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Museum of New Zealand Te Papa Tongarewa Briefing to the Incoming Minister

Hon Christopher Finlayson
Minister for Arts, Culture and Heritage
December 2011

Congratulations on your re-appointment as the Minister for Arts, Culture and Heritage. This briefing provides information on the Museum of New Zealand Te Papa Tongarewa.

Executive Summary

1. Te Papa is New Zealand's most successful cultural project. Our narrative-based, interdisciplinary, and interactive approach attracts international attention, as does our commitment to working with 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 (both local and international), positive feedback and high recommendation levels. Research consistently confirms that New Zealanders are proud of Te Papa, and return to visit again and again.
2. In many respects, Te Papa has outperformed initial expectations, especially in terms of overall visitor numbers, international profile, and impact on domestic and international tourism to Wellington. As a key tourism and visitor attraction, Te Papa makes an important economic contribution while also serving as a catalyst and forum for research and creativity. Benchmarking with other museums in Australasia shows that Te Papa achieves a higher level of commercial revenues, and operates at a lower cost per visitor than its peers.
3. 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 people all over the country and around the world to access and enjoy our collections, research and stories relating to Aotearoa New Zealand. Te Papa's reach goes far beyond Wellington, and while we are proud of the access we provide, we are examining how we can improve.

Envisioning the Future: strategic planning for the next ten years

4. Our challenge is to build on our success and remain relevant in an ever-changing world. To this end, Te Papa is refreshing its strategic vision and direction by developing a ten-year strategy. 2011/12 will be a year of transition as we work on

translating the vision into actual programmes and activities. The 2012/13 – 2014/15 Statement of Intent will set out Te Papa’s ten year strategy in detail. The strategic priorities are set out in Appendix 4, the final page of this briefing.

5. Strategies and programmes of activities have been developed through an extensive consultative process that has engaged a wide range of stakeholders and partners in government, colleagues in the sector, business, and communities around New Zealand, and Te Papa staff.
6. They reflect a change in Te Papa’s focus: from being a destination to becoming a truly national museum operating across Aotearoa New Zealand, allowing increased access to the nations’ collections and knowledge, and enabling people across Aotearoa New Zealand to tell local stories relating to their objects and taonga. There will be an increased international focus, taking our exhibitions and research to the world.

Key challenges for Te Papa

7. The biggest challenges facing Te Papa are summarised here and explained in the more detail in the body of this briefing.
 - **Implementing *Envisioning the Future*:** This project has the potential to transform Te Papa and establish a clear strategy and sustainable operating model for the next ten years. It will require significant consideration of how Te Papa uses its resources, and identification of other revenue streams to deliver on the vision. The project is about focussing and prioritising rather than merely expanding on current work, therefore we may need to cease some programmes of activity in order to carry out new ones. This will require careful and honest communication with staff and stakeholders.
 - **Developing a sustainable business model:** While Te Papa has been successful in consistently raising half of its own operating revenue outside of Vote Arts, Culture and Heritage, the long term funding model is not sustainable. In addition, unlike most other government funded organisations Te Papa is not fully funded for depreciation, resulting in a shortfall of between \$6-7 million dollars each year. Moreover the economic situation has affected Te Papa’s ability to generate as much additional revenue as it needs.

- **Protecting and insuring the collections and other assets:** Following natural disasters such as the Canterbury earthquakes, the cost of insurance has risen dramatically. Seismic, geo-technical and structural engineering knowledge has advanced substantially following the Christchurch earthquakes. Physical and financial risks need to be re-assessed in light of that information, as will options for mitigating the risk of holding all collections in Wellington.
- **Providing Access to the Collections:** Meeting the needs of increasingly diverse audiences, and achieving geographic coverage is a major strategic challenge for Te Papa. 92% of New Zealanders know about Te Papa, but 22% have not yet had a Te Papa experience, either in their own town or in Wellington. Many existing activities take Te Papa around New Zealand, physically and virtually, but with distance the greatest barrier to experiencing Te Papa, we need to find new and better ways to serve these audiences and increase the degree to which the collections are accessible to New Zealanders.
- **Board changes:** With the terms of four Board members (Sir Wira Gardiner, Michael Bassett, Miria Pomare and Chris Parkin) expiring in June and August 2012, consideration will need to be given to their retention or replacement.

How we will address these issues

8. These are genuine and significant challenges for Te Papa. The *Envisioning the Future* project is examining all of these issues, and considerable work is underway already to address these areas of concern.
9. Te Papa must have the capability to deliver on its strategic direction and work programme. Te Papa can mitigate some risk through the current strategic planning exercise that will assess Te Papa's people, processes and technology, and develop plans to improve them if necessary. Organisational design work will ensure that the organisation has the right mix of skills and resourcing for these activities.
10. A key outcome of our strategic planning process will be the development of a master plan. Master planning at Te Papa will review the total spatial usage and needs of Te Papa's Cable and Tory Street sites, and will result in a Facility Master Plan, Collections Storage Plan, and Asset Management Plan, as well as a long term exhibition strategy and refreshment programme.

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Raising non-government revenue in challenging conditions

13. Te Papa generates a significant proportion of its own operating revenue, but we cannot be complacent about our ability to continue to do so. In the current economic environment, some of Te Papa's commercial businesses have found it more difficult to maintain and increase revenue contributions each year. Reasons for this include a decline in international tourist spending, reduced ability of corporations and individuals to support sponsorships, and tighter budgets for organisations holding conferences and functions.

14. 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, (some partnerships have been in place for over ten years) while others enter into shorter term commitments to support specific exhibitions, projects and events. Te Papa and its Board will carefully maintain current sponsor partnerships, and develop new relationships and partnerships based on a clear understanding the mutual benefits for both parties.

15. The global economic situation continues to be uncertain. The trend for lower numbers of international visitors continues, and with it, the revenue that those visitors provide for Te Papa. Domestically, the impact of the Christchurch earthquake is still to be fully realised.

16. Te Papa is exploring whether there are new ways to generate non-government revenue.

Cost pressures

17. The sponsorship income and revenue generated by Te Papa is dependent on the Te Papa brand, and on visitor numbers which are driven by refreshed long term and temporary exhibitions and events. Te Papa needs to renew many of its long term exhibitions. Refreshing, updating and replacing the exhibitions is essential if we are to continue to attract visitors, especially repeat visitors. Increasing access to the collections is likely to generate further costs that will add to the overall cost pressure. Ways to share and reduce costs through joint ventures and similar arrangements are being explored.
18. Despite static funding, costs will continue to increase, particularly construction costs as the Christchurch rebuild begins. Natural disasters such as the Christchurch earthquakes have led to a shift in the insurance market which is likely to grow even more over the short term, resulting in higher costs for Te Papa.

Collection stores under pressure

19. Te Papa's current storage facilities are at full capacity for some collections and approaching capacity for others. As a collecting institution, Te Papa needs to ensure that it has sufficient storage to safely house the collections. A significant project (\$11 million) was completed on Te Papa's Tory Street site in 2009/10 to upgrade the Natural Environment wet collection storage and work facilities making them fit for purpose.
20. The most pressured collections are:
- Photography, textiles and art on paper
 - Pacific objects, rolled tapa and mats, and flat textiles
 - Small and large sculpture
 - History, large furniture and large technology
21. The master planning project will assess storage needs and options as part of a holistic analysis of all facilities. As part of this work, increased public access to collections will be considered. Storage options outside of Wellington will also be explored to mitigate single site risk from natural disasters.
22. Initial work shows that Te Papa's existing collection stores provide 10,500m² of space. To store all the current collections in fully safe and accessible conditions would require 13,400m². By 2020 we will need 16,000m² and by 2030 18,000m².

The approximate capital cost of providing adequate storage to 2030 is \$33 million (based on \$4400/m²).

Staffing costs and issues

23. Te Papa's workforce currently costs approximately \$25 million per annum, around half of operational expenditure. The current remuneration policy has defined an organisational stance paying at 95% of the public sector median salary level for core museum roles, with variations to this for other professional groups and job families.

24. However, in the two years since implementation, Te Papa has not had the funding available to achieve this outcome. It is estimated that another \$1.6 million per annum would be required to achieve this position, based on current salary bands and staff performance levels. A modest annual inflationary adjustment of 2% representing performance-based advancement through the pay ranges and bargaining settlements would result in compounding cost increases in excess of \$0.4 million per annum. The changes to Kiwisaver contributions will result in a cost increase of approximately \$0.4 million spread over 2012/13 and 2013/14.

25. Attracting and maintaining talented and senior employees is an ongoing issue in some areas, such as project management, curators, and corporate staff, owing to a shortage in some areas and Te Papa's ability to pay competitive salaries.

Options for savings

26. 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. The Capital Asset Management Plan development project (currently underway) will provide comprehensive information on the state, expected life, replacement and maintenance costs of Te Papa's existing asset base. This information is a prerequisite for sound financial planning.

Protecting and insuring the collections and other assets

27. Following the Canterbury earthquakes and other natural disasters, the cost of insurance has risen dramatically and the availability of earthquake insurance in New Zealand has fallen. The withdrawal of Ansvar from parts of the insurance

market has reduced the capacity of the insurance market to supply, which will result in further increases in costs. We are seeking to ensure that we can insure on best available terms and prices.

28. Experience from the earthquakes has significantly advanced seismic, geo-technical and structural engineering knowledge. Physical and financial risks need to be re-assessed in light of that information. We are undertaking the work required to re-assess the risks to Te Papa's buildings and collections. Te Papa will review the viability of relocating some of the collections as a means of mitigating the risk of loss or damage to our national treasures.

Providing access to the collections

29. In 2010/11 an estimated 430,000 people saw Te Papa touring exhibitions (for example the Rita Angus and Brian Brake collections) around New Zealand. Another 500,000 New Zealanders from outside Wellington city visited Te Papa – overall, in 2010/11, over 2,000,000 visits were made to Te Papa exhibitions, and over 3,300,000 visits were made to the website.

30. Schools from all over the country visit Te Papa, use our online resources, and access Te Papa's experts' advice. Iwi, museums and galleries of all sizes are able to draw on Te Papa's expertise, knowledge and networks through National Services Te Paerangi, and Te Papa's collections are loaned all around Aotearoa New Zealand for research and exhibition.

31. One of the challenges facing Te Papa is to continue to provide exceptional experiences for audiences, both on-site in Wellington, and touring exhibitions around the country. This requires refreshing long term exhibitions and developing new short term and touring exhibitions. At the same time Te Papa has to care for and develop knowledge around an expanding collection to share with both general and specialised audiences.

32. There is a huge appetite for Te Papa's offerings around the country. We are proud of our reach and the access we provide, but want to share even more of our collections and expertise. The museums and galleries sector is not well resourced, and the demand for services, particularly for training and advice, will always exceed what Te Papa can provide. We will continue to explore innovative ways of ensuring access to Te Papa's collections, research, and expertise.

33. A working group has been formed by Auckland Waterfront to develop a proposal for a multi purpose exhibition and performance space in the Wynyard Quarter. Te Papa has been invited to participate in discussions, along with other major cultural institutions. Given our commitment to reaching Auckland people, we are approaching this as an excellent opportunity to explore the benefits such a partnership model would bring to this project. As a business case has not been developed, and potential sources of funding have not been considered, it remains at the discussion phase.

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International Exhibitions

35. An important part of Te Papa's role is bringing wider global perspectives to Aotearoa New Zealand through its programme of international special exhibitions such as *Monet* and *European Masters*. These exhibitions not only drive revenue and visitation but provide unique opportunities for visitors to experience great art, ideas, and experiences from around the world. They are also important in generating support, including corporate sponsorship, to support a wide range of museum activities.

36. As with many other aspects of Te Papa's business, our ability to sustain a credible and engaging programme of special exhibitions has been impacted by a number of global factors. Fees, freight, and insurance costs continue to increase while, at the same time, there is intense competition within the sector to secure quality product. We have been able to offset some of these challenges by entering into co-operative ventures with other museums in the region, notably the Australian Museum (Sydney) and Melbourne Museum. However, the central issues remain.

37. Te Papa will address its short term programmes in a holistic manner in the context of the overall master planning exercise, especially with regard to the ways in which this programme supports the new Vision and the refreshment of longer term experiences.

Canterbury earthquakes

38. Te Papa's response to the Canterbury earthquakes is focussed on assisting the rebuild by:
- providing institutional support through practical recovery assistance, advice and expertise
 - capturing the historical context and the stories associated with the earthquakes, and
 - building and maintaining community morale and resilience through prioritising the delivery of cultural content (e.g. exhibitions and other experiences).
39. Our activities will focus on practical assistance for the recovery and re-establishment of museums and galleries and their collections, as well as collecting the local and national story of the earthquakes for future generations and supporting cultural wellbeing by providing positive experiences for Cantabrians as the rebuild occurs.
40. The stories are of local and national significance, and their presentation will be at both a local and a national level.
41. There is considerable potential for expanding on the work already underway with partners to develop greater disaster preparedness and awareness throughout Aotearoa New Zealand.
42. Te Papa's approach has been, and will continue to be one of recognising its responsibilities as a national institution, while respecting roles of the primary cultural institutions already operating in Canterbury. We are working collaboratively with a wide range of institutional and project partners, public and private, including but not limited to Canterbury Museum, Christchurch Art Gallery, Canterbury University CEISMIC Consortium, Air Force Museum of New Zealand at Wigram, small museums of Canterbury, the Canterbury Heritage Organisation Group, Ministry for Culture and Heritage, Creative New Zealand, Ngāi Tahu, the Earthquake Commission, and GNS. More information on specific activities can be provided on request.

Te Papa's relationship with and support for the museum and gallery sector

43. National Services Te Paerangi offers support to other museums, galleries and iwi through workshops, face to face visits, resource guides, a free help line, facilitating museum exchanges and internships to share expertise, grants, and website support. The uptake for these services continues to be high, and feedback is positive. Staff work closely with colleagues in other museums, and with people carrying out similar roles in Southland and Canterbury. The Loans team make more than 4000 loans each year, and have made information about the loans process more accessible on the website. The number of touring exhibitions has increased in recent years and we are continuing to explore ways of taking Te Papa's exhibitions around New Zealand.
44. Te Papa is seen by some stakeholders as receiving significant government funding, yet not fulfilling its mandate to provide assistance and support to other institutions. The 2009-2010 Ministry for Culture and Heritage review of Te Papa's outreach activities (loans, National Services Te Paerangi and touring exhibitions) found that while some organisations and individuals had this view, the majority were supportive of Te Papa's work. Some criticism relates to the delivery of support for museums, which in the past was funded regionally rather than nationally.
45. Te Papa is examining its outreach activities as part of *Envisioning the Future*.

Te Papa as a home for art

46. Since the National Art Gallery and Dominion Museum were combined to form the new institution of Te Papa, there has been debate and criticism of Te Papa's approach to art display, centred initially on the integrated display of art with other collections, as well as the location on the fifth floor and a perception that art was sidelined. This was somewhat mitigated by the *Toi Te Papa* development in 2006 but the presentation of art in the Sculpture Terrace in 2010 was curtailed owing to funding constraints and very few visitors going to Level 6.
47. We already know there is a large audience for art at Te Papa, with some 400,000 people visiting each year (around a third of all visitors), while art exhibitions such as *Monet* and *Constable* drew large crowds to the Visa Platinum Gallery.
48. A priority for the coming year is the development of a long term strategy for art at Te Papa that clearly states our aspirations for and commitment to art. That

strategy will include a new approach to refreshing *Toi Te Papa* that allows more of the collection to be shown through frequent modular refreshments rather than a static, long term hang. The events programme will be continued as a driver of visitation and an opportunity for art visitors to engage with experts and researchers. Partnerships such as the Venice Biennale (with Creative New Zealand), *Oceania* (City Gallery) and successful tours of Te Papa exhibitions such as Rita Angus will continue to provide access to an exciting range of art to New Zealanders.

Research

49. Scholarship, research and Mātauranga Māori are cornerstones of the future development of Te Papa's collections and exhibitions, and the identification of research and scholarship priorities is a key part of the visioning process.
50. Te Papa's research strengths are in New Zealand's natural environment, biodiversity, systematics and taxonomy, biogeography; New Zealand contemporary and historical art and photography; New Zealand social history and fashion; mātauranga Māori (Māori knowledge) across all disciplines and taonga Māori collections; Pacific material and contemporary culture, particularly with regard to Pacific communities in New Zealand; collections management and conservation.
51. Te Papa researchers have an impressive publication record in popular and academic publications, books and conference presentations. The results of their work are also shared through informal channels such as *Tales From Te Papa* video clips, blog posts, international media interaction and curators' talks and tours.
52. Te Papa researchers have been very successful in gaining external research funding, with nearly \$1 million gained from the Marsden Fund and other research grants in the current year. *Tales from Te Papa* has been made possible through sponsorship from Vero and TVNZ.
53. Te Papa has the potential to become the hub for biodiversity research in New Zealand. A useful model could be the *Atlas of Living Australia*, which is a hub for information from a broad range of museums, research institutes, universities, herbaria and associations that aims to capture and provide access to information about Australia's biodiversity. Much of the software developed for the Atlas of Living Australia is freeware so could easily be adapted for New Zealand use. The Atlas is part of the broader Encyclopaedia of Life Project.

Digital Vision

54. In recent years, Te Papa has recognised the importance of providing services online as a means of expanding access to its collections, knowledge, and expertise to our diverse audiences. This work has taken the form of increased attention to digitising collections, the provision of educational resources through the museum's web site, and providing supplementary content for exhibitions in dedicated mini-sites. Te Papa staff are active in social media contributing to discourse through blogs, flickr streams and YouTube channels that enable us to build relationships with communities and individuals throughout Aotearoa New Zealand and the wider world.
55. Te Papa has also established an engaged online community that supports the interactive *Our Space* experience through the provision of content and commentary.
56. We anticipate that this participation will increase and have signalled as much through our new Vision. In particular, we will invest in digital technology, infrastructure, skills, practice, and policy. Moreover, we will actively share the lessons learned around digital technology with others in gallery, museum, and cultural heritage sector. We will also seek to ensure that Te Papa's digital content management framework is consistent with international best practice.

Additional information

57. The following appendices provide additional information related to Te Papa:

- Appendix 1 - background information about Te Papa;
- Appendix 2 - a brief overview of our external relationships and stakeholders;
- Appendix 3 - some performance information; and
- Appendix 4 - strategic priorities.

MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA

History

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

Te Papa opened to the public on 14 February 1998 and consistently achieves over 1,300,000 visitors each year. Since opening, more than 18,000,000 people have been welcomed to the Museum.

Legislation

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.

Links with Culture and Heritage sector outcomes

Te Papa's activities map to the Culture and Heritage sector's outcomes to *Create, Preserve, and Engage*. The primary services that contribute to these goals are collection development and care, exhibitions, events, education programmes, research and debates.

Strong relationships, particularly with iwi, are crucial to the success of Te Papa's work, and Te Papa is an important partner in a number of Treaty settlements. Our work in this area is set out in more detail in Appendix 2.

Te Papa's work contributes to NZ Inc objectives in and beyond New Zealand through touring exhibitions and its repatriation programme, as well as through hosting diplomatic exchanges. We are building strong relationships internationally, most recently in China, but also in Australia, Europe, North America and Mexico through touring exhibitions and the repatriation programme. We are scoping projects such as potential exhibitions of Brian Brake's photographs to commemorate the 40th anniversary of diplomatic relations with China, and an exhibition exchange with Mexico.

Governance and Management

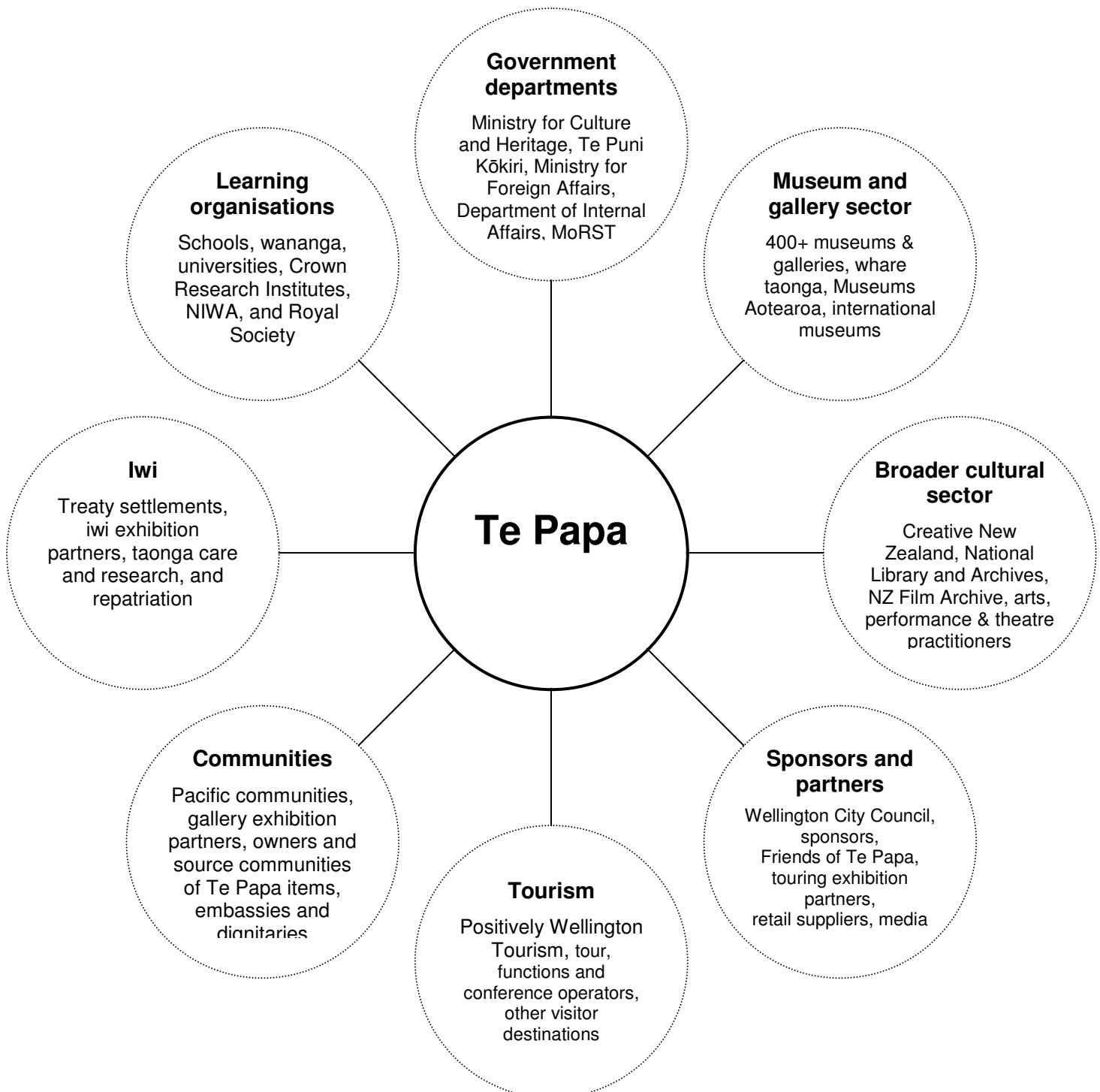
Te Papa is an autonomous Crown entity. The Board is responsible to the Minister for Arts, Culture and Heritage. The Museum has a leadership structure led by a Chief Executive and Kaihautū.

Board Member	Original start date	Expiry date of present term
Sir Wira Gardiner	1 July 2009 Chair from 1 November 2010	30 June 2012
Hon. Dr Michael Bassett	1 July 2009	30 June 2012
Miria Pomare	1 July 2009	30 June 2012
Christopher Parkin	1 September 2009	31 August 2012
Wendy Lai	1 August 2010	31 July 2013
Philip Carter	1 August 2010	31 July 2013
Fiona Campbell	1 November 2010	30 October 2013
Evan Williams	1 November 2011	31 October 2014

Management

Michael Houlihan	Chief Executive
Michelle Hippolite	Kaihautū
Claudia Orange	Director, Collections and Research Group Groups covering the Museum's research, curatorial, and collection management teams in the five major collections areas – Art, History, Pacific, Mātauranga Māori, and Natural Environment, as well as Conservation and Object Support, Collection Development, Loans, Rights Management, Imaging and Collection Information.
Mark Donovan	Director, Experience Group Exhibition development, Events, the children's Discovery Centres, Education, Tours, Te Aka Matua Library, and Customer Services.
Michelle Hippolite (Acting)	Business Group Business operates Te Papa's commercial business including Hospitality, Retail, Picture Library, Te Papa Press, Marketing and Communications and Funds Development.
Graeme Quinn	Chief Financial Officer Finance, Administration, Governance, Strategic Planning and Policy.
Brighid Kelly	Director, Corporate Services Human Resources, Audit and Assurance, Security, Workforce Development, Information Technology and Development, Project Management and Procurement, and Facilities Management.

EXTERNAL RELATIONSHIPS AND STAKEHOLDERS



Relationships with Māori

Te Papa works with iwi throughout Aotearoa New Zealand.

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. Tainui is our current partner. Ngāti Toa will be the next iwi in residence, and development work with them will intensify over coming months.

Since February 1998 Te Papa has worked with the following iwi as part of the Iwi Exhibition Programme:

1998-1999	Te Atiawa	2003-2006	Whanganui
1999-2001	Te Aupouri	2006-2009	Ngāi Tahu
2001-2003	Ngāi Tūhoe	2011-2014	Tainui waka Alliance

Treaty Settlements: Over the last three years we have seen an increased interest by iwi in developing formal relationships with Te Papa. The catalyst is generally Treaty settlement negotiations. Some of the groups seek co-management arrangements for the care and management of taonga, which is consistent with the Mana Taonga principle, the philosophy that all communities should have access and be able to participate in the care and management of their taonga. Te Papa is currently actively engaged in Letters of Commitment or Deeds of Settlement with Ngāti Toa, Taranaki Whānui, Te Hiku o te Ika, Te Aupouri, and Ngāti Porou.

Te Hau ki Turanga: Rongowhakaata initialled their Deed of Settlement at Te Papa as part of their Treaty Settlement process in August. We now enter another phase of our relationship with Rongowhakaata and Te Hau ki Turanga, as we negotiate the future care and location of the whareni Te Hau ki Turanga, currently the centrepiece of the Mana Whenua gallery. The date set for resolution is 2017.

WAI 262: On 2 July 2011, the Waitangi Tribunal released its report on the Wai 262 claim relating to New Zealand's law and policy affecting Māori culture and identity. Te Papa provided evidence for the hearing in 2007 and much of the way that Te Papa operates is already in accordance with the recommendations of the report. Te Papa will contribute to the whole of government response via the Ministry for Culture and Heritage. WAI 262 will also be examined as part of the strategic planning process to ensure that the long term plans incorporate responsiveness to the recommendations of the report.

Karanga Aotearoa Repatriation programme: The 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. Repatriations completed since 2004 have been to the following iwi and hapu groups:

- Muaūpoko
- Ngāti Kuri
- Whanganui
- Rangitāne o Wairau
- Moeraki
- Ngāti Maniapoto
- Ngāti Apa
- Waikaremoana
- Rangitāne o Wairau
- Tauranga Moana
- Rotorua
- Waiuku

Relationships with Pacific communities

Te Papa has close involvement with Pacific communities in New Zealand and overseas. For example:

- Pacific staff work with Pacific people to develop collections and curate exhibitions – most recently the long term exhibition *Tangata o le Moana: The story of Pacific people in New Zealand*, and short term exhibitions *Paperskin* and *Oceania*.
- Pacific people contribute to publications and participate in many museum events. Current projects include the Getty Foundation funded research project on the globalisation of Samoan tattooing, and publication of *Tatau: Samoan Tattooing, New Zealand Art, Global Culture* in April 2010, and the Marsden funded research project *Art in Oceania* in conjunction with Victoria University of Wellington, Cambridge University and the British Museum which will include a major scholarly publication to be published in 2012.
- Te Papa staff regularly give 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 has participated in the Human Rights Commission's Diversity Action Programme since 2005. We work in collaboration with many communities in presenting a wide variety of cultural events and celebrating various festivals throughout the year.

Te Papa's Community Gallery tells the stories of the many communities that make up New Zealand. Every 2-3 years, another community is given the opportunity to present its story. Te Papa develops each exhibition in close cooperation with the community. The Community Gallery has so far featured the Chinese, Dutch, Indian, Italian, and Scottish communities of New Zealand. An exhibition about refugee youth in New Zealand, *The Mixing Room* is the latest in the series.

As the national museum, Te Papa has strong relationships with embassies and hosts many visiting dignitaries every year.

Wider museum and gallery sector

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.

Te Papa's Kaihautū, Michelle Hippolite, is on the board of Museums Aotearoa, and Te Papa works 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.

Learning organisations

The Collections and Research team has 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.

PERFORMANCE INFORMATION

	2010/11 Actual	2010/11 Projected	2009/10 Actual
Audience			
Number of visits to Te Papa	1,334,712	1,400,000	1,440,397
Measured visits to Te Papa exhibitions in New Zealand	61,849	-	64,188
Number of visits to Te Papa exhibitions at international venues	217,929	-	172,252
Total measured and estimated visits to Te Papa exhibitions, in New Zealand and internationally	2,197,055	-	2,164,672
Number of visits to http://www.tepapa.govt.nz	3,383,512	2,500,000	2,380,804
Visits to Collections Online	1,794,652	1,200,000	1,201,877
Research and learning			
Number of peer reviewed papers and popular articles (as well as those including mātauranga Māori)	102 (59 peer reviewed articles, 41 popular articles; 9 mātauranga Maori articles)	70	80 (42 peer reviewed articles, 38 popular articles; 9 mātauranga Maori articles)
Conference presentations delivered to a wide geographic audience	39 presentations	15	27 presentations
Educator-led programmes and Discovery Centre National School Outreach Projects delivered	695 educator programmes and 8 outreach projects	600	690 programmes and 6 outreach projects
Outreach			
Number of exhibitions toured to New Zealand venues to benefit New Zealand museums and galleries	7 touring exhibitions	6	6 touring exhibitions
Number of regions Te Papa touring exhibitions visit to increase coverage	Touring exhibitions opened in 8 regions: <i>Rotorua, Southland, Canterbury, Otago, Bay of Plenty, Westland, Taranaki, and Northland</i>	7	Touring exhibitions opened in 8 regions: <i>Gisborne, Nelson, Otago, Canterbury, Auckland, Bay of Plenty, Northland, and Wellington</i>
Museum Development Officer visits made by National Services to provide expertise to museums, galleries and iwi	292 visits	140	232 visits
Iwi Development Officer visits made to iwi/Māori organisations by National Services to provide expertise to museums, galleries and iwi	96 visits	40	76 visits
Commercial success			
Percentage of revenue derived from non-Crown sources	48.46%	50%	50.4%
Continued sponsorship of the exhibitions in the Level 4 short term gallery to support the quality of visitor experience	Achieved	Achieved	Achieved

Financial Results

	2011 Actual \$000	2010 Actual \$000
Total Operating Revenue	46,402	47,562
Crown Revenue	23,574	23,574
Commercial Revenue (gross)	12,235	12,364
Sponsorship and donations	5,182	5,491
Exhibition revenue	2,273	3,015
Other	3,387	2,328
Cost of Services	45,808	46,123
Depreciation	12,928	13,398
Operating surplus (deficit) before depreciation	594	1,439
Net surplus (deficit)	(12,334)	(11,959)
Collection value	776,455	725,939
Net assets	1,158,025	1,123,264
Working Capital	17,942	17,343
Commercial Revenue as % of total revenue	48.6%	50%

Financial information 2003-2012

'000s	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012 budget
Revenue – Crown	18,139	18,228	18,228	20,574	20,574	20,574	23,574	23,574	23,574	29,574
Revenue – Other	19,726	19,477	23,163	21,180	26,247	23,084	29,047	23,988	22,828	23,823
Total Operating Revenue	37,865	37,705	41,391	41,754	46,821	43,658	52,621	47,562	46,402	53,397
Cost of Services										
Personnel Costs	13,823	14,604	15,565	16,723	22,546	22,525	24,415	25,050	25,060	25,464
Other Costs	22,109	23,034	23,542	25,552	22,458	18,412	25,238	21,024	20,748	21,933
Total (less depreciation)	35,932	37,638	39,107	42,275	45,004	40,937	49,653	46,074	45,808	47,937
Cash Operating Surplus/(Deficit)	1,933	67	2,284	(521)	1,817	2,721	2,968	1,488	594	5,460
Depreciation	(12,940)	(10,685)	(10,627)	(10,495)	(10,799)	(16,747)	(12,553)	(13,398)	(12,928)	(13,249)
Net Operating Deficit	(11,007)	(10,618)	(8,343)	(11,016)	(8,982)	(14,026)	(9,585)	(11,959)	(12,334)	(7,249)
Non-govt % of gross revenue	52%	52%	56%	51%	56%	53%	55%	50%	48.6%	50%
Capital funding ¹	9,000	9,000	10,868	12,500	15,500	10,000	10,000	9,000	9,000	3,000

¹ From 2011/12, \$6 million per annum was transferred from capital to operating to partially fund depreciation.

TE PAPA'S STRATEGIC PRIORITIES

The first half of the priorities reflects Te Papa's external focus, and the second half identifies how Te Papa will need to develop in order to deliver the priorities. Each of these will have a programme of activities designed to achieve the priorities.

Te Papa's impact on the nation

To reflect New Zealand's identities, past, present, and future, both nationally and internationally, Te Papa will prioritise the following:

- **Accessing all areas:** Te Papa will share its collections, skills and knowledge with the diverse communities across Aotearoa New Zealand and overseas.
- **Being a forum for the future:** As a cultural and intellectual leader, Te Papa will signpost pathways to the future by initiating, hosting and engaging in debates that explore a wide range of contemporary issues.
- **Housing the treasures:** Taonga (treasures), within the guardianship of Te Papa will be at the heart of the Museum's activities.

To preserve taonga (treasures), and nurture exploration, curiosity and debate, Te Papa will prioritise the following:

- **Saving the planet:** Te Papa will engage and excite by conducting leading edge research and by communicating and modelling environmentally responsible practices that are smart, accessible, and inspiring.
- **Connecting with people:** Te Papa will make learning an engaging and entertaining experience. Te Papa will set the highest possible standards for an integrated and welcoming experience.
- **Mana taonga | sharing authority:** Te Papa will share decision-making with iwi (tribes), communities, and individuals with respect to managing and understanding their taonga (treasures).

Developing Te Papa

To invest, learn and empower, Te Papa will prioritise the following:

- **Going digital:** Te Papa will use communication technologies to achieve its strategic priorities.
- **Keeping fit:** Te Papa will recognise that every experience is an opportunity for shared learning and that its future depends on the continuous development of its staff.
- **Staying in touch:** Te Papa will be aware that communication is two-way, and built on trust and transparency.

To be a successful business, Te Papa will prioritise the following:

- **Getting down to business:** Te Papa will be commercially successful, entrepreneurial by nature, and disciplined with its business processes.
- **Telling our story:** Te Papa will be a persuasive and inspiring advocate on its own behalf and that of the museum, gallery, and heritage sector.
- **Building sustainable leadership:** Te Papa will be proactive, flexible, and nimble in its systems, processes, and decision-making.