

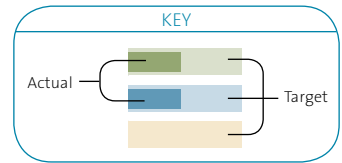
Interesting specimens recovered through strandings this year have included a humpback whale, a pygmy right whale, and a small number of beaked whales. All are rare or unusual stranders on New Zealand shores.

Recovery of these specimens has involved extensive negotiations with the local Tangata Whenua and Department of Conservation. Researchers from New Zealand, Brazil and the USA have visited our extensive collection.

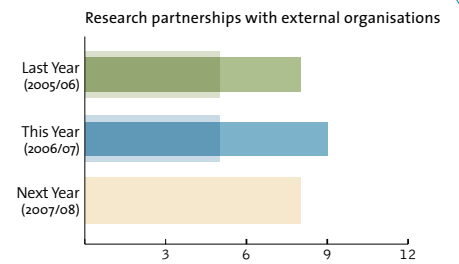
Collection Manager Marine Mammals Anton van Helden's own research has resulted in the publication of a paper that reveals for the first time the complexity of the colour patterns on the rare Shepherd's beaked whale, a species first described by a researcher from this institution from skeletal remains.



Collection Manager, Anton van Helden with the skull of a Gray's beaked whale



GOALS	TARGET	ACHIEVEMENT
<p>Goal 1 Engage in research that contributes to the Museum's outputs.</p>	<p>All research projects are aligned to objectives established within the Core Projects Strategy (research and product development) and meet agreed standards of excellence.</p>	<p>Achieved</p> <p>2005/06 This target was achieved</p>
<p>Goal 2 Engage in research partnerships with related organisations on projects that contribute to Te Papa's outputs and generate knowledge used by Te Papa and the community.</p>	<p>A minimum of five research partnerships with external organisations that contribute to Te Papa's objectives are obtained each year.</p>	<p>Achieved</p> <p>Eight existing and new research partnerships with external organisations progressed</p> <p>One databasing project funded by Terrestrial and Freshwater Biodiversity Information Systems (TFBIS) Programme completed:</p> <p>Vascular plants (with Manaaki Whenua/ Landcare Research and Auckland War Memorial Museum)</p>



Knowledge continued

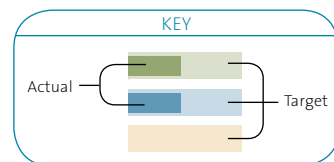
Contributing to the store of knowledge relating to New Zealand's cultural and natural heritage

2.2 Sharing Knowledge

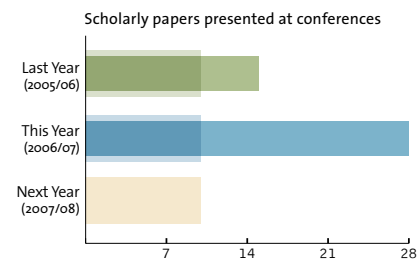
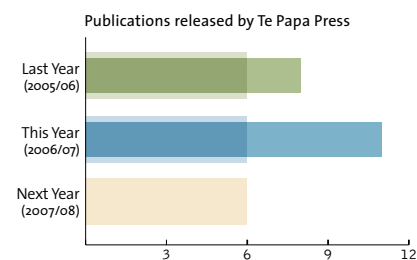
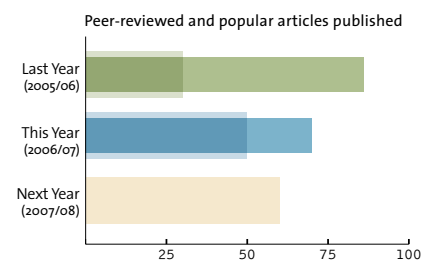
Sharing knowledge gained through scholarship, including mātauranga Māori activities.



Illustration of *Dracophyllum menziesii* (page 594, Volume 2) from Audrey Eagle's masterwork, *Eagle's Complete Trees and Shrubs of New Zealand*. Written and illustrated by Audrey Eagle and published by Te Papa Press, this outstanding book won the prestigious Montana Medal for Non Fiction in 2007 and took half of the awards on offer in the 2007 Spectrum Print Book Design Awards (Best Book, Best Cover, Best Illustrated book).



GOALS	TARGET	ACHIEVEMENT
<p>Goal 1 Make knowledge accessible in a range of forms and for a range of audiences and raise the profile of Te Papa's research nationally and internationally.</p>	<p>A minimum of fifty peer-reviewed and popular articles are published in New Zealand-based and international journals and publications each year.</p>	<p>Achieved Seventy peer-reviewed and popular articles were published</p>
	<p>Te Papa Press publishes a minimum of six publications each year.</p>	<p>Achieved Eleven publications have been released, including:</p> <ul style="list-style-type: none"> ■ <i>Eagle's Complete Trees and Shrubs of New Zealand</i> by Audrey Eagle (30 October 2006) ■ <i>Icons Series: From the Museum of New Zealand Te Papa Tongarewa</i> – five titles profiling each of the main collection areas (6 November 2006) ■ <i>Extinct Birds of New Zealand</i> Author: Alan Tennyson, Artist: Paul Martinson (16 November 2006)
	<p>A minimum of ten scholarly papers are presented at conferences each year.</p>	<p>Achieved Twenty-eight scholarly papers were presented at conferences</p>



3 Experience

Attracting and engaging diverse audiences by providing inspiring, informed, and rich experiences underpinned by scholarship, including mātauranga Māori

3.1 Experiences

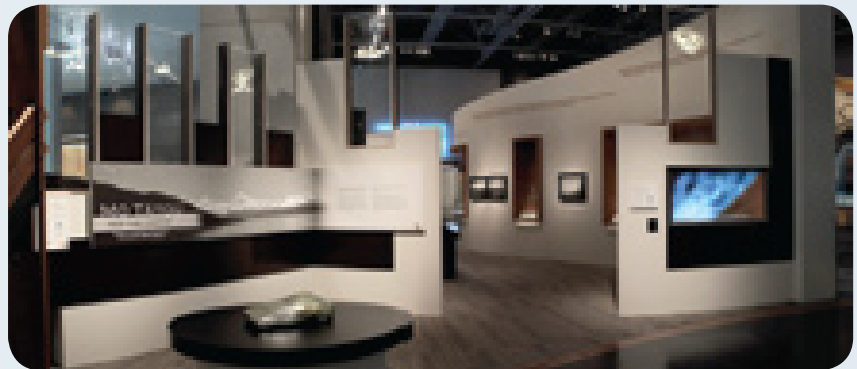
Telling New Zealand's stories through exhibitions, events, entertainment, and lifelong learning programmes, and providing a forum for debate.

Overall, Te Papa presented a diverse range of exhibits and was well rewarded with high levels of visitation, providing good acknowledgement of the considerable effort required to coordinate and deliver such a complex and varied exhibition programme.

Collaboration Enhances Exhibition Experience

Mō Tātou: The Ngāi Tahu Whānui Exhibition opened on 8 July 2006, focusing on Ngāi Tahu history, development, culture, and art. Approximately 320,000 visitors included the exhibition in their visit in 2006/2007, equating to 24% of all visitors to Te Papa during that period. The Ngāi Tahu Iwi Steering Group also selected two kaumātua (a male and female tribal elder) to be resident at Te Papa for the duration of the exhibition.

Ngāi Tahu representatives have worked with Te Papa on many of the Museum's key activities. Ngāi Tahu tikanga (customary practice) has been implemented within the museum, and Ngāi Tahu representatives featured throughout Te Papa's Matariki celebrations. Te Rūnanga ō Ngāi Tahu was one of the principal sponsors of Te Papa *Matariki Gala* on 29 June 2007.

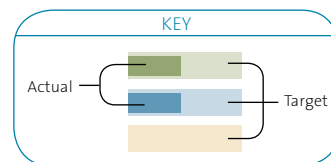


Entrance to *Mō Tātou* the Ngāi Tahu Whānui exhibition

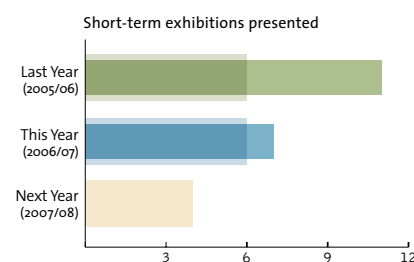
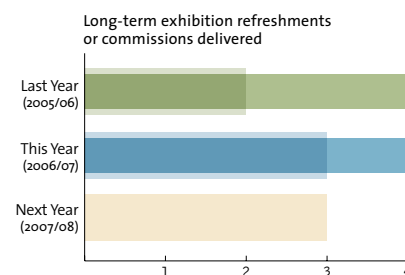


The Matariki Dawn Ceremony 2007 on Te Papa's Marae, Rongomaraeroa

4 Refreshment of an exhibition includes a segmental change or redevelopment of an existing segment, but does not include regular conservation changes of exhibition items. Refreshment also includes commissioning new works or installations for exhibition spaces.



GOALS	TARGET	ACHIEVEMENT
<p>Goal 1 Present a diverse and dynamic programme of exhibitions, events, talks, and visitor entertainment programmes.</p>	<p>A minimum of three long-term exhibitions are refreshed including major commissions.⁴</p>	<p>Achieved Four long-term exhibition refreshments or commissions delivered.</p> <ol style="list-style-type: none"> <i>Mō Tātou: The Ngāi Tahu Whānui Exhibition</i> (in the long-term exhibition <i>Mana Whenua</i>) opened 8 July 2006 <i>VOID 2006</i> by Bill Culbert and Ralph Hotere, a commissioned work for Te Papa's Core/Ihonui, opened 2 October 2006 <i>My Blue Peninsula 2006</i> by Maddie Leach, a commissioned work for the Sculpture Terrace, Level 6, opened on 3 November 2006 <i>Recent Acquisitions Ngā Hokonga Hou (Toi Te Papa)</i> opened on 20 June 2007
	<p>A minimum of three new long-term exhibitions are delivered by 2007.</p>	<p>On Track Three exhibitions to be delivered by the close of 2007.</p> <p>Two long-term exhibitions delivered in previous financial years.</p> <ol style="list-style-type: none"> <i>Blood, Earth, Fire – Whāngai, Whenua, Ahi Kā: The Transformation of Aotearoa New Zealand</i> opened 29 April 2006 <i>Toi Te Papa Art of the Nation: 1940 to Today</i> phase one opened on 14 October 2004 and phase two opened on 25 October 2006 <p>One new long-term exhibition <i>Tangata o le Moana</i> scheduled for opening in October 2007.</p> <p>In 2005/06 this target was in progress. One long-term exhibition delivered.</p>
	<p>A minimum of six short-term exhibitions are presented each year.</p>	<p>Achieved Seven short-term exhibitions presented.</p> <ol style="list-style-type: none"> <i>Constable: Impressions of Land, Sea and Sky</i> opened 5 July 2006 in the TOWER Gallery and closed 8 October 2007 <i>Painting the View: English Landscape Watercolours 1760–1860</i> opened 24 August 2006 in the Ilott Room and closed 19 February 2007 <i>Annie Bonza Fashion Explosion</i> opened 22 September 2006 in the Eyelights Gallery <i>Egypt: Beyond the Tomb</i> opened 9 December 2006 <i>Flowers and Foliage: Photographs by Peter Black and Robert Mapplethorpe</i> opened 22 February 2007 in the Ilott Room <i>New Zealand on Ice – Our Role in Antarctica</i> opened 23 March 2007 in the Bush City kiosk <i>The Poisoners! Solve the Murder if You Dare</i> opened 2 June 2007



Experience continued

Attracting and engaging diverse audiences by providing inspiring, informed, and rich experiences underpinned by scholarship, including mātauranga Māori

Room 3
Silverstream School
Whitemans Road
Silverstream
Upper Hutt

1 December 2005

Dear Tim and Emma

Thank you Tim and Emma for showing Group A the things I liked it when we went into the inflatable stars dome. It felt cool. My heart was beating fast but when I went in it felt nice but it was dark. I learnt that you can use the stars to make pictures out. We can use wind and whales to find our way.

Love from
Matthew M.

Room 7
Hunterville School
33 Bruce Street
Hunterville 4730

Dear Erana,

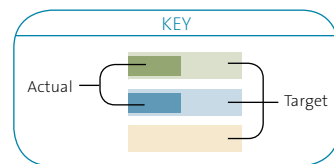
Thank you for showing us around Te Papa, we learned a lot about different cultures, especially Maori and Pacific Islanders, we had heaps of fun.

Do you know how long Pharos's bones have been in Te Papa. Also how long ago he was born? If you could find these things out could you please send back a letter with this stuff in it.

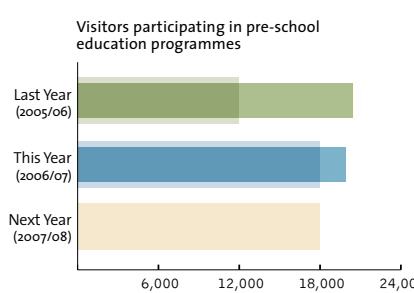
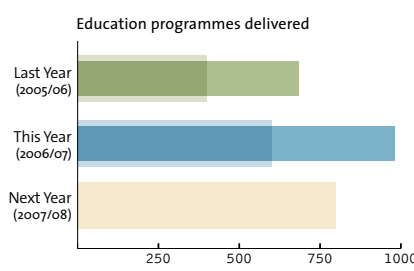
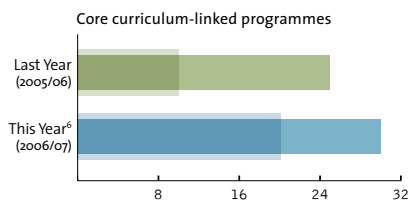
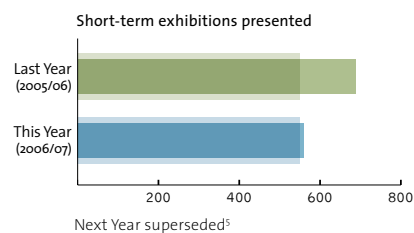
Thank you again.

Yours Sincerely
Kate Coley

Kate



GOALS	TARGET	ACHIEVEMENT
	A minimum of 550 events and visitor entertainment activities are offered each year, including Discovery Centre activities, cultural performances, floor talks, lecture series, and the programme of events in Soundings Theatre.	Achieved 561 events and visitor entertainment activities were delivered
Goal 2 Develop and deliver education programmes that meet the needs and expectations of school audiences.	A minimum of twenty core curriculum-linked programmes are offered each year.	Achieved Thirty core curriculum-linked programmes were offered
	A minimum of 600 education programmes are delivered to school audiences each year, including curriculum-linked, generic cross-curricular, and exhibition-related programmes.	Achieved 962 education programmes have been delivered
	A minimum of 18,000 visitors participate in pre-school education programmes offered by <i>StoryPlace</i> each year.	Achieved 19,888 visitors participated in pre-school education programmes



⁵ To be divided into specific audience groups: Māori, Pacific Island, young adults, families with children.

⁶ English (4), Social Studies (7), the Arts (4), Science (6), Technology (2), Senior Secondary (7).

Experience continued

Attracting and engaging diverse audiences by providing inspiring, informed, and rich experiences underpinned by scholarship, including mātauranga Māori

3.2 Access

Making the Te Papa experience and collections accessible.

Loans

Among the 699 items loaned were:

- Two paintings lent to the Christchurch Art Gallery for the exhibition *Bill Hammond: Jingle Jangle Morning*. The exhibition included paintings, screens, and works on paper from the late 1980s to the present. Arguably one of New Zealand's most influential contemporary artists, Bill Hammond's compositions encompass humour, beauty, and lyricism while reflecting a unique expression of New Zealand's cultural landscape
- Forty-three natural history specimens lent to the Ibaraki Nature Museum exhibition *Kia Ora: The Treasure Islands of the Kiwi and Kiwis* in Japan.

This was Ibaraki Nature Museum's fortieth exhibition which celebrated and reflected on the nature of New Zealand and its conservation.

Te Papa was the principle lender to this exhibition that showcased the rich array of New Zealand's indigenous flora and fauna. The items on loan ranged from pukeko and kea mounts to giant wetas, huhu beetles, and dried manuka, totara and pohutukawa specimens.

Getting the *TREATY 2U*

TREATY 2U: A Touring Exhibition was created by Te Papa in partnership with the National Library of New Zealand and Archives New Zealand. The exhibition tours in a mobile truck trailer, which converts into a space as large as a school classroom.

The exhibition promotes understanding about the content, meaning, and interpretation of the Treaty of Waitangi. The events leading up to the Treaty's signing are covered as well as claims and settlements in the modern period.

TREATY 2U is an exhibition in demand. It toured 26 New Zealand towns between January and May 2007, following an earlier tour in the previous year. On its arrival back at Te Papa, plans were already under way for an Auckland secondary schools tour.

TREATY 2U: A Touring Exhibition, is a collaboration between Te Papa, National Library of New Zealand Te Puna Mātauranga O Aotearoa, and Archives New Zealand Te Rua Mahara o te Kāwanatanga, and supported by the State Services Commission Treaty Information Unit.



ABOVE: North Island Brown Kiwi (*Apteryx mantelli*)

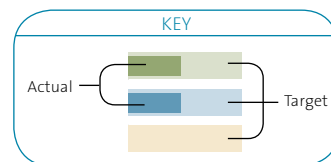
Loaned to the Ibaraki Nature Museum for their exhibition *Kia Ora: The Treasure Islands of the Kiwi and Kiwis*.



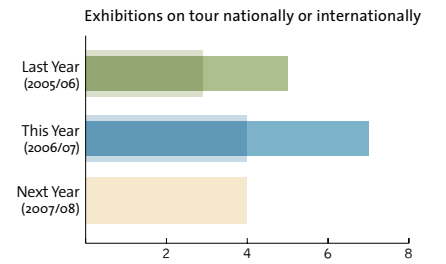
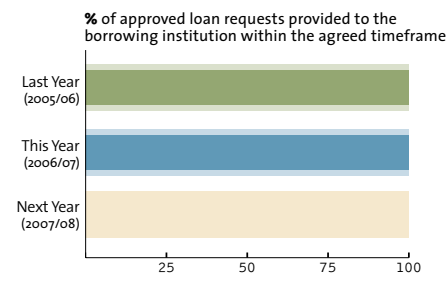
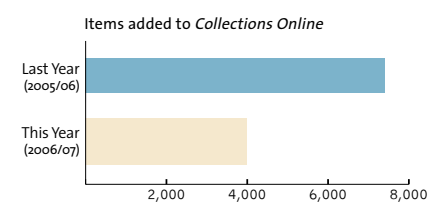
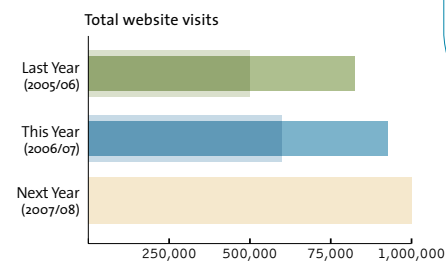
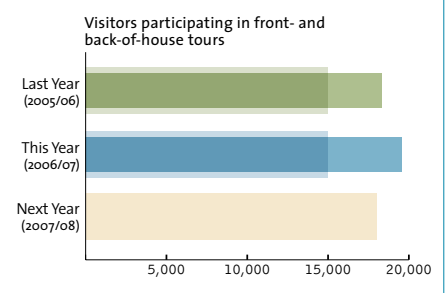
7 **Seventy-eight** loans of **699** items approved. Number of exhibition loans/items: **34/258**. Number of research loans/items: **44/441**.

8 **Kupe's Sites**, 20 June 2006 – 30 September 2006 at Waikato Museum, 23 October 2006 – 15 January 2007 at Southland Museum, 2 June – 15 July 2007 at Millenium Art Gallery, Blenheim. **Innocents Abroad: Touring the Pacific Through a Colonial Lens**, opened 11 August 2006 at the Hawkes Bay Exhibition Hall, 30 November 2006 – 28 January 2007 at Puke Ariki, 8 February 2007 – 8 April 2007 at Te Manawa Museums Trust, 19 April – 17 June 2007 at Rotorua Museum of Art and History, and 29 June 2007 at Hocken Library Otago University. **TREATY 2U: A Touring Exhibition** (second tour), opened 27 January 2007 at Lakefront Reserve, Rotorua, before embarking on a twenty-six venue national tour finishing on 3 May 2007. **New Zealand on Ice**, commenced domestic tour opening at Puke Ariki on 14 May – 14 June, then Wellington International Airport opening 17 June until 26 June 2007.

9 **Mauri Ora: Treasures from the Museum of New Zealand Te Papa Tongarewa**, 22 January – 18 March 2007, Tokyo National Museum, Japan **Lord of the Rings Motion Picture Trilogy: The Exhibition**, 1 February – 29 April 2007 FilmPark Babelsberg, Potsdam, Germany **New Zealand, New Thinking** (contracted under the Cultural Diplomacy International Programme), 18 March – 6 May 2007, four-city China tour.



GOALS	TARGET	ACHIEVEMENT
<p>Goal 1 Maximise access to collections.</p>	<p>A minimum of 15,000 visitors participate in front and back of house tours each year.</p>	<p>Achieved 19,658 visitors participated in 1,734 front- and back-of-house tours</p>
<p>Goal 2 Increase access to information about Te Papa's collections and services.</p>	<p>A minimum of 600,000 visits to the Te Papa website each year.</p>	<p>Achieved Total website visits: 925,079</p>
<p>Goal 3 Maximise access to Te Papa's collections beyond the premises.</p>	<p>The number of collection items available for viewing through <i>Collections Online</i> increases each year.</p>	<p>Achieved 7,413 items have been added to <i>Collections Online</i></p>
<p>All approved loan requests through Te Papa's collection loans programme are provided to the borrowing institution within the timeframe agreed in the letter of approval.</p>	<p>A minimum of four exhibitions tour nationally or internationally.</p>	<p>Achieved 100% of approved loan requests were provided to the borrowing institution within the agreed timeframe⁷</p> <p>Exceeded Seven exhibitions on tour nationally or internationally, including: Four exhibitions on tour nationally⁸</p> <ol style="list-style-type: none"> <i>Kupe's Sites</i> <i>Innocents Abroad: Touring the Pacific Through a Colonial Lens</i> <i>TREATY 2U: A Touring Exhibition</i> (second tour) <i>New Zealand on Ice</i>. <p>Three exhibitions on tour internationally:⁹</p> <ol style="list-style-type: none"> <i>Mauri Ora: Māori treasures from the Museum of New Zealand Te Papa Tongarewa</i> <i>Lord of the Rings Motion Picture Trilogy: The Exhibition</i> <i>New Zealand New Thinking</i>.



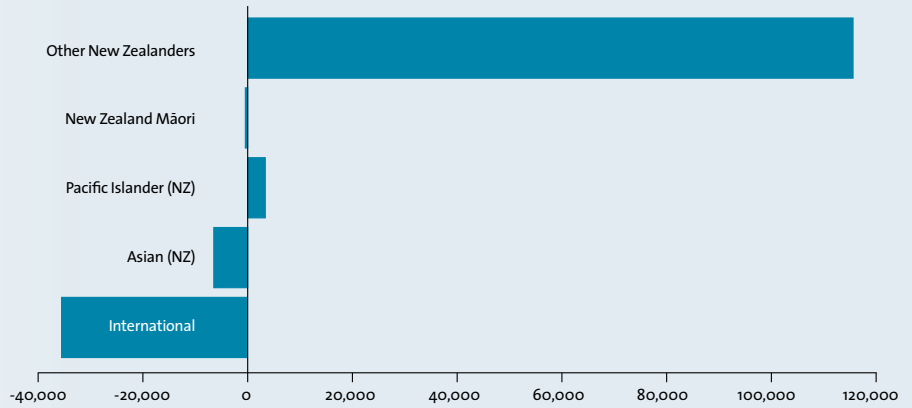
Experience continued

Attracting and engaging diverse audiences by providing inspiring, informed, and rich experiences underpinned by scholarship, including mātauranga Māori

3.3 Audience

Ensuring Te Papa appeals to its diverse audiences.

Movements in Visitation Demographic – Relative to Previous Financial Year



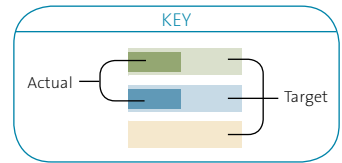
Note: The change in Māori visitation was an estimated decline of 444 people relative to the previous year.

For the second year in succession visitor numbers have increased.

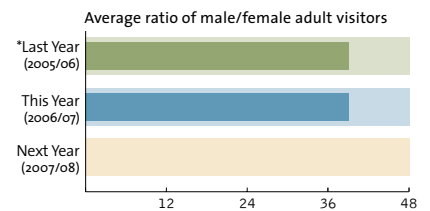
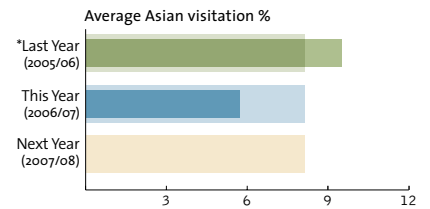
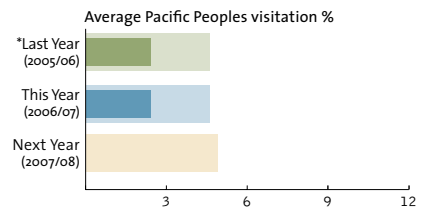
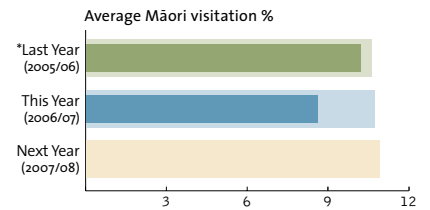
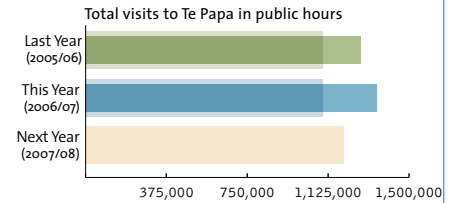
The visitation profile across ethnic groups reflected a declining Asian (New Zealand) visitation against an increasing Asian (New Zealand) population. This presents a challenge for Te Papa in the coming years.



¹⁰ A 'visit' is measured as a person of any age entering through Te Papa's main entrances, as recorded by electronic and manual counters.



GOAL	TARGET	ACHIEVEMENT
<p>Goal 1 Maximise visitation to Te Papa.</p>	<p>Visitation is maintained at a minimum of 1.1 million visits.¹⁰</p>	<p>Achieved Total visits to Te Papa in public hours: 1,351,675</p>
<p>Goal 2 Ensure Te Papa's audiences reflect the demographic profile of New Zealand.</p>	<p>The demographic profile of adult domestic visitors to Te Papa broadly reflects that of the adult New Zealand population.</p>	<p>Not Achieved Average Māori visitation: 8.59% Adult population proportion: 10.9%</p> <p>Average Pacific Peoples visitation: 2.45% Adult population proportion: 4.9%</p> <p>Average Asian visitation: 5.68% Adult population proportion: 8.1%</p> <p>Average ratio of male/female adult visitors: 39:61 Adult population proportion: 48:52</p>



The target figures included in this report are based on the latest census (2006), which provides the most comparable demographic data for the period. The previously reported target figures were based on the 2001 Census, which was the most current data available at the time the targets were set. These (2001) figures were: Māori 10.67%, Asian 5.94%, and Pacific peoples 4.59%.

* Last year's target reset to 2006 Census figures as most meaningful comparison.

Experience continued

Attracting and engaging diverse audiences by providing inspiring, informed, and rich experiences underpinned by scholarship, including mātauranga Māori

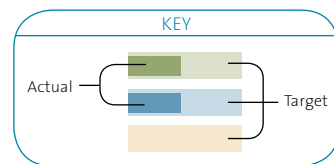


The Matariki Dawn Ceremony 2007 on Te Papa's Marae, Rongomaraeroa

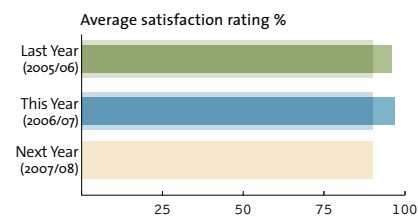
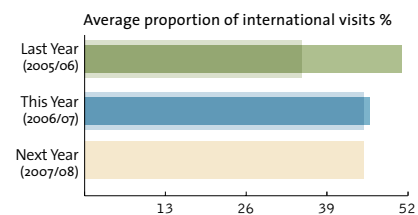
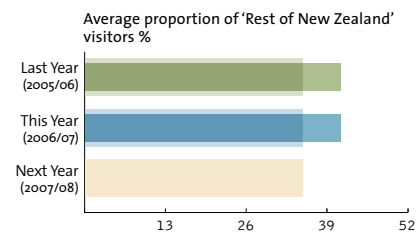


Transportation of taonga for the *Mauri ora: Māori Treasures from the Museum of New Zealand Te Papa Tongarewa* exhibition in Tokyo

¹¹ Customer satisfaction is measured on a 0-10 point rating scale where 6/10 to 10/10 represents 'good' to 'excellent' and a 'satisfied' Te Papa experience.



GOAL	TARGET	ACHIEVEMENT
<p>Goal 3 Attract audiences from across New Zealand and internationally.</p>	<p>Of adult domestic visitors, a minimum of 35% are from outside the Wellington region.</p>	<p>Achieved The average proportion of 'Rest of New Zealand' visitors was 41%</p>
	<p>A minimum of 45% of adult visits are from overseas.</p>	<p>Achieved The average proportion of international visits was 46%</p>
<p>Goal 4 Provide an experience that 'satisfies' Te Papa's visitors.</p>	<p>An adult customer satisfaction rating of 'good' to 'excellent' of at least 90% is maintained.¹¹</p>	<p>Achieved The average satisfaction rating was 97%</p>



4 Community

Contributing to the cultural, natural, and economic life of New Zealand communities and securing community involvement in Te Papa

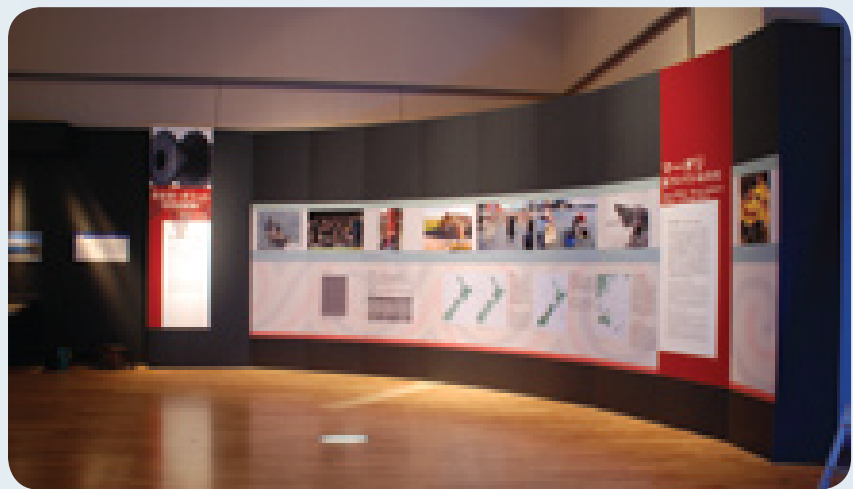
4.1 Relationships with Iwi and Māori

Ensuring the participation and involvement of iwi and Māori in the Museum.

Working Together in Japan

During 2006/2007 Te Papa also worked with iwi nationwide, seeking support to use taonga for the touring exhibition *Mauri Ora: Treasures from the Museum of New Zealand Te Papa Tongarewa*. The exhibition opened at Tokyo National Museum on 22 January 2007 and closed on 19 March 2007. It was deemed a success by the Tokyo National Museum, with approximately 72,000 visitors during its tenure.

The exhibition received strong support from Tainui Iwi and the Kingitanga movement. The Māori King, Tuheitia, and his wife attended the opening in Tokyo, with Tainui Iwi representatives leading ceremonial proceedings throughout. Tainui support built on the ongoing relationship between Te Papa and the iwi.

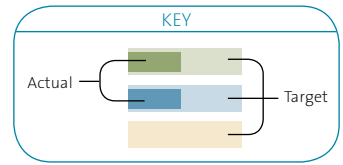


Exhibition segment of *Mauri ora: Māori Treasures from the Museum of New Zealand Te Papa Tongarewa* at the Tokyo National Museum

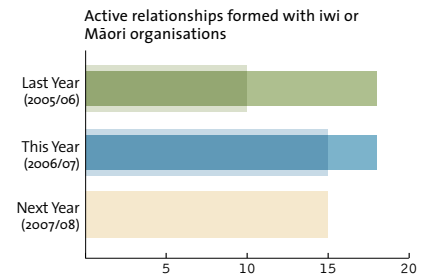


Marketing material for the *Mauri ora: Māori Treasures from the Museum of New Zealand Te Papa Tongarewa* exhibition outside the Tokyo National Museum

¹² Ngāi Tahu, Ngāti Wai, Whanganui, Te Kawerau ā Maki, Te Atiawa, Ngāti Toa Rangatira, Te Aitanga A Hauiti, New Zealand Māori Tourism Council, Tainui Iwi, Te Puia, Ngāti Pikiao / Te Arawa, Hokotehi Moriori Trust, Ngāti Paoa, Ngāi Tūhoe, Ngati Tuwharetoa, Hipango Whānau, Ngāti Hei, Te Runanga o Oraka Aparima. An 'active relationship' is one where there has been a significant level of activity, for example, in exhibition development, partnership projects, provision of expertise, repatriation, care and management of taonga, or other activities.



GOALS	TARGET	ACHIEVEMENT
<p>Goal 1 Strengthen Te Papa's relationships with iwi and Māori by developing partnerships.</p>	<p>Active relationships are formed with a minimum of fifteen iwi or Māori organisations each year.¹²</p>	<p>Achieved Eighteen active relationships are being maintained with iwi and Māori organisations including two 'pan iwi' projects.</p>
	<p>All active relationships with iwi and Māori organisations meet identifiable outcomes of value to Te Papa and its partner.</p>	<p>Achieved 2005/06 target was achieved</p>



Community continued

Contributing to the cultural, natural, and economic life of New Zealand communities and securing community involvement in Te Papa

4.2 National Services Te Paerangi

Working with museums, iwi, and related organisations to build their capacity and the sustainability of the services they provide in their local communities for the benefit of all New Zealanders.

Call 0508 NSTP help (now)!

An 0508 National Services Te Paerangi helpline was launched on Wednesday 13 September 2006, in response to the identified need in the New Zealand museum sector for greater access to information and services (as noted in the Triennial Review, released in October 2005). The service was sponsored by TelstraClear. Since launching the service, National Services Te Paerangi has received 829 calls from the sector requesting information on a varied number of issues. From straightforward queries such as how to clean silver to more complex queries such

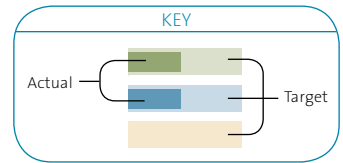
as how to build relationships with local iwi, National Services Te Paerangi has been able to provide assistance, or, at the very least, forward contact details of those who can assist.

Feedback from users of the service has highlighted that sometimes smaller projects are the most effective. The 0508 helpline has provided benefits to the museum sector that far outweigh the cost of running the service. It has confirmed National Services Te Paerangi's profile as a team that is willing to go the extra mile to provide superior support to the sector.

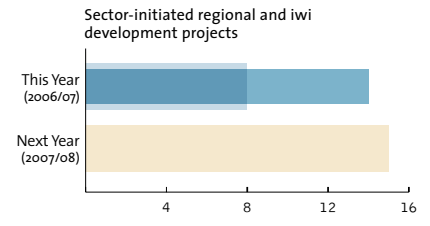
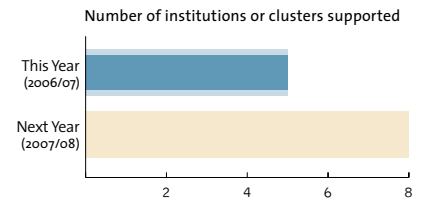
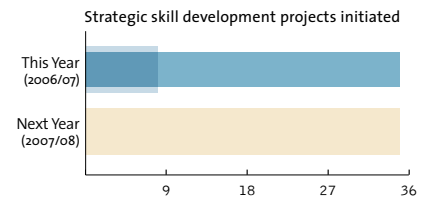
'While there are many things that impress me about Te Papa, it is their incredible commitment to capacity building and technical support of community-based museums that sets them apart from most other organisations of their type... Recognising that much or most of New Zealand's heritage is protected and interpreted in small communities...'

Professor Sam Ham

Professor of Communication
Psychology
Department of Conservation Social
Sciences, College of Natural Resources,
University of Idaho



GOAL	TARGET	ACHIEVEMENT
<p>Goal 1 Develop regional and national projects with other museums, iwi, and related organisations within the established programme areas of:</p> <ul style="list-style-type: none"> ■ Strategic Skill Development Programmes ■ Regional and Iwi Development Projects 	<p>A minimum of eight strategic skill development projects are initiated by National Services Te Paerangi each year. New target for 2006/07.</p>	<p>Achieved 35 strategic skill development projects initiated</p>
	<p>A minimum of five institutions or clusters are supported in undertaking the <i>New Zealand Museums Standard Scheme Ngā Kaupapa Whaimana a Ngā Whare Taonga o Aotearoa</i> each year. New target for 2006/07.</p>	<p>Achieved</p>
	<p>A minimum of eight sector-initiated regional and iwi development projects commence each year. New target for 2006/07.</p>	<p>Achieved Fourteen regional and iwi development projects initiated</p>
	<p>All iwi and regional Development projects meet agreed outcomes and performance criteria.</p>	<p>Achieved 2005/06 target was not achieved (two projects abandoned)</p>



Community continued

Contributing to the cultural, natural, and economic life of New Zealand communities and securing community involvement in Te Papa

4.3 Strategic Relationships

Working with related institutions to share knowledge and expertise.

Good Friends

With over 3,700 members the relationship with Friends of Te Papa adds an important dimension, engaging in a number of mutually beneficial internal and external relationships and activities.

Following a successful fundraising campaign, the Friends of Te Papa were delighted to purchase and present to Te Papa, Rata Lovell-Smith's painting *Spring in the foothills* c1935, in time for the painting to be included in the opening of *Toi Te Papa Art of the Nation*.

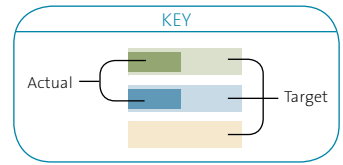
The exhibition *Toi Te Papa Art of the Nation* remains a major focus for the Friends of Te Papa. A special programme of events, lectures, tours and talks by Te Papa curators on aspects of the exhibition have been extremely popular with the members of the Friends of Te Papa and many were repeated in order to meet demand.

Respect and Dignity

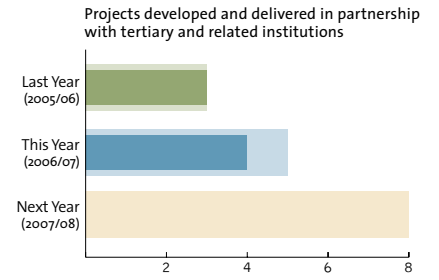
The National Museum of Antiquities, Leiden, the Netherlands, toured *Egypt: Beyond the Tomb* and was impressed by Te Papa's approach to displaying the mummy of Keku, the young Egyptian woman whose life and death story were central to the *Egypt: Beyond the Tomb* exhibition, and have changed their practice and procedures. Presenting the mummy of Keku with dignity and respect as a person was also a learning process for Te Papa, with beneficial consequences for other museums.



Spring in the Foothills, c 1935, Rata Lovell-Smith



GOAL	TARGET	ACHIEVEMENT
<p>Goal 1 Develop and maintain mutually beneficial strategic relationships and operational projects with tertiary and related institutions, nationally and internationally.</p>	<p>A minimum of five projects are developed and delivered in partnership with tertiary and related institutions each year. (Next year's target is based on active partnerships, not project completion.)</p>	<p>Not Achieved Four projects completed.</p> <ol style="list-style-type: none"> Three projects completed with Victoria University of Wellington Museum and Heritage Studies programme One project completed with Newcastle University, United Kingdom



Community continued

Contributing to the cultural, natural, and economic life of New Zealand communities and securing community involvement in Te Papa

4.4 Karanga Aotearoa Repatriation Programme

Repatriating kōiwi tangata Māori and Moriori from overseas institutions and domestically.

The repatriation of Māori and Moriori ancestral remains in the financial year to 30 June 2007 included many successful negotiations, a national wānanga and a number of physical repatriations from overseas museums and institutions. Negotiations with a number of overseas museums and allied institutions continue, along with discussions and planning for domestic repatriations. Discussions are presently continuing with iwi such as the Chatham Islands with the Hokotehi Moriori Trust, Ngāti Mutunga o Wharekauri Iwi Trust and Te Rūnanga o Wharekauri Rekohu Incorporated as well as Ngāti Toa Rangatira in the Wellington region.

On 18–19 July 2006, Te Papa held a national repatriation wānanga at Tunohopu Marae, Rotorua. Participants at the wānanga were updated on recent and planned repatriation work, and the group considered the future of unprovenanced ancestral remains that have been repatriated to New Zealand. On 1 July 2006 the University of Aberdeen approved the repatriation of nine toi moko to Te Papa, following a recommendation from

Marischal Museum, who met with Te Papa representatives in May 2006. The nine toi moko from Marischal Museum, Aberdeen University, Scotland, were returned to Te Papa in January 2007.

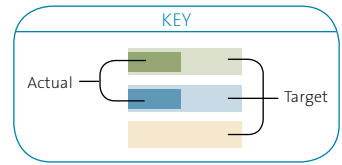
On 26 November 2006, representatives from Überseemuseum in Bremen, Germany, repatriated two toi moko to Te Papa. The Karanga Aotearoa team also returned ancestral remains from two Australian institutions in January 2007.

In March 2007 the The Field Museum of Natural History (Chicago) approved the repatriation of fourteen kōiwi tangata Māori, including one toi moko to Te Papa. The decision followed a three-year negotiation between Te Papa and The Field Museum and took into consideration the positive relationship between the two organisations. The decision to repatriate from The Field Museum was formally announced when the Prime Minister, the Right Honourable Helen Clark, visited The Field Museum on 22 March 2007.

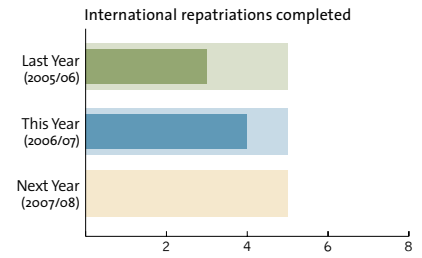


Pōwhiri for the repatriation of kōiwi tangata to Te Papa from the Field Museum of Natural History, Chicago, USA





GOAL	TARGET	ACHIEVEMENT
<p>Goal 1 Deliver a repatriation programme in accordance with agreed policy and tikanga standards.</p>	<p>A minimum of five repatriations are completed, including a minimum of one domestic repatriation each year.</p>	<p>Not Achieved Four international repatriations completed No domestic repatriations</p>





Chester Kurnofsky, 2004
Peter Stichbury
Acrylic on linen
1010 x 760 mm
Purchased 2005

Financial Statements 2006/07

Statement of Accounting Policies

Reporting Entity

These accounting policies are those of Te Papa established by the Museum of New Zealand Te Papa Tongarewa Act 1992. Te Papa's financial statements are prepared under the Crown Entities Act 2004, Museum of New Zealand Te Papa Tongarewa Act 1992, and Financial Reporting Act 1993, and in accordance with generally accepted accounting practice (GAAP) in New Zealand.

Te Papa will apply New Zealand equivalents to International Financial Reporting Standards from the period beginning 1 July 2007.

Measurement System

The measurement base is historical cost except for land and buildings, which are valued at fair value according to Financial Reporting Standard (FRS) 3, Accounting for Property, Plant and Equipment; collections, which are recorded at market value or replacement cost; investments in shares, which are recorded at market value; and donated fixed assets, which are recorded at depreciated replacement cost.

Accounting Policies

Budget Figures

The budget figures are those approved by the Board at the beginning of the financial year and disclosed in Te Papa's Statement of Intent. The budget figures have been prepared in accordance with GAAP in New Zealand and are consistent with the accounting policies adopted by the Board for the preparation of the financial statements.

Revenue

Crown revenue received for operating purposes is recognised as revenue when earned. Crown funding received as a capital injection is accounted for in the Statement of Movements in Equity. Other revenue is recognised when earned in the Statement of Financial Performance.

Special Purpose Funds

Special Purpose Funds are bequests, gifts, and contributions from private individuals and organisations for scientific research projects and collection acquisitions. As the entity exercises control over these funds in terms of the Statement of Concepts, receipt of special purpose funds is recognised as revenue and their distribution as an expense.

Accounts Receivable

Accounts receivable are stated at their expected realisable value, after providing for doubtful debts. Bad debts are written off in the year they are recognised.

Inventory

Inventories are valued at the lower of cost or net realisable value.

Investments

Investments in listed companies are recorded at the closing price at balance date on the NZX (formerly the New Zealand Stock Exchange). The resulting unrealised gains or losses are recognised in the Statement of Financial Performance. Premiums or discounts on government stock are amortised over the life of the investment on a yield to maturity basis.

Property, Plant and Equipment

Land and buildings are stated at fair value as determined by an independent registered valuer. Fair value is determined using market-based evidence. Land and buildings are revalued at least every five years. Additions between revaluations are recorded at cost. Te Papa revalued its land and buildings in 2005/06, according to values provided by T M Truebridge SNZPI of DTZ New Zealand.

The results of revaluing land and buildings are credited or debited to an asset revaluation reserve for that class of asset. When a revaluation results in a debit balance in the revaluation reserve, the debit balance is expensed in the Statement of Financial Performance.

All other fixed assets are recorded at historical cost. Any write down of an item to its recoverable amount is recognised in the Statement of Financial Performance. Capital works in progress are recognised as costs are incurred. The total cost of this work is transferred to the relevant asset category on its completion, then depreciated.

Depreciation

Depreciation is provided on fixed assets (other than freehold land and capital works in progress) on a straight-line basis so as to allocate the cost of assets, less any estimated residual value, over their useful lives. The estimated useful lives are:

Buildings	150 years
Buildings Fit-out	5 to 50 years
Commercial Activities Assets	2 to 15 years
Exhibition Equipment and Tools	2 years
Film, Audio-visual Equipment	3 to 4 years
Furniture and Fittings	3 to 15 years
Land Improvements	5 to 50 years
Long-term Exhibitions	3 to 15 years
Miscellaneous Equipment	10 years
Motor Vehicles	5 years
Office and Computer Equipment	3 to 5 years
Photography Equipment	3 to 4 years
Plant and Equipment	5 to 50 years
Project Information System	5 years
Scientific Equipment	10 years
Security Equipment	10 years
Trust and Reserve Assets	5 years

Collections

Te Papa's collections have been valued at cost or market value, with the exception of the Natural Environment collections, which are shown at replacement cost. Collections are valued annually, with each class of collections valued once every three years. Acquisitions to collections between revaluations are recorded at cost.

Collections that have values based on foreign currencies are translated each year to ensure no impairment in carrying value, in accordance with FRS 3: Accounting for Property, Plant and Equipment. This falls outside the requirements of FRS 21: Accounting for the Effects of Changes in Foreign Currency Exchange Rates, where non-monetary assets are required to be valued at historical cost or valuation, but is in place to address the FRS 3 requirement to review assets for impairment. Such translation movements are debited or credited to the collection revaluation reserve.

Upward revaluations of collections are credited to the collection revaluation reserve. Downward revaluations of the collections are debited to that reserve. Where this results in a debit balance in the collection revaluation reserve this balance is expensed in the Statement of Financial Performance.

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.

Provision for Employee Entitlements

Provision is made in respect of Te Papa's liability for annual leave and long service leave.

Annual leave has been calculated on an actual entitlement basis at current rates of pay. Long service leave has been calculated on an actuarial basis based on present value of expected future entitlements.

Goods and Services Tax

The Statement of Financial Performance, Statement of Movements in Equity, Statement of Cash Flows, Statement of Commitments, and Statement of Contingent Liabilities are exclusive of Goods and Services Tax (GST). The Statement of Financial Position is also exclusive of GST except for accounts payable and accounts receivable, which are GST inclusive. The amount of GST refund due as at balance date is included in current assets.

Taxation

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.

Operating Leases

Operating lease payments, where the lessor effectively retains substantially all the risks and benefits of ownership of the leased items, are charged as expenses in the periods in which they were incurred.

Financial Instruments

Recognised

Te Papa is party to financial arrangements as part of its everyday operations. These include bank accounts, short-term deposits, accounts receivable, accounts payable, and investments. All revenues and expenses in relation to all financial instruments are recognised in the Statement of Financial Performance. All financial instruments are recognised in the Statement of Financial Position when a contractual obligation has been established. Specific methods and assumptions used are disclosed elsewhere in these policies.

Unrecognised

Forward foreign exchange contracts used to hedge future foreign currency receipts are valued at the exchange rates prevailing at year end.

Statement of Cash Flows

Cash means cash balances on hand, cash held in bank accounts, demand deposits, and other highly liquid investments in which Te Papa invests as part of its day-to-day cash management.

Operating activities include cash received from all income sources of Te Papa and cash payments for the supply of goods and services.

Investing activities are activities relating to the acquisition and disposal of current and non-current securities and any other non-current assets.

Financing activities comprise the change in equity and debt capital structure of Te Papa.

Cost Allocation

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

Foreign Currency Translation

Transactions in foreign currencies are converted at the New Zealand rate of exchange ruling at the date of the transaction except where forward currency contracts have been taken out to cover short-term forward currency commitments. Where short-term currency contracts have been taken out, the transaction is translated at the rate contained in the contract.

Investment balances are expressed in New Zealand currency using rates at balance date. Exchange gains or losses are transferred to the Statement of Financial Performance.

Movements arising from translation of collection valuations are debited or credited to the collection revaluation reserve.

Commitments

Future payments are disclosed as commitments at the point a contractual obligation arises, to the extent that there are equally unperformed obligations. Commitments relating to employment contracts are not disclosed.

Contingent Liabilities

Contingent liabilities are disclosed at the point at which the contingency is evident.

Changes in Accounting Policies

Accounting policies have not changed since the date of the last audited financial statements. All policies have been applied on a basis consistent with the previous year.

Statement of Financial Performance

for the year ended 30 June 2007

	NOTE	ACTUAL 2007 \$000	BUDGET 2007 \$000	ACTUAL 2006 \$000
Revenue				
Revenue Crown		20,574	20,574	20,574
Commercial Revenue		12,020	10,804	10,374
Capital Fundraising		3,632	3,550	3,508
Other Revenue	1	8,412	6,554	5,517
Special Purpose Funds Revenue		2,183	700	1,781
Total Operating Revenue		46,821	42,182	41,754
Cost of Services	2	45,011	42,340	42,275
Depreciation*	9	10,799	11,500	10,495
Net Surplus (Deficit)		(8,989)	(11,658)	(11,016)

* Note: Government provides funds for capital expenditure by way of a capital injection as presented in the Statement of Movements in Equity and does not fund Te Papa for depreciation.

Statement of Movements in Equity

for the year ended 30 June 2007

	NOTE	ACTUAL 2007 \$000	BUDGET 2007 \$000	ACTUAL 2006 \$000
Public Equity at Beginning of the Year		994,593	875,846	874,524
Net Operating Deficit		(8,989)	(11,658)	(11,016)
Asset Revaluation Reserve Movement	4	–	–	91,541
Collection Revaluation Reserve Movement	4	(18,637)	–	27,044
Total Recognised Revenues and Expenses for the Year		(27,626)	(11,658)	107,569
Crown Capital Injection	3	15,500	15,500	12,500
Public Equity at End of the Year		982,467	879,688	994,593

The accounting policies and accompanying notes form part of and should be read in conjunction with these financial statements.

Statement of Financial Position

as at 30 June 2007

	NOTE	ACTUAL 2007 \$000	BUDGET 2007 \$000	ACTUAL 2006 \$000
Public Equity				
Capital	3	409,898	394,398	394,398
Reserves	4	572,569	485,290	600,195
Total Public Equity		982,467	879,688	994,593
<i>Represented by</i>				
Current Assets				
Cash and Bank		26,938	17,087	21,353
Special Purpose Funds Deposits	5	3,585	1,578	1,698
Accounts Receivable	6	2,390	780	2,312
Inventory		1,217	1,000	1,203
Publications Work in Progress		127	–	246
Total Current Assets		34,257	20,445	26,812
Non-Current Assets				
Term Investments	7	297	550	455
Fixed Assets	8	356,517	274,137	359,644
Collections	10	598,000	589,713	614,211
Total Non-Current Assets		954,814	864,400	974,310
Total Assets		989,071	884,845	1,001,122
Less Current Liabilities				
Accounts Payable		3,794	2,857	3,648
Employee Entitlements	11	1,436	1,166	1,337
Contract Retentions		91	–	68
Other Payables		1,116	1,000	1,326
Total Current Liabilities		6,437	5,023	6,379
Less Non-Current Liabilities				
Employee Entitlements	11	167	134	150
Net Assets		982,467	879,688	994,593

The accounting policies and accompanying notes form part of and should be read in conjunction with these financial statements.

Statement of Cash Flows

for the year ended 30 June 2007

	NOTE	ACTUAL 2007 \$000	BUDGET 2007 \$000	ACTUAL 2006 \$000
Cash Flows from Operating Activities				
<i>Cash was provided from:</i>				
Government Grants		20,574	20,574	20,574
Other Revenue and Grants		24,056	18,397	19,583
Interest Received		1,884	1,150	1,762
Net GST Received		(57)	–	61
		46,457	40,121	41,980
<i>Cash was disbursed to:</i>				
Payments to Employees		22,507	20,835	21,622
Payments to Suppliers and Others		22,028	19,459	22,283
		44,535	40,294	43,905
Net Cash Flows from Operating Activities		1,922	(173)	(1,925)
Cash Flows from Investing Activities				
<i>Cash was provided from:</i>				
Sale of Fixed Assets		19	15	4
Sale of Investments		158	–	–
		177	15	4
<i>Cash was disbursed to:</i>				
Purchase of Collections		2,426	3,000	2,947
Purchase of Fixed Assets		7,702	16,068	7,068
		10,128	19,068	10,015
Net Cash Flows used in Investing Activities		(9,951)	(19,053)	(10,011)
Cash Flows from Financing Activities				
<i>Cash was provided from:</i>				
Crown Capital Injection		15,500	15,500	12,500
Net Cash Flows from Financing Activities		15,500	15,500	12,500
Net Increase (Decrease) in Cash Held		7,471	(3,726)	564
<i>Add Opening Cash Brought Forward:</i>				
Cash and Bank		21,353	19,313	20,897
Special Purpose Funds – Deposits		1,529	1,350	1,439
Special Purpose Funds – BNZ Sydney		169	150	149
		30,522	17,087	23,049
Plus Exchange Gain		1	–	5
Less Exchange Loss		–	–	(3)
		30,523	17,087	23,051
Closing Cash Carried Forward				
<i>Represented by:</i>				
Cash and Bank		26,938	15,509	21,353
Special Purpose Funds – Deposits	5	3,432	1,427	1,529
Special Purpose Funds – BNZ Sydney	5	153	151	169
Closing Cash Carried Forward		30,523	17,087	23,051

The accounting policies and accompanying notes form part of and should be read in conjunction with these financial statements.

Reconciliation of Net Surplus from Operations to Net Cash Flows from Operating Activities

for the year ended 30 June 2007

	ACTUAL 2007 \$000	ACTUAL 2006 \$000
Net (Deficit) for Year	(8,989)	(11,016)
Add (Less) Non-Cash Items		
Depreciation	10,799	10,495
Exchange Loss (Gain)	(1)	(2)
Increase (Decrease) in Non-current Employee Entitlements	17	16
	10,815	10,509
Add (Less) Movements in Working Capital Items		
Decrease (Increase) in Accounts Receivable and Prepayments	(78)	288
Decrease (Increase) in Inventory and Publications	105	(107)
(Decrease) Increase in Current Employee Entitlements	99	171
(Decrease) Increase in Accounts Payable and Accruals	(41)	(1,775)
	85	(1,423)
Add Adjustment for Items Classified as Investing Activities		
Loss on Sale of Fixed Assets	11	5
	11	5
Net Cash Flows from Operating Activities	1,922	(1,925)

Statement of Commitments

as at 30 June 2007

Te Papa had contractual commitments in respect of leases and capital as follows:

	ANNUAL RENTAL \$000	MONTHS REMAINING	COMMITMENT 2007 \$000	COMMITMENT 2006 \$000
Leases				
Land				
63 Cable Street	111	107	990	1,101
51 Cable Street	56	107	499	555
Equipment Leases*	0	0	0	255
	167		1,489	1,911
Term Classification of Commitments				
Less than One Year			167	269
One to Two Years			167	269
Two to Five Years			501	552
Over Five Years			654	821
			1,489	1,911
Total Outstanding Contractual Commitments			1,489	1,911

* The equipment lease was repaid in February 2007.

Capital Commitments*

	CONTRACT AMOUNT
Time Warp Upgrade	5,000
Day 2 Exhibitions	1,498
Total Capital Commitments	6,498

* Capital commitments for 2005/06 nil.

Statement of Contingent Liabilities

as at 30 June 2007

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. The Board is progressing discussion with the 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 FRS 15: Provisions, Contingent Liabilities and Contingent Assets 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.

Guarantees

Westpac Banking Corporation has provided a \$1.219 million bank guarantee on behalf of Te Papa in favour of the Wellington Regional Chamber of Commerce. \$1.216 million relating to an ATA Carnet used to facilitate the international touring of *The Lord of the Rings Motion Picture Trilogy: The Exhibition* and \$3,000 relating to an ATA Carnet for collection items loaned to *Ibaraki Nature Museum* in Japan.

As at 30 June 2007 Te Papa has no other contingent liabilities.

At 30 June 2006, the only contingent liabilities were the claim and the guarantee noted above.

Notes to the Financial Statements

1. Other Revenue

	ACTUAL 2007 \$000	ACTUAL 2006 \$000
Interest Income*	1,777	1,666
Donations Income	125	135
Temporary Exhibitions Income	3,432	2,061
Publications Revenue	717	433
Rental Income	128	130
Other Income	2,232	1,087
Foreign Exchange Gain	1	5
Total other revenue	8,412	5,517

* Does not include \$381,000 which has been included as Special Purpose Funds Revenue.

2. Cost of Services

	NOTE	ACTUAL 2007 \$000	ACTUAL 2006 \$000
Administration		464	534
Marketing and Public Relations		1,396	1,440
Board Fees	12	104	90
Board Expenses		45	39
Commercial Operation Expenses		9,485	8,280
Fees Paid to Auditors			
– External Audit		56	54
– Other Assurance Services		11	–
Movement in Bad Debts Provision		26	(15)
Bad Debts Expense		20	17
Exhibition and Collection Expenses		196	228
Foreign Exchange Loss		–	3
Loss on Disposal of Fixed Assets		11	5
National Services		847	834
Operations		4,423	4,320
Other Expenses		5,489	3,287
Personnel Costs		17,075	16,723
Rent		199	180
Rates		85	61
Temporary Exhibitions		3,725	4,124
Special Purpose Fund Expenses		1,354	2,071
		45,011	42,275

3. Capital

	ACTUAL 2007 \$000	ACTUAL 2006 \$000
Balance at the Beginning of Year	394,398	381,898
Plus Crown Capital Injection	15,500	12,500
Balance at End of Year	409,898	394,398

4. Reserves

	ACTUAL 2007 \$000	ACTUAL 2006 \$000
Collection Revaluation Reserve		
Balance at the Beginning of Year	576,537	549,493
Revaluations for the Year	(18,637)	27,044
Balance at End of Year	557,900	576,537
Asset Revaluation Reserve		
<i>Balance at the Beginning of Year</i>		
Land	59,587	5,247
Buildings	45,894	8,693
Plant and Equipment	10,620	10,620
	116,101	24,560
<i>Revaluations for the Year</i>		
Land	–	54,340
Buildings	–	37,201
Plant and Equipment	–	–
	–	91,541
<i>Balance at End of Year</i>		
Land	59,587	59,587
Buildings	45,894	45,894
Plant and Equipment	10,620	10,620
Total Asset Revaluation Reserve	116,101	116,101
Accumulated Losses		
Balance at the Beginning of Year	(92,443)	(81,427)
Net Deficit for the Year	(8,989)	(11,016)
Balance at End of Year	(101,432)	(92,443)
Total Reserves	572,569	600,195

5. Special Purpose Funds Deposits

	ACTUAL 2007 \$000	ACTUAL 2006 \$000
Algal Research Joint Reserve	–	4
Buick	45	51
Canaday	36	41
Disney	1,248	1,138
Henderson	152	218
Ilott	29	27
Te Aorere	55	50
FoRST Hebe	500	–
FoRST EEZ Fishes	1,220	–
Bruce Hazelwood Estate	147	–
	3,432	1,529
<i>The above deposits were invested with Westpac Trust on term deposit for ninety days, maturing on 30 July 2007 at an interest rate of 8.14%. The equivalent interest rate for the same period last year was 7.44% (90 day term deposit).</i>		
Canaday Trust	153	169
<i>The above on call deposit was held with the Bank of New Zealand – Sydney, earning 0.01% interest per annum.</i>		
	3,585	1,698

6. Accounts Receivable

	ACTUAL 2007 \$000	ACTUAL 2006 \$000
Accounts Receivable		
Accrued Interest	383	109
Other Debtors	1,781	2,092
Prepayments and Advances	279	138
	2,443	2,339
Less Provision for Doubtful Debts	(53)	(27)
	2,390	2,312

7. Term Investments

	MARKET VALUE 30/06/07 \$000	MARKET VALUE 30/06/06 \$000
Public Trust – Eames Trust*	143	324
Shares – Henderson Trust	154	131
Total Term Investments	297	455

* Investments held by the Public Trustee for the E H Eames Trust have been recorded at the valuation supplied by the Public Trustee's statement of account for the year ended 30 June 2007. Funds totalling \$271,000 were used from the Eames Trust for collection acquisition of which \$93,000 is yet to be received from the Eames Trust to Te Papa.

8. Fixed Assets

2007	COST \$000	VALUATION \$000	ACCUMULATED DEPRECIATION \$000	BOOK VALUE \$000
Non Depreciable Assets				
Land	–	96,020	–	96,020
Long-term Exhibition Work in Progress	3,154	–	–	3,154
Buildings Fit-out Work in Progress	2,474	–	–	2,474
	5,628	96,020	–	101,648
Depreciable Assets				
Buildings Structure	–	162,980	1,193	161,787
Buildings Fit-out	448	61,392	3,039	58,801
Commercial Activities Assets	5,816	–	3,976	1,840
Computer Software	1,036	–	548	488
Exhibition Equipment and Tools	573	–	561	12
Film, Audio-visual Equipment	1,974	–	1,591	383
Furniture and Fittings	10,259	–	7,562	2,697
Land Improvements	9,252	–	3,588	5,664
Miscellaneous Equipment	1,687	–	695	992
Motor Vehicles	158	–	119	39
Office and Computer Equipment	7,746	–	6,473	1,273
Long-term Exhibitions	63,379	–	44,119	19,260
Photography Equipment	644	–	552	92
Plant and Equipment	631	–	125	506
Project Information System	1,065	–	1,065	–
Scientific Equipment	665	–	499	166
Security Equipment	1,228	–	359	869
Trust and Reserve Assets	284	–	284	–
	106,845	224,372	76,348	254,869
Total Fixed Assets	112,473	320,392	76,348	356,517

2006	COST \$000	VALUATION \$000	ACCUMULATED DEPRECIATION \$000	BOOK VALUE \$000
Non Depreciable Assets				
Land	–	96,020	–	96,020
Long-term Exhibition Work in Progress	878	–	–	878
Buildings Fit-out Work in Progress	802	–	–	802
	1,680	96,020	–	97,700
Depreciable Assets				
Buildings Structure	–	162,980	–	162,980
Buildings Fit-out	–	61,392	119	61,273
Commercial Activities Assets	5,816	–	3,543	2,273
Exhibition Equipment and Tools	560	–	550	10
Film, Audio-visual Equipment	1,753	–	1,425	328
Furniture and Fittings	9,858	–	6,977	2,881
Land Improvements	9,252	–	3,250	6,002
Miscellaneous Equipment	1,186	–	566	620
Motor Vehicles	193	–	110	83
Office and Computer Equipment	7,735	–	6,037	1,698
Long-term Exhibitions	62,741	–	40,387	22,354
Photography Equipment	634	–	512	122
Plant and Equipment	376	–	78	298
Project Information System	1,065	–	1,065	–
Scientific Equipment	649	–	474	175
Security Equipment	1,092	–	245	847
Trust and Reserve Assets	284	–	284	–
	103,194	224,372	65,622	261,944
Total Fixed Assets	104,874	320,392	65,622	359,644

9. Fixed Assets Depreciation

	ACTUAL 2007 \$000	ACTUAL 2006 \$000
Buildings Structure	1,193	1,012
Buildings Fit-out	2,919	2,838
Commercial Activities Assets	432	492
Computer Software	239	197
Exhibition Equipment and Tools	11	12
Film, Audio-visual Equipment	166	169
Furniture and Fittings	585	520
Land Improvements	338	339
Miscellaneous Equipment	129	89
Motor Vehicles	23	31
Office and Computer Equipment	784	890
Long-term Exhibitions	3,736	3,718
Photography Equipment	56	53
Plant and Equipment	47	32
Scientific Equipment	26	20
Security Equipment	115	83
	10,799	10,495

Note: Computer Software Depreciation has been split out from Office and Computer Equipment (presented in last year's annual report as one item).

10. Collections

	OPENING				CLOSING	
	COST \$000	VALUATION \$000	ACQUISITIONS \$000	REVALUATION \$000	COST \$000	VALUATION \$000
Archaeological	–	3,904	–	–	–	3,904
Art	–	177,513	941	(12,503)	941	165,010
Botanical	17	14,822	4	–	21	14,822
Ceramics	–	1,559	17	–	17	1,559
Te Aka Matua Library and Information Centre	126	9,681	117	–	243	9,681
History	270	12,365	240	–	510	12,365
Invertebrate	34	29,271	35	–	69	29,271
Māori	–	165,967	780	(4,646)	–	162,101
Pacific and International	–	59,567	36	(1,488)	–	58,115
Photographic Archive	–	2,427	129	–	129	2,427
Vertebrates	694	40,129	104	–	798	40,129
New Zealand Post Collection	–	95,865	23	–	23	95,865
Total Collection Valuation	1,141	613,070	2,426	(18,637)	2,751	595,249

The Archaeological, Maori, Pacific and International collections were valued as at 30 June 2007. The Art, Ceramics and New Zealand Post Stamp collections were revalued as at 30 June 2006. The Botanical, Te Aka Matua Library and Information Centre, History, Invertebrate, Photographic and Vertebrates collections were valued as at 30 June 2005.

The revaluation movement in Art relates to the movement in foreign exchange alone.

The collections were valued by Robin Watt & Associates, cultural and forensic specialists.

11. Employee Entitlements

	2007 \$000	2006 \$000
Holiday Pay and Long Service Leave Provisions	1,603	1,487
<i>Made up of:</i>		
– Current	1,436	1,337
– Non-current	167	150

Remuneration of employees of more than \$100,000 per annum

SALARY BAND	NUMBER OF EMPLOYEES 2006/2007	NUMBER OF EMPLOYEES 2005/2006
\$100,000 – \$110,000	–	1
\$110,001 – \$120,000	3	2
\$120,001 – \$130,000	3	5
\$130,001 – \$140,000	2	–
\$140,001 – \$150,000	1	1
\$150,001 – \$160,000	2	3
\$170,001 – \$180,000	1**	1**
\$280,001 – \$290,000	–	1*
\$300,001 – \$310,000	1*	–
	13	14

* The Chief Executive's total remuneration and benefits is in the \$300,001 to \$310,000 band. For the year ending 30 June 2006 the Chief Executive's total remuneration and benefits was in the \$280,001 to \$290,000 band.

** The Kaihautū's total remuneration and benefits is in the \$170,001 to \$180,000 band. For the year ending 30 June 2006, the Kaihautū's total remuneration and benefits is in the \$170,001 to \$180,000 band.

During the year a total of \$44,997 was paid to 3 employees as part of their cessation of employment with Te Papa.

12. Board Members Fees

	2007 \$000	2006 \$000
Dr Roderick Deane (Chairman to 30 June 2006)*^	–	–
David Gascoigne^	–	16
Professor Judith Binney	3	15
John Judge (Chairman 1 July 2006)*	–	–
Jennifer May^	–	16
Glenys Coughlan	17	15
Mark Solomon	15	15
Josie Karanga	14	13
Lorraine Wilson	15	–
John Henderson	12	–
Bob Harvey	14	–
John Allen	14	–
	104	90

* Both Dr Roderick Deane and John Judge forwent their Board Members fees for the 2005/06 financial year (a total of \$45,000). John Judge forwent his Board Members fee of \$30,000 for the 2006/07 financial year.

^ Completed terms in 2005/06 Financial year.

13. Financial Instruments

Interest Rate Risk

Interest rate risk is the risk that the value of a financial instrument will fluctuate due to changes in market interest rates. Te Papa's investments include on-call deposits, short-term deposits, shares in public listed companies and government stock. Te Papa does not hold financial derivatives providing interest rate protection. Te Papa is primarily a short term investor and carries any interest rate risk itself.

Foreign Currency Risk

Foreign currency risk is the risk that the value of a financial instrument will fluctuate due to changes in market foreign currency rates. Te Papa operates a BNZ Money Maker account in Australia and owns shares in an American investment Trust. Transactions in foreign currencies are converted at the New Zealand rate of exchange ruling at the date of the transaction. Investment balances are expressed in New Zealand currency using rates at balance date as follows.

As overseas investments account for a small percentage of Te Papa's total investment portfolio financial derivatives have not been used to provide foreign currency risk protection.

		FOREIGN CURRENCY 30 JUNE 2007	EXCHANGE RATE 30 JUNE 2007	NEW ZEALAND CURRENCY 30 JUNE 2007	NEW ZEALAND CURRENCY 30 JUNE 2006
BNZ Money Maker account (Canaday Fund)	AUD\$	138,262	0.902	153,284	168,594
BlackRock Investment Fund (Henderson Fund)	US\$	28,705	0.7628	37,631	39,403

Concentration of 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 has a minimal credit risk in its holdings of various financial instruments. These instruments include cash, bank deposits, New Zealand government stock, and accounts receivable.

The Board places its investments with institutions that have a high credit rating and believes that this policy reduces the risk of any loss which could arise from its investment activities. Te Papa does not require any collateral or security to support financial instruments.

There is no significant concentration of credit risk.

Te Papa is party to letters of credit for the following:

- Westpac Trust payroll for \$800,000

Liquidity Risk

Liquidity risk is the risk that the entity will encounter difficulty in raising funds at short notice to meet commitments associated with financial instruments. Liquidity risk may result from an inability to sell a financial asset quickly at close to its fair value.

Deposits and government stocks can be converted into cash on demand. Share investments can be converted into cash through the financial markets at the prevailing market price.

Fair Values

Investments are initially recorded at their cost price. Share investments are recorded at the closing price at balance date on the New Zealand Stock Exchange and NASDAQ.

The fair value of other financial instruments is equivalent to the carrying amounts as disclosed in the Statement of Financial Position.

14. Related Party Transactions

The Museum of New Zealand Te Papa Tongarewa is a Crown entity in terms of the Crown Entities Act 2004. All transactions entered into with Government Departments and other Crown Entities are conducted at arms length on normal business terms.

Te Papa Board Chairman John Judge was Chief Executive of Ernst & Young New Zealand until 30 June 2007. Te Papa has provided goods and services to Ernst & Young New Zealand to the value of \$25,610 (2006 \$17,815). Ernst & Young New Zealand has not provided any goods and services to Te Papa.

Te Papa Board Chairman John Judge is a board member of the Auckland Art Gallery Foundation. Te Papa has provided goods and services to the Auckland Art Gallery Foundation to the value of \$707 (2006 \$394). The Auckland Art Gallery Foundation has not provided any goods and services to Te Papa.

Te Papa Board member Lorraine Wilson is a Trustee of the ASB Community Trust. In March 2007 the ASB Community Trust approved a grant of \$530,000 to Te Papa for a project relating to the 2007/2008 financial year that has not been recognised as revenue in these financial statements.

Te Papa Board member John Allen is a Director of Datacom Group Limited. Datacom Group Limited has provided goods and services to the value of \$83,533. Te Papa has not provided any goods or services to Datacom Group Limited.

Te Papa Board member John Allen is a Director of Express Couriers Limited. Express Couriers Limited has provided goods and services to the value of \$37,062. Te Papa has not provided any goods and services to Express Couriers Limited.

Te Papa Board member John Allen is a Director of Kiwibank Limited. Te Papa has provided goods and services to Kiwibank Limited to the value of \$8,999. Kiwibank Limited has not provided any goods or services to Te Papa.

These transactions are on normal commercial terms. There are no other material transactions between directors and Te Papa in any capacity other than that for which they were appointed.

15. NZ IFRS Adoption

Adopting New Zealand Equivalents to International Financial Reporting Standards

New Zealand's accounting standard-setting bodies announced significant change to financial reporting standards in December 2002, requiring reporting entities to adopt the New Zealand equivalents to International Financial Reporting Standards (NZ IFRS) from 1 January 2007. The option to adopt NZ IFRS from 1 January 2005 was also available. Te Papa adopted NZ IFRS for external reporting (Annual Report and Statement of Intent) for the accounting period that commenced on 1 July 2007.

Managing the Transition

In 2006 Te Papa contracted external consultants to assess the impact of NZ IFRS. As part of the process Te Papa's accounting policies were updated and a NZ IFRS compliant opening Balance Sheet was prepared for 1 July 2006.

Key Differences in Accounting Policies

Te Papa has identified differences in the museum's accounting policies that will materially affect the presentation of the financial position from 1 July 2007. The following notes are intended as information only, as the financial information presented in this Annual Report complies with NZ GAAP, not NZ IFRS.

1. Financial Instruments – Reclassification of Cash and Cash Equivalents

Cash and cash equivalents under current NZ GAAP include short-term investments with a maturity of less than one year. Cash and cash equivalents under NZ IFRS include short-term investments with maturity of less than 90 days.

The impact of this to Te Papa was a reclassification of assets from Cash and Cash Equivalents to Current Financial Instruments. The amount reclassified as at 1 July 2006 was \$11.089 million (30 June 2007 comparative figures are not yet known). To provide comparatives this reclassification will be incorporated into the balance sheet for the 2008 Annual Report.

2. Intangible Assets

Intangible assets will now be disclosed separately from other assets. The opening Balance Sheet has been adjusted by \$484,000 (30 June 2007 comparative figures are not yet known) for the reclassification, and will be incorporated into the balance sheet for the 2008 Annual Report to provide comparatives.

3. Restricted and conditional funds

Te Papa receives grants, bequests, gifts, and contributions from private individuals and organisations for scientific research projects and collection acquisitions. These were previously recognised as revenue when received. Under NZ IFRS they are recognised as revenue where they are discretionary once received. In some instances these funds are subject to restrictions on use. In these cases, such funds have been separately identified as restricted revenue reserves. Where a transfer is subject to conditions that, if unfulfilled, require the return of the transferred resources, a liability has been recognised to reflect that the funds are repayable until the condition is fulfilled. The amount reclassified as at 1 July 2006 was \$4.924 million (30 June 2007 comparative figures are not yet known).

Cautionary Note

This Impact Statement is provided for indicative purposes only and it should be noted that the actual impact of the transition to NZ IFRS may differ from the information presented.



Bruce – Paranoid, 2006
Sean Kerr

Digital video and audio, monitor, DVD player, speaker, cardboard box
Dimensions variable
Purchased 2006

Appendices

Appendix 1

Collection Acquisitions Ngā Tāpiringa ki ngā Kohinga

For the year ended 30 June 2007

Art

Paintings – New Zealand

Presence VI by Eric Lee-Johnson, acrylic on hardboard, 1185 x 548 mm (image), 1963, purchase

Spring in the Foothills by Rata Lovell-Smith, oil on canvas on cardboard, 310 x 446 mm (sight), 1935, donation

Vee by Shane Cotton, acrylic on canvas, 1800 x 1600 mm (overall), 2006, purchase

Moana by Star Gossage, oil on particle board, 600 x 600 mm (image), 2006, purchase

Seacliff by Joanna Paul, oil on board, 200 x 595 mm (image), circa 1972, purchase

Sunset at Greymouth by Toss Woollaston, oil on cardboard, 628 x 502 mm (sight), 1959, purchase

The Buchan Family by Toss Woollaston, oil on hardboard, 800 x 1029 mm (sight), 1963–1964, purchase

The Grey in Grey Lynn by Julian Dashper, acrylic and masking tape on canvas, 1200 x 1200 mm (image), 1989, purchase

Colonial Farmyard Scene by Sam Stuart, oil on canvas, 460 x 755 mm (sight), late-nineteenth-early twentieth century, purchase

Painting J by Gordon Walters, acrylic on canvas, 435 x 610 mm (sight), circa 1975, purchase

Banks Peninsular Landscape by Doris Lusk, oil on hardboard, 675 x 840 mm (overall), circa 1952, purchase

Fetching the Cows by James Fraser Scott, oil on canvas, 613 x 754 mm (overall), 1911, purchase

Abstract Landscape by Eric Lee-Johnson, oil on canvas on hardboard, 1963, purchase

Country Church by Bill Sutton, oil on canvas, 505 x 595 mm (sight), 1953, purchase

Paintings – International

Portrait of Arthur Lett-Haines by Frances Hodgkins, oil on canvas, 430 x 380 mm (image), 1920, purchase

Prints – New Zealand

Attic Volute Crater, 1779, Depicting Scenes from the Odyssey of Captain Cook (one of ten prints from the series *The Odyssey of Captain Cook*) by Marian Maguire, lithograph on paper, 700 x 570 mm (image), 2005, purchase

Ko wai koe (Who are you?) (one of ten prints from the series *The Odyssey of Captain Cook*) by Marian Maguire, lithograph on paper, 510 x 700 mm (image), 2003, purchase

Cook Landing (one of ten prints from the series *The Odyssey of Captain Cook*) by Marian Maguire, lithograph on paper, 235 x 498 mm (plate), 2003, purchase

Captain Cook makes his Approach from the West (one of ten prints from the series *The Odyssey of Captain Cook*) by Marian Maguire, lithograph on paper, 365 x 600 mm (image), 2005, purchase

Athena Observes a Fracas (one of ten prints from the series *The Odyssey of Captain Cook*) by Marian Maguire, lithograph on paper, 235 x 606 mm (plate), 2005, purchase

Mount Egmont from the Southward (one of ten prints from the series *The Odyssey of Captain Cook*) by Marian Maguire, lithograph on paper, 228 x 507 mm (plate), 2004, purchase

A New Zealander by Parkinson and Ajax by Exekias play draughts (one of ten prints from the series *The Odyssey of Captain Cook*) by Marian Maguire, lithograph on paper, 520 x 700 mm (image), 2005, purchase

Examples of Flora and Fauna from the South Seas (one of ten prints from the series *The Odyssey of Captain Cook*) by Marian Maguire, lithograph on paper, 570 x 767 mm (image), 2004, purchase

A Portrait of Captain James Cook with a Classical Urn from the Collection of the Admiralty (one of ten prints from the series *The Odyssey of Captain Cook*) by Marian Maguire, lithograph on paper, 401 x 520 mm (image), 2005, purchase

The Death of Capt'n Cook (one of ten prints from the series *The Odyssey of Captain Cook*) by Marian Maguire, lithograph on paper, 767 x 570 mm (image), 2005, purchase

Works on Paper – New Zealand

Oysters by Eric Lee-Johnson, crayon on paper, 262 x 342 mm (image), 1953, purchase

Untitled (House with children) by Eric Lee-Johnson, watercolour on paper, 406 x 530 mm (image), 1950s, purchase

Untitled (Stumps) by Eric Lee-Johnson, watercolour and ink on paper, 396 x 445 mm (image), 1940s, purchase

Wellington 1942 (Airforce recruitment) by Eric Lee-Johnson, watercolour on paper, 392 x 454 mm (image), 1942, purchase

Untitled (Abstract) by Eric Lee-Johnson, charcoal on paper, 272 x 332 mm (image), circa 1945, purchase

Untitled (Past sea creature design) by Eric Lee-Johnson, watercolour and ink on paper, 224 x 228 mm (image), circa 1945, purchase

Untitled by Ralph Hotere, glazed oil and ink on paper, 666 x 418 mm (image), 1963, purchase

Untitled by Ralph Hotere, oil and ink on paper, 515 x 732 mm (image), 1962, purchase

Untitled by Ralph Hotere, screen-printing on paper, 685 x 432 mm (image), 1965, purchase

Untitled by Ralph Hotere, ink on paper, 686 x 432 mm (image), 1965, purchase

Red Square by Ralph Hotere, ink on paper, 560 x 767 mm (image), 1965, purchase

Red on white by Ralph Hotere, ink on paper, 380 x 560 mm (image), 1965, purchase

Untitled by Ralph Hotere, ink on cardboard, 145 x 195 mm (image), 1961–1965, purchase

Drawings – New Zealand

Example of True Stratification # 04 by Dane Mitchell, pencil on paper, 490 x 690 mm (image), 2004, purchase

Example of True Stratification # 06 by Dane Mitchell, pencil on paper, 490 x 690 mm (image), 2004, purchase

Example of Mnemonic Structure # 01 by Dane Mitchell, pencil on paper, 490 x 690 mm (image), 2004, purchase

Sculptures and Decorative Forms – New Zealand

Bruce–Paranoid by Sean Kerr, DVD, monitor, DVD player, cardboard box, 640 x 415 x 455 mm (approximate), 2004, purchase

Present Surface of Tell # 01 by Dane Mitchell, Plaster of Paris, casting plaster, Perspex cover, 460 x 430 x 70 mm (overall), 2004, purchase

Present Surface of Tell # 02 by Dane Mitchell, Plaster of Paris, casting plaster, Perspex cover, 460 x 430 x 70 mm (overall), 2004, purchase

Present Surface of Tell # 03 by Dane Mitchell, plaster of Paris, casting plaster, Perspex cover, 460 x 430 x 70 mm (overall), 2004, purchase

Eight Macaws Motif Brooch by Octavia Cook, acrylic, sterling silver, eighteen-carat gold, 72 mm (diameter, overall), 2006, purchase

Eight O. Cooks Motifs Brooch by Octavia Cook, acrylic and sterling silver, 70 mm (width, overall), 2006, purchase

Octo Coat of Arms Brooch by Octavia Cook, acrylic, sterling silver, eighteen carat gold, 45 x 47 mm (overall), 2006, purchase

Young Nick's Head necklace by Jane Dodd, sterling silver, 16 x 430 mm (overall), 2006, purchase

Box for Young Nick's Head necklace by Jane Dodd, wood, 15 x 292 x 35 mm (overall), 2006, purchase

Porthole Brooch – muttonbird by Jane Dodd, sterling silver, glass, rubber, eighteen carat gold, 11 x 31 mm (overall), 2006, purchase

Porthole Brooch – ship by Jane Dodd, sterling silver, glass, rubber, eighteen carat gold, 12 x 32 mm (overall), 2006, purchase

House of Straw brooch by Jane Dodd, eighteen carat yellow gold, 12 x 20 mm (overall), 2006, purchase

House of sticks brooch by Jane Dodd, sterling silver, 13 x 21 mm (overall), 2006, purchase

House of bricks brooch by Jane Dodd, eighteen carat red and yellow gold, 9 x 19 mm (overall), 2006, purchase

Three pigs bracelet by Jane Dodd, eighteen carat rose gold, sterling silver, 28 x 210 mm (overall), 2006, purchase

Town brooch by Jane Dodd, sterling silver, 22 x 24 mm (overall), 2006, purchase

Town brooch by Jane Dodd, sterling silver, 28 x 26 mm (overall), 2006, purchase

Town brooch by Jane Dodd, sterling silver, 27 x 34 mm (overall), 2006, purchase

Snake by Francis Shurrock, plaster sculpture, 245 x 255 x 137 mm (overall), 1955, purchase

Untitled (Jade bracelet) by Joe Sheehan, jade and silver, 28 x 219 mm (overall), 2006, purchase

Sweet Thing by Peter Robinson, polyurethane, pigment, Fimo, 2500 x 800 mm (approximate), 2005, purchase

Untitled (cartridge poppy brooch) by Stephan Mulqueen, brass, copper, stainless steel, 29 x 83 x 27 mm (overall), 2006, purchase

Blue Circles #1–#8 (2002–03) by Julian Dashper, polycarbonate records with plastic covers and inserts, 300 x 300 mm (each record, overall), 2002–2003, purchase

Untitled (1991) by Julian Dashper, 'readymade' printed industrial canvas over stretcher, 870 x 870 mm (image), 1991, purchase

Untitled (2005) by Julian Dashper, primed, unpainted canvas over stretcher, 1150 x 1150 mm (image), 2005, purchase

Untitled (2000), Untitled (2000), Untitled (2000) by Julian Dashper, silver gelatin print (one) and acrylic on canvas paintings (two), 410 x 410 mm (each work, frame), 2000, purchase

Tena Koe/Hei Konei ra by Areta Wilkinson, gold, brass, and Monel brooch on wood base under glass bell, 270 x 200 x 200 mm (overall), 2005, purchase

Poi girl II by Areta Wilkinson, gold, brass, and Monel brooch on wood base under glass bell, 270 x 200 x 200 mm (overall), 2006, purchase

Installations – New Zealand

Void by Bill Culbert and Ralph Hotere, site specific installation, 2006, commission

Photographs – New Zealand

Family, Queen St., Auckland by Max Oettli, silver gelatin print, 219 x 328 mm (image), 1972, purchase

Leonard and Rover, Suva, Fiji by Max Oettli, silver gelatin print, 215 x 324 mm (image), 1974, purchase

Dragon Boy by Brian Brake, silver gelatin print, 338 x 278 mm (image), 1950s, purchase

Babs, Hamilton, 1970 by Mac Miller, silver gelatin print, 180 x 118 mm (image), purchase

Untitled (fashion photograph) by Burt Gordon, silver gelatin print, 198 x 152 mm (image), ca. 1935, purchase

Traffic officers and couple, Auckland, 1969 by John Fields, silver gelatin print, 188 x 216 mm (image), purchase

Pathway of Light by James Chapman-Taylor, silver gelatin print, 282 x 216 mm (image), 1940s, purchase

Te Wairoa, McRae's Hotel, Sophia's whare, and Terrace Hotel after the Tarawera eruption by George Valentine, albumen print, 190 x 212 mm (image), 1886, purchase

Napier by James Valentine, albumen print, 134 x 232 mm (image), purchase

Napier by James Valentine, albumen print, 178 x 232 mm (image), purchase

No. 2 series A, Dunedin by Muir and Moodie, 142 x 412 mm (image), late nineteenth century, purchase

Brian Coker, Remuera, Auckland, 1967 by Gary Baigent, silver gelatin print, 236 x 362 mm (image), purchase

Jimmy Keogh and dalmatian, Auckland, 1968 by Gary Baigent, silver gelatin print, 292 x 192 mm (image), purchase

Cane Chair, Parnell, 1969 by Richard Collins, silver gelatin print, 157 x 112 mm (image), purchase

Rebecca and St. Therese by Richard Collins, silver gelatin print, 142 x 213 mm (image), 1985, purchase

Pakiri Beach, 1969 by Richard Collins, silver gelatin print, 117 x 175 mm (image), purchase

Pakiri, 1969 by Richard Collins, silver gelatin print, 148 x 220 mm (image), purchase

Pakiri, 1975 by Richard Collins, silver gelatin print, 117 x 175 mm (image), purchase

Tarpaulin, Freemans Bay, Auckland, 1970 by Richard Collins, silver gelatin print, 162 x 186 mm (image), purchase

Sand dune, tea tree, clouds, Pakiri by Richard Collins, silver gelatin print, 150 x 186 mm (image), 1971, purchase

Easter Eggs, 1969 by Gary Blackman, silver gelatin print, 173 x 115 mm (support), purchase

Angelique – pregnant from the series *Black Carnival* by Christine Webster, Cibachrome print, 2680 x 1048 mm (support), 1993, purchase

Yuk King Tan with a dead chicken from the series *Black Carnival* by Christine Webster, Cibachrome print, 2688 x 1048 mm (support), 1997, purchase

Douglas Wright – laughing from the series *Black Carnival* by Christine Webster, Cibachrome print, 2680 x 1048 mm (support), 1996, purchase

Red Shoes from the series *Black Carnival* by Christine Webster, Cibachrome print, 2680 x 1048 mm (support), 1993, purchase

Mika – Kai Tahu (Mika with fake boobs) from the series *Black Carnival* by Christine Webster, Cibachrome print, 2678 x 1047 mm (support), 1996, purchase

Adam – fleeting from the series *Black Carnival* by Christine Webster, Cibachrome print, 2680 x 1270 mm (support), 1993, purchase

Can can boys from the series *Black Carnival* by Christine Webster, Cibachrome print, 2678 x 1200 mm (support), 1993, purchase

Can can boys from the series *Black Carnival* by Christine Webster, Cibachrome print, 2680 x 1268 mm (support), 1993, purchase

Ringmaster from the series *Black Carnival* by Christine Webster, Cibachrome print, 2686 x 1074 mm (support), 1993, purchase

Ringmaster from the series *Black Carnival* by Christine Webster, Cibachrome print, 2686 x 1267 mm (support), 1993, purchase

Mika – Kai Tahu (Mika with fur shoes) from the series *Black Carnival* by Christine Webster, Cibachrome print, 2680 x 1048 mm (support), 2002–2003, donation

Doublet, Parker/Hulme crime scene, Port Hills, Christchurch, New Zealand by Ann Shelton, diptych of colour photographs, 2001, purchase

Porirua from the series *Sites* by Peter Black, silver gelatin print, 220 x 300 mm (image), 1989, purchase

Island Bay from the series *Sites* by Peter Black, silver gelatin print, 220 x 300 mm (image), 1989, purchase

Karori (concrete path) from the series *Sites* by Peter Black, silver gelatin print, 220 x 300 mm (image), 1989, purchase

Vasanta Avenue, Ngaio (interior framework) from the series *Sites* by Peter Black, silver gelatin print, 218 x 300 mm (image), 1990, purchase

Vasanta Avenue, Ngaio (sheep) from the series *Sites* by Peter Black, silver gelatin print, 220 x 300 mm (image), 1989, purchase

Vasanta Avenue, Ngaio (nail heads) from the series *Sites* by Peter Black, silver gelatin print, 222 x 302 mm (image), 1989, purchase

Karori (lamppost) from the series *Sites* by Peter Black, silver gelatin print, 218 x 293 mm (image), 1989, purchase

Untitled (girl standing on white line) from the series *Autoportraits* by Peter Black, silver gelatin print, 250 x 370 mm (image), 1986, purchase

Untitled (man with striped tie) from the series *Autoportraits* by Peter Black, silver gelatin print, 250 x 339 mm (image), 1986, purchase

Christchurch by Peter Black, silver gelatin print, 244 x 370 mm (image), 1992, purchase

Summer, Christchurch by Peter Black, silver gelatin print, 250 x 370 mm (image), 1984, purchase

Wellington by Peter Black, silver gelatin print, 240 x 370 mm (image), 1980, purchase

BNZ Father Christmas by Peter Black, silver gelatin print, 244 x 370 mm (image), 1984, purchase

Romanian Orthodox, Berhampore from the series *Vox Humana* by Peter Black, silver gelatin print, 270 x 402 mm (image), 1991, purchase

Greek Orthodox, Lloyd St from the series *Vox Humana* by Peter Black, silver gelatin print, 268 x 401 mm (image), 1992, purchase

Woman and lizard, Wellington Zoo by Peter Black, silver gelatin print, 400 x 600 mm (image), 1984, purchase

Black dog and cross by Peter Black, silver gelatin print, 400 x 600 mm (image), 1984, purchase

Untitled no. 1 (boy sitting on step) from the series *Public* by Peter Black, silver gelatin print, 248 x 375 mm (image), 2004, donation

Untitled no. 2 (person sitting in a corner with hands on head) from the series *Public* by Peter Black, silver gelatin print, 250 x 377 mm (image), 2002, donation

Untitled no. 3 (seated man half in sun) from the series *Public* by Peter Black, silver gelatin print, 215 x 323 mm (image), 2003, donation

Untitled no. 4 (two girls) from the series *Public* by Peter Black, silver gelatin print, 251 x 377 mm (image), 2004, donation

Untitled no. 5 (woman sleeping on seat) from the series *Public* by Peter Black, silver gelatin print, 251 x 377 mm (image), 2004, donation

Untitled no. 6 (woman stopped on city footpath) from the series *Public* by Peter Black, silver gelatin print, 249 x 374 mm (image), 2004, donation

Untitled no. 7 (man sleeping on street bench) from the series *Public* by Peter Black, silver gelatin print, 251 x 376 mm (image), 2004, donation

Untitled no. 8 (homeless man lying on street garden) from the series *Public* by Peter Black, silver gelatin print, 249 x 375 mm (image), 2004, purchase

Untitled no. 9 (four men at coffee) from the series *Public*, by Peter Black, silver gelatin print, 251 x 378 mm (image), 2004, donation

Untitled no. 10 (man with hand in rubbish tin) from the series *Public* by Peter Black, silver gelatin print, 251 x 374 mm (image), 2004, purchase

Untitled no. 11 (man and doll playing violin) from the series *Public* by Peter Black, silver gelatin print, 249 x 375 mm (image), 2002, donation

Untitled no. 12 (two men walking) from the series *Public* by Peter Black, silver gelatin print, 248 x 376 mm (image), 2004, purchase

Untitled no. 13 (woman rounding corner) from the series *Public* by Peter Black, silver gelatin print, 254 x 378 mm (image), 2004, donation

Untitled no. 14 (young man sitting on bench) from the series *Public* by Peter Black, silver gelatin print, 251 x 378 mm (image), 2004, donation

Untitled no. 15 (three men in suits) from the series *Public* by Peter Black, silver gelatin print, 251 x 375 mm (image), 2003, donation

Untitled no. 16 (man begging) from the series *Public* by Peter Black, silver gelatin print, 247 x 374 mm (image), 2002, donation

Untitled no. 17 (couple at table) from the series *Public* by Peter Black, silver gelatin print, 253 x 376 mm (image), 2004, purchase

Untitled no. 18 (two men at table) from the series *Public* by Peter Black, silver gelatin print, 251 x 377 mm (image), 2004, purchase

Untitled no. 19 (man with magnifying glass) from the series *Public* by Peter Black, silver gelatin print, 247 x 378 mm (image), 2004, donation

Untitled no. 20 (head of man lying on street seating) from the series *Public* by Peter Black, silver gelatin print, 252 x 38 mm (image), 2004, donation

Untitled no. 21 (man shaking his finger at bus) from the series *Public* by Peter Black, silver gelatin print, 249 x 376 mm (image), 2004, donation

Untitled no. 22 (person with head on the table) from the series *Public* by Peter Black, silver gelatin print, 252 x 378 mm (image), 2002, donation

Untitled no. 23 (2 men in suits) from the series *Public* by Peter Black, silver gelatin print, 245 x 376 mm (image), 2004, donation

Untitled no. 24 (man in shirt, tie and boxer shorts) from the series *Public* by Peter Black, silver gelatin print, 249 x 376 mm (image), 2004, donation

Untitled no. 25 (man wearing beanie looking sideways) from the series *Public* by Peter Black, silver gelatin print, 250 x 375 mm (image), 2004, donation

Untitled no. 26 (boy lying on the ground) from the series *Public* by Peter Black, silver gelatin print, 250 x 374 mm (image), 2004, donation

Untitled no. 27 (man seated on bench) from the series *Public* by Peter Black, silver gelatin print, 246 x 371 mm (image), 2004, purchase

Untitled no. 28 (three men in suits) from the series *Public* by Peter Black, silver gelatin print, 257 x 380 mm (image), 2003, donation

Untitled no. 29 (man looking at his hands) from the series *Public* by Peter Black, silver gelatin print, 251 x 376 mm (image), 2004, donation

Untitled no. 30 (man walking past camera) from the series *Public* by Peter Black, silver gelatin print, 252 x 376 mm (image), 2004, purchase

Untitled no. 31 (woman sitting on street with hands to mouth) from the series *Public* by Peter Black, silver gelatin print, 250 x 375 mm (image), 2004, donation

Untitled no. 32 (standing man poking out tongue) from the series *Public* by Peter Black, silver gelatin print, 248 x 374 mm (image), 2004, donation

Untitled no. 33 (young woman in clothes shop) from the series *Public* by Peter Black, silver gelatin print, 250 x 374 mm (image), 2004, donation

Untitled no. 34 (woman with fur collar) from the series *Public* by Peter Black, silver gelatin print, 248 x 376 mm (image), 2004, donation

Untitled no. 35 (sick woman lying on footpath) from the series *Public* by Peter Black, silver gelatin print, 250 x 375 mm (image), 2004, purchase

Untitled no. 36 (seated man in jersey looking sideways) from the series *Public* by Peter Black, silver gelatin print, 215 x 323 mm (image), 2004, donation

Untitled (man holding on to pole) from the series *Public* by Peter Black, silver gelatin print, 252 x 378 mm (image), 2004, donation

Untitled (girls in window display) from the series *Public* by Peter Black, silver gelatin print, 252 x 378 mm (image), 2005, donation

Untitled (man on his knees) from the series *Public* by Peter Black, silver gelatin print, 253 x 378 mm (image), 2005, donation

Untitled (man climbing stairs) from the series *Public* by Peter Black, silver gelatin print, 250 x 375 mm (image), 2005, donation

Untitled (missing baby poster) from the series *Public* by Peter Black, silver gelatin print, 250 x 378 mm (image), 2005, donation

Untitled (man carrying baby in car seat) from the series *Public* by Peter Black, silver gelatin print, 252 x 378 mm (image), 2006, donation

Moving Pictures. Auckland by Peter Black, silver gelatin print, 270 x 406 mm (image), 1986, purchase

Moving Pictures. Arthurs Pass by Peter Black, silver gelatin print, 270 x 405 mm (image), 1985, purchase

Moving Pictures. Totara Flat by Peter Black, silver gelatin print, 270 x 405 mm (image), 1986, purchase

Moving Pictures. Wellington by Peter Black, silver gelatin print, 270 x 403 mm (image), 1986, purchase

Moving Pictures. Waipukurau by Peter Black, silver gelatin print, 269 x 403 mm (image), 1986, purchase

Moving Pictures. Wellington by Peter Black, silver gelatin print, 270 x 405 mm (image), 1986, purchase

Moving Pictures. Wellington by Peter Black, silver gelatin print, 270 x 405 mm (image), 1986, purchase

Moving Pictures. Taihape by Peter Black, silver gelatin print, 270 x 406 mm (image), 1985, donation

Moving Pictures. Runanga by Peter Black, silver gelatin print, 270 x 406 mm (image), 1985, donation

Moving Pictures. Ekatahuna by Peter Black, silver gelatin print, 271 x 404 mm (image), 1985, donation

Moving Pictures. Buller Gorge by Peter Black, silver gelatin print, 270 x 404 mm (image), 1985, donation

Moving Pictures. East Cape by Peter Black, silver gelatin print, 272 x 405 mm (image), 1985, donation

Moving Pictures. Wairakei by Peter Black, silver gelatin print, 270 x 404 mm (image), 1985, donation

Moving Pictures. New Plymouth by Peter Black, silver gelatin print, 270 x 403 mm (image), 1985, donation

Moving Pictures. Wairakei by Peter Black, silver gelatin print, 270 x 405 mm (image), 1985, donation

Moving Pictures. Pahiatua by Peter Black, silver gelatin print, 270 x 405 mm (image), 1985, donation

Moving Pictures. Waipawa by Peter Black, silver gelatin print, 270 x 405 mm (image), 1985, donation

Moving Pictures. Waihou Bay by Peter Black, silver gelatin print, 270 x 405 mm (image), 1985, donation

Moving Pictures. East Cape by Peter Black, silver gelatin print, 270 x 404 mm (image), 1985, donation

Moving Pictures. Koromiko by Peter Black, silver gelatin print, 270 x 404 mm (image), 1985, donation

Moving Picture. East Cape by Peter Black, silver gelatin print, 271 x 404 mm (image), 1985, donation

Moving Pictures. Waihou Bay by Peter Black, silver gelatin print, 270 x 404 mm (image), 1985, donation

Moving Pictures. Canterbury Plains by Peter Black, silver gelatin print, 270 x 404 mm (image), 1985, donation

Moving Pictures. Hunterville by Peter Black, silver gelatin print, 270 x 404 mm (image), 1985, donation

Moving Pictures. Ruatoria by Peter Black, silver gelatin print, 270 x 404 mm (image), 1985, donation

Moving Pictures. Wellington by Peter Black, silver gelatin print, 270 x 406 mm (image), 1986, donation

Moving Pictures. East Cape by Peter Black, silver gelatin print, 270 x 406 mm (image), 1986, donation

Moving Pictures. Christchurch by Peter Black, silver gelatin print, 270 x 406 mm (image), 1986, donation

Moving Pictures. Bulls by Peter Black, silver gelatin print, 270 x 404 mm (image), 1986, donation

Moving Pictures. Taupo by Peter Black, silver gelatin print, 270 x 404 mm (image), 1986, donation

Moving Pictures. Huntly by Peter Black, silver gelatin print, 270 x 404 mm (image), 1986, donation

Moving Pictures. East Cape by Peter Black, silver gelatin print, 270 x 404 mm (image), 1986, donation

Moving Pictures. Wellington by Peter Black, silver gelatin print, 270 x 404 mm (image), 1986, donation

Moving Pictures. Wellington by Peter Black, silver gelatin print, 270 x 406 mm (image), 1986, donation

Moving Pictures. Dobson by Peter Black, silver gelatin print, 270 x 404 mm (image), 1986

Moving Pictures. Masterton by Peter Black, silver gelatin print, 270 x 405 mm (image), 1986, donation

Moving Pictures. Nuhaka by Peter Black, silver gelatin print, 270 x 405 mm (image), 1986, donation

Moving Pictures. Masterton by Peter Black, silver gelatin print, 270 x 405 mm (image), 1986, donation

Moving Pictures. Masterton by Peter Black, silver gelatin print, 270 x 405 mm (image), 1986, donation

Moving Pictures. Waipawa by Peter Black, silver gelatin print, 270 x 404 mm (image), 1986, donation

Moving Pictures. Lower Hutt by Peter Black, silver gelatin print, 270 x 405 mm (image), 1986, donation

Moving Pictures. Wellington by Peter Black, silver gelatin print, 270 x 405 mm (image), 1986, donation

Moving Pictures. Napier by Peter Black, silver gelatin print, 270 x 405 mm (image), 1986, donation

Moving Pictures. Wadestown, Wellington by Peter Black, silver gelatin print, 270 x 405 mm (image), 1986, donation

Moving Pictures. Wellington by Peter Black, silver gelatin print, 270 x 405 mm (image), 1986, donation

Moving Pictures. Napier by Peter Black, silver gelatin print, 270 x 405 mm (image), 1986, donation

Moving Pictures. Christchurch by Peter Black, silver gelatin print, 270 x 405 mm (image), 1986, donation

Moving Pictures. Auckland by Peter Black, silver gelatin print, 270 x 405 mm (image), 1986, donation

Moving Pictures. Wellington by Peter Black, silver gelatin print, 270 x 404 mm (image), 1986, donation

Moving Pictures. Gisborne by Peter Black, silver gelatin print, 270 x 404 mm (image), 1986, donation

Moving Pictures. Westport by Peter Black, silver gelatin print, 270 x 404 mm (image), 1986, donation

Moving Pictures. Auckland by Peter Black, silver gelatin print, 270 x 404 mm (image), 1986, donation

Moving Pictures. Christchurch by Peter Black, silver gelatin print, 270 x 404 mm (image), 1986, donation

Moving Pictures. Hastings by Peter Black, silver gelatin print, 270 x 404 mm (image), 1986, donation

Moving Pictures. Blenheim by Peter Black, silver gelatin print, 270 x 404 mm (image), 1986, donation

Moving Pictures. Wellington by Peter Black, silver gelatin print, 270 x 404 mm (image), 1986, donation

Moving Pictures. Whakatane by Peter Black, silver gelatin print, 270 x 404 mm (image), 1986, donation

Moving Pictures. Whakatane by Peter Black, silver gelatin print, 270 x 404 mm (image), 1986, donation

Moving Pictures. Tokoroa by Peter Black, silver gelatin print, 270 x 404 mm (image), 1986, donation

Moving Pictures. Wellington by Peter Black, silver gelatin print, 270 x 404 mm (image), 1986, donation

Moving Pictures. Ahaura by Peter Black, silver gelatin print, 270 x 404 mm (image), 1986, donation

Moving Pictures. East Cape by Peter Black, silver gelatin print, 270 x 404 mm (image), 1986, donation

Moving Pictures. Wellington by Peter Black, silver gelatin print, 270 x 404 mm (image), 1986, donation

Moving Pictures. Auckland by Peter Black, silver gelatin print, 270 x 404 mm (image), 1986, donation

Moving Pictures. Auckland by Peter Black, silver gelatin print, 270 x 404 mm (image), 1986, donation

Moving Pictures. Dobson by Peter Black, silver gelatin print, 270 x 404 mm (image), 1986, donation

Moving Pictures. Ngahere by Peter Black, silver gelatin print, 270 x 404 mm (image), 1986, donation

Moving Pictures. Runanga by Peter Black, silver gelatin print, 270 x 404 mm (image), 1986, donation

Moving Pictures. Auckland by Peter Black, silver gelatin print, 269 x 404 mm (image), 1987, donation

Moving Pictures. Picton by Peter Black, silver gelatin print, 270 x 404 mm (image), 1987, donation

History

Social and Political History – New Zealand

Pair of woman's leather walking boots, maker unknown, circa 1900, purchase

Music records (five), various makers, 1960s and 1978, donation

Maternity nursing collection, makers Gwen Price and various unknown commercial manufacturers, 1950–1955, donation

Ministers gown and clerical collar, makers Otto Webber, Berlin, Germany (gown) and an unknown maker (collar), 1490 mm (gown, centre back), gown circa 1938, collar 2005, donation

Metal advertising signs (ten), maker New Zealand Railways, Railway Advertising Studio, various measurements, 1960s, purchase

Baton issued to Special Constable Hugh Macalister White's during the 1913 Waterfront Strike, maker unknown, hand carvings added by Hugh Macalister White, 760 x 30 mm (l x diam.), circa 1913, donation

Man's bathing suit, wool, maker Wellington Woollen Manufacturing Company, 880 mm (l), 1920s, donation

Woman's bathing suit, wool and cotton, maker unknown, 875 mm (length), 1920s, donation

Autograph album of the first Labour government, maker unknown, signatures compiled by Benjamin Roberts, Labour member of Parliament, 122 x 147 mm (overall), donation

Embroidered samplers (two), maker Christiane Blumhardt, 257 x 318 and 405 x 455 mm (overall), circa 1885, 1886, donation

The Mudflats Draining Panguru featherwork picture, 560 x 725 mm (overall), circa 1900, purchase

Carmen Rupe collection of photographs (eleven), paintings (three), a drawing, and an election advertisement, makers Victor Morey, Steele Photography Limited, The Evening Post, Tony Thompson, Will Blundell, Elain Kitchener, Rosemary McLernon, and various unknown makers, 1960s–2000, purchase

Suit made of 'Pride of New Zealand' tartan, maker Nadine Freundlich, fabric manufactured by Alliance Textiles New Zealand, tartan conceived by Ivan Coward of The Suit Surgeons Limited, size 10, 2004, purchase

Jemima rag doll from the children's television programme *Playschool*, maker Robin Aitken, made between 1974 and 1988 (exact date not known), donation

Philatelic items and Prisoner of War ephemera, makers Joint Council of the Order of St John and the New Zealand Red Cross Society, the New Zealand Red Cross Society, Maynard Ramson, and various unknown makers, 1939–1945, purchase

Advertising cut-outs in the shape of trucks (six), ink on card, maker Winstone Limited, 1950s, purchase

Collection of clothing (seven items) and accessories (six items), makers New Zealand Fur Co. Limited, Raymonde Ltd., Barbara Hager, Sports Talk Limited (Cha Cha), Hager menswear, and various unknown makers, 1860–1970s, donation

Man's white denim kilt ensemble with cat fur sporran, maker House of Hank Limited (designer) and Repleat Limited (tailoring), 2004, purchase

Vasculum used to hold plant specimens, maker unknown (probably United Kingdom), 370 x 115 x 180 mm (l x w x d), early-mid twentieth century, donation

Collection of dolls (two) and wooden toys (eight), makers Dean's Rag Book Co. Ltd., Norah Wellings, H.E. Ramsey Limited, 1916–1940s, purchase

Ashtrays, maker National Electronic and Engineering Company (Neeco), 150 mm and 154 mm (diam.), 1949 and 1940s, purchase

Poster advocating food aid for Britain, maker Commercial Print, 740 x 490 mm (l x w), 1947, purchase

International History and Culture

Captain James Cook's replica uniform, makers M. Berman Ltd, Leicester England (uniform) and Anello Davide, London, England (shoes), 1010 mm (jacket, centre back), 1969, found in the collection (purchased 1969)

Victorian sewing workbox, maker unknown (probably made in England), 90 x 317 x 255 mm (l x w x d), circa 1885, donation

Embroidered silk wall hangings (two), maker unknown (Japan), 2700 x 1510 and 1700 x 1205 mm, circa 1870, donation

Applied Art and Design – New Zealand and International

Rug with map of New Zealand, maker Feltex New Zealand, 1410 x 688 mm (overall), circa 1953, donation

Evening gown of black synthetic velvet with koru design, maker Annie Bonza, 1480 mm (centre back), 1988, donation

Garments and accessories (four outfits, one wedding dress, two pairs of shoes), makers Annie Bonza and Terry Vowles, 1989–1995, purchase

Emerald Tarn Vessel of cast glass, maker Robyn Irwin, 210 x 365 mm (l x diam.), 2005, purchase

Noughts and Crosses cast glass assemblage (four pieces), maker Liz Sharek, 217 x 46 x 950 mm (l x w x d), 2005, purchase

Still Life of Bottles, cast glass assemblage (seven pieces), maker Trudie Kroef, 2004, purchase

Antarctic Relics assemblage of slip cast porcelain, cast glass, stone, and pine crates, maker Raewyn Atkinson, 390 x 485 x 380 mm (l x w x d) 2005, purchase

Pair of stained glass windows featuring a male and female huia, maker unknown, 1130 x 750 and 1140 x 770 mm (overall) circa 1900, purchase

Tray of indigenous New Zealand woods, maker James Annear, 120 x 447 x 663 mm (h x l x w) circa 1850, purchase

Cigarette case of sterling silver with seascape in gold and pounamu, maker William Littlejohn, 20 x 85 x 65 mm (h x l x w), circa 1900, purchase

Dresses: *Modern Muumuu* and *Tropical Wedding Gown*, maker Annie Bonza for Annie Bonza Design, 1490 and 1290 mm (centre back), 2004, purchase

Black basalt vase, maker Josiah Wedgwood and Sons Ltd., England, 81 mm (base, diameter), 1939

Whalebone bedside stand, maker R. Coly, North Spit (Aramoana), 420 x 1000 mm (h x w), 1838, purchase

Vase, bowl and lidded pot, fireclay, maker William Speer, circa 1930, donation

Knitted woollen jerseys (five), makers Lee Anderson, Donna Meuli, Ngarita McCrostie, various measurements from 570–680 mm (width across shoulders), 1984–1985, donation

Gold smelting crucible, glazed stoneware, maker unknown (probably made in Otago), 150 x 100 x 95 mm (l x w x d), donation

Brooches (three) featuring iconic New Zealand landscapes, maker Kirsten Haydon, 2006, purchase

Apron with tui motifs, maker unknown, 1110 mm (centre front width), late nineteenth century, donation

– *still blue* glass sculpture, maker Rob Knottenbelt, 530 x 240 x 95 mm (l x w x d), 2006, purchase

Earthenware jug, maker Woodnorth Pottery, Belgravia, New Zealand, 190 x 170 mm (h x w), circa 1885, purchase

Hand knitted and embroidered baby's outfit, maker unknown, 415 mm (coat centre back), 1950s, donation

Coffee service of six demitasses and saucers hand-painted with Māori inspired designs, makers Thomas Porcelain Factory of Marktredwitz (manufacturer), M. Hunter (painter), manufactured circa 1910, handpainted circa 1940, purchase (five cups and matching saucers), donation (one chipped cup with saucer)

Core limestone sculpture, maker John Edgar, 340 x 575 x 470 mm (l x w x d), 2006, purchase

Final Cut carved tools (five) of South Westland pounamu, South Australia black jade, Russian nephrite, mounted in a marine plywood and acrylic case, maker Joe Sheehan, 1000 x 120 x 300 mm (case, l x w x d), 2006, purchase

Outfits (six) and cushion covers (3) of felted, printed, dyed, embroidered, and appliquéd silk, linen, and wool, maker Miranda Brown, size 8–10 (garments) 450 x 450 and 600 x 600 mm (cushion covers), 2003–2007, purchase

Barbie doll with clothes and accessories, makers Mattel Inc, Carol Rothschild, and various unknown makers, 307 mm (doll, h), 1958–mid 1960s, purchase

Lace pieces (sixteen), various unknown makers, eighteenth and nineteenth centuries, donation

Small furnishings (eleven) painted with Arts and Crafts designs, maker Mary Seatter Clark, circa 1920, purchase

Cape of cashmere with cotton embroidery and silk lining, maker unknown, 1100 mm (centre front), 1900–1920, purchase

Ocean Balance, *tapu – noa* whalebone carving, maker Owen Mapp, 210 x 230 mm (l x w), 2007, purchase

Woman's suit of wool crepe with pin-tuck decoration, maker unknown (probably New Zealand), circa 1940, purchase

Cocktail dress of scarlet silk satin with stole, maker Michael Mattar, 1961, purchase

Evening dress of silk tulle embroidered in gold-wrapped silk thread, maker unknown, circa 1930, purchase

'Travel' plate, maker Eric Ravilious for Wedgwood, 253 mm (diam.), designed 1938, manufactured 1953, donation

Huia beak brooch, maker unknown, 70 x 10 x 15 mm (l x w x d), late nineteenth–early twentieth century, purchase

Philatelic

Great Britain 2d blue stamp, maker unknown (English printing firm), 1840, purchase

Earliest known letter sent from Port Nicholson (Wellington), 27 March 1840, purchase

Rare letter sent through the provisional post office at Te Wahapu in the Bay of Islands, 8 July 1839, purchase

Letters (two) carried illegally to England by ships captains (thus avoiding NZ postage fees), 9 June 1845 and 30 July 1848, purchase

Censored letter carried on a New Zealand troopship, 20 August 1916, purchase

"New Zealand to the Front" patriotic cover and unused patriotic postcard, 20 March 1900, purchase

Covers (two), one sent to from New Zealand to Scotland via Madras, 15 August 1846 and 1855, purchase

Archives

Visual Culture in Aotearoa Oral History Archive, instalment six of six, maker Damien Skinner, 2004–2006, purchase

Te Māori exhibition poster, maker Mobil, designer Chermayeff and Geisar Associates, 175 x 122 mm (overall), circa 1984, donation

Archive of fashion designer Annie Bonza, including photographs, newspaper clippings, sketches, letters, videotapes, and other assorted ephemera, various makers, compiled by Annie Bonza, 1950s–2005, purchase

Archive of botanical illustrations, watercolours, drawings, and related material, maker Nancy Adams, circa 1940–circa 1990, purchase

Pacific

Photographs of Kiribati dance (forty-three), maker Tony Whincup, 1977–1999, purchase

Samoan Taupou dance costume (woman's) of shells, plant fibres, pandanus, and tapa (barkcloth), makers Rupi Taituuga, Pouliotaua Fa'aumu, and Titonu Simanu Siulau, 2005, purchase

Dance costumes (man's and woman's) from Lamap, Malakula Island, Vanuatu of various fibres and plant material, maker Hernin Abong (aka Meleun Pnoamb), 2005, purchase

Holomu'u and pa'u (Hawaiian womens' dance costumes), maker Kahalepuna Richardson-Naki, 1996, donation

Banaba dance costumes (man's and woman's) of various plant fibres and shells, makers Mekin Tekenimatang, Karoro Tekenimatang, Tekerawata Teboubou, 2005, purchase

Mekei (mats, two) of woven pandanus, makers women from the Vaitupu Island Presbyterian Church Choir, 2005, purchase

'Prince of Peace' man's fashion ensemble, maker Jean Clarkson, 2270 x 800 mm (cloak, l x w) 1996, purchase

'Silk and Banana bark' woman's fashion ensemble, maker Jean Clarkson, 1950 x 1700 mm (cloak, l x w) 1999, purchase

Pacific artefacts (wood kava bowl, painted coconut shells) from the Solomon family collection, makers unknown (Samoa and Tonga), 1875–1900, purchase

Fijian ceremonial costume (man's) of masi (barkcloth), maker Elenoa Gatailupe, 980 x 3180 mm (wrap, l x w), 2006, donation

Grass skirts (two), maker unknown, 590 x 555 and 875 x 805 mm (l x w), 1960s–1970s, donation

Fijian tabua (whale tooth) with engraved plaque, maker unknown, 1940, purchase

Model outrigger vaka (canoe), maker unknown, 620 x 770 x 295 mm (l x w x d), 1976, donation

'South seas' themed costume dolls (two), makers unknown, 1960s–1970s, purchase

The Great Elevation sculpture of hands holding a chalice, maker Francis Taupongi, 285 x 270 x 158 mm (l x w x d), 2006, purchase

'Island doll' of fabric with a fibre skirt, maker Norah Wellings, 1930s, purchase

'Hawaiian' (two), 'Fijian' (two) and 'Indian' costume dolls, various unknown commercial makers, 1950s–1980s, purchase

Natural Environment

Invertebrates

Fossil and recent terrestrial Mollusca from the Wairarapa coast (forty-two lots), December 2005, field collection
Seamount corals from the New Zealand Exclusive Economic Zone, approximately two hundred lots, June 2006–May 2007, donation

Collection of New Zealand Mollusca, approximately eight thousand lots, collector Norman Douglas, mid-twentieth century, purchase

Spiders from the Chatham Islands, approximately one hundred and fifty lots, January 31 – February 9 2007, field collection

Freshwater Mollusca from Northland, nine lots, February – March 2007, field collection

Mussels from Southland, seventeen specimens, 13 April 2007, field collection

Colossal Squid weighing 495 kilograms, caught by the crew of the San Aspiring, 26 January 2007, donation

Vertebrates

Collection of New Zealand lizards, approximately one thousand and sixty specimens, collected by professors and students of the School of Biological Sciences at Victoria University of Wellington, ca. 1980–2007, donation

Birds

New Zealand and Australian birds (two hundred and ten), collected 2005 and 2006, to be processed as study skins, donation

Fishes

Antarctic fish from the Ross Sea and related areas, approximately one thousand lots, collected as by-catch summer 2006–2007, donation

Fishes collected from the New Zealand Exclusive Economic Zone and adjacent regions, approximately six-hundred lots, collected as by-catch July 2006–June 2007, donation

Botany

Vascular plants from the Gisborne/Hawkes Bay area, two hundred and ninety-seven lots, collector Amy Hodgson FRSNZ, 1920s–1930s, donation

Terrestrial plant material primarily from Abel Tasman National Park, three hundred and twelve lots, collector Alan Esler, 1950s, donation

Seed plants, ferns and mosses from Kawakawa Station, Southern Wairarapa, Aorangi Range, two hundred and ten lots, March 2007, field collection

Vascular plant specimens from the forests bordering Otari-Wilton Bush, fifty specimens, 2006, field collection

Marine macroalgae collected from the northern tip of the North Island, approximately one hundred and eighty lots, 2005, field collection

Māori

Hei tiki, maker unknown, 85 x 50 mm (l x w), date unknown, purchase

Kumete (presentation bowl), maker Anaha Te Rahui, 900 x 79 mm (l x w), 1869, purchase

Waka huia, maker unknown, 420 x 90 x 90 mm (l x w x d), 1800–1850, purchase

Tokotoko of wood and paua shell, maker unknown, 900 x 79 mm (l x w), pre-1947, purchase

Waka huia, maker unknown (attributed to Whanganui to Taranaki area), 560 x 125 x 180 mm (l x w x d), 1800–1850, purchase

Toki (two) provenanced to West Coast, stone, 155 x 25 mm (l x w, both toki), pre-1500, donation

Taiaha of carved wood, maker unknown (Manawatu area), nineteenth century, donation

Hoe of carved wood, maker unknown (Manawatu area), nineteenth century, donation

Touchstone of green kawakawa pounamu, 120 x 620 x 380 mm (h x l x w, approximate), 56.95 kilograms, purchase

Touchstones (two) of green kawakawa and inanga pounamu, 105 x 230 x 140 mm and 110 x 230 x 220 mm (h x l x w, approximate), 5.12 and 9.39 kilograms, purchase

Kahu huruhuru (feather cloak), maker unknown, 740 x 900 mm (l x w, overall), mid-late nineteenth century, purchase

Tekoteko (carved gable figure) of wood (probably totara), maker unknown, 650 mm (height), 1780–1840, purchase

Piupiu of harakeke (flax) and muka (processed flax fibre), maker unknown, 600 x 650 mm (l x w), pre-1897, donation

Kahukiwi (associated with Premier Richard Seddon), wool, flax and feathers, maker unknown, 1430 x 1200 (l x w), 19th century, donation

Kiwi feather korowai (associated with Louisa Jane Seddon), flax, feathers, cord and thread, maker unknown, 790 x 720, early 20th century, donation

Deaccessions

Natural Environment

Taxidermied North Island Brown Kiwi, given to the Department of Conservation, Napier

Appendix 2

Publications 2006–2007

Books and Research publications: Total = 40 (9) | Popular articles: Total = 32 (1) | Conference presentations: Total = 25 (2)

Books

1. **Bayly, M.J. and Kellow, A.V.** (2006). *An illustrated guide to New Zealand hebes*. Te Papa Press, Wellington. 350 pp.
2. **Tennyson, A.** and Martinson, P. (2006). *Extinct Birds of New Zealand*. Wellington: Te Papa Press. 180 pp.

Research publications

3. Crampton, J.S., Foote, M., Beu, A.G., Maxwell, P.A., Cooper, R.A., Matcham, I., **Marshall, B.A.** and Jones, C.M. (2006). The ark was full! Constant to declining Cenozoic shallow marine biodiversity on an isolated mid-latitude continent. *Paleobiology* 32(4): 509–532.
4. **Dalen, J.L.** and Saunders, G.W. (2007). A review of the red algal genus *Leptofauchea* (Faucheaceae, Rhodymeniales) including a description of *L. chilensis* sp. nov. *Phycologia* 46(2): 198–213.
5. Dalgleish, R.C.; **Palma, R.L.**; Price, R.D. and Smith, V.S. (2006). Fossil lice (Insecta: Phthiraptera) reconsidered. *Systematic Entomology* 31: 648–651.
6. **Fenwick, M.C.** and **Marshall, B.A.** (2006). A new species of *Echyridella* from New Zealand, and recognition of *Echyridella lucasi* (Suter, 1905) (Mollusca: Bivalvia: Hyriidae). *Molluscan Research* 26: 69–76.
7. Fukuda, H., Ponder, W.F., **Marshall, B.A.** (2006). Anatomy and relationships of *Suterilla* Thiele (Caenogastropoda: Assimineidae) with descriptions of four new species. *Molluscan Research* 26(3): 141–168.
8. González-Acuña, D., Fischer, C., **Palma, R.**, Moreno, L., Barrientos, C., Muñoz, L., Ardiles, K. and Cicchino, A. (2006). Piojos (Phthiraptera: Insecta) de aves de la familia Laridae (Aves: Charadriiformes) en Chile. *Parasitología Latinoamericana* 61: 188–191.
9. Haase, M., **Marshall, B.A.** and Hogg, I. (2007). Disentangling causes of disjunction: the Alpine fault (New Zealand, South Island) hypothesis of vicariance revisited. *Biological Journal of the Linnean Society* 91: 361–374.
10. **Hakiwai, A.** (2006). Carved histories: Rotorua Ngāti Tarawhai woodcarving. *Interstices: Journal of Architecture and Related Arts* 07: 113–114.
11. **Hakiwai, A.** (2006). Māori Taonga – Māori Identity. Pp 409–412 in: Barbara T. Hoffman (ed). *Art and Cultural heritage: law, Policy and practice*. New York: Cambridge University Press. 562 pp.
12. Heffernan, S., **Lassig, A.** and **Ross, K.** (2006). Editors for New Zealand Costume and Textile Section in *Unleashing collections: cloth, costume and culture. Proceedings of the 5th Annual Symposium of the New Zealand Costume and Textile Section, Auckland Museum Institute*, 24–26 March 2006. Museum of New Zealand Te Papa Tongarewa, Wellington. 92 pp.
13. **Huddleston, C.** (2006). *From the Powder Room, Hye Rim Lee powder room*. Auckland: The Gus Fisher Gallery. 4 pp.
14. Hughes, J.; Kennedy, M.; Johnson, K.P.; **Palma, R.L.** and Page, R.D.M. (2007). Multiple cophylogenetic analyses reveal frequent cospeciation between pelecyaniform birds and *Pectinopygus* lice. *Systematic Biology* 56(2): 232–251
15. **Lassig, A.** (2007). Miranda Brown in Cochrane, Grace (ed) *Smart works: Design and the Handmade*. Powerhouse Museum, Sydney. Xx pp.
16. **Leach, F.** (2006) “Fishing in Pre-European new [sic] Zealand”. *New Zealand Journal of Archaeology Special Publication Archaeofauna* 15: 1–359.
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Conference Presentations

- Alan Tennyson** (Curator Fossil Birds). "Macquarie Island Holocene Fossil Bird Remains". Conference on Australasian Vertebrate Evolution, Palaeontology and Systematics, April 12, 2007. Melbourne.
- Angela Lassig** (Senior Curator History). "Op Shop/Shock Frock: the Dilemma of Collecting Dress". Public History Conference, 30 June 2007. Massey University, Wellington.
- Arapata Hakiwai** (Director Mātauranga Māori). "Kaitiakitanga and Taonga: Keeping the Memory". Puna Maumahara–Ropu Tuku Iho Repositories Conference, 16–17 November 2006. Te Wananga o Raukawa, Otaki.
- Bruce Marshall** (Collection Manager Mollusca). (with J.S. Crampton, A.G. Beu, R.A. Cooper, M. Foote, C.M. Jones, I. Matcham & P.A. Maxwell. "Equilibrium marine diversity dynamics in New Zealand Cenozoic shallow marine molluscs". Geogenes III, 17 July 2006. Wellington.
- Claudia Orange** (Director History and Pacific Cultures). "The Price of Equality: The fight to achieve equality for Māori over the last 100 years". The State of the Nation: New Zealand's Centenary as a Dominion, 14th annual conference of the NZ Studies Association and Centre for NZ Studies, 30 June 2007. Birkbeck College, University of London.
- Clive Roberts** (Curator of Fishes). "Discovery, diversity and distribution of New Zealand deep-sea fishes". Into the Unknown, Researching Mysterious Deep-Sea Animals, 23–February 2007. Okinawa, Japan.
- Heidi Meudt** (Research Scientist Botany). "New Zealand alpine plant radiations". Evolution, 18–June, 2007. Christchurch.
- Heidi Meudt** (Research Scientist Botany). "Phylogeography of *Ourisia* (Plantaginaceae): An integrated study of a New Zealand alpine radiation". Cheeseman Symposium, 21 November 2006. Auckland.

Popular

- Brownsey, P.J.** (2007). Obituary. Nancy Adams, CBE, QSO, 1926–2007. *New Zealand Botanical Society Newsletter* 88:11–13.
- MacGibbon, D.** (2006) 'Warm Welcome for a Tropical Migrant. *Seafood New Zealand* 14(8): 62 – 63.
- Meudt, H.** (2006). Update on the systematics and biogeography of *Ourisia*, with special reference to the New Zealand species. *Trilepidea, Newsletter of the New Zealand Plant Conservation Network* 33: 3–4.
- Paulin, C.D.** (2006). Freshwater fishes of New Zealand 1. Perch. *Tightlines: Wellington Flyfishers Newsletter* Sep–06: 7.
- Paulin, C.D.** (2006). Freshwater fishes of New Zealand 2. Koi. *Tightlines: Wellington Flyfishers Newsletter* Oct–06: 12.
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9. **Heidi Meudt** (Research Scientist Botany), with Richard J. Carter and Peter J. Lockhart. "Investigating the potential of LENZ in evolutionary studies on the New Zealand alpine flora". *Geogenes III*, 17–July 2006. Wellington.
10. **Huhana Smith, H.** (Senior Curator Māori). "Biculturalism, mana taonga, research partnerships and the intricacies of taonga Māori at auction – a curatorial and artistic perspective". Organization of American Historians, March 29–April 1 2007. Minneapolis.
11. **Kirstie Ross** (Curator History). "Knowing Nature: New Zealand Children and the Natural World from 1990 to WWI". Australasian Forest History Conference, 31 January 2007. Christchurch.
12. **Lara Shepherd** (Researcher Botany). "Polyploid evolution of New Zealand *Asplenium*: new insights from chloroplast and nuclear DNA markers". Cheeseman Symposium, 21 November 2006. Auckland.
13. **Lara Shepherd** (Researcher Botany). "Hybridisation and phylogeography in *Pseudopanax*". *Evolution*, 18 June 2007. Christchurch
14. **Lara Shepherd** Researcher (Botany). Fire and ice: volcanic and glacial impacts on the phylogeography of the New Zealand forest fern *Asplenium hookerianum*. New Zealand Molecular Ecology conference, 8–10 December, 2006. Wainuiomata
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16. **Leon Perrie** (Curator Botany). "Chloroplast phylogeography of the forest fern *Asplenium hookerianum*". *Geogenes III*, 17 July 2006. Wellington
17. **Leon Perrie** (Curator Botany). "Phylogenetics, taxonomy, and biogeography". Cheeseman Symposium, 21 November 2006. Auckland.
18. **Lynette Townsend, Kirstie Ross, Stephanie Gibson** (Curators History). "The Scots at Te Papa". Panel discussion at the Public History Conference, 30 June 2007. Massey University, Wellington,
19. **Michael Fitzgerald** (Curator History). "Migrants' Stories at "Our Place": Te Papa's Community Exhibitions". Migration Histories and Writing the Nation symposium, 21 June 2007. Waikato University.
20. **Ricardo L. Palma** (Curator–Entomology). "Kiwis and their lice". Plenary lecture at the 3rd International Congress of *Phthiraptera*, 16 October 2006. Buenos Aires, Argentina.
21. **Ricardo L. Palma** (Curator Entomology). "The birds and lice of the Galapagos Islands". University of Concepcion, 6 October 2006. Concepcion, Chile.
22. **Ricardo L. Palma** (Curator Entomology). "The birds and lice of the Galapagos Islands". Symposium on Bird Conservation, 25 October 2006. University of Tucuman, Ciudad de Tucuman, Argentina.
23. **Ricardo L. Palma** (Curator of Entomology). "The birds and lice of New Zealand". Symposium on Bird Conservation, 25 October 2006. University of Tucuman, Ciudad de Tucuman, Argentina.
24. **Sandy Bartle** (Curator Birds). "Inconsistencies between at-sea and burrow censuses of Pacific gadfly petrels". Annual Conference, Pacific Seabird Group, 9 February 2007. Asilomar, California.
25. **Sean Mallon** (Senior Curator, Pacific Cultures). "Rethinking indigenous art history in the Pacific". Material Anthropology and Museum Ethnography Seminar, Institute of Social and Cultural Anthropology, 23 February 2007. University of Oxford, UK.

Appendix 3

Honorary Associates Hoa Mahi Whakahōnore

For the year ended 30 June 2006

To enrich our knowledge and the care of the collections, Te Papa maintains a group of honorary associates, recognising the strong and mutually beneficial relationship between esteemed individuals and the Museum.

There are two categories of Honorary Associates, *Honorary Research Associates*, recognising research relationships between the individual and Te Papa, and *Honorary Museum Associates*, recognising assistance with Te Papa's public programmes, fieldwork, collection management or development, and curating of the collections.

Honorary Research Associates

Dr Janet Davidson – Research into Te Papa's Pacific, International (ethnographic), and Māori collections, and Māori and Pacific archaeological collections

Mr Elliot Dawson – Taxonomic research on deep sea crabs in Te Papa's marine invertebrate collections

Dr Mike Fitzgerald – Taxonomic and ecological research on spiders

Dr David Galloway – Research and taxonomy in Te Papa's botany collection

Dr R W Hornabrook – Taxonomic identifications for Te Papa's entomology collections and donation of extensive entomological collections (particularly beetles and butterflies) Dr Foss Leach – Research and advice on Te Papa's archeozoological collections

Peter McMillan – Research and scholarly papers on taxonomy of Te Papa's fish (rattails in particular) collection

Professor R L C Pilgrim – Research and scholarly papers on flea larvae within the entomological collections

Barbara Polly – Research, taxonomy, and scholarly publications on lichens within Te Papa's botany collections

Trevor Worthy – Research, advice, field work, scholarly papers, and donation of extensive collections to Te Papa's fossil collections

Peter Beveridge – research, identification and collection management of mosses within Te Papa's collection

Honorary Museum Associates

Robin Gwynn – Advice on the New Zealand Post Stamp Collection and associated research and publications arising from the exhibition *Stamped! Celebrating New Zealand's Postal History* (opened July 2005)



Achilles frantic for the loss of Patroclus, rejecting the consolation of Thetis, 1803
George Dawe (1781–1829), England

Oil on canvas

995 x 1256 mm

Gift of the New Zealand Academy of Fine Arts, 1936

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