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## **Museum of New Zealand Te Papa Tongarewa**

### **Briefing to the Incoming Minister**

**Hon Maggie Barry**  
**Minister for Arts, Culture and Heritage**  
November 2014



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Photo details on page 22

E te minita hou mo te Manatū Taonga nei ra ko ngā mihi mahana o Te Papa Tongarewa ki a koe. Nau mai, haere mai hei minita, hei rangatira mo mātou i runga i ngā ahuatanga o te wā. Anei he kōrero e pa ana ki ō matou mahi me ngā wero kei te pikau matou a ngā rā kei te tū mai.

Congratulations on your appointment as the Minister for Arts, Culture and Heritage. This briefing provides information on the Museum of New Zealand Te Papa Tongarewa and highlights some key challenges and opportunities ahead.

## **Executive Summary**

1. Te Papa is New Zealand's most successful cultural experience. Our narrative-based, interdisciplinary, and interactive approach attracts international attention, as does our commitment to working with, and for, communities. Te Papa provides a stimulating, inspiring experience and a forum for discussions about national identity, the place of tangata whenua in Aotearoa New Zealand, New Zealand's diverse cultures and histories, the natural environment and biodiversity. It has achieved overwhelming public support, with very high visitor numbers (in aggregate 2.289 million in 2013/14 - local and international), positive feedback and high recommendation levels.
2. Research consistently confirms that New Zealanders are proud of Te Papa, and return to visit again and again. In a recent national survey 96% of New Zealanders know about Te Papa and 73% have visited Te Papa Cable Street. However meeting the needs of increasingly diverse audiences, and achieving geographic coverage is a major strategic challenge for Te Papa.
3. Demographics are changing significantly. While many existing activities take Te Papa around New Zealand, physically and virtually, distance remains the greatest barrier to experiencing Te Papa. We remain focused on finding better ways to serve these audiences and increase the degree to which the collections are accessible to all New Zealanders such as increasing digital content and channels, developing Te Papa Manukau alongside major Auckland institutions and communities, and taking a more national approach to touring art exhibitions and lending programmes.
4. As well as creating exhibitions, Te Papa provides an education service, public events, a national outreach service to museums, galleries and iwi, and works to develop, preserve, and research the national collection, and make it as accessible as possible. Online programmes and touring exhibitions allow global access to our collections, research and stories relating to Aotearoa New Zealand and the *Karanga Aotearoa Repatriation Programme* repatriates kōiwi and kōimi tangata from overseas institutions. Te Papa is responsible for the cultural components of Treaty of Waitangi settlements. The requirement for Te Papa's services in this area is increasing rapidly.

5. As a key tourism and visitor attraction, Te Papa makes an important economic contribution while serving as a catalyst and forum for research and creativity, and also supporting social and cultural outcomes for New Zealanders. Te Papa contributes approximately \$91.3 million to the Wellington City GDP per annum<sup>1</sup>.
6. Our overarching challenge is to fully implement the vision we set ourselves in 2013 to build on our success and remain relevant. The organisational restructure which took place at this time was a significant shift. The re-visioning was about focussing and prioritising rather than merely expanding on current work.
7. The full resourcing and implementation of the original vision has not taken place. The Chief Executive who championed the restructure is no longer with Te Papa. The management of the organisation remains in transition until the new Chief Executive is appointed. From a financial and management point of view, 2013/14 was an exceptionally challenging year, but Te Papa finished the year in better shape than it started. Many of the remedial actions required were in place by June 2014 and the budget for 2014/15 projects the best financial result since Te Papa opened. Te Papa continues to operate business as usual and is currently on track towards achieving all our 2014/15 targets. Appendices 1-4 detail our legislative accountability, organisational structure, performance framework and relationships with the wider cultural sector.
8. The Board of Te Papa will announce the appointment of a new Chief Executive shortly, and will settle a specific brief with the Chief Executive to achieve the outcomes the Board is looking for, in particular to move Te Papa's capabilities and performance to new levels.
9. While Te Papa must have the capability to deliver on its strategic priorities the constrained financial situation has meant reduced resources to do so. There is an ongoing focus on assessment of people, processes and technology, and adjusting plans to improve operating effectiveness and efficiencies and reducing risk, where possible. Te Papa has identified high level risks around four key challenges in the medium to long-term future. We take this opportunity to highlight these challenges, and our response to these risks.

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<sup>1</sup> Te Papa – Economic Impact Assessment Report 2012

## Four key challenges

### A sustainable financial model (1)

10. Due to the financial challenges noted above, Te Papa commissioned Price waterhouseCoopers to undertake a comprehensive review of expenditure and systems in 2013/14 which has resulted in stronger controls and new processes and procedures being implemented. However, in the medium to long-term with an ageing building and the collection storage demands described below, the current funding model - which fails to recognise the true cost of depreciation - is not sustainable. Unlike most other government funded organisations Te Papa is not fully funded for depreciation, resulting in a deficit of \$6-7 million dollars each year (a total of \$196 million depreciation has been charged over the 16 years Te Papa has been operating). Public and media attention remains transfixed on this negative 'bottom-line'.
11. The non-Government revenue (primarily sponsorship income and revenue from commercial activities) generated by Te Papa is dependent on the Te Papa brand; visitor numbers which are driven by refreshed exhibitions and attractive events; and the strength of Te Papa's hospitality and conference offerings. Te Papa needs to renew many of its long-term exhibitions, some of which have not changed since opening in 1998, Refreshing, updating and replacing the exhibitions is essential if we are to continue to attract visitors, especially repeat visitors. Ways to share and reduce these exhibition costs through joint ventures and similar arrangements are being explored.
12. Te Papa has undertaken significant work to improve our capital investment programme and will continue to do so. With the additional \$8m capital injection from Treasury for the 2014/15 year, Te Papa will be able to target long overdue work specifically in the area of Facilities and Information Technology. Te Papa is developing a 20 year capital plan which is critical for understanding where the priorities for Te Papa lie beyond the short to medium-term. An output of this capital programme will be internal capability strengthening to ensure this area is tightly managed going forward. Te Papa and the Ministry have briefed the Treasury on the development of the capital plan.
13. Where possible, we are exploring shared services and procurement. Improvements have already been made to project management and procurement practices in some areas that will result in significant savings and improved cost/risk outcomes.

### *Raising non-government revenue in challenging conditions*

14. Although Te Papa has earned an average 50% of total revenue over the last eight years (refer Appendix 4), we are not complacent about our ability to continue to do so. Maintaining or generating revenue at higher levels is limited in the medium-term. Reasons include a decline in international tourist spending, a constrained sponsorship environment, tighter budgets for organisations holding conferences and functions, and physical limitations of the Cable Street building (such as only one access point and noise issues).
15. Te Papa receives generous grants, bequests and gifts and contributions from private individuals and organisations for scientific research projects and collection acquisitions. It also has a number of mutually beneficial partnerships with corporate and government organisations and philanthropic trusts. Some sponsors are long-term partners while others enter into shorter commitments to support specific exhibitions, projects and events. The Wellington City Council is a key partner and sponsor.
16. Te Papa is actively exploring other ways to generate non-government revenue. The Board is to establish a Te Papa Foundation by 2015, distinct from Friends of Te Papa, to attract and encourage additional financial capital and bring us in line with international counterparts

### *Next steps*

17. While Te Papa remains committed to reducing costs and increasing revenue, the key challenge remains of how to continue to maintain the building with static core government funding. Continuing discussions with the Ministry and Treasury are focused on the lack of on-going depreciation funding and Te Papa intends to submit a budget bid for 2015.

## **Housing the Treasures and Increasing Access to collections (2)**

### *Legislative mandate*

18. Te Papa cares for the national collections on behalf of all New Zealanders and future generations. The collections span taonga Māori, natural history, objects from the everyday to the iconic, significant artworks, Pacific material culture, intangible culture heritage, and archives that support the collections. As a collecting institution Te Papa is legislated to develop and provide sufficient long-term storage to safely house the national collections. It also has to ensure collections are physically available and information about them is accessible for use by researchers, whanau, and communities. Collections are housed in secure and environmentally controlled

spaces, and appropriately protected to mitigate damage

### *Providing access to the Collections*

19. There is a huge appetite for the national collections to be shared around Aotearoa New Zealand. As a result, Te Papa strives to achieve a balance between protecting and keeping collections safe while expanding access to share collections with both general and specialised audiences. Demand for collection access is high. We meet this challenge by providing exceptional exhibition experiences for audiences, both on-site in Wellington, and touring exhibitions around New Zealand and internationally. In addition, we are constantly looking for new ways to ensure that there is greater regional access to the national collections. This work often goes hand-in-hand with our commitment to building capability throughout the sector.
20. Collections are at the core of a vibrant exhibition programme and collections staff work closely with exhibition teams to develop new temporary exhibitions and redevelop long-term permanent exhibition galleries. Te Papa has an active lending programme, whereby New Zealand institutions can borrow from the collections for research and exhibition purposes.
21. Schools from all over Aotearoa New Zealand visit Te Papa, use our online resources, and are able to access our expert advice. Educators and other specialist staff also deliver offsite programmes in the greater Wellington region and beyond. Iwi, museums, and galleries of all sizes are also able to draw on our expertise, knowledge, and networks, through National Services Te Paerangi (NSTP). The non-metropolitan museums and galleries sector is not well resourced and the demand for NSTP services, particularly training and advice, continues to exceed what Te Papa can provide both from physical and financial resources.
22. We continue to explore innovative ways of ensuring access to Te Papa's collections, research, and expertise. Cultural sector priorities to front-foot transformative technology underpin much of what Te Papa is achieving in the digital domain by increasing access to, and sharing of, our collections online.
23. The result of the 2013 census highlights New Zealand's changing demographic profile in terms of age, ethnicity and location. Te Papa is aware that its strategic planning must be in tune with the future trends these statistics indicate. Of the one in three New Zealander's who live in Auckland, 20% (274,484<sup>2</sup>) of these live in South Auckland. South Auckland is now almost as populous as New Zealand's fourth largest

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<sup>2</sup> Statistics New Zealand, Census 2013

region (Waikato) and is projected to grow 31% by 2031<sup>3</sup>. Auckland is home to two-thirds of New Zealand's Pasifika population, and over half live in South Auckland.

24. South Auckland is ethnically very diverse (European 28%, Māori 18%, Pasifika 35%, Asian 18%, other 1%) and its fastest growing ethnic group since the 2006 census is Asian (41%) which surpasses Pasifika, the 2nd fastest (11%)<sup>1</sup>. It has a relatively young population with 42% under 25 which presents significant opportunity as a sizeable future labour force<sup>1</sup>.
25. The area has high levels of socio-economic deprivation with relatively poor health outcomes. The youthful population currently requires significant government expenditure on education, health, welfare and law enforcement. How to improve cultural and educational outcomes for this area has been a key driver in Te Papa's exploration of a physical presence in South Auckland.

#### *Te Papa Manukau*

26. During 2013 we presented a business case to Treasury for a \$30 million facility in Manukau (Te Papa Manukau). While the Treasury endorsed the business case, it was unable to proceed at that time. The subsequent government encouragement - to undertake further community consultation to help inform the concept for a Te Papa exhibition, education and storage facility in South Auckland - was welcomed. In view of the demographics highlighted above, the opportunity to make the national collection more accessible to the Auckland region has since been at the core of intense collaboration and planning with the original group of partners, and wider stakeholders.
27. Te Papa Manukau has multiple strategic outcomes for Te Papa. In addition to increasing access to our collections, the proposed facility will provide unique cultural and educational opportunities for both the diverse South Auckland communities and those in the wider Auckland Region. It will also provide much needed museum grade storage for Te Papa (and other partners) and mitigate seismic risk for Te Papa collections (these two collection issues are discussed below). Te Papa Manukau also presents an opportunity to explore new approaches to museology and community engagement.
28. Hayman Park has been identified as a suitable site on which to build the new facility and a place to embed the new cultural facility in this growing, dynamic and youthful population. It is also adjacent to the Manukau town centre and transport connections.
29. Currently, a Letter of Agreement signed on 5 September 2013 by the Chair of Te

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<sup>3</sup> Statistics New Zealand, 2014. Medium projections



Papa; the Minister for Arts, Culture and Heritage; the Auckland Mayor; and the Chair of the Otara-Papatoetoe Local Board serves as the most accurate and up-to-date record relating to the lease of the proposed site and their intent to work together.

30. A Partners' Group meeting held on 5 September 2014 (chaired by Te Papa's Chair Evan Williams), updated all partners on the status of the project, and sought their advice on the proposed approach to community consultation and their feedback on key principles and objectives. Nineteen Iwi Authorities in the Auckland region have since attended the first consultation hui on Monday 20 October, where there was unanimous agreement for the proposal and a strong belief that this possible Kaupapa has the potential to unite all iwi and other communities.
31. Key themes, ideas and aspirations that emerge from future hui and other consultation meetings, and which gain majority endorsement, will be included in the revised Business Case which will also include engagement with wider community and the implementation of a feedback and approvals loop. Consultation plans for youth and learning practitioners have yet to be developed but are a high priority for the project team.
32. For Te Papa Manukau to be successful extensive consultation will take place about what collections from partner organisations will be housed there. Determining what Te Papa collections will be moved, and how the move will be executed, will require sufficient time and consultation. Te Papa is acutely aware the already high level of public scrutiny needs to be factored into consultation and planning to ensure transparency. Notwithstanding, it is our intention to submit a budget bid for Te Papa Manukau in 2015.

*Protecting Collections: Why we need more storage space, outside of Wellington*

33. In 2012 a study was commissioned to determine if there was sufficient storage to safely house the collections and identify any risks. Experience and learnings from the Canterbury earthquakes - seismic mitigation, geo-technical and structural engineering knowledge, significantly informed this study. Te Papa also considered physical and financial risks relating to our facilities and collections.
34. The study established our current collection storage footprint fails to meet the basic requirements to adequately store some of the collections. In several spaces the collection storage footprint has been grossly exceeded. The existing collection storage footprint at the Cable Street facility is approximately 4,070m<sup>2</sup> and at the Tory Street facility approximately 6,670m<sup>2</sup>. Combined total is 10,740m<sup>2</sup>.

To store the existing collections in a safer and more accessible manner requires at

least an additional 1,360m<sup>2</sup>. By 2030 it is estimated Te Papa will require a total collection storage footprint of up to 17,700m<sup>2</sup>, however this will be dependent upon the use of efficient storage solutions. The 2012 study determined the approximate capital cost of providing adequate collection storage to 2030 was approximately \$33 million (based on \$4400/m<sup>2</sup>). The study also determined that Te Papa's Tory Street building requires significant investment to protect the collections due to its very stiff structure and the potential for damage to collections content.

The Board concluded in light of the reviews that it is not wise to have the entire national heritage collections in one place.

35. The study provided various collection storage options. The option to relocate some collections outside of Wellington was considered to mitigate a single site risk from a seismic event. Various other options to intensify and expand existing Tory and Cable Street facilities required considerable financial investment. It was determined a new facility outside the Seismic Prone Zone of Wellington should be investigated
36. In summary, while Te Papa Manukau will address many of these challenges around storage of collections and increasing access, it is a complex goal to strive for, with opportunities and risks still being assessed. Te Papa Manukau is not intended to replicate the Te Papa experience on the Wellington waterfront, but is another opportunity to redefine the conventional concept of a museum. The rich cultural and educational opportunities it presents, together with the initial and unanimous endorsement from Iwi Authorities, encourages us to be bold. The Iwi Authority Chairs extend an invitation to you to discuss the Te Papa Manukau project in person and additional information can be provided on request.

### **Meeting increasing demand in a post settlement environment (3)**

37. Te Papa's active involvement and assistance in the Treaty claim process is noted in our Minister's 2013 Letter of Expectations and it is also closely linked to Te Papa's transformational vision. Providing access to taonga and knowledge is also part of Te Papa's core business as the national museum. This work bolsters Te Papa's international reputation and gains significant international interest and attention, in addition to the relationships it builds with iwi.
38. Given the large projected increase of Treaty claims, the resourcing and capability associated with this specialised and nationally significant work is projected to increase substantially as well as the costs to deliver this work. Te Papa is currently working with 33 Iwi claimant groups who are at different stages in their Treaty Settlement process. Twelve of these groups have completed settlements. Since January, 9 new

groups have approached Te Papa seeking engagement and government officials have advised the Museum to expect 48 more over the next two years.

*Te Papa's contribution to the settlement process*

39. Once signed, a Deed of Settlement allows assets to be transferred to the governance entity on behalf of a claimant group, who can then begin to apply it to their cultural redress aspirations provided in the settlement. Cultural aspirations, as part of cultural redress, are an integral component of the Deed of Settlement for many iwi and this is where Te Papa's contribution is most significant.
40. Cultural aspirations develop from what the tribe believes has happened as a direct result of the loss of their land, their knowledge, the loss of their whakapapa, and the loss of their people. Cultural aspirations look to the future, and seek to reconcile past breaches of the Treaty of Waitangi and its principles.
41. As part of a four step process of engagement, research and assessment, development of protocol and finally delivery and review, Te Papa works with the iwi, and other agencies, to develop a protocol which best serves the interest of the iwi, which is recorded in either a Letter of Commitment or a Relationship Agreement.
42. The importance of Te Papa's role in each protocol varies and depends on the taonga and research held by Te Papa, and the existing relationship. For example, Te Hau ki Turanga (discussed below) is of enormous significance to Rongowhakaata who have had a relationship with the museum for over 80 years, but for Ngāti Toa who hold most of their most precious taonga themselves, the end result has been in the form of a different relationship with Te Papa and the taonga in the collections. The protocol provides a platform to establish relationships and is often the first 'entry point' for iwi to re-discover what taonga from their area reside within Te Papa. This opportunity to build relationships, cultural capital and cultural identity is unique and empowering which sits within our philosophy of Mana Taonga.
43. The Te Papa philosophy of Mana Taonga influences everything Te Papa does and is what makes Te Papa internationally unique and celebrated. Mana Taonga is fundamental to the role we play in the post Treaty settlement environment and though we will face challenges we will continue to meet our responsibilities and keep in close dialogue with the Ministry which recently highlighted this as an area of increasing prominence and demand :

*'In the post-settlement environment iwi are better positioned to advance their own cultural aspirations and will demand a high level of responsiveness from*

*government and its agencies’.*

(Ministry for Culture and Heritage *Cultural Sector Strategic Framework 2014-2018.*)

44. Three potential risks have been identified in not addressing claims in a timely and appropriate manner. First, Te Papa’s reputational risk. Secondly, a loss of goodwill and faith occurs when relationships deteriorate, potentially leading to affected iwi using media channels to air their grievances, or use more aggressive means to achieve a desired outcome by arousing public debate and comment. The third risk is financial, as negotiation delays can escalate costs, such as the restoration of Te Hau ki Turanga, and its return to Gisborne, which is discussed below.
45. Potential strategies to address these challenges include seeking funding from the Office of Treaty Settlements and working more closely with the Ministry.

#### **Restoration and relocation of Te Hau ki Turanga (4)**

46. Te Hau ki Turanga (THKT), a whare owned by the Rongowhakaata Iwi Trust, is currently housed on level 4 of Te Papa Cable Street. Unlike the challenges above, this is a specific challenge of great significance for Te Papa and has required a sensitive and considered approach. While no immediate decisions or actions are required, THKT has been the subject of recent ministerial decisions and is at a delicate phase. The historical context is as follows.
47. In 2011 Rongowhakaata signed their Deed of Settlement which included:
- “THKT will continue to be held by Te Papa as caretaker of the whare until 31 March 2017 or until such other date as agreed in writing between Rongowhakaata and Te Papa;
  - Te Papa will enter into a relationship agreement with Rongowhakaata that will address the ongoing care and use of THKT while it remains at Te Papa and the standards required for the ongoing care of THKT; and it is intended to achieve mutually beneficial outcomes and achieve Rongowhakaata’s aspirations in relation to THKT;
  - Te Papa will also lead a programme of work involving Rongowhakaata and the Ministry, to scope and decide future options for THKT. This is a direct outcome of a taonga tūturu protocol developed by the Ministry for Culture and Heritage.”
48. Te Papa has since held various hui which have included working with Rongowhakaata, the Ministry, and consultants on a THKT Feasibility Report (March 2014) to assess future options for the return of the meeting house to Gisborne. Iwi

representatives then worked on a Cabinet paper (which Te Papa contributed to) seeking agreement for funding the restoration, relocation, and sustainability of THKT that was submitted on 6 May 2014.

49. The Minister has confirmed a contribution of \$1 million towards the relocation costs for THKT. Relocation costs from Wellington to Tūranga will be covered by Te Papa funded from within Te Papa's baseline budget and no additional financial assistance will be provided from the Crown.
50. In the long-term there are both financial and resourcing issues to Te Papa as a result of this decision. The planned seven phase project for the conservation, deinstallation, and return of THKT from 2014-2019 would cost Te Papa an estimated \$1.767m (made up primarily of staff & project specific personnel costs). Additional work covered by Rongowhakaata is estimated to cost an additional \$2.489m.
51. A formal response from the Rongowhakaata Iwi Trust was sent on 19 July, seeking a meeting with Hon Ministers Finlayson, English and Sharples to clarify financial resources to restore and return THKT to Gisborne. A meeting did not go ahead.
52. Rongowhakaata have indicated they would still like THKT to be restored. However, without funding for Rongowhakaata to restore and re-carve parts of THKT, it is now likely that THKT will not be returned to Gisborne within the project timeframes. This will have operational and financial impacts on Te Papa through additional conservation and maintenance costs. Additionally, long-term exhibition replacements will be impacted.
53. Te Papa will continue to work collaboratively with THKT Trust to establish a proposal that ensures the long-term goals and aspirations of the iwi are met. It is a prominent example of Te Papa supporting Māori cultural aspirations. Increased expectations stemming from Treaty settlements, as discussed above, increases the impact on already limited resources.

### **In conclusion**

54. Te Papa would welcome the opportunity to discuss these key challenges and opportunities in more detail.
55. We understand your schedule will become full over the next few months. On 5 December the largest repatriation of Māori and Moriori ancestral remains will be welcomed home on Te Papa's marae. The next new exhibition, *Air New Zealand 75<sup>th</sup> Anniversary* will be opening on the 20<sup>th</sup> December. Invitations will be provided to your office for these official opening events.

56. We are happy to provide a personalised tour of both Cable Street and Tory Street when convenient, or facilitate a meeting with the Auckland Iwi Authorities' Chairs to discuss Te Papa Manukau, and will work with your officials to effect these if needed.

A handwritten signature in black ink, appearing to be 'A. Hakiwai', written in a cursive style.

Arapata Hakiwai

**Acting Chief Executive and Kaihautū**

## Organisation and Responsibilities

## Appendix 1

The Museum of New Zealand Te Papa Tongarewa and its Board were established by an Act of Parliament in July 1992.

Te Papa is guided by its purpose as outlined in its founding Act, the Museum of New Zealand Te Papa Tongarewa Act 1992. The purpose of this Act was to establish a national museum that would *'provide a forum in which the nation may present, explore, and preserve both 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.'*

This legislation also requires that Te Papa has regard for the ethnic and cultural diversity of the people of Aotearoa New Zealand and recognises the mana (authority) and significance of Māori, European, and other major traditions and cultural heritages.

## Governance and Management

Te Papa is an autonomous Crown entity. The Board is responsible to the Minister for Arts, Culture and Heritage.

<b>Board Member</b>	<b>Original start date</b>	<b>Expiry date of present term</b>
Evan Williams (Chair)	1 November 2011	30 June 2016
Philip Carter	1 August 2010	31 July 2016
Sir Peter Gluckman	20 June 2014	31 March 2017
Wendy Lai	1 August 2010	31 July 2016
Dayle Mace	16 September 2013	31 August 2016
Paul Majurey	16 September 2013	31 August 2016
Miria Pomare	1 July 2009	30 June 2015
Aloysius Teh	5 September 2012	31 August 2015

The Museum has a unique leadership structure led by both a Chief Executive and Kaihautū.

<b>Directorates</b>	<b>People</b>	<b>Activities</b>
<b>Office of the Chief Executive</b>	Chief Executive (Acting) and Kaihautū <i>Arapata Hakiwai</i>  Chief Operating Officer (Acting) <i>David Robinson</i>	Strategy, Planning and Performance Practice Leader Research Communications Visitor & Market Research
<b>Museum of Living Cultures</b>	Associate Director <i>Tracy Puklowski</i>	Exhibition Development & Delivery Curating and Research Audience Engagement Education and Outreach Marketing & Communications National Services Te Paerangi Community Relations
<b>Museum for the Future</b>	Associate Director <i>Karen Mason</i>	Exhibition Development & Delivery Curating and Research Audience Engagement Education and Outreach Marketing & Communications
<b>Te Papa Enterprises</b>	Associate Director <i>Phil Smith</i>	Business, Market Development Marketing Fundraising Tourism Exhibition Touring Visitor Services Hospitality Retail Operations
<b>Finance</b>	Chief Financial Officer (Acting) <i>Stephen Davidson</i>	Corporate financial planning & reporting CAPEX & special finance projects
<b>Museum Operations &amp; Services</b>	Associate Director <i>David Robinson</i>	Knowledge & Content Management Registration: Collection Management, Conservation, Exhibition Maintenance & Installation Facilities Management Information Technology Services HR Services: Payroll, Health & Safety, Workforce Development Asset Management
<b>Ngā Manu Atarau</b>	Associate Director <i>Arapata Hakiwai</i>	Mana Taonga Iwi Relationships Repatriation Programme Iwi in Residence





Te Papa’s vision underpins all of Te Papa’s activities and provides the framework for all our activities and decision making. It describes our direction and defines the impact we intend to have. It provides the focus around which we organise ourselves and our activities.

Te Papa’s philosophies represent the core organisational capabilities that Te Papa will uphold, develop, and shape to reinforce our uniqueness. They are what differentiate us from other museums internationally. The strategic intentions deliver the legislative functions as shown in our framework below.

TE PAPA’S PERFORMANCE FRAMEWORK						
<b>Government’s goal for the cultural sector</b>	New Zealand’s culture enriches our lives					
<b>Te Papa’s vision</b>	Changing Hearts, Changing Minds, Changing Lives					
<b>Te Papa’s purpose</b>	Te Papa 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					
<b>Cultural sector outcomes</b>	Create	Preserve	Engage	Excel		
<b>Cultural sector priorities</b>	Fostering inclusive New Zealand identity	Improving cultural asset sustainability	Supporting Māori cultural aspirations	Front footing transformative technology	Measuring and maximising public value	
<b>Impact Te Papa is seeking to achieve</b>	New Zealanders are more engaged in cultural and contemporary issues through participation in Te Papa events, outreach, exhibitions and activities	Collections are developed and preserved for present and future users	Iwi (tribes) and communities are increasingly engaged with their histories, traditions, taonga and collections in partnership with Te Papa	Visitors have a better understanding of Aotearoa New Zealand’s heritage, arts, sciences, and culture through Te Papa’s collections, knowledge and research		
<b>Te Papa’s strategic intentions</b>	<b>Impact on the Nation</b>					
	<i>Accessing all Areas</i>	<i>Connecting with People</i>	<i>Housing the Treasures</i>	<i>Sharing Authority</i>	<i>Being a Forum for the Future</i>	<i>Saving the Planet</i>
<b>Te Papa’s outputs and activities</b>	<ul style="list-style-type: none"> <li>Sharing collections</li> <li>Increasing access</li> <li>Exhibitions experience</li> <li>Audience engagement</li> </ul>	<ul style="list-style-type: none"> <li>Developing collections</li> <li>Care and management of collections</li> <li>Mitigating risk</li> </ul>	<ul style="list-style-type: none"> <li>Sharing skills</li> <li>Sharing authority</li> <li>Repatriation programme</li> <li>Supporting Canterbury</li> </ul>	<ul style="list-style-type: none"> <li>Cultural and intellectual leadership</li> <li>Sharing research</li> <li>Lifelong learning</li> <li>Environmental impact</li> </ul>		

*Relationships with Māori*

Te Papa works with iwi throughout Aotearoa New Zealand. In our *Iwi Exhibition Programme* we work with selected iwi to present an exhibition at Te Papa, which is on display for a period of between two to two and half years. This programme offers a unique opportunity for iwi to work in partnership with Te Papa to present stories, taonga, and art from their rohe (area), drawing on the Museum's collections, and the collections of other museums. Ngāti Toa is our current partner and their exhibition *Whiti Te Rā! The story of Ngāti Toa Rangatira*, will conclude in the first quarter of 2017. Te Papa is working through the selection of the next iwi exhibition partner to follow Ngāti Toa.

Our government funded *Karanga Aotearoa Repatriation Programme* aims to repatriate kōiwi and kōimi tangata (Māori and Moriori human remains) from overseas institutions to relevant New Zealand iwi (tribal groups). Te Papa carries out this work on behalf of the New Zealand Government, which provides the funding, and its success relies on iwi involvement and support. On 5 December 2014 the biggest repatriation in Te Papa's history will be welcomed home onto Te Papa Marae.

*Relationships with Pacific communities*

Te Papa has close involvement with Pacific communities in New Zealand and overseas. Pacific staff work with Pacific people to develop collections and curate exhibitions. Pacific people also contribute to publications and participate in many museum events. Te Papa staff regularly gives talks on Pacific topics and provide back of house tours, keep in touch with Pacific museums and welcome visiting Pacific groups, dignitaries, and scholars.

*Other Community Groups*

Te Papa is an active member of the community. A key goal is to represent and appeal to New Zealand's diverse society and Te Papa has participated in the Human Rights Commission's Diversity Action Programme since 2005. Domestically we work in collaboration with many communities in presenting a wide variety of cultural events and celebrating various festivals throughout the year.

*National*

Through National Services Te Paerangi, Te Papa works in partnership with iwi and museums to ensure that taonga held throughout the country are well-cared for. They offer workshops, mentoring, resources, advice, visits and training. There is strong demand for these services. National Services Te Paerangi works with most of New Zealand's 400 museums and galleries in some capacity. Rhonda Paku (Deputy Kaihautū) is on the board of Museums Aotearoa. Te Papa works specifically with Museums Aotearoa on sector issues and training.

*International*

Te Papa is highly regarded internationally, particularly with regard to its community focussed, bicultural, innovative approach to museology, but also across all collecting areas. Presentations at conferences and publications share our knowledge with other organisations, and we regularly host international interns.

Tracy Puklowski (Associate Director-Museum of Living Cultures) has just been elected Deputy Chair of the New Zealand branch of International Council of Museums (ICOM). Representing the global museum community, ICOM is a network of more than 32,000 members and museum professionals.

Tracy also represents New Zealand in the international museum sector via membership of the Federation of International Human Rights Museums. In 2013 Te Papa also became a founding partner of the Social Justice Alliance of Museums, a museum consortium that runs out of National Museums Liverpool. Te Papa has since signed a Memorandum of Understanding with the Human Rights Commission.

As the national museum, Te Papa has strong relationships with embassies and hosts many visiting dignitaries. In addition to these events on site, Te Papa also demonstrates cultural diplomacy via events relating to our international touring exhibitions. Joint exhibition development is also another avenue of international activity. For example, early discussions are taking place with the National Museum of Australia about collaborating on an exhibition on Cook to be shown at Te Papa in 2019 (the year of the 250th anniversary of Cook discovering NZ) and in Australia in 2020.

### *Research*

Scholarship, research and Mātauranga Māori are cornerstones of the future development of Te Papa's collections and exhibitions. An external Te Papa Research Panel was established in 2013 to promote these cornerstones, both within and outside of the museum. Identification of research and scholarship funding is a key priority. Currently 25 curatorial staff are actively engaged in research at different levels.

### *Learning organisations*

The Collections and Research staff have close links with universities, Crown Research Institutes and the Royal Society and often undertakes joint research with them. Longstanding partnerships with GNS and EQC have resulted in a number of successful education and outreach activities, as well as events. Curators and collections managers work closely with wananga, researchers and adult education groups to share knowledge about the collections.

## Non-financial performance and forecast

## Appendix 4

	2013/14 Actual	2014/15 Key forecast measures in SPE
<b>Increasing Access</b>		
Number of visits to Te Papa Cable St	1,289,353	1,350,000
Visits to Te Papa exhibitions in NZ venues (measured and estimated)	189,524	
Number of visits to Te Papa exhibitions at international venues (measured and estimated)	810,397	
	----- 2,289,274	
<b>Sharing collections: Beyond the walls</b>		
Number of visits to <a href="http://www.tepapa.govt.nz">http://www.tepapa.govt.nz</a>	1,586,875	1,300,000
Visits to Collections Online	361,479	-
Number of high resolution images available under Open Access licensing	34,159	-
Number of regions where Te Papa collections are shared (through domestic touring exhibitions and loans)	8	8
<b>Visitor experience &amp; audience engagement</b>		
Hours spent at Te Papa	2,589,044	2,600,000
<b>Lifelong learning</b>		
Number of students participating in a learning experience at Te Papa	27,532	-
<b>Sharing Skills</b>		
Workshops, including targeted workshops on caring for taonga, delivered by National Services Te Paerangi (to support and provide expertise for museums, galleries and iwi)	33	30
Projects developed by National Services Te Paerangi in partnership with museums, galleries and iwi	47	25
<b>Repatriation programme</b>		
International institutions from which Toi Moko were repatriated	5	5
<b>Cultural &amp; intellectual leadership</b>		
Number of peer reviewed papers and popular articles (as well as those including mātauranga Māori)	91 (of which 8 are mātauranga Maori articles)	80

## Current financial performance and forecast

	2013/14 Actual \$000	2014/15 SPE \$000
<b>Total Operating Revenue</b>	<b>54,972</b>	<b>50,838</b>
Crown Revenue	29,574	29,574
Commercial Revenue (gross)	13,867	13,450
Sponsorship and donations	5,915	3,158
Exhibition revenue	3,023	1,427
Other	2,593	3,229
<b>Cost of Services</b>	<b>50,976</b>	<b>44,514</b>
<b>Operating surplus (deficit)</b>	<b>3,996</b>	<b>6,324</b>
Depreciation	12,696	12,200
<b>Net surplus (deficit)</b>	<b>(8,700)</b>	<b>(5,876)</b>
Collection revaluation	8,740	0
Property, plant and equipment revaluation	45,959	0
<b>Total comprehensive income</b>	<b>45,999</b>	<b>(5,876)</b>
<b>Collection value</b>	842,931	835,600
<b>Net assets</b>	1,242,084	1,191,400
<b>Working Capital</b>	3,696	3,800
<b>Commercial Revenue as % of total revenue</b>	25.2%	26.5%

## Financial history

'000s	2007	2008	2009	2010	2011	2012	2013	2014 Actual	2015 SPE
Revenue – Crown	20,574	20,574	23,574	23,574	23,574	29,574	29,574	29,574	29,574
Revenue – Other	26,247	23,084	29,047	23,988	22,828	23,628	24,495	25,398	21,264
<b>Total Operating Revenue</b>	<b>46,821</b>	<b>43,658</b>	<b>52,621</b>	<b>47,562</b>	<b>46,402</b>	<b>53,202</b>	<b>54,069</b>	<b>54,972</b>	<b>50,838</b>
<b>Cost of Services</b>									
Personnel Costs	22,546	22,525	24,415	25,050	25,060	25,711	24,872	26,852	25,100
Other Costs	22,458	24,989	25,238	21,073	20,748	21,218	24,384	24,124	19,414
<b>Total costs (not incl. depreciation)</b>	<b>45,004</b>	<b>47,514</b>	<b>49,653</b>	<b>46,123</b>	<b>45,808</b>	<b>46,929</b>	<b>49,256</b>	<b>50,976</b>	<b>44,514</b>
<b>Cash Operating Surplus/(Deficit)</b>	<b>1,817</b>	<b>2,721</b>	<b>2,968</b>	<b>1,488</b>	<b>594</b>	<b>6,273</b>	<b>4,813</b>	<b>3,996</b>	<b>6,324</b>
Depreciation	(10,799)	(10,170)	(12,553)	(13,398)	(12,928)	(13,217)	(11,177)	(12,696)	(12,200)
<b>Net Operating Deficit</b>	<b>(8,982)</b>	<b>(14,026)</b>	<b>(9,585)</b>	<b>(11,959)</b>	<b>(12,334)</b>	<b>(6,944)</b>	<b>(6,364)</b>	<b>(8,700)</b>	<b>(5,876)</b>
% of non-govt gross revenue	56%	53%	55%	50%	49%	44%	45%	46%	42%
Capital funding <sup>1</sup>	15,500	10,000	10,000	9,000	9,000	3,000	3,000	3,000	11,000

<sup>1</sup> From 2011/12, \$6 million per annum was transferred from capital to operating to partially fund depreciation. \$8 million was granted in 2014/15 for CAPEX and IT.

Photo References – Inside front cover

1	Oamaio, East Cape – NSTP workshop participants (2010)
2	Opening of <i>Kāhui Raranga: The Art of Tukutuku</i> (2014)
3	Solander Island Buller's Albatross research logistics ( 2013)
4	Colossal Squid – live broadcasting of defrosting (Tory Street 2014)
5	Lara Shepherd extracting Phar Lap's DNA ( Tory Street ) 2014
6	Carl Struthers measuring a white shark (Tory Street) 2011
7	Ngā Toi 3 – Bill Cuthbert, <i>Daylight flotsam Venice</i> 2012, purchased by Te Papa 2013, part of the Ngā Toi 3 exhibition (22 Aug 2014 - 1 Mar 2015)
8	Ngā Toi 3 - Visitor Experience (21/8/2014)
9	<i>Walk with Me</i> (2014)
10	Poetry Slam audience – Matariki Festival (2014)