

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

Museum of New Zealand Te Papa Tongarewa  
Annual Report  
2007/08

***Museum of New Zealand Te Papa Tongarewa***  
***Annual Report 2007/08 Te Pūrongo ā-Tau 2007/08***

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

# Overview - Ngā Tauāki Tirohanga Whānui

## 1.1 Chairman's Statement

Tena koutou katoa

Te Papa's 10<sup>th</sup> anniversary is undoubtedly a milestone to celebrate, and the financial year to 30 June 2008 has seen both significant achievements and challenges.

In this year, visits to Te Papa were a very impressive 1,304,930. This makes it once again the highest visited museum in Australia and New Zealand. Equally pleasing, however, is the visitor satisfaction rating, which has never been less than 96 per cent since opening 10 years ago. Visitor numbers to Te Papa now exceed 14 million.

It is also pleasing to see our virtual visitor numbers have grown significantly, with online visitation reaching 1,856,962 in 2007/2008.

Te Papa's financial results were favourable in this year, with operating revenue of \$43.66million.

The year saw some strikingly successful exhibitions. *Whales /Tohorā* incorporated ground-breaking science and exciting interactive technologies, along with cultural stories involving whales of the South Pacific. It attracted 140,000 visitors to Te Papa's TOWER Gallery, and has just opened at the National Geographic Museum in Washington D.C., at the start of an extensive international tour. Other touring exhibitions include *TREATY 2 U*, *New Zealand on Ice*, and the very successful *Lord of the Rings* at its final venue, Fundacion Caixa Galicia, A' Coruña, Spain. Following its impressive international tour, well over a million people outside New Zealand have seen this exhibition.

*The Poisoners! Solve the Murder if You Dare!* was a very successful children's exhibition in the TOWER Gallery. Drawing from Te Papa's natural environment collections, it attracted over 160,000 visitors.

*Whales/Tohorā* and *The Poisoners!* demonstrate the importance of having a popular temporary exhibitions programme to attract significant numbers of visitors to Te Papa.

Other exhibitions during the year included *Tangata o le Moana*, *The Scots in New Zealand*, *Mary-Annette Hay: Queen of Wool*, *Moving Towards a Balanced Earth: Kick the Carbon Habit*, *James Nairn: A Scottish Impressionist in Wellington*, and *Theo Schoon: Opening the Archive*.

Te Papa continued to offer a lively public events programme. This included the highly successful *Matariki* and *Tangata o le Moana* festivals, Art After Dark, Science Express, and a very successful Treaty of Waitangi debate series.

So there has been much to celebrate looking back over the year. It was recognised, however, that Te Papa's future also needs thoughtful planning. An integrated exhibition strategy, which looks forward 10 years, has been drawn up. Linked to this, is a plan for on-going refreshment of the long-term exhibitions, most of which have not been significantly updated since Te Papa opened in 1998.

It is vital that Te Papa keeps its exhibitions refreshed if we are to continue to attract significant visitation and maintain our high satisfaction ratings. We are mindful that visitor numbers for New Zealanders outside Wellington city and region have begun to plateau around 280,000. We are determined to increase this figure, as well as our already significant international visitation (currently around 630,000), and our Wellington city and regional visitation (currently 395,000).

It needs to be acknowledged, however, that maintaining Te Papa's undoubted significance in the cultural landscape of this country comes at a cost. We are aware that if there is not appropriate reinvestment in the Te Papa experience the visitation and revenues will fall. If that is allowed to happen, then even more investment will be required further down the track to bring the Museum back to its current level of achievement.

Te Papa is not fully-funded for depreciation, and is therefore only partially-funded for the replacement of our long-term exhibitions. Until these issues are resolved, our ability to refresh and move forward is seriously compromised. We are currently in discussion with the Government over rationalising Te Papa's long-term funding arrangements.

The Board is very appreciative of the Government's commitment to Te Papa, and its willingness to work with us to find a solution to the funding issues. The Board acknowledges the Minister, the Right Honourable Helen Clark, and the two Associate Ministers, Honourable Judith Tizard and Honourable Mahara Okeroa, for their support.

If one measure of an organisation's health is the strength and quality of its partnerships, then Te Papa is in excellent shape. The Board was delighted that 2007/2008 saw the renewal of three ten-year old partnerships into their second decade: the Earthquake Commission (EQC), GNS Science, and TelstraClear. The support of these three organisations, and the other Founding Corporate Partners TOWER, HP and Ricoh, enriches and extends the work of Te Papa in numerous ways.

So, too, does our decade-long major partnership with the Wellington City Council, which over that time has seen Te Papa attract over 11 million people who live outside the Wellington city and region.

Other notable short-term 2007/08 partnerships included the Drug Free Sport New Zealand association with *The Poisoners!*, which won the Experiential Agency Best Special Projects Sponsorship at the 2007 Television New Zealand Sponsorship Awards; and Te Papa's first American sponsor, Discovery Channel US, who filmed (with Natural History New Zealand) a documentary for worldwide release on the thaw of Te Papa's colossal squid specimen. As well, the Museum's partnership with the New Zealand Community Trust (NZCT) saw more than 20,000 Pacific New Zealanders and other visitors attend our three-day Pacific Festival to celebrate the opening of *Tangata o le Moana*.

Significant partnerships were also formed with Television New Zealand; Auckland International Airport Ltd; Whale Watch Kaikoura Ltd; the Department of Conservation (DOC); Te Runanga o Ngāi Tahu and Ngai Tahu Holdings Corporation Ltd; Te Puni Kokiri; New Zealand Post; PHARMAC; Te Mangai Paho; and Te Taura Whiri I te Reo Māori.

Te Papa and the NZ National Maritime Museum's joint project in Auckland, 'Blue Water Black Magic – A Tribute to Sir Peter Blake', reached a notable milestone in March 2008, when the funding target of just on \$9 million was reached. In April, Te Papa was proud to stand alongside the Maritime Museum Board in the Auckland Mayoral offices, as the Prime Minister, the Right Honourable Helen Clark, and Auckland Mayor Honourable John Banks announced to media and stakeholders that the funding was complete, and the building project underway. Along with major partners the NZ Government and Auckland City Council, the commitments that have allowed the project to proceed are from: Lion Foundation, ASB Trusts, the Southern Trust and Perry Foundation, Viaduct Harbour Holdings, Louis Vuitton, Lottery Grants Board Environment and Heritage Committee, the Tindall Foundation, and three private donors.

In closing, I acknowledge the contribution of long-serving Board member Glenys Coughlan, who retired at the end of this financial year, and welcome new Board member Sue Piper, from Wellington. I would also like to acknowledge the high calibre and commitment of the current Board, and that of Te Papa's management and staff.

John Judge  
Chairman

## 1.2 Chief Executive's Statement

This year Te Papa celebrated its tenth anniversary with a strong focus on the national collections. The two exhibitions in the TOWER Gallery 'The Poisoners', and Whales I *Tohorā* drew broad and large audiences of 160,259 and 140,207 respectively. 'Whales I *Tohorā*' drew on Te Papa's collection and curatorial strengths in Natural Environment, Mātauranga Māori and History, as well as reinforcing iwi relationships. This exhibition will tour internationally to further the understanding of New Zealand's natural and cultural heritage and to build on Te Papa's reputation amongst other museums and their audiences.

The opening of 'Tangata o le Moana', the new permanent exhibition on the relationships between New Zealand and the Pacific, signalled the beginning of the replacement of Te Papa's permanent exhibitions which are now ten years old and due for significant refreshment. This refreshment is essential to ensure Te Papa's continuing appeal to repeat and new audiences, and is the opportunity for increasing access to the collections and research.

A Pacific Festival to celebrate the opening of Tangata o le Moana not only attracted 20,844 visitors over two days, but also reinforced Te Papa's relationships with New Zealand's Pacific Island communities.

The range of programmes and publications listed in this Annual Report highlights the breadth of Te Papa's collections across Taonga Māori, Pacific, History, Art and the Natural environment. These provide research and access opportunities which must be thoughtfully balanced to fulfil the many and diverse public expectations of Te Papa.

Alongside these core museum functions and responsibilities Te Papa provides experiences for New Zealanders and international tourists which offer an enriching mix of entertainment, education, hospitality and retail.

Planning for the future emphasises not only continuing to ensure Te Papa in Wellington maintains high appeal, relevance and bicultural integrity, but that the 'Te Papa Experience' of the collections and knowledge is provided outside the walls through the internet, travelling exhibitions and partnerships.

Increasingly the virtual experience offers ways not only to increase access to the collections but also to increase interaction with audiences unimpeded by physical or economic barriers, and to complement the physical experience with new dimensions of engagement. The virtual highlights of the year were the online response to the thawing of the Colossal Squid, and the rapidly increasing number of items on Collections Online.

The Colossal Squid had been caught in January 2007 in the Ross Sea off Antarctica, and was given to Te Papa as a tangle of squid and net frozen in a very large block of ice. We knew it was large, but estimates varied. After a strategy for thawing the ice had been established planning focussed on how to involve world experts and to share the process and knowledge with the largest possible international audience. A webcam and website were promoted, and media, including Discovery Channel, responded to the high level of public interest. Seven scientists gathered for the thawing and dissection. This became what is probably one of the largest museum online events ever in history. This emphasises the opportunity the internet offers to Te Papa for this kind of event, and the virtual dimension is now part of the planning of all Te Papa experiences.

The single other largest event during the year was the tenth birthday attracting 27,899 visitors in two days and confirming the place Te Papa now has in the hearts and minds of people of all ages and backgrounds. The tenth anniversary was not only a celebration of Te Papa's ten years of successful audience building, but also a time to think seriously about how Te Papa must, in its second decade, reach out more strongly to under served audiences around New Zealand.

Dr Seddon Bennington  
Chief Executive

### 1.3 He Pānui ki ngā Iwi o te Motu - Kaihautū's Statement

E ngā mana, e ngā reo, e ngā karangatanga maha, tēnā koutou katoa.

This year marked the tenth anniversary of Te Papa Tongarewa and I started on the first day of the second decade, 15 February 2008. As Kaihautū I want to acknowledge Arapata Hakiwai who steadfastly fulfilled the role of Kaihautū up until then, at the same time leading the Matauranga Māori team. The past year introduces change in many ways.

We remember Heeni Sunderland of Rongowhakaata whose contributions lead to increased understanding of the wharenui *Te Hau ki Turanga* and improved relationships between Rongowhakaata and Te Papa. We also remember the passing of renowned Ngāi Tahu and kaumātua Hohepa Kereopa, a key iwi representative in the development of the Ngāi Tahu Exhibition at Te Papa and one of the tohunga who helped Te Papa in establishing a strong foundation for Matariki at Te Papa. Te Papa also received whanau for the kawē mate for Te Atiawa kaumātua Te Ru Wharehoka, the iwi kaumātua associated with Te Papa's first Iwi Exhibition in 1998.

Te Papa farewelled the Ngāi Tahu kuia Maruhaeremuri Stirling in October 2007 and formally handed her back to Ngāi Tahu. We welcomed Te Whe Phillips in February 2008 to work alongside Kukupa Tirikatene.

To truly understand our obligations to our Mana Taonga principle we have continued to find pathways to strengthen and increase access to taonga held in our care. We experienced a significant increase in the number of whanau interested in seeing and understanding the whakapapa, heritage and journey of taonga held in our care. For some coming to Wellington is a challenge, so we have leveraged the tools of the virtual environment to enable whanau to access taonga Maori images online.

Management Agreements with Ōraka Aparima Rūnaka and Ngātikahu ki Whangaroa were signed for the Arnoux Beaked Whale and the Shepherd's Beaked Whale, *Ngatoka o Waitae*.

Taonga often reflects korero about people. This year we commemorated the work of Māori Artists by releasing *Taiāwhio II: Contemporary Māori Artists, 18 New Conversations* in July 2007. The series is based on conversations with a number of leading Māori artists appropriately reflecting Taiāwhio, a metaphor for empowering energy that symbolises ongoing dialogue which operates between the past and the present, contemporary artists and deep cultural traditions, and between individual artists and their audience.

A lot of research has been carried out of the korowai held by for a major *Cloaks* publication due to be published in 2009, profiling a number of kākahu held by Te Papa. Te Papa has worked alongside Te Roopu Rāranga Whatu o Aotearoa and the National Māori Weavers Committee of Toi Māori Aotearoa to create the publication.

The Treaty 2 U exhibition reached secondary schools in the Auckland region in 2007/08. Aimed at enriching New Zealanders understanding, the exhibition has been a vehicle to provide information about the Treaty of Waitangi, the events and where possible the relationship to historical Treaty settlement negotiations between the Crown and claimant groups. Te Papa has worked alongside government officials on the Taranaki Whanui and Turanga negotiations.

As a bicultural institution we have welcomed many visitors and guests to our marae, Rongomaraeroa including the European Commission Ms Ferrero-Waldner, the Premier of Hong Kong, the Prime Minister and Head of State of Samoa along with a large representation of Pacific Island communities. The Pacific Island delegation was taken on a tour of the *Tangata o le Moana* exhibition which includes a woven mat that was presented the Prime Minister in 2002 for the Crown's apology to Samoa.

Matariki started with the dawn opening of Lisa Reihana's installation in Te Ara ā Hine followed by karakia to welcome the dawn of Matariki! Throughout the weekend Kaumātua kapahaka entertained with songs of old, workshops for kids, the Rangatahi and Whānau day, and the Hāngi Cuisine cook-off. The Festival concluded with our annual Matariki Gala with

contemporary Māori dance by Niho Taniwha, and the Tama Tū Tama Ora production, which featured songs from the 70's, 80's and 90's.

Finally I want to acknowledge those international institutions that have generously cooperated with Te Papa in facilitating the return of kōiwi tangata (human remains). In cooperation with the Field Museum in Chicago, nine separate institutions in the United Kingdom, the Canadian Museum of Civilization Gatineau, Royal Ontario Museum, and the University of British Columbia, Vancouver we were able to witness the return of kōiwi tangata and Toi moko to New Zealand. While their return to Te Papa is a very important part of the process, it is their return to their iwi kāinga that completes the process. In 2007 in cooperation with the Auckland War Memorial Museum we jointly repatriated kōiwi tangata of the Maniapoto area to their iwi kāinga. In addition Te Papa returned kōiwi tangata back to the Turakina area and Ngāti Apa iwi. These were memorable experiences where those tūpuna were able to rest in peace.

Michelle Hippolite  
**Kaihautū**

## 2 Performance at a Glance

### *He Tirohanga ki ngā Whakatutukitanga*

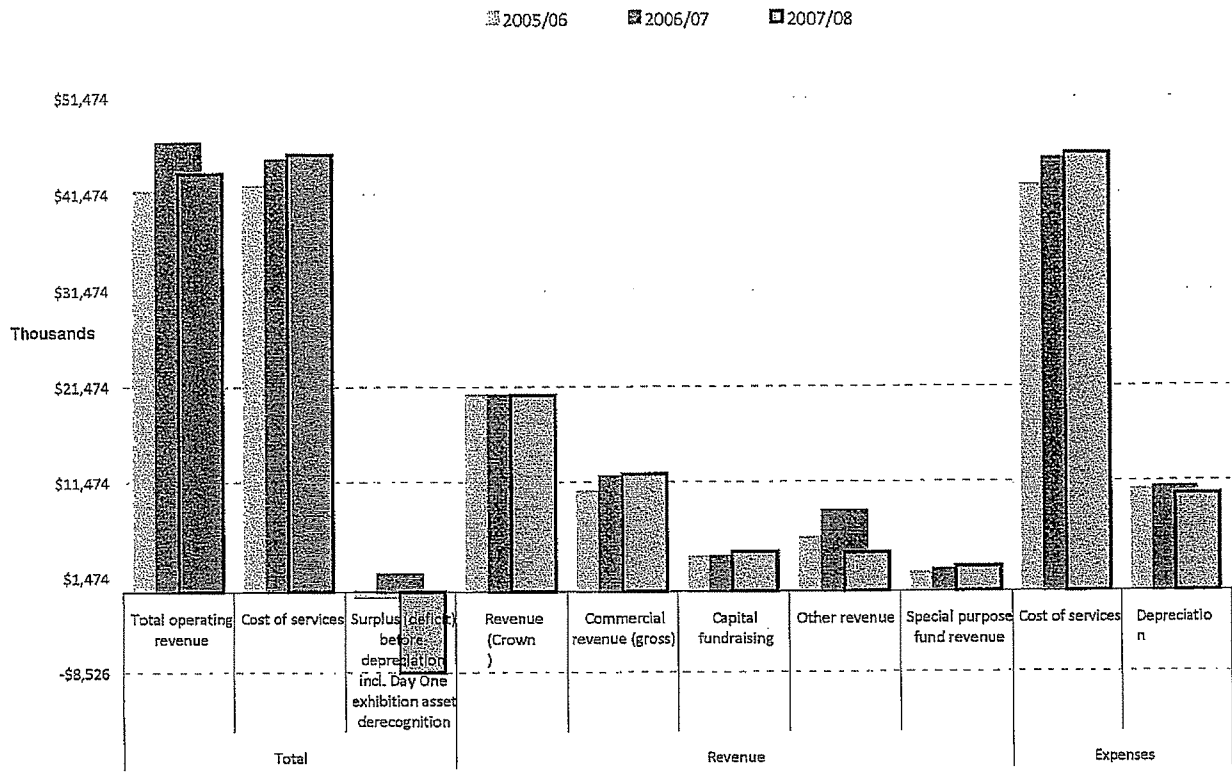
	2005/06	2006/07	2007/08
<b>Audience</b>			
Number of visits to Te Papa	1,275,055	1,351,675	1,304,932
Number of visits to Te Papa exhibitions at international venues <sup>1</sup>	140,923	213,432	104,598
Measured visits to Te Papa exhibitions at national venues <sup>2</sup>	93,158	30,343	21,392 (393,224 additional estimated)
Total number of visits to Te Papa exhibitions	1,509,136	1,595,450	1,430,922 (Note additional estimated above)
Number of visits to <a href="http://www.tepapa.govt.nz">http://www.tepapa.govt.nz</a>	824,861	925,079	1,856,962
<b>Financial</b>			
Total operating revenue (\$'000)	41,754	46,851	43,658
Revenue (Crown) (\$'000)	20,574	20,574	20,574
Commercial revenue (gross) (\$'000)	10,374	12,020	12,329
Capital fundraising (\$'000)	3,508	3,632	4,157
Other revenue (\$'000) <sup>3</sup>	5,517	8,412	4,021
Special purpose fund revenue (\$'000)	1,781	2,213	2,577
Cost of services (\$'000)	42,275	45,041	45,607
Depreciation (\$'000)	10,495	10,799	10,170
Net surplus (deficit) (\$'000) <sup>4</sup>	(11,016)	(8,989)	(14,026)
Collection value (\$'000)	614,211	598,000	615,326
Net assets as per financial statements (\$'000)	994,593	982,467	1,023,798
<b>Staff</b>			
Number of employees <sup>5</sup>	545	536	527
Permanent and Fixed-term	388	387	409
Permanent	-	337	333
Fixed-term	-	50	76
Casuals	157	149	118

#### Note:

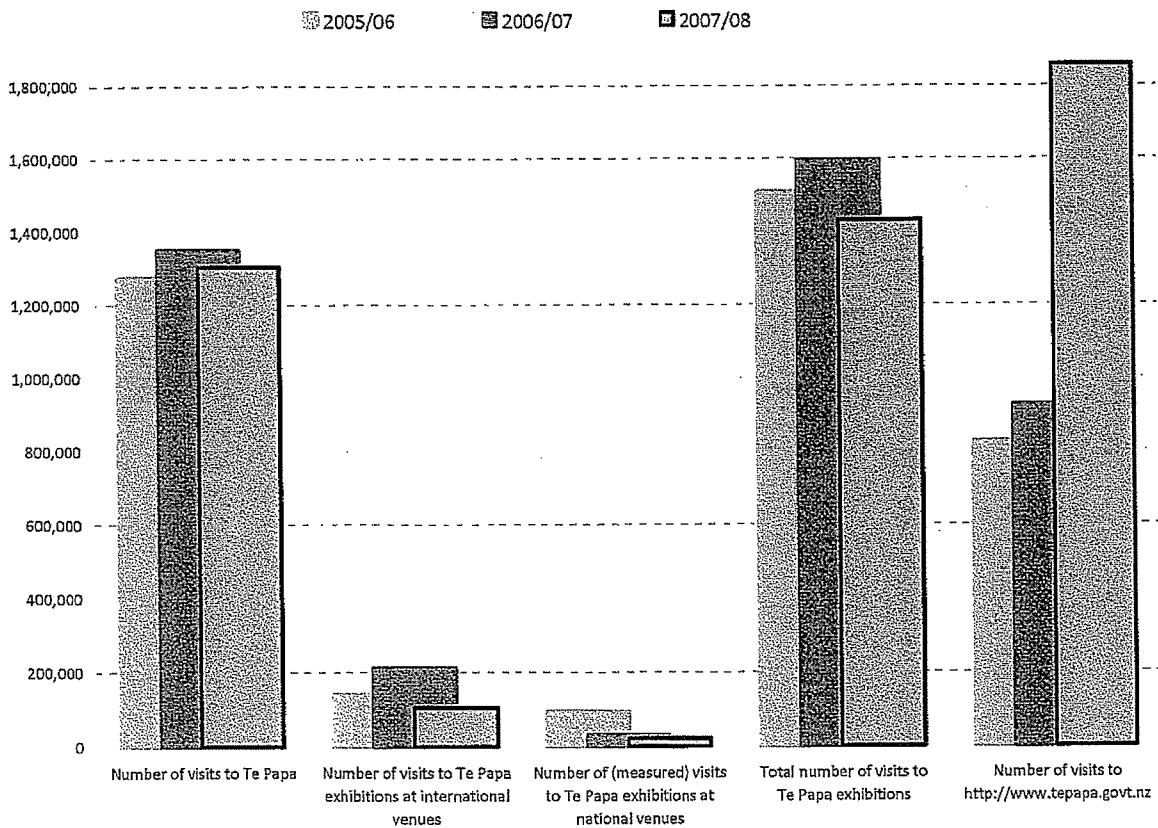
1. International visitation counts only those venues with official counts. Total is for final European venue for *Lord of the Rings Motion Picture Trilogy: The Exhibition* in Spain from 1 July-16 September 2007
2. The total is for Treaty 2U Auckland Schools tour only where visitor numbers are counted. It does not include visits to all Te Papa exhibitions that have toured to venues across New Zealand estimated at an additional 393,224.
3. Includes interest, charged-for museum services, publications and rental income.
4. In 2007/08 this includes a partial derecognition of some Day One exhibitions assets resulted in a loss on disposal of \$6.381m.
5. The 2006/07 Annual Report stated total staff as 537, rather than 536 as shown above and casual staff as 150 rather than 149 as shown above. Review of data in the Human Resources Information System has led to a more accurate count.



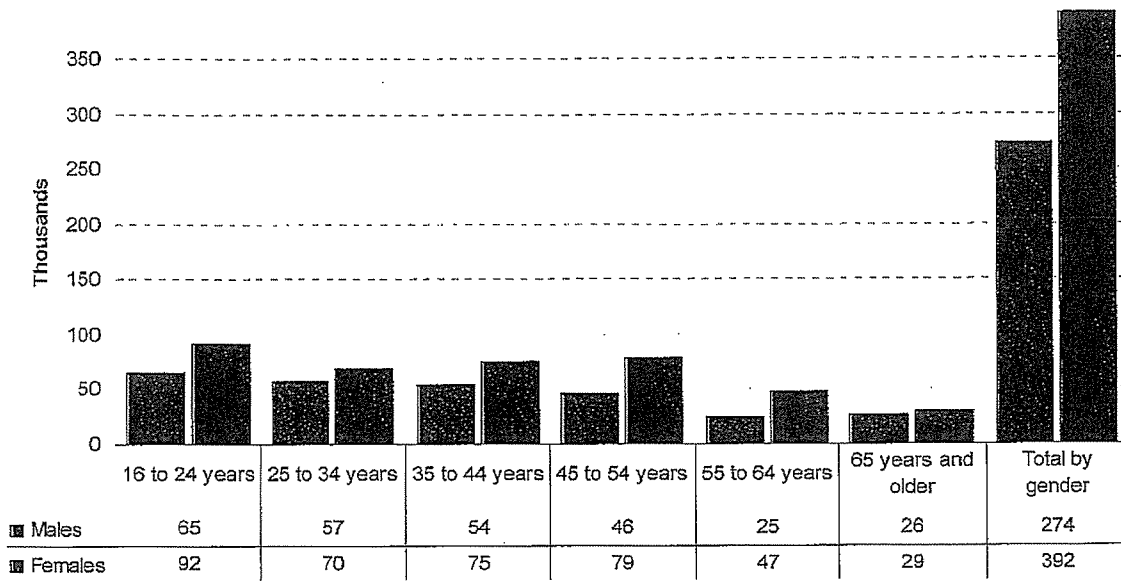
## Financial Indicators



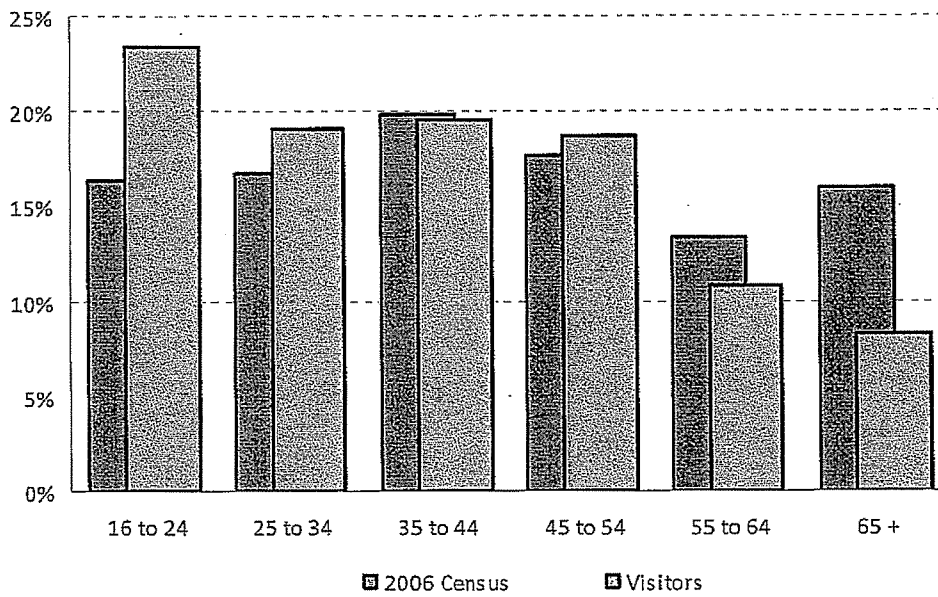
## Visitation Indicators



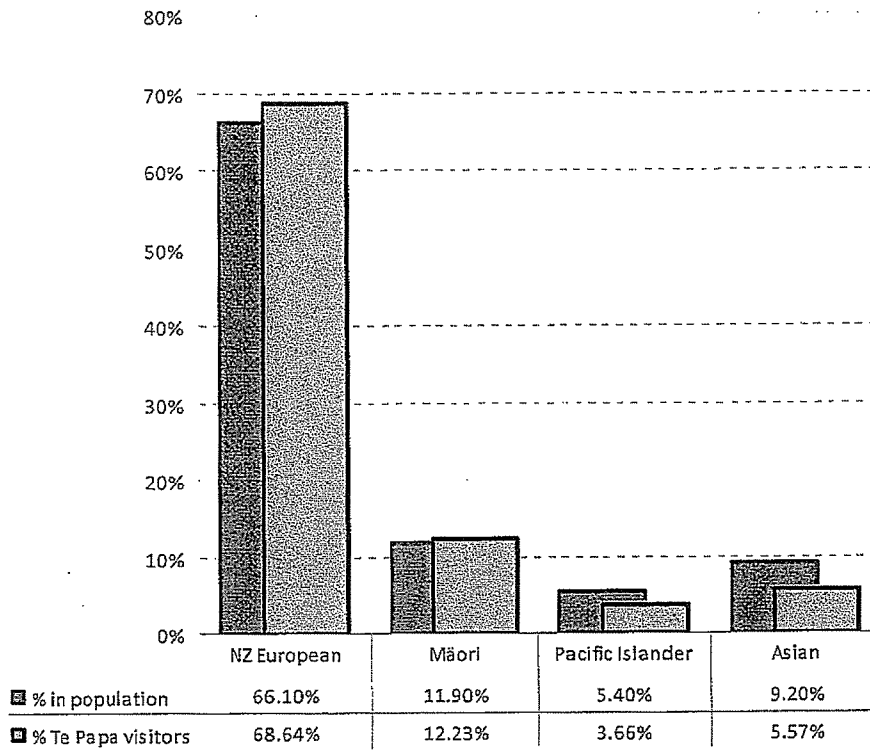
**New Zealand visitation by age and gender**



**New Zealand visitation by age compared with the population**



### New Zealand visitation by ethnicity compared with the population



Note: The differences between visitor and the population may be explained by the distribution of ethnic populations in New Zealand.

## 2 Operating Framework *Te Anga Whakahaere*

### 2.4 Concept

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

Te Papa's concept is founded on:

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

Within this concept Te Papa has adopted the following corporate principles.

### 2.5 Corporate Principles

These principles form part of the criteria for decision making and provide a framework for assessing performance.

#### **Te Papa is Bicultural**

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

#### ***He Tikanga Rua a Te Papa Tongarewa***

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

#### **Te Papa Speaks with Authority**

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

#### ***He Mana te Reo o Te Papa Tongarewa***

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

#### **Te Papa Acknowledges Mana Tāonga**

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

#### ***E Tautoko Ana a Te Papa Tongarewa i te Mana Tāonga***

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

#### **Te Papa is a Waharoa**

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

#### ***He Waharoa a Te Papa Tongarewa***

*Ko Te Papa Tongarewa te waharoa ki ngā tikanga tuku iho me te taiao o Niu 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.*

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

**Our mission:** *To be a forum for the nation to present, explore, and preserve the heritage of its cultures and knowledge of the natural environment in order to better understand and treasure the past, enrich the present, and meet the challenges of the future*

<p>Families – Young and Old</p> <p><b>Government Priorities</b></p>	<p>National Identity</p> <p>▲</p>	<p>Economic Transformation</p>
<p>Strong communities and social prosperity</p> <p><b>Sector Outcomes</b></p>	<p>Insight and enrichment</p> <p>▲</p>	<p>and A sense of nationhood</p>
<p><b>Te Papa's Intermediate Outcomes</b></p> <p><i>Collections</i> Preserving New Zealand's artistic, cultural, and natural heritage for the benefit of current and future generations</p> <p><i>Knowledge</i> Increasing and sharing knowledge relating to New Zealand's artistic, cultural, and natural heritage</p> <p><i>Experience</i> Diverse audiences, nationally and internationally, gain a greater understanding of New Zealand through access to inspiring, rich, and informed experiences</p> <p><i>Community</i> Enhancing the cultural and economic life of New Zealand communities through engagement with Te Papa</p>		
<p><b>Te Papa's Activities</b></p> <p>Collections Development   Exhibition Development   Conservation   Collection Information Management   Photography and Imaging Archive Services   Loans   Provision of Knowledge and Advice   Access to Collections   Te Papa Press   Catering   Te Papa Store   Te Papa Kids' Store   Touring Exhibitions   Facilities Management   Long-term Exhibitions   International Touring   Exhibitions   Marketing   Tourism Marketing   Corporate Relationships   Partnerships and Outreach   Te Papa Tours   Sector Funding   Sector Training and Development Services   Iwi Relationships   Governance   Domestic Repatriation   International Repatriation   Short-term Exhibitions   Te Papa Café   Research   Staff Professional Development   Visitor and Market Research   Enquiry Centre Services   Events   Library Services</p>		
<p><b>Te Papa's Functions</b></p> <p><i>To control and maintain the Museum ▲ To collect works of art and items relating to history and the natural environment ▲ To act as an accessible national depository for collections of art and items relating to history and the natural environment ▲ To develop, conserve, and house securely the collections of art and items relating to history and the natural environment in the care of the Board of the Museum of New Zealand Te Papa Tongarewa ▲ To exhibit, or make available for exhibition by other public art galleries, museums, and allied organisations, such material from its collections as the Board from time to time determines ▲ To conduct research into any matter relating to its collections or associated areas of interest and to assist others in such research ▲ To provide an education service in connection with its collections ▲ To disseminate information relating to its collections and to any other matters relating to the Museum and its functions ▲ To cooperate with and assist other New Zealand museums in establishing a national service and providing appropriate support to other institutions and organisations holding objects or collections of national importance ▲ To cooperate with other institutions and organisations that have objectives similar to those of the Board ▲ To endeavour to make the best use of the Board's collections in the national interest ▲ To design, construct, and commission any building or structure required by the Museum.</i></p>		
<p>From: Museum of New Zealand Te Papa Tongarewa Act 1992 (section 7(1))</p>		

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

## 2.6 Functions and Alignment with Government Priorities

Table 1 outlines both the primary functions of Te Papa and the alignment of Te Papa's activities and outcomes with both sector outcomes and government priorities.

The Government has identified three priorities for the next decade.

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

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

Te Papa also contributes to the government priorities: Families – Young and Old by providing experiences and understanding that builds social cohesion and interaction, and Economic Transformation through its role as a major tourism attraction, through the promotion of creative endeavour, to build a creative knowledge culture, and through the support of the sector and regional development.

## Repatriation Programme

The Karanga Aotearoa Repatriation Programme was established in 2003, and is mandated by the New Zealand government to repatriate Toi moko (Māori mummified tattooed heads) and kōiwi tangata (Māori skeletal remains) located in overseas institutions back to New Zealand.

The programme is served by a research group and also a Repatriation Advisory Panel, which provide valuable information and expert advice in facilitating repatriation agreements and also confirming provenance for the returned ancestral remains.

During this reporting period Te Papa achieved seven repatriation agreements with overseas institutions including the National Museums of Scotland, Cuming Museum, Natural History Museum, Royal Ontario Museum, Peabody Essex Museum, British Museum, and Shellshear.

The programme repatriated 66 kōiwi tangata and Toi moko from 13 institutions in the United Kingdom, the USA and Canada. In addition kōiwi tangata were also domestically repatriated to the two North Island iwi of Ngāti Maniapoto (Waikato) and Ngāti Apa (Rangitikei).

## Continuing to build strength in the sector

One of the goals of National Services Te Paerangi is to build the professional skills of people responsible for caring for New Zealand's museum collections, and to ensure training meets the needs of the sector.

More than 90 people attended the *Preserving Māori culture & built heritage: Emerging Tribal Cultural Centres* conference held in Rotorua in March 2008. Aimed at people who are involved with tribal cultural centres, the preservation of Māori culture and built heritage, kaitiaki of taonga, and iwi development, the focus of this inaugural hui was on providing key information, insights and advice on cultural centres, the influence of digitisation and technology, and other important issues that must be considered before embarking on major capital projects. It also raised issues about the future preservation of Māori heritage, including marae and community facilities.

The Museum Graduate Internship Programme was launched after a successful pilot in 2007. Through this initiative, National Services Te Paerangi offers internships of up to three months duration to recent Museum Studies graduates to work on a specific project in a small, professionally staffed museum. Two graduates were offered internships during 2007–08. One graduate of Museum Studies at Massey University went to North Otago Museum to catalogue the framed collection items, and a graduate of the Museum & Heritage Studies programme at Victoria University went to the Nelson Provincial Museum to catalogue and condition-report the Knapp ethnological collection. This initiative is also an example of working in partnership with other agencies such as Local Government New Zealand, Victoria and Massey Universities, Museums Aotearoa and Creative New Zealand.

## Toi Te Papa

The Toi Te Papa strategy to raise the profile of art at Te Papa has been implemented in stages following the full installation of Toi Te Papa Art of the Nation in October 2006. Art research, publication and exhibitions have increased markedly, art acquisition activities are more sharply focussed and rigorous, and a successful public events programme (including Art After Dark) and targeted communications with, and outreach to, the art community and general public are gaining momentum.

During the year the publication of the biography and preparation of the catalogue and exhibition on Rita Angus were a strong focus of the Art team. This exhibition opened following the end of 2007/08.



## Sharing the Collections Internationally

Te Papa is committed to reaching audiences both nationally and internationally. One such way is by lending collection items for exhibition and research. In the 2007/2008 year Te Papa approved 85 loans of 1178 items.

A significant loan was that of four large canvas paintings to the *National Museum of Australia* for their exhibition *Papunya Painting: Out of the Desert*. The four paintings were part of a collection gathered together by the Aboriginal Arts Board in the 1970s and have rarely been seen since that time. Te Papa was proud to be the only lender to this exhibition that brought together, for the first time in a major exhibition, some of the early masterpieces of the renowned Western Desert art movement. The exhibition included works highly valued for their aesthetic quality, their cultural meaning and their own histories of production. Physically large and conceptually powerful each painting is proof of the enduring vitality of Papunya Tula art practice and the close relationship of individual artists with their traditional country.

An exhibition at the *National Gallery of Victoria* titled *Modern Britain 1900-1960: Masterworks from Australian and New Zealand Collections* included 18 paintings from Te Papa's collection. The exhibition traced the development of British art and society across six decades of tremendous innovation and change. In doing so it highlighted the influence of British art on that of Australia and New Zealand and, at the same time, the contribution Australasian and New Zealand expatriate artists made to British art.

## Events and Schools

The outreach programme to schools had several successful components which included the content refreshment of the art and wonder box projects in the Discovery Centres.

- The team travelled to and worked with schools around the country, culminating with their work being hung in the Discovery Centres. Participating schools were, Ashgrove School Christchurch, Raglan Area School, Pukekohe Hill School, Takanini School, and Waiheke Primary School.
- The Matariki outreach programme was once again over subscribed and targeted lower decile schools with programmes also delivered in te reo Māori.
- The EQC partnership for the second year facilitated visits from targeted lower decile schools in the greater Wellington region and Wairarapa.
- The 10<sup>th</sup> Birthday Events were hugely successful in attracting over 20,000 visitors in one day who marked the occasion of their Museum's 10<sup>th</sup> year.
- The Tangata o le Moana Festival held over Labour Weekend in partnership with the New Zealand Community Trust, successfully attracted a huge audience from the Pacific communities, which also marked the opening of the new Pacific exhibition precinct.
- The now annual and highly successful partnerships with the Royal New Zealand Ballet and the New Zealand Symphony Orchestra also attracted significant audiences on each of the family days and the NZSO series for schools hosted at Te Papa.

## **3 Governance, Accountability, and Management Te Kāwanatanga, Ngā Herenga Me Te Whakahaere**

### **3.7 Governance at Te Papa**

Te Papa is a bicultural organisation, and as such, the Board acknowledges the importance of the Treaty of Waitangi, particularly the partnership implicit in the Treaty. The Board endorses the principle of a single Board that includes effective representation of both Tangata Whenua and Tangata Tiriti to govern the Museum.<sup>1</sup>

### **3.8 Principles for Corporate Governance**

The Board has formally adopted, where relevant, the nine principles of corporate governance articulated by the Securities Commission. These principles apply to entities that have economic impact in New Zealand or are accountable, in various ways, to the public.<sup>2</sup>

### **3.9 Accountability**

The Board must carry out its statutory functions using funds provided primarily, but not exclusively, by parliamentary appropriation through Vote Arts, Culture and Heritage.

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

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

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

### **3.10 Governance Structure**

#### **Role of the Board**

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

#### **Board Membership**

Board membership for 2007/08 is detailed in the table below.

<b>Board Membership as at 30 June 2008</b>	<b>Term Expires (or Expired)</b>
John Judge <b>Chairman</b>	30 June 2009
Glenys Coughlan	30 June 2008
Bob Harvey	30 June 2009
John Allen	30 June 2009
Lorraine Wilson	30 June 2009
Assoc. Prof. John Henderson	31 August 2009
Prof. Ngatata Love	31 July 2010
Hon Sandra Lee	31 July 2010

#### **Board Meetings**

Six regular Board meetings were held during the 2007/08 year.

#### **Board Committees**

The full Board considers matters relating to appointments and remuneration. An Audit and Risk Committee was established during 2007/08. An executive committee is convened annually to consider the renewal of Te Papa's insurance policies, the timing of which falls outside the regular board meeting cycle.

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

<sup>1</sup> Where Tangata Whenua refers to those who belong to the land by right of first discovery and Tangata Tiriti refers to those who belong to the land by right of the Treaty of Waitangi, Te Tiriti o Waitangi.

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

During the 2007/2008 financial year members of the Advisory Group were:

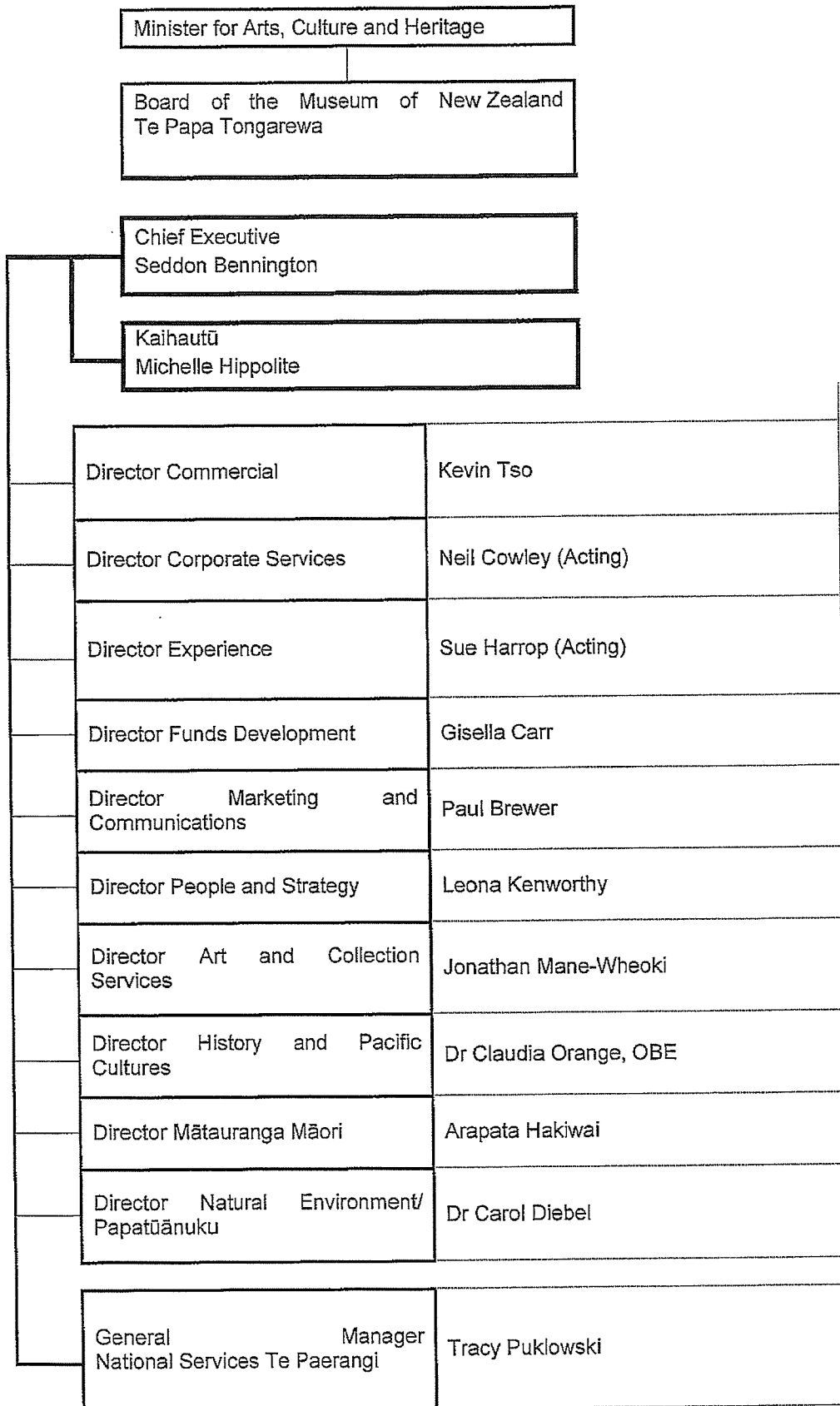
<b>Member</b>	<b>Term Expires/or expired</b>
Lorraine Wilson – Chair	31 January 2011
Ms Glenys Coughlan - Chair	Retired
Mr David Woodings	Retired
Mr Tim Walker	1 November 2008
Mr Dean Flavell	1 January 2009
Ms Lynn Bublitz	Retired
Mr Johnny Edmonds	Retired
Ms Susan Abasa	Retired
Ms Catherine Lomas	20 July 2008
Mr Anthony Wright	December 2007
Ms Chanel Clarke	20 July 2010
Mr John Coster	20 July 2010

#### **Board and Chief Executive Performance**

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

## Organisational Structure

This diagram sets out Te Papa's governance and leadership structure as at 30 June 2008.



### 3.11 Governance Philosophy

#### Code of Conduct

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

The Code is also consistent with the *Code of Ethics for Governing Bodies of Museums and Museum Staff* issued by Museums Aotearoa.

#### Conflicts of Interest

Conflicts of interest are actively managed to ensure the Board's business is carried out in an open, frank, and impartial manner to produce the best result for Te Papa.

Board members provide an annual declaration of interests and are required to advise any changes to their declaration of interests as they occur. Te Papa maintains an 'interest register', which is presented to the Board annually.

Related party transactions are disclosed in the Notes to the Financial Statements. (Refer to Note 21.)

#### Indemnities and Insurance

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

#### Risk Management

The Board acknowledges its responsibility for the management of risks to Te Papa. The Board has delegated responsibility for the operation of a risk management programme to the Chief Executive. The Board monitors risk management issues through management reporting.

#### Legislative and Regulatory Compliance

The Board has delegated to the Chief Executive its responsibility to ensure Te Papa complies with all relevant legislative requirements.

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

#### Changes in Governance Practice

The Board takes an active role in ensuring that Te Papa responds to changes in the legislative or regulatory environment in a timely way, as well as monitoring and acting on changes in governance practices.

### 3.12 Board Policies

#### Bicultural Policy

The Board has a formal Bicultural Policy. The Policy states that:

*Biculturalism at Te Papa is the partnership between Tangata Whenua and Tangata Tiriti recognising the legislative, conceptual and Treaty framework within which the Museum operates as well as reflecting international developments. This framework provides the mandate for the Museum to express and celebrate the natural and cultural diversity of New Zealand. It acknowledges the unique position of Māori in Aotearoa New Zealand and the need to secure their participation in the governance, management, and operation of the Museum of New Zealand Te Papa Tongarewa.*

#### Good Employer Provisions

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

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

- Good and safe working conditions
- An EEO programme
- Impartial selection of suitably qualified persons for appointment
- Recognition of:
  - The aims and aspirations of Māori
  - The employment requirements of Māori
  - The need for involvement of Māori as employees of the Te Papa
- Opportunities for enhancing the abilities of individual employees

- Recognition of the aims, aspirations, employment requirements, and cultural differences of ethnic or minority groups
- Recognition of the employment requirements of women
- Recognition of the employment requirements of persons with disabilities
- Policies and procedures that are openly available on the intranet

Te Papa has personnel policies and recruitment and retention practices in place that address the matters identified above. While Te Papa practices the principles of EEO, it is yet to put in place a formal EEO programme; it is expected this will be addressed in 2008/09. Te Papa collects data relevant to EEO, and to this point has focussed on specific initiatives and not an overarching programme.

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

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

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

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

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

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

### **3.13 Core Projects Strategy**

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

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

The core project thematic areas are:

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

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

# Performance

## 3.14 Audit Report

AUDIT NEW ZEALAND

Mana Arotake Aotearoa

### AUDIT REPORT

#### TO THE READERS OF THE MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA'S FINANCIAL STATEMENTS AND STATEMENT OF SERVICE PERFORMANCE FOR THE YEAR ENDED 30 JUNE 2008

The Auditor-General is the auditor of the Museum of New Zealand Te Papa Tongarewa. The Auditor-General has appointed me, Clare Helm, using the staff and resources of Audit New Zealand, to carry out the audit on his behalf. The audit covers the financial statements and statement of service performance included in the annual report of the Museum of New Zealand Te Papa Tongarewa for the year ended 30 June 2008.

#### Unqualified Opinion

In our opinion:

- The financial statements of the Museum of New Zealand Te Papa Tongarewa on pages 37 to 85:
  - o comply with generally accepted accounting practice in New Zealand; and
  - o fairly reflect:
    - the Museum of New Zealand Te Papa Tongarewa's financial position as at 30 June 2008; and
    - the results of its operations and cash flows for the year ended on that date.
- The statement of service performance of the Museum of New Zealand Te Papa Tongarewa on pages 26 to 35:
  - o complies with generally accepted accounting practice in New Zealand; and
  - o fairly reflects for each class of outputs:
    - its standards of delivery performance achieved, as compared with the forecast standards outlined in the statement of forecast service performance adopted at the start of the financial year; and
    - its actual revenue earned and output expenses incurred, as compared with the forecast revenues and output expenses outlined in the statement of forecast service performance adopted at the start of the financial year.

The audit was completed on 30 October 2008, and is the date at which our opinion is expressed.

The basis of our opinion is explained below. In addition, we outline the responsibilities of the Board and the Auditor, and explain our independence.

## **Basis of Opinion**

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

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

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

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

Audit procedures generally include:

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

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

We evaluated the overall adequacy of the presentation of information in the financial statements and statement of service performance. We obtained all the information and explanations we required to support our opinion above.

## **Responsibilities of the Board and the Auditor**

The Board is responsible for preparing the financial statements and statement of service performance in accordance with generally accepted accounting practice in New Zealand. The financial statements must fairly reflect the financial position of the Museum of New Zealand Te Papa Tongarewa as at 30 June 2008 and the results of its operations and cash flows for the year ended on that date. The statement of service performance must fairly reflect, for each class of outputs, the Museum of New Zealand Te Papa Tongarewa's standards of delivery performance achieved and revenue earned and expenses incurred, as compared with the forecast standards, revenue and expenses adopted at the start of the financial year. The Board's responsibilities arise from the Crown Entities Act 2004 and the Museum of New Zealand Te Papa Tongarewa Act 1992.



We are responsible for expressing an independent opinion on the financial statements and statement of service performance and reporting that opinion to you. This responsibility arises from section 15 of the Public Audit Act 2001 and the Crown Entities Act 2004.

### **Independence**

When carrying out the audit we followed the independence requirements of the Auditor-General, which incorporate the independence requirements of the Institute of Chartered Accountants of New Zealand.

In addition to the audit we have carried out an assurance review over the Museum of New Zealand Te Papa Tongarewa's Commercial Directorate during the reporting period. This assignment is compatible with those independence requirements. Other than the audit and this assignment, we have no relationship with or interests in the Museum of New Zealand Te Papa Tongarewa.

*Clare Helm*

Clare Helm  
Audit New Zealand  
On behalf of the Auditor-General  
Wellington, New Zealand

### **Matters Relating to the Electronic Presentation of the Audited Financial Statements and Statement of Service Performance**

This audit report relates to the financial statements and statement of service performance of the Museum of New Zealand Te Papa Tongarewa for the year ended 30 June 2008 included on the Museum of New Zealand Te Papa Tongarewa's website. The Museum of New Zealand Te Papa Tongarewa's Board is responsible for the maintenance and integrity of the Museum of New Zealand Te Papa Tongarewa's website. We have not been engaged to report on the integrity of the Museum of New Zealand Te Papa Tongarewa's website. We accept no responsibility for any changes that may have occurred to the financial statements and statement of service performance since they were initially presented on the website.

The audit report refers only to the financial statements and statement of service performance named above. It does not provide an opinion on any other information which may have been hyperlinked to or from the financial statements and statement of service performance. If readers of this report are concerned with the inherent risks arising from electronic data communication they should refer to the published hard copy of the audited financial statements and statement of service performance and related audit report dated 30 October 2008 to confirm the information included in the audited financial statements and statement of service performance presented on this website.

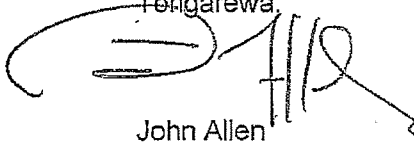
Legislation in New Zealand governing the preparation and dissemination of financial information may differ from legislation in other jurisdictions.

## Statement of responsibility

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

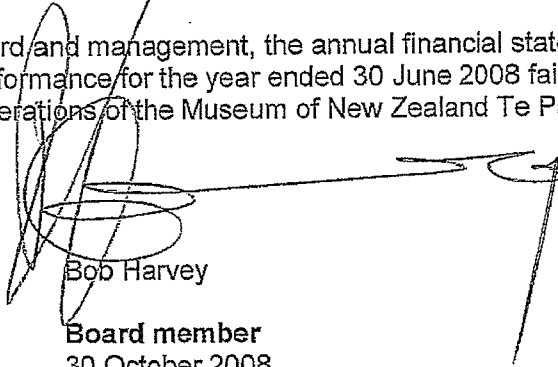
The Board and management are responsible for establishing and maintaining a system of internal controls designed to provide reasonable assurance of the integrity and reliability of the financial statements and statement of service performance.

In the opinion of the Board and management, the annual financial statements and statement of service performance for the year ended 30 June 2008 fairly reflect the financial position and operations of the Museum of New Zealand Te Papa Tongarewa.



John Allen

**Board Member**  
30 October 2008



Bob Harvey

**Board member**  
30 October 2008

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Output Costs  
year ended 30 June 2008

	Actual	Budget	Variance
	\$000	\$000	\$000
<b>OUTPUT CLASS COSTS 2007/2008</b>			
Museum Services Output Costs			
Operating	47,514	41,688	5,826
Capital	18,411	24,545	(6,134)
	<b>65,925</b>	<b>66,233</b>	<b>(308)</b>
 Museum Services Funding			
Operating Revenue	43,197	41,446	1,751
Capital Contribution	10,000	10,000	-
	<b>53,197</b>	<b>51,446</b>	<b>1,751</b>

Output costs are made up of \$47.514 million operational expenditure (excluding depreciation) and Capital expenditure and collection acquisitions of \$18.411 million. Output expenditure is funded by appropriations of \$20.574 million operating revenue and other revenue \$22.623 million (excluding donated assets).

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

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Statement of Service Performance

1. Collections - Preserving New Zealand's artistic, cultural and natural heritage for the benefit of current and future generations

1.1 Caring for Collections - Collections are managed and preserved for the enjoyment and education of current and future generations

Goal 1 – Minimise damage to collections	No irreparable loss or damage is caused to the collections or objects on loan to Te Papa as a result of handling by staff each year	<b>Achieved</b> No damage
	No more than four instances of irreparable damage to collection items occur as a result of public access each year	<b>Achieved</b> One loss
Goal 2 – Manage collection items in a culturally appropriate manner	The handling of taonga is in accordance with established tikanga standards <sup>i</sup>	<b>Achieved</b> No incidents
Goal 3 – Maintain collections in optimal conditions for their long-term preservation	The environmental conditions (temperature and relative humidity) in collection stores are maintained within agreed parameters	<b>Not Achieved</b> Tory Street outside parameters

1.2 Developing Collections - Collections are developed to enable the Museum to document, illustrate, and explore New Zealand's artistic, natural and cultural heritage

Goal 1 – Develop collections in accordance with the Collection Development Policy and Acquisitions Strategy <sup>ii</sup>	Ninety-five percent of new collection items are acquired in accordance with the policy <sup>iii</sup> and procedural guidelines for acquisitions <sup>iii</sup>	<b>Achieved</b> 99.5%
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Notes and Highlights

- The majority of the collection areas meet environmental conditions. However, the Tory Street facility does not meet all the parameters. Two of the three storage floors at Tory Street are now within agreed parameters. Construction works in the Level 3 Spirit Collection area have begun.
- The art work *Sweet Thing* by Peter Robinson had a small moveable part removed by a visitor.

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## 2. Knowledge - Increasing and sharing knowledge relating to New Zealand's artistic, cultural and natural heritage

### 2.1. Scholarship and Mātauranga Māori - Increasing our knowledge and understanding of the collections, and generating new knowledge through research and scholarship

Goal 1 – Engage in research that contributes to the Museum's outputs	All research projects are aligned to objectives established within the Core Projects Strategy (research and product development) and meet agreed standards of excellence	<b>Achieved</b>
Goal 2 – Engage in research partnerships with related organisations on projects that contribute to Te Papa's outputs and generate knowledge used by Te Papa and the community	A minimum of eight active research partnerships with external organisations that contribute to Te Papa's objectives are in progress each year <i>[Target increased from five in 2006/07]</i>	<b>Achieved</b> 14 partnerships 8 planned research partnerships 6 partnerships arising during the year

### 2.2. Sharing Knowledge - Sharing knowledge gained through scholarship and mātauranga Māori activities

Goals 1 – Make knowledge accessible in a range of forms and for a range of audiences and raise the profile of Te Papa's research nationally and internationally	A minimum of 60 peer-reviewed and popular articles are published in New Zealand-based and international journals and publications each year <i>[Target increased from 50 in 2006/07]</i>	<b>Achieved</b> 82 articles published
	A minimum of 10 published articles draw on Mātauranga Māori <i>[New target introduced for 2007/08]</i>	<b>Achieved</b> 14 articles published
	Te Papa Press publishes a minimum of six publications each year	<b>Achieved</b> 6 publications
	A minimum of 10 scholarly papers are presented at conferences each year	<b>Achieved</b> 18 presentations

#### Notes and Highlights

- Two research partnerships funded by Foundation for Research, Science and Technology:
  - Fishes of the New Zealand Exclusive Economic Zone (with National Institute of Water and Atmospheric Research Limited and others)
  - Defining New Zealand's Land Biota (with Landcare Research)
- Three databasing partnership projects funded by Terrestrial and Freshwater Biodiversity Information Systems (TFBIS) Programme in the areas of:
  - Mollusca (with Landcare Research and others)
  - Lice (with Landcare Research and others)
  - Dipteran and Lepidopteran Pollinators (with Landcare Research)
- Five research partnerships projects funded by the Royal Society of New Zealand's Marsden Fund or ISAT Fund:
  - DNA analysis of marine molluscs (with GNS Science and others)
  - Hybridisation in the flowering plant genus *Pseudopanax* (with Victoria University of Wellington)
  - Pacific Art
  - Biodiversity highways and biogeographic origins: a voyage of discovery in the deep sea (with University of Auckland)
  - Documenting Cook Islands macroalgal collections
- Two research partnerships with NIWA
  - Algal and Mollusca data
  - International Polar Year Census of Marine Antarctic Life

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- One research partnership with NZAID (through Landcare Research)
  - Updating Fijian fern names
- One research partnership with Toi Maori and the Maori Women's Weavers national collective
  - cloak weaving publication
- See appendices for listing of articles and conference presentations.
- Six Te Papa Press publications:
  - *Taiawhio II* Conversations with Māori Artists, July 2007
  - *Te Papa Art Diary* 2008, July 2007
  - *Te Papa Art Calendar* 2008 series, July 2007
  - *Taonga calendar series*, July 2007
  - *Rita Angus: An Artist's Life*, April 2008
  - *Matariki calendar* 2008/09, April 2008

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**3. Relationships - Developing and fostering relationships that support Te Papa, and museums and iwi across New Zealand, to improve the services they provide to their communities**

**3.1. Relationships with Iwi and Māori - Ensuring the participation and involvement of iwi and Māori in the Museum**

Goal 1 – Strengthen Te Papa’s relationships with iwi and Māori by developing partnerships	Active relationships are formed with a minimum of 15 iwi or Māori organisations each year <sup>v</sup>	<b>Achieved</b> 23
	All active relationships with iwi and Māori organisations meet identifiable outcomes of value to Te Papa and its partner	<b>Achieved</b>

**3.2. National Services Te Paerangi - Working in partnership with museums, iwi, and related culture and heritage organisations to enhance the museum services provided to their communities**

Goal 1 – Develop regional and national projects with other museums, iwi, and related organisations within the established programme areas of:	A minimum of 35 strategic skill development projects are initiated by National Services Te Paerangi each year <i>[Target increased from eight in 2006/07 to reflect actual performance following the implementation of a new strategy for National Services Te Paerangi on 1 July 2006]</i>	<b>Achieved</b> 37 projects initiated
<ul style="list-style-type: none"> <li>• Strategic Skill Development Programmes</li> <li>• Regional and Iwi Development Projects</li> </ul>	A minimum of eight institutions or clusters are supported in undertaking the <i>New Zealand Museums Standards Scheme Ngā Kaupapa Whaimana a Ngā Whare Taonga o Aotearoa</i> each year <i>[Target increased from five in 2006/07 to reflect actual performance following the implementation of a new strategy for National Services Te Paerangi on 1 July 2006]</i>	<b>Not Achieved</b> 1 institution
	A minimum of 20 sector-initiated Regional and Iwi Development Projects commence each year <i>[Target increased from eight in 2006/07 to reflect actual performance following the implementation of a new strategy for National Services Te Paerangi on 1 July 2006]</i>	<b>Not Achieved</b> 15 projects approved
	All Regional and Iwi Development projects meet agreed outcomes and performance criteria	<b>Achieved</b> 15 projects approved, 0 projects at risk, 3 projects operating under agreed extensions of time.

### 3.3 Strategic Relationships - Working with related institutions to share knowledge and expertise

Goal 1 – Develop and maintain mutually beneficial strategic relationships and operational projects with tertiary and related institutions, nationally and internationally	A minimum of eight active partnerships are maintained with tertiary and related institutions each year <sup>v</sup> <i>[Target revised from 2006/07 to focus on active partnerships rather than projects delivered, and numerical target increased from five to eight]</i>	<b>Achieved</b> 8 relationships
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### 3.4 Karanga Aotearoa Repatriation Programme - Repatriating kōiwi tangata Māori and Moriori from overseas institutions and domestically

Goal 1 – Deliver a repatriation programme in accordance with agreed policy and tikanga standards	A minimum of five repatriations are completed, including a minimum of one domestic repatriation, each year <sup>vi</sup>	<b>Achieved</b> 5 repatriations – 3 international, 2 domestic
	A minimum of five overseas institutions formally consent to Te Papa's repatriation requests, each year <i>[New target introduced for 2007/08]</i>	<b>Achieved</b> 6 consents

#### Notes and Highlights

- Uptake of the New Zealand Museums Standards Scheme has been slow, despite increased promotional work. Consideration is being given to repositioning the Standards Scheme as part of a broader programme of professionalism which also includes the ATTTO Unit Standards.
- The funding for Iwi and Museum projects was reduced to meet the costs of the NZ Museums website. Due to changes under NZIFRS \$50,000 of the project could not be funded from capital expenditure and was funded from operating grant expenditure. The impact of that change affected the total number of projects that could be funded in 2007/08.
- Strategic Relationships:
  - Relationship with Newcastle University UK confirmed for the 2008 year internship.
  - Relationship with VUW Museum Studies course confirmed.
  - Relationship with ASB Community Trust for funding for TREATY 2 U exhibition.
  - Relationship with Te Puni Kōkiri for funding of TREATY 2 U exhibition.
  - MoU with the National Library and Archives New Zealand for TREATY 2U.
  - Treaty lecture for Design Studies programme at Massey University, Wellington
  - Training programme for Ministry of Fisheries Observer Programme
  - Lectures on spiders for the Biology programme at Victoria University of Wellington
- The Karanga Aotearoa Repatriation Programme has achieved targets for domestic and international repatriations as agreements from overseas institutions for future repatriations.
  - Two domestic repatriations were achieved: Ngāti Apa in the Rangitikei region on 17 May 2008, and Ngāti Maniapoto on 17 October 2007.
  - Three international repatriations were achieved the Field Museum in Chicago, USA September 2007, museums and institutions in the United Kingdom November 2007. Three Canadian institutions agreed to repatriate 6 Toi moko and kōiwi tangata held in their collections, 7 June 2008 to 17 June 2008.
  - Formal agreements to repatriate have been received from six institutions: National Museums of Scotland, The University of Oxford (Natural History Museum), and Royal Ontario Museum (Toronto, Canada), Peabody Essex Museum, British Museum, and Shellshear Museum of Anatomy at University of Sydney.

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4. Access - Providing access to collections and knowledge of New Zealand's artistic, cultural and natural cultural heritage and its place in the world, through inspiring and enriching experiences

4.1 Experiences - Telling New Zealand's stories through exhibitions, events, and learning programmes, and providing a forum for debate, making the Te Papa experience and collections accessible

Goal 1 – Present a diverse and dynamic programme of exhibitions, events, talks, and visitor programmes	A minimum of three long-term exhibitions are refreshed each year, including major commissions <sup>vii</sup>	<b>Achieved</b> 2 exhibition refreshments, 1 major commission
	A minimum of three new long-term exhibitions are delivered by 2007	<b>Achieved</b> 1 exhibition delivered by the close of 2007, 2 delivered in previous years
	A minimum of four short-term exhibitions are presented each year [ <i>Target decreased from six in 2006/07 to reflect planned activity</i> ]	<b>Achieved</b> 5 exhibitions
	Te Papa offers a programme of events that meet the needs of diverse audiences, including Māori (through bicultural content), Pacific peoples, young adults, families with children, and that provides strategic partnership opportunities [ <i>Target revised to focus on attracting specific audience groups</i> ]	<b>Achieved</b> 487 events for diverse audiences
Goal 2 – Develop and deliver education programmes that meet the needs and expectations of school audiences	A minimum of 800 education programmes are delivered to school audiences each year, including curriculum-linked, generic cross-curricular, and exhibition-related programmes [ <i>Target increased from 600 in 2006/07</i> ]	<b>Not Achieved</b> 617 education programmes
	A minimum of 18,000 visitors participate in pre-school education programmes offered by StoryPlace each year	<b>Achieved</b> 19,749 visitors
Goal 3 – Maximise access to collections and collections information	A minimum of 18,000 visitors participate in front- and back-of-house tours each year [ <i>Target increased from 15,000 in 2006/07</i> ]	<b>Achieved</b> 21,585 visitors
	A minimum of 4,000 collection items are made available through <i>Collections Online</i> each year <sup>viii</sup> [ <i>Target revised from 2006/07 to include a numerical target</i> ]	<b>Achieved</b> 120,888 items
Goal 4 – Maximise access to collections beyond the premises	All approved loan requests through Te Papa's collection loans programme are provided to the borrowing institution within the time frame agreed in the letter of approval	<b>Achieved</b> 100%
	A minimum of four exhibitions tour nationally or internationally each year <sup>ix</sup>	<b>Achieved</b> 5 tours - 4 domestic, 1 international
	A Te Papa touring exhibition will be presented in a minimum of five regions across New Zealand <sup>x</sup> [ <i>New target introduced for 2007/08</i> ]	<b>Achieved</b> 6 regions

#### 4.2 Audience - Ensuring Te Papa appeals to, and satisfies, its diverse audiences

Goal 1 – Maximise visitation to, and engagement with, the Te Papa experience	Visitation is maintained at a minimum of 1,200,000 visits each year <sup>xii</sup> [Target increased from 1,100,000 in 2006/07]	<b>Achieved</b> 1,304,932 visits
	A minimum of 1,000,000 visits to the Te Papa website each year [Target increased from 600,000 in 2006/07]	<b>Achieved</b> 1,853,126 visits
Goal 2 – Ensure Te Papa's audiences reflect New Zealand's demographic profile	The demographic profile of adult domestic visitors to Te Papa broadly reflects that of the adult New Zealand population	<b>Achieved</b>
Goal 3 – Attract audiences from across New Zealand and internationally	A minimum of 35% of adult domestic visitors are from outside the Wellington region	<b>Achieved</b> 41%
	A minimum of 280,000 adult domestic visitors are from outside the Wellington region [New target introduced for 2007/08]	<b>Not Achieved</b> 274,100
	A minimum of 45% of adult visitors are from overseas	<b>Achieved</b> 49%
Goal 4 – Provide an experience that 'satisfies' Te Papa's visitors	An adult visitor satisfaction rating of 'good' to 'excellent' of at least 90% is maintained <sup>xii</sup>	<b>Achieved</b> 97%
	An adult visitor satisfaction rating of at least 90% is achieved for major charged-for exhibitions and 80% for major free exhibitions presented at Te Papa <sup>xiii</sup> [New target introduced for 2007/08]	<b>Not Achieved</b> 3 out of 5 achieved minimum rating
Goal 5 – Provide an experience that contributes to visitors' understanding of New Zealand	75% of visitors indicate their awareness or understanding of New Zealand's history, culture, or environment is enhanced by their Te Papa experience [New target introduced for 2007/08]	<b>Achieved</b> 98%

#### Notes and Highlights

- 2 exhibition refreshments were completed and 1 major commission was installed:
  - *The Scots in New Zealand* opened in the Community Gallery in Passports 18 August 2007
  - *Kura kura kura Ngāi Tahu* contemporary focus segment opened in Toi Te Papa Art of the Nation, 22 February 2008
  - *Mai i te aroha, ko te aroha* by Lisa Reihana, installed in Te Ara a Hine, 6 June 2008.
- 1 new long-term exhibition delivered by the close of 2007, *Tangata o le Moana: The Story of Pacific People in New Zealand*. 2 new long-term exhibitions opened in 2004/05 and 2005/06 *Toi Te Papa Art of the Nation: 1940 – today, Blood, Earth, Fire – Whāngai, Whenua, Ahi Kā*
- 5 short-term exhibitions delivered:
  - *James Nairn: A Scottish impressionist in Wellington* (Ilott Room), 16 August 2007
  - *Mary Annette Hay* (Eyelights), 21 September 2007
  - *Whales | Tohorā* (The TOWER Gallery), 1 December 2007
  - *Theo Schoon – Opening the Archive -* (Ilott Room), 14 February 2008.
  - *Moving Towards a Balanced Earth - Kick the Carbon Habit* (Level 4), 5 June 2008.
- 487 events were delivered to diverse audiences. The events were in the following categories: Bicultural 46; Pacific Island 8; Young Adults 11; Families with Children (including Discovery Centre) 254; Strategic Partnerships 29; Sponsor Events 15; Current Community (Scots) 5; Other Communities 70; Cross Generational 36; Venue Hires 13.
- 617 groups took part in education programmes at different levels including primary (454 groups) secondary (111 groups) tertiary: (28 groups) and adult education (24 groups). The

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target of 800 was not achieved due to difficulties with recruitment and retention in the teacher labour market.

- Greatly increased performance in *Collections Online* has been made possible through two special projects to bulk publish photography collection records and recent humanities acquisitions. A significant *Collections Online* milestone was reached in June when there was a mass record release, which included approximately 14,000 Art records (including around 6,000 images). Te Papa's updated contribution (26,000 records) are now 'live' on Matapihi.
- Te Papa has made 85 loans of 1,178 items from the national collections. 41 loans of 246 items were made for exhibition purposes and 44 loans of 932 items were made for research purposes.
- Domestic touring exhibitions went to 6 regions:
  - Auckland: *TREATY 2 U*
  - Manawatu: *New Zealand on Ice*
  - Otago: *Innocents Abroad: Touring the Pacific through a Colonial Lens*
  - Marlborough: *New Zealand on Ice, Kupe's Sites*
  - Canterbury: *Innocents Abroad: Touring the Pacific through a Colonial Lens, Kupe's Sites*
  - Southland: *New Zealand on Ice*
- Web visits totalled 1,853,126 (85.3%) ahead of the annual target of 1 million. 2007/08 is the first year that web visits have exceeded physical visits. 1 million web visits were received in the final quarter of the year alone, with a significant portion attributable to the webcast of the dissection of the colossal squid.
- 1 out of 1 charged exhibitions achieved over 90% adult visitor satisfaction, 2 out of 4 free exhibitions achieved over 80%:
  - 85% *The Poisoners: solve the murder if you dare!*
  - 77% *The Scots in New Zealand* (not achieved 80%)
  - 88% *Tangata o le Moana*
  - 79% *Moving Towards a Balanced Earth* (not achieved 80%)
  - 93% *Whales | Tohorā*
- Experience indicates that achieving high levels of general audience satisfaction with contemporary art exhibitions is difficult due to unfamiliarity.
- *The Scots in New Zealand* achieved visitor satisfaction score of 77% (target 80%). Visitor feedback has been very positive including that the exhibition is "informative", "factual", "accurate", "enjoyable", "detailed" and "interactive". Lower reported satisfaction (19%) was concentrated on one factor which was the perception of 19% of its visitors that it was a "small exhibition" despite the exhibition occupying the same space as that of previous community exhibitions including the positively rated *Qui Tutto Bene* (83%).

<sup>i</sup> Tikanga standards include procedures for accessing Māori collection stores and wāhi tapu, not standing on or stepping over taonga, and iwi-specific tikanga requirements for particular taonga.

<sup>ii</sup> The Collection Development Policy and Acquisitions Strategy establish the guiding principles, outcomes, strategic directions, and priorities for Te Papa's collection development programme.

<sup>iii</sup> The guidelines for acquisitions establish the procedures for acquiring items (by donation, purchase, field collection, or bequest) and the acquisition proposal process (including alignment with the Collection Development Policy and Acquisitions Strategy and matters such as conservation and collection management requirements and copyright).

<sup>iv</sup> An 'active relationship' is one where there has been a significant level of activity, for example, in exhibition development, partnership projects, the provision of expertise, repatriation, or the care and management of taonga.

<sup>v</sup> An 'active partnership' is one where there has been a significant level of activity and/or that has led to the delivery of a specific project or output. This category includes student exchanges, provision of teaching services, and other joint projects.

<sup>vi</sup> A completed repatriation occurs with the return of kōiwi tangata Māori and Moriori from an international institution to Te Papa or from Te Papa to an iwi or a hapū. A repatriation may involve multiple kōiwi tangata and international repatriations may involve multiple institutions.

<sup>vii</sup> Refreshment of an exhibition includes replacing segments or redeveloping existing segments, but does not include regular conservation changes of exhibition items. Refreshment also includes the commissioning of new works or installations for exhibition spaces.

<sup>viii</sup> Excludes externally funded databasing projects

<sup>ix</sup> Achieving this target means at least three exhibitions are on tour (that is, open at new venues) within New Zealand or internationally.

<sup>x</sup> Regions as defined by Statistics New Zealand (refer to <http://www.stats.govt.nz/census/census-outputs/boundary/default.htm>).

<sup>xi</sup> A 'visit' is measured as a person of any age entering Te Papa's main entrance, as recorded by electronic and manual counters.

<sup>xii</sup> Customer satisfaction is measured on a 0–10 point rating scale where 6/10 to 10/10 represents 'good' to 'excellent' and a 'satisfied' Te Papa experience.

<sup>xiii</sup> Excludes exhibitions presented in Eyelights Gallery and the Ilott Room.

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**Financial Statements for the year ended 30 June 2008**

STATEMENT OF FINANCIAL PERFORMANCE  
FOR THE YEAR ENDED 30 JUNE 2008

	Notes	Actual 2008 \$000	Budget 2008 \$000	Actual 2007 \$000
Income				
Revenue from Crown	2	20,574	20,574	20,574
Interest Income		2,203	1,250	2,158
Other Revenue	3	20,414	19,622	24,088
Donated Assets	13	461	-	-
Gains	4	6	-	1
<b>Total Income</b>		<b>43,658</b>	<b>41,446</b>	<b>46,821</b>
Expenditure				
Personnel Costs	5	22,525	22,704	22,546
Depreciation and amortisation expenses	11/12	10,170	12,500	10,799
Loss on disposal of fixed assets	11	6,577	-	-
Other expenses	6	18,412	18,984	22,458
<b>Total Expenditure</b>		<b>57,684</b>	<b>54,188</b>	<b>55,803</b>
<b>Net surplus/(deficit)</b>		<b>(14,026)</b>	<b>(12,742)</b>	<b>(8,982)</b>

Explanations of significant variances against budget are detailed in note 28

*The accompanying notes form part of these financial statements.*

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STATEMENT OF FINANCIAL POSITION  
AS AT 30 JUNE 2008

	Note	Actual 2008 \$000	Budget 2008 \$000	Actual 2007 \$000
<b>Assets</b>				
<b>Current assets</b>				
Cash and cash equivalents	7	26,951	13,603	14,819
Investments	10	-	511	15,704
Debtors and other receivables	8	2,440	1,342	2,138
Prepayments		449	-	279
Inventories	9	1,158	1,217	1,217
Publications work in progress		196	113	127
<i>Total current assets</i>		31,194	16,786	34,284
<b>Non-Current assets</b>				
Investments	10	152	-	297
Property, Plant & Equipment	11	390,738	363,704	356,029
Collections	13	615,326	619,238	598,000
Intangible assets	12	810	1,031	488
<i>Total non-current assets</i>		1,007,026	983,973	954,814
<b>Total assets</b>		1,038,220	1,000,759	989,098
<b>Liabilities</b>				
<b>Current liabilities</b>				
Creditors and other payables	14	5,294	3,348	3,901
Revenue in advance	15	6,608	4,981	5,356
Employee entitlements	16	2,348	1,851	2,123
<i>Total current liabilities</i>		14,250	10,180	11,380
<b>Non current liabilities</b>				
Employee entitlements	16	172	150	167
<i>Total non-current liabilities</i>		172	150	167
<b>Total liabilities</b>		14,422	10,330	11,547
<b>Net Assets</b>		<b>1,023,798</b>	<b>990,429</b>	<b>977,551</b>
<b>Equity</b>				
General Funds	17	419,898	419,898	409,898
Other Reserves	17	603,900	570,531	567,653
<b>Total Equity</b>		<b>1,023,798</b>	<b>990,429</b>	<b>977,551</b>

The accompanying notes form part of these financial statements.

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STATEMENT OF CHANGES IN EQUITY  
FOR THE YEAR ENDED 30 JUNE 2008

	Actual 2008 \$000	Budget 2008 \$000	Actual 2007 \$000
Balance at 1 July	977,551	993,171	989,670
Amounts recognised directly in equity:			
<i>Property, Plant &amp; Equipment</i>			
Revaluation gains/(losses) taken to reserve	36,104	0	0
<i>Collections</i>			
Revaluation gains/(losses) taken to reserve	10,130	0	(6,134)
Impairment movement taken to reserve	4,039	0	(12,503)
Surplus/(deficit) for the year	(14,026)	(12,742)	(8,982)
<i>Total recognised income and expense</i>	36,247	(12,742)	(27,619)
Capital Contribution	10,000	10,000	15,500
Balance at 30 June	1,023,798	990,429	977,551

*The accompanying notes form part of these financial statements.*



STATEMENT OF CASH FLOWS  
FOR THE YEAR ENDED 30 JUNE 2008

	Actual 2008 \$000	Budget 2008 \$000	Actual 2007 \$000
<b>Cash flows from operating activities</b>			
Receipts from Crown Revenue	20,574	20,574	20,574
Interest Received	2,290	1,250	1,884
Receipts from other revenue	20,012	19,622	24,056
Payments to suppliers	(16,986)	(18,984)	(22,028)
Payments to employees	(22,295)	(22,704)	(22,507)
Goods & Services Tax (net)	(301)	0	(57)
<i>Net cash from operating activities</i>	3,294	(242)	1,922
<b>Cash flows from investing activities</b>			
Receipts from sale of property, plant and equipment	6	0	19
Receipts from sale of investments	15,849	0	158
Purchase of property, plant and equipment	(14,390)	(20,885)	(7,702)
Purchase of collections	(2,696)	(3,000)	(2,426)
Purchase of intangible assets	(636)	(660)	0
Acquisition of investments	0	0	(15,704)
<i>Net cash from investing activities</i>	(1,867)	(24,545)	(25,655)
<b>Cash flows from financing activities</b>			
Capital contribution	10,000	10,000	15,500
Sir Peter Blake Memorial Capital Fundraising	718	0	0
<i>Net cash from financing activities</i>	10,718	10,000	15,500
Net(decrease)/increase in cash and cash equivalents	12,145	(14,787)	(8,233)
Cash and cash equivalents at the beginning of the year	14,819	28,390	23,052
Unrealised Net foreign exchange losses	(13)	0	0
<b>Cash and cash equivalents at the end of the year</b>	26,951	13,603	14,819

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

*The accompanying notes form part of these financial statements.*

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## NOTES TO THE FINANCIAL STATEMENTS

### 1. Statement of Accounting policies for the year ended 30 June 2008

#### **Reporting Entity**

The Museum of New Zealand Te Papa Tongarewa ("Te Papa") is a Crown entity as defined by the Crown Entities Act 2004 and is domiciled in New Zealand. As such, Te Papa's ultimate parent is the New Zealand Crown.

The Museum of New Zealand Te Papa Tongarewa Act 1992 sets out the principal functions of Te Papa's Board. These functions include controlling and maintaining a museum, developing collections and making those collections accessible, caring for the collections, creating exhibitions, conducting research into matters relating to the collections, providing education and information services and providing national services in partnership with other museums.

In performing these functions, Te Papa must have regard to the ethnic and cultural diversity of the people of New Zealand, and the contributions they have made and continue to make to New Zealand's cultural life and the fabric of New Zealand society. Te Papa must also endeavour to ensure that the Museum is a source of pride for all New Zealanders.

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

Te Papa seeks to achieve successful financial outcomes and does this by offering experiences and products that contribute to the sustainability of the Museum.

Accordingly, Te Papa has designated itself as a public benefit entity for the purposes of New Zealand Equivalents to International Financial Reporting Standards ("NZ IFRS").

The financial statements for Te Papa are for the year ended 30 June 2008, and were approved by the Board on 30 October 2008.

#### **Basis of preparation**

##### ***Statement of Compliance***

The financial statements of Te Papa have been prepared in accordance with the requirements of the Crown Entities Act 2004, which includes the requirement to comply with New Zealand generally accepted accounting practice ("NZ GAAP").

The financial statements comply with NZ IFRSs, and other applicable Financial Reporting Standards, as appropriate for public benefit entities.

### ***First year of preparation under NZ IFRS***

This is the first set of financial statements prepared using NZ IFRS, and comparatives for the year ended 30 June 2007 have been restated to NZ IFRS accordingly. Reconciliations of equity and surplus/(deficit) for the year ended 30 June 2007 under NZIFRS to the balances reported in the 30 June 2007 financial statements are detailed in note 29.

The accounting policies set out below have been applied consistently to all periods presented in these financial statements and in preparing an opening NZ IFRS statement of financial position as at 1 July 2006 for the purposes of the transition to NZ IFRS.

### ***Measurement base***

The financial statements have been prepared on a historical cost basis, except where modified by the revaluation of certain items of property, plant and equipment, and the measurement of equity investments and derivative financial instruments at fair value.

### ***Functional and presentation currency***

The financial statements are presented in New Zealand dollars and all values are rounded to the nearest thousand dollars (\$'000). The functional currency of Te Papa is New Zealand dollars.

### ***Standards, amendments and interpretations issued that are not yet effective and have not been early adopted***

Standards, amendments and interpretations issued but not yet effective that have not been early adopted, and which are relevant to Te Papa include:

- NZ IAS 1 Presentation of Financial Statements (revised 2007) replaces NZ IAS 1 Presentation of Financial Statements (issued 2004) and is effective for reporting periods beginning on or after 1 January 2009. The revised standard requires information in financial statements to be aggregated on the basis of shared characteristics and introduces a statement of comprehensive income. The statement of comprehensive income will enable readers to analyse changes in equity resulting from non-owner changes separately from transactions with the Crown in its capacity as "owner". The revised standard gives Te Papa the option of presenting items of income and expense and components of other comprehensive income either in a single statement of comprehensive income with subtotals, or in two separate statements (a separate income statement followed by a statement of comprehensive income). Te Papa intends to adopt this standard for the year ending 30 June 2010, and is yet to decide whether it will prepare a single statement of comprehensive income or a separate income statement followed by a statement of comprehensive income.
- NZ specific amendment to NZ IAS 2 Inventories. In November 2007 the New Zealand Accounting Standards Review Board approved an amendment to NZ IAS 2 Inventories, which requires public benefit entities to measure inventory

held for distribution at cost, adjusted when applicable for any loss of service potential. Prior to the amendment, public benefit entities were required to measure inventories held for distribution at the lower of cost and current replacement cost. Application of the amendment is mandatory for reporting periods beginning on or after 1 January 2008. Te Papa will adopt the amended standard for the year ending 30 June 2009 and expects the impact of adopting the new standard to be minimal.

## **Significant Accounting Policies**

### **Revenue**

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

#### *Revenue from the Crown*

Te Papa is primarily funded through revenue received from the Crown, which is restricted in its uses for the purpose of Te Papa meeting its objectives as specified in the statement of intent.

Revenue from the Crown is recognised as revenue when earned and is reported in the financial period to which it relates.

#### *Other grants*

Non-government grants are recognised as revenue when they become receivable unless there is an obligation to return the funds if conditions of the grant are not met. If there is such an obligation the grants are initially recorded as grants received in advance, and recognised as revenue when conditions of the grant are satisfied.

#### *Interest*

Interest income is recognised using the effective interest method. Interest income on an impaired financial asset is recognised using the original effective interest rate.

#### *Rental income*

Lease receipts under an operating sub-lease are recognised as revenue on a straight-line basis over the lease term.

#### *Sale of publications*

Sales of publications are recognised when the product is sold to the customer.

#### *Provision of services*

Revenue derived through the provision of services to third parties is recognised in proportion to the stage of completion at the balance sheet date. The stage of completion is assessed by reference to survey of work performed.

### *Vested assets*

Where a physical asset is gifted to or acquired by Te Papa for nil or nominal cost, the fair value of the asset received is recognised as income. Such assets are recognised as income when control over the asset is obtained.

### **Restricted Reserves**

Te Papa receives bequests from private individuals for collection acquisitions. Where they are discretionary they are recognised as revenue once received. Where the funds are subject to restrictions on use, such funds are identified as restricted reserves.

### **Cash and cash equivalents**

Cash and cash equivalents include cash on hand, deposits held at call with domestic banks and other short-term, highly liquid investments, with original maturities of three months or less.

### **Debtors and other receivables**

Debtors and other receivables are initially measured at fair value and subsequently measured at amortised cost using the effective interest method, less any provision for impairment.

Impairment of a receivable is established when there is object evidence that Te Papa will not be able to collect amounts due according to the original terms of the receivable. Significant financial difficulties of the debtor, probability that the debtor will enter into bankruptcy, and default in payments are considered indicators that the debtor is impaired. The amount of the impairment is the difference between the asset's carrying amount and the present value of estimated future cash flows, discounted using the original effective interest rate. The carrying amount of the asset is reduced through the use of an allowance account, and the amount of the loss is recognised in the statement of financial performance. When the receivable is uncollectible, it is written off against the allowance account for receivables. Overdue receivables that have been renegotiated are reclassified as current (i.e. not past due).

### **Investments**

At each balance sheet date Te Papa assesses whether there is any objective evidence that an investment is impaired.

### *Financial Assets*

Financial assets are initially recognised at fair value plus transaction costs unless they are carried at fair value through profit and loss in which case the transaction costs are recognised in the statement of financial performance.

Purchases and sales of financial assets are recognised on trade-date, the date on which Te Papa commits to purchase or sell the asset. Financial assets are derecognised when the rights to receive cash flows from the financial assets have expired or have been transferred and Te Papa has transferred substantially all the risks and rewards of ownership.

Te Papa classifies its financial assets as either fair value through profit or loss or loans and receivables. The classification depends on the purpose for which the investments were acquired. Management determines the classification of its investments at initial recognition.

#### *Financial assets at fair value through profit or loss*

Financial assets at fair value through profit and loss include financial assets designated at fair value through profit and loss at initial recognition. A financial asset is classified in this category if so designated by management. Assets in this category are not held for trading and as such are classified as non-current assets. Te Papas' financial assets at fair value through profit and loss include shares in companies and funds invested with the Public Trust. After initial recognition they are measured at their fair values based on quoted prices from active markets, with gains and losses on remeasurement recognised in the statement of financial performance.

#### *Loans and receivables*

Loans and receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market. They are included in current assets, except for maturities greater than 12 months after the balance date, which are included in non-current assets. Te Papa's loans and receivables comprise cash and cash equivalents, debtors and other receivables, and term deposits.

After initial recognition they are measured at amortised cost using the effective interest method less impairment.

Gains and losses when the asset is impaired or derecognised are recognised in the statement of financial performance.

#### *Bank deposits*

Investments in bank deposits are initially measured at fair value plus transaction costs.

After initial recognition investments in bank deposits are measured at amortised cost using the effective interest method.

For bank deposits, impairment is established when there is objective evidence that Te Papa will not be able to collect amounts due according to the original terms of the deposit. Significant financial difficulties of the bank, probability that the bank will enter into bankruptcy, and default in payments are considered indicators that the deposit is impaired.

## **Inventories**

Inventories held for distribution, or consumption in the provision of services, that are not issued on a commercial basis are measured at the lower of cost (calculated using the weighted average cost method) and current replacement cost.

The replacement cost of the economic benefits or service potential of inventory held for distribution reflects any obsolescence or other impairment.

Inventories held for sale or use in the production of goods and services on a commercial basis are valued at the lower of cost and net realisable value. The cost of purchased inventory is determined using the weighted average cost method.

The write-down from cost to current replacement cost or net realisable value is recognised in the statement of financial performance in the period when the write down occurs.

## **Accounting for foreign currency transactions**

Foreign currency transactions (including those for which forward exchange contracts are held) are translated into New Zealand dollars using the exchange rates prevailing at the dates of the transactions. Foreign exchange gains and losses resulting from the settlement of such transactions and from the translation at year end exchange rates of monetary assets and liabilities denominated in foreign currencies are recognised in the statement of financial performance.

## **Property, plant and equipment**

Property, plant and equipment asset classes consist of land, non-residential buildings, leasehold improvements, furniture and fittings, plant & equipment, motor vehicles and long term exhibitions.

Property, plant and equipment are shown at cost or valuation, less any accumulated depreciation and impairment losses.

### *Revaluations*

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

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

### *Accounting for revaluations*

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

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

#### *Additions*

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

Where an asset is acquired at no cost, or for a nominal cost, it is recognised at fair value when control over the asset is obtained.

#### *Disposals*

Gains and losses on disposals are determined by comparing the proceeds with the carrying amount of the asset. Gains and losses on disposals are included in the statement of financial performance.

When revalued assets are sold, the amounts included in revaluation reserves in respect of those assets are transferred to general funds.

#### *Subsequent cost*

Costs incurred subsequent to initial acquisition are capitalised only when it is probable that future economic benefits and service potential associated with the item will flow to Te Papa and the cost of the item can be measured reliably.

The costs of day-to-day servicing of property, plant and equipment are recognised in the statement of financial performance as they are incurred.

#### *Depreciation*

Depreciation is provided on a straight-line basis on all property, plant and equipment other than land, at rates that will write off the cost (or valuation) of the assets to their estimated residual values over their useful lives. The useful lives and associated depreciation rates of major classes of assets have been estimated as follows:

Non residential Buildings (including components)	5 - 150 years	(.67% - 20%)
Leasehold improvements	5 to 50 years	(2% - 20%)
Furniture and Fittings	3 to 15 years	(6.67% - 33%)
Plant and Equipment	5 to 50 years	(2% - 20%)
Long-term Exhibitions	3 to 15 years	(6.67% - 33%)
Motor vehicles	5 years	(20%)



Leasehold improvements are depreciated over the unexpired period of the lease or the estimated remaining useful lives of the improvements, whichever is the shorter.

The residual value and useful life of an asset is reviewed, and adjusted if applicable, at each financial year end.

### **Intangible Assets**

#### *Software acquisition and development*

Acquired computer software licenses are capitalised on the basis of the costs incurred to acquire and bring to use the specific software.

Costs that are directly associated with the development of software for internal use by Te Papa are recognised as an intangible asset. Direct costs include the software development, employee costs and an appropriate portion of relevant overheads.

Staff training costs are recognised as an expense when incurred.

Costs associated with the maintenance of Te Papa's website are recognised as an expense when incurred.

#### **Amortisation**

The carrying value of an intangible asset with a finite life is amortised on a straight-line basis over its useful life. Amortisation begins when the asset is available for use and ceases at the date that the asset is derecognised. The amortisation charge for each period is recognised in the statement of financial performance.

The useful lives and associated amortisation rates of major classes of intangible assets have been estimated as follows:

Acquired computer software	3 years	33%
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#### **Collections**

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

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

#### **Impairment of non-financial assets**

Collections, property, plant and equipment and intangible assets that have a finite useful life are reviewed for impairment whenever events or changes in circumstances indicate that the carrying amount exceeds its recoverable amount. The recoverable amount is the higher of an asset's fair value less costs to sell and value in use.

Value in use is depreciated replacement cost for an asset where the future economic benefits or service potential of the asset are not primarily dependent on the asset's ability to generate net cash inflows and where Te Papa would, if deprived of the asset, replace its remaining future economic benefits or service potential.

If an asset's carrying amount exceeds its recoverable amount, the asset is impaired and the carrying amount is written down to the recoverable amount. For revalued assets the impairment loss is recognised against the revaluation reserve for that class of asset. Where that results in a debit balance in the revaluation reserve, the balance is recognised in the statement of financial performance.

For assets not carried at a revalued amount, the total impairment loss is recognised in the statement of financial performance.

The reversal of an impairment loss on a revalued asset is credited to the revaluation reserve. However, to the extent that an impairment loss for that class of asset was previously recognised in the statement of financial performance, a reversal of the impairment loss is also recognised in the statement of financial performance.

For assets not carried at a revalued amount the reversal of an impairment loss is recognised in the statement of financial performance.

### **Creditors and other payables**

Creditors and other payables are initially measured at fair value and subsequently measured at amortised cost using the effective interest method.

### **Revenue received in advance**

Te Papa receives grants from organisations for scientific research projects. Under NZ IFRS funds are recognised as revenue when the conditions of the contracts have been met. A liability reflects funds that are subject to conditions that, if unfulfilled, are repayable until the condition is fulfilled.

Te Papa also receives operational revenue in advance. This is included as a liability in the statement of financial performance.

### **Employee entitlements**

#### *Short-term employee entitlements*

Employee entitlements that Te Papa expects to be settled within 12 months of balance date are measured at undiscounted nominal values based on accrued entitlements at current rates of pay.

These include salaries and wages accrued up to balance date, annual leave earned, but not yet taken at balance date, retiring and long service leave entitlements expected to be settled within 12 months, and sick leave.

Te Papa recognises a liability for sick leave to the extent that compensated absences in the coming year are expected to be greater than the sick leave entitlements

earned in the coming year. The amount is calculated based on the unused sick leave entitlement that can be carried forward at balance date; to the extent Te Papa anticipates it will be used by staff to cover those future absences.

Te Papa recognises a liability and an expense for bonuses where it is contractually obliged to pay them, or where there is a past practice that has created a constructive obligation.

#### *Long-term employee entitlements*

Entitlements that are payable beyond 12 months, such as long service leave and retirement leave have been calculated on an actuarial basis.

The calculations are based on:

- Likely future entitlements accruing to staff, based on years of service, years of entitlement, the likelihood that staff will reach the point of entitlement and contractual entitlements information; and
- The present value of the estimated future cash flows.

The discount rate is based on the weighted average of interest rates for government stock in terms of maturity similar to those of the relevant liabilities. The inflation factor is based on the expected long-term increase in remuneration for employees.

#### **Superannuation schemes**

##### *Defined contribution schemes*

Obligations for contributions to Kiwisaver are recognised as personnel expenses in the statement of financial performance as incurred.

Contributions to the Government Superannuation Fund are recognised as personnel expenses in the statement of financial performance as incurred.

#### **Provisions**

Te Papa recognises a provision for future expenditure of uncertain amount or timing when there is a present obligation (either legal or constructive) as a result of a past event, it is probable that expenditures will be required to settle the obligation and a reliable estimate can be made of the amount of the obligation.

Provisions are measured at the present value of the expenditures expected to be required to settle the obligation using a pre-tax discount rate that reflects current market assessments of the time value of money and the risks specific to the obligation. The increase in the provision due to the passage of time is recognised as a finance cost.

#### **Goods and Services Tax (GST)**

All items in the financial statements are presented exclusive of GST, except for receivables and payables which are presented on a GST inclusive basis. Where GST

is not recoverable as input tax then it is recognised as part of the related asset or expense.

The net amount of GST recoverable from, or payable to, the Inland Revenue Department (IRD) is included as part of receivables or payables in the statement of financial position.

The net GST paid to, or received from the IRD, including the GST relating to investing and financing activities, is classified as an operating cash flow in the statement of cash flows.

Commitments and contingencies are disclosed exclusive of GST.

### **Income Tax**

Te Papa is exempt from the payment of income tax in terms of section 20 of the Museum of New Zealand Te Papa Tongarewa Act 1992. Accordingly, no charge for income tax has been provided for.

### **Budget figures**

The budget figures are derived from the statement of intent as approved by the Board at the beginning of the financial year. The budget figures have been prepared in accordance with NZ IFRS, using accounting policies that are consistent with those adopted by Te Papa for the preparation of the financial statements.

### **Cost allocation**

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

There have been no changes to the cost allocation methodology since the date of the last audited financial statements.

### **Critical accounting estimates and assumptions**

In preparing these financial statements Te Papa has made estimates and assumptions concerning the future. These estimates and assumptions may differ from the subsequent actual results. Estimates and assumptions are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

### **Critical judgements in applying Te Papa's accounting policies**

Management has exercised the following critical judgements in applying Te Papa's accounting policies for the period ended 30 June 2008:

#### *Leases classification*

Determining whether a lease agreement is finance or an operating lease requires judgement as to whether the agreement transfers substantially all the risks and rewards of ownership to Te Papa.

Judgement is required on various aspects that include, but are not limited to, the fair value of the leased asset, the economic life of the leased asset, whether or not to include renewal options in the lease term and determining an appropriate discount rate to calculate the present value of the minimum lease payments. Classification as a finance lease means the asset is recognised in the statement of financial position as property, plant and equipment, whereas for an operating lease no such asset is recognised.

#### *Non-government grants*

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



## 2 Revenue from Crown

Te Papa has been provided with funding from the Crown for the specific purposes of the Museum of New Zealand Te Papa Tongarewa as set out in its founding legislation and the scope of the relevant government appropriations. Apart from these general restrictions, there are no unfulfilled conditions or contingencies attached to government funding.

*MB TP*

**3 Other Revenue**

	Actual 2008 \$000	Actual 2007 \$000
Commercial Revenue	12,329	12,737
Donation Income	131	125
Exhibition Revenue	1,292	3,432
Other grants received	320	723
Other Revenue	2,206	3,311
Rental income from property sub-leases	110	128
Sponsorship Revenue (In Kind)	446	271
Sponsorship Revenue (Cash)	3,580	3,361
<b>Total other revenue</b>	<b>20,414</b>	<b>24,088</b>

Note:

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

**4 Gains**

	Actual 2008 \$000	Actual 2007 \$000
Net foreign exchange gains	6	1
<b>Total gains</b>	<b>6</b>	<b>1</b>

*AP*

**5 Personnel costs**

	Actual 2008 \$000	Actual 2007 \$000
Salaries and Wages	22,250	22,211
Employer contributions to Government Superannuation Fund	47	47
Employer contribution to KiwiSaver	12	0
KiwiSaver Employer Tax Credit	(12)	0
Increase/(decrease) in employee entitlements	228	288
<b>Total personnel costs</b>	<b>22,525</b>	<b>22,546</b>



**6 Other Expenses**

	Actual 2008 \$000	Actual 2007 \$000
Administrative & General Office Expenses	890	1,232
Advertising and Public Relations	1,390	1,396
<i>Fees to auditors</i>		
Audit fees for financial statement audit	102	56
Audit fees for NZ IFRS transition	9	11
Audit fees for assurance and related services	19	0
Building & Exhibition Operating Costs	6,256	8,083
Computer and IT Costs	739	549
Consultants	2,133	2,555
Direct Costs	4,796	5,986
Impairment of receivables	(16)	27
Inventories consumed	26	78
Other Expenses	164	409
Rates	105	85
Rent (operating lease)	236	199
Staff Recruitment, Uniform and Meal Costs	441	416
Training and Travel	1,122	1,376
<b>Total Other Expenses</b>	<b>18,412</b>	<b>22,458</b>

The audit fees for assurance and related services were for a review of the commercial operations of Te Papa.

**7 Cash and cash equivalents**

	Actual 2008 \$000	Actual 2007 \$000
Cash on hand and at bank	1,535	8,043
Cash equivalents - term deposits < 3months	25,416	6,776
<b>Total Cash and Cash equivalents</b>	<b>26,951</b>	<b>14,819</b>

Included within the total cash holdings of \$26,951,000 are cash deposits restricted in their use totalling \$2,824,000.

The carrying value of short term deposits with maturity dates of three months or less approximates their fair value.

The weighted average effective interest rate for term deposits is 8.65% ( 2007 8.14%)

**8 Debtors and other receivables**

	Actual 2008 \$000	Actual 2007 \$000
Debtors	1,850	1,724
Less: provision for impairment	(10)	(26)
Other recoverables	304	57
Accrued Interest	296	383
<b>Total Debtors and other receivables</b>	<u>2,440</u>	<u>2,138</u>

The carrying value of receivables approximates their fair value.

As at 30 June 2008 and 2007, all overdue receivables have been assessed for impairment and appropriate provisions applied:

	2008			2007		
	Gross	Impairment	Net	Gross	Impairment	Net
Not past due	1,603		1,603	1,193		1,193
Past due 1 - 30 days	68		68	464		464
Past due 31 - 60 days	14		14	35		35
Past due 61 - 90 days	67		67	8		8
Past due > 91 days	98	10	88	24	26	(2)
	<u>1,850</u>	<u>10</u>	<u>1,840</u>	<u>1,724</u>	<u>26</u>	<u>1,698</u>

As at 30 June 2008 and 2007, all overdue receivables have been assessed for impairment and appropriate provisions applied:  
Based on receivables > 120 days

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

	Actual 2008 \$000	Actual 2007 \$000
Balance at 1 July	26	26
Receivables written-off during period	(16)	0
Balance at 30 June	<u>10</u>	<u>26</u>

9 Inventories

	Actual 2008 \$000	Actual 2007 \$000
Inventory held for the use in the provision of goods and services	876	918
Publications held for sale	282	299
	<u>1,158</u>	<u>1,217</u>

The write-down of commercial inventories amounted to \$25,842 (2007: \$78,535) There have been no reversals of write downs.

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

No inventories are pledged as security for liabilities; however some inventories are subject to retention of title clauses.

10 Investments

	Actual 2008 \$000	Actual 2007 \$000
Current investments represented by:		
Term Deposits	0	15,704
<i>Total current portion</i>	<u>0</u>	<u>15,704</u>
Non-current investments are represented by:		
Public Trust - (Eames Trust)	51	143
Investments - (Henderson Trust)	101	154
<i>Total non-current portion</i>	<u>152</u>	<u>297</u>

*Maturity analysis and effective interest rate of term deposits*

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

	Actual 2008 \$000	Actual 2007 \$000
Term deposits with maturities of 4-6 months (average maturity 157 days)	0	15,704
<i>weighted average effective interest rate</i>	<u>0</u>	<u>7.90%</u>

*Non-current investments*

Investments held by the Public Trustee for the EH Eames Trust have been recorded at the valuation supplied by the Public Trustee's statement of account for the year ended 30 June 2008.

Te Papa is trustee of the trust fund of Dugald Henderson. As part of the trust fund there are shares in the New Zealand share market. These include Fletcher Challenge - Building, Rubicon Ltd, Wrightson Ltd and Tenon total value \$68,889 (2007 \$115,750).

There are also funds in Blackrock Investment Fund in the United States \$31,722 (2007 \$37,631)

There were no impairment provisions for investments.

11. Property, plant and equipment

Cost or valuation	Land	Non-residential buildings	Land Improvements	Plant & Equipment	Computer Hardware	Vehicle & vessels	Furniture and Fittings	Exhibitions	WIP	Total
Balance at 1 July 2006	96,020	224,372	9,252	6,238	6,956	194	15,674	64,088	1,680	424,474
Additions	-	449	-	1,187	842	-	402	641	3,948	7,469
Revaluation increase/(decrease)	-	-	-	(24)	(52)	(36)	-	(3)	-	(115)
Disposals	-	-	-	7,401	7,746	158	16,076	64,726	5,628	431,828
Balance at 30 June 2007	96,020	224,821	9,252	7,401	7,746	158	16,076	64,726	5,628	431,828
Balance at 1 July 2007	96,020	224,821	9,252	7,401	7,746	158	16,076	64,726	5,628	431,828
Additions	-	604	-	746	490	-	443	5,753	7,042	15,078
Accumulated Depreciation before Revaluation	-	(8,180)	-	-	-	-	-	-	-	(8,180)
Revaluation Increase/(decrease)	13,000	23,104	-	-	-	-	-	-	-	36,104
Reclassification of Assets	-	214	-	(214)	(340)	-	(92)	(18,177)	-	(18,692)
Disposals	-	(39)	-	(44)	7,896	158	16,427	52,302	12,670	456,138
Balance at 30 June 2008	109,020	240,524	9,252	7,889	7,896	158	16,427	52,302	12,670	456,138
<b>Accumulated depreciation and impairment losses</b>										
Balance at 1 July 2006	-	119	3,250	3,846	5,734	110	10,521	41,734	-	65,314
Depreciation expense	-	4,112	338	551	784	23	1,018	3,734	-	10,560
Eliminate on disposal	-	-	-	(12)	(45)	(15)	-	(3)	-	(75)
Eliminate on revaluation	-	-	-	-	-	-	-	-	-	-
Transfer to assets held for sale	-	-	-	-	-	-	-	-	-	-
Impairment losses	-	-	-	-	-	-	-	-	-	-
Balance at 30 June 2007	-	4,231	3,588	4,385	6,473	118	11,539	45,465	-	75,799
Balance at 1 July 2007	-	4,231	3,588	4,385	6,473	118	11,539	45,465	-	75,799
Depreciation expenses	-	4,185	338	604	690	23	984	3,031	-	9,865
Eliminate on disposal	-	(6)	-	(17)	(313)	-	(62)	(11,676)	-	(12,074)
Eliminate on revaluation	-	(8,180)	-	-	-	-	-	-	-	(8,180)
Transfer to assets held for sale	-	-	-	-	-	-	-	-	-	-
Impairment losses	-	-	-	-	-	-	-	-	-	-
Reversal of impairment losses	-	-	-	-	-	-	-	-	-	-
Balance at 30 June 2008	-	230	3,926	4,972	6,850	141	12,461	36,820	-	66,400
<b>Carrying amounts</b>										
At 1 July 2006	96,020	224,253	6,002	2,392	1,222	84	5,153	22,354	1,680	359,160
At 30 June and 1 July 2007	96,020	220,590	5,664	3,016	1,273	40	4,537	19,261	5,628	356,029
At 30 June 2008	109,020	240,294	5,326	2,917	1,046	17	3,966	15,482	12,670	390,738

Land, buildings and building fitout have been valued at fair value as at 30 June 2008 by an independent registered valuer, CW Nyberg, DTZ New Zealand Ltd. The total fair value of property valued by CW Nyberg amounts to \$349,544,000 (2007 \$320,841,000)

The total amount of property, plant and equipment in the course of construction is \$12,670,000 (2007 \$5,628,000)

The total amount of property, plant and equipment disposed of was \$18,692,000 (2007 \$110,000). The total loss on disposal of property, plant and equipment is \$6,577,000. (2007 \$ NIL). This includes a partial derecognition of some Day One exhibitions assets resulted in a loss on disposal of \$6,381,000.

No impairment was recognised.

12 Intangible Assets

	Actual 2008 \$000	Actual 2007 \$000
<b>Cost</b>		
Balance at 1 July	1036	793
Additions	203	230
Work in Progress	434	12
Disposals	0	0
Balance at 30 June	1673	1,036
<b>Accumulated amortisation and impairment losses</b>		
Balance at 1 July	548	309
Amortisation expense	315	239
Disposals	0	0
Impairment losses	0	0
Balance at 30 June	863	548
Carrying amounts		
At 1 July 2006	484	
At 30 June and 1 July 2007	488	
At 30 June 2008	810	

13 Collections

	Archaeological	Art	Botanical	Ceramics	Te Aka Matua Library	History	Invertebrate	Maori	Pacific and International	Photographic Archive	Vertebrates	New Zealand Post Collection	Total
Balance at 1 July 2006	3,904	177,513	14,839	1,559	9,807	12,635	29,305	165,957	59,567	2,427	40,823	95,865	614,211
Acquisitions	0	941	4	17	117	240	35	780	36	129	104	23	2,426
Donated Assets	0	0	0	0	0	0	0	0	0	0	0	0	0
Revaluation increase/(decrease)	0	0	0	0	0	0	0	(4,646)	(1,488)	0	0	0	(6,134)
Impairment movement	0	(12,503)	0	0	0	0	0	0	0	0	0	0	(12,503)
Balance at 30 June 2007	3,904	165,951	14,843	1,576	9,924	12,875	29,340	162,101	58,115	2,556	40,927	95,888	598,000
Balance at 30 June 2007	3,904	165,951	14,843	1,576	9,924	12,875	29,340	162,101	58,115	2,556	40,927	95,888	598,000
Acquisitions	0	1,309	1	95	132	391	57	122	22	228	319	20	2,696
Donated Assets	0	105	5	0	0	190	29	26	5	0	101	0	461
Revaluation increase/(decrease)	0	0	575	0	-289	491	2,151	0	0	5,694	1,508	0	10,130
Impairment movement	0	4,039	0	0	0	0	0	0	0	0	0	0	4,039
Balance at 30 June 2008	3,904	171,404	15,424	1,671	9,767	13,947	31,577	162,249	58,142	8,478	42,855	95,908	615,326

The Botanical, Te Aka Matua Library and Information Centre, History, Invertebrate, Photographic and Vertebrates collections were valued as at 30 June 2008 by Dr Robin Watt, Robin Watt & Associates, cultural and forensic specialists contracted as independent valuers.

The impairment movement in Art relates to movement in foreign exchange alone and debited/credited to the collection revaluation reserve.

The Archaeological, Maori, Pacific and International collections were valued as at 30 June 2007 by Robin Watt, Robin Watt & Associates, cultural and forensic specialists contracted as independent valuers.

The Art, Ceramics and New Zealand Post Stamp collections were revalued as at 30 June 2006 by Robin Watt, Robin Watt & Associates, cultural and forensic specialists contracted as independent valuers.



**14 Creditors and other payables**

	Actual 2008 \$000	Actual 2007 \$000
Creditors	2,490	2,625
Capital Creditors	691	37
Accrued expenses	1,696	1,132
Other payables	417	107
Total creditors and other payables	<u>5,294</u>	<u>3,901</u>

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

*Handwritten initials: AP TP*

**15 Revenue in Advance**

	Actual 2008 \$000	Actual 2007 \$000
Revenue in advance (operational)	715	438
Special Purpose Funds Revenue received in advance	<u>5,893</u>	<u>4,918</u>
Total creditors and other payables	<u>6,608</u>	<u>5,356</u>

**16 Employee Entitlements**

	Actual 2008 \$000	Actual 2007 \$000
<b>Current employee entitlements are represented by:</b>		
Accrued salaries and wages	742	667
Annual leave	1,473	1,347
Sick leave	34	20
Retirement and long service leave	99	89
<i>Total current portion</i>	2,348	2,123
<b>Non-current employee entitlements are represented by:</b>		
Retirement and long service leave	172	167
<i>Total non-current portion</i>	172	167

The present value of the retirement and long service leave obligations depend on a number of factors that are determined on an actuarial basis using a number of assumptions. Two key assumptions used in calculating this liability include the discount rate and the salary inflation factor. Any changes in these assumptions will impact on the carrying amount of the liability.

In determining the appropriate discount rate Te Papa considered the interest rates on NZ government bonds which have terms to maturity that match, as closely as possible, the estimated future cash outflows. The salary inflation factor has been determined using the Reserve Bank of New Zealand Policy Targets Agreement 2007 to keep CPI inflation outcomes to a maximum of 3%. A discount rate of 6% (2007 6%) and an inflation factor of 2% (2007 2%) were used.

If the discount rate were to differ by 1% from Te Papa's estimates, with all other factors held constant, the carrying amount of the liability would be an estimated \$11,149 higher (5%), \$10,079 lower (7%)

If the salary inflation factor were to differ by 1% from Te Papa's estimates, with all other factors held constant, the carrying amount of the liability would be an estimated \$10,552 lower (1%) and \$11,492 higher (3%)

	Actual 2008 \$000	Actual 2007 \$000
<b>17 Equity</b>		
<i>General funds</i>		
Balance at 1 July	409,898	394,398
Capital contribution	10,000	15,500
<b>Balance at 30 June</b>	<b>419,898</b>	<b>409,898</b>
<i>Property, plant and equipment revaluation reserve</i>		
Balance at 1 July	116,101	116,101
Impairment charges	0	0
Reversal of impairment	0	0
Revaluations	36,104	0
Transfer to general funds on disposal	0	0
<b>Balance at 30 June</b>	<b>152,205</b>	<b>116,101</b>
Property, plant and equipment revaluation reserves consists of:		
Land	72,587	59,587
Buildings	68,998	45,894
Other	10,620	10,620
<b>Total property, plant and equipment revaluation reserves</b>	<b>152,205</b>	<b>116,101</b>
Collection Revaluation Reserve		
Opening Balance	557,899	576,536
Revaluations	10,130	(6,134)
Impairment movement	4,039	(12,503)
<b>Balance at 30 June</b>	<b>572,068</b>	<b>557,899</b>
Restricted Reserves		
Balance at 1 July	2,406	2,284
Transfer from Accumulated Losses	418	122
<b>Balance at 30 June</b>	<b>2,824</b>	<b>2,406</b>
Restricted reserves consists of:		
- Trusts and bequests	2,242	2,202
- Project funding	582	204
Accumulated Losses		
Balance at 1 July	(108,753)	(99,649)
Net Surplus/(Deficit)	(14,026)	(8,982)
Transfer to Restricted Reserves	(418)	(122)
<b>Balance at 30 June</b>	<b>(123,197)</b>	<b>(108,753)</b>

Restricted reserves relate to:  
Te Papa receives bequests from private individuals for collection acquisitions and organisations for scientific research projects. Where they are discretionary they are recognised as revenue once received. Where the funds are subject to restrictions on use, such funds are identified as restricted reserves.

No other reserves are subject to restrictions on distribution.

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

	Actual 2008 \$000	Actual 2007 \$000
Net surplus/(deficit)	(14,026)	(8,982)
<b>Add/(less) non-cash items:</b>		
Depreciation and amortisation expense	10,170	10,799
Donated assets income	(461)	-
Other Revenue	(296)	-
Other expenses	309	-
Net foreign exchange (gains)/losses	-	(1)
<u>Total non-cash items</u>	9,722	10,798
<b>Add/(less) items classified as investing or financing activities:</b>		
(Gains)/losses on disposal of property, plant and equipment	6,577	11
<u>Total items classified as investing or financing activities</u>	6,577	11
<b>Add/(less) movements in working capital items:</b>		
Debtors and other receivables	(302)	(51)
Inventories and Publications Work in Progress	(10)	105
Creditors and other payables	1,273	(55)
Prepayments	(170)	-
Employee entitlements	230	96
<u>Net movements in working capital items</u>	1,021	95
<b>Net cash from operating activities</b>	<b>3,294</b>	<b>1,922</b>

**19 Capital commitments and Operating Leases**

	Actual 2008 \$000	Actual 2007 \$000
<b>Capital commitments</b>		
Property, plant and equipment	5,617	6,498
<b>Total capital commitments</b>	<u>5,617</u>	<u>6,498</u>

**Operating leases as lessee**

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

	Actual 2008 \$000	Actual 2007 \$000
Not later than one year	167	167
Later than one year and not later than five years	668	668
Later than five years	487	654
<b>Total non-cancellable operating leases</b>	<u>1,322</u>	<u>1,489</u>

Te Papa leases land at 63 Cable Street and 51 Cable Street.  
The non-cancellable operating leases run for a further 95 months expiring in May 2016.

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

## 20 Contingencies

### Contingent Liabilities

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

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

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

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

### Contingent Assets

Te Papa has no contingent assets (2007 \$Nil)

## 21 Related party transactions and key management personnel

Te Papa is a wholly owned entity of the Crown. The government significantly influences the role of Te Papa in addition to being its major source of revenue.

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

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

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

Handwritten initials 'AP' and a signature.



	Transaction	Transaction Value		Balance	
		year ended 30 June 2008	2007	Outstanding year ended 30 June 2008	2007
John Judge - Chairman					
	Chairperson - Auckland Art Gallery Foundation Te Papa	500	-	-	-
	Chairperson - Auckland Art Gallery Foundation	784	707	-	-
	CEO - Ernst & Young New Zealand until 30 June 2007	-	25,610	-	-
John Allen - Board Member					
	CEO - NZ Post	91,514	91,000	8,961	8,785
	CEO - NZ Post	36,698	222	-	-
	Director - Datacom Group	124,871	84,194	20,457	744
	Director - Express Couriers Ltd	38,617	37,062	6,070	1,482
	Director - Kiwibank Ltd	55,480	8,999	2,790	-
Bob Harvey - Board Member					
	Mayor - Waitakere City Council	18	-	-	-
	Mayor - Waitakere City Council	142	-	-	-
Glenys Coughlan - Board Member					
	Director - Dazzle Events Ltd	70,305	-	-	-
	Chairperson - Positively Wellington Tourism Wellington Tourism	5,297	-	-	-
	Board Member - Tourism New Zealand	19,000	-	-	-
	Board Member - Regional EDA Limited	15,229	-	-	-
Ngatata Love - Board Member					
	Director - Kiwibank Ltd	55,480	-	2,790	-
	Director - NZ Post	91,514	-	8,960	-
	Council Member - Massey University	36,698	-	-	-
		20,800	-	-	-
		4,346	-	-	-
Seddon Bennington - CEO					
	Board Member - Museums Aotearoa	35,173	19,381	-	5,793
	Member - Council of Australasian Museum Directors	1,349	1,250	-	0
Jonathan Mane-Wheoki					
	Council member - Royal Society of New Zealand	943	-	-	-
	Governor - Arts Foundation of New Zealand	106	-	120	-
	Governor - Arts Foundation of New Zealand				
		271	-	-	-
Gisella Carr					
	Board Member - Footnote Dance Company	442	-	-	-

Balances outstanding at year end are GST inclusive, transaction values are GST exclusive.

No provision has been required, nor any expense recognised for impairment of receivables from related parties (2007\$nil).

21. Key management personnel compensation

	Actual 2008 \$000	Actual 2007 \$000
Salaries and other short-term employee benefits	2,091	1,752
Other long-term benefits	0	10
<b>Total key management personnel compensation</b>	<b>2,091</b>	<b>1,762</b>

Key management personnel include all board members, the Chief Executive, Kaihautu, and the remaining 10 members of the Leadership Team



**2.2 Board member remuneration**

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

	Actual 2008 \$000	Actual 2007 \$000
John Judge (Chairperson)	0	0
John Allen	16	14
Glenys Coughlan	17	17
Ngatata Love	13	0
Sandra Lee	13	0
Bob Harvey	15	14
Associate Professor John Henderson	16	12
Lorraine Wilson	17	15
Professor Judith Binney+	0	3
Josie Karanga^	1	14
Mark Solomon^	1	15
	109	104

\* John Judge has foregone his chairperson's fee of \$30,000 for the 2007/08 financial year

+ Completed terms in 2006/07 Financial year

^ Completed terms in July 2007

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

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

**23 Employee remuneration**

Total remuneration paid or payable

	Actual 2008 \$000	Actual 2007 \$000
Total remuneration paid or payable		
Salary Band		
\$100,000 - \$110,000	1	0
\$110,001 - \$120,000	5	3
\$120,001 - \$130,000	1	3
\$130,001 - \$140,000	4	2
\$140,001 - \$150,000	2	1
\$150,001 - \$160,000	1	2
\$160,001 - \$170,000	2	0
\$170,001 - \$180,000	0	1
\$180,001 - \$190,000	0	0
\$300,001 - \$310,000	0	1
\$320,001 - \$330,000	1	0
	<b>17</b>	<b>13</b>

During the year end 30 June 2008, 3 (2007:3) employees received compensation and other benefits in relation to cessation totalling \$49,759 (2007 \$44,997). No Board members received compensation or other benefits in relation to cessation (2007:0)

#### 24 Events after the balance sheet date

##### Taranaki Whanui ki Te Upoko o Te Ika Deed of Settlement

The Crown and Taranaki Whanui signed an Agreement in Principle on 13 December 2007. Te Papa was informed that some of its land holdings would be part of the settlement of Taranaki Whanui (Wellington's) outstanding historical Treaty of Waitangi claims. On 19 August 2008 the deed of settlement was signed between the Crown and Taranaki Whanui. Within the agreement Crown or Crown Bodies have granted a right of first refusal for 100 years from the date of settlement. Some of Te Papa's land holdings are covered by the right of first refusal. Te Papa currently has no plans to sell its land holdings.

**25 Categories of financial assets and liabilities**

The carrying amounts of financial assets and liabilities in each of the NZIAS 39 categories are as follows:

	Actual 2008 \$000	Actual 2007 \$000
<i>Loans and receivables</i>		
Cash and cash equivalents	26,951	14,819
Term Deposits	0	15,704
Debtors and other receivables	2,440	2,138
	<u>29,391</u>	<u>32,661</u>
<i>Financial assets at fair value through profit and loss - designated at initial recognition</i>		
Investments	152	297
	<u>152</u>	<u>297</u>
<b>Total financial assets</b>	<b>29,543</b>	<b>32,958</b>

Te Papa's financial assets designated at fair value through profit and loss at initial recognition are classified as non current investments. These include shares in companies and funds invested with the Public Trust. The fair values are based on quoted prices from active markets, with gains or losses on remeasurement recognised in the statement of financial performance.

<i>Financial liabilities measured at amortised costs</i>		
Creditors and other payables	5,294	3,901

**Gains/(losses) on financial assets designated at fair value through profit and loss at initial recognition**

	Actual 2008 \$000	Actual 2007 \$000
Eames Estate - funds in Public Trust Balanced Income gains/(losses) through profit and loss	1	(2)
Henderson Estate - NZ Shares gains/(losses) through profit and loss	(47)	25
Henderson Estate - Blackrock Investment Fund, US gains/(losses) through profit and loss	6	(2)
	<u>(40)</u>	<u>21</u>

26 Financial instrument risks

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

	Less than 6 months \$000	Between 6 months and 1 Year \$000	Between 1 year and 5 years \$000
<b>2008</b>			
Creditors and other payables (note 14)	5,294	0	0
<b>2007</b>			
Creditors and other payables (note 14)	3,901	0	0

Te Papa's activities expose it to a variety of financial instrument risks, including market risk, credit risk and currency risk. Te Papa does not allow any transactions that are speculative in nature to be entered into.

**Market Risk**

The interest rates on Te Papa's investments are disclosed in note 10.

*Fair value interest rate risk*

Fair value interest rate risk is the risk that the value of a financial instrument will fluctuate due to the changes in the market interest rates. Te Papa's exposure to fair value interest rate risk is limited to its bank term deposits which are held at fixed rates of interest.

*Cash flow interest rate risk*

Cash flow interest rate risk is the risk that the cash flows from a financial instrument will fluctuate due to changes in market interest rates. Investments issued at variable interest rates expose Te Papa to cash flow interest rate risk.

Te Papa's on call account is subject to changes in the market interest rates.

*Sensitivity analysis*

As at 30 June 2008 Te Papa held cash and cash equivalents at call totalling \$1,216,884 (2007 \$7,509,852) which were at floating rates. A movement in the interest rate of plus or minus 1% has an effect on interest income of \$12,169 (2007 \$75,099).

*Currency Risk*

Currency risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate due to changes in foreign exchange rates.

Since July 2007 Te Papa has held a NZ bank account in US currency (\$752,000) to settle transactions arising from the touring exhibition programme. As a result of this bank account, exposure to currency risk arises.

*Sensitivity analysis*

At 30 June 2008, if the NZ dollar had weakened/strengthened by 5% against the US dollar with all other variables held constant, the surplus/deficit for the year would have been:

- : \$ 38,088 (2007 \$nil) lower if the NZ \$ had weakened
- : \$ 34,460 (2007 \$nil) higher if the NZ \$ had strengthened

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

**Credit risk**

Credit risk is the risk that a third party will default on its obligation to Te Papa, causing Te Papa to incur a loss. Te Papa invests surplus cash with registered banks and limits the amount of credit exposure to any one institution.

Te Papa's maximum credit exposure for each class of financial instrument is represented by the total carrying amount of cash and cash equivalents (note 7) and net debtors (note 8) and term deposits (note 10). There is no collateral held as security against these financial instruments.

Te Papa has no significant concentrations of credit risk, as it has a small number of credit customers and only invests funds with registered banks with specified Standard and Poor's credit ratings.

## 27 Capital management

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

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

Te Papa manages its equity as a by-product of prudently managing revenues, expenses, assets, liabilities, investments, and general financial dealings to ensure Te Papa effectively achieves its objectives and purpose, whilst remaining a going concern.



## 28. Explanation of significant variances against budget

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

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

### Statement of financial performance

#### *Other revenue*

Other revenue exceeded budget by \$.792m as a result of increased sponsorship revenue and the recognition of in kind sponsorship revenue.

#### *Interest revenue*

Interest revenue exceeded budgeted by \$.953m as a result of higher cash holdings and favourable interest rates.

#### *Depreciation and amortisation*

The depreciation and amortisation cost for the year was \$2.330m under budget due to the number of capital projects not completed and capitalised. This included the Tory Street Redevelopment project.

#### *Loss on disposal of assets*

This variance is due to the partial derecognition of some Day One exhibitions assets \$6.381m and a total loss on disposal of other property, plant and equipment of \$6.577m

### Statement of financial position

#### *Cash and Cash Equivalents*

Cash and Cash Equivalents exceeded budget by \$12.837 due to capital spending being delayed, particularly the Tory Street Redevelopment and some exhibition projects awaiting a decision on funding for the 20th Century History long term exhibition. As at 30 June 2007 Te Papa held term deposits with maturity dates greater than 3 months, these investments were classed as current asset investments. All term investments are now on deposit for less than 3 months.

#### *Property, Plant & Equipment & Collections*

No allowance was made in the budget for revaluation.

#### *Creditors and Other Payables*

Creditors and Other Payables exceeded budget by \$1.679m due to an increase in supplier invoices received by 30 June 2008.

#### *Income in Advance*

Income in advance exceeded budget by \$1.627m. This is due to receiving revenue from the Whales Exhibition (opening October 2008) in advance of budget, as well as new research project grant that have conditional terms to meet before income is recognised.

#### *Employee Entitlements*

Employee Entitlements exceeded budget by \$.519m due to an increase in the holiday and salary accrual to 30 June 2008.

The table below shows what the statement of financial performance would have looked like had it been presented on the same basis as the prospective statement of financial performance in the statement of intent.

	Actual 2008 \$000	Budget 2008 \$'000
<b>Revenue</b>		
Revenue from Crown	20,574	20,574
Commercial Revenue	12,329	12,691
Donations and Sponsorship	4,157	3,400
Other Revenue	4,021	4,081
Special Purpose Funds Revenue	2,577	700
<b>Total Income</b>	<u>43,658</u>	<u>41,446</u>
Cost of Services	45,607	40,988
Special Purpose Funds Expenditure	1,907	700
<b>Net (Deficit)/Surplus before Depreciation and Amortisation</b>	<u>(3,856)</u>	<u>(242)</u>
Depreciation and Amortisation	10,170	12,500
<b>Net Deficit for the Year</b>	<u><u>(14,026)</u></u>	<u><u>(12,742)</u></u>

## 29 Explanation of transition to NZ IFRS

### Transition to NZ IFRS

As stated in note 1, these are Te Papa's first financial statements to be prepared in accordance with NZ IFRS.

Te Papa's transition date is 1 July 2006 and the opening NZ IFRS balance sheet has been prepared as at that date. Te Papa's NZ IFRS adoption date is 1 July 2007.

### Exemptions from full retrospective application elected by Te Papa

In preparing these financial statements in accordance with NZ IFRS 1, Te Papa has not applied any optional exemptions to full retrospective application of NZ IFRS.

The only mandatory exception from retrospective application that applies to Te Papa is the requirement for estimates under NZ IFRS at 1 July 2006 and 30 June 2007 to be consistent with estimates made for the same date under previous NZ GAAP.

### Reconciliation of equity

The following table shows the changes in equity, resulting from the transition from previous NZ GAAP to NZ IFRS as at 1 July 2006 and 30 June 2007.

29 Explanation of transition to NZ IFRS

		1 July 2006 Effect on Transition NZ IFRS NZ\$'000	NZ IFRS NZ\$'000	Previous NZ GAAP NZ\$'000	30 June 2007 Effect on Transition NZ IFRS NZ\$'000	NZ IFRS NZ\$'000
<b>PUBLIC EQUITY</b>						
General Funds			394,398	409,898		409,898
Other Reserves	a	(7,226)	592,967	572,564	(7,317)	565,247
Restricted Revenue Reserves	b	2,284	2,284		2,406	2,406
<b>TOTAL PUBLIC EQUITY</b>		<b>(4,942)</b>	<b>989,649</b>	<b>982,462</b>	<b>(4,911)</b>	<b>977,551</b>
Represented by						
<b>CURRENT ASSETS</b>						
Cash & Cash Equivalents	c	(11,089)	11,962	30,523	(15,704)	14,819
Investments	d	11,089	11,089		15,704	15,704
Debtors and Other Receivables	e		2,174	2,111	27	2,138
Prepayments			138	279		279
Inventory			1,203	1,217		1,217
Publication Work In Progress			246	127		127
<b>Total current assets</b>		<b>-</b>	<b>26,812</b>	<b>34,257</b>	<b>27</b>	<b>34,284</b>
<b>NON CURRENT ASSETS</b>						
Investments			455	297		297
Property, Plant and Equipment	f	(484)	359,160	356,517	(488)	356,029
Collections			614,211	598,000		598,000
Intangible Assets	f	484	484		488	488
<b>Total non current assets</b>		<b>-</b>	<b>974,310</b>	<b>954,814</b>	<b>-</b>	<b>954,814</b>
<b>TOTAL ASSETS</b>		<b>-</b>	<b>1,001,122</b>	<b>989,071</b>	<b>27</b>	<b>989,098</b>
<b>LESS CURRENT LIABILITIES</b>						
Creditors and other payables		(834)	4,210	4,568	(667)	3,901
Revenue in advance	g	4,924	4,924	438	4,918	5,356
Employee Entitlements	h	852	2,189	1,436	687	2,123
Contract Retentions						
Other Liabilities						
<b>Total current liabilities</b>		<b>4,942</b>	<b>11,323</b>	<b>6,442</b>	<b>4,938</b>	<b>11,380</b>
<b>LESS NON CURRENT LIABILITIES</b>						
Employee Entitlements			150	167		167
<b>NET ASSETS</b>		<b>(4,942)</b>	<b>989,649</b>	<b>982,462</b>	<b>(4,911)</b>	<b>977,551</b>

Explanatory notes - Reconciliation of equity

a. General Funds

The adjustments to general funds are as follows:

	1 July 2006	30 June 2007
Restricted Reserves (note b)	(2,284)	(2,406)
Conditional Reserves (note g)	(4,924)	(4,918)
Sick Leave Liability (note h)	(18)	(20)
Debtors and Other Receivables (note e)		27
<b>Total Adjustment to General Funds</b>	<b>(7,226)</b>	<b>(7,317)</b>

b. Equity - Restricted Reserves

Te Papa receives bequests and gifts from private individuals for collection acquisitions. These were previously recognised as revenue when received. Under NZ IFRS they are recognised as revenue where they are discretionary once received. In these cases, such funds have been separately identified as restricted revenue reserves. (1 July 2006 \$2,284,000) (30 June 2007 \$2,407,000)

c. Cash and cash equivalents investments

Those term deposits with maturities less than three months have been reclassified as cash and cash equivalents.

d. Investments - Current Assets

Those term deposits with maturities greater than three months.

e. Loans and Receivables

Under previous NZ GAAP Te Papa applied a general provision for doubtful debts to all outstanding debtors. NZ IFRS requires Te Papa to measure the provision for doubtful debts based on objective evidence that Te Papa will not be able to collect the amounts owing.

f. Intangible Assets

Computer software has been reclassified as an intangible asset. It was previously classified as property, plant and equipment.

**g. Revenue in Advance**

Te Papa receives grants and contributions from private individuals and organisations for scientific research and projects. These were previously recognised as revenue when received. Under NZ IFRS they are recognised as revenue where they are discretionary once received. Where a transfer is subject to conditions, that if unfulfilled, require the return of the transferred resources, a liability has been recognised to reflect that the funds are repayable until the condition is fulfilled. Conditional funds were transferred from Equity to Revenue in Advance.

**h. Employee entitlements - Sick Leave**

Sick leave was not recognised as a liability under previous NZ GAAP. NZ IAS 19 requires Te Papa to recognise employees' unused sick leave entitlement that can be carried forward at balance date, to the extent Te Papa anticipates it will be used by staff to cover future absences.

**Statement of cash flows**

On transition to NZ IFRS the statement of cash flows shows an acquisition of investment relating to short term deposits with maturities of 4 - 12 months which are no longer included in cash and cash equivalents. This reclassification of some term deposits has impacted the statement of cash flows for the year ended 30 June 2007 by reducing cash and cash equivalents by \$15,704,000.

There have been no other material adjustments to the statements of cash flows for the year ended 30 June 2007, on transition to NZ IFRS.



**29 Explanation of transition to NZ IFRS (continued)**  
**Reconciliation of surplus for the year ending 30 June 2007**

The following table shows the changes in Te Papa's surplus, resulting from the transition from previous NZ GAAP to NZ IFRS for the year ended 30 June 2007

	Superseded policies NZ\$'000	Effect of transition to NZ IFRS NZ\$'000	NZ IFRS NZ\$'000
<b>Revenue</b>			
Revenue from Crown	20,574		20,574
Interest Income	1,777		1,777
Other Revenue	24,469		24,469
Donated Assets	-		-
Gains	1		1
<b>Total Income</b>	<b>46,821</b>	<b>-</b>	<b>46,821</b>
<b>Expenditure</b>			
Personnel costs	a 22,526	20	22,546
Depreciation and amortisation expenses	10,799		10,799
Loss on disposal of fixed assets	-		-
Other expenses	b 22,485	(27)	22,458
<b>Total Expenditure</b>	<b>55,810</b>	<b>(7)</b>	<b>55,803</b>
<b>Net Deficit for the Year</b>	<b>(8,989)</b>	<b>7</b>	<b>(8,982)</b>

**Explanatory notes - Reconciliation of surplus**

**a. Sick Leave Entitlement - Personnel costs**

Sick leave was not recognised as a personnel cost under previous NZ GAAP. NZ IAS 19 requires Te Papa to recognise employees' unused sick leave entitlement as at balance date and transfer it to the provision account (30 June 2007 \$20,000)

**b. Other Expenses - Doubtful Debts**

This represents change in the measurement basis of the provision for doubtful debts on transition to NZIFRS which has impacted on the movement in the provision for doubtful debts recognised in the statement of financial performance by - \$27,000

## Appendix 1: Loans to Other Institutions

For the year ended 30 June 2008

### RESEARCH

#### New Zealand

##### AUCKLAND

A Kakapo head preserved in ethanol was lent to Auckland Museum Tamaki Paenga Hira for the research project *Night Vision in New Zealand Parrots*.

131 squid specimens were lent to Auckland University of Technology for taxonomic revisions of the families Onychoteuthididae and Histioteuthididae.

13 moss specimens were lent to Landcare Research Manaaki Whenua, Auckland, for taxonomic revision for the publication *Moss Flora of New Zealand*.

##### WELLINGTON

18 specimens from the New Zealand order Tanaidacea (marine crustaceans) were lent to a private researcher for taxonomic revision.

15 fossil Moa eggshell samples were lent to GNS Science, Lower Hutt, for identification.

6 specimens of King or Stone Crabs were lent to the National Institute of Water and Atmospheric Research, Wellington, for taxonomic revision of the family Lithodidae.

2 specimens of a shrimp-like crustacean were lent to the National Institute of Water and Atmospheric Research, Wellington, for taxonomic revision of the family Epimeriidae.

216 specimens of New Zealand copper skinks were lent to Victoria University of Wellington for taxonomic revision of the family Scincidae.

23 packets of bryophytes from the J.H. Tisdall Herbarium were lent to Victoria University of Wellington for identification by an expert on liverworts.

A seed shrimp specimen was lent to Victoria University of Wellington for identification and comparison with other specimens in the class Ostracoda.

4 specimens of Tasmanian mosses were lent to Victoria University of Wellington so that they could be photographed with specialist equipment by the original collector of the mosses.

##### CHRISTCHURCH

14 specimens of Hermit Crab from the northern Tasman Sea were lent to the University of Canterbury for taxonomic study.

31 specimens of New Zealand mosses were lent to Landcare Research Manaaki Whenua, Lincoln, for taxonomic revision for the publication *Moss Flora of New Zealand*.

48 specimens from the plant genus *Forstera* in the family Styliidiaceae were lent to Landcare Research Manaaki Whenua, Lincoln, for taxonomic study.

6 specimens of the plant genus *Oxalis* were lent to Landcare Research Manaaki Whenua, Lincoln, for taxonomic study.

## DUNEDIN

8 holotype slides of Springtail insects were lent to the University of Otago for taxonomic study of the genus *Parakatianna*.

The holotype of the plant Forget-me-not was lent to the University of Otago for identification and comparison of other specimens in the genus *Myosotis*

112 specimens of Lamp shells were lent to the University of Otago for a taxonomic revision of New Zealand Brachiopoda.

## International

### ASIA

2 specimens of Batfishes were lent to Academia Sinica, Taiwan, for a taxonomic revision of the genus *Malthopsis* from the family Ogcocephalidae.

3 specimens of the fish commonly called Spotted Stargazer were lent to Hokkaido University, Japan, for a phylogenetic study of the family Uranoscopidae.

5 specimens of the fish commonly called Armourhead were lent to Hokkaido University, Japan, for a phylogenetic study of the family Pentacerotidae.

15 specimens of Bully fish were lent to Tokyo University of Marine Science and Technology, Japan, for a taxonomic revision of the genus *Gobiomorphus*.

4 packets of mosses were lent to the Chinese National Herbarium, Beijing, for taxonomic revision of the genus *Ulota* from the family Orthotrichaceae.

### EUROPE

6 specimens of the fish commonly called Eelpouts were lent to the University of Copenhagen, Denmark, for taxonomic revision of the family Zoarcidae.

2 mussel specimens were lent to the Muséum National d'Histoire Naturelle, France, for a study of deep-sea mussels associated with wood and whale bones.

3 Turban snails were lent to the Muséum National d'Histoire Naturelle, France, for taxonomic revision of the genus *Bolma* from the family Turbinidae.

A large sea snail was lent to the Muséum National d'Histoire Naturelle, France, for description as a new species from the genus *Enigmaticolus*.

8 specimens of deep-sea bivalves were lent to the P.P. Shirshov Institute of Oceanology, Russia, for taxonomic study of the family Vesicomidae.

### USA

12 plant specimens of the *chionohebe* species were lent to the New York Botanical Garden Herbarium so that they could be illustrated for an article published in the journal *Australian Systematic Botany*.

237 plant specimens of *Astelia* and *Collospermum* were lent to the University of Hawaii Herbarium for taxonomic study.

A Liverwort specimen was lent to the Field Museum of Natural History, Chicago, so that they could be illustrated for the publication *Liverwort Flora of New Zealand*.

38 specimens of a deep-sea ray-finned fish were lent to the American Museum of Natural History, New York, for description as a new species of the genus *Trigonolampa* from the family Stomiidae.

5 specimens of sea snails were lent to the Paleontological Research Institution, New York, for taxonomic revision of the New Zealand family of Turritellidae.



6 specimens of sea snails were lent to the Smithsonian Institution (National Museum of Natural History), Washington DC for taxonomic revision of the family Plesiotrochidae.

## EXHIBITION

### New Zealand

#### AUCKLAND

4 artworks were lent to the Auckland Art Gallery Toi o Tamaki exhibition *Turuki Turuki! Paneke Paneke! When Maori Art Became Contemporary*.

3 taonga were lent to the Auckland Museum Tamaki Paenga Hira touring exhibition *Ko Tawa: Taonga from our Ancestral Landscapes: Collection of Captain Gilbert Mair*.  
The exhibition was shown at Rotorua Museum of Art & History Te Whare Taonga o Te Arawa and Tauranga Art Gallery.

#### BAY OF PLENTY

3 paintings were lent to Tauranga Art Gallery for their exhibition *Edward Bullmore: A Surrealist Odyssey*.

#### HAWKE'S BAY

10 artworks were lent to the Hawke's Bay Museum & Art Gallery exhibition *Look this Way: Roland Hipkins Artist/Educator*.

#### WAIOURU

1 painting was lent to the Queen Elizabeth II Army Memorial Museum exhibition *Traveller to an Antique Land: An Aspect of War in North Africa*.

#### WHANGANUI

The taiaha *Te Ringa-Mahi-Kai* was lent to Te Runanga o Tupoho to be present during their Waitangi Tribunal Hearing of the Whanganui Land Claim.

The taiaha *Te Ringa-Mahi-Kai* was lent to the Whanganui Regional Museum exhibition *Te Pihī Mata - The Sacred Eye*.

#### MANAWATU

A painting was lent to the Te Manawa exhibition *Karl Maughan: A Clear Day*.

#### WELLINGTON

A large sculpture by Para Matchitt was lent to the Adam Art Gallery Te Pātaka Toi to be included in the exhibition *Primary Products*.

8 artworks, 4 textiles, and 4 archive items were included in the Museum of Wellington City & Sea Te Waka Huia o Nga Taonga Tuku Iho exhibition *The Gallery of Helen Hitchings: From Fretful Sleeper to Art World Giant*.

A piece of contemporary jewellery was lent to TheNewDowse to be included in the touring exhibition *Alan Preston - Made in Aotearoa* shown at the Hawke's Bay Museum & Art Gallery and Southland Museum & Art Gallery Niho o Te Taniwha.

4 kanak objects were lent to Pataka - Porirua Museum of Arts & Cultures Te Marae o Te Umu Kai o Hau for the exhibition *Kanakart, Ancestral Body*.

8 textile items were lent to Pataka - Porirua Museum of Arts & Cultures Te Marae o Te Umu Kai o Hau for the exhibition *Amazing Lace*.

8 taonga associated with Ngati Toa Rangitira were lent to Te Runanga o Toa Rangatira to support their Waitangi Tribunal Claim negotiations.

2 mere pounamu associated with Ngati Toa Rangitira were lent to Te Runanga o Toa Rangatira on a separate occasion to be present at Waitangi Tribunal Claim negotiations

#### CHRISTCHURCH

2 artworks and 2 ceramics were lent to Christchurch Art Gallery Te Puna o Waiwhetu to support the exhibition *Morris & Co*.

#### DUNEDIN

1 painting was lent to the Dunedin Public Art Gallery for exhibition in *Frances Hodgkins in Town and Country*.

1 painting was lent to Dunedin Public Art Gallery for their exhibition *The Colour of Every Day: The European Watercolours of Frances Hodgkins*.

#### WEST COAST

11 greenstone taonga were lent to the West Coast Historical Museum for their exhibition *Pounamu*.

#### International

##### AUSTRALIA

4 paintings were lent to the National Museum of Australia for their exhibition *Papunya Painting: Out of the Desert*.

18 paintings were lent to the National Gallery of Victoria to be included in the exhibition *Modern Britain 1900-1960: Masterworks from Australian and New Zealand Collections*.

##### USA

2 pieces of contemporary jewellery were lent to the Southwest School of Art & Craft, San Antonio, Texas for their exhibition *Te Tataitanga / Bind Together*.

#### **Domestic Repatriation**

A domestic repatriation to Ngāti Maniapoto was carried out on Wednesday 17<sup>th</sup> October 2007 with a pōwhiri at Te Tokanganui ā Noho marae, Te Kuiti. The repatriation involved the return of up to seven kōiwi tangata (one tupuna from the Te Kuiti area and parts of at least four [possibly up to six] tūpuna from a burial cave at Te Anga, about thirty kilometres from Waitomo).

The repatriation was a combined return with the Auckland War Memorial and Museum – the first time that this has occurred.

#### **International Repatriation**

In November 2007 forty-six kōiwi tangata were repatriated from nine museums and institutions in the United Kingdom:

1. National Museums Liverpool;
2. Barts and The London Queen Mary's School of Medicine and Dentistry;
3. Swansea Museum, Wales;
4. UCL (University College London);
5. Hancock Museum, Newcastle;

6. Bristol City Museum;
7. Royal College of Surgeons, London;
8. Bexhill Museum, East Sussex; and
9. Plymouth City Museum.

## Appendix 2 Collection Acquisitions *Ngā Tāpiringa ki ngā Kohinga*

For the year ended 30 June 2008

### ART

#### Paintings – New Zealand

*Across the Firth of Thames* by Rhona Haszard, oil on canvas, 505 x 600 mm (overall), 1921, purchase  
*Roses* by Grace Joel, oil on canvas, 335 x 490 mm (image), circa 1895, purchase  
*Anemones* by Flora Scales, oil on paper, 405 x 315 mm (image), 1968–1970, purchase  
*Basilica and Lighthouse, St. Tropez* by Flora Scales, oil on canvas, 320 x 375 (overall), circa 1934, purchase  
*Portrait of a Woman in Red* by Helen Stewart, oil on canvas, 658 x 503 mm (overall), 1930s, purchase  
*A summer's day, East Coast* by Roland Wakelin, oil on canvas, 565 x 515 mm (overall), 1905, purchase  
*Prothalamion (Spenser)* by A. Lois White, watercolour and pencil on paper, 303 x 600 mm (image), 1929, purchase  
*Te Kooti at Ruatahuna* by Para Matchitt, PVA on hardboard, 1208 x 1338 mm (sight), 1967, purchase  
*Purple and Bronze* by D. K. Richmond, oil on canvas, 340 x 310 mm (sight), 1905, purchase  
*Akaroa Harbour, Banks Peninsula* by Doris Lusk, oil on hardboard, 589 x 1082 mm (sight), 1949, purchase  
*Cloud* by John Reynolds, oil marker pen on 7081 canvases, 100 x 100 mm (each canvas), plus Reynolds' annotated 'The dictionary of New Zealand English' (Harry Orsman ed.), 2006, purchase  
*Portrait of Brunie Tosswill* by Alan Pearson, oil on hardboard, 1005 x 887 mm (sight), 1978–1979, purchase  
*The Thomas Farm at Mercer* by Richard Lewer, acrylic on unstretched pool table baize, 1500 x 2500 mm (image), 2007, purchase

#### Paintings – International

*Hutt Valley* by Tom Roberts, oil on panel, 103 x 183 mm (sight), 1900, purchase  
*In Quarantine, Wellington* by Tom Roberts, oil on panel, 85 x 190 mm (sight), 1900, purchase

#### Prints – New Zealand

*Illuminations, Sydney* by Adele Younghusband, hand coloured linoleum block print on paper, 330 x 433 mm (image), circa 1938, purchase  
*Condé-en-Brie* by Rhona Haszard, woodcut on paper, 137 x 90 mm (plate), date unknown, purchase

#### Works on Paper – New Zealand

*Lair* by Peter Robinson, ink and charcoal on paper, 2100 x 1600 mm (frame), 2007, purchase  
*Portrait of Jean Angus* by Rita Angus, pencil on paper, 281 x 285 mm (image), 1937, purchase  
*Ranui* by Gordon Walters, ink on paper, 282 x 220 mm (image), 1956, purchase  
*Untitled* by Gordon Walters, gouache and ink on paper, 284 x 212 mm (image), 1956, purchase

#### Sculptures and Decorative Forms

*Host* by Peter Robinson, polystyrene, 600 x 800 x 450 mm (overall), 2007, donation  
*Device for reflection* by Andrew Drummond, rubber, coal, brass, glass, steel, electric motor, 190 x 1750 mm (overall), 2005, purchase  
*Device for absorption* by Andrew Drummond, rubber, sphagnum moss, brass, glass, steel, electric motor, 190 x 1750 mm (overall), 2005, purchase  
*Atarangi* by Michael Parekowhai, lacquer on wood, 1600 x 1000 x 100 mm (overall), 1990, purchase

#### Installations – New Zealand

*Aslightofhandmanoeuvringofastillimage-intosomethingmoving* by Nathan Pohio, media installation, 2007, purchase

#### Photographs – New Zealand

*Portrait of Allen Maddox and Phillip Clairmont in Allen Maddox's studio* by Marti Friedlander, silver gelatin print, 187 x 280 mm (image), 1970s, purchase  
*Tim Shadboit at Gibraltar Crescent, Parnell 1971* by Marti Friedlander, C-type black and white photograph, 250 x 204 mm (image), purchase  
*Alf and Mary Coppell* by Marti Friedlander, silver gelatin print, 389 x 258 mm (image), 1969, purchase

*Farmers, South Island* by Marti Friedlander, silver gelatin print, 477 x 322 mm (image), 1970, purchase  
*West Coast* by Marti Friedlander, silver gelatin print, 305 x 378 mm (image), 1969, purchase  
*Shearers, Balclutha* by Marti Friedlander, silver gelatin print, 450 x 280 mm (image), 1969, purchase  
*Tiraha Cooper and her great-granddaughter, Waikato* by Marti Friedlander, silver gelatin print, 255 x 203 mm (image), 1970, purchase  
*Greenmeadows* by Marti Friedlander, silver gelatin print, 379 x 304 mm (image), 1967, purchase  
*Pat and Gil Hanly* by Marti Friedlander, silver gelatin print, 375 x 271 mm (image), 1969, purchase  
*Tony Fomison* by Marti Friedlander, silver gelatin print, 450 x 280 mm (image), 1977–1979, purchase  
*Don Binney* by Marti Friedlander, silver gelatin print, 228 x 205 mm (image), 1977–1979, purchase  
*Rally* by Marti Friedlander, silver gelatin print, 450 x 280 mm (image), 1969, purchase  
*Subdivision* by Marti Friedlander, silver gelatin print, 253 x 206 mm (image) 1966, purchase  
*Rita Angus* by Marti Friedlander, silver gelatin print, 255 x 202 mm (image), 1969, purchase  
*Headless Chicken* by Peter Peryer, silver gelatin print, 428 x 278 mm (image), 1995, donation  
*Alligator* by Peter Peryer, silver gelatin print, 303 x 407 mm (image), 1988, purchase  
*Rabbit* by Peter Peryer, silver gelatin print, 105 x 140 mm (image), 2000, purchase  
*The Meccano bus* by Peter Peryer, silver gelatin print, 360 x 545 mm (image), 1994, purchase  
*Deer* by Peter Peryer, silver gelatin print, 295 x 447 mm (image), 1993, purchase  
*Sand shark* by Peter Peryer, silver gelatin print, 274 x 414 mm (image), 1991, purchase  
*Sea elephant* by Peter Peryer, silver gelatin print, 297 x 445 mm (image), 1989, purchase  
*Woman in evening dress* by Peter Peryer, silver gelatin print, 442 x 296 mm (image), 1979, purchase  
*The Buddha at Kaukapakapa* by Peter Peryer, silver gelatin print, 182 x 120 mm (image), 1998, purchase  
*Erica with knives* by Peter Peryer, silver gelatin print, 235 x 238 mm (image), 1977, purchase  
*Silver. Kereru.* by Peter Peryer, silver gelatin print, 139 x 186 mm (image), 2006, purchase  
*Silver. Bulls.* by Peter Peryer, silver gelatin print, 60 x 80 mm (image), 2006, purchase  
*Silver. Clip.* by Peter Peryer, silver gelatin print, 79 x 105 mm (image), 2006, purchase  
*Silver. Poppies.* by Peter Peryer, silver gelatin print, 110 x 147 mm (image), 2006, purchase  
*Silver. Tendril.* by Peter Peryer, silver gelatin print, 116 x 79 mm, (image), 2006, purchase  
*National Party election meeting, Auckland town hall 1975* by Paul Hewson, silver gelatin print, 113 x 68 mm (image), purchase  
*Untitled Architectural Study* by Frank Hofmann, silver gelatin print, 378 x 302 mm (image), 1956–1957, purchase  
*Man painting his fence, Auckland 1973* by Glenn Busch, silver gelatin print, 234 x 157 mm (image), purchase  
*Couple in their garden, Christchurch 1972* by Glenn Busch, silver gelatin print, 386 x 265 mm (image), 1972, purchase  
*Man at an outdoor café, Auckland 1972* by Glenn Busch, silver gelatin print, 378 x 252 mm (image), purchase  
*Man at a pool table* by Glenn Busch, silver gelatin print, 363 x 257 mm (image), circa 1972, purchase  
*Interior of hotel bar* by Les Cleveland, silver gelatin print, 191 x 249 mm (image), circa 1956, purchase  
*Mao Tse Tung toasts Egypt's commercial attaché at first anniversary of United Arab Republic, in Peking 1956* by Tom Hutchins, silver gelatin print, 240 x 295 mm (image), purchase  
*Masked guard, Yumen oil field, China 1956* by Tom Hutchins, silver gelatin print, 193 x 258 mm (image), purchase  
Stereographs (twenty-nine) of New Zealand scenery, economic activity, and Māori by Frederick Radcliffe, silver gelatin prints on cardboard, 88 x 175 mm (each, image) circa 1890s–circa 1900s, purchase  
*The journey of the sensualist I* by Fiona Pardington, toned silver gelatin print, 278 x 278 mm (image), circa 1988, purchase  
*Portrait of Frank Sargeson* by Robin Morrison, silver gelatin print, 257 x 378 mm (image), 1978, purchase  
*Man with a cat before the J. Weir and Co. funeral parlour, Ponsonby Road* by Robin Morrison, silver gelatin print, 176 x 230 mm (image), 1977, purchase  
*Waimangu Geyser* by Arthur Iles, hand coloured albumen print, 137 x 196 mm (image), 1900–1910, purchase

*Ngaporo, poling up the Wanganui River* by Muir and Moodie, albumen print, 139 x 196 mm (image), date unknown, purchase

*Pango Pango (Pago Pago) Harbour, Samoa* by Burton Brothers, albumen print, 138 x 195 mm (image), 1884, purchase

*Theo Schoon, Dennis Knight-Turner and Gordon Walters* by Theo Schoon, silver gelatin print, 210 x 210 mm (image), 1942, purchase

*A heavy road. Winter time up-country in New Zealand* by John Morris, albumen print, 144 x 200 mm (image), date unknown, purchase

*Young New Zealand – always merry and bright* by Leslie Adkin, silver gelatin print, 150 x 99 mm (image), circa 1930, purchase

*A fair bather* by Leslie Adkin, silver gelatin print, 137 x 100 mm (image), 1927, purchase

*The timber industry: jacking the rimu logs on to the waggon [sic] for transportation to the sawmill* by Leslie Adkin, silver gelatin print, 111 x 152 mm (image), circa 1930, purchase

*Taita (second hand shop)* by Allan McDonald, C-type colour photograph, 495 x 645 mm (support), 2006, purchase

*Mt. Eden (opportunity shop)* by Allan McDonald, C-type colour photograph, 495 x 645 mm (support), 2006, purchase

*Shaman* by Gavin Hipkins, C-type colour photograph, 1195 x 1195 mm (image), 2006, purchase

*Empire (tree)* by Gavin Hipkins, C-type colour photograph, 1200 x 800 mm (image), 2007, purchase

*The oval* by Gavin Hipkins, C-type colour photograph, 1200 x 800 mm (image), 1998, purchase

*The sanctuary: Melbourne (path)* by Gavin Hipkins, silver gelatin print, 376 x 379 mm (image), 2004, purchase

*The sanctuary: Auckland (path)* by Gavin Hipkins, silver gelatin print, 376 x 378 mm (image), 2004, purchase

*The sanctuary: London (gate)* by Gavin Hipkins, silver gelatin print, 378 x 377 mm (image), 2004, purchase

*The sanctuary: Los Angeles (fort)* by Gavin Hipkins, silver gelatin print, 374 x 377 mm (image), 2006, purchase

*The sanctuary: Melbourne (hut)* by Gavin Hipkins, silver gelatin print, 377 x 377 mm (image), 2004, donation

*Self portrait, April 1985* by Rhondda Bosworth, silver gelatin print, 145 x 217 mm (image), 1985, purchase

*Ngauranga Set 78 – 07, 20 Directions in an Enclosure* by Andrew Drummond, ink jet colour print on paper, 550 x 540 mm (frame), 2007, purchase

*Ngauranga Set 78 – 07, Body/Skin Suspension Performance* by Andrew Drummond, ink jet colour print on paper, 550 x 540 mm (frame), 2007, purchase

*Ngauranga Set 78 – 07, Onto Skin* by Andrew Drummond, ink jet colour print on paper, 550 x 540 mm (frame), 2007, purchase

*Ngauranga set 78 – 07, Like a Bull at a Gate* by Andrew Drummond, ink jet colour print on paper, 550 x 540 mm (frame), 2007, purchase

*Filter Action, Aramoana 80 – 07* by Andrew Drummond, ink jet black and white print on paper, 710 x 1380 mm (frame), 2007, purchase

*King Tawhiao* by unknown photographer, albumen silver print, 190 x 132 mm (image), 1880s, donation

*Untitled (Nick, Neil, Ross, Aly, 306 Tinakori Rd)* by Richard Barraud, silver gelatin print, 378 x 254 mm (image), circa 1965, purchase

Untitled album of thirty-five images of Māori by Pulman Studios, Auckland, and fifty-six images of Māori in Thames by Arthur Iles, unknown compiler, 330 x 300 x 70 mm (album, closed, overall), circa 1900, purchase

Untitled album of seventy-three photographs of Horatio Robley's collection of mokomokai and Māori collectables, unknown compiler, 235 x 193 x 40 mm (album, closed, overall), circa 1900, purchase

Untitled album of forty images of New Zealand scenery (eight by Wheeler and Son), unknown compiler, 300 x 340 x 70 mm (album, closed, overall), circa 1890, purchase

*New Zealand Scenery: Wellington to Wairarapa* by James Bragge, album of fifty-two photographs, 312 x 430 x 45 mm (album, closed, overall), mid 1870s, donation

*The Object Series* by Alexis Hunter, black and white photographs (six images), 500 x 630 mm (each image), 1974, purchase

*Approach to Fear III: Taboo – demystify* by Alexis Hunter, colour photographs (four strips of five images), 203 x 630 mm (each strip), 1976, purchase

*Last Light: Ice ghouls #1* by Joyce Campbell, daguerreotype, 166 x 115 mm (image), 2006, purchase

*Ornithology store #2. Museum of New Zealand Te Papa Tongarewa. From the series: The vault* by Neil Pardington, C-type colour photograph, 1000 x 735 mm (image), 2006, purchase

*Postmortem room #4. From the series: The clinic/Te whare o rangiora* by Neil Pardington, C-type colour photograph, 810 x 1025 mm (image), 2004, purchase

*Works on paper store #1, Museum of New Zealand Te Papa Tongarewa. From the series: The vault* by Neil Pardington, C-type colour photograph, 801 x 1008 mm (image), 2006, purchase

*Logs. From the series: Skylight* by Neil Pardington, colour photograph, C-type colour photograph, 1000 x 1200 mm (image), 2000, purchase

#### Other

Collection of books, sculpture, engravings, leaflets and ephemera by St Dominic's Press, Ditchling Press, Eric Gill, David Jones and others, various dimensions, 1913–1954, bequest

Untitled textile panel by A. R. Fairburn, block printing on calico, 695 x 870 mm (overall), circa 1950, purchase

*The Imaginary Museum* by David Clegg, audio recordings (.wav file, total time 3:29:42) and one hundred and sixty four unframed greyscale photographs, 210 x 297 mm (each, image), 2001–2003, purchase

*Lash* by Hye Rim Lee, 3D animation with sound on DVD, 2005, purchase

#### HISTORY

##### Social and Political History – New Zealand

Dart board, maker New Zealand Patriotic Fund Board, 500 x 505 x 20 mm (h x w x d), circa 1950, purchase

Flag, maker Jeremy Lowe, 580 x 820 mm (h x w), 1967, donation

Lapel pin, unknown manufacturer, 20 x 50 mm (h x l), late 1960s, donation

Wright peak flow meter, maker Airmed Ltd, England, 290 x 160 x 70 mm (h x w x d, boxed), circa 1970, donation

Vitalograph spirometer, maker Vitalograph Ltd, England, 400 x 380 x 230 mm (h x w x d, overall), circa 1975, donation

Rugby ball from the 1956 Springbok tour, maker unknown, 562 mm (circumference), 1956, purchase

Writing compendium and ceremonial collar presented to Wi Tako Ngata, makers unknown, measurements not available, compendium 1870–1872; collar date unknown, purchase

Document box associated with Frances Dillon Bell, maker unknown, measurements not available, circa 1800, purchase

Postcard albums (fourteen), makers Georgiana Reid and unknown commercial manufacturers, 390 x 233 mm (h x w, largest album), circa 1905, purchase

Typewriter used during the 1951 dockworkers strike, maker Imperial Typewriter Company, 130 x 295 x 320 mm (h x w x d), circa 1950, donation

Hard hat used during the 1981 Springbok tour demonstration, maker Wormald, circa 1980, 160 x 305 x 230 mm (h x w x d), circa 1980, donation

Commemorative needlework 'Victory for the Allies', maker unknown, 550 x 495 mm (h x w), 1914–1918, purchase

Swimming costume used by Noel Crump (bronze medallist) at the 1934 Empire Games, maker Lane Walker Rudkin, Speedo Brand, 530 mm (l, centre front), 1930s, donation

Passport used by Noel Crump (bronze medallist) at the 1934 Empire Games, maker Thomas de la Rue and Company, 150 x 105 mm (passport h x w), 1930s, donation

'Polling Booth' sign, maker Ministry of Justice, 1000 x 605 x 505 mm (h x w x d, open), 1969, donation

Army recruitment posters (three), makers Whitcombe and Tombs Ltd and Army Department (2), 760 x 510 mm (h x w, largest poster), 1939–1940, purchase

Land Girl's killing knife, maker unknown, 267 x 45 mm (h x l), circa 1942, donation

Mirror ball from dance hall, maker unknown, 550 mm (diameter), 1930s, purchase

Waistcoat, skirt and blouse worn by 'Jemima' doll on 'Playschool' television programme, maker Robin Aitken, to fit 650 mm doll (height), 1974–1988, donation

Volunteer awards scrolls (two) from the 1918 influenza epidemic, makers Otago Hospital Board and unknown printer, 505 x 320 mm (h x w), 1918, donation

Inhaler used during 1918 influenza epidemic, maker A & T Burt Ltd, 33 x 550 x 300 mm (h x w x d), circa 1910, purchase

Ahmed Zaoui protest T-shirt, maker Biz Collection, 715 mm (l, centre back), circa 2003, donation

Stickers (eight) marked 'War Poster', maker Cecil Andrews, 88 x 111 mm (h x w), 1941–1942, donation

Māori mother and child doll, maker Lands for Bags, 282 mm (h, mother doll), circa 1930, purchase

Pinball game 'Berlin or Bust', maker Advertising Craft Ltd, 600 x 300 x 25 mm (h x w x d), early 1940s, purchase

Tampons and sanitary napkins, makers Tampax Ltd, Johnson and Johnson (NZ) Ltd, and Campana Corporation, various dimensions, 1950s-1960s, donation

Collage panels (thirty-three), personal items and ephemera related to the life of Chrissy Witoko and the Evergreen Coffee Lounge, makers Chrissy Witoko and various unknown makers, various dimensions, circa 1975-2002, donation

Protest badges (forty-four), patches (two), pendent and plaque, various makers, various dimensions, 1980s, donation

New Zealand Amateur Rowing Association cap, maker Abel's Caps Ltd, 248 mm (l), 1940s, donation

New Zealand Amateur Rowing Association tie, maker Eskay Ltd, 1370 mm (l), 1940s, donation

New Zealand Amateur Rowing Association blazer pocket badge, maker Kaiapoi Ltd, 113 x 113 mm (h x w), 1940s, donation

Swimsuits (twenty-four women's, eight men's) and bathing cap, various makers, circa 1950-1985, purchase

World War II posters (five), makers Leslie Ragan, Albert O'Dea, and National War Savings Office, various dimensions, 1943-1944, purchase

International History and Culture

'Souper' dress, maker Campbell Soup, Andy Warhol and unknown manufacturer, 813 mm (l, centre back), circa 1967, purchase

Attic 'black figure neck amphora', makers Potters of the 'Leagros Group', 425 x 271 mm (h x diameter), circa 510 BC, purchase

Stockings in original packaging and box, maker Bear Brand, 21 x 260 x 205 mm (h x l x w, box), late 1950s, donation

Hiroshima souvenirs – pottery money boxes (two) and pottery figurines (two), unknown makers, various dimensions, early 1940s, donation

Applied Art and Design – New Zealand and International

Women's leather 'power suit', maker Brigid Brock, size 12, circa 1985, purchase

Vesta box and striker, maker William Nettleship, 20 x 73 x 54 mm (h x l x w), 1900, purchase

Royal visit and Christmas greetings posters, makers A. R. Hornblow and A. R. Hornblow and Son, 575 x 444 mm and 243 x 610 mm (h x w), 1920s, purchase

Two outfits (top and skirt; coat and skirt), maker Miranda Brown, 2007, purchase

Suite of decorative designs (thirty-four), sampler and certificate, maker Heather Masters, various dimensions, 1930s, purchase

Arts and Crafts style pendant, maker Elsie Reeve, 58 x 42 x 10 mm (h x l x w), circa 1920, purchase

Women's garments and accessories (seven), makers Emma Knuckey, Leselle, Finesse, T. G. Southwell Ltd, and unknown makers, 1948-early 1960s, purchase

Sampler, maker Grace Bowden, 453 x 372 mm (l x w), 1885, purchase

*Little Buddha* cast crystal sculpture, maker James Walker, 175 x 300 x 190 mm (h x l x w), circa 1995, purchase

Darning stick and box from Matiu Somes Island, maker Hans Hansen, darning stick 1916; box 1920-1950, purchase

Cane from Matiu Somes Island, maker Karl Hanson 1920-1950, purchase

Collection of women's designer garments (twenty-five) made of wool, various makers, 1948-circa 1970, donation

Collection of clothing and accessories (seven dresses, three bags, top hat with case, jacket, comb, chatelaine, girdle, cane), makers Joshua Turner and various unknown makers, late nineteenth and early twentieth centuries, donation

Hat, bag, coat, dress, and pattern, various makers, 1922-circa 1971, purchase

Dress with swing tag and fabric swatch, maker J. W. Barraclough and Co. Ltd, 1180 mm (l, overall), 1950s, donation

Ring, maker Kobi Bosshard, 22 mm (diameter), 1980s, donation

Sheet music for music used in a short film advertising Jantzen swimwear, maker Wendell Adams, 274 x 213 mm (h x l), circa 1951, donation



Fire surround and overmantel with 'Maoriland' carvings, maker unknown, 2540 x 2140 x 445 mm (h x w x d), circa 1910, purchase

Wicker laundry basket, maker unknown NZ serviceman, 295 x 680 x 520 mm (h x w x d), 1959, donation

Cake server shaped like a Ferris wheel with six cake plates, maker Frank Carpay for Crown Lynn, 410 mm (h), circa 1950, purchase

Colonial cupboard, maker unknown, 1860 x 1000 mm (h x w), circa 1860, purchase

Brooch featuring the Southern Cross and New Zealand coat of arms, maker Alfred Atkinson, 36 x 45 x 9 mm (h x w x d), circa 1860, purchase

Embroidered evening purse, maker Elizabeth Eggers, 143 x 133 x 15 mm (h x w x d), circa 1930, donation

'For Your Holidays' poster, maker Publicity and Advertising Branch, NZ Railways, 884 x 567 mm (h x w), 1940s, purchase

'New Zealand' poster, maker Railway Studios, 1006 x 582 mm (h x w), 1930s, donation

Day dress and handbag, makers unknown, 1470 mm (l, dress), 330 x 178 x 8 mm (h x w x d, handbag), 1850-1870, donation

Art glass vases (seven), makers Emile Gallé (five) and Daum (two), circa 1900s, purchase

Arts and Crafts Sterling silver jardinière, maker Gilbert Marks, 233 x 210 mm (h x diameter), 1901, purchase

Timaru Scottish Society badge, maker G & T Young Ltd, 29 x 32 x 6 mm (h x w x d), 1930, purchase

Presentation cradle, maker John Hislop, 128 x 210 x 95 mm (h x l x w), 1868, purchase

Knife rests (two), maker unknown, 40 x 61 x 55 mm (h x w x d), 1900, purchase

Scarf, maker Margaret Stove, 275 x 1200 mm (w x l), 1997, donation

Sports medal, maker Edward Souness, 39 x 30 x 4 mm (h x w x d), 1912, purchase

Pendant converted into a brooch, maker unknown, 17 x 115 x 3 mm (h x w x d), pendant probably pre 1860, brooch conversion circa 1950, donation

Fern Album (with photographs of Māori), maker C. C. Armstrong, 360 x 280 mm (h x w), 1886, purchase

Shawl, maker Alma Reissar, 840 x 830 mm (h x w), 1930s, donation

Jewellery box, maker unknown Estonian craftsman in the Displaced Persons Camp at Ohinstede, Oldenburg, Germany, 180 x 550 x 125 mm (h x w x d), 1945-1949, donation

Hand made high chair, unknown maker, measurements not available, circa 1900, purchase

Presentation cradle (with doll), maker John Hislop, 240 x 235 x 173 mm (h x l x w), 1906, purchase

Belt buckle, maker George White, 69 x 93 x 7 mm (h x w x d), 1900, purchase

Poncho, maker Swinging DJ Casuals, 700 mm (l), circa 1965, purchase

Advertising sign, unknown maker (for Pye Ltd), 970 x 800 mm (h x w), circa 1960, purchase

Stereo player and speakers, maker Raita Ltd, 160 x 370 x 260 mm (h x w x d, turntable, closed), circa 1975, purchase

Boxed set of tumblers, makers Crown Crystal Glass, United Empire Box Co. Ltd, 70 x 320 x 290 mm (h x w x d, box), circa 1970, purchase

Skirt, vest and dresses (two), maker Miranda Brown, 2002-2006, purchase

Necklace and earring set, maker Elsie Reeve, 380 mm (l, necklace), circa 1920s, purchase

Kauri gum necklace, maker unknown, 230 mm (l), circa 1900, purchase

Printed textile 'Maud', maker Roger Fry, Omega Workshop, 2000 x 660 mm (h x w), 1913, purchase

#### **New Zealand Economic and Technological**

Handmade knife, maker unknown, 330 mm (l), date unknown, purchase

Taxidermied Jersey cow used as the original Anchor butter cow, maker Edward Gerrard and Sons, 1390 x 1970 x 560 mm (h x l x w), 1950s, purchase

#### **Philatelic**

Philatelic essays (six) and die proofs (three), makers Perkins, Bacon and Co., De La Rue and Co., Bock and Cousins, Alfred Cousins, H. Linley Richardson, and James Berry, 1855-1939, purchase

Die proofs (six) for the proposed Railway Department stamp issue, makers William Rose Bock, W. Hickson, and H. Parson, 1905, purchase

A complete sheet of 1 penny New Zealand 'Side-faced-Queen' stamps, printed on reverse with advertisements for commercial products, makers Messers Truebridge, Miller and Reich, 545 x 295 mm (h x w), 1893, purchase

Philatelic 'cover' from the internment camp on Motuaiti Island, maker Gustav Kronfeld, 80 x 135 mm (h x w), 1918, purchase

## ARCHIVES

Archive compiled by Mary-Annette Hay relating to the promotion of wool, various makers, 1948-1956, donation

## PACIFIC

T-shirts (six), maker popohardwear (Luisa and Siliga Setoga), 2004-2005, purchase

T-shirts (five), maker Dawn Raid Entertainment, 2004, purchase

Tivaevae taorei of patchwork cloth, maker unknown, 2880 x 1330 mm (l x w), 1900s, purchase

Models (three) of vaka from Hawai'i, Marquesas, and Tuamotu, maker Izzat Design Ltd, 1:4 scale, 2007, purchase

Pulou (hat), maker Maifea Togiatau, 120 x 450 mm (h x diameter), 2005, purchase

Cook Island ukulele, maker Riki Adanu, 510 x 140 mm (l x w), 2005, purchase

Framed tivaevae (three), maker Mi'i Quarter, 1150 x 950 mm (l x w, largest), 2005, purchase

Ngatu launima (tapa), maker unknown, Tonga, 28.6 x 9.2 m (l x w, very approximate), circa 2005, donation

Kie Tonga (fine mat), maker unknown, Tonga, 6 x 2.2 m (l x w, approximate), circa 2005, donation

Fala fihu (fine mat), maker unknown, Tonga, 3.95 x 2.9 m (l x w, approximate), circa 2005, donation

Tuvaluan wall hangings (four), maker Masina Sakaio, 300-700 mm (maximum diameters), 2005, purchase

## NATURAL ENVIRONMENT

### Invertebrates

Dr Phillip J Maxwell Collection of New Zealand fossil mollusca with an emphasis on smaller species (eight thousand lots approximately), collected 1991-2006, donation

A. David Blest Collection of New Zealand spiders of the families Linyphiidae (approximately two thousand specimens) and Stiphidiidae (approximately thirty specimens) collected early 1980s-2003, donation

Limpets (one hundred and thirty-one lots), collected July-September 2006, donation

Protected landsnails of the genus Placostylus from the northern Northland and Three Kings Islands (twenty-eight lots), collected April 1999-February 2001, donation

### Vertebrates

Narwhal tusk, collection date unknown, bequest

Skull and left and right mandibles of adult male Gray's beaked whale, collected 2005, donation

Cast teeth (two) of adult male Gray's beaked whale, maker Allan Burne, 2005, purchase

Skull, jaws, teeth and flipper of Arnoux's beaked whale, collected 2006, donation

Replica skeletons of fossil Archaeocete (whales) (four), maker Research Casting International, 2007, purchase

Fibreglass models of Killer whale, Long-finned Pilot whale, Bottlenose dolphin, Dusky dolphin, and Hector's dolphin, maker Human Dynamo Modelmaking Ltd, 2007, purchase

Casts of fossil whale skulls from New Zealand (five), maker University of Otago Botany Department, 2008, purchase

New Zealand native skinks (five), collected December 2003-February 2006, donation

Shepherds beaked whale skeleton, collected March 2005, donation with Joint Management Agreement

### Birds

New Zealand and foreign bird skeletons and wings (approximately 130), collected 2006-2007, donation

Hand coloured lithograph of New Zealand Orange-fronted parakeet, by J. Daverne, 1858, purchase

### Fishes

Skates from Antarctica (twenty-seven specimens), collected September-December 2006, donation

### Botany

Terrestrial and marine plant specimens from the lower North Island (one hundred and four), collected February-August 2007, donation

New Zealand freshwater red algae specimens (twenty-three), collected December 2004 and December 2005, exchange

Blechnaceae and related ferns from New Zealand, Chile, Japan, Hawaii and other islands in the Pacific (twenty-two specimens), collected February 1991-December 2005, donation

Seed plants and ferns from New Caledonia, the Chatham Islands and the North Island of New Zealand, (thirty-six specimens), collected January 1991-May 2006, exchange  
Specimens of New Zealand lichen genus *Rinodina* (twenty-seven), collected winter 1992 and spring 2003, exchange

Marine algae from Cook Islands, (approximately six hundred specimens), collected 1972, donation

Mosses (sixty specimens), liverworts (twenty-two specimens) and algae (one specimen), collected October 1981-February 1989, exchange

## MĀORI

Tokotoko (walking stick), maker unknown, wood and paua shell, 915 mm (l), early 1900s, donation

Pounamu hei tiki (pendant), maker unknown, nephrite with muka (flax) fibre cord and bone toggle, 92 x 53 mm (h x w), early contact period, donation

Pekapeka (bowenite ornament), maker unknown, 30 x 45 mm (h x w), early contact period, donation

Papa hou (treasure box) maker unknown, kauri, 160 x 555 x 90 mm (h x w x d), 1800-1850, purchase

Toki pounamu (nephrite adze blade), maker unknown, 244 x 63 x 20 mm (l x w x d), 1500-1800, purchase

Pounamu hei tiki (two), makers unknown, nephrite, 110 x 60 mm and 104 x 52 mm (h x w), 1500-1800, purchase

Taiaha (long handled fighting staff), maker unknown, wood, 1320 mm (l), 1800-1850, purchase

Pouaka whakairo (carved box), maker unknown, wood, 140 x 515 x 204 mm (h x w x d), 1800-1900, purchase

Papa hou, maker unknown, wood, 85 x 225 x 85 mm (h x w x d), circa 1830s, purchase

Papa hou, maker unknown, wood, 80 x 475 x 125 mm (h x w x d), 1700-1850, purchase

Pūtōrino (bugle flute), maker unknown, wood, 40 x 310 x 22 mm (h x w x d), 1800-1850, purchase

Kuru papa (pendant), maker Robert Tootell, kokopu variety of pounamu, 87 x 39 mm (h x w), 2006, purchase

Ta Whakairo (carving mallet), maker unknown, Chatham Islands whalebone, 37.5 x 63 mm (l x w), date unknown, purchase

Kahu huruhuru (feather cloak), maker unknown, muka fibre with kākā, kākāriki and kererū feathers, 1510 x 1000 mm (l x w), mid 1800s, purchase

Kahu huruhuru (feather cloak), maker unknown, muka fibre with kaka, kākāriki, tūi, and kererū feathers, 830 x 1200 mm (l x w), mid 1800s, purchase

Drawing of a pūhoro (thigh tattoo), by Major General Horatio Robley, ink on paper, 220 x 180 mm (h x w), circa 1865, purchase

Toki (four), makers unknown, argillite and basalt, 40 x 330 mm (largest, l x w), dates unknown, purchase

Reel stone, maker unknown, 15 x 41 x 39 mm (h x l x w), date unknown, purchase

Mahe (stone sinker) (and accompanying black and white photograph), maker unknown, stone and paua, 90 x 90 mm (l x w), 1500-1800, purchase

Travelling trunk used by Chas (Charles) Taphra (Tawhara), maker unknown, Baltic pine and metal, 450 x 800 x 430 mm (h x l x w), circa 1860, purchase

Framed karakia (prayer) from a Catholic mission, maker unknown, tin and wood, 1030 x 1030 mm (h x w), date unknown, purchase

Painted pearlshells (two) featuring scenes of 'Maoriland', by John Backhouse, oil paint on shell, 105 x 115 mm (h x w), 1880-1900, purchase

Toki, maker unknown, iron and wood, 480 x 153 x 70 mm (h x l x w), nineteenth century, purchase

Toherere (funnel shaped netted entrance to an eel trap), maker unknown, flax fibre, 1000 x 250 mm (h x l), date unknown, purchase

Gum digging spike, maker unknown, wood and iron alloy, 1035 x 32 mm (l x diameter), early-mid twentieth century, purchase

Kiwi kete muka associated with Guide Rangī, maker unknown, flax fibre and kiwi and kākā feathers, 185 x 250 mm (h x w), 1890-1920, donation

*Nga Puhi O Nga Whetū – Rays of the Stars*, by Diane Prince, cloak form artwork of woven copper wire, 1120 x 500 x 150 mm (h x l x w), 2004, purchase

*Nan's Tarapouahi* (cloak) by Adrienne Spratt, muka, commercial black dye, copper wire and commercial black thread, 50 x 650 x 900 mm (h x l x w), 2007, purchase

Pākē (rain cape), maker Edna Pahewa, muka, harakeke and vegetable dyes, 740 x 690 mm (h x w), 1978, purchase

Mere pounamu, maker unknown, 295 x 100 x 21 mm (h x l x w), date unknown, possibly pre-contact, purchase

Pounamu and gold brooch, maker unknown, 40 x 101 x 10 mm (h x l x w), circa 1900, purchase

Kapeu pendant, maker unknown, pounamu and gold alloy, 153 x 30 x 10 mm (h x l x w), 1900-1930, purchase

Toki pounamu, maker unknown, 241 x 61 x 18 mm (h x l x w), date unknown, purchase

Toki blade, maker unknown, argillite, 392 x 122 x 39 mm (h x l x w), date unknown, purchase

## DEACCESSIONS

### ARCHIVES

*Profiles* television series rushes, offcuts and audio tapes (57 lots) by Bruce Morrison of Anson Associates, given to the New Zealand Film Archive, Wellington

### HISTORY

World War I aircraft propellers (four), makers British Colonial Aeroplane Company, AXIAL-Propellerwerke, Royal Aircraft Factory, General Aeronautical Co., given to the Air Force Museum, Christchurch

### MĀORI

Pendant, maker Te Tipunga (attributed), early period archaic or archaic, accessioned in error, returned to owner

## Appendix 3 Scholarly and Popular Outputs 2007 - 2008

### 1. Popular

- Baker, M., (2007). 'Tikarohia Te Marama', in Te Runanga o Toa Rangatira Newsletter, prepared for Office of Treaty Settlement hui Dec 2007, Takapuwhia Marae, Porirua.
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- Fitzgerald, M. (2008). The Last Spike. *New Zealand Memories* 71: 10-11.
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- Gibson, S. (2008). End of the 'Six O'clock Swill. *New Zealand Memories* 70: 12-13.
- Gibson, S. (2008). The Big OE. *New Zealand Memories* 72: 32-33.
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- Huddleston, Charlotte. (2008). Catalogue entry on Hye Rim Lee for *Mirror States* exhibition, Campbelltown Art Centre, Sydney. P. 20 in Kathy Cleland and Lizzie Muller, (Eds.) Published by Campbelltown Arts Centre in association with Moving Image Centre Toi Rerehiko, Auckland. 43 pp.
- Lassig, A. (2007). Mary-Annette Hay: Queen of Wool. *New Zealand Memories* 68: 10-11.
- Lassig, A. (2007). Girl in a Swing. *New Zealand Memories* 67: 10-11.
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- Mitchell, L. (2008). Sojourns in the "Garden of the Gods". *Art New Zealand* 125: 30
- Paulin, C.D. (2007). New Zealand freshwater fishes, #10 Torrentfish. *Wellington Flyfishers Newsletter* Aug-07: 10
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- Perrie, L.R. and Brownsey, P.J. (2007). *Adiantum hispidulum*. Wellington Botanical Society Newsletter Sep-07: 13
- Perrie, L.R. and Shepherd, L.D. (2007). *Pseudopanax crassifolius* and *P. lessonii* in Wellington. *Wellington Botanical Society Newsletter* Sep-07: 12
- Leon Perrie. Trip report - 1 September 2007: Mount Victoria. *Wellington Botanical Society Newsletter*, September: 20-21.
- Martin, D. (2007) Maori Wellington: Nga Tapuwae Tupuna, pp. 42-51 in Jenny Harper and Aaron Lister (Eds), *Wellington A City for Sculpture*. 145 pp.
- McCredie, A. (2008). 'The contact print', *Close-up: contemporary contact prints*. Wanganui: McNamara Gallery. Unpaginated leaflet format.
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- Ross, K. (2007). Materialising Social History in Museums. *Te Ara – Journal of Museums Aotearoa* 32: 1-4.
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- Roberts, C.D. (2008). Scott's plunderfish. *New Zealand Fishing News* 31(3): 48
- Roberts, C.D. (2008). Gemfish. *New Zealand Fishing News*. 31(4): 54.
- Roberts, C.D. and Stewart, A.L. (2007). Black Cod. *New Zealand Fishing News* 30 (9): 76
- Stewart, A.L. (2007). Silver lighthouse fish. *New Zealand Fishing News*. 30(7): 38.
- Stewart, A.L. (2007). Grey spiny dogfishes. *New Zealand Fishing News*. 30(8): 42.
- Stewart, A.L. (2007). Giant Oarfish. *New Zealand Fishing News* 30 (10): 36
- Stewart, A.L. (2007). Prickly Anglerfish. *New Zealand Fishing News* 30 (11): 130
- Stewart, A.L. (2007). Ribbonfish stranded. *New Zealand Fishing News* 30 (12): 38
- Stewart, A.L. (2008). Oilfish - a rough customer. *New Zealand Fishing News* 31 (1): 36
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- Townsend, L. (2007). Scrapbooks: Remnants of Personal History. *New Zealand Memories* 69: 38-39.
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### 2. Scholarly

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- Hänel, C. and **Palma, R.L.** (2007). The lice of the Tristan da Cunha Archipelago (Insecta: Phthiraptera). *Beiträge zur Entomologie* 57(1): 105-133.
- Hakiwai, A.** (2007). *The Protection of Taonga and Māori Heritage in Aotearoa (New Zealand)*, pp.45-69 in, Dean Sully (Ed), *Decolonising Conservation: Caring for Maori Meeting Houses Outside New Zealand*. Left Coast Press, Walnut Creek, California, USA. 256 pp.
- Heesch, S., Neill, K., Farr, T., Nelson, W., Broom, J. and **Dalen, J.** (2007). Genetic diversity and possible origins of New Zealand populations of *Ulva*. *Biosecurity New Zealand Technical Paper No: 2007/01*. 165pp.
- Holland, B.R., Clarke, A.C., **Meudt, H.M.** (2008). Optimizing automated AFLP scoring parameters to improve phylogenetic resolution. *Systematic Biology* 57: 347-366
- McCredie, A.** (2007). Joyce Campbell: last light: daguerreotypist in Antarctica. *New Zealand Journal of Photography* 65: 24-25.
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## 2a. Catalogue essays

1. Mackle, T. (2007). Catalogue entry for Winifred Knights, *The Marriage at Cana*, 1923, p 177; Raymond McIntyre, *Self portrait*, 1915, p 107 in: *Modern Britain 1900-1960: masterworks from Australian and New Zealand collections*, National Gallery of Victoria. 308 pp.
2. Mane-Wheoki, J. (2007), Catalogue entry for 'Glyn Philpot's *Man in white*', p.127 in Te Gott, Laurie Benson and Sophie Mathiesson (eds), *Modern Britain 1900 – 1960: Masterworks from New Zealand Collections*. National Gallery of Victoria, Melbourne. 308 pp.
3. Robson, V. (2007). Catalogue entry for Eric Ravillous, *Smoke floats and wake*, 1940, *Coastal defence* 1940, *Wreck (Methil, Danish Ship, Isafold)*, 1941 pp 246-247; Mark Gertler, *The straw hat* 1924, pp 144; Robert Buhler, *Portrait of John Minton* c.1948-1950, p 121. In: *Modern Britain 1900-1960: masterworks from Australian and New Zealand collections*, National Gallery of Victoria. 308 pp.
4. Smith, H.: 'Atamira Dance Collective' pp. 17-32, 'Nigel Borell' pp. 33-48, 'Paerau Corneal' pp.65-78, 'Manos Nathan' pp. 147-160, 'Rachael Rakena' pp. 195-210, 'Ngataiharuru Taepa' pp. 229-234, 'Wi Te Tau Pirika Taepa' pp. 245-260, 'Colleen Waata-Urlich' pp. 261-276, In Smith, H., et al., (2007) *Taiāwhio II: Contemporary Māori Artists, 18 New Conversations*. Te Papa Press Museum of New Zealand Te Papa Tongarewa: Wellington. 301 pp.
5. Solomon, O.: 'Shane Cotton' pp. 81-97, 'Robert Jahnke' pp. 115-129, In Smith, H., et al., (2007) *Taiāwhio II: Contemporary Māori Artists, 18 New Conversations*. Te Papa Press Museum of New Zealand Te Papa Tongarewa: Wellington. 301 pp.
6. Tamati-Quennell, M. : 'Brett Graham', pp.98-113, 'Reuben Paterson', pp.178-193' Lisa Reihana', pp. 210-227, In Smith, H., et al., (2007) *Taiāwhio II: Contemporary Māori Artists, 18 New Conversations*. Te Papa Press Museum of New Zealand Te Papa Tongarewa: Wellington. 301 pp.

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### 3. Web publications

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  2. Colossal squid Biology <http://www.tepapa.govt.nz/TePapa/English/CollectionsAndResearch/CollectionAreas/NaturalEnvironment/Molluscs/ColossalSquid/BiologyOfColossalSquid.htm>
  3. How the colossal squid was caught <http://www.tepapa.govt.nz/TePapa/English/CollectionsAndResearch/CollectionAreas/NaturalEnvironment/Molluscs/ColossalSquid/HowTheColossalSquidWasCaught.htm>
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  2. Rare fish finds [http://www.niwa.co.nz/\\_data/assets/pdf\\_file/0007/67138/voyage\\_report\\_28Feb-02Mar.pdf](http://www.niwa.co.nz/_data/assets/pdf_file/0007/67138/voyage_report_28Feb-02Mar.pdf)
  3. World first: Andrew Stewart takes fun shirt to the Ross Sea (a.k.a. Icefish) [http://www.sciencelearn.org.nz/contexts/icy\\_ecosystems/sci\\_media/antarctic\\_icefish](http://www.sciencelearn.org.nz/contexts/icy_ecosystems/sci_media/antarctic_icefish)
  4. Denizens of the deep: daggertooth and stareater [http://www.niwa.co.nz/\\_data/assets/pdf\\_file/0003/67323/voyage\\_report\\_03-05\\_Mar.pdf](http://www.niwa.co.nz/_data/assets/pdf_file/0003/67323/voyage_report_03-05_Mar.pdf)
  5. When is an eel not an eel? [http://www.niwa.co.nz/\\_data/assets/pdf\\_file/0003/68151/voyage\\_report\\_13-16\\_Mar.pdf](http://www.niwa.co.nz/_data/assets/pdf_file/0003/68151/voyage_report_13-16_Mar.pdf)

### 4. Conference presentations

1. **Alan Tennyson.** The History and Origin of New Zealand's Terrestrial Vertebrates: Recent Advances in Knowledge. Annual conference of the New Zealand Ecological Society, 19-22 November 2007, University of Canterbury.
2. **Andrew Stewart.** New species and new records of fishes from the Ross Sea and Ross Dependency. New Zealand Marine Sciences Society Conference. 31 August 2007. Hamilton.
3. **Bruce Marshall.** [Foote, M., Crampton, J.S., Beu, A.G., Marshall, B.A., Cooper, R.A., Maxwell, P.A. & Matcham, I.] King for a day: rise and fall in site occupancy and geographic range in molluscan



- species and genera. Geological Society of America Annual Meeting (Denver, 28–31 October 2007). 28 October 2007. Denver, Colorado, USA.
4. **Carl Struthers** and **Clive Roberts**. Capturing the best digital features of our fishes (Poster) NZ Marine Sciences Society Conference. 30 August 2007. Hamilton.
  5. **Clive Roberts**. *Hoplostethus* taxonomy: rough science and a sawbelly in the NZ EEZ. NZ Marine Sciences Society Conference. 29 August 2007. Hamilton.
  6. **Heidi Muedt** and **Michael Bayly**. Phylogeographic patterns in the Australasian genus *Chionohebe* (Veronica s.l., Plantaginaceae) based on AFLP and chloroplast DNA sequences. Botany and Plant Biology Joint Conference. 7-11 July 2007. Chicago.
  7. **Kirstie Ross**. 'Blinkin' Tourists and 'Mere Day-trippers': The Problems of Defining Real Trampers Between the World Wars', New Zealand Historical Association conference, Wellington, 25 November 2007.
  8. **Lissa Mitchell**, "Courting influence: the results of D. L. Mundy's photographic experiences in New Zealand", presented at the Rise of New Zealand Photography 1839-1918 Symposium, University of Otago, 6-8 December 2007.
  9. Mary Morgan-Richards, Simon Hills, **Bruce Marshall**, James S. Crampton. Reconciling morphological divergence and genetic differentiation: two examples. Speciation In Molluscs At the Natural History Museum London, 25 April 2008.
  10. **Sandy Bartie** and **Gillian Stone**. Te Papa Acquisition Policies -structure & purpose. Australasian Museum Bird Collection Workshop. University of Western Australia, Perth. 6 December 2007
  11. **Sean Mallon** and **Kolokesa Māhina-Tuai**. *Pacific Islanders and New Zealand's History*. Making History in Public Conference, 1 July 2007, Massey University, Wellington .
  12. **Sean Mallon**. *Tangata o le Moana: the story of Pacific peoples in New Zealand*. Indigenous Expertise in Museums Masterclass, 21 November 2007, Queensland Museum, Brisbane.
  13. **Sean Mallon**. *Tangata o le Moana: the story of Pacific peoples in New Zealand* Pacific Partnerships Symposium, 22 November 2007 The National Museum of Australia, Canberra
  14. **Sean Mallon**, Conference presentation: *A conversation with Tufuga Su'a Suluape Alaiva'a Petelo Sulu'ape*. Samoan Marks: Sacred Marks 19th April 2008, Unitec , Auckland
  15. **Sean Mallon**, *Islanders in the House: Representing Pacific people and their living cultures at Te Papa - Our Place*. Oceanic art Symposium 6–8 May 2008, Vanuatu Cultural Centre, Port Vila, Vanuatu
  16. **Sean Mallon**, *Island Nation? Collecting and exhibiting Pacific material cultures in a National Museum*. Exhibiting Polynesia: past, present and future. A symposium at the Musée du Quai Branly, 17-18 June 2008 Paris, France.
  17. **Seddon Bennington**, *The Natural History of New Zealand*, Ibaraki Nature Museum, Japan, July 2007.
  18. **Seddon Bennington**, *R.E.S.P.E.C.T. - Community Conversations*, ASTC (Association of Science, Technology Centres), Los Angeles, USA, October 2007.
  19. **Seddon Bennington**, *Culturally Diverse Museums*, Annual Conference of 5th World Science Congress, Toronto, Canada, June 2008.
  20. **Victoria Robson**, 'Edward Burne-Jones's Sketchbook', William Morris symposium held in Christchurch 10 May 2008.

#### 5. Talks: delivered at Te Papa

1. **Alan Tennyson**. *Extinct Birds*. Naturespace. 28 September 2007.
2. **Andrew Stewart**. Ross Sea Fishes. *Training workshop for MFish & C CAMLR Observers*. 16 November 2007.
3. **Angela Lassig**. *Fashion from the Ashes Lecture Series (all 6.30-7.30 pm)*
4. **Angela Lassig**. *Mary-Annette Hay: Queen of Wool*. Floor talk, 23 September 2007.
5. **Angela Lassig**. *The New Look: Part 1 of 3, Fashion from the Ashes*. Friends Lecture Series, 27 September 2007
6. **Angela Lassig**. *Paris Awakes – the Rebirth of Couture*, Victoria University of Wellington Museum Studies course lecture, 9 October 2007
7. **Athol McCredie**, *Curatorial concerns: Collecting and displaying Art and History*. Victoria University of Wellington Museum Studies course lecture, 18 September 2007.
8. **Athol McCredie**, *Photography in Toi Te Papa*. Floortalk for International Festival of the Arts lunchtime lecture series, 11 March 2008,
9. **Charlotte Huddleston**, *Sculpture and Installation at Te Papa*. Floortalk for International Festival of the Arts lunchtime lecture series, 19 February 2008

10. **Charlotte Huddleston**. Discussion with contemporary German artist Christian Jankowski 29 May 2008.
11. **Claudia Orange**. *Repositioning the museum: Te Papa's mission and scope*. Victoria University of Wellington Museum Studies course lecture, 4 September 2007.
12. **Hokimate Harwood**. Kererū Discovery Project. Teachers Workshop. 30 November 2007.
13. **Jonathan Mane-Wheoki**, *In the Shadow of Paris*. Floortalk for International Festival of the Arts lunchtime lecture series, 6 March 2008
14. **Kirstie Ross**, *History and Blood Earth Fire*, VUW History graduate students (HIST 422 - In Their Place: Perspectives on People and Land), 3 October 2007
15. **Kirstie Ross**, *Curatorial concerns: Collecting and displaying Art and History*. Victoria University of Wellington Museum Studies course lecture, 18 September 2007.
16. **Angela Lassig** *Beyond the Blitz – British Fashion in the 40s and 50s*, Victoria University of Wellington Museum Studies course lecture, 4 October 2007
17. **Leon Perrie**. *Botanical kung fu - how plants defend themselves*. Floor talk. 7 July 2007.
18. **Leon Perrie**. *Traditional uses by Maori of indigenous plants*. Host training: Host room & Bush City. 30 August 2007.
19. **Lynette Townsend**. Theo Schoon: A show and tell of objects from the International Collection, Art After Dark presentation, Te Marea, 15 May 2008.
20. **Phil Sirvid & Ricardo Palma**. Bring a Bug Afternoon. NatureSpace, 9 February, 2008.
21. **Sandy Bartle**. *Bird Migration in the Pacific*. Naturespace. 9 July 2007.
22. **Sandy Bartle**. *Current research on Pacific birds*. NE Team. 25 July 2007.
23. **Sandy Bartle**. *New Zealand Seabirds. Training workshop for MFish Observers*. 20 November 2007.
24. **Sandy Bartle**. *Seabird biodiversity and conservation (x 3)*. VUW Biol 301. 12 July 2007.
25. **Sean Mallon and Michael Harvey**. *The visitor experience: Mana Pasifika*. Victoria University of Wellington Museum Studies course lecture. 11 September 2007.
26. **Sean Mallon**. Samoan Tattooing as Global Practice. Victoria University of Wellington, Pacific Studies 201: Globalisation and Popular Culture. 27 September 2007
27. **Sean Mallon**. Anthropology, Ethnology and the Museum. Victoria University of Wellington, MHS 511 Introducing Museums and Heritage Seminar, Museum and Heritage Studies. 28 April 2008
28. **Sean Mallon**. Making Tokelau adzes and Identities in New Zealand. Massey University of Wellington, School of Visual and Material Culture. 17 March 2008.
29. **Stephanie Gibson**. *Bags and purses in the collection*. Inspiration Station, July 2007.
30. **Stephanie Gibson**. *The Scots in New Zealand exhibition*. Friends lecture, August 2007.
31. **Megan Tamati-Quennell**, *Mo Tatou, Curating an Iwi exhibition*, Massey University Art and Design course, 26 September 2007.
32. **Megan Tamati-Quennell**, *Contemporary Maori art and practice, collecting and exhibiting*, Victoria University of Wellington Maori Art course tutorial, 13 December 2007.
33. **Megan Tamati-Quennell**, *Kura Kura Ngai Tahu*, Host training x 2 Contemporary segment of Toi Te Papa, February 2008.
34. **Megan Tamati-Quennell**, *Contemporary Maori art in Toi Te Papa*, International Festival of the Arts lunchtime floortalks, 26 February 2008.
35. **Megan Tamati-Quennell**, *Kura Kura Ngai Tahu, Matariki programme floortalk*, Friends of Te Papa, 26 June 2008.
36. **Victoria Robson**, *British modernism in Toi Te Papa*. Floortalk to Friends 22 August 2007
37. **Victoria Robson**, *British modernism in Toi Te Papa*. Floortalk to Friends 29 August 2007
38. **Victoria Robson**, *Scottish paintings at Te Papa*. Floortalk for Art After Dark, 20 August 2007
39. **Victoria Robson**, *Pre-Raphaelite artworks at Te Papa*. Floortalk for Friends, Art After Dark, 18 October 2007
40. **Victoria Robson**, *Rembrandt etchings in Toi Te Papa*. Floortalk for International Festival of the Arts lunchtime lecture series, 4 March 2008
41. **William McAloon**, Colin McCahon, Floortalk for International Festival of the Arts lunchtime lecture series, 13 March 2008
42. **William McAloon**, Colin McCahon, Floortalk for Friends, 20 November 2008

## 6. Talks/Lectures: delivered externally

1. **Alison Lash**. Home gardening for kereru. Brooklyn Garden Club. October 2007.
2. **Alison Lash**. Home gardening for kereru. Wadestown Horticultural Society. October 2007.
3. **Andrew Stewart**. Wellington Coastal Fishes: Beyond bugs and trophy hunting. 7 November 2007. NZ Sea Adventures, Wellington.

4. **Athol McCredie**. 'Collecting jewellery at Te Papa'. 'Permit' jewellery symposium, Manukau Institute of Technology, October 2007.
5. **Barbara Polly**. Field identification of lichens. Victoria University botany class. 16th May 2008. Otari-Wilton's Bush.
6. **Carlos Lehnebach**. Species boundaries within the genus *Uncinia* (Hook grasses). Victoria University of Wellington. 13 June 2008. Wellington.
7. **Carolyn McGill**. *The principles: An ABC of collections management*. Lecture to Museum and Heritage Studies Students. Victoria University of Wellington. 30 April 2008.
8. **Charlotte Huddleston**. Conducted a performance art workshop at Enjoy Public Art Gallery, 24 May 2008.
9. **Chris Paulin**. Māori fishhooks: catching fish with wood, bone, stone and shell. NIWA Greta Point. 15 May 2008
10. **Claudia Orange**. The memory of a nation. Peter Graham Memorial Lecture. Syracuse University New York, 25 October 2007.
11. **Claudia Orange**. *The Treaty in the 21st century*. Lecture in Design Studies course, Massey University, Wellington, 12 September 2007.
12. **Claudia Orange**. Under a Show of Justice. Lecture in the Justice semester series, Syracuse University, 30 October 2007.
13. **Claudia Orange**. Treaty making: the Treaty from 1840 till today. No 49 Staff Course, Trentham Military Camp. 27 May 2008
14. **Jonathan Mane-Wheoki**, Origins, development and current directions of Contemporary Maori art. Victoria University Continuing Education: City Gallery Thursday 27 September 2007
15. **Jonathan Mane-Wheoki**. Art History at Canterbury: A Proud Legacy, School of Fine Arts 125<sup>th</sup> Anniversary lecture, Heritage Hotel, Christchurch, Saturday 10, November 2007
16. **Jonathan Mane-Wheoki**. In a class of our own: Canterbury's intake of first year fine art students in 1966 and their brilliant careers. School of Fine Arts 125<sup>th</sup> Anniversary lecture. Christchurch Art Gallery auditorium, Wednesday 14 November
17. **Jonathan Mane-Wheoki**. The institutionalisation of Maori art as art, Maori art history course, VUW, Friday 14 December
18. **Jonathan Mane-Wheoki**. **Ritualism and the role of the arts in Anglican worship: 1840-1900**. Lent Lecture series. Sunday 2 March, Wellington cathedral
19. **Jonathan Mane-Wheoki**. McCahon exhibition floor talk, Christchurch Art Gallery, Saturday 17 May
20. **Jonathan Mane-Wheoki**. Floor talk. *Turuki! Turuki! Paneke! Paneke!* exhibition,
21. Auckland Art Gallery, 25 May 2008
22. **Jonathan Mane-Wheoki**. Floor talk, *Edward Bullmore: A Surrealist Odyssey* exhibition, Sunday 14 June, Tauranga Art Gallery,
23. **Kirstie Ross**. *Tramping between the Wars*. Illustrated talk for the Hutt Valley Tramping Club, 11 July 2007.
24. **Leon Perrie**. Field identification of New Zealand ferns. Onslow College Community Education. 24 November 2007. Otari-Wilton's Bush, Wellington.
25. **Leon Perrie**. New Zealand ferns: botanical and cultural icons. Kapiti Coast Workers' Educational community education. 22 November 2007. Paraparaumu Library.
26. **Leon Perrie**. New Zealand ferns: botanical and cultural icons. Onslow College Community Education. 21 November 2007. Otari-Wilton's Bush, Wellington.
27. **Leon Perrie**. Gardening with native plants for children. Karori Library. 17 June 2008.
28. **Leon Perrie** and Lara Shepherd. Botany of south-western Australia. Wellington Botanical Society. 21 April 2008. Victoria University, Wellington.
29. **Lynette Townsend**. *Seen but not heard? Collecting the History of New Zealand Children*. Thesis presentation, Massey University and Victoria University Museum and Heritage Studies students, Massey University, Wellington, 6 September 2007.
30. **Megan Tamati-Quennell**, 16 May 2007, *Contemporary Maori art and Practice*, Winnipeg Art Gallery, Winnipeg, Canada.
31. **Megan Tamati-Quennell**, 11 November 2007, *Lisa Reihana – practice and influence*, Govett Brewster Art Gallery, New Plymouth.
32. **Phil Sirvid**. Spider Day. 27 October, Karori Wildlife Sanctuary, Wellington.
33. **Phil Sirvid**. *Spider research at Te Papa*. VUW entomology postgrad students. 9 August 2007. Victoria University, Wellington.
34. **Phil Sirvid**. Arachnophilia. Or - How I Learned to Stop Worrying and Love Spiders (And Other Arachnids). MAF Science Seminar Series, MAF, Pastoral House, The Terrace, 25 March 2008.
35. **Phil Sirvid**. Arachnids - part 1. VUW Biol 228 course, Victoria University, 28 March 2008.
36. **Phil Sirvid**. Two lab classes on spiders. VUW Biol 228 course, Victoria University, 28 March 2008.
37. **Phil Sirvid**. Arachnids - part 2. VUW Biol 228 course, Victoria University, 4 April 2008.

38. **Phil Sirvid.** Four school group talks on spiders in honour of the NZ Post Book Award nomination for Andrew Crowe's 'Which New Zealand Spider?'. NZ Post Book Awards Celebrations, Windley School, Porirua, 16 May 2008.
39. **Sean Mallon.** *Globalisation*. Lecture to Pacific Studies students, Victoria University of Wellington, 27 September 2007.
40. **Sean Mallon.** Samoan Tattooing as Global Practice. Victoria University of Wellington, Pacific Studies 201: Globalisation and Popular Culture. 27 September 2007
41. **Sean Mallon.** Anthropology, Ethnology and the Museum. Victoria University of Wellington, MHS 511 Introducing Museums and Heritage Seminar, Museum and Heritage Studies. 28 April 2008
42. **Sean Mallon.** Making Tokelau adzes and Identities in New Zealand. Massey University of Wellington, School of Visual and Material Culture. 17 March 2008.