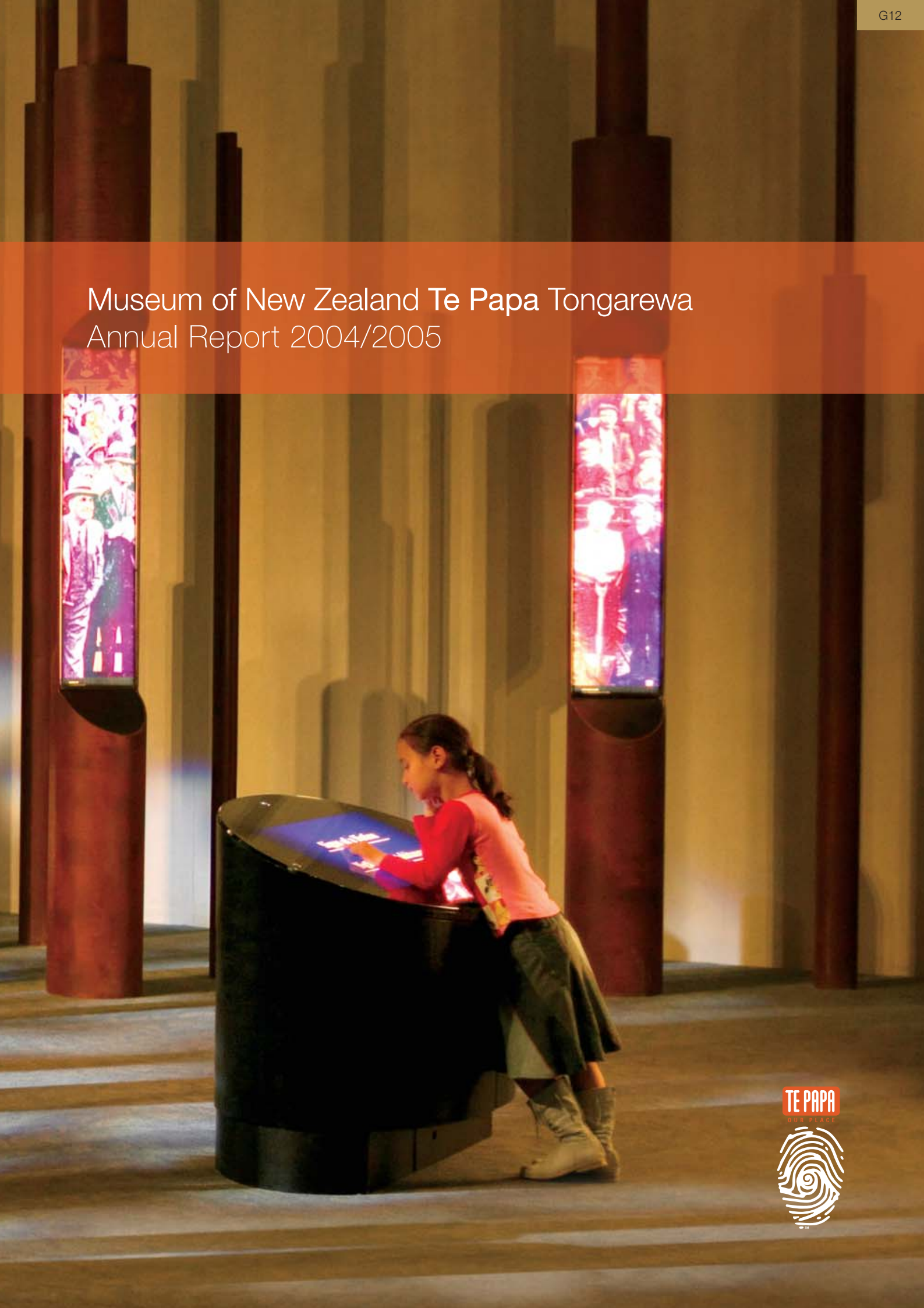


Museum of New Zealand Te Papa Tongarewa Annual Report 2004/2005

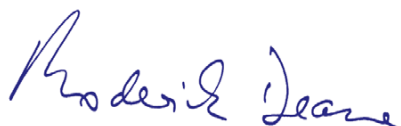


Experiencing Te Papa

MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA ANNUAL REPORT 2004/2005

TE PŪRONGO Ā-TAU 2004/2005

In accordance with section 44 of the Public Finance Act 1989, this Annual Report of the Museum of New Zealand Te Papa Tongarewa for 2004/2005 is presented to the House of Representatives.



DR RODERICK S DEANE
CHAIRMAN
14 OCTOBER 2005



JOHN JUDGE
BOARD MEMBER
14 OCTOBER 2005

Our Mission Tā Mātou Koromakinga

The Museum of New Zealand Te Papa Tongarewa Act 1992 (section 6) establishes the Museum. It enshrines in its Purpose (section 4) Te Papa's Mission statement:

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.

Ka tū te Whare Taonga o Aotearoa Te Papa Tongarewa hei wānanga mō te motu, ki te whakāra, ki te hōpara, ki te whakapūmau i ngā tīkanga maha, me ngā mōhiotanga mō te ao tūturu, kia whai mana ai ēnei mōhiotanga, mai neherā, kia mau pakari ai mō nāianeī, whai ki te wā kei mua.

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1.0 Performance at a Glance

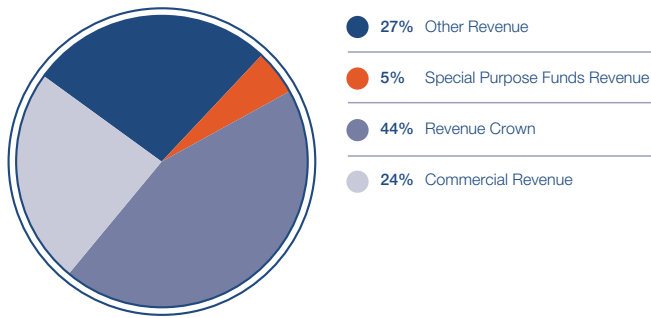
He Tirohanga ki ngā Whakatutukitanga

COMPARATIVE PERFORMANCE	2004/05	2003/04	2002/03
AUDIENCE			
Total Number of Visits to Te Papa Exhibitions	1,745,550	1,707,311	1,473,471
Number of Visits to Te Papa (Cable Street)	1,264,291	1,289,035	1,344,492
Number of Visits to Te Papa Exhibitions – International	435,180	406,157	128,979
Number of Visits to (charged-for) Te Papa Exhibitions – National ¹	46,079	12,119	-
Number of Virtual Visits to www.tepapa.govt.nz	612,916	518,148	454,401
SERVICES			
Number of Short-term Exhibitions	8	12	9
Number of Long-term Exhibitions – New	1	-	-
Number of Long-term Exhibitions – Refreshed	3	1	4
Number of Events	714	694	587
Number of Education Programmes	581	620	365
Number of Items Acquired	195	149	162
FINANCIAL			
Total Operating Revenue (\$'000)	41,391	37,705	37,864
Revenue Crown (\$'000)	18,228	18,288	18,139
Commercial Revenue (gross) (\$'000)	9,816	10,213	11,194
Sponsorship Revenue (\$'000)	3,960	3,550	3,044
Special Purpose Fund Revenue (\$'000)	2,159	1,068	975
Other Revenue (\$'000) ²	7,228	4,646	4,513
Cost of Services (\$'000)	39,107	37,638	35,932
Net Surplus (Deficit) before Depreciation (\$'000)	2,284	67	1,933
Depreciation (\$'000)	10,627	10,685	12,940
Gross Trading Revenue Per Visitor ³	\$6.06	\$6.64	\$7.16
Total Gross Revenue Per Visitor ⁴	\$12.84	\$12.77	\$13.80
Operating Expenditure Per Visitor	\$28.25	\$26.37	\$22.30
Collection Value (\$'000)	584,220	587,951	561,281
Net Assets as per Financial Statements (\$'000)	874,524	880,701	859,313
EFFICIENCY			
Number of Employees			
Permanent	338	351	306
Casual	223	176	272
	561	527	578

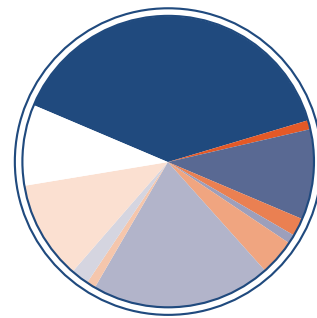
NOTES

- 1 In addition to charged-for exhibitions, Te Papa tours non charged-for exhibitions to venues across New Zealand. For the majority of these exhibitions visitor numbers are not recorded, and therefore have been excluded from this figure.
- 2 Includes interest, charged-for museum services, publications, and rental income.
- 3 Includes Te Papa food and retail outlets, car parking, donations, and exhibitions revenue.
- 4 Includes catering/functions, conference and venue hire, publications, sponsorship, ICON Restaurant (2003), and other revenues.

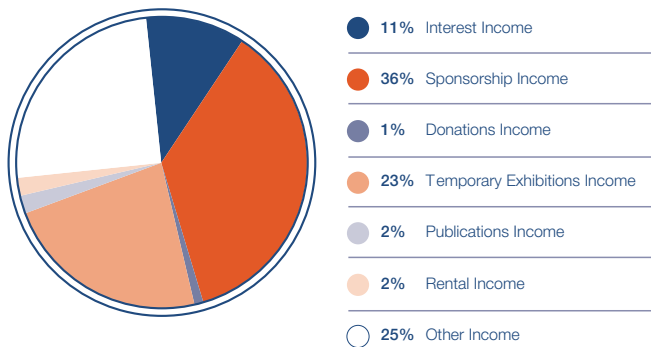
GROSS OPERATIONAL REVENUE 2004/05



COST OF SERVICES 2004/05



BREAKDOWN OF GROSS OTHER REVENUE 2004/05



NOTES

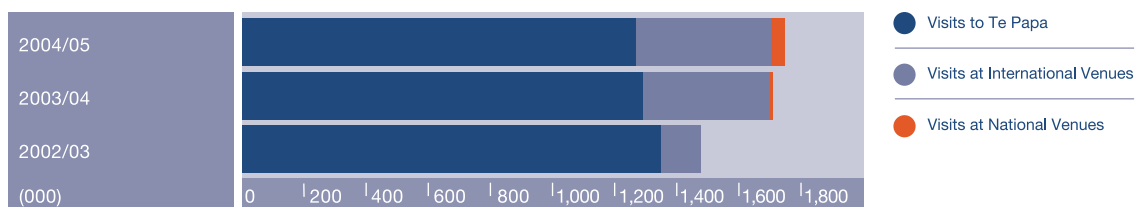
1. Other Income includes: Gain on Sale of Fixed Assets, Foreign Exchange Gain, and Dividends.



NOTES

1. Operations includes: Building Maintenance, Mechanical Services, Energy Costs, and Cleaning.
2. Other Expenses includes: Board Fees and Expenses, Fees Paid to Auditors, Movement in Bad Debts Provision, Foreign Exchange Loss, Loss on Disposal of Fixed Assets, and Bad Debts Expense.

VISITATION TO THE TE PAPA EXPERIENCE 2002/03 TO 2004/05



NOTES

1. Visits at National Venues only includes visitation to charged-for exhibitions where visitor number are recorded. It does not include visitation to all Te Papa exhibitions that have toured to venues across New Zealand.



Key Achievements and Events

JULY 2004

- Te Papa acquires the major work *Walk (Series C)* 1973 by Colin McCahon

1 AUGUST 2004

- The Lord of The Rings Motion Picture Trilogy: The Exhibition* opens at its second international touring venue, the Museum of Science Boston – a total of 211,000 visits were made, equating to approximately 2,511 visits per day

16 AUGUST 2004

- Te Papa repatriates kōiwi tangata Māori (ancestral remains) from the Bishop Museum, Hawaii

26 AUGUST 2004

- The exhibition *Toss Woollaston: Family and Friends* opens in The Ilott Room

SEPTEMBER 2004

- National Services Te Paerangi supports thirty-one regional partnership projects for 2004/05 under its four strategic priority areas with museums, iwi, and related organisations from across New Zealand

SEPTEMBER 2004

- Awareness of Te Papa reaches almost absolute levels (ninety-seven percent, up from ninety-five percent in 2002)

24 SEPTEMBER 2004

- The exhibition *Shawls: The Elegant Drape* opens in the Eyelights Gallery

11 OCTOBER 2004

- The Prime Minister, the Right Honourable Helen Clark, opens the first phase of a major new long-term art exhibition, *Toi Te Papa Art of the Nation: 1940 to today* on Level 5

13 OCTOBER 2004

- Twenty participants commence the fourth *He Kāhui Kākākura Strategic Leadership Programme*, developed by Victoria University of Wellington and National Services Te Paerangi

1/2 NOVEMBER

- The National Digital Forum convened by Te Papa, Archives New Zealand, and the National Library of New Zealand is held at Te Papa

2 NOVEMBER 2004

- Te Papa Press launches the book *Toss Woollaston: A life in Letters* (Edited by Jill Trevelyan)

13 NOVEMBER 2004

- The fourth exhibition in the Community Gallery in the long-term exhibition *Passports* opens – *Qui Tutto Bene: The Italians in New Zealand* celebrates New Zealand's Italian communities

20 NOVEMBER 2004

- The exhibition *Out on the Street: New Zealand in the 1970s Tutū te pūehu* opens on Level 5

4 DECEMBER 2004

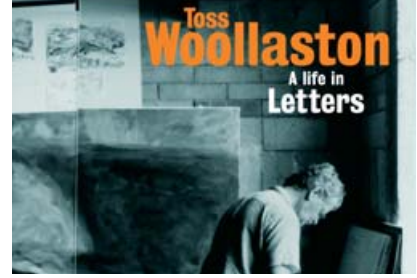
- Te Papa launches its first online exhibition *Māori Showbands* at www.maorishowbands.co.nz

11 DECEMBER 2004

- The exhibition *Space: A Galaxy of Adventure* opens in The TOWER Gallery

26 DECEMBER 2004

- The Lord of the Rings Motion Picture Trilogy: The Exhibition* opens at its fourth international touring venue, the Powerhouse Museum, Sydney – a total of 193,170 visits were made, equating to approximately 1,894 visits per day



FEBRUARY 2005

- In partnership with Victoria Continuing Education and the Centre for Public Law, Te Papa presents a *series of three debates on Te Tiriti o Waitangi*

FEBRUARY 2005

- Te Papa receives its ten millionth visitor since opening in 1998

8 FEBRUARY 2005

- The exhibition *Wild Design: A Fresh Look at Nature* opens for a second season on Level 3

14 FEBRUARY 2005

- Te Papa celebrates its seventh birthday

17 FEBRUARY 2005

- The exhibition *Toi Te Papa Art of the Nation: Works on Paper 1940-60* opens in The Ilott Room

21 MARCH 2005

- Te Papa signs a Memorandum of Understanding with the Department of Conservation that aims to enhance the collaborative relationship between the two organisations

APRIL 2005

- The Tertiary Education Commission approves an extension to the role of the Aviation Tourism and Travel Training Organisation (ATTTO) to all aspects of museum sector training

18-25 APRIL 2005

- Te Papa celebrates ANZAC Day with *Military Week*, sponsored by the New Zealand Army – with over 21,285 visits made over the three-day ANZAC weekend

23 APRIL 2005

- The exhibition *Holbein to Hockney: Drawings from the Royal Collection* opens in The TOWER Gallery

11 MAY 2005

- Te Papa opens the exhibition *Body Odyssey: Journey through the Human Body* at the TelstraClear Pacific Events Centre, Manukau – a total of 24,461 visits were made, equating to 644 visits per day

JUNE 2005

- Te Papa repatriates provenanced kōiwi tangata Māori (ancestral remains) to three iwi: Ngāti Kuri, Rangitāne Ki Wairau, and Whanganui Iwi

JUNE 2005

- Two Te Papa Press publications are finalists in the 2005 Montana New Zealand Book Awards: *Toss Woollaston: A Life in Letters* (Edited by Jill Trevelyan) and *Icons Ngā Taonga: From the Museum of New Zealand Te Papa Tongarewa*

4-19 JUNE 2005

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

5 JUNE 2005

- *The Lord of the Rings Motion Picture Trilogy: The Exhibition* opens at its fifth international venue, the Museum of Natural History in Houston (United States)

11 JUNE 2005

- Te Papa launches a pilot Mobile Exhibition Guide (MEG), an interactive experience delivered through a Personal Digital Assistant (PDA)



Te Papa Goes on Tour

The Lord of the Rings Motion Picture Trilogy: The Exhibition



The Lord of the Rings Motion Picture Trilogy: The Exhibition was developed by Te Papa following negotiations with New Line Cinema. The exhibition opened at Te Papa in December 2002 to an awaiting audience, which by April 2003 had totalled 220,291, an average of 1,776 visits each day.

The exhibition commenced a major international tour, opening at the Science Museum in London in September 2005 where it attracted 258,000 visits. The exhibition went on to tour to the Singapore Science Center, the Museum of Science (Boston),

the Powerhouse Museum (Sydney), the Museum of Natural History (Houston), and opened at the Indiana State Museum (Indianapolis) in October 2005.

By September 2005, over one million visits had been made to the exhibition, and its presentation in major international centres has significantly raised the profile of Te Papa, and provided opportunities to showcase New Zealand as an innovative and creative nation to the world.

2.0 Operating Framework

Te Anga Whakahaere

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.

2.1 CONCEPT

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

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

Te Papa Speaks with Authority

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

He Mana te Reo o Te Papa Tongarewa

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

Te Papa Acknowledges Mana Taonga

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

E Tautoko Ana a Te Papa Tongarewa i te Mana Taonga

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

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 titiro 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.

2.3 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.

2.4 ALIGNMENT WITH GOVERNMENT GOALS

KEY GOVERNMENT GOALS

Te Papa makes a significant contribution to the key Government goal:

To strengthen national identity and uphold the principles of the Treaty of Waitangi – Celebrate our identity in the world as people who support and defend freedom and fairness, who enjoy arts, music, movement and sport, and who value our cultural heritage; and resolve at all times to endeavour to uphold the principles of the Treaty of Waitangi.

Te Papa also contributes to the key Government goals to:

- Improve New Zealanders' skills
- Maintain trust in government and provide strong social services
- Grow an inclusive, innovative economy for the benefit of all

It does this through partnerships with whānau, hapū, iwi, and Māori organisations, and the activities of National Services Te Paerangi (which works in partnership with other 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 2005/06*).



TE PAPA'S CONTRIBUTION TO GOVERNMENT GOALS

Te Papa contributes to the Government's goals 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 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.

Through its activities, Te Papa seeks to contribute to the Government's goals by achieving outcomes in four areas:

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

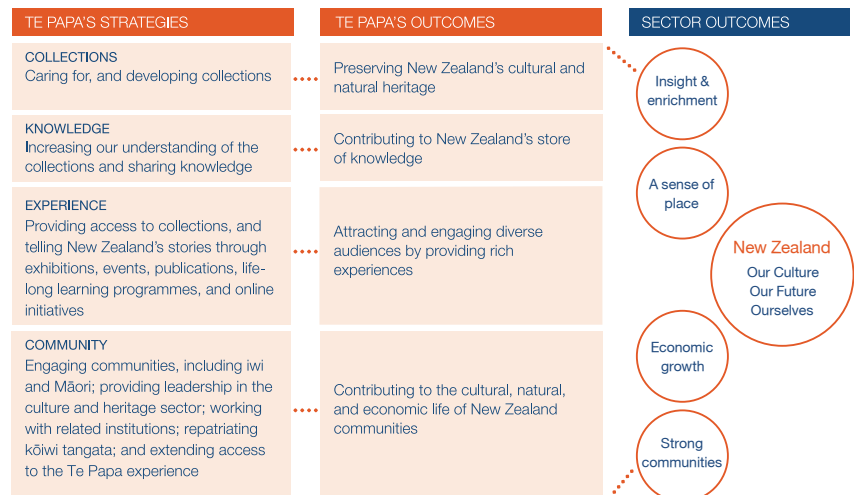
Knowledge – Contributing to the store of knowledge related to New Zealand's cultural and natural heritage

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

The relationship between Te Papa's strategies and outcomes, the sector's outcomes, and the Government's goals is shown in the diagram below.

Relationship between Te Papa's Strategies and Outcomes, the Sector's Outcomes, and the Government's Goals





High Profile Exhibition Comes to Te Papa

Holbein to Hockney: Drawings from the Royal Collection



In April 2005, Te Papa opened *Holbein to Hockney: Drawings from the Royal Collection*, an exhibition of seventy-five works selected from the Royal Collection representing a survey of European drawing over the last 500 years.

Since 1547, British monarchs have acquired or commissioned some 40,000 drawings and watercolours, forming one of the world's greatest collections. *Holbein to Hockney* provided a unique introduction to the Collection and a rare showing of the riches housed in the Royal Library at Windsor Castle.

The works ranged from observations from nature, compositional studies for paintings and portrait sketches, and finished works of art, and included works by Dürer, Leonardo da Vinci, Michelangelo, Raphael, Poussin, Canaletto, and Merian.

The presentation of *Holbein to Hockney* not only provided great viewing for visitors, but has enhanced Te Papa's reputation amongst the world's leading museums and art galleries, and hence the likelihood of securing other high profile exhibitions for New Zealand.



3.0 Overview Statements

Ngā Tauāki Tirohanga Whānui

3.1 CHAIRMAN

The ongoing success of Te Papa is evidenced most clearly in the number of New Zealanders and international tourists who not only visit the Museum in Wellington, but also experience Te Papa through national and international touring exhibitions.

Including visitation to charged-for Te Papa exhibitions presented outside Wellington or at national and international touring venues, total visitation in 2004/05 reached **1,745,550**. By 30 June 2005, over 10.46 million visits had been made to the Museum since opening in 1998.

Te Papa continues to outperform comparable Australian institutions, and for 2003/04 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.

The trend of increasing international visitation was again evident in 2004/05, with, for the first time, international visitors exceeding fifty percent of total visitor numbers. This can be attributed in part to ongoing work to build the profile of Te Papa with New Zealand and international tour operators, and by supporting the activities of Positively Wellington Tourism and Tourism New Zealand in marketing Wellington and New Zealand nationally and internationally.

Te Papa's financial performance over 2004/05 was strong, with the Museum achieving an operational surplus before depreciation of \$2.284 million, against a budgeted deficit of \$2.496 million, reflecting positive revenues and continued sound financial management.

The Board is very appreciative of the Government's commitment to ensuring Te Papa's ongoing sustainability. In the 2005 Budget the Government confirmed additional capital funding of \$12 million over four years, to enable Te Papa to maintain its assets, refresh the long-term exhibitions developed for opening in 1998, and help implement a programme of international touring exhibitions.

Seven years after opening, Te Papa has recognised the need to embark on a major programme of refreshment of the core free experience – the long-term exhibitions.

As part of this programme, and consistent with the Board's strategy to increase access to the Museum's Art collection, in 2004/05 Te Papa opened *Toi Te Papa Art of the Nation: 1940 to today*. This is the first phase of a new long-term exhibition, which, with the opening of the second phase in early 2006, will be Te Papa's largest single exhibition, occupying the whole of Level 5.

Toi Te Papa Art of the Nation forms the overarching banner for a range of initiatives including scholarly and general interest publications, associated exhibitions such as the new programme of commissions for the Level 6 Sculpture Terrace, and a wider strategy for the display of sculpture within and in the immediate environs of Te Papa.

Over 2004/05 development work continued on what will be a major new long-term exhibition for Level 3. *Blood, Earth, Fire – Whāngai, Whenua, Ahi Kā: The Transformation of Aotearoa New Zealand* will focus on the impact of human settlement in New Zealand and of the land on the people, providing a link between the Natural Environment exhibitions on Level 2, and exhibitions exploring the people and cultures of New Zealand on Level 4.

“The ongoing success of Te Papa is evidenced most clearly in the number of New Zealanders and international tourists who not only visit the Museum in Wellington, but also experience Te Papa through national and international touring exhibitions.”

Touring exhibitions internationally is a key strategy for raising the profile of Te Papa among the world's leading museums and art galleries. The success to date of *The Lord of the Rings Motion Picture Trilogy: The Exhibition*, which has received over **one million visits** over its first five international venues including Te Papa, provides a strong platform for the launch of this programme.

A key benefit of the touring programme will be to enhance Te Papa's ability to secure major blockbuster exhibitions from international museums and galleries. These exhibitions not only provide New Zealand audiences with access to the collections of overseas institutions, but also form a critical component of Te Papa's short-term exhibition programme, driving visitation, including from outside the Wellington region, and contributing to commercial revenues.



The exhibition *Out on the Street: New Zealand in the 1970s Tutū te pūehu* was presented on Level 5

A highlight of The TOWER Gallery programme in 2004/05 was the presentation of *Holbein to Hockney: Drawings from the Royal Collection*. Te Papa was the only venue for this exhibition outside Great Britain, with its next stop being The Queen's Gallery at Buckingham Palace. The exhibition presented a selection of seventy-five works from some of the great artists working over the past 500 years, including masters such as Leonardo, Michelangelo, Raphael, Dürer, Poussin, Bernini, Domenichino, Canaletto, and Hogarth.

The presentation of an exhibition such as *Holbein to Hockney* provides a once-in-a-lifetime glimpse into the Royal Collection, and serves to strengthen Te Papa's reputation and hence the likelihood of bringing other high profile exhibitions to New Zealand.

Other key achievements over 2004/05 included, for the first time, Te Papa presenting an exhibition outside Wellington, with *Body Odyssey: Journey through the Human Body* opening at the TelstraClear Pacific Events Centre in Manukau City in May 2005. In addition to touring exhibitions and loaning collections to museums, galleries, and iwi across New Zealand, this represented a significant initiative aimed at taking Te Papa into the community and reaching new audiences.

Publications are another way the Museum can provide access to information and scholarship related to its collections and exhibitions. It was very pleasing in 2005 for two publications from Te Papa Press, the Museum's publishing imprint, to be finalists in the 2005 Montana New Zealand Book Awards. This included *Toss Woollaston: A Life in Letters* (Edited by Jill Trevelyan) published in October 2004 and *Icōns Ngā Taonga: From the Museum of New Zealand Te Papa Tongarewa*, a major collection-based publication released in March 2004.

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 July 2004, Te Papa purchased a significant work by Colin McCahon, the magnificent *Walk (Series C) 1973*, which went on display in the exhibition *Toi Te Papa Art of the Nation: 1940 to today* in October 2004.

Partnerships with external organisations are a significant contributor to Te Papa's revenues. Long-term partners – the Wellington City Council, the Earthquake Commission (EQC), the Institute of Geological & Nuclear Sciences Limited (GNS), TOWER Limited, TelstraClear Limited, Air New Zealand Limited, Hewlett-Packard Limited (HP), and Ricoh New Zealand Limited – are all highly valued supporters of Te Papa.

The Board places great worth on the ongoing commitment of these partners, which enables the Museum to maintain the level of services it provides to the public.

The Wellington City Council provided sponsorship of \$2 million in 2004/05. The Board is most appreciative of this significant commitment by the Council, which contributes to Te Papa's exciting short-term

exhibition programme, delivering benefits not only to Te Papa but also to the City and wider region through increased visitation.

In 2004/05 Te Papa received support from many organisations for its exhibition and events programme. The Board would like to acknowledge the additional support received from current partners and to welcome new partners *The New Zealand Listener*, NGC, *The Dominion Post*, Ministry of Research, Science and Technology, New Zealand Post, and imagelab. The Board also wishes to acknowledge sponsors Merck Sharp & Dohme, TelstraClear, and the support of the Southern Trust and the Tindall Foundation in enabling Te Papa to present the exhibition *Body Odyssey: Journey through the Human Body* in Manukau City.

I would like to express the Board's appreciation to 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 sector. In particular, I would like to acknowledge outgoing members of the Advisory Group, Greg McManus and Hineihaea Murphy, both of whom have made valuable contributions over their two terms on the Group.

Board membership did not change over 2004/05, with the terms of two members, Professor Judith Binney and Glenys Coughlan, which were due to expire in June 2005, rolled over until after the post-election period. I wish to acknowledge the experience and skill of members and the continued contribution they make to the governance of Te Papa.

An organisation such as Te Papa relies on the commitment and passion of its staff to deliver a sustained high-quality programme, and I would like to warmly acknowledge the enormous contribution staff make to Te Papa's success.

DR RODERICK S DEANE
CHAIRMAN

In association with the launch of the online exhibition *Māori Showbands*, Te Papa presented a concert featuring many of the stars of the showbands era



3.2 CHIEF EXECUTIVE

AUDIENCE

In 2004/05, 1,264,291 visits were made to Te Papa (compared with 1,289,035 visits in 2003/04). Including visitation to charged-for Te Papa exhibitions presented outside Wellington or at national and international touring venues, total visitation to the Te Papa experience in 2004/05 reached **1,745,550**. This includes 435,180 visits made to *The Lord of the Rings Motion Picture Trilogy: The Exhibition* at international venues, and 46,079 visits made to the exhibition *Body Odyssey: Journey through the Human Body* nationally.¹

Approximately 597,504 (forty-eight percent of visits made to Te Papa in 2004/05) were by New Zealanders, with 46,000 visitors (approximately eight percent) identifying themselves as Māori.

Satisfaction remained high, with ninety-six percent of visitors rating their Te Papa experience from good to excellent, and twenty-two percent of visitors indicating they were extremely satisfied with their experience, by rating it ten out of ten. Approximately ninety-three percent of Māori visitors indicated they were satisfied with their visit.

FINANCIAL PERFORMANCE

Overview

Te Papa ended 2004/05 in a strong financial position, achieving an operational surplus before depreciation of \$2.284 million, \$4.780 million ahead of the budgeted deficit of \$2.496 million. After accounting for depreciation, the reported deficit was \$8.343 million, against a budgeted deficit of \$16.242 million. (Refer to the Ministerial Statement in relation to Te Papa's financial performance on page number 17.)

The favourable result can be attributed to an operating surplus, and depreciation being lower than projected, due primarily to lower than budgeted capital expenditure for the year and a reallocation of asset categories in 2004. Te Papa's depreciation cost for 2004/05 was \$10.627 million, for which the Museum is not funded. Operational revenues exceeded budget by \$4.776 million, attributable to unbudgeted revenue from the sale of a land asset (valued at \$2.200 million), favourable sponsorship and interest revenue, and funding received to undertake two special projects in conjunction with other government agencies that will be delivered in 2005/06.

Cost of services was largely consistent to budget, with savings in some areas offset by above budget results in others, including salary and wage costs, which were higher than budget following the implementation of the outcomes of an organisation-wide job evaluation exercise undertaken in 2004.

In 2004/05, capital funding for refreshment and replacement was used to progress the redevelopment of Te Papa's research and collection storage facility in Tory Street; refreshment of the core free experience, including progressing the development of a new

long-term exhibition *Blood, Earth, Fire – Whāngai, Whenua, Ahi Kā* refurbishment of commercial outlets, the Te Papa Store and the Te Papa Café; and replacement of building assets and information technology equipment. Capital funding of approximately \$3 million was used for collection development.

For further information, refer to Te Papa's audited Financial Statements included in section number 6.0.

Commercial and Sponsorship Revenues

Te Papa's commercial businesses are an integral part of the visitor experience, and comprise retail and hospitality outlets, the car park, Te Papa Press, and the Picture Library. These businesses make a positive contribution to Te Papa's operating costs and enhance the visitor experience.

Over 2004/05, the net result attributable to Te Papa's commercial business contributed six percent of net operating revenue.

Sponsorship revenues are a critical component of Te Papa's operating budget, contributing \$3.960 million in 2004/05, an increase from \$3.550 million in 2003/04, representing twelve percent of net operating revenue.

The sustained support of long-term partners – the Wellington City Council, the Earthquake Commission (EQC), the Institute of Geological & Nuclear Sciences Limited (GNS), TOWER Limited, TelstraClear Limited, Air New Zealand Limited, Hewlett-Packard Limited (HP), and Ricoh New Zealand Limited – is augmented through exhibition and event-based sponsorships.

Over 2004/05, long-term partner Air New Zealand Limited was the principal sponsor of *Toi Te Papa Art of the Nation: 1940 to Today*, which opened in October 2004. *The Dominion Post* was the principal sponsor of *Space: A Galaxy of Adventure*, presented in The TOWER Gallery. TOWER Limited sponsored the exhibition *Kiri's Dresses: A Glimpse into a Diva's Wardrobe*, which opened in 2003/04 and continued in the Eyelights Gallery in 2004/05.

Wanganui District Council and Horizons, the Manawatu Wanganui Regional Council, are principal sponsors of *Te Awa Tupua: The Whanganui Iwi Exhibition*, which continued at Te Papa in 2004/05.

New short-term partners in 2004/05 included *The New Zealand Listener's* sponsorship of *Out on the Street: New Zealand in the 1970s Tutū te pūehu*, and NGC's support for *Holbein to Hockney: Drawings from the Royal Collection*, which was presented in The TOWER Gallery.

Benchmarking

In addition to a strong performance in the 2003/04 Council of Australasian Museum Directors Annual Survey, a nationwide telephone survey undertaken in September 2004 showed that awareness of Te Papa has reached almost absolute levels (ninety-seven percent, up from ninety-five percent in 2002). For the first

¹ These figures exclude visitation to Te Papa exhibitions touring to national venues where visitor information is not collected by the host institution.

The exhibition *Shawls: The Elegant Drape* was presented in the Eyelights Gallery



time, more than half of all New Zealanders aged eighteen plus years reported that they had visited Te Papa (fifty-four percent, up from forty-five percent in 2002).²

Major Achievements

Te Papa's Collections

In 2004/05 Te Papa reviewed its Core Projects (research and product development) Strategy, which provides the thematic framework for aligning research programmes, collection development priorities, and new visitor experience products, including exhibitions. As an outcome of the review, the number of core project themes was reduced from nine to five, and includes: *The People of New Zealand/Tangata Whenua Tangata Tiriti, The Land, The Sea, Creativity and Innovation, and Global Perspectives*.

In 2004/05, Te Papa progressed several aspects of its Atarau Programme. The programme seeks to enable Te Papa to leverage the opportunities afforded by digital technologies and the Internet to enhance access to its resources (including collections), and to strengthen the Museum's ability to capture, manage, and deliver information and knowledge.

Key achievements over 2004/05 included the implementation of a new collections information system, KE EMU, and progress towards the development of a new service for providing access to collections thorough an Internet-based *Search and Explore* facility. It is expected that a limited *Search* facility will be available on Te Papa's website from late 2005.

Te Papa continues to take an active role in cross-sector initiatives aimed at increasing access to culture and heritage collections online, including working closely with the National Library of New Zealand and Archives New Zealand in leading the National Digital Forum, and, over 2004/05, providing input into the development of the Government's *Digital Strategy: Creating our Digital Future* (May 2005).³

Over 2004/05 Te Papa progressed the redevelopment of its Tory Street research and collection storage facility. The development, once completed, will provide the facilities required to effectively manage and research the collections and increase collection capacity.

The Te Papa Experience

As part of its strategy to focus on the refreshment of the core free experience – the long-term exhibitions opened in 1998 – in 2004/05 Te Papa opened *Toi Te Papa Art of the Nation: 1940 to today*, and progressed the development of a new long-term exhibition *Blood, Earth, Fire – Whāngai, Whenua, Ahi Kā*, which will open on Level 3 in 2006.

In 2004/05 Te Papa opened the fourth in its programme of Community Exhibitions, *Qui Tutto Bene: The Italians in New Zealand*. The exhibition explores the stories and experiences of Italian migrants in New Zealand.

Eight short-term exhibitions were presented, including *Space: A Galaxy of Adventure* in The TOWER Gallery, *Out on the Street: New Zealand in the 1970s Tutū te pūehu* on Level 5. Te Papa also presented its first online exhibition *Māori Showbands* (www.maorishowbands.co.nz), which could not have been achieved without the generous support of the showbands community.

In June 2005, Te Papa launched a pilot Mobile Exhibition Guide (MEG). MEG is delivered on an iPAQ Personal Digital Assistant, and displays selected content relating to the exhibition *Made in New Zealand* using audio, images, video, and interactivity. Users can guide themselves through the exhibition room-by-room at their own pace.

Te Papa in the Community

In 2004/05 National Services Te Paerangi undertook thirty-nine national and regional partnership projects across its four priority areas of *Training and Skill Development, Standards Implementation, Kaupapa Māori Iwi Development, and Strategic Regional and Community Development Initiatives*.

In 2005 the New Zealand Tertiary Education Commission approved an extension to the role of the Aviation, Tourism and Travel Training Organisation (ATTTO) to all aspects of museum sector training. This follows work by the sector over several years, facilitated by National Services Te Paerangi, to develop national qualifications and unit standards for registration on the National Qualifications Framework.

Drawing on its experience working with the museum sector in New Zealand, including through the activities of National Services Te Paerangi, over 2004/05 Te Papa contributed to the development by Museums Aotearoa, the museum sector professional body, of *A Strategy for the Museum Sector in New Zealand* (April 2005). The recommendations arising from the strategy will inform the triennial review of National Services Te Paerangi's priority programme areas, which will be undertaken in 2005/06.

The Lord of the Rings Motion Picture Trilogy: The Exhibition continued its successful international tour, opening at three venues in 2004/05, including the Museum of Science, Boston (where it received 211,000 visits in eighty-four days), and the Powerhouse Museum, Sydney (where it received 193,170 visits in 102 days). The exhibition opened at the Museum of Natural History in Houston in June 2005.

Body Odyssey: Journey through the Human Body presented by Te Papa at the TelstraClear Pacific Events Centre in Manukau City over May/June 2005 attracted 24,461 visits, equating to 644 visits per day.

Over 2004/05, Te Papa progressed a project with the New Zealand National Maritime Museum to develop an exhibition celebrating the New Zealand yachting story and the life and achievements of New Zealander Sir Peter Blake. The exhibition will be centred on *NZL 32 Black Magic*, the yacht on which New Zealand won the 1995 America's Cup, which was gifted to Te Papa by Team New Zealand in 2001.

² Research conducted by UMR Research Limited involved 750 participants in a nationwide telephone survey.

³ 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, civil society, and government agencies.



Organisational Development

As at 30 June 2005 Te Papa employed 388 permanent staff and 223 casual staff.

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 2004/05 several initiatives were implemented, including training and development, the introduction of a range of employee benefits, and work/life balance programmes.

The Museum has collective employment agreements with the Public Service Association and Service and Food Workers Union, covering back- and front-of-house employees. All second and third tier managers are on individual employment agreements.

Te Papa is accredited under the Investors in People programme, which sets a level of good practice for 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 a record membership of over 4,000 individuals achieved in 2004/05. The Friends provide 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. In June 2005, the Friends welcomed new President, Sally Munro.

Acknowledgements

I would like to acknowledge the contribution of two members of Te Papa's senior management team who departed from Te Papa in 2004/05 to take up new opportunities. Dr Jennie Harré Hindmarsh held the role of Director National Services Te Paerangi for over six years,

making a significant contribution not only to Te Papa, but also to the wider museum sector in New Zealand. Pat Stuart departed after fifteen years with Te Papa and the former National Museum, spanning roles as the Manager Public Programmes overseeing operational teams in education, exhibitions, and public affairs; as General Manager Strategic Planning; and latterly as the Director Experience.

DR SEDDON BENNINGTON
CHIEF EXECUTIVE



In December 2004, Te Papa opened the new Te Papa Café on Level 1

3.3 KAIHAUTŪ – HE PĀNUI KI NGĀ IWI Ō TE MOTU

HE MAIMAI AROHA

He mihi aroha tēnei ki tētahi o ngā morehu koroua kua huri ki tua o te arai. Haere atu rā e Wiremu, te pou o Ngāti Toa Rangatira. Okioki ai ki roto i tō moenga roa oti atu e.

Te Papa reflects on the loss of valued Ngāti Toa kaumātua, leader and friend, Bill Katene, in March 2005. On many occasions, Bill has supported Te Papa in activities and ceremonies on Rongomaraeroa Marae.

Ka aroha hoki ki tō mātau kaimahi a Keith O'Neill, i tiraha ki runga i a Rongomaraeroa, ki roto i te whareniui o Te Hono ki Hawaiki. Kua roa kē a ia e mahi ana mō Te Papa, no reira haere atu ra ki ōu tīpuna e te hoa!

Te Papa also remembers the loss of valued Te Papa colleague and staff member, the late Keith O'Neill in February 2005. Te Papa hosted Mr O'Neill's whānau and friends on Rongomaraeroa Marae, and Mr O'Neill lay in state on the Marae during the service. Mr O'Neill had worked at Te Papa since 1984, beginning as a display artist and later as a Te Papa Host.

IWI EXHIBITION PROGRAMME

Te Awa Tupua: The Whanganui Iwi Exhibition

Te Papa continued its work with Whanganui Iwi in the context of *Te Awa Tupua: The Whanganui Iwi Exhibition*, the fourth in Te Papa's programme of Iwi Exhibitions presented within the long-term exhibition *Mana Whenua*. Approximately 497,625 people visited *Te Awa Tupua* in 2004/05, with approximately 858,413 visits made since the exhibition opened in November 2003.

Successful initiatives undertaken with Whanganui Iwi in 2004/05 included two 'showcases' of Whanganui artists in the Te Papa Store; participation in Te Papa's annual events programme; and, as part of Te Papa's Karanga Aotearoa Repatriation Programme, repatriating kōiwi tangata to Whanganui Iwi. In May 2005, Te Papa welcomed incoming Whanganui Kaumātua to support the exhibition, Morvin and Kura Simon, and bid farewell to departing Kaumātua, George and Piki Waretini.

Ngāi Tahu

Over 2004/05 Te Papa commenced work with Ngāi Tahu to progress the development of Te Papa's fifth Iwi Exhibition, which is scheduled to open in mid-2006. Te Papa met regularly with the Ngāi Tahu Steering Group to develop the concept design for the exhibition, and to identify other opportunities associated with the partnership.

IWI RELATIONSHIPS

Te Papa's relationships with iwi and Māori partners encompass the care of taonga, research, and mātauranga Māori initiatives, developing and managing exhibitions at Te Papa, and commercial partnerships. Over 2004/05, Te Papa maintained seventeen active relationships with iwi, including with mana whenua iwi partner Te Ati Awa through support for the Wellington Tenth's Trust's proposal to build a wharewaka (canoe-house) complex on Wellington's waterfront.

Te Papa also worked with Te Iwi Moriori on the loan of taonga for the opening of the Moriori Marae *Te Kopinga* on the Chatham Islands. Te Papa and the Department of Conservation also facilitated the return of a rare, conserved 'Manu Taiko' bird specimen (the Magenta Petrel).

Te Papa worked with the Department of Conservation, and with Te Ati Awa, Ngāti Tama, Ngāti Rarua ('Mana Whenua ki Mōhua'), Ngāti Kahu ki Whangaroa and Te Kawerau ā Maki to manage several whale strandings in 2004/05. Te Papa also sought iwi agreement and involvement in the acquisition, and ongoing care and management, of whale specimens. In June 2005, Te Papa facilitated a 'pan-iwi' consultation hui seeking input into the development of a proposed domestic and international Te Papa touring exhibition focusing on whales (working title, *Whales of the South Pacific*).

Te Papa worked closely with Te Runanga a Rangitāne o Wairau and the Millennium Public Art Gallery, Blenheim, to lend taonga for the exhibition *Kei Puta Te Wairau*, which opened in June 2005.

In March 2005, Te Papa hosted the Hui Taumata (Māori Economic Summit). Iwi and Māori business leaders attended the three-day hui. Feedback from organisers and participants indicated the success of the event.

Te Papa National Services Te Paerangi undertook eight regional partnership projects under its *Kaupapa Māori Iwi Development* priority area during 2004/05. The projects focused on research, development of taonga databases, and feasibility studies for potential cultural centre or whare taonga development.

Te Papa has also engaged in productive relationships with Hekenukumai Busby, *Te Puia* (formerly the New Zealand Māori Arts and Crafts Institute), the Hipango Whānau of Whanganui, Ngāti Mutunga ki Wharekauri, Toi Māori Aotearoa, and Ngāti Kahungunu.

Karanga Aotearoa Repatriation Programme

In August 2004, Te Papa repatriated kōiwi tangata Māori (ancestral remains) from the Bishop Museum, Hawaii. In addition, three domestic repatriations were undertaken to Whanganui Iwi, Rangitāne ki Wairau and Ngāti Kuri.

Over 2004/05 Te Papa secured the agreement of several international institutions to return kōiwi tangata Māori and Moriori, and progressed discussions with a number of iwi to facilitate the return of provenanced kōiwi tangata.

Expert advice on repatriation and tikanga Māori issues is obtained from Te Papa's *Repatriation Advisory Panel*, which includes Sir Hugh Kawharu, Sir Paul Reeves, Dorothy Mihini, Pou Temara, Hirini Moko Mead, Alfred Preece, Edward Ellison, and Te Aue Davis. The Panel held two meetings in 2004/05.

In March 2005, Te Papa also held its annual repatriation wānanga in conjunction with Whanganui Iwi at Pūtiki Marae, Whanganui.



The exhibition *Space: A Galaxy of Adventure* was presented in The TOWER Gallery

Matariki at Te Papa Festival 2005

Te Papa recognised Matariki (the Māori New Year) with its annual Matariki celebrations over May/June 2005. The *Matariki at Te Papa Festival* began with a dawn ceremony, and was followed by a programme of activities structured around two 'platforms': a 'festival' of events, and an education programme for schools and students.

Over the two-week festival period, approximately 5,824 visitors attended a Matariki event. A successful Matariki Dinner was held on Rongomaraeroa Marae, attended by 180 participants.

Mātauranga Māori

Te Papa conducted significant research in 2004/05 to prepare draft 'tribal taonga inventories' to respond to queries from iwi on taonga held at Te Papa. Research was also conducted in relation to Waitangi Tribunal claims, including on taonga associated with Ngāti Hinewaka, Wairarapa, and Te Aupouri.

Bicultural Development

Through its *Bicultural Capability Training Programme*, Te Papa seeks to ensure staff have the capability to adopt a bicultural approach to activities and initiatives across the full range of the Museum's operations. The programme comprises Tikanga (customs), Te Reo (language), and Treaty of Waitangi modules. In addition, a full-time 'Kaiako' (te reo Māori teacher) delivers te reo Māori classes to staff.

During 2005, Te Papa developed a 'KETE' series of resources to develop staff understanding of Te Papa's bicultural principle and approach. Over 2004/05, Te Papa also progressed the development of an intranet website to enhance access to bicultural related resources and information.

Rongomaraeroa – Te Marae O Te Papa Tongarewa

Twenty-eight pōwhiri and significant whakatau were held over 2004/05 for manuhiri and distinguished guests, including His Excellency Nguyen Van An, President of the National Assembly, Socialist Republic of Vietnam; North Korean Foreign Minister, Paek Nam Sun; the Swedish Prime Minister Mr Göran Persson; and the President of Indonesia, Dr Susilo Bambang Yudhoyono.

As a popular performance space, 140 presentations and events were held on Rongomaraeroa, attended by approximately 25,783 visitors. A total of 182 school and education groups visited the marae involving 4,348 students. In addition, 1,362 guided tours visited the Marae involving 14,921 participants.

Rongomaraeroa is also a popular visitor destination within Te Papa, with forty percent of all visitors to Te Papa (approximately 502,682) experiencing the marae as part of their visit to the Museum.

TE TARU WHITE
KAIHAUTŪ



3.4 MINISTERIAL STATEMENT ON TE PAPA'S FINANCIAL PERFORMANCE

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

The Statement of Financial Performance for the year ended 30 June 2005 shows a deficit from Te Papa's operations, including depreciation, of \$8.343 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 2004/05, Te Papa's depreciation cost was \$10.627 million.

The effect of these arrangements is that, notwithstanding 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

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.



Celebrating New Zealand's Italian Community

Qui Tutto Bene: The Italians in New Zealand

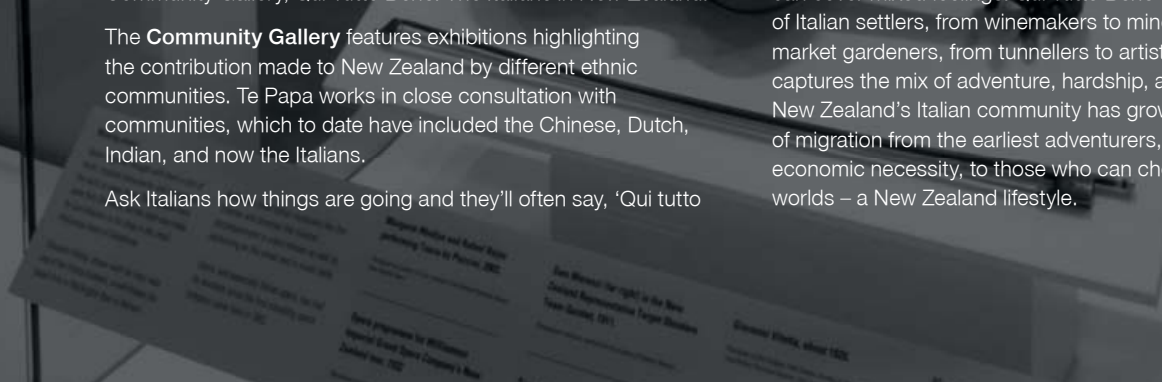


In November 2004, Te Papa opened the fourth exhibition in its Community Gallery, *Qui Tutto Bene: The Italians in New Zealand*.

The **Community Gallery** features exhibitions highlighting the contribution made to New Zealand by different ethnic communities. Te Papa works in close consultation with communities, which to date have included the Chinese, Dutch, Indian, and now the Italians.

Ask Italians how things are going and they'll often say, 'Qui tutto

bene (everything's fine).' Sometimes that is so; sometimes it can cover mixed feelings. *Qui Tutto Bene* explores the stories of Italian settlers, from winemakers to miners, fishermen to market gardeners, from tunnellers to artists. The exhibition captures the mix of adventure, hardship, and success from which New Zealand's Italian community has grown, presenting the story of migration from the earliest adventurers, to families driven by economic necessity, to those who can choose the best of both worlds – a New Zealand lifestyle.



4.0 The Year in Review

He Tirohanga Whakamuri ki te Tau

4.1 TE PAPA'S COLLECTIONS

DEVELOPING COLLECTIONS

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 (ancestral remains), acquisition and deaccessioning procedures, and protocols for conflict of interest resolution for those involved in collection development for Te Papa.

A total of 195 acquisition proposals were approved in 2004/05, 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:

- *Walk (Series C)* 1973 by Colin McCahon (acrylic on eleven unstretched jute panels)
- *Parrot Country* 1980-83 by Rosalie Gascoigne (acrylic paint on board, four parts)
- *This is the Trekka* 2003 by Michael Stevenson (mixed media installation)
- Games table made with various New Zealand timbers, circa 1885, maker unknown
- Retrospective collection of twenty-two items of jewellery, objets d'art and wooden, bronze and marble objects, 1976-2004, maker Paul Mason
- Rekohu (Chatham Islands) taonga collection, largely pre-contact, of Okewa

clubs, assortment of adzes, prehistoric shark items, stone chisels, ship sailing nails, ornaments, bone spear points, and a rare stone figurine

- Taiaha (long hand held weapon) with aute (paper mulberry) bark awe (collar) and feathers, 1800-1900, maker unknown
- Waka huia, attributed to East Coast, North Island of New Zealand, or Wanganui
- A bull Sperm whale specimen
- A rare Ginkgo-toothed whale specimen
- *Extinct birds* 1907 by Walter Rothschild (book 244 pp with forty-five chromolithographs by J G Keulemans, H Gronvold, G E Lodge and others)

A full list of items accessioned into Te Papa's collections in 2004/05 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 through handling and public access.

Conservation of items is ongoing, with collection items assessed and, where necessary, treated prior to exhibition or loan. In 2004/05 3,008 items were assessed, and 286 treatments undertaken.

In 2004/05 Te Papa upgraded the three Māori collection areas, improving the standard of care Te Papa can provide for taonga. The upgrades have enhanced the storage environment, access for staff, and access and presentation for back-of-house tours.

In 2004/05 a new collection information system, KE EMU, was implemented, enabling Te Papa to manage images, multimedia, and

extended collection-based information in an integrated way. The system also supports the capture of mātauranga Māori and the use of Māori classification systems, and will enable Te Papa to publish narratives and information and images of collection items through a new facility, *Collections Online*, the first stage of which is expected to be made available on the Museum's website from late 2005.

SCHOLARSHIP, INCLUDING MĀTAURANGA MĀORI

The Core Projects (research and product development) Strategy provides the framework for Te Papa's research activities. The Strategy aims to ensure that research is aligned to the Museum's Corporate Principles, and establishes standards of excellence that ensure visitor experience products and services (including exhibitions, publications, and learning programmes) are underpinned by scholarship, incorporating mātauranga Māori.

Research achievements in 2004/05 included progressing:

- Five projects funded by the Foundation for Research, Science and Technology (FRST). These included funded projects on Exclusive Economic Zone (EEZ) fishes (with the National Institute of Water and Atmospheric Research Limited (NIWA)); *Chionohebe* (with Landcare Research); ferns (with Landcare Research); marine algae (with NIWA); and Buller's Albatross (with NIWA)
- Four databasing projects funded through the Terrestrial and Freshwater Biodiversity Information Systems (TFBIS) Programme in the areas of Mollusca; Cicadas (both with Landcare Research); Amphipoda (with NIWA); and vascular plants (with Landcare Research and the Auckland War Memorial Museum)

- Research for the forthcoming publication *Paulo's Work: Samoan tatau, New Zealand Art, Global Culture*, as part of the Getty Foundation research project *Tatau/Tattoo: Embodied Art and Cultural Exchange, circa 1760-2000*
- Research for the Te Papa Press publication *Taiāwhio Volume II: Further Conversations with Māori Artists*, which will be published in early 2006
- Research for the Te Papa Press publication *New Zealand Hebes*, which will be published in early 2006
- Research for the Te Papa Press publication *Extinct Birds of New Zealand*, which will be published in early 2006

In addition, research on the *Visual Culture in Aotearoa Oral History Project*, producing a comprehensive annotated oral history tape archive of key artists involved with the development of modernism in New Zealand, was completed in September 2004.

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 2004/05 appears in Appendix 4.

Publications

Publishing is a key strategy for making accessible information and knowledge related to Te Papa's collections. Over 2004/05 Te Papa staff published sixty-one scholarly and popular articles in New Zealand and international journals and publications. A full list of articles by Te Papa staff is included in Appendix 1.

Te Papa Press is the Museum's publishing imprint. Founded in 1997, Te Papa Press publishes a wide range of non-fiction trade 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 2004/05 Te Papa Press produced nine publications, including new editions such as *Toss Woollaston: A Life in Letters* (Edited by Jill Trevelyan), reprints of books, diaries and calendars, and one edition of *Tuhinga*, the Museum's scholarly refereed journal.

Two Te Papa Press publications were among the finalists in the 2005 Montana New Zealand Book Awards: *Icons Ngā Taonga: From the Museum of New Zealand Te Papa Tongarewa*, published in March 2004, in the Illustrative section; and *Toss Woollaston: A Life in Letters* (Edited by Jill Trevelyan), published in October 2004 in the Biography section.

4.2 THE TE PAPA 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 nineteen 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.

EXHIBITIONS

Refreshment of the core free experience over 2004/05 included the opening in October 2004 of the first phase of a new long-term exhibition focusing on Te Papa's Art collection, *Toi Te Papa Art of the Nation: 1940 to today*. The second phase of the exhibition will open in early 2006.

Te Papa also refreshed the long-term exhibition *Awesome Forces*, and the Discovery Centre, *NatureSpace*, and presented the fourth exhibition in the Community Gallery programme, with

Qui Tutto Bene: The Italians in New Zealand opening in November 2004.

Through its short-term exhibition programme, Te Papa seeks to deliver a rich, varied, and dynamic visitor experience that attracts visitors to Te Papa, including those from outside the Wellington region. In 2004/05 Te Papa opened eight short-term exhibitions.

On Level 5, *Out on the Street: New Zealand in the 1970s Tutū te pūehu* was presented. The TOWER Gallery programme included *Space: A Galaxy of Adventure*, and opening in April 2005 was *Holbein to Hockney: Drawings from the Royal Collection*.

In the Ilott Room, Te Papa presented *Toss Woollaston: Family and Friends*, in support of the Te Papa Press publication *Toss Woollaston: A Life in Letters*, and in February 2005 opened *Toi Te Papa Art of the Nation: Works on Paper 1940-60*, complementing the exhibition *Toi Te Papa Art of the Nation: 1940 to today* on Level 5. In the Eyelights Gallery, Te Papa presented the popular exhibition *Shawls: The Elegant Drape*.

Te Papa also re-opened *Wild Design: A Fresh Look at Nature* for a second season on Level 3, while planning continued for a major new long-term exhibition *Blood, Earth, Fire – Whāngai, Whenua, Ahi Kā*, which is scheduled to open in 2006.

In December 2004, Te Papa launched its first online exhibition *Māori Showbands* (www.maorishowbands.co.nz). The launch of the exhibition was celebrated with a concert presenting several major figures in the history of showbands in New Zealand.

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, at selected exhibition locations, and through Te Papa's website www.tepapa.govt.nz. Over 2004/05, eight files relating to the exhibition *Qui Tutto Bene: The Italians in New Zealand* were developed.



Toi Te Papa Art of the Nation: 1940 to today
opened on Level 5 in October 2004

TE AKA MATUA LIBRARY AND INFORMATION CENTRE

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

In 2004/05, a total of 1,242 books were accessioned into the collections of Te Aka Matua, with new titles made accessible on the New Zealand Bibliographic Network (Te Puna). A total of 1,729 items were converted from card catalogues to the library's database, and 832 inter-library loans were processed.

In 2004/05, the library developed its publication exchange agreements with existing partners particularly in the arts and science fields, and established new arrangements with institutions and galleries within New Zealand and internationally. With over 420 exchange relationships, Te Papa's publications, and their contributors, are reaching a wide audience.

LEARNING PROGRAMMES

Te Papa provides education programmes to schools and general audiences through Te Papa Education | Te Ipu Kāhuirangi and the four Discovery Centres.

In 2004/05 Te Papa offered core curriculum-linked programmes designed for year one to year ten students; cross-curricular programmes to primary and secondary schools and a range of programmes to 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 2004/05, 581 education programmes were delivered to pre-school, primary, secondary, and tertiary students, and adults seeking professional development.

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 2004/05, the Discovery Centres hosted over 232 activities, and facilitated six school outreach programmes.

StoryPlace is for children aged five and under, and was visited by 20,715 people during the year; an increase from 19,766 in 2003/04.

GUIDED TOURS

Te Papa offers a range of tours for Museum visitors, including providing visitors with the opportunity to access back-of-house collection stores and gain a behind-the-scenes perspective of the Museum. In 2004/05, 18,268 visitors participated in 1,589 Te Papa tours, including back-of-house tours.

EVENTS AND ENTERTAINMENT

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

In 2004/05 a total of 714 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 for annual events such as the *Day with the New Zealand Symphony Orchestra*, the *National Business Review (NBR) Opera Day*, and *A Day in the Life of the Royal New Zealand Ballet*.

Event highlights for 2004/05 included:

- *Matariki at Te Papa Festival*
- *Antarctic Adventures* winter lecture series
- Panel discussion on *Where is the Politics in New Zealand Art?*
- *Aainaa: Reflections through Indian Weddings* exhibition closing concert
- The Wellington International Jazz Festival 'Massive Labour Weekend Music Marathon'

- The National Sculpture Symposium
- International Day of Disabled Persons 2004
- Carnevale Italiano
- Chinese New Zealanders Share their Stories
- Capoeira Pasifika Mandinga workshops
- Military Week events programme
- Cassini-Huygens Space Mission lecture
- Polynesian Flavours – A Pacific Film Festival
- Treaty Debate Series
- *Body Odyssey: Journey through the Human Body* (Manukau City) – Events Programme and Health Festival

INTERNATIONAL TOURIST MARKET

Te Papa has continued to experience significant growth in the number of international visitors since it opened in 1998, with consistent increases evident from 2000/01. The proportion of international visitors increased from forty-six percent in 2003/04 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 our 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.

4.3 TE PAPA IN THE COMMUNITY

Te Papa delivers services to audiences and communities outside the Museum through touring exhibitions, lending collection items, online services

(www.tepapa.govt.nz), iwi relationships, collaborations with related institutions, and through 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 2004/05, 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 its major international tour.

Te Papa also toured *On Location with New Zealand Geographic*; *Jewelled: Adornments from Across the Pacific*; *Kupe Sites: Landmarks of the Great Voyager*; and *Body Odyssey: Journey through the Human Body* to museums across New Zealand.

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 2004/05 Te Papa made seventy-five loans, comprising 1,437 items for exhibition or research, including:

- Eight taonga to Wairoa Museum for the exhibition *Kahungunu ka Moe ka Puta*
- Two paintings to the Dunedin Public Art Gallery for the exhibition *Frances Hodgkins: Frances, France and the French*
- Two paintings to the Hawke's Bay Cultural Trust for the exhibition *Militant Artists ReUnion*, an exhibition that was subsequently displayed at the Sarjeant Gallery in Wanganui
- Thirty-one taonga lent to Hokotehi Moriori Trust for the opening of *Te Kopinga Marae* in the Chatham Islands
- Six taonga to Auckland War Memorial Museum for the exhibition *Ko Tawa Māori Ancestors of New Zealand: The Gilbert Mair Collection*
- Six artworks to the Auckland Art Gallery Toi o Tāmaki for the exhibition *Leitmotif – Recurrent Themes in the Art of Frances Hodgkins*

- Fifty-nine artworks to the City Gallery Wellington for the collaborative exhibition *Small World, Big Town: Contemporary Art from Te Papa*

VIRTUAL VISITORS

Te Papa's website at 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. The website recorded 612,916 visits in 2004/05, compared with 518,148 in 2003/04.

In addition to its own website, Te Papa hosts the New Zealand Museums portal website (www.nz museums.co.nz) and the McCahon website (www.mccahon.co.nz), which received 70,150 and 22,900 visits respectively.

IWI RELATIONSHIPS

Te Papa's relationships with iwi and Māori organisations are critical to the overall success of the Museum's unique approach to telling the nation's stories, to supporting other museums and iwi to improve their services, and to the Museum as a bicultural organisation. Over 2004/05 Te Papa maintained active relationships with seventeen iwi and Māori organisations. These relationships have been based on taonga loans and acquisitions, exhibition development, partnership projects, events, and commercial initiatives.

Over 2004/05 Te Papa progressed the development of memoranda of understanding relating to the care and management of significant taonga with three iwi. This included with Hipango whānau in relation to *Teremoe waka*, which is on display at the entrance to the exhibition *Mana Whenua*; Ngāti Kauwhata and Ngāti Wehiwehi in relation to the two mere pounamu, *Kauwhata* and *Wehiwehi*; and Te Kawerau ā Maki for a whale specimen. 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.

Several commercial initiatives were progressed over 2004/05, including the development of the *Journeying with Our Ancestors* tour product with Te Ati Awa ki Waiwhetu, and showcasing the work of Whanganui artists in the Te Papa Store.

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 2004/05 Te Papa completed one international repatriation from the Bishop Museum in Hawaii, and returned provenanced kōiwi tangata Māori to three iwi in New Zealand (Ngāti Kuri, Rangitāne Ki Wairau, Whanganui Iwi).

In order to ensure the involvement of iwi and Māori in the Karanga Aotearoa Repatriation Programme, Te Papa established the 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.

In 2004/05 Te Papa also facilitated a repatriation wānanga, held at Putiki Marae in Whanganui.

NATIONAL SERVICES TE PAERANGI

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 2004/05, thirty-nine regional and national partnership projects were progressed within the four programme priority areas of *Training and Skill Development*, *Standards Implementation*, *Kaupapa Māori Iwi*



Development, and Strategic Regional and Community Development Initiatives.

National projects included the fourth annual *He Kāhui Kākākura Strategic Leadership Programme*, developed and delivered in partnership with Victoria University of Wellington Executive Development; and the continuation of national seminar series focusing on the *Local Government Act 2002* and *Cultural Tourism*, developed in partnership with Local Government New Zealand, New Zealand Historic Places Trust, Ministry for Culture and Heritage, New Zealand Trade and Enterprise, and the Ministry for Tourism.

Over 2004/05, National Services Te Paerangi progressed the development of five *He Rauemi Resource Guides* in the areas of *Caring for Textiles*, *Customer Service*, *Low Cost Exhibitions*, *Managing Loans*, and *Condition Reporting* for use by the sector. A list of publications available from National Services Te Paerangi is in Appendix 2 and available from Te Papa's website at www.nationalservices.tepapa.govt.nz.

A master class series of international speakers included Morag McPherson, Manager of the Open Museum, the community outreach section of Glasgow Museums in Scotland; Dr Richard Kurin, Director for National Programmes, Smithsonian Institute, Washington DC; and Marian Kaminitz, Head of Conservation, National Museum of the American Indian.

Regional partnership projects in 2004/05 included four museums coordinating institutions in their region to undertake a self and peer review using the New Zealand Museums Standards Scheme *Ngā Kaupapa Whaimana a Ngā Whare Taonga o Aotearoa* for Thames/Coromandel/Hauraki, Bay of Plenty, Southland, and Wanganui and Manawatu.

Several iwi were supported to progress the development of tribal inventories of taonga, including Te Rūnanga o Ngāti Porou and Te Rūnanga o Ngāti Whātua; and two iwi, Te Rūnanga o Ngāti Awa and Te Hua o Te Kawariki Trust, were supported to undertake

feasibility studies on the development of iwi cultural centres.

Mercury Bay Museum was supported to develop a strategy for the museum and heritage sector in the Coromandel Peninsula/Hauraki district, and eleven institutions were funded to provide training programmes for their museum or region.

A full list of National Services Te Paerangi partnership projects for 2004/05 is included in the Notes to the Statement of Service Performance on page number 48.

4.4 FRIENDS OF TE PAPA

The Friends of Te Papa continued an active programme of membership promotions in association with major exhibitions and events. Promotions undertaken at *Antarctic Heroes: The Race to the South Pole*; *Space: A Galaxy of Adventure*; and *Holbein to Hockney: Drawings from the Royal Collection* resulted in 689 new memberships and an increased public awareness of the Friends.

The opening of *Holbein to Hockney* at the beginning of the membership year provided an incentive for members to renew and attend events, including the Friends' preview; Martin Clayton's lecture; and lectures by Phillipa Durkin (Conservator Paper) on *The technical history of the print*, and Victoria Robson (Curator Art – International Historical) on *Naturalist traditions from 1600 to 1900*.

A capacity audience took the opportunity to meet Jonathan Mane-Wheoki (Director Art and Collection Services), and hear his views and impressions on art at Te Papa. Reflecting the high level of interest, the lecture was later published by the Friends. The Friends' viewing of *Toi Te Papa Art of the Nation: 1940 to today* was another highlight in the events calendar.

Other lectures in association with exhibitions included an opportunity to meet Judy Darragh and hear her speak about *Judy Darragh ...So You Made It?*, and *Toi Te Papa Art of the Nation: Works on Paper 1940-60*.

Other events included a Friends' Night at the Opera to see *Carmen*; Stephanie Gibson (Curator History) presenting her recent experiences at Paris Opera and Covent Garden as part of the development of the exhibition *Kiri's Dresses: A Glimpse into a Diva's Wardrobe*; a rehearsal of the Royal New Zealand Ballet production of *Coppelia*; and two fully subscribed tours of the Carter Observatory.

Events recognising scholarship within Te Papa included a back-of-house tour to view Māori cloaks and learn about research being undertaken; a tour of the Conservation Laboratory at Tory Street; Jill Trevelyan on editing *Toss Woollaston: A Life in Letters*, and Dr Claudia Orange (Director History and Pacific Cultures) on research and writing publications on the Treaty of Waitangi.

In association with *Shawls: The Elegant Drape*, and departing from the usual format, was a most successful 'Antiques Roadshow' style forum where members brought in or wore their own shawls for Te Papa experts to talk about the significance, origin and history of each.

During the year, the Friends enjoyed a day tour to Masterton to visit Aratoi Museum of Art and History, and a weekend tour to Wanganui. Other visits off-site included tours to Pataka and an art and heritage tour of Parliament.

After six months as president, Catherine Keating resigned to accompany her husband to New York, and the Friends welcome Sally Munro as President.

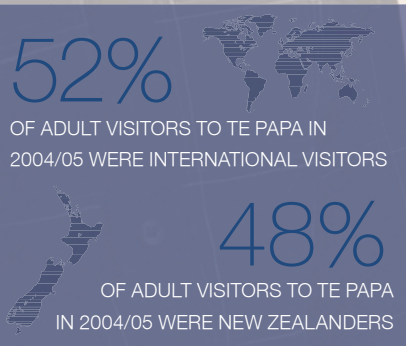
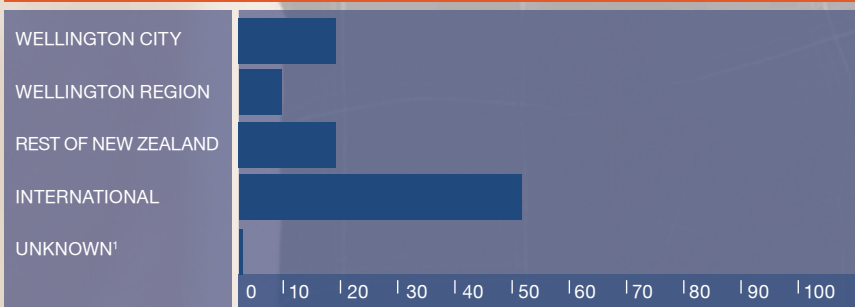


Audience

Te Papa's visitors are surveyed to better understand who they are, where they visit within Te Papa, and satisfaction with their Te Papa experience. This information informs Te Papa's management, the

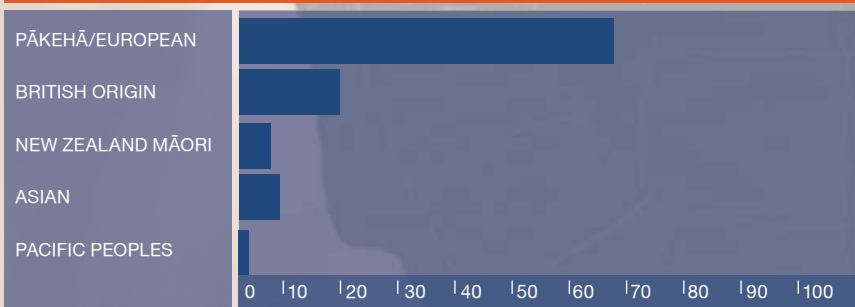
development and timing of new exhibitions and visitor programmes, and assists Te Papa to develop its commercial business, including hospitality and retail outlets.

ORIGIN OF VISITORS AGED 16 AND OVER



¹ A small number of visitors (less than one percent) failed to report their origin in the exit interviews.

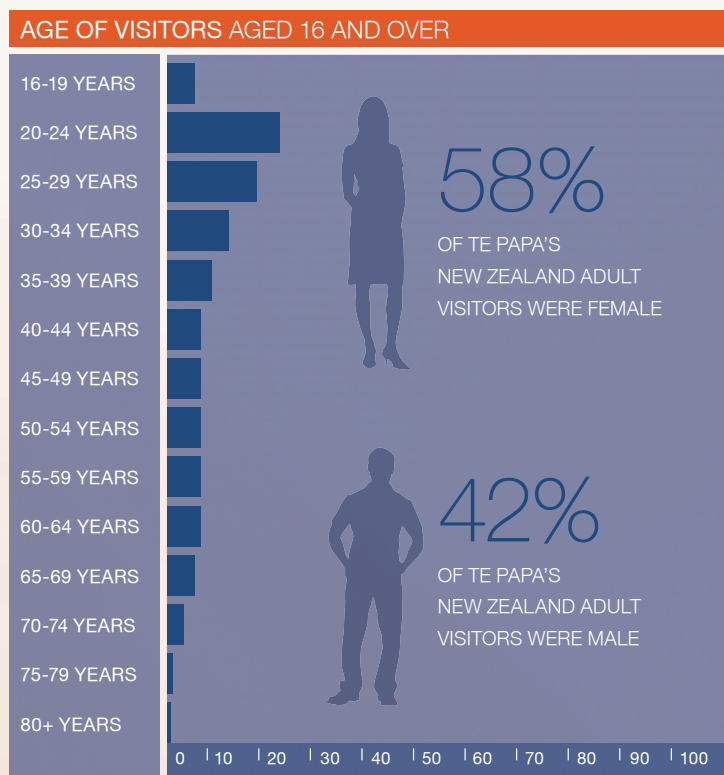
ETHNIC IDENTITY OF VISITORS AGED 16 AND OVER



Of New Zealand adult visitors in 2004/05, the majority (sixty-eight percent) reported being Pākehā/European, and eight percent identified themselves as New Zealand Māori. These proportions are roughly similar to those existing in the New Zealand population (approximately seventy-four percent and eleven percent respectively (from the 2001 New Zealand Census)).

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 2004/05, 2,496 visitors were interviewed. Te Papa's visitor numbers are monitored through electronic counters, which are audited annually to ensure accuracy.



Te Papa attracts a diverse range of age groups, with the peaks in 2004/05 occurring in the twenty to twenty-four, twenty-five to twenty-nine, and thirty to thirty-four age ranges.

EXHIBITION EVALUATION AND MARKET RESEARCH

In addition, Te Papa undertakes front-end, formative, and summative evaluations of its long- and short-term exhibitions. Research findings are used to improve each exhibition and inform the development of new exhibitions. A variety of domestic and international market research is carried out to better understand both the current and potential visitor.



Profiling Art

Toi Te Papa Art of the Nation



Over 2004/05 Te Papa opened the first phase of a new long-term exhibition, *Toi Te Papa Art of the Nation*, which alongside an associated programme of exhibitions, publications, and programmes, seeks to heighten public awareness of art held by the Museum.

Te Papa's art collections are unequalled in the way in which they encompass Māori, Pacific, New Zealand and international art, photography, and the applied and decorative arts.

Toi Te Papa Art of the Nation: 1940 to today opened in October 2004, and focuses on New Zealand art in relation to domestic

and international developments since 1940. Opening in early 2006, is the second phase of the exhibition featuring European heritage and customary Māori art, art from the period of European-Māori colonial encounter, European modern and New Zealand art up to 1939.

By 2006, *Toi Te Papa Art of the Nation* will occupy all of Level 5, profiling approximately 300 works.

5.0 Governance, Management and Accountability

Te Kāwanatanga, Te Whakahaere me Ngā Herenga

OVER 2005 TE PAPA UNDERTOOK A MAJOR REVIEW OF ITS CORPORATE GOVERNANCE POLICIES, TO REFLECT CHANGES TO LEGISLATION GOVERNING THE CROWN ENTITY SECTOR FOLLOWING THE PASSAGE OF THE PUBLIC FINANCE (STATE SECTOR MANAGEMENT) BILL.

This included the introduction of the Crown Entities Act 2004, which came into force on 25 January 2005, and amendments to the State Sector Act 1988 and the Public Finance Act 1989.

As part of this review, Te Papa revised policies relating to Board member expenses and allowances.

PRINCIPLES OF CORPORATE GOVERNANCE

Te Papa also 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 are, however, generally relevant, and matters arising from the principles are addressed within the Board's governance policies and procedures, and in this statement.

1. Directors should observe and foster high ethical standards.
2. There should be a balance of independence, skills, knowledge, experience, and perspectives among directors so that the Board works effectively.

3. The board should use committees where this would enhance its effectiveness in key areas while retaining board responsibility.
4. The board should demand integrity both in financial reporting and in the timeliness and balance of disclosures on entity affairs.
5. The remuneration of directors and executives should be transparent, fair, and reasonable.
6. The board should regularly verify that the entity has appropriate processes that identify and manage potential and relevant risks.
7. The board should ensure the quality and independence of the external audit process.
8. The board should foster constructive relationships with shareholders that encourage them to engage with the entity.
9. The board should respect the interests of stakeholders within the context of the entity's ownership type and its fundamental purpose.

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**).

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.

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 are required to 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 Te Papa 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 *Corporate Governance in New Zealand Principles and Guidelines* (February 2004), Securities Commission New Zealand.



New planning and reporting provisions under the Crown Entities Act 2004 do not *generally* come into force until the financial year commencing after 1 January 2006. However, where feasible, Te Papa has incorporated new requirements into its compliance documents in advance of this date, including in this Annual Report.

GOVERNANCE STRUCTURE

ROLE OF THE BOARD

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

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, the Minister for Arts, Culture and Heritage, other Ministers, Members of Parliament, sponsors, and the public
- Accounting to the responsible Minister, the Minister for Arts, Culture and Heritage 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)

Responsibilities of the Board and Management

The Board's policy statement on the corporate governance and management delegations of the Museum, 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

Board Membership

Under the Crown Entities Act 2004, the responsible Minister, the Minister for Arts,

Culture and Heritage, appoints (and may remove) Board members.

The Crown Entities Act 2004 requires that a person may only be appointed 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*.

Further, 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 2004/05. In April 2005, the responsible Minister invoked the rollover provisions contained in the Crown Entities Act 2004 for the two members whose terms expired on 30 June 2005, in order to cover the pre- and immediate post-election period.

As at 30 June 2005, the Board comprised the following members as set out in Table 1 below.

Board Committees

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

TABLE 1

	APPOINTED	TERM EXPIRES
Dr Roderick S Deane , PhD, BCom (Hons), FCA, FCIM, FNZIM, Chairman	July 2000	30 June 2006
Professor Judith Binney , CNZM, 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 , CBE, LL.M	1 October 1996	30 June 2006
John Judge , BCom, FCA	July 2000	30 June 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



In September 2004, Te Papa reopened the Te Papa Store after a major refurbishment

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.

All Board members receive copies of committee papers.

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

The Board has established a specific committee and delegated to it responsibility for oversight of National Services Te Paerangi. The **National Services Te Paerangi Advisory Group** provides advice on the strategic vision, 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.

Members of the Advisory Group are appointed by the Board, on the recommendation of the Chief Executive and Kaihautū. As at 30 June

2005, the Advisory Group included those members set out in Table 2 below.

Board and Committee Meetings and Attendance

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.

The Chairman, or any two members, may call a special meeting of the Board at any time.

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.

The National Services Te Paerangi Advisory Group meets three times each year. Other

committees are convened as required by resolution of the Board.

From time to time the Board considers contracts and acquisition proposals remotely, 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.

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

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

Board and committee attendance for 2004/05 are set out and are set out in Table 3 below.

TABLE 2	REPRESENTING	APPOINTED	TERM EXPIRES
Glenys Coughlan	Board	December 2003	December 2005
David Woodings	Standards Implementation Sector Reference Group	24 August 2001	June 2007
Greg McManus	Strategic Regional and Community Development Initiatives Sector Reference Group	23 February 2000	June 2005
Susan Abasa	Training and Skill Development Sector Reference Group	24 August 2001	June 2006
Johnny Edmonds	Kaupapa Māori Iwi Development Sector Reference Group	24 August 2001	June 2006
Hineihaea Murphy	Community (Iwi/Māori)	24 August 2001	June 2005
Lynn Bublitz	Community	24 August 2001	June 2007

NOTES

1. The terms of Advisory Group members Greg McManus and Hineihaea Murphy expired in June 2005, and as at 30 June new members had not been appointed.

TABLE 3	BOARD MEETINGS	SPECIAL BOARD MEETING	COMMITTEE MEETINGS	NATIONAL SERVICES TE PAERANGI ADVISORY GROUP
	(of six held)	(of one)	(of three)	(of three)
Dr Roderick S Deane	6	1		
Professor Judith Binney	5		1	
Glenys Coughlan	5	*	2	2
David Gascoigne	5	1	3	
John Judge	5	1		
Josephine Karanga	3	1		
Jenny May	6	1		1
Mark Solomon	5	1	1	

NOTES

1 The Chairman convened one Special Board Meeting in 2004/05. * Glenys Coughlan provided written comments that were circulated to members in advance of the meeting.

2 In 2004, the Board established a committee to oversee major developments relating to Te Papa's hospitality businesses. This committee, comprising David Gascoigne and Glenys Coughlan, met twice in 2004/05.

3 Board member Glenys Coughlan chairs the National Services Te Paerangi Advisory Group, which met three times in 2004/05. Board member Jenny May chaired one meeting.

4 An executive committee, comprising David Gascoigne, Professor Judith Binney, and Mark Solomon, was convened in June 2005 to consider insurance renewals for 2005/06.



Celebrating the opening of the Community Exhibition *Qui Tutto Bene: The Italians in New Zealand* developed in conjunction with the Italian community and presented in the Community Gallery in the long-term exhibition *Passports*

Board Remuneration

The responsible Minister, the Minister for Arts, Culture and Heritage, approves board fees, in accordance with the Cabinet approved *Fees Framework for Members of Statutory and Other Bodies Appointed by the Crown*. In 2004/05, 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 remuneration for 2004/05 is set out in Table 4 below.

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 5 below.

Board and Chief Executive Performance

Under the terms of its memorandum of understanding with the responsible Minister, the Minister for Arts, Culture and Heritage, 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. 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.

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 2005, Te Papa's senior management 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

Dr Carol Diebel, PhD, Director Natural Environment/Papatūānuku

Briony Ellis, Director Funds Development

Arapata Hakiwai, MA, Director Mātauranga Māori

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

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

Matthew Reid, BCA, CA, Director Corporate Services

James Te Puni, MBA (Distinction), Director Māori Strategy

Kevin Tso, BCA, CA, Director Commercial

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

Director National Services Te Paerangi (vacant)

Dr Jennie Harré Hindmarsh, PhD, MSc SocWk, BA (Hons), Tohu Māoritanga, resigned from the position Director National Services Te Paerangi on 25 February 2005.

Pat Stuart, BA, resigned from the position of Director Experience on 6 May 2005.

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

TABLE 4

2005
\$'000

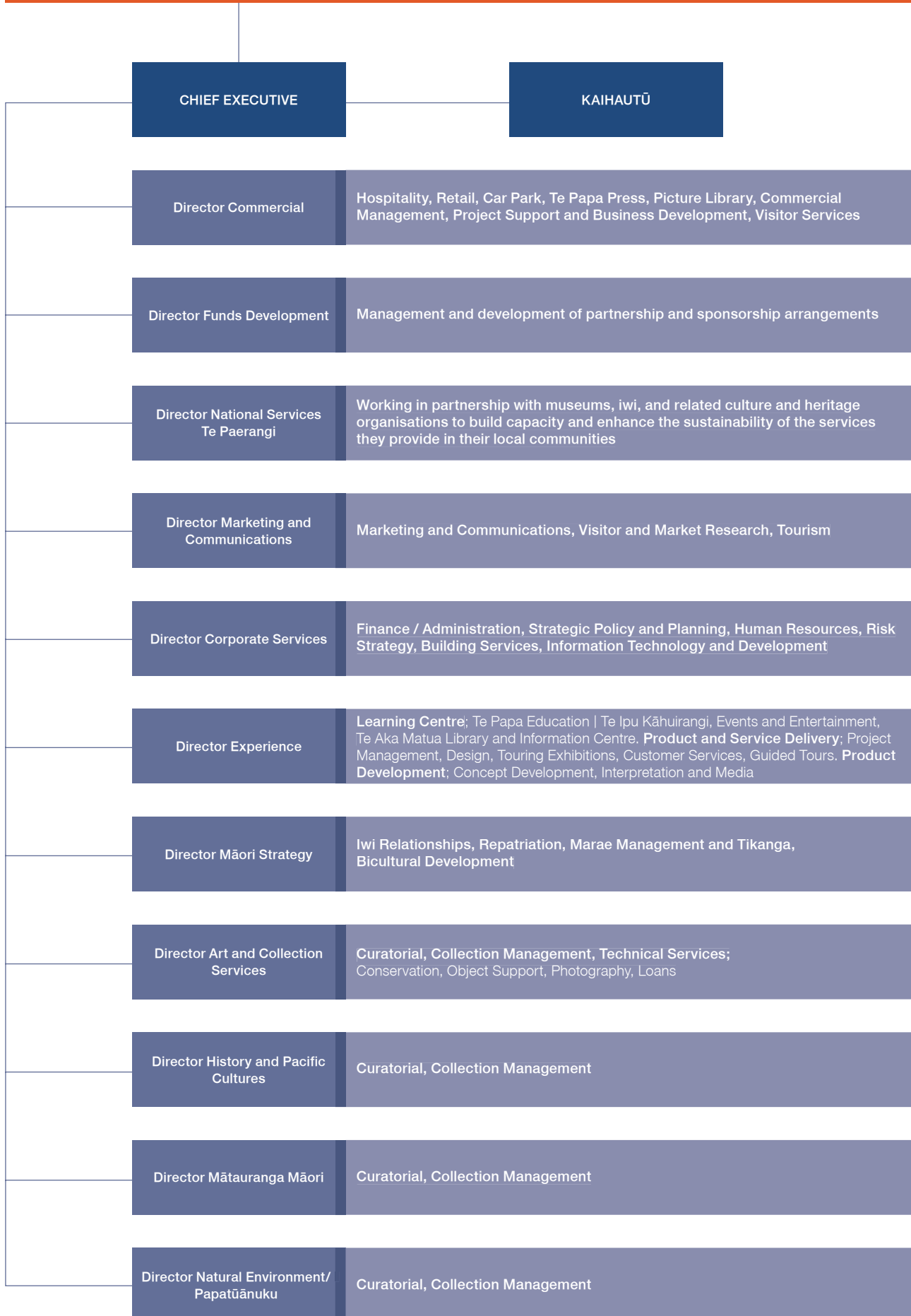
Dr Roderick S Deane (Chairman)*	-
David Gascoigne	16
Professor Judith Binney	15
John Judge*	-
Jennifer May	16
Glenys Coughlan	15
Mark Solomon	15
Josephine Karanga	13

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

TABLE 5

2005
\$'000

Glenys Coughlan	1
David Woodings	1
Greg McManus	1
Susan Abasa	1
Johnny Edmonds	1
Hineihaea Murphy	1
Lynn Bublitz	1





GOVERNANCE PHILOSOPHY

BOARD POLICY STATEMENT – CORPORATE GOVERNANCE AT TE PAPA MANUAL

The *Corporate Governance at Te Papa Manual* sets out the Board's governance policies and delegations to management.

The Manual is reviewed as required, but at least every three years. A comprehensive review of the Manual was undertaken in 2004/05.

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 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

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 public 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 Number 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 (being members of the senior management 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



The major international hit exhibition *The Lord of the Rings Motion Picture Trilogy: The Exhibition*

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.

Te Papa's Risk Management unit, within the Corporate Services division, includes the functions of Health and Safety, Compliance, and Security.

The Board monitors risk management issues through management reporting. In addition, an Executive Committee of the Board is convened annually to consider matters relating to Te Papa's insurance policies and to approve premiums for the forthcoming year.

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.

The internal Audit Committee is responsible for identifying, monitoring, prioritising, and reviewing compliance activity. The internal Audit Committee reports directly to the Chief Executive and senior management team.

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

BOARD POLICIES

Bicultural Policy

The Board acknowledges the importance of the Treaty of Waitangi, in particular

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.

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 programme) available to all employees.

The Board ensures that its good employer obligations are met by operating a personnel policy that ensures the fair and proper treatment of employees, including:

- (a) Good and safe working conditions
- (b) An equal employment opportunities programme
- (c) The impartial selection of suitably qualified persons for appointment
- (d) Recognition of:
 - (i) The aims and aspirations of Māori
 - (ii) The employment requirements of Māori
 - (iii) The need for involvement of Māori as employees of the entity
- (e) Opportunities for the enhancement of the abilities of individual employees
- (f) Recognition of the aims and aspirations and employment requirements, and the cultural differences, of ethnic or minority groups
- (g) Recognition of the employment requirements of women
- (h) 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.

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 (ancestral remains), 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.

In 2004/05 Te Papa reviewed the core project thematic areas, reducing the number of themes from nine to five, as follows:

- **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.



Te Papa Exhibits Online

www.maorishowbands.co.nz



In December 2004, Te Papa launched its first ever online exhibition, *Māori Showbands*.

Māori Showbands aims to bring this uniquely New Zealand musical phenomenon to life. Through stories, photographs, quotes, scrapbook memories, and music and film clips, the exhibition presents an insight into the rise of the showbands. The singers, musicians, and bands profiled include the Maori Hi Five, the Maori Hi Quins, the Quin Tikis, the Maori Premiers, the Maori Volcanics, and the Howard Morrison Quartet.

The roots of the showbands are explored through Māori musical traditions and kapa haka concert parties. The exhibition also highlights notable musical forebears in the popular entertainment field such as Epi Shalfoon, Ana Hato, the Tahiwī whānau, and Ruru Karaitiana.

The exhibition was celebrated with a concert, which brought together many figures in the history of showbands in New Zealand, including the Maori Volcanics, along with friends Solly Pohatu and Hiria Moffat, and Rim D Paul.

6.0 Financial Statements

Ngā Tauāki Whakahaere Pūtea

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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 as to 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 2005 fairly reflect the financial position and operations of the Museum of New Zealand Te Papa Tongarewa.



DR SEDDON BENNINGTON
CHIEF EXECUTIVE
14 OCTOBER 2005



DR RODERICK S DEANE
CHAIRMAN
14 OCTOBER 2005

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 achieve the following outcomes:

- Preserving New Zealand's cultural and natural heritage for the benefit of current and future generations
- Contributing to the store of knowledge related to New Zealand's cultural and natural heritage
- Attracting and engaging diverse audiences through inspiring, informed, and rich experiences
- Building the capacity and enhancing the sustainability of museum services provided to communities across New Zealand

Te Papa does this by:

Te Papa's Collections – Caring for, developing, and researching collections.

The Te Papa Experience – Providing access to collections, and telling New Zealand's stories through exhibitions, events, publications, and learning programmes.

Te Papa in the 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.

OUTPUT COSTS 2004/05

	Actual \$'000	Budget \$'000	Variance \$'000
Museum Services	49,942	54,013	4,071
Total Output	49,942	54,013	4,071

Output costs are made up of \$39.107 million operational expenditure (excludes depreciation), and capital expenditure and collection acquisitions of \$10.835 million. Output expenditure is funded by appropriations of \$29.096 million, and commercial and other revenues of \$23.163 million.

Performance Indicators

The 2004/05 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.

1.0 TE PAPA'S COLLECTIONS – Caring for, developing, and researching collections

PERFORMANCE

OBJECTIVES	TARGET LEVEL OF PERFORMANCE 2004/2005	ACHIEVEMENT
1.1 CARING FOR COLLECTIONS Collections are managed and preserved in accordance with established standards and cultural requirements.		
Goal 1 – Damage to collections is minimised.	No irreparable loss or damage is caused to the collections or to 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 2003/04 no instances of irreparable damage, and ten instances of repairable damage occurred)</i>
	There are no more than four instances of irreparable damage to collection items as a result of public access.	Achieved Irreparable loss or damage: 1 Repairable loss or damage: 2 [For noting, the irreparable damage was to the <i>Parekawakawa</i> section of <i>Te Ara a Hine</i> by Jacqueline Fraser] <i>(In 2003/04 no instances of irreparable damage, and eight instances of repairable damage occurred)</i>
Goal 2 – Collection items are managed in a culturally appropriate manner.	The handling of taonga is in accordance with established tikanga standards. ⁵	Achieved Reported incidents: 0 All personnel involved in installation were trained in handling taonga Māori. <i>(In 2003/04 this target was achieved)</i>
Goal 3 – Collections are maintained 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, with progress on this issue made in 2004/05.] <i>(In 2003/04 targets for environmental conditions were achieved for Cable Street, with targets met more than 98% of the time, and not achieved for Tory Street, with targets met 90% of the time)</i>

⁵ Tikanga standards include: procedures for accessing Māori collection stores and Wahi Tapu; not standing or stepping over taonga; and meeting any iwi-specific tikanga requirements for particular taonga.

PERFORMANCE

OBJECTIVES	TARGET LEVEL OF PERFORMANCE 2004/2005	ACHIEVEMENT
<p>1.2 DEVELOPING COLLECTIONS Te Papa's collections, including works of art, historical objects, archival material, taonga, and items from the natural environment, are developed to enable the Museum to document, illustrate, and explore New Zealand's natural and cultural heritage.</p>		
<p>Goal 1 – Collection development activity is maintained in accordance with the Collection Development Policy and the Acquisitions Strategy.⁶</p>	<p>95% of new collection items are acquired in accordance with the policy and procedural guidelines for acquisitions.⁷</p>	<p>Achieved</p> <p>100% of collection development activity was consistent with the Collection Development Policy and annual Acquisitions Strategy, approved in June 2004.</p> <p>Proposals submitted: 230 Proposals approved: 195</p> <p>Proposals declined: 0 Not proceeded with: 2</p> <p>[Note: Acquisition proposals are not always considered in the financial year in which they are submitted.]</p> <p><i>(In 2003/04 173 acquisition proposals were submitted, 149 proposals were approved, and one was not approved)</i></p>
<p>1.3 SCHOLARSHIP Te Papa achieves excellence in scholarship, including mātauranga Māori activities.</p>		
<p>Goal 1 – To actively engage in research that contributes to Te Papa's outputs (exhibitions, events, publications, and learning programmes).</p>	<p>100% of research activities meet agreed delivery targets and standards of excellence.</p>	<p>Achieved</p> <p>100% of research activities are part of approved research plans, and met agreed delivery targets and quality standards.</p> <p><i>(In 2003/04 this target was achieved)</i></p>
	<p>To maintain a minimum of five research partnerships with external organisations that contribute Te Papa's research objectives.</p>	<p>Achieved¹</p> <p>Nine research partnerships with external organisations were progressed.</p> <p>Refer to Notes to the Statement of Service Performance for a listing of research projects.</p> <p><i>(In 2003/04 the target of maintaining a minimum of three research partnerships with external organisations was achieved, with nine research projects progressed)</i></p>
<p>Goal 2 – To disseminate knowledge gained through scholarship, including mātauranga Māori activities, and raise the profile of Te Papa's research activities nationally and internationally.</p>	<p>To publish a minimum of fifty peer reviewed and popular articles in New Zealand-based and international journals and publications.</p>	<p>Achieved</p> <p>Sixty-one articles published, including thirty-three scholarly and twenty-eight popular articles.</p> <p>Refer to Appendix 1 for a full list of scholarly and popular articles published.</p> <p><i>(In 2003/04 this target was achieved with seventy articles published)</i></p>

6 The Collection Development Policy and annual Acquisitions Strategy establish the guiding principles, outcomes, strategic directions, and priorities for Te Papa's collection development programme.

7 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 other matters such as conservation and collection management requirements, and copyright).

PERFORMANCE

OBJECTIVES	TARGET LEVEL OF PERFORMANCE 2004/2005	ACHIEVEMENT
	<p>Te Papa Press publishes a minimum of six publications.</p>	<p>Achieved</p> <p>Nine publications were released (including new editions and reprints):</p> <ul style="list-style-type: none"> • <i>Toss Woollaston: A Life in Letters</i> (Edited by Jill Trevelyan) • <i>Matariki Maramataka/Calendar 2005/2006</i> • <i>Tuhinga 16: Records of the Museum of New Zealand Te Papa Tongarewa</i> (Te Papa's scholarly refereed journal) • <i>Te Papa Diary 2006</i> • <i>Te Papa CD Calendar 2006</i> • <i>Te Papa Art Calendar 2006</i> • Elsdon Best's series of eleven monographs on pre-European Māori life [New edition in paperback] • <i>Awesome Forces: The Natural Hazards that Threaten New Zealand</i> [Reprint] • <i>Icons Ngā Taonga: From the Museum of New Zealand Te Papa Tongarewa</i> [Reprint] <p><i>(In 2003/04 this target was achieved with six publications, including one edition of Tuhinga, released)</i></p>
	<p>To present a minimum of five scholarly papers per annum at conferences.</p>	<p>Achievedⁱⁱ</p> <p>Twelve scholarly papers were presented at conferences.</p> <p>Refer to Notes to the Statement of Service Performance for a listing of conference presentations.</p> <p><i>(In 2003/04 this target was achieved with fourteen scholarly papers presented)</i></p>

2.0 THE TE PAPA EXPERIENCE – Providing access to collections, and telling New Zealand’s stories through exhibitions, events, publications, and learning programmes

PERFORMANCE

OBJECTIVES	TARGET LEVEL OF PERFORMANCE 2004/2005	ACHIEVEMENT
<p>2.1 PROVIDING AN ENGAGING VISITOR EXPERIENCE PROGRAMME Te Papa provides an inspiring, informed and rich programme of exhibitions, events, and learning programmes underpinned by scholarship, including mātauranga Māori.</p>		
<p>Goal 1 – Te Papa presents a diverse and dynamic programme of exhibitions, events, talks, and visitor entertainment programmes.</p>	<p>A minimum of four long-term exhibitions are refreshed.⁸</p>	<p>Not Achieved</p> <p>Three long-term exhibition refreshments were completed:</p> <ol style="list-style-type: none"> 1. <i>Every Rock Tells a Story</i>, a segmental refreshment of <i>NatureSpace</i> opened on 10 July 2004 2. <i>Qui Tutto Bene: The Italians in New Zealand</i> opened 13 November 2004 in the Community Gallery in <i>Passports</i> 3. <i>Wild Water</i>, a segmental refreshment in the long-term exhibition <i>Awesome Forces</i> opened on 27 May 2005 <p>(In 2003/04 the target of refreshing one long-term exhibition was achieved)</p>
	<p>A minimum of three new long-term exhibitions are developed by 2007.</p>	<p>In Progress</p> <p>One new long-term exhibition was delivered:</p> <ol style="list-style-type: none"> 1. <i>Toi Te Papa Art of the Nation</i> (Phase I opened 14 October 2004) <p>(In 2003/04 the target of delivering one new long-term exhibition by 2006 was reported as being in progress. This target was revised for 2004/05 to the delivery of three new long-term exhibitions by 2007)</p>
	<p>A minimum of eight short-term exhibitions are presented each year.</p>	<p>Achieved</p> <p>Eight short-term exhibitions were presented, including:</p> <ol style="list-style-type: none"> 1. <i>Toss Woollaston: Family and Friends</i> opened 26 August 2004 2. <i>Shawls: The Elegant Drape</i> opened 24 September 2004 3. <i>Out on the Street: New Zealand in the 1970s Tutū te pūehu</i> opened 20 November 2004 4. <i>Space: A Galaxy of Adventure</i> opened 11 December 2004 5. The online exhibition, <i>Māori Showbands</i> was launched on 4 December 2004 6. <i>Wild Design: A Fresh Look at Nature</i> opened 8 February 2005 (second season) 7. <i>Toi Te Papa Art of the Nation: Works on Paper 1940-60</i> opened 17 February 2005 8. <i>Holbein to Hockney: Drawings from the Royal Collection</i> opened 23 April 2005 <p>(In 2003/04 the target of delivering nine short-term exhibitions was achieved with twelve short-term exhibitions presented)</p>

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

PERFORMANCE

OBJECTIVES	TARGET LEVEL OF PERFORMANCE 2004/2005	ACHIEVEMENT
	<p>A minimum of 550 events and visitor entertainment activities are offered, including Discovery Centre activities, cultural performances, floor talks, lecture series, and the programme of events in Soundings Theatre.</p>	<p>Achieved</p> <p>714 events and visitor entertainment activities (including Discovery Centre activities) were presented.</p> <p><i>(In 2003/04 a total of 694 events and visitor entertainment activities were presented)</i></p>
<p>Goal 2 – Te Papa develops and delivers education programmes that meet the needs and expectations of schools audiences.</p>	<p>A minimum of ten core curriculum-linked programmes are offered each year, including selected National Certificate Educational Achievement (NCEA) levels.</p>	<p>Achieved</p> <p>Fifteen core curriculum-linked programmes were offered in the following areas:</p> <ul style="list-style-type: none"> • Arts: 2 • Social Studies: 2 • English: 2 • Science: 2 • Mathematics: 2 • Technology: 2 • Health and Physical Education: 1 • Environmental Education: 2 <p><i>(In 2003/04 thirteen core curriculum-linked education programmes were offered)</i></p>
	<p>Te Papa delivers a minimum of 225 education programmes to schools audiences, including curriculum-linked, generic cross-curricular, and exhibition related programmes.</p>	<p>Achieved</p> <p>A total of 581 education programmes were delivered, including:</p> <ul style="list-style-type: none"> • Pre-school: 5 • Primary: 438 • Secondary: 63 • Tertiary: 42 • Adult professional development: 33 <p><i>(In 2003/04 620 education programmes were delivered)</i></p>
	<p>A minimum of sixteen pre-school education programmes are developed.</p>	<p>Achieved</p> <p>Sixteen StoryPlace programmes were developed.</p> <p><i>(In 2003/04 seventeen pre-school educational programmes were developed)</i></p>
<p>2.2 MAKING THE TE PAPA EXPERIENCE ACCESSIBLE The Te Papa experience, collections, and collection information is accessible.</p>		
<p>Goal 1 – To maximise access to the Te Papa experience through visitation.</p>	<p>Visitation is maintained at a minimum of one million visits.⁹</p>	<p>Achieved</p> <p>Total visits in public hours: 1,264,291, twenty-six percent ahead of the target projection.</p> <p><i>(In 2003/04 a total of 1,289,034 visits were made to Te Papa)</i></p>

9 A 'visit' is measured as each person of any age enters through the main entrances of Te Papa, as recorded by electronic and manual counters.

PERFORMANCE

OBJECTIVES	TARGET LEVEL OF PERFORMANCE 2004/2005	ACHIEVEMENT
Goal 2 – To maximise access to collections.	A minimum 15,000 visitors participate in front-of-house and back-of-house tours.	Achieved 18,268 visitors participated in 1,589 tours. <i>(There was no equivalent target in 2003/04)</i>
Goal 3 – To increase access to information about Te Papa's collections.	Files associated with long-term exhibitions are added to Tai Awatea Knowledge Net (Te Papa's multi-lingual, multimedia database that provides information about exhibitions and collections) within three months of the exhibition opening.	Achieved Eight files relating to the exhibition <i>Qui Tutto Bene: The Italians in New Zealand</i> were made available on Tai Awatea Knowledge Net kiosks within the experience and through Te Papa's website at www.tepapa.govt.nz . <i>(In 2003/04 this target was achieved, with seven files relating to the exhibition Te Awa Tupua: The Whanganui Iwi Exhibition added. In addition, selected files were made available through Te Papa's website)</i>

2.3 ATTRACTING AND SATISFYING DIVERSE AUDIENCES

Te Papa appeals to all New Zealanders, and visitors to New Zealand, and the needs and expectations of Te Papa's visitors are met.

Goal 1 – To ensure that 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: Average adult Māori visitation: 7.7% Adult population proportion 10.6% Average adult Pacific peoples visitation: 2.8% Population proportion: 3% Average adult Asian visitation: 9.2% Population proportion: 6% Average adult ratio of female:male visitors: 58:42 Population proportion: 52:48 Population proportions from New Zealand Census 2001. <i>(In 2003/04 this target was achieved)</i>
Goal 2 – Te Papa attracts 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 2003/04 41% of adult domestic visitors were from outside the Wellington region)</i>
	A minimum of 25% of adult visits are from international visitors.	Achieved 52% of adult visits were from international visitors. <i>(In 2003/04 45% of adult visits were from international visitors)</i>
Goal 3 – Providing an experience that 'satisfies' Te Papa's visitors.	An adult customer satisfaction rating of good to excellent of at least 90% is maintained. <i>(Customer satisfaction is measured on a 0-10 point rating scale where 6/10 to 10/10 represents a 'good' to 'excellent' and a 'satisfied' Te Papa experience)</i>	Achieved Average adult visitor satisfaction was 96% . <i>(In 2003/04 96% of adult visitors were satisfied with their visit)</i>

3.0 TE PAPA IN THE 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 2004/2005	ACHIEVEMENT
<p>3.1 PROVIDING A NATIONAL SERVICE Te Papa National Services Te Paerangi works in partnership with museums, iwi and related organisations to build the capacity and sustainability of the services they provide in their local communities for the benefit of all New Zealand.</p>		
<p>Goal 1 – Te Papa National Services Te Paerangi develops regional and national projects in partnership with other museums, iwi and related organisations, within 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 twenty-five partnership projects are completed each year within the established programme priority areas.</p>	<p>Achievedⁱⁱⁱ</p> <p>Thirty-nine partnership projects were completed/progressed within the four programme priority areas, including:</p> <p>Twenty-seven regional partnership projects.</p> <p>Twelve national projects.</p> <p>Refer to Notes to the Statement of Service Performance for a full list of partnership projects.</p> <p><i>(In 2003/04 the target of completing twenty partnership projects was achieved with twenty regional and six national projects completed)</i></p>
	<p>100% of partnership projects meet agreed outcomes and performance criteria.</p>	<p>Not Achieved</p> <p>Four regional partnership projects were abandoned by the partner institution. No financial support was committed.</p> <p>Seven national projects remain in progress at 30 June 2005. Two Training and Skill Development projects will be progressed by the new Industry Training Organisation, the Aviation, Tourism and Travel Training Organisation, ATTTO.</p> <p><i>(In 2003/04 this target was achieved)</i></p>
<p>3.2 DELIVERING A REPATRIATION PROGRAMME To undertake the repatriation of kōiwi tangata Māori and Moriori.</p>		
<p>Goal 1 – To implement Te Papa’s Karanga Aotearoa Repatriation Programme.</p>	<p>A minimum of one international repatriation is undertaken in accordance with agreed policy and tikanga standards by 30 June 2005.</p>	<p>Achieved</p> <p>One international repatriation from the Bishop Museum, Hawaii was completed on 16 August 2004.</p> <p><i>(Although there was no equivalent target in 2003/04, one international repatriation was undertaken)</i></p>
	<p>A minimum of two domestic repatriations are completed by 30 June 2005.</p>	<p>Achieved</p> <p>Three domestic repatriations of kōiwi tangata took place, involving the following iwi:</p> <ul style="list-style-type: none"> • Ngāti Kuri • Rangitāne Ki Wairau • Whanganui Iwi <p><i>(Although there was no equivalent target in 2003/04, one domestic repatriation was undertaken)</i></p>

PERFORMANCE

OBJECTIVES	TARGET LEVEL OF PERFORMANCE 2004/2005	ACHIEVEMENT
<p>3.3 DEVELOPING AND MAINTAINING RELATIONSHIPS WITH IWI/MĀORI Iwi/Māori participate and are involved in the Museum.</p>		
<p>Goal 1 – To strengthen Te Papa’s relationships with iwi/Māori through the development of partnerships.</p>	<p>To achieve active relationships with a minimum of ten iwi/Māori organisations. (An active relationship is defined as one where there has been a significant level of activity, for example in exhibition development, partnership projects, provision of expertise, repatriation or other activities)</p>	<p>Achieved^{iv} Seventeen active relationships were maintained with the following iwi or Māori organisations:</p> <ol style="list-style-type: none"> 1. <i>Ngāi Tahu</i> 2. <i>Whanganui Iwi</i> 3. <i>Te Ati Awa, Ngāti Tama, Ngāti Rārua</i> 4. <i>Wellington Tenth Trust</i> 5. <i>Te Iwi Moriori</i> 6. <i>Ngāti Mutunga (ki Wharekauri)</i> 7. <i>Hipango Whānau</i> 8. <i>Te Ati Awa ki Waiwhetu</i> 9. <i>Rangitāne ki Wairau</i> 10. <i>Te Puia</i> 11. <i>Pan-iwi</i> hui on the proposed touring exhibition on <i>Whales</i> 12. <i>Te Kawerau ā Maki</i> 13. <i>Ngāti Hinewaka</i> 14. <i>Ngāti Kuri</i> 15. <i>Ngāti Kahu ki Whangaroa</i> 16. <i>Hekenukumai Busby and Te Aurere whānau</i> 17. <i>Ngāti Kahungunu</i> <p>Refer to Notes to the Statement of Service Performance for a full list of relationship-based projects.</p> <p><i>(In 2003/04 this target was achieved, with seventeen active relationships maintained with iwi/Māori organisations)</i></p>
	<p>All partnerships with iwi/Māori organisations meet agreed outcomes and performance criteria.</p>	<p>Achieved All projects and partnerships conducted in accordance with agreed outcomes and performance criteria. <i>(In 2003/04 this target was achieved)</i></p>
<p>Goal 2 – Te Papa actively engages iwi/Māori in enhancing its care and understanding of taonga.</p>	<p>Two formal agreements are developed with iwi/Māori in relation to the care and management of significant taonga by 2006.</p>	<p>In Progress Three agreements in progress, with:</p> <ol style="list-style-type: none"> 1. <i>Ngāti Kauwhata /Ngāti Wehiwehi</i> (Two Mere Pounamu – <i>Kauwhata and Wehiwehi</i>) 2. <i>Hipango Whānau</i> (Teremore Waka) 3. <i>Te Kawerau ā Maki</i> (Whale specimen) <p><i>(In 2003/04 this target was achieved with two agreements in development)</i></p>

PERFORMANCE

OBJECTIVES	TARGET LEVEL OF PERFORMANCE 2004/2005	ACHIEVEMENT
<p>3.4 DEVELOPING AND MAINTAINING STRATEGIC RELATIONSHIPS Te Papa works with related institutions to share knowledge and expertise for mutual benefit.</p>		
<p>Goal 1 – To develop and maintain strategic relationships and operational projects with tertiary, research, and related institutions.</p>	<p>A minimum of three projects will be developed and delivered in partnership with tertiary, research and related institutions.</p>	<p>Achieved</p> <p>Six projects completed/ progressed, including:</p> <ol style="list-style-type: none"> 1. Massey University, Institute of Molecular BioSciences (one project) – Botany lecture series delivered to undergraduate programme 2. Master of Arts (Applied) Museum and Heritage Studies (MHST) programme, Victoria University of Wellington (two projects) <ul style="list-style-type: none"> - Lecture series <i>The Making of Our Place</i> - Supervision of practicum for four students 3. Department of Conservation (one project) – Memorandum of Understanding developed 4. University of Newcastle-on-Tyne (one project) – Student practicum programme 5. Development of a mobile Treaty of Waitangi touring exhibition – with Archives New Zealand and the National Library of New Zealand, funded by the State Services Commission Treaty Information Unit (one project) [In progress for delivery in 2005/06] <p><i>(In 2003/04 this target was achieved with four projects completed)</i></p>

PERFORMANCE

OBJECTIVES	TARGET LEVEL OF PERFORMANCE 2004/2005	ACHIEVEMENT
<p>3.5 SHARING THE TE PAPA EXPERIENCE Audiences across New Zealand and internationally share in the Te Papa experience through access to exhibitions, collections, and collection information.</p>		
<p>Goal 1 – To maximise access to Te Papa’s collections beyond the premises.</p>	<p>Te Papa will have a minimum of two exhibitions on tour.¹⁰</p>	<p>Achieved</p> <p>Five exhibitions on tour, including:</p> <ol style="list-style-type: none"> <i>The Lord of the Rings Motion Picture Trilogy: The Exhibition</i> – Houston Museum of Natural Science (opened on 5 June 2005), Powerhouse Museum, Sydney (opened 26 December 2004), Museum of Science, Boston (opened 1 August 2004) <i>On Location with New Zealand Geographic</i> – Whanganui Museum (opened 15 October 2004) <i>Body Odyssey: Journey through the Human Body</i> – TelstraClear Pacific Events Centre, Manukau City (opened 11 May 2005); Te Manawa Museum, Palmerston North (opened 7 August 2004) <i>Jewelled: Adornments from Across the Pacific</i> – Aratoi, Museum of Art and History, Masterton (opened 14 July 2004) <i>Kupe Sites: Landmarks of the Great Voyager</i> – Te Manawa, Palmerston North (opened 4 May 2005) <p><i>(In 2003/04 the target of having one exhibition on tour achieved with four exhibitions on tour during the year)</i></p>
	<p>Through Te Papa’s collection loans programme, 100% of approved loan requests will be provided to the borrowing institution within the agreed timeframe (as defined in the letter of approval).</p>	<p>Achieved</p> <p>100% of approved loan requests were provided to the borrowing institution within the agreed timeframe:</p> <p>No. loans approved: 75 No. items: 1,437</p> <p>Non-research loans/items: 31/181 Research loans/items: 44/1,256</p> <p><i>(In 2003/04 this target was achieved)</i></p>
<p>Goal 2 – To maximise access to information about Te Papa’s collections and services through the provision of virtual services.</p>	<p>Achieve a minimum of 275,000 virtual visitors to the Te Papa website (www.tepapa.govt.nz).</p>	<p>Achieved</p> <p>Total website visits: 612,916</p> <p>Enquiries received at the Call Centre: 46,621</p> <p>Total virtual visitation (website, email and telephone): 659,537</p> <p>Te Papa also hosts the McCahon website (www.mccahon.co.nz) which received 22,900 visits, and the New Zealand Museums portal website (www.nz museums.co.nz), which received 70,105 visits.</p> <p><i>(In 2003/04 this target was achieved with 518,148 visits to the Te Papa website)</i></p>

10 Achieving this target will constitute at least two exhibitions on tour within New Zealand or internationally.

I Research Partnerships 2004/05

Nine research partnerships were undertaken/progressed with external organisations:

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

1. Exclusive Economic Zone (EEZ) Fishes [with National Institute of Water and Atmospheric Research Limited (NIWA) and others]
2. *Chionohebe* (with Landcare Research)
3. Ferns (with Landcare Research)
4. Algae (with NIWA)
5. Albatross (with NIWA)

Four Terrestrial and Freshwater Biodiversity Information Systems (TFBIS) funded projects in the areas of:

6. Mollusca (with Landcare Research and others)
7. Cicadas (with Landcare Research and others)
8. Amphipoda (with NIWA)
9. Vascular plants (with Landcare Research and Auckland War Memorial Museum)

II Conference Presentations 2004/05

1. *Two Worlds: Biculturalism at Te Papa*, South 1: The Gathering, Melbourne, Australia, 1-4 July 2004, Huhana Smith, Senior Curator Mātauranga Māori
2. *New Zealand Asplenium Revisited – DNA Sequencing and DNA Fingerprinting*, Ferns for the Twenty-first Century – An International Symposium on Pteridophytes, Edinburgh, Scotland, 12-16 July 2004, Leon Perrie, Curator Botany
3. *Taonga – Connection and Reconnection: The Importance of Information and Mātauranga Māori*, Archives and Records Association of New Zealand (ARANZ), Kingsgate Hotel, Rotorua, 21 August 2004, Arapata Hakiwai, Director Mātauranga Māori
4. *Connection and Reconnection*, Native Peoples and Museums Building Reciprocal Relationships for the Twenty First Century, CIC American Indian Studies Annual Research Conference, The Newberry Library, Chicago, 10-11 September 2004, Arapata Hakiwai, Director Mātauranga Māori

5. *A Summary of Te Papa's Forthcoming Book on Extinct Birds*, Sixth International Meeting of the Society of Avian Paleontology and Evolution, Quillan, France, September/October 2004, Alan Tennyson, Curator Fossils
6. *A Review of Petrel Fossils from the Chatham Islands*, Sixth International Meeting of the Society of Avian Paleontology and Evolution, Quillan, France, September/October 2004, Alan Tennyson, Curator Fossils
7. *A Summary of the Miocene Duck Fauna of Central Otago*, Sixth International Meeting of the Society of Avian Paleontology and Evolution, Quillan, France, September/October 2004, Alan Tennyson, Curator Fossils
8. *A Lecture on the History of New Zealand Studio Glass*, 'Southern Exposure' International Survey Exhibition of New Zealand Glass, Ebeltoft, Denmark, September/October 2004, Angela Lassig, Senior Curator History
9. *Dress Sense and Lady Trampers in the 1920s and 30s, Fashion Sense or Sensible Dress?*, 'Southern Threads: Connecting Dress, Cloth, and Culture'. Fourth Annual symposium of the New Zealand Costume and Textile Section of the Auckland Museum Institute, 5 March 2005, Kirstie Ross, Curator History
10. *The Embroideries of Lady Jan Cory*, 'Southern Threads: Connecting Dress, Cloth, and Culture'. Fourth Annual symposium of the New Zealand Costume and Textile Section of the Auckland Museum Institute, 5 March 2005, Angela Lassig, Senior Curator History
11. *Kiri's Dresses – The Making of an Exhibition about an Iconic New Zealander*, 'Southern Threads: Connecting Dress, Cloth, and Culture'. Fourth Annual symposium of the New Zealand Costume and Textile Section of the Auckland Museum Institute, 5 March 2005, Stephanie Gibson, Curator History
12. *Māori Cloak Research at Te Papa: Reconnecting, Reliving*, 'Southern Threads: Connecting Dress, Cloth, and Culture'. Fourth Annual symposium of the New Zealand Costume and Textile Section of the Auckland Museum Institute, 6 March 2005, Awhina Tamarapa, Curator Mātauranga Māori

III National Services Te Paerangi Partnership Projects 2004/05

Regional Partnership Projects

Thirty-one regional partnership projects were endorsed for support, with twenty-seven projects completed and four projects abandoned by the partner institution. No financial support was committed to these projects.

Twelve Training and Skill Development projects completed:

1. Aratoi, Wairarapa Museum of Art and History, four workshops
2. Auckland War Memorial Museum, a three-day symposium for museum professionals
3. Enterprise Northland, two workshops on implementing the Northland Museums Strategy, and one on e-technology for museums
4. Millennium Art Gallery, a series of three workshops in conjunction with the regional iwi exhibition *Kei Puta Te Wairau*
5. Northland Museums Association, a series of three workshops on hospitality/ manaakitanga, governance of the small to medium museum, and iwi-museum relationships
6. Ngāti Kahungunu Iwi Incorporated, three workshops focusing on bicultural governance and co-management
7. North Otago Museum, one workshop on exhibition/display development
8. South Canterbury Museum, two workshops on caring for photographic collections, and caring for large objects
9. Tasman Bays Heritage Trust, two workshops on caring for collections
10. Tasman Bays Heritage Trust, one workshop on display and mounting methods for wooden objects and taonga Whakairo
11. Waikato Museums Network, three workshops on producing museum publications, relationships between Māori and museums and the care of taonga, and guidelines for storing digital information
12. Wairoa Museum, one workshop on the preservation and care of photograph and archive collections

Four Standards Implementation projects completed:

1. Mercury Bay Museum, for the Thames/ Coromandel/Hauraki region
2. Whakatane Museum and Gallery, for the Bay of Plenty region
3. Southland Museum and Art Gallery, for the Southland region
4. Whanganui Regional Museum, for the Wanganui and Manawatu regions

Seven Kaupapa Māori Iwi Development projects completed:

1. Ngāti Kahungunu Incorporated, change management project to integrate Ngāti Kahungunu into the governance, management, and operations of the Hawkes Bay Cultural Trust
2. Ngāti Rārua-Atiawa Iwi Trust, to develop and implement an iwi cultural heritage tourism strategy across the Te Tau Ihu (Top of the South) region
3. Te Hua o Te Kawariki Trust, to complete a feasibility study on the development of an iwi cultural centre and museum in the Hokianga
4. Te Rūnanga o Ngāti Awa, to complete a feasibility study on the development of a premier marae complex including a cultural centre/whare taonga in Whakatane
5. Te Rūnanga o Ngāti Porou, to complete an inventory of Ngāti Porou Taonga Tuku Iho that are held in New Zealand museums, libraries, archives, and private collections
6. Te Rūnanga o Ngāti Whātua, to establish a taonga database
7. Whanganui Regional Museum, to identify the subjects in the Partington photographic plates through research and liaison with the Whanganui River Māori communities

Four Strategic Regional and Community Development Initiatives completed:

1. Hawke's Bay Cultural Trust, for a visitor and market research project to gather accurate information about the audience of the three sites managed by the Hawkes Bay Cultural Trust – the Hawkes Bay Museum, Hawkes Bay Exhibition Centre, and the Faraday Centre
2. He Kahui Wairarapa Incorporated, to identify the heritage product, create a business plan, and a marketing and

public relations plan for the iwi-based cultural heritage tourism business in the Wairarapa

3. Mercury Bay Museum, to develop a structure for the museum and heritage sector in the Coromandel Peninsula/ Hauraki District to provide a strategy for the region; a support structure ensuring continued development of the sector; revitalisation of the voluntary support structure; and continuing existence of the range of museums in the region
4. Waitaki Heritage Alive, to develop an action plan to bring the 'Living History' Strategy for the Waitaki Region to life.

National Partnership Projects 2004/05

Two Training and Skill Development projects completed:

1. *He Kāhui Kākāpura Strategic Leadership Programme* (October and December 2004)
2. Master Class Series
 - *Handing over ownership of a museum to a community* lecture led by Morag McPherson, Manager of the Open Museum, the community outreach section of Glasgow Museums in Scotland, in September 2004
 - Dr Richard Kurin, Director for National Programmes, Smithsonian Institute, Washington DC led a series of seminars in Auckland, Wellington, Christchurch, and Dunedin between 1-5 November 2004 on *Brokering the Intangible*
 - Marian Kaminitz, Head of Conservation, National Museum of the American Indian, visited Te Papa on 9 December 2004 to discuss the new museum

A further **three** projects remain in progress as at 30 June 2005:

1. Five *He Rauemi Resource Guides*, including *Caring for Textiles, Customer Service, Low Cost Exhibitions, Managing Loans, and Condition Reporting*
2. Kaitiaki Māori Training Strategy (to be progressed by the Industry Training Organisation, the Aviation, Tourism and Travel Training Organisation (ATTTO))
3. Review of 1999 *National Training Framework for Museums Te Anga Kaiako ā ngā Whare Taonga o te Motu* (to be progressed by the ATTTO)

Three Strategic Regional and Community Development Initiatives completed:

1. *Local Government Act 2002* seminars were held in West Coast, Whakatane and Thames
2. *Cultural Tourism* seminars, presented by National Services Te Paerangi in partnership with New Zealand Historic Places Trust, Ministry for Culture and Heritage, New Zealand Trade and Enterprise and the Ministry for Tourism were held in the West Coast and Gisborne
3. Symposium promoting the best in strategic culture and heritage regional initiatives was held in Levin on 21 June 2005

Three Standards Implementation projects remain in progress as at 30 June 2005:

1. *New Zealand Museums Standards Scheme Ngā Kaupapa Whaimana a Ngā Whare Taonga o Aotearoa* re-branding and promotion
2. Business strategy for the sustainable long-term management and refinement of the *New Zealand Museums Standards Scheme* (Stage 1 completed, Stage 2 to be undertaken in 2005/06)
3. Expansion of the New Zealand museums website (www.nz museums.co.nz) functionality progressed, with further development to take place in 2005/06

One Kaupapa Māori Iwi Development

project remains in progress as at 30 June 2005:

1. Development of a framework for mātauranga Māori based services

IV Relationships with Iwi and Māori 2004/05

Seventeen active relationships were maintained with Iwi and Māori organisations:

1. *Whanganui Iwi* – Ongoing communication regarding the Iwi Exhibition and other relationship opportunities, including commercial initiatives such as the profiling of the work of Whanganui artists in the Te Papa Store.
2. *Ngāi Tahu* – Development of the fifth Iwi Exhibition and related relationship opportunities.

3. *Hipango whānau* – Ongoing communication including progressing the development of a formal agreement regarding the care and management of the Teremoe waka.
4. *Te Ati Awa, Ngāti Tama, Ngāti Rārua* – Negotiation and acquisition of rare whale specimen.
5. *Wellington Tenth's Trust* – Consultation and discussion of the Trust's proposal to develop a waka complex on the Lambton Harbour lagoon. Te Papa made a submission in support of the Trust's resource consent application for this development.
6. *Te Iwi Moriori* – Loan of significant taonga, including the rare *Manu Taiko* bird specimen, and provision of expert advice for an exhibition supporting the opening of *Te Kōpinga* (Moriori) Marae on the Chatham Islands.
7. *Ngāti Mutunga (ki Wharekauri)* – Discussions in relation to the Karanga Aotearoa Repatriation Programme, and support for a ceremony held on *Whakamaharatanga Marae* for the return of the Manu Taiko bird specimen to the Chatham Islands.
8. *Te Ati Awa ki Waiwhetu* – Ongoing partnership project regarding the *Journeying with Our Ancestors* tour product, and Te Papa support for the Te Rā o Te Raukura celebration.
9. *Rangitāne ki Wairau* – Loan of significant taonga for the exhibition *Kei Puta Te Wairau* at the Millennium Gallery, Blenheim. Repatriation of kōiwi tangata to the Rangitāne ki Wairau Iwi.
10. *Te Puia* – Advice to the *Te Puia* board (formerly the New Zealand Māori Arts and Crafts Institute) on exhibition development and loans processes, and cultural and commercial opportunities between the two organisations.
11. *Pan-iwi Hui* – On Te Papa's proposal to develop a major international touring exhibition on whales.
12. *Te Kawerau ā Maki* – Progressed the development of an agreement for the care and management of a significant whale specimen gifted to Te Papa by the Iwi.
13. *Ngāti Hinewaka* – Communication regarding the use of natural rock resource in Te Papa products. Discussions on the potential repatriation of kōiwi tangata under the Karanga Aotearoa Repatriation Programme.
14. *Ngāti Kuri* – Repatriation of kōiwi tangata under the Karanga Aotearoa Repatriation Programme, and discussion on options for a resting place for unprovenanced kōiwi tangata. Communication regarding the naming of poupou (carved figures) on Rongomaraeroa Marae.
15. *Ngāti Kahu ki Whangaroa (Hapū o Taemaro)* – Progressed discussions on the acquisition of a rare whale specimen.
16. *Hekenukumai Busby and Te Aurere whānau* – Relationship with 'Hec' Busby and the Te Aurere whānau supporting their *Proclamation of Masterpieces* application to the United Nations.
17. *Ngāti Kahungunu* – Loan of significant taonga to Aratoi Museum, the Wairarapa Museum of Art and History for the exhibition *Kahungunu Ka Moe... Ka Puta...*

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 (GAAP) in New Zealand.

MEASUREMENT SYSTEM

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

ACCOUNTING POLICIES

Budget Figures

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

Revenue

Crown revenue received for operating purposes is recognised as revenue when earned. Crown funding received as a capital injection is accounted for in the Statement of Movements in Equity. Other revenue is recognised 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 2002/03, 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 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:

Depreciation

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. A valuation of collections is performed annually, with each class of collections valued once every three years. Acquisitions to collections between revaluations are recorded at cost.

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

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

In the Board's opinion, as the collections tend to have an indefinite life and are generally not of a depreciable nature, depreciation is not applicable.

Provision for Employee Entitlements

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

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

Goods and Services Tax

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

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 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

There have been no changes in accounting policies 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 2005

	Note	Actual 2005 \$'000	Budget 2005 \$'000	Actual 2004 \$'000
Revenue				
Revenue Crown		18,228	18,227	18,228
Commercial Revenue		9,816	9,898	10,213
Other Revenue	1	11,188	7,727	8,196
Special Purpose Funds Revenue	2	2,159	763	1,068
Total operating revenue		41,391	36,615	37,705
Cost of Services	3	39,107	39,111	37,638
Net surplus (deficit) before depreciation		2,284	(2,496)	67
Depreciation*	10	10,627	13,746	10,685
Net deficit for the year after depreciation		(8,343)	(16,242)	(10,618)

* 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.

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

STATEMENT OF MOVEMENTS IN EQUITY FOR THE YEAR ENDED 30 JUNE 2005

	Note	Actual 2005 \$'000	Budget 2005 \$'000	Actual 2004 \$'000
Public equity at beginning of the year		880,701	854,215	859,313
Net Operating Deficit		(8,343)	(16,242)	(10,618)
Asset Revaluation Reserve Movement	5	-	-	-
Collection Revaluation Reserve Movement	5	(8,702)	-	23,006
Total recognised revenues and expenses for the year		(17,045)	(16,242)	12,388
Crown Capital Injections	4	10,868	10,868	9,000
Public equity at end of the year		874,524	848,841	880,701

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 2005

	Note	Actual 2005 \$'000	Budget 2005 \$'000	Actual 2004 \$'000
Public Equity				
Capital	4	381,898	289,092	371,030
Reserves	5	492,626	559,749	509,671
Total Public Equity		874,524	848,841	880,701
Represented by				
Current Assets				
Cash and Bank		20,897	10,578	18,157
Special Purpose Funds Deposits	6	1,588	1,874	1,516
Accounts Receivable	7	2,600	631	1,798
Inventory		1,096	700	985
Publications Work in Progress		14	-	28
Total Current Assets		26,195	13,783	22,484
Non Current Assets				
Term Investments	8	622	978	886
Fixed Assets	9	271,126	270,510	275,968
Collections	11	584,220	568,014	587,951
Total Non Current assets		855,968	839,502	864,805
Total Assets		882,163	853,285	887,289
Less Current Liabilities				
Accounts Payable		5,465	3,194	4,282
Employee Entitlements	12	1,166	1,000	977
Contract Retentions		35	-	78
Other Payables		839	250	1,115
Total current liabilities		7,505	4,444	6,452
Less Non Current Liabilities				
Employee Entitlements	12	134	-	136
Net Assets		874,524	848,841	880,701

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 2005

	Note	Actual 2005 \$'000	Budget 2005 \$'000	Actual 2004 \$'000
Cash flows from operating activities				
Cash was provided from:				
Government Grants		18,228	18,227	18,228
Other Revenue and Grants		21,040	17,911	17,928
Interest Received		1,265	532	905
Net GST Received		138	13	10
		40,671	36,683	37,071
Cash was disbursed to:				
Payments to Employees		19,905	18,601	18,825
Payments to Suppliers and Others		19,997	20,189	19,087
Net cash flows from operating activities		769	(2,107)	(841)
Cash flows from investing activities				
Cash was provided from:				
Sale of Fixed Assets		12	-	17
Cash was disbursed to:				
Purchase of Collections		3,121	3,000	3,684
Purchase of Fixed Assets		5,701	11,902	3,549
		8,822	14,902	7,233
Net cash flows used in investing activities		(8,810)	(14,902)	(7,216)
Cash flows from financing activities				
Cash was provided from:				
Crown Capital Injection		10,868	10,868	9,000
		10,868	10,868	9,000
Net cash flows from financing activities		10,868	10,868	9,000
Net increase (decrease) in cash held		2,827	(6,141)	943
Add opening cash brought forward:				
Cash and Bank		18,157	16,811	17,038
Special Purpose Funds - Deposits		1,366	1,613	1,534
Special Purpose Funds - BNZ Sydney		150	169	159
		22,500	12,452	19,674
Plus exchange gain		2	-	-
Less exchange loss		(17)	-	(1)
Closing cash carried forward		22,485	12,452	19,673
Represented by:				
Cash and bank		20,897	10,578	18,157
Special Purpose Funds - Deposits	6	1,439	1,697	1,366
Special Purpose Funds - BNZ Sydney	6	149	177	150
Closing cash carried forward		22,485	12,452	19,673

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 2005**

	Actual 2005 \$'000	Actual 2004 \$'000
Net (deficit) for year	(8,343)	(10,618)
Add (less) non-cash items:		
Depreciation	10,627	10,685
Exchange Loss (Gain)	15	1
Increase (Decrease) in Non-current Employee Entitlements	(2)	(7)
Investment Revaluation	13	13
	<u>10,653</u>	<u>10,692</u>
Add (less) movements in working capital items		
Decrease (Increase) in Accounts Receivable and Prepayments	(802)	(758)
Decrease (Increase) in Inventory	(111)	(45)
(Decrease) Increase in Current Employee Entitlements	189	129
(Decrease) Increase in Accounts Payable and Accruals	(2,818)	(201)
	<u>(3,542)</u>	<u>(875)</u>
Add adjustment for items classified as investing activities		
Movements of Capital Items in Accounts Payable	163	(19)
Movements of Collection Items in Accounts Payable	1,850	(20)
Loss on Sale of Fixed Assets	1	3
Gain from Sale of Fixed Assets	(13)	(4)
	<u>2,001</u>	<u>(40)</u>
Net cash flows from operating activities	<u>769</u>	<u>(841)</u>

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 2005 \$'000	Commitment 2004 \$'000
63 Cable Street	111	131	1,212	1,323
51 Cable Street	56	131	611	667
50 Cable Street*				675
Equipment Lease	102	42	357	459
	269		2,180	3,124
Less than One Year			269	419
One to Two Years			269	419
Two to Five Years			654	1,131
Over Five Years			988	1,155
			2,180	3,124

*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 whareniui held at Te Papa, which is currently included in Te Papa's accounts. In December 2004, the Waitangi Tribunal found that the acquisition of Te Hau ki Turanga by the Crown in 1867 was a breach of Article 2 of the Treaty of Waitangi. The Tribunal noted there remains a question as to where legal title of the whareniui resides. The Board is progressing discussion with the Rongowhakaata on the future arrangements for the care and management of the whareniui, including the 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 2005 Te Papa has no other contingent liabilities.

At 30 June 2004, the only contingent liabilities were the claim and the guarantee noted above.

NOTES TO THE FINANCIAL STATEMENTS

1. OTHER REVENUE

	Actual 2005 \$'000	Actual 2004 \$'000
Interest Income	1,284	966
Sponsorship Income	3,960	3,550
Donations Income	126	124
Gain on Sale of Fixed Assets	13	4
Temporary Exhibitions Income	2,620	2,579
Publications Revenue	273	275
Rental Income	234	257
Other Income	2,661	433
Bad Debts Recovered	-	7
Foreign Exchange Gain	2	-
Dividends	15	1
Total other revenue	11,188	8,196

NOTES TO THE FINANCIAL STATEMENTS

2. SPECIAL PURPOSE FUNDS

Account	Un-spent Balance 30/06/04 \$'000	Income 2004/05 \$'000	Collections Acquired 2004/05 \$'000	Capital Purchases 2004/05 \$'000	Other Expenditure 2004/05 \$'000	Un-spent Balance 30/6/05 \$'000
Beauchamp	16	1				17
Buick	42	4				46
Canaday	196	3				199
Colonial Silver	11					11
Disney	1,011	67	14		1	1,063
Dr Roderick S Deane Fund	30					30
Eames	695	21	303			413
Henderson	295	36				331
Ilott	19	2				21
Marsden Fund	16					16
McLauchlan	8					8
Te Aorere	43	3				46
Foundation for Research, Science and Technology (FRST) – Exclusive Economic Zone Fishes	855	320			121	1,054
FRST – Algae	4	187			189	2
FRST – Hebe	312	244			114	442
National Institute of Water and Atmospheric Research Limited (NIWA) – Buller's Albatrosses	10	61			64	7
Terrestrial and Freshwater Biodiversity Information Systems (TFBIS) Amphipods	56				79	(23)
TFBIS Cicadas	20	40			9	51
TFBIS Mollusc	(41)				(41)	-
TFBIS Vascular Plants	8	45			46	7
TFBIS 105 Carabids and Large Weevils	-	2				2
Department of Conservation (DOC) – Spider Project	-	4				4
Crustacea Contracts	-	3				3
Learning Federation Pilot	33	(6)			3	24
Te Waka Māori Feasibility Study	-	20				20
Treaty of Waitangi Touring Exhibition Project	-	54			55	(1)
Biotechnology Touring Exhibition Project	-	1,048			275	773
Other	60	-	-	-	4	56
	3,699	2,159	317	-	919	4,622

NOTES TO THE FINANCIAL STATEMENTS

3. COST OF SERVICES

	Note	Actual 2005 \$'000	Actual 2004 \$'000
Administration		559	611
Marketing and Public Relations		1,473	1,533
Board Fees	13	90	91
Board Expenses		28	45
Commercial Operation Expenses		7,741	8,208
Fees Paid to Auditors			
– External Audit		35	33
– Other Assurance Services		-	-
Movement in Bad Debts Provision		16	(4)
Bad Debts Expense		8	4
Exhibition and Collection Expenses		267	236
Foreign Exchange Loss		17	1
Loss on Disposal of Fixed Assets		1	3
National Services Te Paerangi		748	726
Operations		4,174	3,867
Other Expenses		3,149	2,953
Personnel Costs		15,565	14,606
Rent and Rates		384	410
Temporary Exhibitions		3,933	3,599
Special Purpose Fund Expenses	2	919	716
		39,107	37,638

NOTES TO THE FINANCIAL STATEMENTS

4. CAPITAL

	Actual 2005 \$'000	Actual 2004 \$'000
Balance at the beginning of year	371,030	362,030
Plus Crown Capital Injection	10,868	9,000
Balance at end of year	381,898	371,030

5. RESERVES

	Actual 2005 \$'000	Actual 2004 \$'000
Collection Revaluation Reserve		
Balance at the Beginning of Year	558,195	535,189
Revaluations for the year	(8,702)	23,006
Balance at End of Year	549,493	558,195
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	-	-
Buildings	-	-
Plant and Equipment	-	-
	-	-
Balance at End of Year		
Land	5,247	5,247
Buildings	8,693	8,693
Plant and Equipment	10,620	10,620
Total Asset Revaluation Reserve	24,560	24,560
Accumulated Losses		
Balance at the Beginning of Year	(73,084)	(62,466)
Net Deficit for the Year	(8,343)	(10,618)
Balance at End of Year	(81,427)	(73,084)
Total Reserves	492,626	509,671

NOTES TO THE FINANCIAL STATEMENTS

6. SPECIAL PURPOSE FUNDS DEPOSITS

	Actual 2005 \$'000	Actual 2004 \$'000
Algal Research Joint Reserve	3	3
Buick	46	42
Canaday	39	38
Disney	1,061	1,014
Henderson	219	206
Ilott	25	19
Te Aorere	46	44
	1,439	1,366

The above deposits were invested with Westpac Trust on term deposit for eighty-six days, maturing on 11 July 2005 at an interest rate of 7.06%. The equivalent interest rate for the same period last year was 5.49% (eighty-six day term deposit).

Canaday Trust	149	150
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The above on call deposit was held with the Bank of New Zealand – Sydney, earning 0.25% interest per annum.

1,588

1,516

7. ACCOUNTS RECEIVABLE

	Actual 2005 \$'000	Actual 2004 \$'000
Accounts Receivable		
Accrued Interest	205	186
GST Refund Due	-	128
Other Debtors	2,176	1,321
Prepayments and Advances	261	189
	2,642	1,824
Less: Provision for Doubtful Debts	(42)	(26)
	2,600	1,798

NOTES TO THE FINANCIAL STATEMENTS

8. TERM INVESTMENTS

	Market Value 30/06/05 \$'000	Market Value 30/06/04 \$'000
Public Trust – Eames Trust*	520	802
Shares – Henderson Trust	102	84
Total Term Investments	622	886

* 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 2005. Funds totalling \$303,000 were utilised from the Eames Trust for collection acquisition during the year ended 30/6/2005.

9. FIXED ASSETS

	Cost \$'000	Valuation \$'000	Accumulated Depreciation \$'000	Book Value \$'000
2005	\$'000	\$'000	\$'000	\$'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

NOTES TO THE FINANCIAL STATEMENTS

	Cost	Valuation	Accumulated Depreciation	Book Value
2004	\$'000	\$'000	\$'000	\$'000
Non Depreciable Assets				
Land	-	41,680	-	41,680
Long-term Exhibition Work in Progress	522	-	-	522
Buildings fit-out Work in Progress	139	-	-	139
	661	41,680	-	42,341
Depreciable assets				
Buildings Structure	-	137,347	1,012	136,335
Buildings Fit-out	658	18,498	950	18,206
Commercial Activities Assets	5,918	-	2,817	3,101
Exhibition Equipment and Tools	539	-	519	20
Film, Audio-visual Equipment	1,395	-	1,068	327
Furniture and Fittings	8,859	-	5,991	2,868
Land Improvements	9,252	-	2,572	6,680
Miscellaneous Equipment	920	-	394	526
Motor Vehicles	183	-	88	95
Office and Computer Equipment	5,996	-	4,550	1,446
Long-term Exhibitions	58,882	-	32,472	26,410
Photography Equipment	494	-	431	63
Plant and Equipment	218	38,506	1,669	37,055
Project Information System	1,065	-	1,065	-
Scientific Equipment	558	-	436	122
Security Equipment	478	-	105	373
Trust and Reserve Assets	284	-	284	-
	95,699	194,351	56,423	233,627
Total Fixed Assets	96,360	236,031	56,423	275,968

NOTES TO THE FINANCIAL STATEMENTS

10. FIXED ASSETS DEPRECIATION

	Actual 2005 \$'000	Actual 2004 \$'000
Buildings Structure	1,012	1,012
Buildings Fit-out	1,047	946
Commercial Activities Assets	521	536
Exhibition Equipment and Tools	19	28
Film, Audio-visual Equipment	188	194
Furniture and Fittings	491	501
Land Improvements	339	352
Miscellaneous Equipment	82	80
Motor Vehicles	28	18
Office and Computer Equipment	918	788
Long-term Exhibitions	4,196	4,464
Photography Equipment	37	48
Plant and Equipment	1,675	1,666
Scientific Equipment	18	13
Security Equipment	56	39
	10,627	10,685

NOTES TO THE FINANCIAL STATEMENTS

11. COLLECTIONS

	Opening		Acquisitions	Revaluation	Closing	
	Cost \$'000	Valuation \$'000			Cost \$'000	Valuation \$'000
Archaeological	-	3,904	-	-	-	3,904
Art	3,084	161,513	3,571	(7,814)	6,655	153,699
Botanical	-	14,141	-	681	-	14,822
Ceramics	-	1,496	-	-	-	1,496
Te Aka Matua Library and Information Centre	208	12,197	121	(2,845)	-	9,681
History	422	12,914	415	(1,386)	-	12,365
Invertebrate	57	26,190	10	3,014	-	29,271
Māori	34	162,530	677	(3,573)	711	158,957
Pacific and International	-	58,524	4	(1,779)	4	56,745
Photographic Archive	181	1,995	67	184	-	2,427
Vertebrates	234	34,985	94	4,816	-	40,129
New Zealand Post Collection	83	93,259	12	-	95	93,259
Total Collection Valuation	4,303	583,648	4,971	(8,702)	7,465	576,755

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. The Art, Ceramics, and New Zealand Post Stamp collection were revalued as at 30 June 2003.

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

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

NOTES TO THE FINANCIAL STATEMENTS

12. EMPLOYEE ENTITLEMENTS

	2005 \$'000	2004 \$'000
Holiday Pay and Long Service Leave Provisions	1,300	1,113
Made up of:		
Current	1,166	977
Non-current	134	136

Salary Band	Number of Employees 2004/05	Number of Employees 2003/04
\$100,000 - \$110,000	1	-
\$110,001 - \$120,000	2	2
\$120,001 - \$130,000	3	2
\$130,001 - \$140,000	1	1
\$140,001 - \$150,000	2	3
\$150,001 - \$160,000	1	1
\$170,001 - \$180,000	1**	1**
\$240,001 - \$250,000	-	1*
\$250,001 - \$260,000	1*	-

* The Chief Executive's total remuneration and benefits is in the \$250,001 to \$260,000 band. For the year ending 30 June 2004 the Chief Executive's total remuneration and benefits was in the \$240,001 to \$250,000 band.

** The Kaihautū's total remuneration and benefits is in the \$170,001 to \$180,000 band. For the year ending 30 June 2004, the Kaihautū's total remuneration and benefits is in the \$170,001 to \$180,000 band.

13. BOARD MEMBERS FEES

	2005 \$'000	2004 \$'000
Dr Roderick S Deane (Chairman)*	-	-
David Gascoigne	16	17
Professor Judith Binney	15	13
John Judge*	-	-
Jennifer May	16	16
Glenys Coughlan	15	18
Mark Solomon	15	14
Josephine Karanga	13	13

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

NOTES TO THE FINANCIAL STATEMENTS

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 BNZ 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 2005	Exchange Rate 30 June 2005	New Zealand Currency 30 June 2005	New Zealand Currency 30 June 2004
BNZ Smarter Access account					
(Canaday Fund)	AUD\$	138,250	0.9252	149,427	149,850
State Street Investment Fund					
(Henderson Fund)	US\$	22,271	0.7068	31,510	33,297

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 which could arise from its investment activities. Te Papa does not require any collateral or security to support financial instruments.

There is no significant concentration of credit risk.

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

- Westpac Trust payroll for \$800,000.
- Two Westpac Trust 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.

NOTES TO THE FINANCIAL STATEMENTS

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, who have provided goods and services to Te Papa to the value of \$57,862. (2004 \$92,693)

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 have provided goods and services to Te Papa to the value of \$63,936. (2004 \$67,674)

Te Papa Board member David Gascoigne is a Consultant for Minter Ellison Rudd Watts, who have provided professional services to Te Papa to the value of \$8,154. (2004 \$52,117) 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.



**TO THE READERS OF THE MUSEUM OF NEW ZEALAND
TE PAPA TONGAREWA'S FINANCIAL STATEMENTS FOR
THE YEAR ENDED 30 JUNE 2005**

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 2005.

UNQUALIFIED OPINION

In our opinion the financial statements of the Museum of New Zealand Te Papa Tongarewa on pages 37 to 69:

- 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 2005;
 - 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 14 October 2005, 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 2005. 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 (Te Papa) for the year ended 30 June 2005 included on Te Papa's web-site. Te Papa's Board is responsible for the maintenance and integrity of the Museum's web site. We have not been engaged to report on the integrity of Te Papa's web site. We accept no responsibility for any changes that may have occurred to the financial statements since they were initially presented on the web site.

The audit report refers only to the financial statements named above. It does not provide an opinion on any other information which may have been hyperlinked to/from these financial statements. If readers of this report are concerned with the inherent risks arising from electronic data communication they should refer to the published hard copy of the audited financial statements and related audit report dated 14 October 2005 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.



Taking Te Papa to the Community

Body Odyssey: Journey through the Human Body at Manukau City



As part of Te Papa's strategy to **focus on Te Papa in the community** – 'being out there' – in 2004/05 the Museum hosted, for the first time, an exhibition outside of Wellington, providing the opportunity to take the full Te Papa experience to new audiences, including those that cannot make a visit to Wellington.

Body Odyssey: Journey through the Human Body opened at the TelstraClear Pacific Events Centre in Manukau City, in May 2005 attracting 24,461 visits, equating to 644 visitors per day, and the

fully subscribed schools programme exhibition drew groups from across Auckland.

The opening of *Body Odyssey* in Manukau City followed its presentation at Te Papa in 2001, where it attracted 110,484 visitors. The exhibition was also offered to other venues as a touring product, and presented at Scienceworks (Melbourne) and Scitech (Perth), Science Alive! (Christchurch), Te Manawa (Palmerston North), and the Waikato Museum of Art and History (Hamilton).

Appendix 1

Publications – Scholarly and Popular Articles

Ngā Pukapuka – Pūmātauranga me Ngā Tuhinga Hira

FOR THE YEAR ENDED 30 JUNE 2005

SCHOLARLY ARTICLES

1. Anderson, M.J., Diebel, C.E., Blom, W.M., & Landers T.J. 2005. Consistency and variation in kelp holdfast assemblages: Spatial patterns of biodiversity for the major phyla at different taxonomic resolutions. *Journal of Experimental Marine Biology and Ecology* 320: 35-56.
2. Booth, J.D., Webber, W.R., Sekiguchi, H., & Coutures, E. 2005. Diverse larval recruitment strategies within the Scyllaridae. *New Zealand Journal of Marine and Freshwater Research* 39(3): 581-592.
3. Bowie, M. & Sirvid, P.J. 2004. Invertebrate diversity and abundance in ten Port Hills reserves, Canterbury. *Lincoln University Wildlife Management Report* 34: 1-13.
4. Burke, G. & Conland, N. eds. 2005 et al. *The fundamental practice*. Wellington: Creative New Zealand.
5. Conland, N. 2005. Passing through: A base in New Zealand art. *Broadsheet* 34(2): 84-86.
6. Conland, N. 2005. Chris Braddock's Sanitate: The cube, the church and the human stain in *Christopher Braddock Fleshly Worn*. Dunedin: Dunedin Public Art Gallery.
7. Conland, N. 2005. Spineless virtues et al. *The fundamental practice*. Wellington: Creative New Zealand, pp 53-64.
8. Conland, N. 2005. Little people: Point of view. *Small World Big Town: Contemporary Art from Te Papa*, Wellington: City Gallery.
9. Cooper, J.H. & Tennyson, A.J.D. 2004. New evidence on the life and death of Hawkins' rail (*Diaphorapteryx hawkinsi*): Mori accounts recorded by Sigvard Dannefaerd and Alexander Shand. *Notornis* 51: 212-216.
10. Delgado, J.A. & Palma, R.L. 2004. Larval stages of *Podaena latipalpis* from New Zealand and phylogenetic relationships of the subfamily Orchymontiinae based on larval characters (Insecta: Coleoptera: Hydraenidae). *New Zealand Journal of Zoology* 31(4): 327-342.
11. Fitzgerald, B.M. & Sirvid, P.J. 2004. Notes on the genus *Phycosoma* Cambridge, 1879, senior synonym of *Trigonobothrys* Simon, 1889 (Theridiidae: Araneae). *Tuhinga* 15: 7-12.
12. Gibson, S. 2005. Kiri's dresses: An exhibition about an iconic New Zealander. *Tuhinga* 16: 1-12.
13. Kellow, A.V., Bayly, M.J., Mitchell, K.A., & Markham, K.R. 2005. Geographic variation in the *Hebe albicans* complex (Plantaginaceae) – morphology and flavonoid chemistry. *New Zealand Journal of Botany* 43: 141-163.
14. Kittaka, J., Ono, K., Booth, J.D., & Webber, W.R. 2005. Development of the red rock lobster, *Jasus edwardsii*, from egg to juvenile. *New Zealand Journal of Marine and Freshwater Research* 39(2): 263-277.
15. Mahina, K. 2004. Museum of New Zealand Te Papa Tongarewa: The case of the intangible heritage. *International Committee for Museums of Ethnography News* 39.
16. Mahina, K. 2004. Koloa tukufakaholo: Some research issues and challenges involving the management of Tonga's cultural heritage, in *Researching Pacific and indigenous peoples: issues and perspectives*, eds T. L. Baba ... [et al.]. Auckland: Centre for Pacific Studies, The University of Auckland.
17. Mallon, S. 2005. Samoan Tatau as Global Practice, in TATTOO: *Bodies, art and exchange in the Pacific and Europe*, eds N. Thomas, A. Cole, & B. Douglas. London: Reaktion Books and Duke University Press, pp 145-170.
18. Mallon, S. 2005. Review of Oldman, W.H.: The Oldman collection of Māori artifacts, and the Oldman collection of Polynesian artifacts. *The Journal of the Polynesian Society* 114(2).
19. Mallon, S. 2004. Crafted identities. *Talking about 'Talk About' and engage chosen objects in strong play*, ed D. Skinner. Objectspace, Auckland pp 7-8.
20. Markham, K.R., Mitchell, K.A., Bayly, M.J., Kellow, A.V., Brownsey, P.J. & Garnock-Jones, P.J. 2005. Composition and taxonomic distribution of leaf flavonoids in *Hebe* and *Leonohebe* (Plantaginaceae) in New Zealand – 1. 'Buxifoliatae', 'Flagriformes', and *Leonohebe*. *New Zealand Journal of Botany* 43: 165-203.
21. Motomura, H., Paulin, C.D. & Stewart, A.L. 2005. First records of *Scorpaena onaria* (Scorpaeniformes: Scorpaenidae) from the South Western Pacific Ocean, and comparisons with the Northern Hemisphere population. *New Zealand Journal of Marine and Freshwater Research* 39: 865-880.
22. Palma, R.L. & Price, R.D. 2005. *Menacanthus rhiphidurae*, a new species of chewing louse (Insecta: Phthiraptera: Menoponidae) from South Island fantails, *Rhiphidura fuliginosa fuliginosa* (Aves: Passeriformes: Dicruridae). *New Zealand Journal of Zoology* 32: 111-115.
23. Perrie, L.R. & Brownsey, P.J. 2005. Insights into the biogeography and polyploid evolution of New Zealand *Asplenium* from chloroplast DNA sequence data. *American Fern Journal* 91: 1-21.
24. Perrie, L.R., Shepherd, L.D., & Brownsey, P.J. 2005. *Asplenium x lucrosom* nothosp. nov.: a sterile hybrid widely and erroneously cultivated as '*Asplenium bulbiferum*'. *Plant Systematics and Evolution* 250: 243-257.
25. Roberts, C.D. & Stewart, A.L. 2005. Scientific identification of 'gudgeon' fish specimens. *Report for Ministry of Agriculture and Forestry* p 13.

26. Roberts, C.D., Stewart, A.L., Paulin, C.D., & Neale, D. 2005. Regional diversity and biogeography of coastal fishes on the West Coast South Island of New Zealand. *Science for Conservation* 250: 1-70.
27. Ross, K. 2005. Book review – *On and Off: Opera in Auckland 1970-2000* by Nicholas Tarling, Dunmore Press, Palmerston North, 2002. *New Zealand Journal of History* 39(1): 134-5.
28. Sagar, P.M. & Stahl, J-C. 2005. Increases in the numbers of breeding pairs in two populations of Buller's Albatross (*Thalassarche bulleri bulleri*). *Emu* 105: 49-55.
29. Simes, J., Cook, R., Hollis, C., Campbell, H., Jones, C., & Mortimer, N. 2005. Report on the field trip to examine marine reptile bones in a concretion of WhaNgāi Formation, Weber area, on the boundary between northern Wairarapa and southern Hawkes Bay (U24/f1262). *IGNS Science Report*.
30. Snell, A.E. & Sirvid, P.J. 2005. Mosquitoes of the Chatham Islands: Notes on *Opifex chathamicus* (*Ochlerotatus chathamicus*) (Dumbleton) (Diptera: Culicidae). *The Weta* 29: 6-8.
31. Tennyson, A.J.D. & Bartle, J.A. 2005. A scientific name for fulmar prions nesting at Auckland and Heard Islands. *Notornis* 52: 47-55.
32. Tennyson, A.J.D. 2004. Records of the extinct Hawkins' Rail (*Diaphorapteryx hawkinsi*) from Pitt Island, Chatham Islands. *Notornis* 51(3): 159-161.
33. Worthy, T.H. & Tennyson, A.J.D. 2005. Avifaunal assemblages from the nenega-iti and Onemea sites archaeological investigations in the Mangareva Islands (Gambier Archipelago), French Polynesia. *Contribution No 62, Archaeological Research Facility*, eds E. Conte & P.V. Kirch. Berkeley: University of California, pp 122-127.
3. Derraik, J., Snell, A.E., & Sirvid, P.J. 2005. Bite me, would you? Coastal mosquitoes of New Zealand. *Seafood New Zealand* 13(4): 82-83.
4. Harwood, H.P. 2005. The New Zealand Banding Scheme. Banded seabird recoveries: important for understanding our seabirds. *Seafood New Zealand* 13(5): 62-63.
5. Fenwick, M.C. & Tutt, T. 2004. Museum tech-speak: Adding value to the specimens you send us. *Seafood New Zealand* 12(11): 62-63.
6. Naylor R., Webber W.R., & Booth J.D. 2005. A guide to offshore crabs found in New Zealand waters. *Report compiled for the MF Fisheries Observer Programme*, p 35.
7. Paulin, C.D. 2004. New Zealand scorpion fishes (genus *Scorpaena*). *Seafood New Zealand* 12(5): 61-63.
8. Perrie, L.R. 2005. 'Fern Gully' – an article about hen and chickens ferns, *Dominion Post*, 16 April 2005, magazine E13.
9. Roberts, C.D. 2005. Chilean mackerel: Trans Pacific migrant. *New Zealand Fishing News* 28(5): 49.
10. Roberts, C.D. 2005. Pink maomao: more blacks please! *New Zealand Fishing News* 28(3): 71.
11. Sirvid, P.J. 2004. Spider genus New Zealand-wide. *Otago Daily Times*, Ask a Scientist column, p 27.
12. Smith, P.J. & Roberts, C.D. 2004. Silver roughly: How many species? *Seafood New Zealand* 12(6): 62-63.
13. Stewart, A.L. 2005. Almaco jack. *New Zealand Fishing News* 28(1): 60.
14. Stewart, A.L. 2005. The gulper eel. *Seafood New Zealand* 13(1): 62-63.
15. Stewart, A.L. 2005. Alfonsino. *New Zealand Fishing News* 28(4): 41.
16. Stewart, A.L. 2005. Young drifters spotted: Silver drummer. *New Zealand Fishing News* 28(6): 47.
17. Stewart, A.L. 2004. Lord Howe coralfish. *Something Fishy: New Zealand Fishing News*, p 70.
18. Stewart, A.L. 2004. Louvar. *Something Fishy: New Zealand Fishing News*, p 32.
19. Stewart, A.L. 2004. Second bluenose species. *Something Fishy: New Zealand Fishing News*, p 46.
20. Stewart, A.L. 2004. Opah. *New Zealand Fishing News* 27(10): 59.
21. Stewart, A.L. 2004. Lowfin moray. *New Zealand Fishing News* 27(11): 45.
22. Stewart, A.L. 2004. Painted moki. *New Zealand Fishing News* 27(12): 40.
23. Stewart, A.L. & Roberts, C.D. 2004. Ocean blue-eye: Another bluenose? *Seafood New Zealand* 12(7): 61-63.
24. Tamati-Quennell, M. 2004. Te Horo, Fiona Pardington Photography. *Journal of New Zealand Photography* 56.
25. Webber, W.R. 2004. Well done and thanks for all the fish. *Seafood New Zealand* 12(8): 61-63.
26. Webber, W.R. & Booth J.D. 2005. Picking postlarvae. *Seafood New Zealand* 13(3): 62-63.
27. Webber, W.R. & Naylor, R. 2004. King crabs I: The three big reds. *Seafood New Zealand* 12(8): 78-79.
28. Webber, W.R. & Naylor, R. 2004. King crabs II: *Paralomis* species, warts and all. *Seafood New Zealand* 12(9): 62-63.

POPULAR ARTICLES

1. Bartle, J.A. & Onley, D. 2005. *Identification guide to seabirds involved with global fisheries* Honolulu: Western Pacific Fisheries Management Council, p 75.
2. Booth, J.D. & Webber, W.R. 2005. Finding phyllosomas. *Seafood New Zealand* 13(2): 62-63.

Appendix 2

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

FOR THE YEAR ENDED 30 JUNE 2005

REPORTS

1. *Mātauranga 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. *Museums Online: Finding Museums Everywhere* (2002)
5. *E-Commerce and Museums in New Zealand* (2002)
6. *Enterprising Museums* (2001)
7. *Exhibiting Enterprise: Generating Income in New Zealand Museums* (2001)
8. *Report of Wānanga on Iwi Cultural Initiatives Orongomai Marae, Upper Hutt, 9-10 July 2001* (2001)
9. *Costs and Benefits of the Investors in People Standard – A Pilot Project in Two Museums* (2001)
10. *Wānanga on Bicultural Governance and Leadership in Museums. He Wānanga Rirohanga Rangapu mō Te Kaupapa Tikanga-ā-rua i roto i Ngā Whare Taonga* (2000)
11. *Improving Bicultural Relationships – A Case Study* (2000)
12. *Wānanga on Bicultural Development in Museums. He Wānanga Tirohanga Rangapū mo Te Kaupapa Tikanga-ā-rua i roto i Ngā Whare Taonga* (1999)
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. *Museums' Marketing Needs* (1997)
16. *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)

17. *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

Twenty-two *He Rauemi Resource Guides* have been developed under the following five modules: Governance, Management, and Planning; Collection Care; Public Programmes (including exhibitions); 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-a-iwi* (Issue No 8)
- Copyright and Museums (Issue No 9)
- Developing a Training Plan (Issue No 11)
- Museum Training Plan 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)

COLLECTION CARE

Preventive Conservation (Issue No 5)

Caring for Māori Textiles *Tiakitanga o te Kahu Āku* (Issue No 18)

PUBLIC PROGRAMMES (INCLUDING EXHIBITIONS)

Exhibitions at Your Place (Issue No 10)

CUSTOMER SERVICE

Know your Visitors (Issue No 3)

Introduction to Visitor Surveys (Issue No 4)

RELATIONSHIPS WITH COMMUNITIES

Appendix 3

Collection Acquisitions

Ngā Tāpiringa Ki Ngā Kohinga

FOR THE YEAR ENDED 30 JUNE 2005

ART

PAINTINGS – NEW ZEALAND

Untitled by Julian Dashper, adhesive vinyl on drumskin, 24" diameter, 1995, purchase

Untitled by Julian Dashper, adhesive vinyl on drumskin, 20" diameter, 1996, purchase

Untitled by Julian Dashper, adhesive vinyl on drumskin, 20" diameter, 1996, purchase

Untitled by Julian Dashper, adhesive vinyl on drumskin, 20" diameter, 1996, purchase

Untitled by Julian Dashper, adhesive vinyl on drumskin, 16" diameter, 1997, purchase

Apparition on Williamson Ave by Jacqueline Fahey, oil on canvas, 1505 x 1000 mm (image), purchase

Walk (Series C) by Colin McCahon, acrylic on eleven unstretched jute canvases, 933 mm x 12.2 metres, 1973, purchase

Chester Karnofsky by Peter Stitchbury, acrylic on canvas, 1,012 x 762 mm, 2004, purchase

Aipotu: The Rings of Saturn by Mladen Bizumic, acrylic and acrylic gel pen on board, 2,000 x 1,200 mm (image, total of four parts), 2004, purchase

Two women by Ray Ching, oil on canvas, 640 x 760 mm (image), 1993, donation

Circus hand remembers Taranaki by Tony Fomison, oil on canvas on board, 295 x 405 mm (image), 1984, purchase

Pah Hill by Michael Illingworth, oil on canvas, 1,065 x 913 mm (image), circa 1973, purchase

Self-portrait at the easel, London by Alan Pearson, oil on board, 600 x 600 mm (image), 1953, purchase

Miraculous draught of fishes by William Reed, oil on board, 463 x 710 mm (image), circa 1960, purchase

PAINTINGS – INTERNATIONAL

Parrot Country by Rosalie Gascoigne, acrylic paint on board, 1,020 x 1,000 mm each (four pieces), 1980-1983, purchase

PRINTS – NEW ZEALAND

Black Swans by Eileen Mayo, silkscreen print on paper, 295 x 410 mm (image), 1983, purchase

Untitled [Mahuika and Maui] by Mervyn Taylor, linocut on rice paper, 362 x 282 mm (image), purchase

Maui and Mahuika by Mervyn Taylor, wood engraving on paper, 148 x 108 mm (image), purchase

The separation of Heaven and Earth by Mervyn Taylor, wood engraving on paper, 160 x 129 mm (image), purchase

Māori boy by Mervyn Taylor, wood engraving on paper, 126 x 101 mm (image), purchase

Red machine by Ted Dutch, screen print on paper, 382 x 730 mm (image), 1963, purchase

Shipyards by Ted Dutch, screen print on paper, 368 x 582 mm (image), 1962, purchase

Michael at Allan's Beach by Robin White, screen print on paper, 516 x 317 mm (image), 1975, purchase

PRINTS – INTERNATIONAL

Fantailed Flycatcher by John Latham, hand-coloured etching on paper, 172 x 132 mm (plate), 1795, purchase

Sacred Kingfisher by John Latham, hand-coloured etching on paper, 174 x 132 mm (plate), 1795, purchase

Pied Oystercatcher by John Latham, hand-coloured etching on paper, 255 x 356 mm (plate), 1795, purchase

New Zealand (shore) Plover by John Latham, hand-coloured etching on paper, 254 x 356 mm (plate), 1795, purchase

The Wattled Starling by John Latham, hand-coloured etching on paper, 176 x 132 mm (plate), 1795, purchase

Striated (white-fronted) tern 1795 by John Latham, hand-coloured etching on paper, 181 x 138 mm (plate), 1795, purchase

Broussonetia papyrifera by John Curtis, hand-coloured engraving on paper, 203 x 122 mm (plate), 1822, purchase

Entelea arborescens by John Curtis, hand-coloured engraving on paper, 238 x 201 mm (plate), 1824, purchase

Teragonia expansa by John Curtis, hand-coloured engraving on paper, 200 x 118 mm (plate), 1822, purchase

Campanula gracilis by Sydenham Edwards, hand-coloured engraving on paper, 202 x 118 mm (plate), 1803, purchase

Sophora tetraptera by Sydenham Edwards, hand-coloured engraving on paper, 203 x 120 mm, 1791, purchase

Celmisia spectabilis by J N Fitch, hand-coloured lithograph on paper, 233 x 150 mm (plate), 1882, purchase

Veronica lycopodioides by J N Fitch, hand-coloured lithograph on paper, 238 x 153 mm (plate), 1894, purchase

Clematis indivisa by Walter Fitch, hand-coloured lithograph on paper, 237 x 150 mm (plate), 1848, purchase

Corynocarpus laevigata by Walter Fitch, hand-coloured lithograph on paper, 237 x 150 mm (image), 1848, purchase

Veronica speciosa by Walter Fitch, hand-coloured engraving on paper, 219 x 125 mm (plate), 1843, purchase

Hibiscus trionum by unknown artist, hand-coloured engraving on paper, 201 x 119 mm (plate), 1792, purchase

Solanum laciniatum by unknown artist, hand-coloured engraving on paper, 199 x 114 mm (plate), 1796, purchase

WORKS ON PAPER – NEW ZEALAND

Winter (Cass) by Ivy Fife, watercolour on paper, 361 x 410 mm (image), circa 1950, purchase

Apihi Te Kawau, Principal chief of Ngati Whatua, and his nephew Rewiti, Orakei by George French Angas, watercolour and gouache on paper, 304 x 230 mm (image), 1844, purchase

Rare and Endangered Birds of New Zealand by Eileen Mayo, twelve watercolours on paper, various dimensions, circa 1976, purchase

DRAWINGS – NEW ZEALAND

Untitled by Martin Thompson, ink on two pages of graph paper with plastic laminate backing, circa 1994, 400 x 280 mm (image), purchase

She takes a pear by David Jones, pencil on paper, 200 x 127 mm (image), circa 1926, purchase

SCULPTURES AND DECORATIVE FORMS – NEW ZEALAND

Sick Chimp by Ronnie Van Hout, plastic, resin, rubber and fabric, 2002, purchase

The Gauntlet by Brendon Wilkinson, mixed media (plastic, paint, foam, rubber, adhesive, dirt, paint, metal, wire) on wood table with perspex cover, 690 x 845 x 465 mm (h x l x w), 2002-2003, purchase

Soldardome by Neil Dawson, painted steel, 2004, purchase

Dish by Theo Schoon, vitreous stoneware, 275 x 275 mm (h x l), circa 1984, purchase

INSTALLATIONS – NEW ZEALAND

This is the Trekka by Michael Stevenson, Trekka vehicle – metal body, engine, fibreglass, glass, rubber, fabric, Styrofoam letters, aluminium and wood frame, mechanical motor, cardboard boxes, aluminium, fibre board, plastic, Skoda automobile parts, sheepskin, Perspex, marble, mechanicals, Slivovitz, crystal glass, 2003, purchase

Aipotu: Psychic landscape by Mladen Bizumic, DVD, AutoCAD file saved to QuickTime, 2 Digitor monitors sprayed with white car paint, 2004, purchase

OTHER ARTWORKS – NEW ZEALAND

The travels of Marco Polo the Venetian by Stewart Bell MacLennan, wood engravings on paper bound into artist's book, 352 x 238 mm (closed), 1939, donation

Untitled by Stewart Bell MacLennan, linocuts on paper bound into artist's book, 340 x 262 mm (closed), 1938, donation

PHOTOGRAPHS – NEW ZEALAND

Forty-four photographs by Bruce Connew, thirty-six silver gelatin prints and eight C-type prints, various dimensions, 1981-2000, purchase

246 Queen Street, Auckland by John Daley, silver gelatin print, 180 x 261 mm (image), 1969, purchase

Courtenay Place, Wellington by John Daley, silver gelatin print, 180 x 267 mm (image), 1969, purchase

Laings Road, Lower Hutt by John Daley, silver gelatin print, 172 x 268 mm (image), 1969, purchase

High Street, Auckland by John Daley, silver gelatin print, 180 x 268 mm (image), 1977, purchase

Manners Street, Wellington by John Daley, silver gelatin print, 268 x 180 mm (image), 1969, purchase

Teed Street & Broadway, Newmarket, Auckland by John Daley, silver gelatin print, 180 x 267 mm (image), 1969, purchase

Peace Rally in the Domain, Auckland by John Daley, silver gelatin print, 266 x 177 mm (image), 1973, purchase

Post Office, Bledisloe Building, Auckland by John Daley, silver gelatin print, 267 x 178 mm (image), 1977, purchase

Auckland City Art Gallery, Auckland by John Daley, silver gelatin print, 178 x 266 mm (image), 1973, purchase

Vivian Street, Wellington by John Daley, silver gelatin print, 180 x 267 mm (image), 1968, purchase

Willis Street, Wellington by John Daley, silver gelatin print, 267 x 178 mm (image), 1969, purchase

Las Vegas Strip Club, Karangahape Road, Auckland by John Daley, silver gelatin print, 178 x 266 mm (image), 1974, purchase

Cook Street Markets, Auckland by John Daley, silver gelatin print, 166 x 224 mm (image), 1976, purchase

Marie and Diane by Adrienne Martyn, silver gelatin print, 343 x 328 mm (image), 1980, purchase

Street scene, Oamaru by Peter Peryer, silver gelatin print, 297 x 456 mm (image), 1988, purchase

New Zealand by Peter Peryer, silver gelatin print, 408 x 268 mm (image), 1988, purchase

Liverpool England by Len Wesney, silver gelatin print, 164 x 248 mm (image), 1968, donation

Queen Elizabeth II Park by Len Wesney, silver gelatin print, 238 x 161 mm (image), 1972, purchase

Plaster hand, children's play centre, Christchurch by Len Wesney, silver gelatin print, 165 x 246 mm (image), 1972, purchase

On Cook Strait ferry by Len Wesney, silver gelatin print, 164 x 245 mm (image), 1974, purchase

Near Naseby, Otago by Len Wesney, silver gelatin print, 163 x 247 mm (image), 1975, purchase

Sieve by Bill Culbert, silver gelatin print, 398 x 398 mm (image), 2002, purchase

Iron bike wheel by Bill Culbert, silver gelatin print, 396 x 396 mm (image), 2002, purchase

Car wheel with tyre by Bill Culbert, silver gelatin print, 398 x 398 mm (image), 2002, purchase

Bike wheel with wire by Bill Culbert, silver gelatin print, 397 x 397 mm (image), 2002, purchase

Barrel hoop wire handles by Bill Culbert, silver gelatin print, 397 x 397 mm (image), 2002, purchase

Stone wheel, broken by Bill Culbert, silver gelatin print, 387 x 397 mm (image), 2002, purchase

Celeste by Paul Johns, black and white lambda print on colour paper, 305 x 800 mm (image), 1968, purchase

Untitled by Paul Johns, black and white lambda print on colour paper, 213 x 800 mm (image), 1968, purchase

Aipotu: Rain Music by Mladen Bizumic, colour print on aluminium, 680 x 1000 mm, 2004, donation

Island Portrait by Yuk King Tan, framed colour print, 430 x 630 mm, 2004, purchase

Colin McCahon Studio #1. From the series: Colin McCahon studio by Ian MacDonald, ink jet colour print, 545 x 548 mm, 1977/2003, purchase

Colin McCahon Studio #2. From the series: Colin McCahon studio by Ian MacDonald, ink jet colour print, 549 x 548 mm, 1977/2003, purchase

Colin McCahon Studio #3. From the series: Colin McCahon studio by Ian MacDonald, ink jet colour print, 549 x 548 mm, 1977/2003, purchase

Colin McCahon Studio #4. From the series: Colin McCahon studio by Ian MacDonald, ink jet colour print, 554 x 548 mm, 1977/2003, purchase

HISTORY

SOCIAL AND POLITICAL HISTORY

– NEW ZEALAND

Family planning objects and ephemera, various makers, 1950s-1970s, donation

Hairdryer, maker Ralta, 1977, donation

Posters, leaflet and flyers, various makers, 1970s, donation

Poster – The Great Ngaruawahia Music Festival, maker unknown, 1973, donation

Three invitation cards (relating to the 1901 visit of the Duke and Duchess of Cornwall and York), various makers, 1901, purchase

Memorial card, maker unknown, circa 1888, donation

Kiri Te Kanawa Homecoming Souvenir Programme and ticket, maker unknown, 1990, donation

Bank cheque, maker William Rose Bock, 1912, purchase

Newspaper – ‘Tupeka Press’, maker Messrs Bailey & Haweis (Proprietors), 1867, bequest

Bottle of Muller-Thurgau wine, maker Nobilo wines, 1975, donation

Album ‘Lichen as Dyes’, maker Nancy Couzins, circa 1910, purchase

Presentation writing box and contents, maker unknown, circa 1906, purchase

Dolls, dolls’ house, dolls’ clothing and furniture, various makers, 1910s-1920s, donation

A collection of memorabilia relating to the Girls Friendly Society in New Zealand, various makers, circa 1880s-2000, donation

Sporting memorabilia (rowing cap and blazer), maker Hallenstein’s (blazer), 1923; Cox’s Hat Factory (cap), 1925, donation

Personal memorabilia from scouting, Masonic and sports activities, various makers, 1970s-1980s, donation

Exhibition souvenir tablecloth from the Dunedin South Seas Exhibition, maker unknown (England), 1925-26, purchase

Lace tray cloth ‘Souvenir 1840 New Zealand Centennial 1940’, maker unknown, about 1939-1940, donation

Sampler, maker Annie Magnuson, 1875, purchase

Incomplete knitted woman’s outfit and knitting needles, maker Agnes Monteith Olliff (outfit), Target Wools, George Lee and Sons Limited (wool), Geoffrey Olliff (needles), 1940s, donation

Women’s ‘French knickers’, maker unknown, 1930s, purchase

Headscarf, maker Eileen France, 1950s, purchase

Four items of fashion and five items of ephemera, makers Annie Bonza, Suzanne Selwyn, Murray Grimsdale, 1970s, purchase

Six garments, maker Annie Bonza, 1970s-1990s, purchase

Three wedding saris and three cholis, various makers, 1920s-1990s, donation

Three-piece woman’s outfit comprising blouse, jacket and flared trousers, various makers, 1970s, donation

Two Edwardian skirts and two Edwardian blouses, maker Georgina Reid, circa 1910, purchase

Cheongsam dresses, various makers, 1960s, donation

Black Spanish style shawl with polychrome embroidery, maker unknown, probably Chinese, late-nineteenth to early-twentieth century, found in collection

Mauve voided velvet shawl, maker unknown, probably France, 1920s, found in collection

Black voided velvet shawl, maker unknown, probably France, 1920s, found in collection

Printed black velvet Art Deco shawl, maker unknown, 1920s-1930s, found in collection

Black and white Spanish-style shawl, maker unknown, probably China, late-nineteenth to early-twentieth century, found in collection

Embroidered cream Spanish-style shawl, maker unknown, probably China, late-nineteenth to early-twentieth century, found in collection

Embroidered black Spanish-style shawl, maker unknown, late-nineteenth to early-twentieth century, found in collection

Paisley style French shawl, maker ‘D.A.D.Jne/B & CIE/PARIS’, circa 1865, purchase

Naval volunteer reserve hat with two spare hat covers, maker James Forsythe Limited, mid-twentieth century, donation

Two shirts and a bow tie, maker His Lordship’s, late 1960s, donation

Bra and knicker set, maker Liz Mitchell Design Limited, 2003, purchase

Coat ‘Kiss of the Dragon’, maker Liz Mitchell Design Limited, 2003, purchase

Evening gown ‘full halter strap dress’, maker Liz Mitchell Design Limited, 2003, purchase

Beach robe, maker unknown, textile by Frank Carpay, circa 1966, purchase

Beach robe, maker unknown, late 1960s, purchase

Playschool toy clothes, collection of thirty-one toy garments, maker Television New Zealand wardrobe department, 1970s-1980s, donation

STAMPS AND OTHER PHILATELIC ITEMS – NEW ZEALAND

Letter bearing a straight line ‘Wanganui’ handstamp, produced in New Zealand, 1842, purchase

File of documents and one cover relating to Police enquiry into theft of a Money Order for two pounds, maker New Zealand Police Department, 1918-1919, purchase

Great Barrier Island pigeon post canceller, produced in New Zealand, 1899, purchase

Twelve Trans-Tasman airmail and two other philatelic covers, produced in New Zealand and Australia, 1934-1965, purchase

Philatelic ‘Cover’ – maiden voyage of HMNZS *Endeavour* to Antarctica, maker ‘SMC’, 1963, purchase

Philatelic cover to Edinburgh from Dunedin, endorsed ‘via Marseilles’, maker unknown, 1866, purchase

Cover carried on first trans-Tasman air crossing by Kingsford Smith in *Southern Cross*, produced in Australia, 95 x 120 mm, 1928, purchase

Cover carried on the coastal vessel *Airedale*, produced in New Zealand, 78 x 138 mm, 1863, purchase

Cover endorsed ‘Overland Mail’, produced in New Zealand, 82 x 140 mm, 1867, purchase

Selection of philatelic items (stamps, die proofs, covers, seals, album, envelopes), various makers, 1863-1960s, purchase

Roll of coil stamps for a Dickie stamp vending machine, maker unknown, circa 1910, purchase

Two dollar Olympic Games stamp with the hologram image inverted, produced in New Zealand, 37 x 55 mm, 2004, purchase

Souvenir postcard for *Faith in Australia* trans-Tasman flight, maker unknown (Australia), 1933/34, purchase

APPLIED ART AND DESIGN –

NEW ZEALAND AND INTERNATIONAL

Games table made from various New Zealand woods, maker unknown, circa 1885, purchase

Cocktail wall unit, maker Oak Furnishing Company, Auckland, circa 1952, purchase

'Leucospermum' vase, cast glass, maker Layla Walter, 2004, purchase

Two blown and cut glass forms from 'Boll' series, maker Karen Ellet, 2004, purchase

Three blown and cut glass forms from 'Glory' series, maker Lyndsay Patterson, 2004, purchase

Six factory blown, sand blasted, enamelled and diamond engraved 1970s glasses, from the series 'Everyday Things (Extra)ordinary Objects, Surfacing', maker Elizabeth McClure, 2003, purchase

The Best Crystal from the series 'Everyday Things (Extra)ordinary Objects, Surfacing' by Elizabeth McClure, glass installation, 2003, purchase

Sundowner by Galia Amsel, forty-five percent cast lead crystal, 2005, purchase

Three ceramic vases, jug and copper charger, various makers, late nineteenth century, donation

Copy of the 'Portland Vase', maker Josiah Wedgwood and sons, circa 1843, bequest

Compressed spherical vessel and compressed bowl with kauri cover, maker Anneke Borren, 1970s, purchase

Ceramics – *Fat Bellied White Bottle*; *Fat Bellied Bottle*; *Large Fat Red Jug*, maker Katherine Smyth, 2003, purchase

Retrospective collection of twenty-two items of jewellery, objets d'art and wooden, bronze and marble objects, maker Paul Mason, 1976-2004, purchase

Belt – *Trouser Snake* by Warwick Freeman, leather and sterling silver, 2003, purchase

Sterling silver box with four citrines, maker Guenter Taemmler, 1970s, purchase

New Zealand made gold and silver jewellery, medals and tableware, various makers, nineteenth and twentieth century, purchase

Fob pendant and brooch, maker unknown, late nineteenth century, purchase

Gold brooch, 'Pohuehue, Muehlenbeckia complexa, mattress vine,' maker Areta Wilkinson, 2004, purchase

Brooch, white and yellow gold in concentric circle design with diamond, maker Ida Hudig, 1937-43, purchase

Brooch, yellow gold scrollwork bar with diamonds and emeralds, maker Ida Hudig, 1970s, purchase

Brooch, maker Hermann Jünger, gold, silver, ivory, 2002, purchase

Brooch, maker Lisa Walker, plastic beads, stainless steel wire, glue, 2002, purchase

Brooch, maker Lisa Walker, linen, wool felt, cotton embroidery thread, gold wire, glue, 2003, purchase

Brooch, maker Lisa Walker, wooden beads, steel wire, adhesive, enamel paint lacquer, enamel paint, 1998, purchase

Three brooches, maker Steph Lusted, 1999-2004, purchase

Brooch (floral and foliate with jewels), maker Ida Hudig, 1942, purchase

Workbook of metalwork and jewellery designs by Ida Stigter (later Hudig), 1930's-circa 1980, purchase

Tear pendant, maker Otto Künzli, stainless steel, 2003, purchase

Southern Cross pendant and ring, maker Jens Hansen, 1970s, purchase

Eight acrylic rings, maker Murray Calvert, 1969-1970, donation

Ring, maker Karl Fritsch, gold, ruby, diamond, amethyst chips, 2003, purchase

Ring, maker Karl Fritsch, gold, sapphire, 2003, purchase

Ring, maker Karl Fritsch, oxidised sterling silver, ruby, 2003, purchase

Queen's Chain necklace by Stephanie Lambert, silver, 1991, purchase

Nihotaniwha bracelet, sterling silver, maker Alex Nathan, 2004, purchase

PACIFIC

Four necklaces from Papua New Guinea, makers Mariana Kumo, Parkap Kailou, 2004, purchase

Papua New Guinea design tapa cloth and tapa cloth banner (part of Girls Friendly Society memorabilia collection), various makers, 1990s, donation

Pacific items from Marist Archive, various unknown makers, twentieth century, donation

Ten Tongan items, various unknown makers, 1943, donation

Items of Enga material culture, various unknown makers, collected 1974, donation

Kapingamarangi items (weaving loom, fish spear, bows and arrows), various unknown makers, 1977-1980, donation

Cook Islands items (one fan, one seed purse, one seed and shell bag, two head lei's, one spear head, twenty-nine postcards and five photographs), 1914-1919, donation

Barkcloth shirt from Wallis Islands, maker Tuakoifenua Fakalika, 2004, purchase

A selection of thirty-two fashion garments and accessories, maker Doris de Pont, Winter 2004 collection, purchase

Steel string slide guitar, maker Bill Sevesi, 2003, purchase

NATURAL ENVIRONMENT

INVERTEBRATES

Collection of introduced Mollusca, New Zealand, 1,867 lots, various dates, donation

Collection of fossil terrestrial Mollusca from North Canterbury, New Zealand, several hundred kg of rocks containing fossil land snails, 2004, field collection

Collection of terrestrial Mollusca from localities in Auckland City and Waitakere and Hunua ranges, ninety-four lots, 2001-2005, donation

Collection of recent and fossil terrestrial Mollusca from Canterbury and Otago, approximately 500 kilograms of fossiliferous sediment yielding several hundred specimens, 2005, field collection

Collections of terrestrial Mollusca from various localities in New Zealand, approximately 600 lots to date (currently being processed), 2005, purchase

Collection of terrestrial Mollusca from Burgess Island (Hauraki Gulf), forty-five lots, 2005, field collection

Five specimens of giant squid, *Architeuthis dux*, from Chatham Rise, donation

Collection of terrestrial Mollusca from Waikato and Northland, twenty-seven lots, 2004, field collection

Collection of terrestrial Mollusca from Aorangi Range, South Wairarapa, four lots, 2004, donation

Collection of terrestrial Mollusca from Tauranga and Matata, fourteen lots, 2005, field collection

Collection of Terrestrial Mollusca from Takaka Hill caves, three lots, 2005, donation

Collection of insects, harvestmen and spiders from several sites in the Chatham Islands, approximately 150 lots, 2005, field collection

BIRDS

Study skins of Indian Ocean prions (oceanic seabirds), eight skinned and dried taxidermied specimens, collected 2002, prepared 2004, donation

Study skins of bellbirds/korimako, five skinned and dried taxidermied specimens, collected and prepared 2004, donation

Skeletons of New Zealand and Australian birds, eighteen cleaned and disarticulated skeletons, collected 1954-2004, prepared 2004, donation

Study skins of endangered Yellow-eyed penguins/hoiho, seven skinned and dried taxidermied specimens, collected 1990s, prepared 2004, donation

Study skins of rare or endangered *Procellaria* petrels, seven skinned and dried taxidermied specimens, collected and prepared 2004, donation

Study skins of gannets and shags, three skinned and dried taxidermied specimens, collected 2001-2004, prepared 2004, donation

Study skins of Fulmarine petrels and shearwaters (oceanic seabirds), twenty-one skinned and dried taxidermied specimens, collected 2002-2004, prepared 2004, purchase

FISHES

Fishes collected from the New Zealand Exclusive Economic Zone and Ross Sea Dependency, 105 lots, collected 2004, donation and field collection

Fishes collected from the New Zealand Exclusive Economic Zone and adjacent waters, 280 lots, collected 2004, donation and field collection

MARINE MAMMALS

Skeleton of a bull Sperm whale, 17.8 m long/ five tonnes, stranded and collected 2003, prepared 2004-ongoing, donation

Skeleton of rare Ginkgo-toothed whale, one complete skeleton, stranded and collected 2004, prepared 2005, donation

Collection of Marine Mammal skeletal material, including one articulated skeleton, skulls, parts of animals and teeth, collected over various dates, purchase

RARE BOOKS

A general history of birds by John Latham. Ten volumes rebound in six volumes; ill. Published 1821-1827, purchase

Extinct birds: An attempt to unite in one volume a short account of those birds which have become extinct in historical times, that is, within the last six or seven hundred years, to which are added a few which still exist, but are on the verge of extinction by Walter Lionel Rothschild, Second Baron Rothschild of Tring, xxix, 244 p: ill (some coloured), 1907

MĀORI

Mere Pounamu, semi transparent tangiwai/bowenite, pre-European, purchase

Collection of 226 items from Rekohu Chatham Island, purchase

Hoeroa (whalebone long handled weapon), affiliated to Ngāi Tahu, purchase

Tokotoko Whakairo (carved orators walking stick) of Hoani Paraone Tunuirangi, purchase

Kuru Pounamu pendant, pre-contact, donation

Kuru Pounamu pendant, nineteenth century post-contact, donation

Kaka Poria (bone) pendant, nineteenth century post-contact, donation

Toki (adze blade) possibly Tainui, pre-contact manufacture, donation

Kete Kiwi, circa 1900, donation

Korowai wool cloak, circa 1900, donation

Wakahuia, possibly East Coast, purchase

Pounamu Hei Tiki, Taranaki, late-eighteenth or early-nineteenth century, purchase

Taiaha (long hand held weapon) with aute (paper mulberry) bark awe (collar) and feathers, maker unknown, 1800-1900, purchase

Pūmotomoto, maker Brian Flintoff, 2004, purchase

Carved shot gun, carver Rangī Porete, gunsmith Harrington and Richardson Arms Company Worcester Massachusetts, United States, 1900 (gun) and 1940s (carving), purchase

Appendix 4

Honorary Associates

Hoa Mahi Whakahōnore

FOR THE YEAR ENDED 30 JUNE 2005

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*, where there is a strong and mutually beneficial scholarly research relationship between the individual and Te Papa, and *Honorary Museum Associates*, where the association consists of assistance with Te Papa's public programmes, fieldwork, collection management or development, and curating 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 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 types)

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

Ron Ordish (now deceased) – Taxonomic research and identification of water beetles and behavioural studies of tree wetas using Te Papa's entomological 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

Dr John Yaldwyn (now deceased) – Taxonomic expert and scholarly paper on New Zealand decapods in Te Papa's marine invertebrate collections

HONORARY MUSEUM ASSOCIATES

Robin Gwynn – Advice on the development of the exhibition *Stamped! Celebrating New Zealand's Postal History* (opened July 2005)

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Ngāi Tahu
 Ngāti Kuri
 Whanganui Iwi
 Hipango Whānau
 Te Roopu Haumanu
 Te Aurere
 Toihoukura Tairāwhiti Polytechnic



**What is
the Treaty?**

The Treaty of Waitangi was signed in 1840 by representatives of the British Crown and the Māori Chiefs. It was the first written document in New Zealand that guaranteed Māori the right to their land, forests, fisheries, and other natural resources.

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TE PAPA
OUR PLACE

