

**The Museum of
New Zealand
Te Papa Tongarewa
is a forum for the
nation to present,
explore and
preserve the
heritage of its
cultures
and knowledge
of the natural
environment in
order to better
understand
and treasure the
past, enrich the
present, and meet
the challenges
of the future.**

Museum of New Zealand
Te Papa Tongarewa
Annual Report 2005/2006





Museum of New Zealand Te Papa Tongarewa

Annual Report 2005/2006 Te Pūrongo ā-Tau 2005/2006

In accordance with section 44 of the Public Finance Act 1989, this Annual Report of the Museum of New Zealand Te Papa Tongarewa for 2005/2006 is presented to the House of Representatives.

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Performance at a Glance

He Tirohanga ki ngā Whakatutukitanga

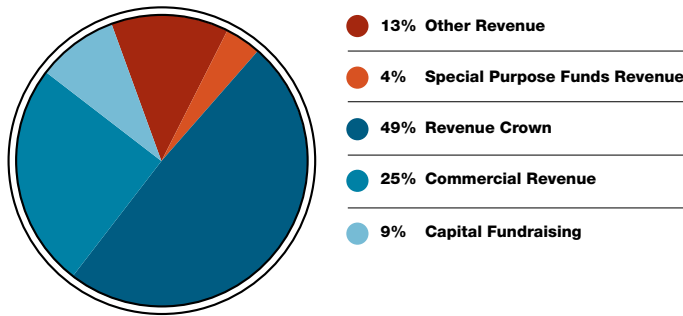
Comparative Performance

	2005/06	2004/05	2003/04
Audience			
Number of Visits to Te Papa	1,275,055	1,264,291	1,289,035
Number of Visits to Te Papa Exhibitions – International ¹	140,923	435,180	406,157
Number of (Measured) Visits to Te Papa Exhibitions – National ²	93,158	46,079	12,119
Total Number of Visits to Te Papa Exhibitions	1,509,136	1,745,550	1,707,311
Number of Virtual Visits to http://www.tepapa.govt.nz	824,861	612,916	518,148
Services			
Number of Short-term Exhibitions	11	8	12
Number of Long-term Exhibitions – New	1	1	-
Number of Long-term Exhibitions – Refreshed	4	3	1
Number of Events	688	714	694
Number of Education Programmes	683	581	620
Number of Items Acquired	114	195	149
Financial			
Total Operating Revenue (\$'000)	41,754	41,391	37,705
Revenue Crown (\$'000)	20,574	18,228	18,288
Commercial Revenue (Gross) (\$'000)	10,374	9,816	10,213
Sponsorship Revenue (\$'000)	3,508	3,960	3,550
Special Purpose Fund Revenue (\$'000)	1,781	2,159	1,068
Other Revenue (\$'000) ³	5,517	7,228	4,646
Cost of Services (\$'000)	42,275	39,107	37,638
Net Surplus (Deficit) before Depreciation (\$'000)	(521)	2,284	67
Depreciation (\$'000)	10,495	10,627	10,685
Gross Trading Revenue Per Visitor ⁴	\$7.04	\$6.06	\$6.64
Total Gross Revenue Per Visitor ⁵	\$14.03	\$12.84	\$12.77
Operating Expenditure Per Visitor	\$31.38	\$28.25	\$26.37
Collection Value (\$'000)	614,211	584,220	587,951
Net Assets as per Financial Statements (\$'000)	994,593	874,523	880,701
Staff			
Number of Employees	545	561	527
Permanent	388	338	351
Casual	157	223	176

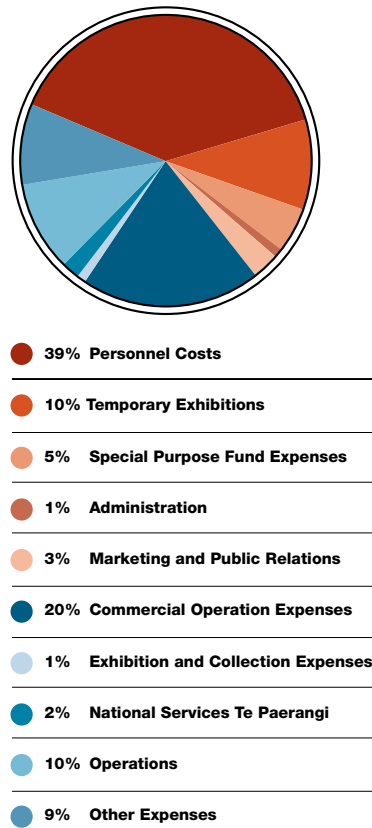
NOTES

- Includes visits to *The Lord of the Rings Motion Picture Trilogy: The Exhibition* at two international venues in 2005/06.
- Includes only measured visitation. For 2005/06 visits were recorded for *The Biotechnology Roadshow* and *TREATY 2U: A Touring Exhibition*. For other touring exhibitions, visitor numbers were not recorded by the host institution, and therefore have not been included.
- Includes interest, charged-for museum services, publications, and rental income.
- Includes Te Papa food and retail outlets, car parking, donations, and exhibitions revenue.
- Includes ICON® Catering, ICON® Restaurant (2003), conference and venue hire, publications, sponsorship, and other revenue.

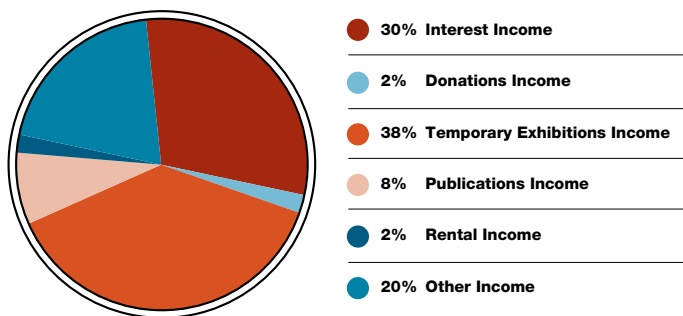
Gross Operational Revenue 2005/06



Cost of Services 2005/06



Breakdown of Gross Other Revenue 2005/06



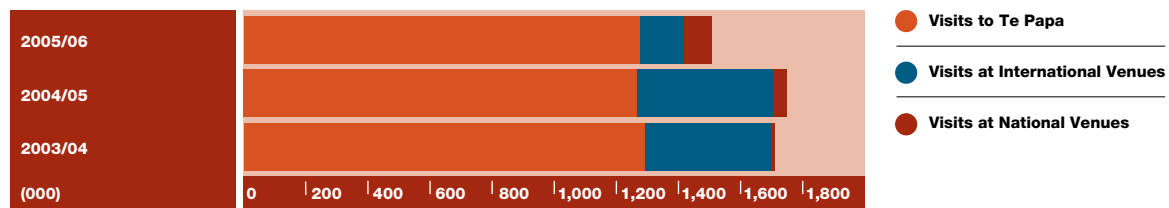
NOTE

1. Other Income includes Foreign Exchange Gain.

NOTES

1. Other Expenses include board fees and expenses, fees paid to auditors, movement in bad debts provision, foreign exchange loss, loss on disposal of fixed assets, bad debts expense, and rent and rates.
2. Operations includes building maintenance, mechanical services, energy costs, and cleaning.
3. Commercial Operation Expenses includes personnel costs.

Visitation to the Te Papa Experience 2003/04 to 2005/06

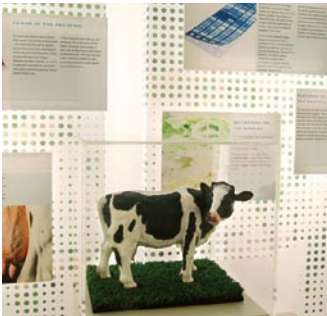


NOTE

1. Visits at National Venues only includes 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.



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Key Achievements

10 July 2005

- *Small World, Big Town: Contemporary Art from Te Papa*, an exhibition drawn from Te Papa's contemporary art collections, opened at the City Gallery Wellington

16 July

- The exhibition *Stamped! Celebrating New Zealand's Postal History* opened on Level 5
- The exhibition *New Zealand in Bloom: The Commercial Art of Bernard Roundhill* opened on Level 5

24 July

- The exhibition *Holbein to Hockney: Drawings from the Royal Collection* closed in The TOWER Gallery – **52,050 visits were made**

30 July

- The installations *Wish you were here* by Sara Hughes and *I Maybe We* by Mikala Dwyer opened on the Level 6 Sculpture Terrace

10 August

- Te Papa approved the purchase of a major work by Charles F Goldie, *Portrait of Anaha Te Rahui, famed Maori carver from Rotorua 1909*

19 August

- The exhibition *Duty Calls! Posters of World War II* opened in the Ilott Room

1 September

- The *Spring Lecture Series* began, comprising six lectures covering a range of topics under the heading 'Past, Present, and Future'

3 September

- The exhibition *The Genetic Revolution* opened in The TOWER Gallery – **27,839 visits were made**

9 September

- As part of the Karanga Aotearoa Repatriation Programme, Te Papa repatriated kōiwi tangata (human remains) from three Melbourne-based institutions

23 September

- The exhibition *Culture Moves! Dance Costumes of the Pacific* opened in the Eyelights Gallery

30 September

- Te Papa launched a new service for providing access to images and information about its collections, *Collections Online*, at <http://collections.tepapa.govt.nz>

October

- Te Papa Press launched the publication *Treasures: From the Museum of New Zealand Te Papa Tongarewa*, a companion publication to *Icons Ngā Taonga: From the Collections of the Museum of New Zealand Te Papa Tongarewa*

6 October

- The touring exhibition *The Lord of the Rings Motion Picture Trilogy: The Exhibition* opened at Indiana State Museum in Indianapolis – **the exhibition attracted 76,130 visits**

12-20 October

- Fifteen museum professionals began the fifth He Kāhui Kākākura Strategic Leadership Programme

5 November

- The exhibition *Precious Metals: New Zealand Design in Gold and Silver* opened on Level 6

9 November

- The Prime Minister launched the Te Papa Press publication *Pōhutukawa & Rātā: New Zealand's Iron-hearted Trees* by Philip Simpson

19 November

- Te Papa hosted the annual event *A Day with the New Zealand Symphony Orchestra*

22 November

- Te Papa repatriated kōiwi tangata from eight institutions in the Netherlands and the United Kingdom



Image reproduced courtesy of Wellington City Council



December

- Christmas at Te Papa events programme

2/9 February 2006

- Te Papa hosted the second *Treaty Debate Lecture Series*, 'Where to From Here? Looking Back to Move Forward'

14 February

- Te Papa celebrated its eighth birthday, with **11,224,638 visits made since the Museum opened in 1998, an average of more than 1.3 million visits each year**

15 February

- The exhibition *Drawn from Italy: Mantegna to Kauffmann* opened in the Ilott Room

23 February

- The exhibition *Innocents Abroad – Touring the Pacific through a Colonial Lens*, a partnership between the Museum of Wellington City & Sea and Te Papa, opened at the Museum of Wellington City & Sea

28 February

- The exhibition *Cézanne to Picasso: Paintings from the Julian and Josie Robertson Collection, New York* opened on Level 4 – **41,970 visits were made over thirty days**

2-17 March

- As part of its New Zealand International Arts Festival offering, Te Papa presented *Close Encounters: Taonga Whakairo (Carved Treasures)* providing visitors the opportunity to experience carved taonga from Te Papa's collection on the Marae

4 March

- The exhibition *Splendours of Japan – Treasures from the Tokyo National Museum* opened on 4 March 2006 (The TOWER Gallery) – **17,707 visits were made**

2 April

- The touring exhibition *The Biotechnology Roadshow* concluded its forty-location national tour at Te Papa – **56,904 visits were made**

14 April

- The touring exhibition *The Lord of the Rings Motion Picture Trilogy: The Exhibition* opened on Level 5 for a return season at Te Papa

20 April

- Te Papa signed a memorandum of understanding with Museums Aotearoa, the peak professional organisation for museums in New Zealand

30 April

- The new long-term exhibition *Blood, Earth, Fire – Whāngai, Whenua, Ahi Kā: The Transformation of Aotearoa New Zealand* opened on Level 3
- The installation *The Big O.E.* 2006 by Michael Parekowhai opened on the Level 6 Sculpture Terrace

14 May

- The touring exhibition *TREATY 2U: A Touring Exhibition* concluded its thirty-four location national tour at Waitangi – **36,254 visits were made**

27 May

- Te Papa's fourth Iwi Exhibition, *Te Awa Tupua: The Whanganui Iwi Exhibition*, closed

June

- *Tuhinga 17*, Te Papa's scholarly refereed journal, released by Te Papa Press
- *An Illustrated Guide to New Zealand Hebes* (by Michael Bayly and Alison Kellow, with contributions from Phil Garnock-Jones, Peter de Lange, and Ken Markham and photography by Bill Malcolm) was published by Te Papa Press

17 June to 2 July

- Te Papa held its annual *Matariki Festival at Te Papa*

1.0 Operating Framework

Te Anga Whakahaere

1.1 Concept

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, and the multidisciplinary approach to delivering a national museum for diverse audiences. Within this concept, matters of concern to Te Papa are expressed within the framework of:

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

1.2 Corporate Principles

The following principles collectively express Te Papa's underpinning corporate values. 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 wāriū 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 gateway to New Zealand's natural and cultural heritage and provides a forum in which to explore and reflect on our national identity.

He Waharoa a Te Papa Tongarewa

Ko Te Papa Tongarewa te waharoa ki ngā tikanga tuku iho me te taiao o Niu Tīreni, he wāhi hei wetewete, hei tiitiro arorau 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 Commercially Positive

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

E Whai Hua Ana ngā Tauhokohoko a Te Papa Tongarewa

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

1.3 Functions

The Museum of New Zealand Te Papa Tongarewa Act 1992 (section 7(1)) sets out the principal functions of Te Papa's Board, which can be summarised as follows:

- Controlling and maintaining a museum
- Developing collections
- Making collections accessible
- Caring for the collections
- Creating exhibitions
- Conducting research into matters relating to the collections
- Providing an education service
- Providing an information service
- Providing national services in partnership with other museums
- Forming partnerships with other organisations
- Optimising the use of the collections
- Providing buildings required by the Museum

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.

1.4 Alignment with Government Priorities

Government Priorities

The Government has identified three priorities for the next decade:

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

Te Papa contributes to the Government's priorities by providing Museum Services. Te Papa is a focus for New Zealanders – a symbol of national pride and a reflection of our national identity.

Te Papa makes a significant contribution 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 capacity and the sustainability of the services they provide to their communities).

Sector Outcomes

Through its involvement in culture and heritage, the Government seeks to achieve the following outcomes (as set out in the Ministry for Culture and Heritage's *Statement of Intent 2006/07*).

- Insight and enrichment
- Economic prosperity
- A sense of place
- Strong communities

Te Papa's Contribution to Government Priorities

Te Papa is committed to being a bicultural organisation and acknowledges the importance of the Treaty of Waitangi and the partnership implicit in the Treaty. Te Papa's bicultural policy ensures the development of a strong operational partnership between Tangata Whenua and Tangata Tiriti that is active throughout the organisation and at the governance level.

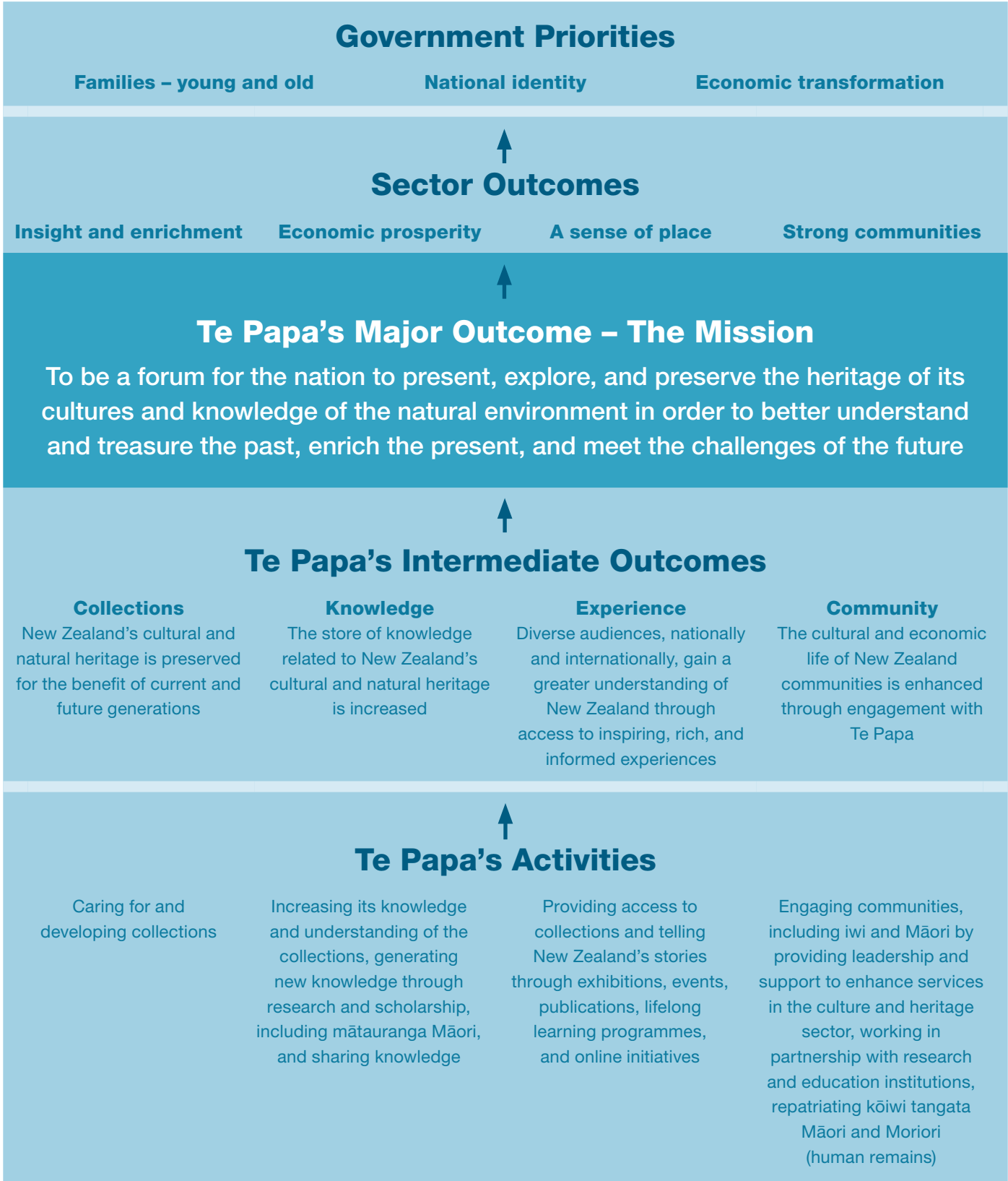
The major outcome Te Papa is seeking to achieve is the achievement of the Museum's mission, enshrined in section 4 of the Museum of New Zealand Te Papa Tongarewa Act 1992:

The Museum of New Zealand Te Papa Tongarewa is a forum for the nation to present, explore, and preserve the heritage of its cultures and knowledge of the natural environment in order to better understand and treasure the past, enrich the present, and meet the challenges of the future.

Through its activities, Te Papa seeks to contribute to the Government's priorities by achieving the following intermediate outcomes:

- **Collections** – New Zealand's cultural and natural heritage is preserved for the benefit of current and future generations
- **Knowledge** – The store of knowledge related to New Zealand's cultural and natural heritage is increased
- **Experience** – Diverse audiences, nationally and internationally, gain a greater understanding of New Zealand through access to inspiring, rich, and informed experiences
- **Community** – The cultural and economic life of New Zealand communities is enhanced through engagement with Te Papa

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



2.0 Overview Statements

Ngā Tauāki Tirohanga Whānui

2.1 Chairman

The success of Te Papa is evidenced by the number of New Zealanders and international tourists who visit the Museum, or experience Te Papa through national and international touring exhibitions or by accessing information or resources online.

The number of international visitors has grown steadily over the past five years, reflecting the growing reputation of Te Papa in key overseas markets. At the same time, Te Papa has seen a decline in the number of visits from New Zealanders outside the Wellington region. A key challenge facing the Museum is to increase the number of visits by New Zealanders while continuing to take the Te Papa experience into communities.

Te Papa continues to outperform comparable Australian institutions, and for 2004/05 remained the most visited museum in Australia and New Zealand. In financial terms, Te Papa is among the most successful Australasian museums in generating revenue through commercial activities.¹

Te Papa's financial performance over 2005/06 was positive, with the Museum reporting an operational deficit before depreciation of \$0.521 million, against a budgeted deficit of \$0.678 million, reflecting positive revenues and continued sound financial management.

In 2004 the Board recognised the need to refresh the long-term exhibitions developed for opening in 1998, and in 2005 received additional capital funding from the Government to implement a major redevelopment programme. As part of this programme, in 2005/06 Te Papa opened a new long-term exhibition *Blood, Earth, Fire – Whāngai, Whenua, Ahi Kā* on Level 3, and over the next five years will replace or redevelop several exhibitions.

The Board has also placed significant priority on increasing access to the Museum's Art collection. In addition to progressing the development of the long-term exhibition *Toi Te Papa Art of the Nation*, which will re-open in October 2006, Te Papa presented three commissioned installations in the Level 6 Sculpture Terrace, including, in July 2005, *Wish you were here* by Sara Hughes and *I Maybe We* by Australian artist Mikala Dwyer. In April 2006, the first in a series of new long-term commissioned works, *The Big O.E.* 2006 by Michael Parekowhai, opened.

Holbein to Hockney: Drawings from the Royal Collection continued in The TOWER Gallery, and *Cézanne to*

Picasso: Paintings from the Julian and Josie Robertson Collection, New York was presented on Level 4 as part of Te Papa's New Zealand International Arts Festival offering in February/March 2006. Te Papa also presented an exhibition of works on paper in the Ilott Room, *Drawn from Italy: Mantegna to Kauffmann*, to support the Community Gallery Exhibition *Qui Tutto Bene: The Italians in New Zealand*.

In July 2005, as well as exhibitions presented at the Museum, Te Papa opened an exhibition of works from Te Papa's art collection, *Small World, Big Town: Contemporary Art from Te Papa*, in partnership with the City Gallery Wellington.

A key focus over the coming years is to provide opportunities for New Zealanders to engage with Te Papa's collections and the Te Papa experience in their communities, including expanding the Museum's domestic touring exhibition programme. In 2005/06, Te Papa launched two exhibitions in purpose-designed mobile trucks providing a new way for national audiences to engage with Te Papa: *The Biotechnology Roadshow*, funded by the Ministry of Research, Science and Technology, and *TREATY 2U: A Touring Exhibition*, a partnership between Archives New Zealand, the National Library of New Zealand, and Te Papa, funded by the State Services Commission Treaty of Waitangi Information Unit. The exhibitions travelled across New Zealand, stopping at non-traditional locations from shopping malls and town centres to A&P shows.

As part of the strategy of 'being out there', Te Papa will continue to develop *Collections Online*, a new service providing access to the Museum's collections and knowledge online, which was launched in September 2005. In the future, Te Papa aims to present a broad representation of the Museum's five collection areas and the more than two million items held in the collection.

The Board is very grateful to the Government for its commitment to ensuring the Museum is adequately funded through the provision of ongoing operating and capital funding. The Board would also like to acknowledge 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 and interest in Te Papa's activities.

Partnerships with external organisations are critical to enabling Te Papa to maintain the level of services it provides to the public. Long-term partners the Wellington

¹ Reference: Council of Australasian Museum Directors Annual Survey.

City Council, the Earthquake Commission, GNS Science, TOWER Limited, TelstraClear Limited, Hewlett-Packard Limited, and Ricoh New Zealand Limited are all highly valued supporters of Te Papa. The Board places great worth on the ongoing support of these partners.

The Wellington City Council provided sponsorship of \$2 million in 2005/06. The Board is most appreciative of this significant contribution by the Council, which enables 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.

In 2005/06 Te Papa received support from many organisations for its exhibition and events programme. The Board would like to acknowledge the support received from short-term exhibition partners Merck Sharp & Dohme, Air New Zealand and Geographx, and are very pleased to welcome New Zealand Post to the family of Te Papa sponsors.

I would like to express the Board's appreciation of the commitment of the members of the National Services Te Paerangi Advisory Group and the four sector reference groups. These groups ensure national ownership of the strategic directions of National Services Te Paerangi, and provide a valuable link between Te Papa and the museum community.

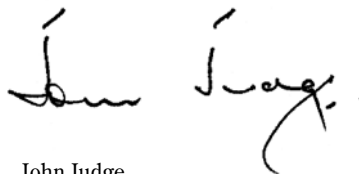
Finally, I would like to take the opportunity to acknowledge the three members of Te Papa's governing Board who retired on 30 June 2006.

Dr Roderick Deane was chairman of Te Papa from July 2000 until 2006, and under his stewardship, Te Papa went from being a new attraction to being an established and reputable leader in the cultural sector. Te Papa has benefited in numerous ways from having a chairman with Dr Deane's experience and breath of understanding of both governance and the arts in New Zealand.

The Board has also benefited from the continuity provided by David Gascoigne, who was appointed in 1996 and saw Te Papa through the final stages of its development and initial years of operation, and from the skills and commitment David has brought to the board table.

I would also like to acknowledge the considerable contribution made by Jenny May, who retired after six years on the Board.

Te Papa has been fortunate in having directors of such high calibre, and I look forward to leading the Board (which includes newly appointed members Bob Harvey QSO, JP, Lorraine Wilson QSM, JP, and John Allen) and to embracing the challenges and opportunities that lie ahead.



John Judge
Chairman

2.2 Chief Executive

Audience

In 2005/06, 1,275,055 visits were made to Te Papa compared with 1,264,291 visits in 2004/05. **Total visits in 2005/06 reached 1,509,136**, including (measured) visits to touring exhibitions.

This is the first year since opening that the annual number of visits has increased on the previous year, a result that can be attributed to a programme that included two 'blockbuster' exhibitions, including a return season of the extraordinarily popular *The Lord of the Rings Motion Picture Trilogy: The Exhibition* and *Constable: impressions of land, sea and sky*.

Financial Performance

Te Papa ended 2005/06 in a strong financial position. After accounting for depreciation, for which Te Papa is not funded, the Museum reported a deficit of \$11.016 million, against a budgeted deficit of \$12.923 million. (Refer to the Ministerial Statement on Te Papa's financial performance on page 19.)

This favourable result can be attributed to higher than budgeted revenues, and depreciation being lower than projected, due primarily to capital expenditure being below budget for the year. Operational revenues exceeded budget by \$1.051 million, attributable to favourable commercial and interest revenue.

Cost of services was \$0.894 million above budget and \$3.168 million above 2004/05 levels. The increase in costs over 2004/05 levels can be attributed to increased commercial costs, which were offset by additional revenue, personnel costs, and additional expenditure relating to Special Purpose Funds. Personnel costs were \$0.667 million above budget and \$1.158 million above 2004/05 levels as a result of a three percent across-the-board increase implemented in July 2005; the rollout of increased annual leave provisions from three to four weeks (ahead of mandatory requirement to do so in 2007); and performance-based salary increases.

In 2005/06, capital funding was used to progress the redevelopment of Te Papa's research and collection storage facility in Tory Street; refresh the core free experience, the long-term exhibitions; refurbish commercial outlets, the Te Papa Kids' Store and Espresso; and replace building assets and information technology equipment. Capital funding of approximately \$3 million was used for collection development.

Capital expenditure was \$8.822 million below budget as a result of delays obtaining the resource consent required

to progress the Tory Street redevelopment, and reductions in planning costs for refreshing the long-term exhibitions. However, all allocated capital funding will be expended in refreshing the long-term exhibitions.

For further information, refer to Te Papa's audited financial statements included in section 5.

The Government provides approximately forty-nine percent of Te Papa's total operating revenue, with sponsorship, commercial, and other revenue contributing the balance.

Te Papa's commercial businesses, comprising retail and hospitality outlets, the car park, Te Papa Press, and the Te Papa Picture Library, are an integral part of the visitor experience and make a positive contribution to the Museum's operating costs. Over 2005/06, Te Papa's commercial business contributed \$2.094 million of net operating revenue.

Sponsorship revenues contributed \$3.508 million in 2005/06, representing 8.4% of total operating revenue.

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 augmented through exhibition- and event-based sponsorships.

Over 2005/06, Merck Sharp & Dohme was the principal sponsor of *The Genetic Revolution*, and New Zealand Post was the principal sponsor of *Stamped! Celebrating New Zealand's Postal History*, presented on Level 5. Air New Zealand was again the exclusive sponsor of *The Lord of the Rings Motion Picture Trilogy: The Exhibition*, which returned to Te Papa after a very successful international tour. In addition to its support of *Te Awa Tupua: The Whanganui Iwi Exhibition*, Wellington-based company Geographx supported Te Papa's latest long-term exhibition, *Blood, Earth, Fire – Whāngai, Whenua, Ahi Kā*, which opened in April 2006.

Wanganui District Council and Horizons Regional Council (the Manawatu–Wanganui Regional Council) continued their principal sponsorship of *Te Awa Tupua: The Whanganui Iwi Exhibition*.

Touring exhibition partnership in 2005/06 included Imagelab's sponsorship of *Innocents Abroad: Touring the Pacific through a Colonial Lens* and the Ministry of Research, Science and Technology's support for *The Biotechnology Roadshow*.

Major Achievements

The Government's commitment to developing the national collections enables Te Papa to acquire major iconic items to be held in trust for the people of New Zealand. In August 2005, the Board approved the purchase of a major work by Charles F Goldie, *Portrait of Anaha Te Rahui, famed Maori carver from Rotorua* 1909.

As well as launching a new service for providing access to collections online, <http://collections.tepapa.govt.nz>, over 2005/06 Te Papa continued to play an active role in cross-sector initiatives aimed at increasing access to culture and heritage collections online. This included working with the National Library of New Zealand and Archives New Zealand in leading the National Digital Forum, and providing input to a range of projects including the development of the National Content Strategy, being led by the National Library of New Zealand.²

Eleven short-term exhibitions were presented in 2005/06, including *Splendours of Japan – Treasures from the Tokyo National Museum*, developed as part of a cultural exchange with Tokyo National Museum. In early 2007, an exhibition of taonga Māori from Te Papa will open in Toyko, providing an opportunity to promote Te Papa and New Zealand on the international stage.

Te Papa was very pleased, through the generosity of United States-based collectors Julian and Josie Robertson, to present New Zealand audiences with a unique opportunity to view a prestigious exhibition of fourteen works by masters such as Paul Cézanne, Henri Matisse, Georges Braque, and Pablo Picasso. Audiences showed their appreciation with 41,970 visits made over thirty days.

In June 2006, Te Papa National Services Te Paerangi adopted a new five-year strategy, following a review of the service undertaken over 2005/06 and the release of the first national strategy for the museum sector, *A Strategy for the Museum Sector in New Zealand* in April 2005, by Museums Aotearoa, the peak professional body for museums. Central to the strategy is a shift in emphasis towards more effective and responsive methods of service delivery. In place of the

four programme priority areas that informed activities for the three years to 2005/06, from 1 July 2006 National Services Te Paerangi will direct its support towards two key areas:

- Strategic Skill Development Programmes – Projects initiated by National Services Te Paerangi in response to the sector's needs
- Regional and Iwi Development Fund – A fund that supports projects initiated by the sector

Two new positions, the Iwi and Museum Development Officers, will focus on brokering and facilitating access to information and services, and supporting National Services Te Paerangi activities with small museums. These positions will be based in Wellington; however, they will work extensively in the regions providing on-the-ground support.

Over 2005/06, Te Papa worked with the New Zealand National Maritime Museum to progress the development of *Blue Water Black Magic*, an exhibition celebrating the New Zealand yachting story and the life and achievements of Sir Peter Blake, which will be presented in an extension to the National Maritime Museum's Hall of Yachting. The exhibition will be centred on *NZL 32 Black Magic*, the yacht with which New Zealand won the 1995 America's Cup and which was gifted to Te Papa by Team New Zealand in 2001. It is expected that the National Maritime Museum will open the new experience in 2008.

Te Papa Press, the Museum's publishing imprint, was successful in the 2006 Montana New Zealand Book Awards with *Pōhutukawa & Rātā: New Zealand's Iron-hearted Trees* by Philip Simpson winning the Montana Medal for Non Fiction and the Environment Category award.

Organisational Development

Organisational development is a key priority for Te Papa, recognising that people are critical to enabling the Museum to achieve its outcomes and enhance the delivery of its services. Over 2005/06, Te Papa undertook a review of its Corporate Services functions, and as a result created a new directorate, People and Strategy, with the aim of enhancing the focus on people capability and culture, and the alignment of corporate and human-resource planning.

Te Papa is accredited under the Investors in People standard, which sets a level of good practice for

2. The National Digital Forum is a coalition of organisations within Aotearoa New Zealand with an interest and role in the development and preservation of digital natural and cultural heritage resources, and includes iwi/Māori, museums, archives, art galleries, libraries, other heritage organisations, and government agencies.

improving an organisation's performance through its people, providing a benchmark of good practice for managing and developing people to deliver organisational goals, and setting a framework for ongoing evaluation and improvement.

Friends of Te Papa

The Friends of Te Papa continues to grow in numbers and strength, with membership of more than 4,000 memberships by the end of the 2005/06 financial year. The Friends provides valued support to Te Papa by raising awareness and the profile of the Museum and its activities and, periodically, by donating works for the collection. For example, in 2005/06 the Friends donated an assemblage of five pieces of blown and engraved glass from the series *Tokens* 2003 by Lyndsay Patterson. I would like to acknowledge Sally Munro, President, for her strong leadership of the Friends.

Acknowledgements

I would like to acknowledge the contribution of two members of Te Papa's Leadership Team who departed from Te Papa in 2005/06 to take up new opportunities. Matthew Reid held the role of Director Corporate Services for more than seven years, and over this period provided very sound management of Te Papa's financial and wider corporate support functions. Briony Ellis departed after six years as Director Funds Development during which time she led a dedicated team maintaining Te Papa's relationships with its

founding sponsorships and securing new partners to support the delivery of Te Papa's exhibition and events programme.

On behalf of the staff and Board of Te Papa, I would like to pay tribute to Nigel Cox, who passed away on 28 July 2006. Nigel joined Te Papa in 1995 during the Museum's development phase and held several positions before his departure in 2000. From 2000 until March 2005 he worked in Germany where, with fellow New Zealander Ken Gorbey, he led the development of the Jewish Museum Berlin. In 2005, he returned to Te Papa and in October of that year was appointed Director Experience. Nigel made an enormous contribution to Te Papa in an all too brief term.

Nigel will be greatly missed by Te Papa and by all New Zealanders who enjoyed his fiction. The success of his fifth novel, *Responsibility*, in the 2006 Montana New Zealand Book Awards is a fitting recognition of his remarkable talents.



Dr Seddon Bennington
Chief Executive

Collections

Te Papa collects significant cultural property and information relating to its Mission to document, illustrate, research, and explore the natural and cultural heritage of New Zealand and the parts of the world that have contributed to its identity.



Clockwise from top: *Assemblage* from the series *Tokens*, five pieces of blown and engraved glass, 2003 by Lyndsay Patterson (Gift of the Friends of Te Papa, June 2006); Toki pounamu (New Zealand jade adze) Te Puawaitanga period (1500-1800), from a collection of eight taonga late archaic-nineteenth century by various unknown makers (Purchased February 2006); *Wish you were here* 2005 by Sara Hughes (site specific installation) (Commissioned by Te Papa July 2005); and *Portrait of Anaha Te Rāhui*, famed Maori carver from Rotorua 1909 by Charles F Goldie (Purchased August 2005).

2.3 Kaihautū – He Pānui ki ngā Iwi ō te Motu

He Maimai Aroha

E ngā mana, e ngā reo, e ngā whakapakokotanga Ira Atua–Ira Tangata, tenei te mihi nui, te mihi aroha, te mihi whakawhetai nei ki ngā āhuatanga o te Ao-Tūtonu, o te Ao-Tūroa hoki. Nā reira, Tena koutou, tena koutou, tena koutou katoa. Ko ratou ko ngā taonga kua hoki atu nei ki te pātaka pupuri taonga, moe whakatā mai rā koutou. Kua karangatia mai ra koutou ē te kai-whakairo ō te Ao katoa, nā reira, takoto mai, takoto mai, moe mai rā.

We reflect on the loss of valued Te Papa colleagues and friends in the past year. In August 2005, Joe Tukapa of Muaupoko Iwi passed away. Mr Tukapa worked with Te Papa on several initiatives on behalf of the iwi. We also remember the late Reverend Puti Murray from Te Aupouri Iwi, who passed away in November 2005. Reverend Murray was instrumental in the development of Te Papa's relationship with the iwi. In March 2006, respected leader Te Ao Peehi Kara from Tainui passed away. Mr Kara made a significant contribution to the development of the long-term exhibition *Mana Whenua*. Te Papa remembers Bee Ria from the Rongowhakaata Iwi and Elizabeth Rawhiti, a Te Papa employee. Te Papa also reflects on the loss of Dorothy 'Bubbles' Mihiniui, a noted Te Arawa kuia and a valued member of Te Papa's Repatriation Advisory Panel.

Iwi Exhibition Programme

Te Awa Tupua: The Whanganui Iwi Exhibition

On 27 May 2006, Te Papa closed its fourth Iwi Exhibition, *Te Awa Tupua: The Whanganui Iwi Exhibition*. Approximately 509,767 people visited the exhibition in 2005/06, representing forty percent of all visits to Te Papa. An estimated 1,331,050 have visited the exhibition since it opened in November 2003.

During 2005/06 Te Papa worked with Whanganui representative groups, Te Roopu Whakatutuki, the Whanganui Iwi Exhibition Commercial Opportunity Committee, the Whanganui District Council, and Horizons Regional Council on several initiatives relating to the exhibition. These initiatives included the *Whanganui Tourism Showcase* in November 2005, a showcase of Whanganui artists in the Te Papa Store in May 2006. A three-day event programme ran in conjunction with the closing of the exhibition, featuring music, performances, and a fashion show.

In June 2006 Te Papa farewelled Morvin and Kura Simon, who followed George and Piki Waretini as

Te Papa's resident Whanganui Iwi kuia and kaumātua. In June 2006, Te Papa staff recorded a CD *Te Papa Sings Songs of the River* as a tribute to the kaumātua and their iwi.

I would like to acknowledge all of our Whanganui partner organisations, for their support and energy throughout the course of the Iwi Exhibition.

Mō Tātou: The Ngāi Tahu Whānui Exhibition

During 2005/06 Te Papa worked with the Ngāi Tahu Iwi Steering Group (ISG) to develop the fifth Iwi Exhibition *Mō Tātou: The Ngāi Tahu Whānui Exhibition*, which opened on 7 July 2006. More than 2,000 people participated in the opening celebrations.

Te Papa and the ISG developed the concept, content, and design of the exhibition, and identified taonga to be included. The ISG selected Maruhaeremuri Stirling and Kukupa Tirikatene as Toua (kuia) and Poua (kaumātua) to be resident at Te Papa for the duration for the exhibition. Te Papa looks forward to building a lasting relationship with Ngāi Tahu, and identifying and developing opportunities in association with the exhibition.

Mana Whenua Iwi

Te Papa places great value on its relationship with the Mana Whenua Iwi of the Wellington region, Ngāti Toa Rangatira and Te Ati Awa. Te Papa maintains ongoing communication with the iwi, attending meetings and seeking advice on and participation in Te Papa's activities.

Representatives from the iwi provided guidance on and participated in the repatriation of kōiwi tangata, undertaken under the Karanga Aotearoa Repatriation Programme. The iwi also played key roles in the closing of *Te Awa Tupua: The Whanganui Iwi Exhibition* and the opening of the *Mō Tātou, The Ngāi Tahu Whānui Exhibition*. Iwi worked with Te Papa to host *TREATY 2U: A Touring Exhibition* in Wellington in April 2006, and Ngāti Toa provided advice on taonga to be included in the exhibition of taonga Māori scheduled to open at the Tokyo National Museum in January 2007. Te Ati Awa kaumātua led the launch of the TVNZ documentary series *Frontier of Dreams* at Te Papa in September 2005.

Iwi Relationship Activity

Relationships with iwi and Māori organisations are an expression of Te Papa's bicultural principle. Te Papa works in partnership with iwi on specific projects or to explore a variety of opportunities including the care of taonga, research, exhibitions, and commercial and

cultural partnerships. During 2005/06, Te Papa maintained active relationships with eighteen iwi and Māori organisations.

Te Papa worked alongside iwi and the Department of Conservation to manage a number of stranded marine mammal specimens over the year. Te Papa also began work with iwi on formal agreements for the gifting of specimens to Te Papa and to guide the ongoing management of the specimens. Te Papa worked with Oraka Aparima Rūnaka on an Arnoux's beaked whale specimen that stranded in January 2006, and with Ngāti Kuia, Ngāti Koata, Ngāti Tama, Ngāti Toarangatira Manawhenua, Te Ati Awa, and Ngāti Rārua on a southern right whale dolphin that stranded in the Motueka region in February 2006. Ngāti Wai Iwi provided Te Papa with a rare humpback whale specimen that stranded in their rohe in late June 2006, and in December 2005, Ngāti Wai also gifted five kiore (Polynesian rat) for inclusion in the exhibition *Blood, Earth, Fire – Whāngai, Whenua, Ahi Kā*. Discussions also began with Te Uri ō Hau, Ngāti Kuri, Te Aupouri, and the Department of Conservation regarding the management of stranded whale specimens in the Far North region.

Te Papa also worked with iwi to support research, relationships to taonga, and explore partnership opportunities. In November 2005, Te Papa facilitated researchers from Rongowhakaata Iwi conducting work on Rongowhakaata taonga held at Te Papa. This provided an opportunity to acknowledge the work that has yet to start on the ongoing management of the Rongowhakaata whareni Te Hau Ki Tūranga, which is on display in *Mana Whenua*.

In December 2005, Te Papa accompanied a loan of Moriori taonga to the Hokotehi Trust on Te Kopinga Marae, Chatham Islands. Te Papa also maintains positive relations with the Hipango Whānau of Whanganui in relation to the management and display of Teremoe waka, and with Ngāti Kauwhata and Ngāti Wehiwehi regarding the management of the mere pounamu *Kauwhata and Wehiwehi*. Ngāti Kuri representatives also travelled to Te Papa for the naming of a Ngāti Kuri pou (carving) on Te Papa's Rongomaraeroa Marae in April 2006.

Te Papa worked with numerous iwi across the country on the ceremonial requirements for *TREATY 2U: A Touring Exhibition*, including with Ngāti Tūwharetoa Iwi for the exhibition launch in Taupo in January 2006,

and with Te Rūnanga ō Ngāpuhi for its close at the Waitangi Treaty Grounds in May 2006.

Matariki Festival at Te Papa 2006

The rising of the Matariki star cluster heralds the start of the Māori New Year calendar. Te Papa has been a leader in the revitalisation of this traditional Māori celebration, and marks the period with an annual celebration based around a dawn ceremony, a festival of events, and an education programme for schools.

The festival was held from 17 June to 2 July 2006, and featured twenty-eight events and performances. Events included the recording of Matariki-themed television shows on Te Papa's Rongomaraeroa Marae, including Willie Jackson's popular *Eye to Eye* – with the topic 'Matariki should be a national holiday'. In addition to the festival, Te Papa delivered a range of family activities through the Discovery Centres and the *Matariki Whānau Day*.

Matariki education programmes were delivered to 186 school groups, with 4,418 participants. The Matariki Outreach Programme went to two schools and was delivered to 380 students. The education programme for schools has grown in popularity and attendance in recent years and is now consistently booked out well in advance.

On 27 June 2006, approximately 200 iwi and organisational partners participated in the Matariki dawn ceremony and breakfast on the Marae.

On 30 June 2006, the Te Papa *Matariki Gala* was held with approximately 360 guests attending. The Gala was larger than previous dinners, included jazz and dance performances, and featured the Māori Volcanics.

Karanga Aotearoa Repatriation Programme

In 2005/06 Te Papa completed two international repatriations under the Karanga Aotearoa Repatriation Programme, and returned provenanced kōiwi tangata Māori to Te Rūnanga o Moeraki of Ngāi Tahu.

To ensure the involvement of iwi and Māori in the Karanga Aotearoa Repatriation Programme, Te Papa regularly convenes a Repatriation Advisory Panel, made up of prominent individuals. The panel's role is to advise on matters relevant to kōiwi tangata Māori and Moriori; facilitate communication and advice on interaction with iwi; and advise on research priorities, including ascertaining provenance of kōiwi tangata.

Te Papa also convenes a regular national repatriation wānanga to provide an opportunity for iwi and Māori to consider issues associated with, or arising from the programme. The focus of recent wānanga has been the future of unprovenanced ancestral remains that have been repatriated to New Zealand.

Bicultural Development

The aim of Te Papa's Bicultural Development Programme is to ensure that staff are able to operate within a bicultural environment and that Te Papa's activities reflect the Museum's bicultural principle.

Bicultural training includes seminars based on Te Papa's core bicultural competencies of te reo Māori, tikanga Māori, and the Treaty of Waitangi. Te Papa employs a kaiako (Māori language teacher), and delivers regular tikanga Māori (Māori customs and concepts) and Treaty of Waitangi workshops for staff. In 2005/06 seminars were also delivered to staff on 'Biculturalism, Multiculturalism and Identity', 'Protection of Traditional Knowledge', and 'Pacific Peoples and the Treaty'.

In 2005/06 Te Papa developed the 'Kete' series of resources on biculturalism at Te Papa, and the *Kete Online* intranet. Kete contains a broad range of resources including, articles, information resources, waiata, video information, and material relating to biculturalism, multiculturalism, and diversity.

Rongomaraeroa – Te Marae O Te Papa Tongarewa

Rongomaraeroa is Te Papa's marae. Te Hono Ki Hawaiki is Te Papa's whareniui (meeting house). They form the focal point for pōwhiri (traditional formal Māori welcomes), significant ceremonial occasions at Te Papa, and are the venue for events and performances. Thirty pōwhiri and significant whakatau (informal welcomes) were held during 2005/06. These included welcomes for conferences, cultural festivals, and visiting dignitaries such as for Her Royal Highness the Crown Princess of Thailand. Pōwhiri were also held for the repatriation of kōiwi tangata to New Zealand.

One hundred and fifty-nine events and performances were held on the Marae during the year, attended by approximately 39,955 visitors. A total of 270 school and education groups visited the Marae, with approximately 6,354 participants. The Marae is also a popular destination for visitors, with approximately 560,900 visitors experiencing the Marae as part of their visit to the Museum in 2005/06, representing forty-four percent of visits to Te Papa.



Te Taru White
Kaihautū

2.4 Ministerial Statement on Te Papa's Financial Performance

As the Minister responsible for Te Papa's financial performance, under the Public Finance Act 1989, I am pleased to provide the following statement.

The Statement of Financial Performance for the year ended 30 June 2006 shows a deficit from Te Papa's operations, including depreciation, of \$11.016 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 2005/06, Te Papa's depreciation cost was \$10.495 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.

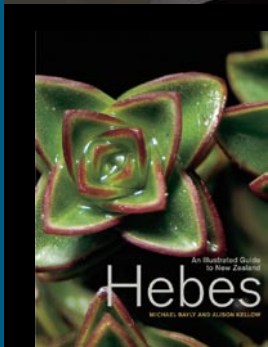
The effect of these arrangements is that, despite the fact that it is adequately funded, Te Papa is expected to report an operating deficit after accounting for its depreciation costs.



Honourable Judith Tizard
For Minister for Arts, Culture and Heritage

Knowledge

Publishing is a key strategy for making accessible knowledge about Te Papa's collections. Te Papa Press publishes a wide range of non-fiction titles, including catalogues, scholarly research titles; richly illustrated contemporary and historical art books; and books representing New Zealand's national identity.



Clockwise from top: The Prime Minister, the Right Honourable Helen Clark, launches *Pōhutukawa & Rātā: New Zealand's Iron-hearted Trees* by Philip Simpson – winner of the Montana Medal for Non Fiction and the Environment Category in the 2006 Montana New Zealand Book Awards; Te Taru White (Kaihautū), Dr Roderick Deane (former Chairman), the Prime Minister, Philip Simpson (author), Joris de Bres (Project Crimson Trustee), and Claire Murdoch (Managing Editor Te Papa Press) celebrate the launch of *Pōhutukawa & Rātā* on 9 November 2006; *Treasures: From the Museum of New Zealand Te Papa Tongarewa* (released October 2005); and *An Illustrated Guide to New Zealand Hebes* by Michael Bayly and Alison Kellow (released June 2006).

3.0 The Year in Review

He Tirohanga Whakamuri ki te Tau

3.1 Collections

Developing Collections

Te Papa's collections span five major areas: art, history (focused on New Zealand heritage), natural environment, Pacific, and taonga Māori (Māori cultural treasures).

Te Papa's Collection Development Policy and Acquisitions Strategy provide the overarching policy and guiding principles for collection development, including, in relation to kaitiakitanga (guardianship) of taonga, repatriation, management of kōiwi tangata, acquisition and deaccessioning procedures, and protocols for resolving conflicts of interest for those involved in collection development for Te Papa.

A total of 114 acquisition proposals were approved in 2005/06, including individual items, collections, archives, and specimen collections. Items were acquired by purchase, donation, bequest, commission, and field collection. In addition, a portion of Te Papa's acquisition funding supports the purchase of items for Te Aka Matua Library and Information Centre.

Major acquisitions included:

- *Portrait of Anaha Te Rahui, famed Maori carver from Rotorua*, 1909 by Charles F Goldie (oil on canvas)
- *Bathers, Motueka River* 1943 by Colin McCahon (pen, ink, and watercolour on paper)
- *Untitled* (Portrait of John Greenwood 1727-1792) circa 1788 by Lemuel Abbott (oil on canvas)
- *Untitled* (Portrait of John Greenwood 1772-1815) circa 1795 by William Beechey (oil on canvas)
- *Overcast* 2004 by Yuk King Tan (fifty-two photographs)
- *And if* 2002 by Elizabeth McClure (ten-piece glass installation)
- Selection of fashion garments, textile items, and accessories 1960s to 1990s by Annie Bonza
- Patu Onewa (hand held weapon) named 'Te Uru' 1500-1800 by unknown maker
- Ten adzes circa 1994-1997 by Dante Bonica
- Selection of contemporary Pacific dance costumes from Samoa, Niue, Tonga, Kiribati, Rapanui, and Belau
- Shell collection of the family Volutidae, collected circa 1960-2000 (one thousand lots approximately)

- *Extinct New Zealand Birds* 2001-2005 by Paul Martinson (fifty-eight watercolours on paper)
- Fishes from the New Zealand exclusive economic zone and adjacent regions, collected 2005-2006 (three hundred and eighty-eight lots)

A full list of items accessioned into Te Papa's collections in 2005/06 is in Appendix 3.

Caring for Collections

Te Papa seeks continual improvement in its risk-management strategies and procedures for the safe handling, support, and security of collection items, reflected in the limited instances of damage to collection items. In 2005/06, no collection items were damaged by staff handling, and one instance of irreparable damage occurred as a result of public access.

Conservation of items is ongoing. Collection items are assessed and, where necessary, treated before being exhibited or loaned, or as part of routine collection care. In 2005/06, 1,940 items were assessed and 483 treatments were undertaken.

Following the implementation of a new collections information system, KE EMu, in 2004/05, Te Papa launched *Collections Online* in September 2005, providing access to images and information on collection items through the Museum's website. *Collections Online* includes over 7,500 collection items from the more than two million items held by the Museum. A key priority over the coming years is not only to increase the number of items available on *Collections Online* but also to highlight the relationship of objects to significant people, places, and events in New Zealand's history.

In 2005/06, Te Papa progressed the redevelopment of the Tory Street research and collection storage facility. The redevelopment, which is expected to be completed by mid 2008, will provide the facilities required to effectively manage and research the collections and increase collection capacity.

3.2 Knowledge

Scholarship, Including Mātauranga Māori

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

The five core project themes 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***

Research achievements in 2005/06 included progressing:

- Externally funded research partnerships (details of which are included in the Notes to the Statement of Service Performance on page 57), including:
 - Two projects funded by the Foundation for Research, Science and Technology
 - Three databasing projects funded through the Terrestrial and Freshwater Biodiversity Information Systems (TFBIS) Programme
 - Two projects funded by the Marsden Fund (administered by the Royal Society of New Zealand)
 - One project funded by the Royal Society of New Zealand's Science and Technology Promotion Fund
- Research to support a publication on Māori cloaks in partnership with the National Māori Women's Weavers Collective (Toi Māori)
- A collaborative research project with Auckland War Memorial Museum to develop an international inventory of taonga Māori. The project will compile documentation relating to the valuation of Māori and Mori taonga over the past fifty years
- Collection research and scholarly writing on the art collection for a major Te Papa Press publication to be released in 2008 to support the new long-term exhibition *Toi Te Papa Art of the Nation*
- Research on the New Zealand Post stamp archive, held by Te Papa, for a publication on the history of stamps in New Zealand, following on from the success of the exhibition *Stamped! Celebrating New Zealand's Postal History*

To further 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. A list of Honorary Associates for 2005/06 appears in Appendix 4.

Publications

Publishing is a key strategy for making accessible information and knowledge about Te Papa's collections. Over 2005/06, Te Papa staff published eighty-six scholarly and popular articles in New Zealand and international journals and publications. A full list of articles is included in Appendix 1.

Te Papa Press was founded in 1997 and publishes a wide range of non-fiction titles, including catalogues, museum books, and scholarly research titles based on the Museum's collections and exhibitions; richly illustrated contemporary and historical art books; and popular books representing New Zealand's national identity.

In 2005/06, Te Papa Press produced six publications, including the following new editions:

- *Pōhutukawa & Rātā: New Zealand's Iron-hearted Trees* by Philip Simpson – winner of the Montana Medal for Non Fiction and the Environment category in the 2006 Montana New Zealand Book Awards
- *Treasures: From the Museum of New Zealand Te Papa Tongarewa* – a companion publication to *Icons Ngā Taonga: From the Collections of the Museum of New Zealand Te Papa Tongarewa* published in 2004
- *An Illustrated Guide to New Zealand Hebes* (by Michael Bayly and Alison Kellow, with contributions by Phil Garnock-Jones, Peter de Lange, and Ken Markham and photography by Bill Malcolm)

Te Papa Press also produced reprints of books, diaries, and calendars, and one edition of *Tuhinga*, the Museum's scholarly refereed journal.

3.3 Experience

As part of the visitor experience, Te Papa provides a safe and secure environment, a range of hospitality and retail outlets, the Te Papa hosts, and long- and short-term exhibitions aimed at attracting and engaging the Museum's diverse audiences.

Te Papa houses twenty long-term exhibitions, including the four Discovery Centres that support Te Papa's conceptual and collection strands of Art, History, Māori, Natural Environment/Papatūānuku, and Pacific, as well

as *StoryPlace*, *Rongomaraeroa*, *Bush City*, and *The Time Warp*. Te Papa also presents a programme of changing exhibitions, derived from the national collections and from museums and galleries around the world.

Tai Awatea | Knowledge Net, the Museum's multilingual multimedia database, provides rich, contextualised information on long-term exhibitions, including items not on display, and is accessible through terminals in the Museum's Discovery Centres and at selected exhibition locations.

Exhibitions

In 2005/06, Te Papa opened the first major new long-term exhibition since the opening of the Museum in 1998. *Blood, Earth, Fire – Whāngai, Whenua, Ahi Kā* opened 29 April 2006 on Level 3. The exhibition investigates how people have interacted with and had an impact on New Zealand's land and resources. It covers approximately one thousand years of human activity, as well as showing what the land and its inhabitants looked like before the arrival of humans.

Refreshment of the core free experience – the long-term exhibitions – in 2005/06 included the opening of three commissioned installations on the Level 6 Sculpture Terrace, and the refreshment of *StoryPlace* and the Discovery Centre Inspiration Station.

Through its short-term exhibition programme, Te Papa seeks to deliver a rich and varied experience that attracts visitors to Te Papa, including those from outside the Wellington region. In 2005/06 Te Papa opened eleven short-term exhibitions.

On Level 6, a space used primarily for the display of three-dimensional objects, Te Papa opened *Precious Metals: New Zealand Design in Gold and Silver*, an exhibition of approximately eighty examples of gold and silver work from Te Papa's collections, dating from the 1860s to the present day.

On Level 5, Te Papa presented *Stamped! Celebrating New Zealand's Postal History* and *New Zealand in Bloom: The Commercial Art of Bernard Roundhill*, and in April 2006, opened a return season of the extraordinarily successful *The Lord of the Rings Motion Picture Trilogy: The Exhibition*.

The Ilott Room on Level 4 is an intimate space used primarily for the display of exhibitions drawn from Te Papa's extensive collection of approximately 10,000 works on paper. Works are generally selected to support a major exhibition or event occurring elsewhere in the Museum, and in 2005/06, Te Papa

presented *Duty Calls! Posters of World War II* and *Drawn from Italy: Mantegna to Kauffmann*, complementing the Community Exhibition, *Qui Tutto Bene! The Italians in New Zealand*.

In the Eyelights Gallery on Level 4, which is generally used for the display of fashion and textiles, Te Papa presented *Culture Moves! Dance Costumes of the Pacific*. In a purpose-developed space on Level 4, Te Papa also presented *Cézanne to Picasso: Paintings from the Julian and Josie Robertson Collection, New York* for one month over February/March 2006.

The programme in The TOWER Gallery, Te Papa's premier touring gallery, included the continuation of *Holbein to Hockney: Drawings from the Royal Collection*, and the opening of *The Genetic Revolution*, an exhibition developed by the American Museum of Natural History in New York, and adapted for New Zealand audiences by Te Papa. In March 2006, as part of the Museum's New Zealand International Arts Festival 2006 offering, Te Papa presented *Splendours of Japan – Treasures from the Tokyo National Museum*.

Te Aka Matua Library and Information Centre

Te Aka Matua Library and Information Centre acquires library-related items to support Te Papa's exhibitions, research programmes, educational activities, and collections. The library is also open seven days a week to Museum visitors.

In 2005/06, 999 books were accessioned into Te Aka Matua's collections, with new titles made accessible on the New Zealand Bibliographic Network (Te Puna). A total of 1,557 items were transferred from card catalogues to the library's database, and 773 interlibrary loans were processed. Te Aka Matua has more than 430 exchange relationships, ensuring that Te Papa's publications reach a wide audience.

In 2005/06, notable acquisitions included the gift by TOWER New Zealand of *The Vatican Frescoes of Michelangelo*, a superb limited edition collector's set comprising two volumes of plates, a smaller text volume, and a set of loose-leaf plates.

As a member of the Te Puna Interloan system, and a registered charter library of the New Zealand Interlibrary Loan system, Te Aka Matua gained access to Trans Tasman Interlending on 1 March 2006. This gateway enables 900 libraries that are either members of Te Puna Interloan (New Zealand) or Libraries Australia Document Delivery (Australia) to seamlessly request from and supply to each other.

Learning Programmes

Te Papa provides education programmes to schools and tertiary institutions through Te Papa Education | Te Ipu Kāhuirangi. *StoryPlace* caters for the early childhood education market.

Te Papa offers core curriculum-linked programmes designed for Year 0-13 students; cross-curricular programmes for primary and secondary schools and a range of programmes for school and tertiary groups; exhibition- and event-based programmes; and Matariki, the Māori New Year events programme. A key attribute of all educational programmes is the inclusion of bicultural and bilingual content.

In 2005/06, 683 education programmes were delivered to pre-school, primary, secondary, and tertiary students, and adults seeking professional development, including teachers.

The *Learning* pages of Te Papa's website include exhibition- and event-based online learning resources that enable students across New Zealand to have a Te Papa learning experience. The *Learning* pages received 403,432 visits (fifty percent of total website visits) in 2005/06. Te Papa also delivers special programmes to students by video conferencing, and in 2005/06 delivered nine conferences involving 1,103 students.

The four Discovery Centres – *NatureSpace* (natural environment/Papatūānuku), *PlaNet Pasifika* (Pacific), *Inspiration Station* (art and history), and *Te Huka ā Tai* (Māori) – provide visitors with a hands-on experience, information about the Museum's collections and exhibitions, and access to subject experts.

During 2005/06, the Discovery Centres hosted more than 190 activities, and facilitated six school outreach programmes. *StoryPlace* is for children aged five and under, and was visited by 20,438 people during the year.

Events and Entertainment

Events and entertainment ensure that there is always something happening at Te Papa.

In 2005/06, a total of 688 events and entertainment activities were staged, including cultural, musical, dance, and theatrical performances as well as entertainment for children and families during school holidays.

Increasingly, Te Papa is collaborating with external organisations to deliver events, including annual events such as *A Day with the New Zealand Symphony*

Orchestra, A Day in the Life of the Royal New Zealand Ballet, and *Science Express* in conjunction with GNS Science and the Royal Society of New Zealand. In addition, Te Papa's signature events, including the *Matariki Festival at Te Papa*, *Christmas at Te Papa*, and the Treaty Debate Series, continue to be major features in the events calendar.

Other events highlights for 2005/06 included:

- *Te Wiki O Te Reo Māori/Māori Language Week* events, including games, a weapons demonstration, te reo poetry reading, and bilingual music, 10-24 July 2005
- Te Papa *Spring Lecture Series* – six exhibition-based lectures and panel discussions, 1 September to 6 October 2005
- *1855 Wellington Earthquake* commemoration lecture, display, and walking tours in partnership with the Earthquake Commission, GNS Science, and Victoria University of Wellington, 8-11 September 2005
- *Diwali Festival of Lights* Indian events programme, 22-23 October 2005
- *Culture Moves! Dance Costumes of the Pacific* – exhibition-related events, including hip hop performances, music workshops, and Pacific dance groups, 3-13 November 2005
- *Are Angels OK?* 2005 Year of Physics panel discussions and readings (with the Royal Society of New Zealand), 14-17 November 2005
- *Celebrating the Good Life* – International Day of Disabled Persons, 3 December 2005
- *Summer Jams* – outdoor concerts of salsa, jazz, dub, and comedy, Thursdays 5-26 January 2006
- Celebration of Chinese New Year including a concert and film screenings, 29 January 2006
- Waitangi Day commemorative events, 7 February 2006
- *Close Encounters: Taonga Whakairo (Carved Treasures)* – a presentation of Te Papa's taonga Māori collection as part of the Museum's offering for the New Zealand International Arts Festival, 2-17 March 2006

Te Papa Tours

Te Papa offers a range of tours, including providing visitors with the opportunity to access back-of-house collection stores and gain a behind-the-scenes perspective of the Museum. In 2005/06, 18,331 visitors participated in 1,579 Te Papa tours.

Over 2005/06, tour host training and assessment was integrated into customer service training based on New Zealand Qualification Authority Aviation, Tourism and Travel Training Organisation standards.

The tours business continues to grow, with the focus on expanding the product range and offering multilingual options. Te Papa is also in the process of registering Te Papa Tours as a Qualmark®-endorsed visitor activity.

International Tourist Market

Te Papa has experienced significant growth in the number of international visitors since it opened in 1998, with consistent increases evident from 2000/01 to 2004/05. The proportion of international visitors in 2005/06 was fifty-one percent compared to fifty-two percent in 2004/05.

This result can be attributed to the ongoing work of developing relationships with key decision makers in traditional tourist markets, and building Te Papa's profile in emerging markets, such as Canada, India, and South-East Asia. Te Papa also works closely with New Zealand-based inbound tour operators and tour wholesalers, and supports the activities of Positively Wellington Tourism and Tourism New Zealand.

Although strong over recent years, the number of international visitors remains vulnerable to a range of external factors including the global security situation, rising fuel prices, and global health scares.

3.4 Community

Te Papa delivers services to audiences and communities outside the Museum through touring exhibitions, lending collection items, online services through its website (<http://www.tepapa.govt.nz>), iwi relationships, collaborations with related institutions, and the activities of National Services Te Paerangi.

Touring Exhibitions

Touring exhibitions is one way Te Papa enhances access to its collections and the Te Papa experience to visitors across New Zealand and internationally. During 2005/06, five Te Papa touring exhibitions opened at multiple venues across New Zealand and internationally.

The Lord of the Rings Motion Picture Trilogy: The Exhibition continued at the Houston Museum of Natural Science until 28 August 2005, having received a total of 95,803 visits, and opened at the Indiana State Museum in Indianapolis in October 2005, where it received 76,130 visits. Over its six international venues, the exhibition attracted 926,574 visits. Including visits during its two seasons at Te Papa, the exhibition has had a total of 1,253,041 visits.

Kupe Sites: Landmarks of a Great Voyager opened at five national venues, and *Innocents Abroad – Touring the Pacific through a Colonial Lens*, a partnership between Te Papa and the Museum of Wellington City & Sea opened at the Museum of Wellington City & Sea in February 2006 before commencing a national tour in August 2006.

The Biotechnology Roadshow attracted 56,904 visits, or 495 visits per day over its forty-location national tour, which ran from October 2005 to April 2006, and *TREATY 2U: A Touring Exhibition* attracted 36,254 visits, or 370 visits per day across its a thirty-four-location national tour, which opened in Taupo in January 2006 and concluded at Waitangi in May 2006.

Over 2006/07, Te Papa will review its domestic touring programme to ensure that exhibitions are meeting the objectives of the project – to increase access to collections and the Te Papa experience – and that touring exhibitions are meeting the needs of host museums.

In the 2005 Budget, Te Papa received funding from the Government to implement a sustained programme of international touring exhibitions. The international programme shares common objectives with the domestic programme in terms of enhancing access to the collections. However, the international programme also provides opportunities to develop new relationships, strengthen existing relationships, and enhance recognition of the Te Papa brand among the international museum community. These opportunities are essential to securing major blockbuster exhibitions, which form a significant component of The TOWER Gallery programme of short-term exhibitions.

Over 2005/06, Te Papa progressed the development of the first international touring exhibition, developed with the working title *Whales from the South Pacific*, which will open at Te Papa before embarking on an international tour.

Loans

Lending collection items to museums, art galleries, and cultural institutions is another way to enhance access to the national collections for communities and audiences.

During 2005/06, Te Papa made seventy-one loans, comprising 2,242 items for exhibition or research, including:

- Two works by artist Julia Morison to the Christchurch Art Gallery Te Puna o Waiwhetu and the Dunedin Public Art Gallery for the exhibition *Julia Morison: A loop around a loop*
- Three paintings to the Hawke's Bay Cultural Trust for their exhibition *Gottfried Lindauer 'Shadow Maker'*
- Three Pacific taonga to the National Library Gallery for their exhibition *Siu ki Moana: Reaching across the Pacific. Aotearoa New Zealand and the Kingdom of Tonga 1880-1950*
- One work by Australian artist Imants Tillers to the National Gallery of Australia for the exhibition *Imants Tillers: One World Many Visions*
- A painting by Bill Hammond and a kahu kiwi (kiwi feather cloak) to Pataka Porirua Museum for the exhibition *Birds: The Art of New Zealand Birdlife*
- Four items to the Adam Art Gallery for their exhibition *The Captain's Ghost*
- Thirty-eight items from the natural environment and history collections to the National Library Gallery for their exhibition *Butterflies, Boffins, Black Smokers: Two Centuries of Science in New Zealand*

Virtual Visitors

Te Papa's website at <http://www.tepapa.govt.nz> provides the platform for a range of online initiatives aimed at extending Te Papa's reach to audiences nationally and internationally.

As well as developing new web-based services such as *Collections Online*, which was launched on 30 September 2005 at <http://collections.tepapa.govt.nz>, Te Papa is upgrading its e-commerce facilities, and providing an expanded section to promote ICON® Catering. Te Papa is also working with the Ministry of Education to ensure Te Papa content resources are compatible with, and searchable through, the education-sector national network that is being developed.

Iwi Relationships

Te Papa's relationships with iwi and Māori organisations are an expression of Te Papa's bicultural principle. They are critical to the success of the Museum's unique approach to telling the nation's stories; provide opportunities to develop distinctive products and experiences; support other museums and iwi to improve their services; and are essential to developing Te Papa as a bicultural organisation.

Over 2005/06, Te Papa maintained active relationships with eighteen iwi and Māori organisations. These relationships were based on taonga loans and acquisitions, exhibition development, partnership projects, events, and commercial initiatives.

Te Papa is in the process of developing agreements with iwi relating to the ongoing care and management of significant taonga. These include agreements with the Hipango whānau in relation to *Teremoe waka*, which is on display at the entrance to the exhibition *Mana Whenua*; and with Ngāti Kauwhata and Ngāti Wehiwehi in relation to the two mere pounamu, *Kauwhata* and *Wehiwehi*. Over 2005/06, Te Papa also progressed the development of agreements relating to the management of whale specimens following stranding occurrences.

The development of these agreements reflects Te Papa's commitment to its principle of *Mana Taonga*, which affirms and acknowledges the spiritual and cultural connections of the people to taonga or treasures.

Karanga Aotearoa Repatriation Programme

In 2003/04, Te Papa, acting as Crown agent for the implementation of the Government Policy on the Repatriation of Kōiwi Tangata, launched the Karanga Aotearoa Repatriation Programme.

In 2005/06, Te Papa completed two international repatriations; the first in September 2005 involved the return of ten kōiwi tangata from three Melbourne-based institutions, and the second in November 2005 involved the return of eighteen kōiwi from eight institutions in the Netherlands and the United Kingdom. Te Papa also returned provenanced kōiwi tangata Māori to Te Rūnanga o Moeraki of Ngāi Tahu in March 2006.

The Repatriation Advisory Panel, which provides advice on matters relevant to kōiwi tangata Māori and Moriori, and the operation of the programme met twice in 2005/06.

National Services Te Paerangi

Te Papa National Services Te Paerangi works in partnership with museums, iwi, and related organisations to build capacity and enhance the sustainability of the services they provide in their local communities. Partnership projects are initiated regionally or nationally, and foster progressive developments based on professionalism, expertise, and scholarship, including mātauranga Māori, in small and large museums around the country.

In 2005/06, twenty regional and national partnership projects were completed within the four programme priority areas of Training and Skill Development, Standards Implementation, Kaupapa Māori Iwi Development, and Strategic Regional and Community Development Initiatives.

A full list of National Services Te Paerangi partnership projects for 2005/06 is included in the Notes to the Statement of Service Performance on page 58. A full list of National Services Te Paerangi publications is included in Appendix 2.

3.5 Friends of Te Papa

Over 2005/06, the Friends of Te Papa reviewed and set its strategic plan for 2006-2009. The plan focuses on building on past strengths and identifying future opportunities. A new initiative is a commitment to making an annual gift to the Museum. At the annual general meeting in June 2006, the Friends presented a set of five pieces of New Zealand studio glass by leading New Zealand artist Lyndsay Patterson.

Two works previously gifted by the Friends, *New Zealand landscape* 1947 by Gordon Walters and *Jug of flowers* circa 1929 by Frances Hodgkins, were included in an international publication *Art Donations; Selected Works Donated by Members of the World Federation of Friends of Museums*, edited by Bernard Aikema and published in October 2005 by the World Federation of Friends of Museums to celebrate its thirtieth anniversary.

Previews of exhibitions are valued by members and remain a popular benefit. The programme included *Stamped! Celebrating New Zealand's Postal History*, the Level 6 Sculpture Terrace installations by Sara Hughes and Mikala Dwyer, *The Genetic Revolution*, *Splendours of Japan – Treasures from the Tokyo National Museum*, *The Lord of the Rings Motion Picture Trilogy: The Exhibition*, and *Blood, Earth, Fire – Whāngai, Whenua*,

Ahi Kā. During the year, Friends of Te Papa also offered tours and events in association with Te Papa's programme of short-term exhibitions.

The Friends contributed to Te Papa's New Zealand International Arts Festival offering by hosting tours for Friends of the Festival to the Museum's conservation laboratory at Tory Street and to the exhibition *Splendours of Japan*.

Following the success of tours to the Carter Observatory, the Friends presented a lecture at Te Papa by Frank Andrews on 'The Evolving Universe' as part of the *Matariki Festival at Te Papa* events programme.

Events recognising scholarship within Te Papa included: Dr Claudia Orange (Director History and Pacific Cultures) on *Exhibiting History at Te Papa*; Natasha Conland (Curator Contemporary Art) on the Venice Biennale; Angela Lassig (Senior Curator History) on her experience at the Attingham Trust Summer School and the jewellery collection of Jane, Lady Cory's in the Victoria and Albert Museum; Carolina Izzo (Conservator – Paintings) on restoration at Herculaneum; and Dr Eric Dorfman (Senior Manager Science Development Programmes) on New Zealand's nature reserves.

Relationships with other groups enrich the Friends programme. In association with the Embassy of the United States of America, Dr Michael Adams presented a lecture on his father, the legendary photographer Ansel Adams; and Antarctic artist Alan Campbell spoke on the challenges of painting on the ice. Other events included a lecture by Dr James Holloway, Director of the Scottish National Museum in association with The New Zealand Portrait Gallery, and a morning of seminars on Italian gastronomic culture with the Accademia Italiana della Cucina.

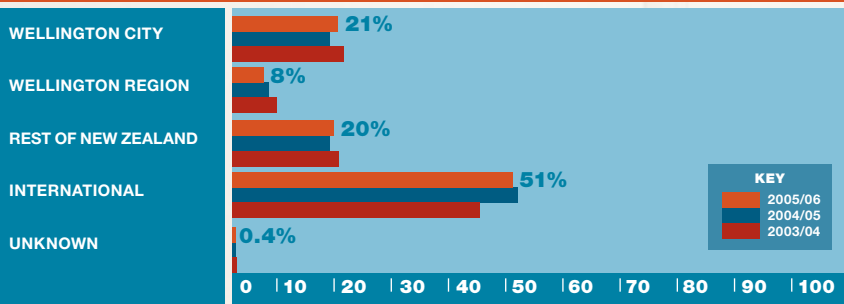
Audience

Te Papa's visitors are surveyed to better understand who the visitors are, where they visit within Te Papa, and their satisfaction with their Te Papa experience. This information informs the development and timing of new exhibitions and visitor programmes, and assists Te Papa to develop its commercial business, including hospitality and retail outlets.

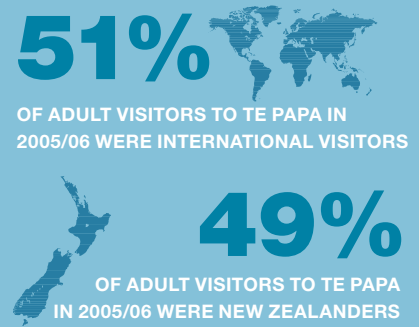
A range of demographic and behavioural information, including visitor origin, gender, ethnicity, and age, is collected through randomly sampled exit interviews conducted monthly with adult visitors (that is, visitors aged sixteen years and older). In 2005/06, 2,529 visitors were interviewed.

Te Papa's visitor numbers are monitored through electronic counters, which are audited annually to ensure accuracy.

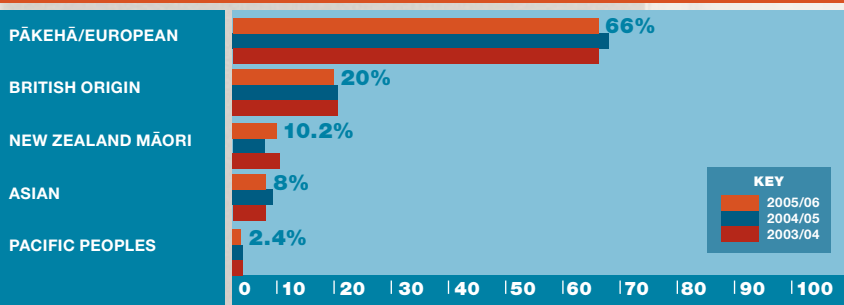
ORIGIN OF VISITORS AGED 16 AND OVER



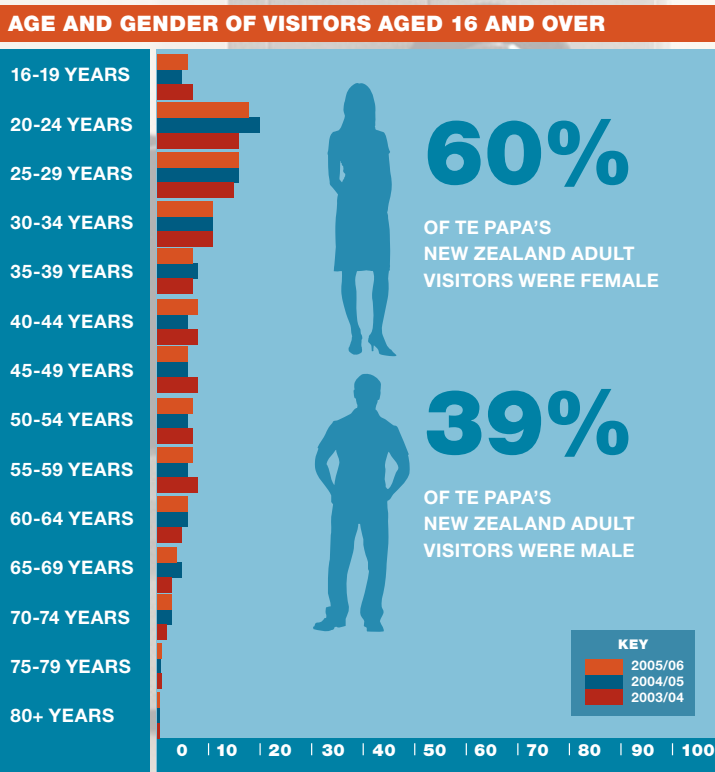
NOTES 1. 'Unknown' represents the small number of visitors (less than one percent) who failed to report their origin in exit interviews.
2. Rounding and lost data explain instances where percentages do not sum to one hundred percent.



ETHNIC IDENTITY OF VISITORS AGED 16 AND OVER



Of New Zealand adult visitors in 2005/06, the majority (sixty-six percent) reported being Pākehā/European, and 10.2 percent identified themselves as New Zealand Māori. These proportions are broadly comparable to those of the New Zealand population in the 2001 New Zealand Census (approximately seventy-four percent and eleven percent, respectively).



Te Papa attracts a diverse range of age groups, with the peaks in 2005/06 (and previous years) occurring in the 20-24, 25-29, and 30-34 age ranges.

Exhibition Evaluation and Market Research

Sixty percent of Te Papa's New Zealand adult visitors were female and thirty-nine percent were male. The 2001 New Zealand Census reported that of New Zealanders aged sixteen and older, fifty-two percent were female and forty-eight percent were male. Percentages not adding to one hundred are due to missing data.

Experience

Te Papa presents a diverse and changing programme of exhibitions, events, and learning programmes, including exhibitions derived from the national collections and from museums and galleries around the world.



Clockwise from top: *Cézanne to Picasso: Paintings from the Julian and Josie Robertson Collection, New York* – 41,970 visits were made over thirty days; *Small World, Big Town: Contemporary Art from Te Papa* – an exhibition drawn from Te Papa’s contemporary art collections, developed in partnership with, and presented at, the City Gallery Wellington; *Splendours of Japan – Treasures from the Tokyo National Museum* – presented as part of a cultural exchange between Te Papa and Tokyo National Museum; *Holbein to Hockney: Drawings from the Royal Collection* closed in The TOWER Gallery July 2005 with 52,050 visits made.

Image from *Small World, Big Town: Contemporary Art from Te Papa* reproduced courtesy of Wellington City Council.

4.0 Governance, Accountability and Management

Te Kāwanatanga, Ngā Herenga me Te Whakahaere

4.1 Governance at Te Papa

The Board's policy statement on the corporate governance and management delegations of the Museum of New Zealand Te Papa Tongarewa, the *Corporate Governance at Te Papa Manual*, establishes the framework for the operation of the Board and sets out the roles and responsibilities of the Board and management.

As a Crown entity, the Board of Te Papa is legally separate from the Crown, and its role is to effectively govern the Museum. The Board acknowledges the ownership interest of the Crown, and the interest of the Government in ensuring the overall effectiveness of the state sector of which the Museum is a part.

The Board also recognises its obligations, as a state sector agency, to the effective and efficient delivery of services, on behalf of, and for the benefit of, all New Zealanders.

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, and has a policy in place that aims to ensure the development of a strong operational partnership between Tangata Whenua and Tangata Tiriti. The Board endorses the principle of a single Board that

includes effective representation of both Tangata Whenua and Tangata Tiriti to govern the Museum.³

4.2 Principles for Corporate Governance

In October 2005, as part of a comprehensive review of its governance policies, the Board formally adopted the nine principles of corporate governance articulated by the Securities Commission for application in entities that have economic impact in New Zealand or are accountable, in various ways, to the public.⁴

Not all of the principles apply to Te Papa; for example, members of Te Papa's Board are appointed by the responsible Minister, the Minister for Arts, Culture and Heritage, and remuneration of members is set by the Minister. The principles as listed below in Table 1 are, however, generally relevant, and matters arising from the principles are addressed within the Board's governance policies and procedures, and in this statement.

4.3 Accountability

The governing Board of Te Papa is a Crown entity. Under the Crown Entities Act 2004, Te Papa is a statutory entity, being a body corporate established under the Museum of New Zealand Te Papa Tongarewa Act 1992 (the Act).

Table 1

Principle	Achieved	Reference
Directors should observe and foster high ethical standards.	✓	Page 40
There should be a balance of independence, skills, knowledge, experience, and perspectives among directors so that the Board works effectively.	✓	Page 34
The board should use committees where this would enhance its effectiveness in key areas while retaining board responsibility.	✓	Page 35
The board should demand integrity both in financial reporting and in the timeliness and balance of disclosures on entity affairs.	✓	Page 32
The remuneration of directors and executives should be transparent, fair, and reasonable.	✓	Page 36
The board should regularly verify that the entity has appropriate processes that identify and manage potential and relevant risks.	✓	Page 41
The board should ensure the quality and independence of the external audit process.	✓	Page 35
The board should foster constructive relationships with shareholders that encourage them to engage with the entity.	✓	Page 32
The board should respect the interests of stakeholders within the context of the entity's ownership type and its fundamental purpose.	✓	Page 31

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

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

Te Papa is an autonomous Crown entity, so must have regard to government policy when directed to by its responsible Minister. Under the Act, the Minister may not give a direction to Te Papa in relation to cultural matters. Te Papa is also subject to whole-of-government directions that may be issued jointly by the Minister of State Services and the Minister of Finance.

The responsible Minister issued no directions to Te Papa in 2005/06, nor was any applicable whole-of-government direction issued.

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 in performing these functions.

Te Papa's Statement of Intent, produced annually, sets out the Board's strategic objectives over a three-year period and includes, in the Statement of Objectives, the specific goals and performance targets against which the Museum measures its performance.

The Board has an annual agreement, in the form of a memorandum of understanding, with the responsible Minister that sets out the Government's expectations of Te Papa and other matters relevant to the relationship between the Minister and the Board.

Under the Public Finance Act 1989, Te Papa reports annually to Parliament on its performance in the Annual Report, using the Statement of Intent as a measure, and reports quarterly to the responsible Minister on progress against objectives.

4.4 Governance Structure

Role of and Relations with the Responsible Minister

The role of the responsible Minister (under the Crown Entities Act 2004 (section 27)) is to oversee and manage the Crown's interests in and relationship with the Museum, and to exercise statutory responsibilities,

including the following functions and powers:

- Appointing (and removing) members
- Determining the remuneration of members in accordance with the Cabinet approved *Fees Framework*
- Giving directions to an entity
- Reviewing the operations and performance of an entity
- Requesting information from the entity, whether for a review or otherwise
- Participating in the process of setting and monitoring the entity's strategic direction and targets

In addition to these specific functions and powers, the responsible Minister:

- Holds the Board accountable for performance including the entity's integrity and capability
- Is accountable to Parliament

In addition to the Minister for Arts, Culture and Heritage, there are two Associate Ministers, one of whom has been delegated day-to-day responsibility for Te Papa. The Minister retains overall responsibility for budget initiatives and the appointment of members to the Te Papa Board.

The objective of the Board and management is to operate the museum to achieve its objectives and, in doing so, generate a climate of trust, confidence, and goodwill with the responsible Minister, Associate Ministers, and the Minister's advisor, the Ministry for Culture and Heritage.

Accordingly, in its relations, the Board operates on a 'no surprises' basis, which includes:

- Being aware of possible implications of decisions and actions in relation to wider government policy issues
- Advising the responsible Minister of issues that may be discussed in the public arena or may require Ministerial response
- Informing the Minister in advance of any major strategic initiative

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.

As such, it has the following responsibilities:

- Setting strategic direction and policy

- Appointing the Chief Executive and delegating responsibility for the Museum’s management to this person
- Monitoring the performance of the Museum and its Chief Executive
- Ensuring compliance with the law, accountability documents, and relevant government expectations
- Maintaining appropriate relationships with the responsible Minister, other Ministers, Members of Parliament, sponsors, and the public
- Accounting to the responsible Minister on the progress towards, and achievement of, objectives
- In accordance with the Crown Entities Act 2004, complying with the *collective duties* of the Board, their *individual duties* as members, and any directions applicable to the entity (including Ministerial or whole-of-government directions)

Role of the Chairman

The principal role of the Chairman is to ensure the effective management of the Board’s governance processes. The Chairman presides at meetings of the Board and, in addition to his general vote, the Chairman has, in the case of an equality of votes, a casting vote.

The Chairman is the Board’s authorised spokesperson, and has a special role in maintaining a link with the responsible Minister.

Responsibilities of the Board and Management

The *Corporate Governance at Te Papa Manual* sets out the respective roles of the Board and management. The Board’s prime focus is on setting and monitoring the strategic direction of Te Papa’s activities, and management is primarily responsible for implementing those strategies.

Management Delegations

The Board delegates to the Chief Executive authority to manage Te Papa on its behalf in terms of the provisions of the Museum’s Act, the Crown Entities Act 2004, the Employment Relations Act 2000, the Public Finance Act 1989, the approved Annual Management Plan, and policies or guidelines established by the Board.

The Board has established a framework of operational delegations, including expenditure and personnel delegations, within which the Chief Executive must operate. Delegations have also been established for

the acquisition (and deaccessioning) of items to (and from) Te Papa’s collections in accordance with the Board’s Collection Development Policy and Acquisitions Strategy.

The Board retains authority to:

- Change Te Papa’s investment policy
- Approve budget variations over \$500,000
- Approve contracts valued over \$500,000
- Approve the policy framework for negotiating collective employment agreements, including the parameters for any across-the-board salary increase
- Approve any across-the-board wage increase that exceeds \$500,000
- Approve the acquisition of items for accessioning into the collection valued at over \$250,000
- Approve the deaccessioning of items from the collection valued over \$100,000

The Board has delegated to the Chief Executive the responsibility to be the employer of all staff, including the Kaihautū. However, for appointments, dismissals, and changes in remuneration and conditions affecting positions reporting to either the Chief Executive or the Kaihautū, the Chief Executive will first consult with the Chairman, and these consultations will be reported to the Board.

In addition, no unusual or significant termination payments may be made without the approval of the Chief Executive after consultation with the Chairman and consideration of any guidelines set by the State Services Commission. In appropriate cases, the Chairman may require a decision from the full Board.

The Chairman monitors and approves expenses incurred by the Chief Executive and Kaihautū in accordance with the provisions of Te Papa’s sensitive expenditure policies. This includes all entertainment and travel expenses. In addition, the Chairman approves all international travel undertaken by the Chief Executive and Kaihautū.

Contact Between the Board and Management

Board members are encouraged to communicate at any time with the Chief Executive, Kaihautū, and members of the Leadership Team for advice and information. Board members may also meet with members of the Leadership Team and their staff either as a group or

individually to assist their understanding of the Museum and the diversity of its operation.

Contact between board members and staff is exercised with due discretion, recognising the employment relationship that exists between employees and the Chief Executive, and to avoid breaching the confidentiality of the boardroom.

The Board

Board Membership

Under the Crown Entities Act 2004, the responsible Minister appoints (and may remove) board members.

The Crown Entities Act 2004 requires that a person may only be appointed to the Board if they have ‘the appropriate knowledge, skills, and experience to assist the entity to achieve its objectives and perform its functions’. In addition, the responsible Minister must ‘take into account the desirability of promoting diversity in the membership of Crown entities’.

Furthermore, the Museum of New Zealand Te Papa Tongarewa Act 1992 requires that in making appointments to the Board, the responsible Minister must ‘have regard to the need for members to have knowledge and experience of, and commitment to, the functions of the Board, and the specific activities of the Museum’.

There were no changes in board membership in 2005/06.

In May 2006, the Minister for Arts, Culture and Heritage announced the appointment of board member

John Judge to succeed Dr Roderick S Deane as chairman from 1 July 2006.

In April 2005, the rollover provisions contained in the Crown Entities Act 2004 were invoked for the two members whose terms expired on 30 June 2005, in order to cover the pre- and immediate post-election period. The rollover provisions remained in place during 2005/06 as new appointments were not made.

As at 30 June 2006, the Board comprised the members as set out in Table 2 below.

Board Meetings

The Board meets every two months. The focus of meetings is on monitoring progress against stated objectives and targets, ensuring the Museum’s operations are being managed in accordance with the Board’s policies, considering strategic issues facing the organisation, considering and approving new policies, and monitoring the progress of major projects.

In consultation with the Chairman, management develops an annual work plan for the Board to ensure the:

- Regular review of key policies
- Evaluation and monitoring of programmes
- Optimum performance of Te Papa’s strategic planning processes

The Chief Executive and Kaihautū present financial results and key performance indicators and measures

Table 2

	Appointed	Term Expires
Dr Roderick S Deane, PhD, BCom (Hons), FCA, FCIM, FNZIM, Chairman	July 2000	30 June 2006
Emeritus Professor Judith Binney, DCNZM, MA (Hons), FRSNZ	31 August 1999	30 June 2005 Rollover provisions invoked
Glenys Coughlan, MBA, MA	31 August 1999	30 June 2005 Rollover provisions invoked
David Gascoigne, DCNZM, CBE, LL.M	1 October 1996	30 June 2006
John Judge, BCom, FCA	July 2000	30 June 2006 (Chairman from 1 July 2006)
Josephine Karanga, BEd, Dip Tchg	16 August 2001	31 July 2007
Jenny May, TTC, MInstD, BA (Hons)	July 2000	30 June 2006
Mark Solomon	16 August 2001	31 July 2006

at each meeting, together with monitoring reports from senior managers. As required, the Board receives detailed presentations on key areas of the Museum's operations or in relation to major projects in which the Board has a role to play.

The Board meets regularly in executive session, without the Chief Executive or other management present, to address management performance and remuneration issues, and hold meetings with Te Papa's auditors.

From time to time the Board considers contracts and acquisition proposals remotely (that is, outside of the regular board meeting cycle) – for example, when the value of a contract or an acquisition exceeds the Chief Executive's delegated authority, and when timing requires a decision to be taken outside the regular board meeting cycle. In 2005/06, one contract was approved outside a regular Board meeting, and one written resolution, which was subsequently referred to the Board for discussion, was circulated for remote consideration.

The Chairman, or any two members, may call a special meeting of the Board at any time. In 2005/06, one Special Meeting was convened by the Chairman to consider an acquisition proposal.

Board meetings are not open to the public. Te Papa is subject to the Official Information Act 1982.

Board Committees

The full Board considers matters relating to auditing, and appointments and remuneration.

The Board may convene an executive committee, comprising a minimum of three board members, whenever possible including the Chairman, as required, and by resolution of the Board. 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.

Committees may also be established from time to time to address specific issues that, by their nature or the time involved, are better studied by a smaller group. No such committees were established in 2005/06.

All board members receive copies of committee papers for which a board decision is required.

The Board has established a specific committee and delegated to it responsibility for oversight of Te Papa National Services Te Paerangi. The National Services Te Paerangi Advisory Group provides advice on the strategic direction, policies, and business plan to the Chief Executive, who conveys this to the Board. The Advisory Group is chaired by a member of the Board and comprises six members, four drawn from the museum sector, and two from communities that museums serve.

The Board, on the recommendation of the Chief Executive, and Kaihautū, appoints members of the Advisory Group. As at 30 June 2006, the Advisory Group comprised the members as set out in Table 3 below.

Table 3

	Representing	Appointed	Term Expires
Glenys Coughlan, Chair	Board	December 2003	December 2006
David Woodings	Standards Implementation Sector Reference Group	24 August 2001	June 2007
Tim Walker	Strategic Regional and Community Development Initiatives Sector Reference Group	1 November 2005	1 November 2008
Susan Abasa	Training and Skills Development Sector Reference Group	24 August 2001	June 2006
Johnny Edmonds	Kaupapa Māori Iwi Development Sector Reference Group	24 August 2001	June 2006
Dean Flavell	Community (Iwi/Māori)	1 January 2006	1 January 2009
Lynn Bublitz	Community	24 August 2001	June 2007
Vacant	Co-opted member (Optional)		

NOTE 1. The terms of Advisory Group members Susan Abasa and Johnny Edmonds expired in June 2006, and as at 30 June no new appointments had been made.

Following the development of a new five-year strategy for National Services Te Paerangi in 2005/06, the Board reviewed the advisory structure for the service. Under the new strategy, two areas for action, the Regional and Iwi Development Fund and Strategic Skill Development Projects, replace the four programme priority areas. As a result, the sector reference groups established to provide advice in each of the priority areas have been disestablished.

From 1 July 2006, the four museum-sector representatives in the Advisory Group will be selected through an application process. Positions will be advertised, and members selected on the basis of the skills and/or experience that the Group requires to appropriately represent and respond to sector needs, as well as a candidate's ability to act as an ambassador for National Services Te Paerangi and to assist in promoting its strategy to the sector.

In addition, in June 2005, on the recommendation of the Advisory Group, the Board approved an expansion to the Group's membership to enable it to co-opt one member

on the basis of an identified sector need, with the position reviewed each financial year. Through the review of the Advisory Group structure, in August 2006, the Board subsequently approved an increase in the number of co-opted members from one to two, in order to have greater flexibility in responding to the needs of the sector. As at 30 June 2006, no members had been co-opted.

Board and Committee Attendance

Board and committee attendance for 2005/06 is set out in Table 4 below.

Board Remuneration

The responsible Minister approves board fees, in accordance with the Cabinet-approved *Fees Framework for Members of Statutory and Other Bodies Appointed by the Crown*.

In 2005/06, board members were paid a combination of a base honorarium, plus sitting fees, with funds remaining at the end of the financial year distributed evenly among members. Board members receive no other benefits than the remuneration for 2005/06 set out in Table 5 below.

Table 4

	Meetings Attended (of six held)	Special Board Meeting (of one held)	Committee Meetings (of one held)	National Services Te Paerangi Advisory Group (of three held)
Dr Roderick S Deane	6	1	-	-
Emeritus Professor Judith Binney	5	1	-	-
Glenys Coughlan	6	1	1	3
David Gascoigne	5	1	1	-
John Judge	5	-	1	-
Josephine Karanga	4	-	-	-
Jenny May	6	1	-	-
Mark Solomon	4	1	-	-

- NOTES**
1. The Chairman convened one Special Board Meeting in 2005/06 to consider an acquisition proposal.
 2. Board member Glenys Coughlan chairs the National Services Te Paerangi Advisory Group, which met three times in 2005/06.
 3. An executive committee, comprising David Gascoigne (Chair), Glenys Coughlan, and John Judge, was convened on 29 June 2006 to consider insurance renewals for 2006/07.

Table 5

	2006 \$'000
Dr Roderick S Deane (Chairman)*	-
David Gascoigne	16
Emeritus Professor Judith Binney	15
John Judge*	-
Jennifer May	16
Glenys Coughlan	15
Mark Solomon	15
Josephine Karanga	13

* The Chairman, Dr Roderick S Deane and board member John Judge have forgone their directors' fees.

Members of the National Services Te Paerangi Advisory Group were remunerated on the same basis as Board sitting fees for committee meetings. Fees paid to members of the Advisory Group are set out in Table 6 below.

In May 2005, the Associate Minister for Arts, Culture and Heritage consulted the Board on proposed changes to the fees regime following a review of remuneration paid to the Chairman and members of cultural sector boards. In December 2005, agreement was reached on a new basis for the payment of fees which is set out in Table 7 below.

The Board undertook to implement the new regime from 1 July 2006.

Board Expenses

The *Corporate Governance at Te Papa Manual* sets out detailed policies and procedures relating to expenses incurred by board members. As a state sector agency, the Board is mindful of the level of scrutiny applied to sensitive expenditure, and operates in accordance with principles established by the Auditor-General relating to sensitive expenditure, including ensuring '*compliance with relevant policies and procedures, appropriately authorisation, reasonableness, and the presence of supporting documentation showing clear business purpose*'.

Board Training

In addition to a comprehensive induction programme for new board members, the *Corporate Governance at Te Papa Manual* provides for the establishment of a development programme for members of the Board aimed at enhancing their ability to fulfil their duties effectively. In 2005/06, the Board did not undertake any training.

Board and Chief Executive Performance

Under the terms of its memorandum of understanding with the responsible Minister, the Board is required to maintain an effective governance regime, including undertaking an annual review of its performance.

The Board undertakes an annual self-assessment, focusing in particular on how it can add value for management and reports to the responsible Minister on the outcome. 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.

Table 6

	2006 \$'000
Glenys Coughlan (Chair)	1
Susan Abasa	1
Lynn Bublitz	1
Johnny Edmonds	1
Dean Flavell	-
Tim Walker	-
David Woodings	1

Table 7

Chairman's honorarium	\$30,000 per annum
Members' fees	\$15,000 per annum per member, with a five percent deduction for missed meetings
Chair National Services Te Paerangi Advisory Group	\$1,500 per annum

Management

The Chief Executive is the employer of all staff, and is responsible for meeting the Board's good employer responsibilities as set out in the Crown Entities Act 2004. The Board has established the position of Kaihautū to give effect to the corporate principle that Te Papa is Bicultural.

The Chief Executive is responsible for the ongoing conduct of the Museum's operations. The Kaihautū leads the process of developing and enhancing iwi relationships founded on Mana Taonga and the operation of Rongomaraeroa. Together the Chief Executive and Kaihautū provide strategic leadership for Te Papa as a whole, including the organisation's bicultural development.

As at 30 June 2006, Te Papa's Leadership Team comprised:

Dr Seddon Bennington, PhD
Chief Executive

Te Taru White, MBA, BSc (Hons)
Kaihautū

Paul Brewer, LVO, MA (Hons), Cert PR
Director Marketing and Communications

Gisella Carr, MBA, BA
Director Funds Development

Dr Carol Diebel, PhD
Director Natural Environment/Papatūānuku

Arapata Hakiwai, MA
Director Mātauranga Māori

Leona Kenworthy
Director People and Strategy

Jonathan Mane-Wheoki, MA, Dip FA (Hons), BA, ATCL
Director Art and Collection Services

Raewyn Smith-Kapa, Dip Arts Admin (London)
Acting Director Experience

Dr Claudia Orange, OBE, PhD
Director History and Pacific Cultures

James Te Puni, MBA (Distinction)
Director Māori Strategy

Kevin Tso, BCA, CA
Director Commercial

Nicola Varuhas, BCA, CA, Dip CM, ICOSA
Director Corporate Services

Tracy Puklowski, MA (Hons), Dip.Mus.Stud
General Manager National Services Te Paerangi

NOTES

1. Nigel Cox commenced in the role of Director Experience on 25 October 2005 and resigned on 3 May 2006 due to ill health.
2. The role of Director People and Strategy was created in November 2005 following a restructure of the Corporate Services directorate, which saw the separation of the functions of Human Resources and Strategy and Planning into a new directorate.
3. Matthew Reid, BCA, CA, resigned from the position of Director Corporate Services on 30 November 2005.
4. The role of Director National Services Te Paerangi was disestablished in 2005 and a new role, General Manager National Services Te Paerangi was created. The General Manager reports to the Chief Executive but does not sit within the Leadership Team. Tracy Puklowski was appointed to the role of General Manager National Services Te Paerangi on 1 December 2005.
5. Briony Ellis resigned from the position of Director Funds Development on 31 March 2006.
6. Leona Kenworthy was appointed to the role of Director People and Strategy on 8 May 2006.
7. Nicola Varuhas was appointed to the role of Director Corporate Services on 15 May 2006.
8. Gisella Carr was appointed to the role of Director Funds Development on 6 June 2006.

Te Papa's organisational structure is set out on the following page.

Organisational Structure



4.5 Governance Philosophy

Board Policy Statement – the Corporate Governance at Te Papa Manual

The *Corporate Governance at Te Papa Manual* is reviewed as required, at least every three years. A comprehensive review of the *Manual* was completed in October 2005 following the passage of the Crown Entities Act 2004 and amendments to the State Sector Act 1988. Management delegations relating to collection development, which are included in the *Manual*, are reviewed annually.

Code of Conduct

Under the Crown Entities Act 2004, the Board must comply with its *collective duties*, and members with their *individual duties*, as set out below. *Collective duties* are owed to the responsible Minister, and *individual duties* are owed to the responsible Minister and the entity.

Collective Duties

- To act in a manner consistent with its objectives, functions, statement of intent, and output agreement (if any)
- Perform its functions efficiently, effectively, and consistent with the spirit of service to the public
- Operate in financially responsible manner
- Comply with the provisions of the Act in relation to the formation and shareholding of Crown entity subsidiaries

Individual Duties

- A member must not contravene, or cause the contravention of, or agree to the entity contravening, the Act (the Crown Entities Act 2004) or the entity's Act (the Museum of New Zealand Te Papa Tongarewa Act 1992)
- A member must, when acting as a member, act with honesty and integrity
- A member must, when acting as a member, act in good faith and not at the expense of entity's interests
- A member must, when acting as a member, exercise the care, diligence, and skill that a reasonable person would exercise in the same circumstances, taking into account (without limitation), the nature of the statutory entity, the nature of the action, their position as a member and the nature of their responsibilities
- A member who has information in their capacity as a member that would not otherwise be available to them must not disclose that information

In addition, the *Corporate Governance at Te Papa Manual* includes a code of conduct that sets out board members' obligations to act in good faith and in the best interests of Te Papa in the fulfilment of its mandate.

The code of conduct requires that members:

- Act in compliance with the law
- Not use their position as Board members to obtain preferential treatment in any personal dealings with Te Papa
- Have an obligation to maintain high ethical standards in relation to all matters concerning Te Papa
- Not use their affiliation to the Museum to promote personal collecting activities or collect any item or group of items in competition with the Museum or dispose of items to the disadvantage of the Museum
- Not purchase items deaccessioned from the Museum or trade items from his or her personal collection for items from the Museum's collections without the express approval of the Board
- Observe the principles of fairness and impartiality in all official dealings. No individual or organisation with which Board members are involved may be given improper preferential treatment – whether by access to goods and services, or access to information, or anything similar
- Ensure the confidentiality of the boardroom is maintained at all times

Te Papa also has a *Code of Professional Conduct* that applies to all employees, contractors, consultants, associates, and volunteers.

The Code recognises the particular conduct issues that might arise for employees, and acknowledges that the Museum is part of the state sector. The Code is also consistent with the *Code of Ethics for Governing Bodies of Museums and Museum Staff* issued by Museums Aotearoa.

In July 2006, the State Services Commissioner indicated his intention to develop a code of conduct that will apply to public service departments and Crown entities within the Commissioner's mandate, including Te Papa. Following the issuing of the code, Te Papa will review its policies to ensure consistency and ensure the new code is promulgated to staff.

Conflicts of Interest

The Crown Entities Act 2004 specifies procedures for the disclosure and management of conflicts of interest by members.

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.

Members must declare all interests that meet the definition set out in the Crown Entities Act 2004. In addition, members are requested to register any interest that may be interpreted as having the potential to cause a conflict of interest with the governance of Te Papa; for example, associations with other museums, art galleries, and cultural heritage institutions, recognising that a conflict of interest may be more perceived than actual, and perception is an important factor in the state sector as the processes of government must be fair and ethical, and must be seen to be so.

The *Corporate Governance at Te Papa Manual* sets out procedures for managing conflicts of interest. Related party transactions are disclosed in the Notes to the Financial Statements. (Refer to Note 15.)

Indemnities and Insurance

Te Papa holds insurance policies covering directors' and officers' and statutory liability. Under these policies, Te Papa indemnifies directors and officers (members of the Leadership Team) for the uninsured portion of any amount paid as a result of any claim made against a member arising from any wrongful act, as defined in its Directors and Officers Liability insurance policy while the member was acting solely in his or her capacity as an insured person. Indemnity does not extend to any claim arising directly or indirectly from any wrongful act committed with wilful, dishonest, fraudulent, malicious, or criminal intent or purpose.

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.

Management has implemented a compliance programme, through which the Museum seeks to adopt a proactive approach to ensuring that all legislative and regulatory obligations are met, and risks are identified and managed. The compliance programme includes the maintenance of a register as a tool to identify relevant requirements, against which Te Papa monitors, reviews, and audits compliance activities guided by an internal audit committee.

An internal audit committee is responsible for identifying, monitoring, prioritising, and reviewing compliance activity. The committee reports directly to the Chief Executive and the Leadership Team.

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

New planning and reporting provisions under the Crown Entities Act 2004 generally come into force for the financial year commencing after 1 January 2006, and therefore this Annual Report is prepared under the relevant provisions of the Public Finance Act 1989. Te Papa has however sought to incorporate new information requirements of the Crown Entities Act 2004 into this Annual Report, where possible.

With significant changes in board membership expected to occur for 2006/07, including the appointment of a new chairman, it is expected that the Board will review its processes, including information provided to members and the use of technology, to enhance the efficiency of the Board process and decision making.

Access to Professional Advice

The Board may seek professional or legal advice to assist it in making a decision or dealing with an issue that requires consideration independent of management. Where appropriate, the Chairman may initiate matters, in the expectation that the full Board will be advised as soon as possible of any arrangements entered into.

4.6 Board Policies

Bicultural Policy

The Board adopted a formal Bicultural Policy in 1994, and substantially reviewed it in 2002. The Policy establishes the strategic framework for the ongoing bicultural development of Te Papa and the principles that guide its implementation.

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.

The Bicultural Policy will evolve over time and be subject to periodic review to ensure it continues to reflect Te Papa's bicultural practice and development.

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 through the provision of:

- Good and safe working conditions
- An equal employment opportunities programme
- The 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 entity
- Opportunities for the enhancement of the abilities of individual employees
- Recognition of the aims and aspirations and employment requirements, and the cultural differences, of ethnic or minority groups
- Recognition of the employment requirements of women
- Recognition of the employment requirements of persons with disabilities

Te Papa has personnel policies and recruitment and retention practices in place that address the matters identified above, with the exception of (b) a formally articulated EEO programme.

Te Papa is in the planning stages of implementing an organisation-wide EEO strategy and has initiatives in place recognising the employment requirements of its diverse staff. It is expected that a formal EEO strategy will be developed by 1 June 2007.

Protected Disclosures

Te Papa has a detailed guideline that is available to all staff on the Protected Disclosures Act 2000. The Act protects employees who disclose information of serious wrongdoing within their organisation. The guideline outlines the key provisions of the Act and establishes a process to enable the disclosure and investigation of serious wrongdoing in or by the Museum.

Collection Development Policy and Acquisitions Strategy

Te Papa's Collection Development Policy and Acquisitions Strategy provide the overarching policy and guiding principles for collection development, including in relation to kaitiakitanga (guardianship) of taonga, repatriation, the management of kōiwi tangata Māori and Moriori, acquisition and deaccessioning procedures, and protocols for conflict of interest resolution for those involved in collection development for Te Papa.

The Collection Development Policy is reviewed periodically and the Acquisitions Strategy is reviewed and approved by the Board annually.

Core Projects Strategy

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

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*

Te Papa's Mātauranga Māori Strategy guides how the Museum approaches the care and management of mātauranga Māori, including that provided to Te Papa by iwi, and informs the development of all Museum outputs.

The Core Projects Strategy is reviewed periodically. The Board reviews and approves the visitor experience programme at least annually.

Community

A key aim of Te Papa's touring exhibition programme is to enhance access to the Museum's collections and the Te Papa experience for communities and audiences nationally and internationally.



Clockwise from top: *The Biotechnology Roadshow*, funded by the Ministry of Research, Science and Technology, undertook a forty-location national tour in 2005/06 visiting non-traditional venues such as A&P Shows; *TREATY 2U: A Touring Exhibition*, a partnership between Archives New Zealand, the National Library of New Zealand, and Te Papa, funded by the State Services Commission Treaty of Waitangi Information Unit, undertook a thirty-four-location national tour in 2005/06, and will undertake a second tour in 2006/07; inside *The Biotechnology Roadshow*; *TREATY 2U: A Touring Exhibition* at Te Papa.

5.0 Performance

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Statement of Responsibility

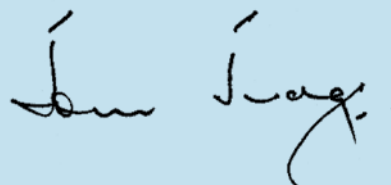
The Board and management are responsible for the preparation of the annual financial statements and the judgements used therein.

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.

In the opinion of the Board and management, the annual financial statements for the year ended 30 June 2006 fairly reflect the financial position and operations of the Museum of New Zealand Te Papa Tongarewa.



Dr Seddon Bennington
Chief Executive
12 October 2006



John Judge
Chairman
12 October 2006

Statement of Service Performance

Introduction

Te Papa delivers a single output, Museum Services, which is partially funded by the Government. Objectives and performance targets have been developed to measure Te Papa's contribution to achieving the following outcomes.

- **Collections** – Preserving New Zealand's cultural and natural heritage for the benefit of current and future generations
- **Knowledge** – Contributing to the store of knowledge related to New Zealand's cultural and natural heritage
- **Experience** – Attracting and engaging diverse audiences by providing inspiring, informed, and rich experiences underpinned by scholarship, including mātauranga Māori
- **Community** – Contributing to the cultural, natural, and economic life of New Zealand communities and securing community involvement in Te Papa

Te Papa does this by:

- Caring for and developing collections
- Increasing its understanding of the collections and sharing knowledge
- Providing access to collections and telling New Zealand's stories through exhibitions, events, publications, lifelong learning programmes, and online initiatives
- Engaging communities, including iwi and Māori, by providing leadership and support to enhance services in the culture and heritage sector, working in partnership with research and education institutions, repatriating kōiwi tangata Māori and Moriori and extending access to the Te Papa experience

Output Costs 2005/06

	Actual \$'000	Budget \$'000	Variance \$'000
Museum Services	52,290	60,963	8,673
Total Output	52,290	60,963	8,673

Output costs are made up of \$42.275 million operational expenditure (excludes depreciation), and capital expenditure and collection acquisitions of \$10.015 million. Output expenditure is funded by appropriations of \$33.074 million and commercial and other revenues of \$21.180 million.

Performance Indicators

The 2005/06 Statement of Intent includes specific targets in the Statement of Objectives. Performance is measured in terms of quantity, quality, timeliness, and cost. It is recognised that owing to the specialised nature of many of Te Papa's activities, the process of identifying appropriate measures for some targets is one of continuous refinement.

1. Collections – Preserving New Zealand’s cultural and natural heritage for the benefit of current and future generations

Performance Objectives	Target Level of Performance 2005/06	Achievement
1.1 Caring for Collections Collections are managed and preserved in accordance with established standards and cultural requirements.		
Goal 1: Minimise damage to collections.	No irreparable loss or damage is caused to the collections or objects on loan to Te Papa from other institutions or individuals as a result of handling by staff.	Achieved Irreparable loss or damage: 0 Repairable loss or damage: 5 <i>(In 2004/05 this target was achieved with no instances of irreparable damage, and five instances of repairable damage occurring)</i>
	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 Repairable loss or damage: 5 [Note: The irreparable damage was to a sheep marker pen, which was lost from the exhibition <i>On the Sheep's Back</i>] <i>(In 2004/05 this target was achieved with one instance of irreparable damage, and two instances of repairable damage occurring)</i>
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 All personnel involved in installation were trained in handling taonga Māori. <i>(In 2004/05 this target was achieved)</i>
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 for Cable Street The environmental conditions in collection stores were maintained within agreed parameters more than 98% of the time, as monitored by the building control system and conservation monitoring programme. Not Achieved for Tory Street The environmental conditions in collection stores were not consistently maintained within target parameters. Targets were achieved 90% of the time. [Note: Environmental conditions at Tory Street are being addressed as part of the redevelopment of the facility, which continued in 2005/06.] <i>(In 2004/05 targets for environmental conditions were achieved for Cable Street (with parameters met more than 98% of the time), and not achieved for Tory Street (with parameters met 90% of the time))</i>
1.2 Developing Collections Collections are developed to enable the Museum to document, illustrate, and explore New Zealand’s natural and cultural heritage.		
Goal 1: Develop collections in accordance with the Collection Development Policy and Acquisitions Strategy. ²	Ninety-five percent of new collection items are acquired in accordance with the policy and procedural guidelines for acquisitions. ³	Achieved 100% of collection development activity was consistent with the Collection Development Policy and annual Acquisitions Strategy, approved in June 2005. Proposals submitted: 196 Proposals approved: 114 Proposals declined: 2 Not proceeded with: 15 [Note: Acquisition proposals are not always considered in the financial year in which they are submitted.] A full list of items acquired is included in Appendix 3. <i>(In 2004/05 this target was achieved with 230 acquisition proposals submitted, 195 proposals approved, and two proposals that did not proceed. No proposals were declined)</i>

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.

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 for acquiring items (by donation, purchase, field collection, or bequest) and the acquisition proposal process (including alignment with the Collection Development Policy and Acquisitions Strategy, and matters such as conservation and collection management requirements and copyright).

2. Knowledge – Contributing to the store of knowledge relating to New Zealand’s cultural and natural heritage

Performance Objectives	Target Level of Performance 2005/06	Achievement
2.1 Scholarship, including Mātauranga Māori Researching and increasing our understanding of the collections.		
Goal 1: Engage in research that contributes to the Museum’s outputs.	All research projects are aligned to objectives established within the Core Projects Strategy (research and product development) and meet agreed standards of excellence.	Achieved All research activities are part of approved research plans, and met agreed delivery targets and quality standards. <i>(In 2004/05 this target was achieved)</i>
2.2 Research Partnerships Working in partnership with related organisations to leverage intellectual resources.		
Goal 1: 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.	A minimum of five research partnerships with external organisations that contribute to Te Papa’s objectives are obtained each year.	Achieved^I Eight research partnerships with external organisations were progressed. Refer to Notes to the Statement of Service Performance for a list of research projects. <i>(In 2004/05 the target of maintaining a minimum of five research partnerships with external organisations was achieved, with nine projects progressed)</i>
2.3 Sharing Knowledge Sharing knowledge gained through scholarship, including mātauranga Māori activities and raising the profile of Te Papa’s research nationally and internationally.		
Goal 1: Make knowledge accessible in a range of forms and for a range of audiences.	A minimum of thirty peer-reviewed and popular articles are published in New Zealand-based and international journals and publications each year.	Achieved Eighty-six articles were published, including: Peer reviewed articles: 49 Popular articles: 37 A full list of scholarly and popular articles published is included in Appendix 1. <i>(In 2004/05 the target of publishing a minimum of fifty articles was achieved with sixty-one articles published, including thirty-three scholarly and twenty-eight popular articles)</i>
	Te Papa Press publishes a minimum of six publications each year.	Achieved Eight publications were released: <ol style="list-style-type: none"> 1. <i>Pōhutukawa & Rātā: New Zealand’s Iron-hearted Trees</i> by Philip Simpson 2. <i>Treasures: From the Museum of New Zealand Te Papa Tongarewa</i> 3. <i>An Illustrated Guide to New Zealand Hebes</i> by Michael Bayly and Alison Kellow 4. <i>Tuhinga 17</i>– Te Papa’s scholarly refereed journal 5. Te Papa Art Diary 6. <i>Maramataka Matariki Calendar 2006/07</i> 7. Te Papa Art Calendar (in two formats) 8. Te Papa Taonga Calendar (in two formats) <i>(In 2004/05 this target was achieved with nine publications released, including one edition of Tuhinga)</i>
	A minimum of ten scholarly papers are presented at conferences each year.	Achieved^{II} Fifteen scholarly papers were presented at conferences. Refer to Notes to the Statement of Service Performance for a list of conference presentations. <i>(In 2004/05 the target of presenting five scholarly papers was achieved with twelve papers presented)</i>

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

Performance Objectives	Target Level of Performance 2005/06	Achievement
3.1 Experiences Providing access to collections and telling New Zealand's stories through exhibitions, events, entertainment, and lifelong learning programmes, and providing a forum for debate.		
Goal 1: Present a diverse and dynamic programme of exhibitions, events, talks, and visitor entertainment programmes.	A minimum of two long-term exhibitions are refreshed each year. ¹	Achieved Four long-term exhibition refreshments were completed: <ol style="list-style-type: none"> 1. <i>Wish you were here</i> by Sara Hughes and <i>I Maybe We</i> by Mikala Dwyer opened 30 July 2005 on the Level 6 Sculpture Terrace 2. <i>StoryPlace</i> coast segment opened 25 November 2005 3. <i>The Big O.E.</i> 2006 by Michael Parekowhai opened 29 April 2006 on the Level 6 Sculpture Terrace 4. <i>Kiwi Corner Store</i> (in the Discovery Centre Inspiration Station) opened, 24 May 2006 <i>(In 2004/05 the target of refreshing four long-term exhibitions was not achieved, with three refreshments completed)</i>
	A minimum of three new long-term exhibitions are delivered by 2007.	In Progress One new long-term exhibition was delivered: <i>Blood, Earth, Fire – Whāngai, Whenua, Ahi Kā: The Transformation of Aotearoa New Zealand</i> opened 29 April 2006 on Level 3 <i>(In 2004/05 progress was made on the target of delivering three new long-term exhibitions by 2007, with one exhibition opened)</i>
	A minimum of six short-term exhibitions are presented each year.	Achieved Eleven short-term exhibitions were presented, including: <ol style="list-style-type: none"> 1. <i>Jewelled: Adornments from across the Pacific</i> opened 7 July 2005 (Level 3), closed 27 November 2005 2. <i>Stamped! Celebrating New Zealand's Postal History</i> opened 16 July 2005, closed 15 January 2006 3. <i>New Zealand in Bloom: The Commercial Art of Bernard Roundhill</i> opened 16 July 2005 (Level 5), closed 5 March 2006 4. <i>Duty Calls! Posters of World War II</i> opened 19 August 2005 (Ilott Room), closed 14 February 2006 5. <i>The Genetic Revolution</i> opened 3 September 2005 (The TOWER Gallery), closed 23 January 2006 6. <i>Culture Moves! Dance Costumes of the Pacific</i> opened 23 September 2005 (Eyelights Gallery) 7. <i>Precious Metals: New Zealand Design in Gold and Silver</i> opened 5 November 2005 (Level 6) 8. <i>Drawn from Italy: Mantegna to Kauffmann</i> opened 15 February 2006 (Ilott Room) 9. <i>Cézanne to Picasso: Paintings from the Julian and Josie Robertson Collection, New York</i> opened on 28 February 2006 (Level 4), closed 29 March 2006 10. <i>Splendours of Japan – Treasures from the Tokyo National Museum</i> opened on 4 March 2006 (The TOWER Gallery), closed 14 May 2006 11. <i>The Lord of the Rings Motion Picture Trilogy: The Exhibition</i> opened on 14 April 2006 (Level 5) <i>(In 2004/05 the target of delivering eight short-term exhibitions was achieved with eight exhibitions opened)</i>
	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 688 events and visitor entertainment activities (including Discovery Centre activities) were presented. <i>(In 2004/05 this target was achieved with 714 events and visitor entertainment activities presented)</i>

Performance Objectives	Target Level of Performance 2005/06	Achievement
Goal 2: Develop and deliver education programmes that meet the needs and expectations of school audiences.	A minimum of ten core curriculum-linked programmes are offered each year.	<p>Achieved</p> <p>Twenty-five core curriculum-linked programmes were offered in the following areas:</p> <ul style="list-style-type: none"> English: 4 Social Studies: 6 Arts: 4 Mathematics: 2 Science: 6 Technology: 2 Health and Physical Education: 1 <p><i>(In 2004/05 this target was achieved with fifteen core curriculum-linked education programmes offered)</i></p>
	A minimum of 400 education programmes are delivered to school audiences each year, including curriculum-linked, generic cross-curricular, and exhibition-related programmes.	<p>Achieved</p> <p>A total of 683 education programmes were delivered, including:</p> <ul style="list-style-type: none"> Pre-school: 2 Primary: 548 Secondary: 64 Tertiary: 44 Adult professional development: 25 <p><i>(In 2004/05 the target of delivering 225 education programmes was achieved with 581 programmes delivered against)</i></p>
	A minimum of 12,000 visitors participate in pre-school education programmes offered by <i>StoryPlace</i> each year.	<p>Achieved</p> <p>20,438 visitors participated in <i>StoryPlace</i> education programmes.</p> <p><i>(There was no equivalent target in 2004/05)</i></p>

3.2 Access

Making the Te Papa experience and collections accessible through (back and front of house) tours, providing in-depth information.

Goal 1: Maximise access to collections.	A minimum of 15,000 visitors participate in front and back of house tours each year.	<p>Achieved</p> <p>18,331 visitors participated in 1,579 front- and back-of-house tours.</p> <p><i>(In 2004/05 this target was achieved with 18,268 visitors participating in 1,589 tours)</i></p>
Goal 2: Increase access to information about Te Papa's collections.	A pilot for providing access to collections through a Web-based facility, <i>Collections Online</i> , is delivered.	<p>Achieved</p> <p>A pilot <i>Collections Online</i> product was launched at http://collections.tepapa.govt.nz on 30 September 2005.</p> <p><i>(There was no equivalent target in 2004/05)</i></p>

Performance Objectives	Target Level of Performance 2005/06	Achievement
3.3 Audience Making Te Papa appeal to all New Zealanders and visitors to New Zealand and meet the needs and expectations of visitors.		
Goal 1: Maximise visitation to Te Papa.	Visitation is maintained at a minimum of 1.1 million visits. ²	Achieved Total visits in public hours: 1,275,055 <i>(In 2004/05 this target was achieved with 1,264,291 visits made to Te Papa)</i>
Goal 2: Ensure Te Papa's audiences reflect the demographic profile of New Zealand.	The demographic profile of adult domestic visitors to Te Papa broadly reflects that of the adult New Zealand population.	Achieved a broad reflection of population demographics: ³ Average adult Māori visitation: 10.2% Adult population proportion: 10.6% Average adult Pacific peoples visitation: 2.4% Adult population proportion: 4.6% Average adult Asian visitation: 9.5% Adult population proportion: 6% Average adult ratio of female : male visitors: 60 : 39 Adult population proportion: 52 : 48 <i>Population proportions from New Zealand Census 2001.</i> <i>(In 2004/05 this target was achieved)</i>
Goal 3: Attract audiences from across New Zealand and internationally.	Of adult domestic visitors, a minimum of 35% are from outside the Wellington Region.	Achieved Of adult domestic visitors, 41% were from outside the Wellington region. <i>(In 2004/05 this target was achieved with 41% of adult domestic visitors coming from outside the Wellington region)</i>
	A minimum of 35% of adult visits are from international visitors.	Achieved Fifty-one percent of adult visits were from international visitors. <i>(In 2004/05 this target was achieved with 52% of adult visits being international visitors)</i>
Goal 4: Provide an experience that 'satisfies' Te Papa's visitors.	An adult customer satisfaction rating of 'good' to 'excellent' of at least 90% is maintained. ⁴	Achieved Average adult visitor satisfaction: 96% <i>(In 2004/05 this target was achieved with 96% of adult visitors satisfied with their visit)</i>

1. Refreshment of an exhibition includes a segmental change or redevelopment of an existing segment, but does not include regular conservation changes of exhibition items.

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

3. Demographic and behavioural information, including visitor origin, gender, ethnicity, and age, is collected through randomly sampled exit interviews conducted monthly with adult visitors (that is, visitors aged sixteen years and older).

4. 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. Customer satisfaction is measured from information gathered through randomly sampled exit interviews conducted monthly with adult visitors (that is, visitors aged sixteen years and older).

4. Community – Engaging communities, including iwi/Māori; providing leadership and support to enhance services in the culture and heritage sector; working in partnership with research and education institutions; extending access to the Te Papa experience; and repatriating kōiwi tangata Māori and Moriori

Performance Objectives	Target Level of Performance 2005/06	Achievement
<p>4.1 Relationships with Iwi and Māori Ensuring the participation and involvement of iwi and Māori in the Museum.</p>		
<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 ten iwi or Māori organisations each year.¹</p>	<p>Achieved^{III} Eighteen active relationships were maintained with the following iwi or Māori organisations:</p> <ol style="list-style-type: none"> 1. <i>New Zealand Māori Tourism Council</i> 2. <i>Te Aupouri</i> 3. <i>Motueka Iwi</i> 4. <i>Whanganui Iwi</i> 5. <i>Ngāi Tahu</i> 6. <i>Te Ati Awa</i> 7. <i>Ngāti Wai</i> 8. <i>Te Iwi Moriori</i> 9. <i>Rongowhakaata</i> 10. <i>Ngāti Toarangatira</i> 11. <i>Motueka Iwi</i> 12. <i>Te Ara A Māui</i> – Māori Regional Tourism Organisation/Te Ihi Connections 13. <i>Ngāti Tuwharetoa</i> 14. <i>Te Uri o Hau</i> 15. <i>Oraka Aparima Rūnaka</i> 16. <i>Tainui Iwi</i> 17. <i>Te Roroa Iwi</i> 18. <i>Te Runanga a Iwi o Ngāpuhi</i> <p>Refer to Notes to the Statement of Service Performance for a list of relationship-based projects.</p> <p><i>(In 2004/05 this target was achieved with seventeen active relationships maintained with iwi/Māori organisations)</i></p>
	<p>All active relationships with iwi and Māori organisations meet identifiable outcomes of value to Te Papa and its partner.</p>	<p>Achieved All projects and partnerships conducted in accordance with agreed outcomes and performance criteria.</p> <p><i>(In 2004/05 this target was achieved)</i></p>
<p>Goal 2: Engage iwi and Māori actively in enhancing Te Papa's care and understanding of taonga.</p>	<p>Two agreements are developed with iwi or Māori for the care and management of significant taonga by 2006.</p>	<p>In Progress Five agreements in progress, with:</p> <ol style="list-style-type: none"> 1. <i>Oraka Aparima Runaka</i> 2. <i>Ngāti Wai</i> 3. <i>Hipango Whanau</i> 4. <i>Te Kawerau A Maki</i> 5. <i>Ngāti Kauwhata and Ngāti Wehiwehi</i> <p><i>(Three agreements were in progress at the end of 2004/05 with Ngāti Kauwhata and Ngāti Wehiwehi, Hipango Whanau, and Te Kawerau A Maki. These agreements remain in progress at the end of 2005/06)</i></p>

Performance Objectives	Target Level of Performance 2005/06	Achievement
<h4>4.2 National Services Te Paerangi</h4> <p>Working in partnership 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 Zealand.</p>		
<p>Goal 1: Develop, through National Services Te Paerangi, regional and national projects in partnership with other museums, iwi, and related organisations within the established priority areas of:</p> <ul style="list-style-type: none"> • Training and Skill Development • Standards Implementation • Kaupapa Māori Iwi Development • Strategic Regional and Community Development Initiatives. 	<p>A minimum of fifteen partnership projects are completed each year within the established programme priority areas.</p> <hr/> <p>All partnership projects meet agreed outcomes and performance criteria.</p>	<p>Achieved^{IV}</p> <p>A total of twenty partnership projects completed, including:</p> <p>Thirteen regional partnership projects:</p> <ul style="list-style-type: none"> – Six Training and Skill Development – Four Kaupapa Māori Iwi Development – Three Strategic Regional and Community Development Initiatives <p>In addition, one Kaupapa Māori Iwi Development project remains in progress as at 30 June 2006.</p> <p>Seven national projects completed:</p> <ul style="list-style-type: none"> – Four Training and Skill Development – One Kaupapa Māori Iwi Development – Two Strategic Regional and Community Development Initiatives <p>In addition, four museums are undertaking the <i>New Zealand Museums Standards Scheme Ngā Kaupapa Whaimana a Ngā Whare Taonga o Aotearoa</i>.</p> <p>Refer to Notes to the Statement of Service Performance for a list of partnership projects.</p> <p><i>(In 2004/05 the target of completing a minimum of twenty-five partnership projects was achieved with thirty-nine projects completed, including twenty-seven regional and twelve national projects)</i></p> <hr/> <p>Not Achieved</p> <p>Two regional partnership programmes were abandoned at the request of the partner organisations:</p> <ol style="list-style-type: none"> 1. The Rongowhakaata Charitable Trust withdrew from the Te Kooti Rikirangi Tāonga Database project. 2. The Museum of Transport and Technology withdrew from coordinating the Auckland regional training programme. <p>Te Papa made no financial commitment to these projects.</p> <p><i>(In 2004/05 this target was not achieved, with four regional projects abandoned, and seven national projects not completed as at 30 June 2005)</i></p>
<h4>4.3 Strategic Relationships</h4> <p>Working with related institutions, nationally and internationally, to share knowledge and expertise for mutual benefit.</p>		
<p>Goal 1: Develop and maintain strategic relationships and operational projects with tertiary and related institutions.</p>	<p>A minimum of three projects are developed and delivered in partnership with tertiary and related institutions each year.</p>	<p>Achieved</p> <p>Three projects completed with Victoria University of Wellington:</p> <ol style="list-style-type: none"> 1. Lecture series in Museum Studies 2. Three students undertook practicums at Te Papa in Visitor and Market Research, Funds Development, and Imaging. 3. Four students undertook research at Te Papa in various collection areas <p><i>(In 2004/05 this target was achieved with six projects completed/progressed)</i></p>

Performance Objectives	Target Level of Performance 2005/06	Achievement
4.4 Karanga Aotearoa Repatriation Programme Repatriating kōiwi tangata Māori and Moriori from overseas institutions and domestically.		
Goal 1: Deliver a repatriation programme in accordance with agreed policy and tikanga standards.	A minimum of two international repatriations are undertaken.	Achieved Two international repatriations of kōiwi tangata took place: <ol style="list-style-type: none"> 1. Ten kōiwi tangata were repatriated from three Melbourne-based institutions on 9 September 2005. 2. Eighteen kōiwi tangata were repatriated from eight institutions in the Netherlands and the United Kingdom on 22 November 2005. <i>(In 2004/05 the target of completing one international repatriation was achieved)</i>
	A minimum of three domestic repatriations are undertaken.	Not Achieved One domestic repatriation of kōiwi tangata took place, involving the following iwi: <ol style="list-style-type: none"> 1. One kōiwi tangata was repatriated to Te Rūnanga o Moeraki of Ngāi Tahu on 4 March 2006. Agreement to repatriate kōiwi tangata has been reached with a further two iwi; however, due to timing issues, the repatriations were deferred. <i>(In 2004/05 the target of completing two domestic repatriations was achieved with three repatriations completed)</i>
4.5 Sharing the Te Papa Experience Ensuring New Zealand and international audiences share in the Te Papa experience through touring exhibitions, collection loans, and Te Papa's website.		
Goal 1: Maximise access to Te Papa's collections beyond the premises.	A minimum of three exhibitions tour nationally or internationally. ²	Achieved Five exhibitions on tour, including: <ol style="list-style-type: none"> 1. <i>The Lord of the Rings Motion Picture Trilogy: The Exhibition</i>, which opened on 6 October 2005 at Indiana State Museum in Indianapolis, and closed on 3 January 2006 2. <i>Kupe Sites: Landmarks of a Great Voyager</i>, which opened at Rotorua Museum of Art and History on 22 October 2005, Lake Taupo Museum and Art Gallery on 17 December 2005, Whangarei Art Museum on 20 February, Puki Ariki on 28 April, and Waikato Museum of Art and History on 20 June 2006 3. <i>The Biotechnology Roadshow</i>, which began a forty-location national tour on 7 October 2005 that concluded at Te Papa on 2 April 2006 4. <i>TREATY 2U: A Touring Exhibition</i>, which began a thirty-four-location national tour in Taupo on 14 January 2006 that concluded at Waitangi on 14 May 2006 5. <i>Innocents Abroad – Touring the Pacific through a Colonial Lens</i>, which opened at the Museum of Wellington City & Sea on 22 February 2006 and began a national tour in August 2006 <i>(In 2004/05 the target of having a minimum of two exhibitions on tour was achieved with five exhibitions on tour during the year)</i>
	All approved loan requests through Te Papa's collection loans programme are provided to the borrowing institution within the time frame agreed in the letter of approval.	Achieved All approved loan requests were provided to the borrowing institution within the agreed timeframe: No. loans approved: 71 No. items: 2,242 Non-research loans/items: 36/234 Research loans/items: 35/2,008 <i>(In 2004/05 this target was achieved)</i>

Performance Objectives	Target Level of Performance 2005/06	Achievement
<p>Goal 2: Maximise access to information about Te Papa's collections and services using virtual services.</p>	<p>A minimum of 500,000 visits to the Te Papa website each year.</p>	<p>Achieved</p> <p>Total website visits (http://www.tepapa.govt.nz): 824,861</p> <p>Enquiries received at the Call Centre: 65,939</p> <p>Total virtual visits (website, email, and telephone): 890,800</p> <p>Te Papa also hosts the McCahon website (http://mccahon.co.nz), which received 13,454 visits, and the New Zealand Museums portal website (http://nzmuseums.co.nz), which received 156,139 visits</p> <p><i>(In 2004/05 this target was achieved with 612,916 visits to the Te Papa website)</i></p>

1. 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.
2. Achieving this target will constitute at least three exhibitions on tour within New Zealand or internationally.

Notes to the Statement of Service Performance

I Research Partnerships 2005/06

Eight research partnerships were undertaken/progressed with external organisations:

Two Foundation for Research, Science and Technology (FRST)-funded projects including:

1. Exclusive Economic Zone Fishes [with National Institute of Water and Atmospheric Research Limited (NIWA) and others]
2. Defining New Zealand's Land Biota (with Landcare Research)

Three TFBIS-funded projects in the areas of:

1. Mollusca (with Landcare Research and others)
2. Cicadas (with Landcare Research and others)
3. Vascular plants (with Landcare Research and Auckland War Memorial Museum)

Two projects funded by the Marsden Fund (administered by the Royal Society of New Zealand):

1. DNA analysis of marine molluscs (with GNS Science and others)
2. Hybridisation in the flowering plant genus *Pseudopanax* (with Victoria University of Wellington)

One project funded by the Royal Society of New Zealand's Science and Technology Promotion Fund:

1. Kereru Discovery Project (with Pukaha Mount Bruce National Wildlife Centre, Department of Conservation; Wellington Zoo; Victoria University of Wellington; and Karori Wildlife Sanctuary)

II Conference Presentations 2005/06

1. Hakiwai, A.T., 'He Ara Whakamua – A Pathway Forward'. Pacific Arts Association European Meeting Conference, Cambridge University Museum of Archaeology & Anthropology and the Sainsbury Research Unit, University of East Anglia, Norwich, 11-13 May 2006.
2. Kolokesa Māhina-Tuai, Curator Pacific Cultures, 'Immaterial Culture: Intangible Heritage in Tonga'. The Museum: A World Forum, University of Leicester, Leicester, United Kingdom, 26 April 2006.
3. Kolokesa Māhina-Tuai, Curator Pacific Cultures, on 'Documenting the Dance' panel. Culture Moves! Dance in Oceania from Hiva to Hip Hop Conference, 11 November 2005.
4. Mane-Wheoki, J. 'Creative Capitalism and Cultural Diversity' at Creating Value: The Humanities and Their Publics. 36th Annual Symposium of the Australian Academy of the Humanities, Canberra, 18 November 2005.
5. Marshall, B. and Maxwell, P.A. 'Chinks in the curtain – advances in our knowledge of New Zealand Cenozoic non-marine Mollusca'. Geological Society of New Zealand, Annual Conference, 1 December 2005.
6. Marshall, B. Collection Manager Molluscs (with Cooper, R., Maxwell, P.A., Crampton, J., Beu, A.G., & Jones, M.), 'How good is the fossil record? New Zealand might have the answer.' Geological Society of New Zealand, Annual Conference, 1 December 2005.
7. Orange, C. 'Women and Public History Work: Change Points in Historians' Careers'. Conference of the Organisation of American Historians & National Council on Public History, Washington, DC, USA, 19 April 2006.
8. Orange, C. 'Rewa: man of war, man of peace?' Te Kerikeri: The Meeting Pool, A Conference, Kerikeri, 12 November 2005.
9. Orange, C. Director History and Pacific Cultures, 'The Treaty of Waitangi in the 21st Century', Chancellor's Lecture at Massey University (Albany), 7 September 2005.
10. Perrie, L. Curator Botany. 'The Age of New Zealand's Ferns'. The International Botanical Congress XVII, Vienna, Austria, 18 July 2005.
11. Ross, K. 'A Proper Sense of Country'. New Zealand Historical Association Conference, Auckland, 25 November 2005.

12. Sirvid, P. Collection Manager Entomology, 'Spiders – what else? An update on current spider-related research at Te Papa'. Wellington Branch of the Entomological Society of New Zealand annual Workshop, 25 August 2005
13. Smith, H. & Kamariera, F., 'Hei Whenua Ora ki Te Hākari /Te Hākari Dune Wetland Restoration'. Indigenous Development: Building Futures with Mother Earth. University of Saskatchewan, Saskatoon, Canada, 28 June 2006.
14. Tennyson, A. The Extinct Birds of Norfolk Island. Flora & Fauna Society Conference, Norfolk Island, November 2005.
15. Van Helden, A. Marine mammal Collections at the Museum of New Zealand: Eighth Symposium on Collection Building and Natural History Studies in Asia and the Pacific Rim, 2 December 2005.

III Relationships with Iwi and Māori 2005/06

Eighteen active relationships were maintained with the following iwi or Māori organisations:

1. *Ngāti Toa Rangatira* – Ongoing communication, including iwi representatives advising on and participating in: ceremonies associated with the repatriation of kōiwi tangata; closing of the *Te Awa Tupua: The Whanganui Iwi Exhibition*; opening of *Mō Tātou, The Ngāi Tahu Whānui Exhibition*; and discussions on taonga to be included in the exhibition of taonga Māori to open at Tokyo National Museum in January 2007.
2. *Te Ati Awa* – Ongoing communication, including iwi representatives advising on and participating in: the launch of the TVNZ series *Frontier of Dreams*; ceremonies associated with the repatriation of kōiwi tangata; closing of *Te Awa Tupua: The Whanganui Iwi Exhibition*; and opening of *Mō Tātou, The Ngāi Tahu Whānui Exhibition*.
3. *Whanganui Iwi* – Cultural and commercial products delivered in conjunction with *Te Awa Tupua: The Whanganui Iwi Exhibition*, including two Whanganui artists showcases, and exhibition-related events. Work with Te Papa on the closing of the Iwi Exhibition on 27 May 2006, and the production of the CD *Te Papa Sings Songs of the River*.
4. *Ngāi Tahu* – Work with the Ngāi Tahu Iwi Steering Group on the design, promotion, and opening of the Iwi Exhibition *Mō Tātou, The Ngāi Tahu Whānui Exhibition*, which opened on 8 July 2006.
5. *Te Aupouri* – Discussions to progress a proposed inventory of Te Aupouri taonga held at Te Papa.
6. *Ngāti Wai* – Gift of five kiore (indigenous rat) to Te Papa for inclusion in the exhibition *Blood, Earth, Fire – Whāngai, Whenua, Ahi Kā*. The iwi also provided a stranded humpback whale specimen and commenced work with Te Papa on a protocol for the acquisition and management of specimens.
7. *Te Iwi Moriori* – Te Papa loaned Moriori taonga to the Hokotehi Trust, Chatham Islands.
8. *Rongowhakaata* – Rongowhakaata Iwi conducted research at Te Papa. The iwi and Te Papa also agreed to commence discussions on the long-term management of the whareni Te Hau ki Tūranga.
9. *Ngāti Tūwharetoa* – Support for the launch, in Taupo, of *TREATY 2U: A Touring Exhibition*.
10. *Te Runanga a Iwi o Ngāpuhi* – Te Papa consulted with the rūnanga on: research for a proposed iwi cultural centre; Far North venues for *TREATY 2U: A Touring Exhibition*; and the inclusion of Ngāpuhi in the exhibition of taonga Māori to open at Tokyo National Museum.
11. *Tainui Iwi* – Te Papa, Tainui Iwi, and the Waikato Museum worked together to include the whareni Tokopikowhakahau in the Tokyo National Museum exhibition, and discussed its ongoing management.
12. *Te Roroa Iwi* – Te Papa met with Te Roroa representatives to discuss research on Te Roroa taonga in Te Papa's collections.
13. *Oraka Aparima Rūnaka* – The Rūnaka provided an Arnoux's beaked whale specimen to Te Papa, and commenced work on an agreement for its acquisition and management.

14. *Motueka Area Iwi* – Motueka area iwi provided Te Papa with a stranded southern right whale dolphin specimen and commenced work on an agreement for its acquisition and management. Iwi include Ngāti Kuia, Ngāti Koata, Ngāti Tama, Ngāti Toarangatira Manawhenua, Te Ati Awa, and Ngāti Rārua.
15. *Far North Iwi* – Discussion commenced between Te Papa, the iwi of Te Uri ō Hau, Ngāti Kuri, Te Aupouri, and the Department of Conservation to coordinate a process for the acquisition and management of stranded whale specimens in the Far North.
16. *Ngāti Kuri* – Ngāti Kuri representatives participated in the naming of a Ngāti Kuri pou on Te Papa's Rongomaraeroa Marae in April 2006.
17. *New Zealand Māori Tourism Council* – Te Papa and the council agreed to develop ongoing promotional and development opportunities relating to Matariki celebrations and activity.
18. *Te Ara A Māui – Māori Regional Tourism Organisation (MRTO)* – Te Papa hosted the launch of the inaugural MRTO conference, and the launch of related Māori tourism product.

IV National Services Te Paerangi Partnership Projects 2005/06

Regional Partnership Projects

Sixteen regional partnership projects were endorsed for support, with **thirteen** projects completed, **one** project that remains in progress, and **two** projects abandoned by the partner institution. No financial support was committed to these projects.

Six Training and Development projects completed:

1. Museum Waiouru – Customer service training.
2. Heritage Hauraki-Coromandel Regional Training – Three workshops on marketing and promotion, governance and strategic management, and collection care.
3. Northland Museums Association Workshop Series – Four workshops in Northland museums on textile care, oral history, exhibition planning, and preventative conservation.
4. Tauranga Museum Project – Disaster planning workshop.
5. Shantytown, West Coast Museums Workshops – Four workshops on business planning, iwi customary concepts, writing a marketing plan, and exhibition display techniques.
6. New Zealand Professional Conservators Group – Two workshops: one to professional conservators and one to the public.

Four Kaupapa Māori Iwi Development projects completed:

1. Toi Hauiti – Te Whatakorero – To identify, digitise, preserve, and share the taonga of Hauiti descendants held in public and private collections.
2. Ngā Tangata Whenua o Wairarapa Mai Rāno – Consultation with iwi on the content for a major Wairarapa social history exhibition at Aratoi Wairarapa Museum of Art and History on Tangata Whenua and Tau Iwi.
3. Ngāti Porou Taonga Database – The second phase of an iwi database project aimed at providing information on taonga held in public and private collections.
4. Rongowhakaata Charitable Trust – Taonga Inventory, stage one of a database project to locate and identify Rongowhakaata taonga in museums. The database will be held at Tairāwhiti Museum.

One project remains in progress as at 30 June 2006:

1. Te Rūnaka o Arowhenua Society Incorporated, Kāti Huirapa Taoka No Arowhenua – Stage two of a taonga inventory project extending to researching collections held in North Island museums.

Three Strategic Regional and Community Development Initiatives completed:

1. Enterprise Northland – Northland Museums Strategy Planning Workshop – Follow-up workshops to encourage smaller museums to embrace the Northland Museums strategy.
2. Waitaki Heritage Alive – Waitaki Living History Strategy Implementation Stage Two – To secure ongoing funding, develop relationships with potential partners, and implement a training programme, marketing strategy, and quality management and review system.
3. Whangarei Art Museum – Whangarei Arts, Culture and Heritage Strategic Development Plan – To develop a Whangarei District strategy for arts, culture, and heritage.

National Partnership Projects

Seven national projects completed:

Four Training and Development projects completed:

1. He Kāhui Kākākura Strategic Leadership Programme (October and December 2005)
2. Master Class Series:
 - Sir Neil Cossons, Chairman of English Heritage, gave lectures and met representatives from organisations based in Northland, Gisborne, Wellington, and Waitaki.
 - Lisa Watt, a Native American Indian Museum Consultant, travelled to Whakatane, Rotorua, Hastings, and Wellington to discuss tribal museums in America – Contemporary issues and their relevance to iwi Māori aspirations.
 - Elaine Heumann Gurian, international consultant and advisor from the United States, presented two lectures on 'Leading Rebellious Museums' in Wellington and 'The Role of Spirituality in the 21st Century Museum in Napier'.
3. Eight *He Rauemi Resource Guides* were completed on the topics 'Managing Loans', 'Caring for Textiles and Clothing', 'Customer Service', 'Condition Reporting', 'Low-cost Exhibition Display Techniques', 'Writing Effective Interpretive Text', 'Working with Volunteers', and 'Feasibility Studies'.
4. A national programme of training was implemented in five regions: Southland, Taranaki, Bay of Plenty, Hawkes Bay, and Auckland.

Two Strategic Regional and Community Development Initiatives completed:

1. Two two-day workshops presented by Professor Sam H Ham from University of Idaho, United States, on 'Thematic Interpretation' were held in Oamaru and Rotorua from 8-12 May 2006, in partnership with Waitaki Heritage Alive, Oamaru.
2. Two symposia, promoting the best in regional strategic culture and heritage initiatives were held in Timaru and Auckland on 28 and 29 June 2006.

One Kaupapa Māori Iwi Development project completed:

1. Presentation by Dr Charles Royal on the research paper 'Matauranga Māori & Museum Practice' to key Te Papa staff and invited iwi groups and individuals was held at Te Papa on 8 November 2005.

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 Public Finance Act 1989, Museum of New Zealand Te Papa Tongarewa Act 1992, and Financial Reporting Act 1993, and in accordance with generally accepted accounting practice 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 generally accepted accounting practice 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 on an accruals basis 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 for 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 2006

	Notes	Actual 2006 \$'000	Budget 2006 \$'000	Actual 2005 \$'000
Revenue				
Revenue Crown		20,574	20,577	18,228
Commercial Revenue		10,374	9,905	9,816
Capital Fundraising		3,508	3,550	3,960
Other Revenue	1	5,517	6,060	7,228
Special Purpose Funds Revenue	2	1,781	611	2,159
Total Operating Revenue		41,754	40,703	41,391
Cost of Services	3	42,275	41,381	39,107
Net Surplus (Deficit) Before Depreciation		(521)	(678)	2,284
Depreciation*	10	10,495	12,245	10,627
Net Deficit for the Year After Depreciation		(11,016)	(12,923)	(8,343)

* The 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 the full cost of depreciation.

Statement of Movements in Equity for the year ended 30 June 2006

	Notes	Actual 2006 \$'000	Budget 2006 \$'000	Actual 2005 \$'000
Public Equity at Beginning of the Year		874,524	881,185	880,701
Net Operating Deficit		(11,016)	(12,923)	(8,343)
Asset Revaluation Reserve Movement	5	91,541	-	-
Collection Revaluation Reserve Movement	5	27,044	-	(8,702)
Total Recognised Revenues and Expenses for the Year		107,569	(12,923)	(17,045)
Crown Capital Injections	4	12,500	12,500	10,868
Public Equity at End of the Year		994,593	880,762	874,524

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 2006

	Notes	Actual 2006 \$'000	Budget 2006 \$'000	Actual 2005 \$'000
Public Equity				
Capital	4	394,398	298,007	381,898
Reserves	5	600,195	582,755	492,626
Total Public Equity		994,593	880,762	874,524
Represented by				
Current Assets				
Cash and Bank		21,353	14,687	20,897
Special Purpose Funds Deposits	6	1,698	1,573	1,588
Accounts Receivable	7	2,312	780	2,600
Inventory		1,203	1,108	1,096
Publications Work in Progress		246	-	14
Total Current Assets		26,812	18,148	26,195
Non-current Assets				
Term Investments	8	455	887	622
Fixed Assets	9	359,644	273,948	271,126
Collections	11	614,211	593,951	584,220
Total Non-current Assets		974,310	868,786	855,968
Total Assets		1,001,122	886,934	882,163
Less Current Liabilities				
Accounts Payable		3,648	3,769	5,465
Employee Entitlements	12	1,337	1,303	1,166
Contract Retentions		68	-	35
Other Payables		1,326	1,100	839
Total Current Liabilities		6,379	6,172	7,505
Less Non-current Liabilities				
Employee Entitlements	12	150	-	134
Net Assets		994,593	880,762	874,524

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 2006

	Notes	Actual 2006 \$'000	Budget 2006 \$'000	Actual 2005 \$'000
Cash flows from operating activities				
Cash was provided from:				
Government Grants		20,574	20,577	18,228
Other Revenue and Grants		19,583	19,033	21,040
Interest Received		1,762	1,093	1,265
Net GST received		61	-	138
		41,980	40,703	40,671
Cash was disbursed to:				
Payments to Employees		21,622	20,451	19,905
Payments to Suppliers and Others		22,283	20,554	19,997
		(1,925)	(302)	769
Net cash flows from operating activities				
Cash flows from investing activities				
Cash was provided from:				
Sale of Fixed Assets		4	15	12
Cash was disbursed to:				
Purchase of Collections		2,947	3,000	3,121
Purchase of Fixed Assets		7,068	16,582	5,701
		10,015	19,582	8,822
		(10,011)	(19,567)	(8,810)
Net cash flows used in investing activities				
Cash flows from financing activities				
Cash was provided from:				
Crown Capital Injection		12,500	12,500	10,868
		12,500	12,500	10,868
		12,500	12,500	10,868
Net cash flows from financing activities				
Net increase (decrease) in cash held				
Add opening cash brought forward				
Cash and Bank		20,897	22,061	18,157
Special Purpose Funds – deposits		1,439	1,428	1,366
Special Purpose Funds – overseas deposits		149	140	150
		23,049	16,260	22,500
Plus exchange gain		5	2	2
Less exchange loss		(3)	-	(17)
		23,051	16,262	22,485
Closing cash carried forward				
Represented by:				
Cash and bank		21,353	14,687	20,897
Special Purpose Funds – deposits	6	1,529	1,431	1,439
Special Purpose Funds – overseas deposits	6	169	142	149
		23,051	16,260	22,485
Closing cash carried forward				

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 2006

	Actual 2006 \$'000	Actual 2005 \$'000
Net (Deficit) For Year	(11,016)	(8,343)
Add (Less) Non-cash Items:		
Depreciation	10,495	10,627
Exchange Loss (Gain)	(2)	15
Increase (Decrease) in Non-current Employee Entitlements	16	(2)
Investment Revaluation	-	13
	10,509	10,653
Add (Less) Movements in Working Capital Items		
Decrease (Increase) in Accounts Receivable and Prepayments	288	(802)
Decrease (Increase) in Inventory	(107)	(111)
(Decrease) Increase in Current Employee Entitlements	171	189
(Decrease) Increase in Accounts Payable and Accruals	(1,775)	(2,818)
	(1,423)	(3,542)
Add Adjustment for Items Classified as Investing Activities		
Movements of Capital Items in Accounts Payable	-	163
Movements of Collection Items in Accounts Payable	-	1,850
Loss on Sale of Fixed Assets	5	1
Gain from Sale of Fixed Assets	-	(13)
	5	2,001
Net Cash Flows From Operating Activities	(1,925)	769

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

Statement of Commitments

Te Papa had contractual commitments in respect of leases as follows.

Leases	Annual Rental \$'000	Months Remaining	Commitment 2006 \$'000	Commitment 2005 \$'000
Land				
63 Cable Street	111	119	1,101	1,212
51 Cable Street	56	119	555	611
Equipment Leases	102	30	255	357
	269		1,911	2,180
Term Classification of Commitments				
Less than One Year			269	269
One to Two Years			269	269
Two to Five Years			552	654
Over Five Years			821	988
			1,911	2,180
Total Outstanding Contractual Commitments			1,911	2,180

* In June 2005, Te Papa sold its leasehold interest in 50 Cable Street.

Statement of Contingent Liabilities

A claim was made to the Waitangi Tribunal in 2001 with reference to the care, management, and ownership of the Te Hau ki Turanga whareni 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 whareni resides. The Board is progressing discussion with the Rongowhakaata on the future arrangements for the care and management of the whareni, including any possible transfer of legal ownership.

The 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 \$1.216 million bank guarantee on behalf of Te Papa in favour of the Wellington Regional Chamber of Commerce, relating to an ATA Carnet used to facilitate the international touring of *The Lord of the Rings Motion Picture Trilogy: The Exhibition*.

As at 30 June 2006, Te Papa has no other contingent liabilities.

At 30 June 2005, the only contingent liabilities were the claim and the guarantee noted above.

Notes to the Financial Statements

1. Other Revenue

	Actual 2006 \$'000	Actual 2005 \$'000
Interest Income	1,666	1,284
Donations Income	135	126
Gain on Sale of Fixed Assets	-	13
Temporary Exhibitions Income	2,061	2,620
Publications Revenue	433	273
Rental Income	130	234
Other Income	1,087	2,661
Bad Debts Recovered	-	-
Foreign Exchange Gain	5	2
Dividends	-	15
Total Other Revenue	5,517	7,228

2. Special Purpose Funds

Account	Unspent Balance 30/06/05 \$'000	Income 2005/06 \$'000	Collections Acquired 2005/06 \$'000	Capital Purchases 2005/06 \$'000	Other Expenditure 2005/06 \$'000	Unspent Balance 30/06/06 \$'000
Beauchamp	17	1				18
Buick	46	5				51
Canaday	199	21			8	212
Colonial Silver	11					11
Disney	1,063	62				1,125
Dr Roderick Deane Fund	30	30				60
Eames	413	26	234			205
Henderson	331	45				376
Ilott	21	1				22
Marsden Fund	16					16
McLauchlan	8					8
Te Aorere	46	3				49
FRST – Exclusive Economic Zone Fishes	1,054	283			169	1,168
FRST – Algae	2				8	(6)
FRST – Hebe	442	248			159	531
NIWA – Buller's Albatrosses	7				26	(19)
TFBIS – Amphipods	(23)					(23)
TFBIS – Cicadas	51				2	49
TFBIS – Molluscs	-	30			20	10
TFBIS – Vascular Plants	7	35			55	(13)
TFBIS – 105 Carabids and Large Weevils	2					2
Department of Conservation – Spider Project	4	1			2	3
Crustacea Contracts	3	1				4
Learning Federation Trial	24	29			35	18
Te Waka Māori Feasibility Study	20				15	5
Treaty Touring Exhibition Project	(1)	820		2	919	(102)
Biotechnology Touring Exhibition Project	773	35			592	216
Crèche Planning Grant		13			1	12
Marsden Grant		10				10
Marsden Fashioning Species		21			9	12
Kereru Project		42			49	(7)
Antarctica 50 th		19				19
Other	56				2	54
	4,622	1,781	234	2	2,071	4,096

Income received through the year is accounted for as revenue and the expenditure is accounted for as part of Cost of Services (refer to Note 3). Collection acquisitions and capital purchases have been capitalised.

3. Cost of Services

	Notes	Actual 2006 \$'000	Actual 2005 \$'000
Administration		534	559
Marketing and Public Relations		1,440	1,473
Board Fees	13	90	90
Board Expenses		39	28
Commercial Operation Expenses		8,280	7,741
Fees Paid to Auditors			
– External Audit		54	35
– Other Assurance Services		-	-
Movement in Bad Debts Provision		(15)	16
Bad Debts Expense		17	8
Exhibition and Collection Expenses		228	267
Foreign Exchange Loss		3	17
Loss on Disposal of Fixed Assets		5	1
National Services		834	748
Operations		4,320	4,174
Other Expenses		3,287	3,149
Personnel Costs		16,723	15,565
Rent and Rates		241	384
Temporary Exhibitions		4,124	3,933
Special Purpose Fund Expenses	2	2,071	919
		42,275	39,107

4. Capital

	Actual 2006 \$'000	Actual 2005 \$'000
Balance at the Beginning of Year	381,898	371,030
Plus Crown Capital Injection	12,500	10,868
Balance at End of Year	394,398	381,898

5. Reserves

	Actual 2006 \$'000	Actual 2005 \$'000
Collection Revaluation Reserve		
Balance at the Beginning of Year	549,493	558,195
Revaluations for the year	27,044	(8,702)
Balance at End of Year	576,537	549,493
Asset Revaluation Reserve		
Balance at the Beginning of Year		
Land	5,247	5,247
Buildings	8,693	8,693
Plant and Equipment	10,620	10,620
	24,560	24,560
Revaluations for the year		
Land	54,340	-
Buildings	37,201	-
Plant and Equipment	-	-
	91,541	-
Balance at End of Year		
Land	59,587	5,247
Buildings	45,894	8,693
Plant and Equipment	10,620	10,620
Total Asset Revaluation Reserve	116,101	24,560
Accumulated Losses		
Balance at the Beginning of Year	(81,427)	(73,084)
Net Deficit for the Year	(11,016)	(8,343)
Balance at End of Year	(92,443)	(81,427)
Total Reserves	600,195	492,626

6. Special Purpose Funds Deposits

	Actual 2006 \$'000	Actual 2005 \$'000
Algal Research Joint Reserve	4	3
Buick	51	46
Canaday	41	39
Disney	1,138	1,061
Henderson	218	219
Ilott	27	25
Te Aorere	50	46
	1,529	1,439
These deposits were invested with Westpac Banking Corporation on term deposit for eighty-two days, maturing on 10 July 2006 at an interest rate of 7.44%. The equivalent interest rate for the same period last year was 7.06% (eighty-six-day term deposit).		
Canaday Trust	169	149
This on-call deposit was held with the Bank of New Zealand – Sydney, earning 0.25% interest per annum.		
	1,698	1,588

7. Accounts Receivable

	Actual 2006 \$'000	Actual 2005 \$'000
Accounts Receivable		
Accrued Interest	109	205
GST Refund Due	-	-
Other Debtors	2,092	2,176
Prepayments and Advances	138	261
	2,339	2,642
Less: Provision for Doubtful Debts	(27)	(42)
	2,312	2,600

8. Term Investments

	Market Value 30/06/06 \$'000	Market Value 30/06/05 \$'000
Public Trust – Eames Trust*	324	520
Shares – Henderson Trust	131	102
Total Term Investments	455	622

* 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 2006. Funds totalling \$234,000 were used from the Eames Trust for collection acquisition during the year ended 30/6/2006.

9. Fixed Assets

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 (continued)

2005	Cost \$'000	Valuation \$'000	Accumulated Depreciation \$'000	Book Value \$'000
Non-depreciable Assets				
Land	-	41,680	-	41,680
Long-term Exhibition Work in Progress	1,363	-	-	1,363
Buildings Fit-out Work in Progress	649	-	-	649
	2,012	41,680	-	43,692
Depreciable Assets				
Buildings Structure	-	137,347	2,023	135,324
Buildings Fit-out	2,282	18,498	1,998	18,782
Commercial Activities Assets	5,821	-	3,061	2,760
Exhibition Equipment and Tools	552	-	538	14
Film, Audio-visual Equipment	1,583	-	1,256	327
Furniture and Fittings	9,043	-	6,482	2,561
Land Improvements	9,252	-	2,911	6,341
Miscellaneous Equipment	961	-	477	484
Motor Vehicles	187	-	79	108
Office and Computer Equipment	7,289	-	5,412	1,877
Long-term Exhibitions	59,177	-	36,669	22,508
Photography Equipment	577	-	468	109
Plant and Equipment	486	38,506	3,344	35,648
Project Information System	1,065	-	1,065	-
Scientific Equipment	583	-	454	129
Security Equipment	623	-	161	462
Trust and Reserve Assets	284	-	284	-
	99,765	194,351	66,682	227,434
Total Fixed Assets	101,777	236,031	66,682	271,126

10. Fixed Assets Depreciation

	Actual 2006 \$'000	Actual 2005 \$'000
Buildings Structure	1,012	1,012
Buildings Fit-out	2,838	1,047
Commercial Activities Assets	492	521
Exhibition Equipment and Tools	12	19
Film, Audio-visual Equipment	169	188
Furniture and Fittings	520	491
Land Improvements	339	339
Miscellaneous Equipment	89	82
Motor Vehicles	31	28
Office and Computer Equipment	1,087	918
Long-term Exhibitions	3,718	4,196
Photography Equipment	53	37
Plant and Equipment	32	1,675
Scientific Equipment	20	18
Security Equipment	83	56
	10,495	10,627

11. Collections

	Opening Cost \$'000	Opening Valuation \$'000	Aquisitions \$'000	Revaluation \$'000	Closing Cost \$'000	Closing Valuation \$'000
Archaeological	-	3,904	-	-	-	3,904
Art	6,655	153,699	1,085	16,074	-	177,513
Botanical	-	14,822	17		17	14,822
Ceramics	-	1,496		63	-	1,559
Te Aka Matua Library and Information Centre	-	9,681	126		126	9,681
History	-	12,365	270		270	12,365
Invertebrate	-	29,271	34		34	29,271
Māori	711	158,957	694	5,605	-	165,967
Pacific and International	4	56,745	27	2,791	-	59,567
Photographic Archive	-	2,427			-	2,427
Vertebrates	-	40,129	694		694	40,129
New Zealand Post Stamp Collection	95	93,259		2,511	-	95,865
Total Collection Valuation	7,465	576,755	2,947	27,044	1,141	613,070

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 Archaeological, Māori, Pacific, and International collections were valued as at 30 June 2004.

Acquisitions to collections between revaluations are recorded at cost.

The revaluation movements in the Māori, Pacific, and International collections relate to the movement in foreign exchange alone.

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

12. Employee Remuneration and Entitlements

	2006 \$'000	2005 \$'000
Holiday Pay and Long Service Leave Provisions	1,487	1,300
Made up of:		
– Current	1,337	1,166
– Non-current	150	134

Remuneration of Employees of More than \$100,000 Per Annum

Salary Band	Number of Employees 2005/06	Number of Employees 2004/05
\$100,000 - \$110,000	1	1
\$110,001 - \$120,000	2	2
\$120,001 - \$130,000	5	3
\$130,001 - \$140,000	-	1
\$140,001 - \$150,000	1	2
\$150,001 - \$160,000	3	1
\$170,001 - \$180,000	1**	1**
\$250,001 - \$260,000	-	1*
\$280,001 - \$290,000	1*	-

* The Chief Executive's total remuneration and benefits is in the \$280,001 to \$290,000 band. For the year ending 30 June 2005, the Chief Executive's total remuneration and benefits is in the \$250,001 to \$260,000 band.

** The Kaihautū's total remuneration and benefits is in the \$170,001 to \$180,000 band. For the year ending 30 June 2005, the Kaihautū's total remuneration and benefits is in the \$170,001 to \$180,000 band.

The total value of compensation or other benefits paid to people who ceased to be employees, committee members or board members was \$148,384. These payments related to 57 people.

13. Board Members' Fees

	2006 \$'000	2005 \$'000
Dr Roderick S Deane (Chairman)*	-	-
David Gascoigne	16	16
Emeritus Professor Judith Binney	15	15
John Judge*	-	-
Jennifer May	16	16
Glenys Coughlan	15	15
Mark Solomon	15	15
Josie Karanga	13	13

* Dr Roderick S Deane and John Judge have forgone their directors' fees.

14. 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 Bank of New Zealand Australia smarter access 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.

	Foreign Currency 30 June 2006	Exchange Rate 30 June 2006	New Zealand Currency 30 June 2006	New Zealand Currency 30 June 2005
Bank of New Zealand Australia account (Canaday Fund) AU\$	138,264	0.8201	168,594	149,427
State Street Investment Fund (Henderson Fund) US\$	23,882	0.6061	39,403	31,510

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.

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 that 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 Banking Corporation payroll for \$800,000
- Two Westpac Banking Corporation Visa cards for \$10,000 each

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.

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

15. Related Party Transactions

The Museum of New Zealand Te Papa Tongarewa is a Crown entity in terms of the Public Finance Act 1989.

All transactions entered into with government departments and other Crown entities are conducted at arms length on normal business terms.

Te Papa Board Chairman Dr Roderick S Deane is chairman of Telecom New Zealand Limited, which has provided goods and services to Te Papa to the value of \$56,540. (In 2005 this value was \$57,862.) Te Papa has provided goods and services to Telecom to the value of \$8,853. (In 2005 this value was \$7,456.)

Te Papa Board Chairman Dr Roderick S Deane is a Life Member of Victoria University Alumni Association and Professor of Economics and Management at Victoria University. Victoria University has provided goods and services to Te Papa to the value of \$70,630. (In 2005 this value was \$56,361.) Te Papa has provided goods and services to Victoria University to the value of \$138,012. (In 2005 this value was \$35,620.)

Te Papa Board Chairman Dr Roderick S Deane is chairman of ANZ National Bank Limited. Interest earned on Te Papa's investments with ANZ National Bank Limited was \$338,838 in the year ended 30 June 2006. (In 2005 this value was \$279,890.) The total balance of accounts held with ANZ National Bank Limited as at 30 June 2006 was \$4,838,603. (In 2005 this value was \$4,483,934.) Te Papa has provided goods and services to ANZ National Bank Limited to the value of \$77,930. (In 2005 this value was \$89,034.)

Te Papa Board Chairman Dr Roderick S Deane is chairman of Fletcher Building Limited, which has provided goods and services to Te Papa to the value of \$6,051. (In 2005 this value was \$7,125.) Te Papa has provided goods and services to Fletcher Building Limited to the value of \$5,511. (In 2005 this value was Nil.)

Dr Roderick S Deane's term as Chairman ended on 30 June 2006.

Te Papa Board member David Gascoigne is a Consultant for Minter Ellison Rudd Watts, which has provided professional services to Te Papa to the value of \$55,797. (In 2005 this value was \$8,154) Te Papa has not provided any goods or services to Minter Ellison Rudd Watts.

Te Papa Board member John Judge is the Chief Executive of Ernst & Young New Zealand. Te Papa has provided goods and services to the value of \$17,815 to Ernst & Young New Zealand. (In 2005 this value was \$3,969).

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.

AUDIT NEW ZEALAND

Mana Arotake Aotearoa

TO THE READERS OF THE MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA'S FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2006

The Auditor-General is the auditor of the Museum of New Zealand Te Papa Tongarewa. The Auditor General has appointed me, Stephen Lucy, using the staff and resources of Audit New Zealand, to carry out the audit of the financial statements of the Museum of New Zealand Te Papa Tongarewa, on his behalf, for the year ended 30 June 2006.

Unqualified opinion

In our opinion the financial statements of the Museum of New Zealand Te Papa Tongarewa on pages 47 to 77:

- 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 2006;
 - the results of its operations and cash flows for the year ended on that date; and
 - its service performance achievements measured against the performance targets adopted for the year ended on that date.

The audit was completed on 12 October 2006, 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 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. 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. 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 disclosures are adequate.

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

We evaluated the overall adequacy of the presentation of information in the financial statements. 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 in accordance with generally accepted accounting practice in New Zealand. Those financial statements must fairly reflect the financial position of the Museum of New Zealand Te Papa Tongarewa as at 30 June 2006. They must also fairly reflect the results of its operations and cash flows and service performance achievements for the year ended on that date. The Board's responsibilities arise from the Public Finance Act 1989 and the Museum of New Zealand Te Papa Tongarewa Act 1992.

We are responsible for expressing an independent opinion on the financial statements and reporting that opinion to you. This responsibility arises from section 15 of the Public Audit Act 2001 and the Public Finance Act 1989.

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.



S B Lucy

**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 2006 included on its website. The Museum of New Zealand Te Papa Tongarewa's Board is responsible for the maintenance and integrity of the Museum of New Zealand Te Papa Tongarewa's website. We have not been engaged to report on the integrity of the Museum of New Zealand Te Papa Tongarewa's website. We accept no responsibility for any changes that may have occurred to the financial statements since they were initially presented on the website.

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 12 October 2006 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.

Appendices

Ngā Tāpiritanga

Appendix 1

Publications – Scholarly and Popular Articles

Ngā Pukapuka – Pūmātauranga me ngā Tuhinga Hira

For the year ended 30 June 2006

Scholarly Articles

1. Anderson, Marti J., Connell, S.D., Gillanders, B.M., Diebel, C.E., Bloom, W.M., Saunders, J.E., & Landers, T.L. 2005. Relationships between taxonomic resolution and spatial scales of multivariate variation. *Journal of Animal Ecology* 74: 636-646.
2. Banks, J.C., Palma, R.L., & Paterson, A.M. 2005. Cophylogenetic relationships between penguins and their chewing lice. *Journal of Evolutionary Biology* 19: 156-166.
3. Bowie, M.H. & Sirvid, P.J. 2005. Measuring ecosystem recovery: Diversity and abundance of invertebrates in ten Port Hills Reserves, Canterbury. *Lincoln University Wildlife Management Reports* 35: 1-15.
4. Cameron, E.K., de Lange, P.J., Perrie, L.R., Brownsey, P.J., Campbell, H.J., Taylor, G.A., Given, D.R., & Bellingham, R.M. 2006. A new location for the Poor Knights Spleenwort (*Asplenium pauperequitum*, Aspleniaceae) on the Forty Fours, Chatham Islands, New Zealand. *New Zealand Journal of Botany* 44(2): 199-209.
5. Conland, N. 2005. Saskia leek-drifters in residence, contemporary art and visual culture. *Broadsheet* 35(1): 56-57.
6. Cooper, R.A., Maxwell, P.A., Crampton, M., Beu, A.G., Jones, C., & Marshall, B.A. 2006. Completeness of the fossil record: Estimating losses due to small body size. *Geology* 34: 241-244.
7. Crampton, J.S., Foote, M., Beu, A.G., Cooper, R.A., Matcham, I., Jones, C., Maxwell, P.A., & Marshall, B.A. 2006. Second-order sequence stratigraphic controls on the quality of the fossil record at an active margin: New Zealand Eocene to Recent shelf molluscs. *Palaios* 21: 86-105.
8. González-Acuña, D., Skewes-Ramm, O., Candia-Lagos, C., Palma, R.L., & Moreno-Salas, L. 2005. Estudio del parasitismo gastrointestinal y externo en caiquén *Chloephaga picta* Gmelin, 1789 (Aves, Anatidae) en la Región de Magallanes, Chile. *Parasitologia Latinoamericana* 60: 86-89.
9. Hakiwai, A.T. 2006. Māori taonga – Māori identity. A paper presented to the International Bar Association 2004 Conference, Auckland, New Zealand, 24-29 October. I. Hoffman, B.T. (ed), *Art and Cultural Heritage: Law, Policy and Practice*. Cambridge University Press.
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11. Imber, M.J., Taylor, G.A., Tennyson, A.J.D., Aikman, H.A., Scofield, R.P., Ballantyne, J., & Crockett, D.E. 2005. Non-breeding behaviour of Magenta petrels *Pterodroma magentae* at Chatham Island, New Zealand. *Ibis (UK)* 147(4): 758-763.
12. Jensen, K. & Palma, R.L. 2005. Insecta (insects), pp. 226-230. In Rohde, K. (ed), *Marine Parasitology*. CSIRO Publishing, Melbourne, Victoria.
13. Livingstone, R. 2005. Military mementos? Three pairs of moccasins in the Te Papa collections. *Context* 8: 50-53.
14. Mackle, T. 2005. Stewart Bell McLennan: 'The man for the job'. *Journal of New Zealand Art History* 26: 55-67.
15. Māhina-Tuai, K. 2006. Intangible heritage: A Pacific case study at the Museum of New Zealand Te Papa Tongarewa. *International Journal of Intangible Heritage* 1: 12-24.
16. Māhina-Tuai, K. 2006. Review of *Hiaipo: Past and Present in Niuean Barkcloth* by Pule, J. & Thomas, N. *Pacific Connection* 7(March-May): 14.
17. Mane-Wheoki, J. 2005. He wahine toa: Robyn Kahukiwa, artist, pp. 24-37. In Hilliard, H., Lucie-Smith, E., & Mané-Wheoki, J. *The Art of Robyn Kahukiwa*. Reed, Auckland.
18. Mane-Wheoki, J. 2005. He kahui whetu hou: Contemporary Māori artists: A new constellation, pp. 498-513. In Turner, C. (ed). *Art and Social Change: Contemporary Art in Asia and the Pacific*. Pandanus Books/Australian National University, Canberra.
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20. Marshall, B.A. 2005. Recent and fossil invertebrate primary types in the Museum of New Zealand Te Papa Tongarewa: Protozoa, Acanthocephala, Annelida, Brachiopoda, Gnathifera, Myxozoa, Nematoda, Nematomorpha, Platyhelminthes, Porifera and Sipuncula. *Tuhinga* 16: 45-58.
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23. Mincarone, M.M. & Stewart, A.L. 2006. *Eptatretus goliath* sp. nov., a new species of giant seven-gilled hagfish (Myxinidae) from New Zealand. *Copeia* 2006(2): 225-229.
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25. Orange, C. 2005. Flags and Nations, 1839-1852, pp. 94-125. In Dalley, B. & McLean, G. (eds). *Frontier of Dreams: The Story of New Zealand*. Hodder, Moa & Beckett, Auckland. 4 vols.
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27. Palma, R.L. & Jensen, J-K. 2005. Lice (Insecta: Phthiraptera) and their host associations in the Faroe Islands. *Steenstrupia* 29(1): 49-73.
28. Palma, R.L. & Price, R.D. 2006. Lice of the genus *Philopterus* Nitzsch (Phthiraptera: Ischnocera: Philopteridae) parasitic on hosts of the genus *Emberiza* (Passeriformes: Emberizidae). *New Zealand Journal of Zoology* 33(1): 1-6.
29. Palma, R.L. & Tennyson, A.J.D. 2005. Designation of a lectotype and clarification of authorship and date of publication for the New Caledonian Petrel (*Pterodroma leucoptera caledonica*). *Notornis* 52(4): 247-248.
30. Perrie, L.R. & Brownsey, P.J. 2005. Genetic variation is not concordant with morphological variation in the fern *Asplenium hookerianum* sensu lato (Aspleniaceae). *American Journal of Botany* 92: 1559-1564.
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33. Roberts, C.D., Stewart, A.L. and Struthers, C.D. 2005. Fishes collected during the Ross Sea Exploratory (88.1) 2004-05, and registered in the National Fish Collection at the Museum of New Zealand Te Papa Tongarewa. Report to the New Zealand Ministry of Fisheries. 6pp.
34. Roberts, C.D., Stewart, A.L. 2005. Review of Auckland Museum fish collection. Report to the Board of the Auckland Museum. 64 pp.
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Appendix 1 (continued)

Publications – Scholarly and Popular Articles

Ngā Pukapuka – Pūmātauranga me ngā Tuhinga Hira

For the year ended 30 June 2006

37. Ross, K. 2006. Fashion sense or sensible dress? Lady trampers in the 1920s and 1930s. *Context: Dress / Fashion / Textiles* 9 (March-June): 3-7.
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- Popular Articles**
1. Austin, D. Titi harvesting, for *Toi Te Kupu* pamphlet, Massey University and Ministry of Education.
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 3. Bartle, S. & Spear, L. 2005. Counting seabirds at sea. *Seafood New Zealand (Museum Marine File)* 13(7): 62-63.
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 5. Brownsey, P.J. 2005. Tree fern conservation? New Zealand replies. *Pteridologist* 4(4): 111.
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 10. Gershwin, L.A. & Webber, W.R., 2006. The other 99 percent: Jellyfish of New Zealand part II. *Seafood New Zealand (Museum Marine File)* 14(3): 62-63.
 11. Gibson, S. 2005. *Duty Calls! Posters of World War Two*. *Open Eyes* 70: 4.
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 21. Roberts, C.D. 2005. Pink maomao. *Seafood New Zealand (Museum Marine File)* 15: 63-64.
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 23. Roberts, C.D. 2006. Mirror dory. *New Zealand Fishing News* 29(1): 116.
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 35. Stewart, A.L. 2006. Bronze whaler shark. *New Zealand Fishing News* 29(3): 50.
 36. Townsend, L. 2005. Viva Italia: The Italian connection in New Zealand. *New Zealand Memories* 55: 38-45.
 37. Webber, W.R. & McClay, C. 2005. Location, location, location: Hermit crabs and their homes. *Seafood New Zealand (Museum Marine File)* 14(1): 62-63.

Appendix 2

Publications – National Services Te Paerangi Ngā Pukapuka – National Services Te Paerangi

As at 30 June 2006

Reports

1. *Matauranga Māori and Museum Practice – A Discussion Document* (2004)
2. *Kaitiaki Māori Training Needs Analysis* (2003)
3. *Selected Bibliography of Resource Information for Iwi and Bicultural Development with Regard to Museums and Cultural Heritage* (2003)
4. *E-Commerce and Museums in New Zealand* (2002)
5. *Enterprising Museums* (2002)
6. *Museums Online: Finding Museums Everywhere* (2002)
7. *Exhibiting Enterprise: Generating Income in New Zealand Museums* (2001)
8. *Costs and Benefits of the Investors in People Standard – A Pilot Project in Two Museums* (2001)
9. *Report of Wānanga on Iwi Cultural Initiatives, Orongomai Marae, Upper Hutt, 9-10 July 2001* (2001)
10. *Improving Bicultural Relationships – A Case Study* (2000)
11. *Trial of the New Zealand Museums Standards Scheme* (2000)
12. *Wānanga on Bicultural Governance and Leadership in Museums. He Wānanga Tirohanga Rangapu mō Te Kaupapa Tikanga-ā-rua i roto i Ngā Whare Taonga* (2000)
13. *Bicultural Developments in Museums of Aotearoa – A Way Forward. Te Kaupapa Tikanga-ā-rua ki roto i ngā Whare Taonga o Aotearoa: Anei ko te Huarahi* (1999)
14. *National Training Framework for Museums Te Anga Kaiako ā Iwi mō Ngā Whare Taonga o Te Motu* (1999)
15. *Towards a New Zealand Museums Standards Scheme* (1999)
16. *Wānanga on Bicultural Development in Museums. He Wānanga Tirohanga Rangapu mō Te Kaupapa Tikanga-ā-rua i roto i Ngā Whare Taonga* (1999)
17. *Bicultural Developments in Museums of Aotearoa – What Is the Current Status? Ki te Whakamana i te Kaupapa Tikanga-ā-rua ki roto i ngā Whare Taonga o te Motu – Kei hea e tū ana* (1997)
18. *Museums' Marketing Needs* (1997)
19. *Museums' Training Framework* (1997)
20. *The Copyright Act 1994* (1997)
21. *The Marketing Mix: Promoting Museums, Galleries and Exhibitions* (Dr Sharron Dickman; published Museums Australia Incorporated) (1995)

Other Publications

1. *Evaluation of Longer Term Outcomes of He Kāhui Kākākura Strategic Leadership Programme 2001-2003* (2004)
2. *New Zealand Museums Standards Scheme Ngā Kaupapa Whaimana a Ngā Whare Taonga o Aotearoa, Self and Peer Review Manuals* (2002)

He Rauemi Resource Guides

Thirty *He Rauemi Resource Guides* have been developed under the following five modules: *Governance, Management, and Planning*; *Collection Care*; *Exhibitions and other Public Services*; *Customer Service*; and *Relationships with Communities*.

Governance, Management, and Planning

- Working with the Media (Issue No 1)
- Tapping into Funding Sources (Issue No 2)
- Minimising Disaster (Issue No 6)
- Emergency Procedures (Issue No 7)
- A Guide to Guardians of Iwi Treasures *He Tohu ki ngā Kaitiaki o ngā Taonga-ā-iwi* (Issue No 8)
- Copyright and Museums (Issue No 9)
- Developing a Training Plan (Issue No 11)
- Museum Training Plan Supplement (Issue No 11 Supplement)
- Training Evaluation (Issue No 12)
- Valuing Collections (Issue No 13)
- Developing a Strategic Plan (Issue No 14)
- Making Sponsorship Work for You (Issue No 15)
- Developing Your Collection: Acquisition and Deaccession Policies (Issue No 16)
- Deciding on Digital Tools for Collection Management (Issue No 17)
- Developing a Marketing plan (Issue No 19)
- E-Commerce and Museums (Issue No 20)
- Developing Business Cases for Museum Projects (Issue No 21)
- Governance Structure (Issue No 22)
- Working with Volunteers (Issue No 29)
- Feasibility Studies (Issue No 30)

Collection Care

- Preventive Conservation (Issue No 5)
- Caring for Māori Textiles *Tiakitanga o te Kahu Āku* (Issue No 18)
- Caring for Textiles and Clothing (Issue No 24)
- Condition Reporting (Issue No 26)

Exhibitions and Other Public Services

- Exhibitions at Your Place (Issue No 10)
- Managing Loans (Issue No 23)
- Low-cost Exhibition Display Techniques (Issue No 27)
- Writing Effective Interpretive Text (Issue No 28)

Customer Service

- Know your Visitors (Issue No 3)
- Introduction to Visitor Surveys (Issue No 4)
- Customer Service (Issue No 25)

Relationships with Communities

Appendix 3

Collection Acquisitions

Ngā Tāpīringa ki Ngā Kohinga

For the year ended 30 June 2006

Art

Paintings – New Zealand

Portrait of Anaha Te Rahui, famed Maori carver from Rotorua by Charles F Goldie, oil on canvas, 760 x 635 mm (sight), 1909, purchase

Badlands by Tony de Lautour, acrylic on unstretched canvas, 1175 x 1395 mm (overall), 2001, purchase

Primary pleasures by Tony de Lautour, oil on canvas, 1525 x 1830 mm (overall), 1996, purchase

Hot Rod by Tony de Lautour, acrylic on paper, 352 x 435 mm (image), 2004, donation

Untitled by Tony de Lautour, acrylic on paper, 403 x 505 mm (image), 2004, donation

Untitled by Tony de Lautour, acrylic on paper, 402 x 550 mm (image), 2004, donation

Paintings – International

Untitled (Portrait of John Greenwood 1727-1792) by Lemuel Abbott, oil on canvas, 763 x 634 mm (image), circa 1788, donation

Untitled (Portrait of John Greenwood 1772-1815) by William Beechey, oil on canvas, 760 x 632 mm (image), circa 1785, donation

Portrait of Admiral Sir Edward Hughes by unknown artist, oil on canvas, 1380 x 1110 mm (frame), 1786, donation

Prints – International

Mr Banks by John R Smith (after Benjamin West), mezzotint, 613 x 382 mm (plate), 1773, purchase

Works on Paper – New Zealand

Whakapapa by James Ormsby, graphite and ink on paper, 2500 x 2000 mm (overall), 2003, purchase

Extinct birds of New Zealand by Paul Martinson, watercolours on paper (fifty-eight), 337 x 296 mm (each, overall), 2001-2005, purchase

Drawings – New Zealand

Untitled [page 5 from the portfolio *Hicksville*] by Dylan Horrocks, brush, ink, and fibre tip pen on paper, 420 x 297 mm (A3), 1992, purchase

Untitled [page 17 from the portfolio *Hicksville*] by Dylan Horrocks, ink on ivory board, 420 x 297 mm (A3), 1993 and 1998, purchase

Untitled [page 18 from the portfolio *Hicksville*] by Dylan Horrocks, ink on ivory board, 420 x 297 mm (A3), 1998, purchase

Untitled [page 24 from the portfolio *Hicksville*] by Dylan Horrocks, ink on ivory board, 420 x 297 mm (A3), 1993, purchase

Untitled [page 25 from the portfolio *Hicksville*] by Dylan Horrocks, ink on paper, 420 x 297 mm (A3), 1998, purchase

Untitled [page 68 from the portfolio *Hicksville*] by Dylan Horrocks, ink on paper, 420 x 297 mm (A3), 1998, purchase

Untitled [page 159 from the portfolio *Hicksville*] by Dylan Horrocks, ink on paper, 420 x 297 mm (A3), 1998, purchase

Bathers, Motueka River by Colin McCahon, pen, ink, and watercolour on paper, 115 x 158 mm (sight), 1943, purchase

Sculptures and Decorative Forms – New Zealand

Visible woman by Judy Darragh, plastic flowers, plastic embryo, wooden heart, and electric bulb on plastic torso, 600 x 350 x 300 mm (overall), 2002, purchase

Weeping wall by Judy Darragh, plastic beads, expanding foam (twenty five parts), various dimensions, 2003, purchase

Untitled. From the series: *Weeping wall* by Judy Darragh, plastic beads, expanding foam on wood on steel table, 1030 x 915 x 485 mm (overall), 2004, purchase

Untitled [monkey case] by Frances Upritchard, three rings (gold with diamonds and sapphire, gold with diamonds and ruby, silver with black stone), recycled fur and leather, cabinet (glass and wood), drawing set case with plastic 'artefacts', found figurine, 590 x 610 x 800 mm (overall), 2004, purchase

Supraluxe Suite (maquettes) by Derrick Cherrie, set of nine miniature model beds, fibreboard, epoxy resin, two-pot epoxy paint, various dimensions, 1992, purchase

Home by Jason Hall, brooches (twenty), bone, sterling silver, various dimensions, 2004, purchase

Red flag by Jason Hall, brooch, sterling silver, house paint, 60 x 45 x 7 mm (overall), 2004, purchase

Gate by Jason Hall, brooch, sterling silver, house paint, 92 x 25 x 8 mm (overall), 2004, purchase

Small bore heart by Jason Hall, necklace, carbon steel, thread, 24 x 25 x 15 mm (overall) 2004, purchase

Installations – New Zealand

Wish you were here postcard project by Sara Hughes, site specific installation, vinyl, painted concrete, postcards, 2005, commission

Photographs – New Zealand

Overcast by Yuk King Tan, mounted colour photographs (fifty-two), 345 x 345 mm (each, image and support), 2004, purchase

Ruby's Room, No. 10 by Anne Noble, ink jet print on polyethylene, 1260 x 1848 mm (support), 2000, donation

Motel bedspread, Taumarunui, 1981 by Gary Blackman, Cibachrome print, 255 x 201 mm (support), purchase

Children watching gorse fire, North East Valley, Dunedin, January 1952 by Gary Blackman, silver gelatin print, 202 x 254 mm (support), purchase

Six o'clock closing, George Street, Dunedin, Saturday, November 1952 by Gary Blackman, silver gelatin print, 305 x 405 mm (support), purchase

Dirty dishes, 1977 by Gary Blackman, silver gelatin print, 380 x 304 mm (support), purchase

St Paul's Chapel of Ease, Goodwood, North Otago, 1974 by Gary Blackman, silver gelatin print, 380 x 296 mm (support), purchase

St Paul's Chapel of Ease, Goodwood, North Otago (interior), 1974 by Gary Blackman, silver gelatin print, 380 x 296 mm (support), purchase

Lake Mahinerangi, 1974 by Gary Blackman, silver gelatin print, 170 x 247 mm (support), purchase

Hampden, North Otago, 1980 by Gary Blackman, silver gelatin print, 302 x 405 mm (support), purchase

Athenaeum Hall, Cromwell, 2003 by Gary Blackman, silver gelatin print, 305 x 305 mm (support), purchase

Totara, North Otago, 1980 by Gary Blackman, silver gelatin print, 304 x 405 mm (support), purchase

Rodney Kennedy, 28 March 1975 by Gary Blackman, silver gelatin print, 278 x 304 mm (support), purchase

Aramoana, 1980 by Gary Blackman, silver gelatin print, 208 x 255 mm (support), purchase

Cenotaph, Queens Gardens, Dunedin, 1984 by Gary Blackman, silver gelatin print, 303 x 405 mm (support), purchase

Waterfront, Queenstown, 1978 by Gary Blackman, silver gelatin print, 202 x 251 mm (support), purchase

Demolition site, North Dunedin, 1952 by Gary Blackman, silver gelatin print, 405 x 303 mm (support), purchase

Crib interior, Waipuna Bay, 1975 by Gary Blackman, silver gelatin print, 305 x 305 mm (support), purchase

Oneroa Beach, Waiheke Island, Auckland by John Fields, vintage silver gelatin print, 201 x 252 mm (support), 1969, purchase

Couple, Auckland by John Fields, vintage silver gelatin print, 202 x 253 mm (support), 1969, purchase

E-type Jaguar and Central Hotel, Auckland by John Fields, vintage silver gelatin print, 378 x 290 mm (support), 1972, purchase

Helvie, Mt Eden, Auckland by John Fields, vintage silver gelatin print, 303 x 254 mm (support), 1970, purchase

Wash House, Horoeka Avenue, Mt Eden, Auckland by John Fields, vintage silver gelatin print, 355 x 278 mm (card support), 1970, purchase

Railway Station, Te Aroha by John Fields, vintage silver gelatin print, 302 x 380 mm (mount board support), 1969, purchase

Volcanic Plateau, Tongariro National Park by John Fields, vintage silver gelatin print, 279 x 374 mm (mount board support), 1969, purchase

Brian Boru Hotel, Thames by John Fields, vintage silver gelatin print, 305 x 380 mm (mount board support), 1974, purchase

Bus, Coromandel by John Fields, vintage silver gelatin print, 305 x 380 mm (mount board support), 1969, purchase

Claudia and Bridget Eyley, Auckland by John Fields, vintage silver gelatin print, 172 x 147 mm (sight), 1973, purchase

Rear of Magistrate's Court, Auckland by John Fields, vintage silver gelatin print, 252 x 205 mm (support), 1969, purchase

Father and daughter, East Cape by John Fields, vintage silver gelatin print, 305 x 380 mm (mount), 1969, purchase

Milkbar, Greys Avenue, Auckland, 1963 by Gary Baigent, vintage silver gelatin print, 304 x 252 mm (support), purchase

Samantha Groves, 1969 by Gary Baigent, vintage silver gelatin print, 302 x 253 mm (support), purchase

Tomtit, Taipo Valley, Westland, 1967 by Gary Baigent, vintage silver gelatin print, 255 x 305 mm (support), purchase

Theatre Lane, Auckland by Gary Baigent, vintage silver gelatin print, 303 x 252 mm (support), 1973, purchase

'Christian Spiritualist', Newton, Auckland, 1970 by Gary Baigent, vintage silver gelatin print, 257 x 202 mm (support), purchase

Party, Brighton Road, Parnell, Auckland, 1964 by Gary Baigent, silver gelatin print, 302 x 253 mm (support), reprint 2005, purchase

Johnny Hermann's Smile, Auckland, 1968 by Gary Baigent, silver gelatin print, 203 x 253 mm (support), reprint 2005, purchase

Clinton, Herne Bay, Auckland, 1969 by Gary Baigent, silver gelatin print, 254 x 203 mm (support), reprint 2005, donation

Leonie, Park Avenue, Grafton, Auckland, 1970 by Gary Baigent, silver gelatin print, 203 x 253 mm (support), reprint 2005, donation

Maggie, Karen and John, Jervois Road, Auckland by Max Oettli, silver gelatin print, 201 x 254 mm (support), 1974, purchase

Boy and skeleton, anthropological museum, Sydney, Australia by Max Oettli, silver gelatin print, 238 x 177 mm (support), 1972, purchase

Department Store, Auckland by Max Oettli, silver gelatin print, 202 x 253 mm (support), 1972, purchase

The miraculous singing dog of Mullumbimby, Sydney, NSW by Max Oettli, silver gelatin print, 203 x 254 mm (support), 1972, purchase

Kerb, Queen St-Wellesley St by Max Oettli, silver gelatin print, 165 x 215 mm (support), 1969, purchase

Huri-waka by Lisa Reihana, photographic image laser etched on granite, 600 x 400 x 10 mm (h x w x d), 2003, purchase

Vanessa by Lisa Reihana, photographic image laser etched on granite, 600 x 400 x 10 mm (h x w x d), 2003, purchase

Army by Lisa Reihana, photographic image laser etched on granite, 600 x 400 x 10 mm (h x w x d), 2003, purchase

Appendix 3 (continued)

Collection Acquisitions

Ngā Tāpīringa ki Ngā Kohinga

For the year ended 30 June 2006

History

Social and Political History – New Zealand

MAdGE (Mothers Against Genetic Engineering) protest material: T-shirts (five); badges (two); purse cards (two); mask; posters (three types, six total); banner; umbrella. Various makers, 2002-2003, donation

Vinyl LP record titled *Break it to Pieces* makers Tha Feelstyle and Festival Mushroom Records, 2004, purchase

Baby doll, maker unknown, 300 x 102 mm (h x w), early to mid twentieth century, found in the collection

Dolls, Māori mother and child, maker unknown, 303 x 102 x 75 mm (h x w x d), 1940s, donation

Jumping Jack (traditional English wooden toy), maker unknown, 304 x 74 x 90 mm (h x w x d), mid twentieth century, found in the collection

Snuff mull, Sperm whale tooth and silver, maker unknown, 140 x 65 x 45 mm (h x w x d), 1845, purchase

Shepherd's whistle, sterling silver, maker William Good, 24 x 40 x 9 mm (h x l x w), 1906, purchase

Advertising sign for Cooper's Dipping Powder, painted metal, maker unknown, 680 x 1125 x 3 mm (h x w x d), late nineteenth century, purchase

New Zealand dance hall memorabilia: signboards; dance signs; photograph; silhouette panels; advertising sign; dance programmes. Various makers, 1950s-1980s, donation

Trophy, Kelso Agricultural and Pastoral Society, sterling silver with wood base, maker unknown, 205 x 143 mm (h x diam), 1912, purchase

Harakeke (flax) surfboard, single fin traditional outline longboard, and related model, maker Tony Reid, 2450 x 545 x 250 mm (l x w x d) and 503 x 108 mm (l x w), 1994, purchase

Spinning chair, maker unknown, 990 x 345 x 475 mm (h x w x d), circa 1900, purchase

Miscellaneous domestic objects: egg scales; pamphlets; swap cards; scrapbooks; booklet. Various makers including Margaret and Florence Hall, early to mid twentieth century, donation

Childhood objects: party hats; swap cards; masks; scraps (scrapbook pictures). Various unknown makers, 1920s-1960s, donation

Sewing patterns, scissors, tape measure, dress, magazines, and embroidery patterns, various makers including Margaret and Florence Hall, 1920s-1970s, donation

Buttons, loose (fifty-three) and on card (six), various makers, collected by Margaret Hall, mid twentieth century, donation

Handmade ceramic buttons (four) on card, maker Eva Mencik, 80 x 40 x 10 mm (h x w x d card attachment), 1949, donation

Dress, aquamarine dupion silk, maker Annie Bonza, late 1980s or early 1990s, purchase

Skirt, women's long patchwork, maker Annie Bonza, mid 1960s-early 1970s, donation

Dress, pants, muu muu, blouse, and camisole, maker Annie Bonza, 1970s-1980s, purchase

Fashion outfits (eighteen), some with accessories, maker Annie Bonza, 1970s-1990s, purchase

Dresses (four): wedding dresses (two, one with matching hat); blouse; evening coat. Maker Annie Bonza, 1980s-1990s, purchase

Dungarees, maker Annie Bonza, fabric screenprinted by Mike Tavioni, about 1979, purchase

Textile items: skirt; yoke panel; fabric pieces (four); tablecloth; boot panels (two); hats (five). Maker Annie Bonza, 1965-1998, purchase

Negligee and dressing gown, peach silk satin and silk organza, maker Suzanne Selwyn for Annie Bonza, 1990s, purchase

Boots, women's, maker unknown (shoe factory in Alaior, Spain), 180 x 80 mm (h x w), 1973, donation

Tongan Princess fashion outfit: halter neck top; skirt; headpiece. Maker Liz Mitchell, 2006, purchase

Evening outfit, women's: silk crepe dress; slip; bolero. Maker unknown, 1930s, purchase

Royal Artillery uniform worn by William Mein Smith, maker unknown, circa 1840, donation

Bathing costume, women's red woollen, maker Roslyn Woollen Mills, circa 1940, purchase

Regalia of the Greek Orthodox Archbishop of Wellington (eleven items), various makers, twentieth century, donation

Rug with scene of Queenstown, Lake Wakatipu, and the Remarkables, maker Feltex Carpets New Zealand Limited, 1397 x 686 mm (l x w), 1950s-1960s, purchase

Immigration leaflet, maker The New Zealand Company, with annotations by Joseph Stayner, 277 x 220 mm (h x w), 1847, purchase

Sheet music (five), programmes (four), book (one), and pictorial souvenirs (two), various makers, 1900-1960s, purchase

Programmes (one hundred and two) from theatre, musicals, opera, ballet, recitals, and concerts in Wellington, various makers, collected by Margaret Hall circa 1935-1969, donation

Posters (two): 'Art in the Pacific War Zone'; 'Taringa Whakarongo!', unknown makers, early 1940s and 1942, purchase

Posters (five) advertising hip hop groups Tha Feelstyle (three) and Scribe (two), maker Festival Mushroom Records, 595 x 425 mm and 600 x 425 mm, 2004, donation

Poster advertising Viyella fabric, maker Viyella, United Kingdom, 1000 x 750 mm (overall) 1960s, purchase

Poster advertising Croydon clothes, maker Croydon, United Kingdom, 990 x 670 mm (overall), 1960s, purchase

Poster advertising the Te Māori exhibition, designed by Chermayeff & Geisar Associates, 175 x 122 mm (h x w), circa 1984, donation

Photography studio backdrop, painted canvas on wood screen, maker unknown, 2450 x 1220 mm (h x w, closed), circa 1890-1900, purchase

Applied Art and Design – New Zealand and International

Brooch, female huia beak and gold, maker unknown, 113 x 30 x 20 mm (l x w x d excluding chain), late nineteenth-early twentieth century, purchase

Fob chain with cigarette lighter and fob pendant, maker unknown, fob chain 130 mm (l); lighter 59 x 44 x 9 mm (h x w x d); pendant 23 x 63 x 20 mm (h x w x d), late nineteenth-early twentieth century, purchase

Silhouette portraits of *Teeterree* (Titere) and *Thomas Tooi* (Tui), unknown maker, 66 x 53 mm and 65 x 45 mm (h x w, sight), circa 1818, purchase

Silver medallion, maker 'C.W.', 54 x 38 x 3 mm (h x w x d), 1904, purchase

Art deco style gold mounted paua shell necklace in presentation box, unknown maker, 460 mm (l, necklace) 230 x 155 x 35 mm (h x w x d, box, closed), 1943, purchase

Brooch of eighteen carat gold and amethyst, maker Kobi Bosshard, 38 mm (diameter), 1970s, purchase

Untitled Still Life #2, blown glass assemblage (six pieces), maker Wendy Fairclough, 300 x 1200 x 110 mm (overall assemblage) 2004, purchase

And if, glass installation of decorated wine bottles (ten), maker Elizabeth McClure, 348 x 60 mm (h x diameter, each bottle, approximately), 2002, purchase

Clematis necklace (one) and brooches (six), maker Ann Visser, 2000 and 2004, purchase

Boxed sets (two) of commemorative brooches and boxed set of commemorative medallions referencing Frederick Edward Manning, maker David McLeod, 2003, purchase

Assemblage from the series *Tokens*, blown and engraved glass (five pieces), maker Lyndsay Patterson, 50 x 411 x 370 mm (h x l x w approximately, overall), 2003, purchase

Pacific

Samoan Fuataimi's costume, Samoan group costume, and Niue dance costume (thirteen items total) from Auckland Girls' Grammar School, makers Line Pulou, Esa Maree Williams, Mele Williams, and unidentified maker, 2005, purchase

Samoan men's dance costume (four parts) from St Pauls College, makers unidentified, 2005, donation

Samoan dance costumes (one men's, one women's, nine parts total), from Avondale College, makers Melaine Sagala, Esther Kemp and unidentified makers, 2005, donation

Samoan men's dance costume and Niue men's dance costume (eight parts total) from De La Salle College, various makers including De La Salle College students, 2005, purchase

Samoan men's lavalava (wrap-around) and Samoan group dance costume (T-shirt) from Selwyn College, various makers, 2005, purchase

Niue dance costumes (one men's, one women's, four parts total) from Otahuhu College, makers Mary Tukumata, Aolagi Aleke, and Otahuhu College students, 2005, purchase

Niue women's dance costume (nineteen parts total) from McAuley High School, designed by Shannon Andrew-Rex and Shontelle Helg, various makers, 2005, purchase

Tongan lakalaka dance costumes (one men's, one women's, nineteen parts total), from De La Salle College and McAuley High School, makers McAuley High School students, Kalolaine Vao, Seini Wairasi, and Davidson Global shirts, 2005, purchase

Tongan lakalaka dance costumes (one men's, one women's, eighteen parts total), from Marcellin College, makers Paluki Utumoengalo Fuapoivaha, 'Ilaisaane 'Aholelei, Lalueini Fuapoivaha Snr, Penina 'Ofanoa, Kesaia Tapueluelu, and two unknown commercial makers, 1992 and 2005, purchase

Kiribati dance costumes (one men's, one women's, twenty-eight parts total), makers Bereti Ione, Betuao Chung, and Teroata Teimakin, 1999 and 2005, purchase

Rapanui dance costumes (two men's, one women's, seventeen parts total), maker Sara Pakarati, 2005, purchase

Belau dance costumes (one men's, one women's, seven parts total), makers Humiko Kingzio, Madalina Oikang, Tilei Erungel, Ananias Bultedaob, 2000, 2004 and 2005, purchase

Tivaevae Taorei (ceremonial quilt), makers Teme Maru Craft Group, 2000 x 1880 mm (l x w), 2005, purchase

Tivaevae manu (embroidered quilt), maker Teetu Kawenga, 2730 x 2460 mm (l x w), 2005, purchase

Tivaevae manu (embroidered quilt), designed by Bateseba Daniels, makers Vainetini o te mapu o Hamilton (Vainetini group of Hamilton Westside PIC church), 2480 x 2360 mm (l x w), 2005, purchase

Tivaevae manu style cushions (two), makers Vainetini o te mapu o Hamilton (Vainetini group of Hamilton Westside PIC church), each 430 x 430 mm, 2005, purchase

Chief Mourner (from the series *Tupaia's Paintbox*) by Jo Torr, machine embroidery on tapa cloth, 968 x 546 mm, 2005, purchase

Dancing Girl of Raiatea (from the series *Tupaia's Paintbox*) by Jo Torr, machine embroidery on tapa cloth, 2005, 960 x 530 mm, purchase

Barter (from the series *Tupaia's Paintbox*) by Jo Torr, machine embroidery on tapa cloth, 960 x 530 mm, 2005, purchase

Natural Environment

Molluscs

Shell collection, gastropods of the family Volutidae, (one thousand lots approximately), collected by Bruce Hazelwood, circa 1960-2000, bequest

Molluscs from forest litter, streams, and harbours of Northland, (one hundred lots approximately), field collection, 2005

Birds

Fairy prions (four adults, two downy chicks), collected 2003 and 2005, prepared as mounted taxidermied specimens 2005, donation

New Zealand and Australian birds (forty-five), collected 1993-2005, prepared as taxidermied study skin specimens 2005, donation

Feathered models of the extinct huia (three) and New Zealand laughing owl (whekau) (three), maker Noel Hyde, 2005, purchase

Models of male, female, and chick of the stout-legged moa, maker IZZAT Design Limited, 2005, purchase

Model of extinct Finsch's duck, maker IZZAT Design Limited, 2005, purchase

Model of extinct North Island goose, maker IZZAT Design Limited, 2005, purchase

Models of extinct South Island adzebills (two), maker IZZAT Design Limited, 2005, purchase

Fishes

Fishes collected from the New Zealand exclusive economic zone and adjacent regions, (three hundred and eighty-eight lots), preserved 2005-2006, donation

Fishes collected from the Ross Sea Dependency, (fifty-seven lots), preserved 2005-2006, donation

Fibreglass model of rainbow trout, maker Ross Brownson, 600 mm (l, approximately), 2005, purchase

Fibreglass model of koi carp, maker Richard Abrahams, 500 mm (l, approximately), 2005, purchase

Reptiles

Polyurethane resin casts of tuatara (four), maker Allan Burne, 230 mm (l, approximately), 2005, purchase

Botany

Polyurethane resin model of *Dactylanthus* plant, maker Allan Burne, 300 x 300 x 300 mm (h x w x d, approximately), 2005, purchase

Lichens, liverworts, and mosses from Pohangina Valley (four hundred and sixty-five specimens), collected by Te Papa staff and research associates, 2005, field collection

Land Mammals

Frozen specimens of kiore and ship rats (seven), collected 2005, prepared as taxidermied mounted specimens 2005, donation

Appendix 3 (continued)

Collection Acquisitions

Ngā Tāpiringa ki Ngā Kohinga

For the year ended 30 June 2006

Māori

Rakau Atua (Godstick), native wood, 374 x 57 x 52 mm (h x l x w), late archaic, purchase

Waka Tauihu (canoe prow), native wood, possibly totara, and paua shell, 255 x 420 x 200 mm (h x l x w), nineteenth century or earlier, purchase

Pūtōrino (bugle flute), native wood and aerial root of the kiekie plant, 370 x 39 x 33 mm (h x l x w), eighteenth century, purchase

Patu (hand-held weapon), andesite breccia stone, 316 x 70 x 29 mm (h x l x w), contact period, purchase

Pae Hamuti (latrine handle), native wood and paua shell, 110 x 270 x 80 mm (h x l x w), pre-European, purchase

Pātuki (hand-held weapon), native wood and paua shell, 50 x 355 x 50 mm (h x l x w), contact period, purchase

Toki pounamu (nephrite adze), 58 x 250 x 32 mm (h x l x w), pre-European, purchase

Poutokomanawa (ancestral figure supporting house post), possibly Tūwharetoa or Te Arawa region, native wood, probably totara, 1800 x 350 x 250 mm (h x l x w), mid to late nineteenth century, purchase

Toki (adzes) (ten: type 1A [three], type 2A, type 2C, type 4 [one main piece, two flakes], type 3 sub variety, type 4, type 5, type 6), maker Dante Bonica, various dimensions between 241 and 543 mm (length), circa 1994-1997, purchase

Patu onewa (hand held weapon) named 'Te Uru', maker unknown, Kawhia Harbour, greywacke, 320 x 86 x 31 mm (l x w x d), 1500-1800, purchase

Appendix 4

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

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

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)

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hei wānanga mō te
motu, ki te whakāra,
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kia whai mana ai
ēnei mōhiotanga, mai
neherā, kia
mau pakari ai
mō nāianei, whai ki
te wā kei mua.**

