



26 March 2026

Tēnā koe

Re: Official Information Act (OIA) Request: Tiriti compliance and protection of mātauranga Māori and data

Thank you for your OIA request of 26 February 2026, requesting the following information:

In terms of context, this request seeks information regarding your organisation's fulfilment of its Tiriti o Waitangi obligations to actively protect mātauranga Māori and Māori data as taonga, particularly in the context of digitisation and emerging threats from artificial intelligence (AI) and large-scale data scraping, as highlighted in the Waitangi Tribunal's Wai 262 and Wai 2522 reports.

My request is broken down into the following parts. For all parts, "documentation" includes, but is not limited to: final and draft policy documents, Cabinet papers, briefings, internal reports, risk assessments, planning documentation, governance documents (terms of reference, minutes), meeting notes, and relevant internal communications (including email and Teams/Slack messages).

Part 1: High-level Governance and Policy

Please provide documentation:

- 1. about Te Papa's approach to the governance, and protection of, mātauranga Māori and digital taonga – including but not limited to governance frameworks and policies*
- 2. from 1 January 2024 onwards, related to the Waitangi Tribunal's findings in Wai 262 or Wai 2522 regarding data sovereignty, Mātauranga Māori and digitisation.*
- 3. about the implementation of these frameworks and policies including examples which show the complexities, challenges and nuances faced in the real world.*
- 4. Details regarding the digital landscape and information governance landscape of Te Papa – including the policy or protocols around digitisation of items*

Part 2: Digital and governance landscape

Please provide:

- 1. Any risk assessments conducted since 2020 that specifically evaluate threats to mātauranga Māori and Māori data, including from:*
 - Automated web scraping for AI training datasets.*
 - The use of cloud and AI services provided by third parties (e.g. Microsoft, Google, Amazon, OpenAI).*
 - The "digital colonialism" or unauthorised commercial exploitation of this taonga.*
- 2. All documents (briefings, reports, memos) that discuss the risks identified in the above assessments and propose or detail mitigation strategies.*

Part 3: Third-Party Agreements and Technical Safeguards

Please provide:

- 1. Copies of any current agreements, contracts, or data sharing addenda with cloud storage or AI technology providers (e.g. Microsoft, Google, Amazon Web Services, OpenAI). I specifically seek any and all clauses within these documents that relate to:*
 - Data sovereignty and the geographic location/storage of data.*
 - The use of customer data for the training or improvement of the provider's AI models.*
 - The protection of Indigenous data or cultural heritage.*
 - Any explicit recognition of Te Tiriti o Waitangi or Māori Data Governance.*
- 2. Documentation detailing the technical measures in place to prevent the automated scraping of mātauranga Māori from your public-facing websites and digital repositories. This includes, but is not limited to API access controls, rate limiting, and any other technical barriers.*

Part 4: Resourcing for Active Protection

Please provide any documentation that outlines the budgeting, business planning, and resourcing (e.g. Full-Time Equivalent staff, specific project funding) allocated to:

1. Give effect to the policies and frameworks mentioned in Part 1.
2. Implement the mitigation strategies identified in Part 2.
3. Specifically, any business cases or budget requests that were made to address the threats posed by AI and were either approved or declined.
4. Any relevant practices or policies regarding FTE e.g. job description provisions.

I will respond to your questions in turn.

Part 1: High-level Governance and Policy

Te Tiriti o Waitangi is the foundation and the future of the Museum of New Zealand Te Papa Tongarewa. Three large boulders, blessed in 1994, stand on the Te Papa forecourt, symbolising tangata whenua, tangata Tiriti, and Papatūānuku as a physical reminder of this commitment. Te Papa is committed to respecting the mana of Te Tiriti in everything we do, and this is manifested in the Mana Taonga principle. As our nation's founding document, Te Tiriti shapes Te Papa as a place of belonging and tūrangawaewae for all peoples of Aotearoa New Zealand¹.

The [Mana Taonga](#) principle grounds Te Papa's overarching approach to the governance and protection of mātauranga Māori and Māori data as taonga, and was developed through consultation with iwi and other key stakeholders in 1989–1990, and was endorsed by the Museum's Board in 1992. Mana Taonga affirms the ongoing whakapapa-based authority of iwi, hapū, whānau and descendant communities to participate in decisions about their taonga and associated knowledge, and its influence extends across both physical and digital environments. For example, the work of the Iwi Relationships Team and the associated Iwi clearance process is the mechanism for iwi to determine use of their taonga, mātauranga and kōrero by indicating their support or otherwise for any use and display of taonga where taonga have been provenanced.

This commitment is reflected in Te Papa's [Statement of Intent 2026–2030](#), which reaffirms our responsibility to uphold Te Tiriti o Waitangi and protect taonga, including digital taonga. Mana Taonga also underpins Te Papa's governance of emerging technologies. Our [AI governance policy](#) (2025) expressly recognises that Māori Data Governance, including Māori data sovereignty, is implicit within the Mana Taonga principle. The accompanying [AI Guidelines](#) (2025) provide practical guidance for principle four 'recognising Māori rights and interests including the application of Mana Taonga, Te Tiriti, Māori Data Governance in decision making'.

Attached to this response, we provide you with the following information. Some information has been withheld under s9(2)a, s9(g)i of the OIA.

Regarding points 1 to 2:

- Mātauranga Māori strategy from 2004, due for review, (pages 1-15 of attachment) - **current**
- Meeting Minutes – regarding Iwi clearance for Photographs of Māori (2009) – while this is an early document, these discussions were useful when reviewing the clearance process after the Wai 262 claim report was published (pp. 16-18) – **contextual only**
- Intellectual Property Policy (2017, due for review, pp. 19-26) - **current**
- Intellectual Property Strategy (also due for review, pp. 27- 43) - **current**
- Practice for Releasing Data Sets where Te Papa is the Rights owner (pp. 44-48) - **current**
- Procedure for Assigning Re-Use Rights Statements to Collections Online records (pp. 49-63) – **current**
- Information Management Action Plan (pp. 64-65) - **current**
- Applying Local Contexts notices to Te Papa websites (pp. 66-70) - a summary document about Indigenous Knowledge labels that we are currently exploring – **exploratory only, not current**

¹ [Statement of Intent 2026–2030](#)

- Te Tiriti o Waitangi Kaupapa Here (pp. 71-82) - **current**
- Mana Taonga
 - Collection - All Museum Use Licence Letter and Form (pp. 83-89) - **current**
 - Uses and movement of information about taonga (pp. 90-92) - **current**
 - Deed of Gift template (pp. 93-101) - **current**
 - Mana Taonga website notices and collection metadata (pp. 102-107) - **current**
 - Collections Guidelines: Mana Taonga Access (pp. 108-115) - **current**
 - Mana Taonga Loan Agreement template (pp. 116-117) - **current**
 - Mana Taonga Loan Agreement template - taonga Māori (pp. 118-119) - **current**
 - Mana Taonga Release Form (pp. 120-122) – **current**
 - Standard clauses in taonga management agreements (p. 123) - **current**
- Standard clauses in draft relationship agreement with iwi (p. 124) - **current**

Regarding point 3:

- Rongowhakaata Data in Tech Forum (pp. 125-129) - implementation example - **current**

Regarding point 4:

- Iwi Clearance required and received stats (pp. 130-133) – **not applicable (email thread)**
- A companion guide to publishing records and multimedia (pp. 134-141) - **current**
- EMu Publishing process (pp. 142-155) - **current**
- Criteria for bulk publishing Catalogue records to Collections Online and the Te Papa API (pp. 156-157) - **current**
- Criteria for bulk publishing images to Collections Online and the Te Papa API (pp. 158-159) - **current.**

Other information already available to the public is:

- Our [Collections Policy](#),
- A [blog post](#) which describes the things we consider when adding Māori data to third parties, particularly Wikipedia.

Alongside the policies and documents described above, Te Papa also continues work to further develop our approach to Māori data sovereignty.

Part 2: Digital and governance landscape

Te Papa does not hold any risk assessments that specifically evaluate threats to mātauranga Māori or Māori data from automated web scraping, third-party cloud/AI services, or digital colonialism. Accordingly, this part of your request is refused under section 18(e) of the OIA.

Te Papa has completed two general organisational risk assessments since 2020, a 2020 Information Security Risk Assessment and a 2022 core ICT and Microsoft 365 risk assessment. These consider systems that hold Māori data but do not assess the specific threat categories you outline.

As no assessments exist under point 1, Te Papa does not hold any documents that discuss mitigation strategies arising from such assessments under point 2 of your request. This part of your request is also refused under section 18(e).

However, in the spirit of your request, and in line with Ombudsman guidance to be fair and helpful to requesters, Te Papa is releasing a draft, high-level analysis undertaken by our Digital Channels team in June 2025 ('DRAFT – Data Sovereignty Analysis of Digital Ecosystem', pp. 160–161). This document sits outside the strict scope of your request but relates to the broader issues you raise. As it is still in draft form, the provisional scoring has been withheld under s9(2)(g)(i).

Part 3: Third-Party Agreements and Technical Safeguards

Te Papa holds a current Microsoft agreement; the detailed terms (pricing, non-public schedules, and negotiated positions) are withheld under s9(2)(b)(ii) of the OIA. The relevant public clauses governing data protection and residency are provided below.

1. **Microsoft contractual terms and data protection commitments**

Microsoft publishes its standard contractual terms, including data protection, data location, and processing commitments, here: <https://www.microsoft.com/licensing/docs/view/microsoft-products-and-services-data-protection-addendum-dpa>

- a. This Data Protection Addendum (DPA) applies to Microsoft cloud services and covers:
- i. Data processing and security obligations
 - ii. Data residency and transfer provisions
 - iii. Use of customer data strictly to provide and operate services

2. **Data residency and sovereignty**

- a. High-level explanations of where data is stored and how Microsoft manages data location and jurisdiction are available via the Microsoft Trust Center: <https://www.microsoft.com/trust-center>
- b. Additional privacy and data management detail for public sector and enterprise customers is available here: <https://learn.microsoft.com/compliance/assurance/assurance-privacy>

3. **Use of customer data and AI model training**

- a. Microsoft has publicly and consistently stated that customer data from commercial and public sector services is **not used to train Microsoft or OpenAI foundation models**.
- b. This is explained in the following official statement: <https://blogs.microsoft.com/on-the-issues/2024/03/28/data-protection-responsible-ai-azure-copilot>
- c. This statement applies to services such as Azure OpenAI Service and Microsoft Copilot.

Te Papa does not hold contractual clauses that explicitly reference Te Tiriti o Waitangi or Māori Data Governance in our agreements with Microsoft.

Where data is not shared under an open access policy, all data is protected by Single Sign-On through the centralised Azure EntraID system. This includes access to web-accessible versions of digital interactives, otherwise presented on the floor and in the website CMS system.

The Te Papa Collections API <https://data.tepapa.govt.nz/docs/> requires an API key, which must be applied for via the provided online form. Access, once granted, is limited to publicly available data on the main <https://collections.tepapa.govt.nz> website. Terms of use for this API are available here https://www.tepapa.govt.nz/assets/76067/1693184837-collections_api_terms_of_use.pdf.

API hosting is on AWS Sydney infrastructure through Amazon Web Services New Zealand Limited please see <https://aws.amazon.com/compliance/new-zealand-data-privacy/> and <https://aws.amazon.com/agreement/>.

Te Papa's core web systems (main website and Collections Online) are hosted via Vercel. We apply a range of hosting-provider and application-level safeguards appropriate to the public nature of these sites.

In addition, licenses and subscriptions to AI tools are managed by IT. Staff are asked to contact IT to discuss their needs. If staff would like to use an AI tool that is not approved, they are able to submit a service desk request which is moderated by an internal panel, including the Principal Advisor Kaupapa Māori who looks at Māori data governance considerations.

Part 4: Resourcing for Active Protection

Te Papa does not hold specific information related to the exact allocation of resources to the policies and frameworks mentioned in part 1 and the implementation of mitigation strategies identified in part 2. This part of your request is refused under 18(e) of the OIA. However, for the purposes of this request, we are providing a rough estimate of the share of time allocated to these tasks. We estimate that the Digital Channels team contributes up to 0.65 FTE, the Collection Access team up to 0.25 FTE, the Iwi Relationships team up to 0.5 FTE, and the Office of the Co-Leaders up to 0.8 FTE.

Te Papa has not developed any business cases or budget requests specifically for mitigating AI-related risks to mātauranga Māori.

For point 4, we can advise that the currently approved position descriptions for the Tier 2 leadership roles commencing 1 July 2026 include the following Te Tiriti o Waitangi expectations:

Te Tiriti o Waitangi

This position supports and leads work that honours Te Tiriti o Waitangi.

- *Embed Te Tiriti commitments in all Directorate systems — including planning, programmes, budgets, and culture — to ensure sustainable, organisation-wide support.*
- *Oversee the implementation and delivery of Tiriti outcomes.*
- *Champion initiatives that strengthen Māori leadership, te reo Māori, and Mana Taonga.*
- *Allocate and protect resources to progress Te Tiriti aspirations, including Māori partnership work, research, and capability development.*
- *Work collectively with other Deputy Chief Executives to ensure kaimahi experience Te Tiriti as a consistent and connected organisational commitment.*

If you are not satisfied with this response, you have the right to seek an investigation and review by the Ombudsman. Information about how to make a complaint is available at www.ombudsman.parliament.nz or freephone 0800 802 602.

If you wish to discuss any aspect of your request, please contact OIA@tepapa.govt.nz.

Yours sincerely



Dr Arapata Hakiwai

Kaihautū

MĀTAURANGA MĀORI STRATEGY HE ARA WHAINGA

*Puritia ki te Aka Matua
Kia kaua e puritia ki te Aka Taewa¹*

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¹ Hold on to the Parental Vine and not to the swinging vine.

I. EXECUTIVE SUMMARY

Purpose

The Mātauranga Māori strategy provides direction for how the organisation approaches the care and management of mātauranga Māori, including when mātauranga Māori is provided by iwi to Te Papa.

The strategy provides a broad definition of mātauranga Māori for Te Papa to enable it to more readily identify and develop opportunities to facilitate mātauranga Māori across the organisation.

This strategy provides a platform upon which further development of mātauranga Māori can be based.

Background

Te Papa has encouraged and provided the platform for the development of mātauranga Māori, starting with the Museum's Act which states that the Board will:

- (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.

Other Museum statements such as the mission statement and corporate principles firmly reinforce Te Papa's commitment to acknowledging mātauranga Māori as an important knowledge system in New Zealand.

External indicators such as an increase of enrolments at wānanga Māori² in recent years, and more New Zealanders choosing to be immersed in te reo and tikanga Māori. This means current and future generations of New Zealanders are becoming increasingly bilingual and bicultural, and will expect to see their lives and perspectives reflected in Te Papa's core activities.

Iwi are also increasingly focused on the retention and development of tribal identity. This is likely to result in high expectations that an institution such as Te Papa will appropriately facilitate the capture of, and provide reasonable access to, taonga and mātauranga Māori, and that it will support iwi in these types of initiatives.

It is an expectation of Māori³ that taonga, and the information associated with those taonga, will be handled sensitively and appropriately according to Māori cultural values.

Most importantly, Māori expect to be treated as partners with Te Papa in the development and presentation of mātauranga Māori by the Museum, and in some cases, in developing initiatives outside of the Museum environment.

Policy Statement

Te Papa's view of mātauranga Māori is that:

² Wānanga Māori provide tertiary programmes with an emphasis on te reo and tikanga Māori. There are currently three wānanga Māori in New Zealand officially recognised by the Education Act 1989.

³ Māori includes Tangata Whenua individuals, whānau, hapū and iwi.

- Mātauranga Māori is a dynamic and evolving system of knowledge (Te Kauwae Runga and Te Kauwae Raro) used by Tangata Whenua to explain, interpret and understand the world in which they live. It is framed by whakapapa (genealogy) and whanaungatanga (kinship connections) between all things and is evidenced through kōrero-ā-whānau, ā-hapū, ā-iwi (narratives and history of whānau, hapū and iwi), karakia (prayer/incantation), waiata (songs) and knowledge arising from interaction with Te Ao Tū Tonu (the universe) and Te Ao Tūroa (the natural environment/world).
- As a forum for knowledge and research excellence the Museum of New Zealand Te Papa Tongarewa is committed to the preservation and development of mātauranga Māori that is expressed through narratives, and in support of practice, that reflects Māori cultural identity, values, perspectives, diversity and history.
- Te Papa recognises the critical role of Māori as partners in the development of mātauranga Māori, as well as part of the Museum's diverse audiences, and as sources of information and knowledge. Te Papa also recognises that Māori are essential to ensuring the preservation and development of mātauranga Māori.
- Te Papa also acknowledges that collaboration with Māori is essential to enabling the Museum to speak with authority about mātauranga Māori.

Mātauranga Māori – An Explanation

To enable Te Papa staff to identify mātauranga Māori in their work a broad explanation has been developed. The explanation is based on descriptions previously developed by Te Papa, as well as external perspectives.

With the care and management of mātauranga Māori comes certain requirements, which include the need to:

- Receive information with the utmost accuracy;
- Store information with integrity beyond doubt;
- Retrieve information without amendment;
- Apply appropriate judgement in the use of information; and
- Pass information on appropriately.

Strategic Principles

To give effect to mātauranga Māori at Te Papa the following principles provide direction for developing policy, practice and procedures.

1. Te Papa, as a bicultural museum, will build te reo and tikanga Māori capability that enables it to effectively engage with iwi when handling, receiving and transmitting mātauranga Māori.
2. Te Papa seeks to work collaboratively with whānau, hapū, iwi and Māori organisations to receive and develop mātauranga Māori.
3. Te Papa will protect and maintain the integrity of mātauranga Māori by ensuring that the highest standards of care, use and management expected for taonga held in the collections, are applied to mātauranga Māori.
4. Te Papa will support the retention and preservation, as well as contributing to the evolution, of mātauranga Māori.
5. Te Papa will present mātauranga Māori to the World as a reflection of New Zealand's unique identity.

II. INTRODUCTION

In performing its functions the Museum of New Zealand Te Papa Tongarewa Act (1992) states that the Museum Board will:

- (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.

Te Papa's Act reflects a commitment to biculturalism and provides an important foundation for the development of a mātauranga Māori strategy that will guide the organisation in its core activity.

The organisation has developed in its thinking on biculturalism since opening in February 1998. This is reflected in the review of the Bicultural Policy in 2002 and the development of strategies and approaches to more effectively manage Te Papa's iwi relationships.⁴

With the development of these strategies and approaches, the next logical step is for Te Papa to develop and improve its systems, procedures and approach in regard to the care and management of mātauranga Māori, as a dynamic and evolving system of knowledge. This also requires consideration of Te Papa's approach to gaining and receiving mātauranga Māori, particularly mātauranga Māori that Māori choose to provide to the Museum.

III. PURPOSE

The Mātauranga Māori Strategy provides direction for how the organisation approaches the care and management of mātauranga Māori, including when mātauranga Māori is provided by iwi to Te Papa.

The strategy provides a broad definition of mātauranga Māori as it relates to Te Papa. This will enhance Te Papa's ability to identify and develop responses and opportunities to integrate mātauranga Māori across the Museum.

This strategy provides a platform upon which further development of mātauranga Māori can be based.

IV. BACKGROUND

1. Internal Environment

Mātauranga Māori is linked to many of Te Papa's policies and operations, and the Museum has explicitly recognised mātauranga Māori in its corporate principles and key documents, and in wānanga previously held by Te Papa.⁵

The Museum's mission states that 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.

⁴ See Appendix 1 for a full description of all key policies, procedures and international conventions

⁵ References include *Speaking with Authority | Scholarship and Mātauranga at the Museum of New Zealand Te Papa Tongarewa – a Strategy* (February 1996); *The Implementation of strategies for scholarship and mātauranga Māori in museums* (9-11 November 1997)

In 2003, Te Papa reviewed and updated its corporate principles to reflect the Museum's approach to attaining and facilitating knowledge by stating that:

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.

A further principle, *Te Papa acknowledges Mana Taonga*, has direct links to mātauranga Māori. The principle of *Mana Taonga*, endorsed by the Board in 1992 and reflected in Te Papa's revised corporate principles in 2003, recognises the role of communities and those who have spiritual and cultural connections to taonga. In a practical sense, it means that Te Papa seeks to engage with communities, in this instance Māori communities or individuals, in order to share information and knowledge regarding the care, use and management of taonga held in Te Papa's collections.

2. External Indicators of Importance of Mātauranga Māori and Expectations

A number of external factors inform Te Papa's approach to, and care of mātauranga Māori as well.

Increasing enrolments at wānanga Māori, as well as an increasing preference by Māori parents for their children to be immersed in te reo and tikanga Māori (Māori language etiquette, culture) mean future generations of New Zealanders will become increasingly bilingual and bicultural, and will expect to see their lives reflected in the core activities of culture and heritage organisations nationwide.⁶

Iwi are also increasingly focussed on the retention and development of tribal identity through initiatives such as research for Treaty of Waiangi claims, the establishment of tribal cultural centres, and regular tribal wānanga on culture and heritage issues. This is likely to result in high expectations that an institution such as Te Papa will appropriately facilitate the capture of, and provide reasonable access to, taonga and mātauranga Māori, and that it will work with iwi to support these types of initiatives.

There is an expectation by Māori that taonga held by Te Papa, and the information associated with those taonga will be handled sensitively and appropriately according to Māori cultural values.

Most importantly Māori expect to be treated as partners with Te Papa in the development and presentation of mātauranga Māori by the Museum. In some cases, Māori may expect Te Papa to work with them to support initiatives taking place outside of the Museum environment that encourage and develop mātauranga Māori.

V. MĀTAURANGA MĀORI – AN EXPLANATION

Providing a succinct explanation of mātauranga Māori that satisfies diverse perspectives and expectations is challenging, and it is not the primary purpose of this strategy to provide an exhaustive definition of mātauranga Māori. The description offered here will allow staff to identify mātauranga Māori and to consider how it may be important to their work, and how they can identify opportunities to acquire and include it in Te Papa products, processes and outputs.

⁶ Growth at Te Wānanga o Aotearoa (TWOA) accounted for 61% of all growth in the tertiary education sector, making TWOA the fourth largest tertiary provider in terms of headcount at 31 July 2002, and the largest in terms of students enrolled during the year. All wānanga students numbered over 45,500 in 2002, and these three providers now account for 11% of the sector (*Participation in Tertiary Education*, Ministry of Education, 2003).

For the purpose of the strategy, the term 'taonga' extends beyond Māori collection items to include natural environment specimens such as whales or plants, art and visual culture works, and other tangible objects where Māori themes, concepts, values or perspectives are evident. Many of the treasures, objects or specimens held in the Museum are therefore important in terms of the mātauranga Māori that may be attached to them.

The following sections describe aspects of mātauranga Māori.

1. *Facets of Mātauranga Māori*

An essential starting point towards explaining mātauranga Māori in relation to Te Papa is a 1996 interpretation developed by former Kaihautū, Dr Cliff Whiting, and members of the former Māori Advisory Group to the Board, Ngā Kaiwawao. The main elements of their description were that mātauranga Māori:⁷

- represents a holistic worldview for Māori that links all natural phenomena and is based on whakapapa (geneology).
- can be broadly divided into two schools – *Te Kauwae Runga* (esoteric, spiritual knowledge) and *Te Kauwae Raro* (common, utilitarian knowledge). Each school requires particular conditions and approaches relating to retention, transmission and care.⁸
- is applied in a contemporary context relating to knowledge and education generally, as well as in a traditional context, relating to historical and customary knowledge and experience built up over time by generations of Māori.

In analysing the description above the key points are that:

- (i) mātauranga Māori is holistic and encompasses all situations where Māori concepts, values, themes or perspectives are apparent;
- (ii) there are levels of mātauranga Māori with differing processes, requirements or conditions of attainment to each level; and
- (iii) everyone, whether Māori or Pākehā, can access basic aspects of mātauranga Māori and participate in its application given the right conditions or circumstances. For example learning about, and being involved in, a pōwhiri on a marae.

2. *Retention and Transmission of Mātauranga Māori*

Professor Whatarangi Winiata notes that certain requirements are needed to work with mātauranga Māori that have prevailed over time, and continue to be applied by Māori today.⁹ This includes the need to:

- Receive information with the utmost accuracy;
- Store information with integrity beyond doubt;
- Retrieve information without amendment;
- Apply appropriate judgement in the use of information; and
- Pass information on appropriately.

These elements have particular relevance for Te Papa in terms of how the Museum receives, uses and transmits mātauranga Māori.

⁷ See Appendix 2 for a full description of the explanation developed by Dr Whiting and Ngā Kaiwawao in 1996.

⁸ Another school of thought refers to Ngā Kete o te Wānanga, which also alludes to various levels of understanding and attainment of mātauranga Māori.

⁹ Whatarangi Winiata, (2002), *Repositories of Ropu Tuku Iho: A Contribution to the Survival of Maori as a People*, (Wellington: Library and Information Association of New Zealand Aotearoa Annual Conference, 17-20 November 2002)

VI. POLICY STATEMENT

Te Papa's view of mātauranga Māori is that:

- Mātauranga Māori is a dynamic and evolving system of knowledge (Te Kauwae Runga and Te Kauwae Raro) used by Tangata Whenua to explain, interpret and understand the world in which they live. It is framed by whakapapa (genealogy) and whanaungatanga (kinship connections) between all things and is evidenced through kōrero-ā-whānau, ā-hapū and ā-iwi (narratives and history of whānau, hapū and iwi), karakia (prayer/incantation), waiata (songs) and knowledge arising from interaction with Te Ao Tū Tonu (the universe) and Te Ao Tūroa (the natural environment/world).
- As a forum for knowledge and research excellence the Museum of New Zealand Te Papa Tongarewa is committed to the preservation and development of mātauranga Māori that is expressed through narratives, and in support of practice, that reflects Māori cultural identity, values, perspectives, diversity and history.
- Te Papa recognises the critical role of Māori as partners in the development of mātauranga Māori, as well as part of the Museum's diverse audiences, and as sources of information and knowledge. Te Papa also recognises that Māori are essential to ensuring the preservation and development of mātauranga Māori.
- Te Papa also acknowledges that the collaboration with Māori is essential to enabling the Museum to speak with authority about mātauranga Māori.

VII. STRATEGIC PRINCIPLES

To give effect to mātauranga Māori at Te Papa the following principles provide direction for developing policy, practice and procedures.

1. *Te Papa, as a bicultural museum, will build te reo and tikanga Māori capability that enables it to effectively engage with iwi when handling, receiving and transmitting mātauranga Māori.*

Joan Metge notes that:

At the outset, I need to draw attention to the inherent difficulties that exist when one attempts to describe the concepts and values of one culture using the language of another culture. These difficulties arise from the fact that...each of the world's natural languages has been specifically crafted over time by its community of speakers to express the culture of that community.¹⁰

Building organisational bicultural capability in key competency areas of te reo and tikanga Māori will assist to accurately convey mātauranga Māori and enable those teams that regularly deal with mātauranga Māori matters to confidently and appropriately respond to them.

There is a clear and important requirement for Te Papa to actively recruit people with bicultural competencies and experience, and to develop these competencies with existing staff. The strength of the organisation's bicultural capability is, and will in future be, a key driver in its ability to grow and develop mātauranga Māori.

2. *Te Papa seeks to work collaboratively with whānau, hapū, iwi and Māori organisations to receive and develop mātauranga Māori.*

Iwi relationships are critical in the development of mātauranga Māori at Te Papa. The Iwi Relationships Strategy provides the framework to effectively manage and coordinate Te

¹⁰ Metge, Joan, "Talking Past Each Other" in *Mātauranga Māori and Taonga | The nature and Extent of Treaty Rights Held by Iwi and Hapu in the Indigenous Flora and Fauna Cultural Heritage Objects Valued Traditional Knowledge* (p. 13 The Waitangi Tribunal, 2001)

Papa's relationships with iwi, and through which the Museum's principles and policies involving mātauranga Māori, such as Mana Taonga, can be expressed.

Long-term, meaningful relationships instil confidence in iwi to engage regularly with Te Papa. Active collaboration with Māori in various forms will ensure the appropriate management, care and use of mātauranga Māori, including knowledge and information shared by Māori with Te Papa. In particular this will include developing knowledge and information associated with taonga held in Te Papa's collections.

Te Papa needs to continue to plan and provide for opportunities to work collaboratively with iwi, hapū and whānau, particularly those projects that take Te Papa out in to the wider Māori community. This requires Te Papa to have the ability to engage in, not only those projects with a direct and immediate benefit to it, but also those that are in response to the needs of iwi, but are still within wider Te Papa priorities and objectives. This means that Te Papa must have the ability to work with iwi, Māori organisations, and other museums and related organisations to develop their own capacity to protect, maintain, preserve, develop and present mātauranga Māori for the benefit of their particular communities.

What this then signals to Māori is that Te Papa is prepared to invest in long-term, sustainable and meaningful relationships that will instil greater confidence by Māori to engage with Te Papa in relation to mātauranga Māori and related projects.

3. *Te Papa will protect and maintain the integrity of mātauranga Māori by ensuring that the highest standards of care, use and management expected for taonga held in the collections, are applied to mātauranga Māori.*

Te Papa will identify and examine how it manages issues associated with receiving, using and transmitting Māori knowledge. In particular, Te Papa will prioritise the development of procedure and practice for the gathering, care and preservation of mātauranga Māori, particularly that associated with taonga held in its collections. This will include appropriate procedures for access to mātauranga Māori.

Exemplary care and management systems for taonga and the knowledge attached to them that are cognisant of Māori cultural values and perspectives are required. This will result in Māori having greater confidence in Te Papa to appropriately care for taonga and lead to a greater willingness by Māori to share mātauranga Māori with Te Papa.

As systems and processes for managing mātauranga Māori are developed, it will be critical to communicate this to Māori and those committed to the development of mātauranga Māori.

4. *Te Papa will support the retention and preservation, as well as contributing to the evolution of mātauranga Māori.*

As a forum for the nation's cultural identity and heritage, Te Papa holds a pivotal role in supporting the retention and preservation of mātauranga Māori, as well as encouraging the ongoing use and development of mātauranga Māori.

Te Papa will identify and support fora and opportunities that facilitate the retention and preservation of mātauranga Māori. Te Papa will also ensure that it actively contributes to the development of mātauranga Māori as a dynamic and evolving knowledge system in contemporary New Zealand society.

5. *Te Papa will present mātauranga Māori to the world as a reflection of New Zealand's unique identity.*

Te Papa has diverse national and international audiences, and the profile of Te Papa's visitors over the years supports the Museum's desire to make the nation's treasures and diverse cultural narratives accessible to all New Zealanders and international visitors. The make-up of Māori and non-Māori visitors to Te Papa has consistently reflected the

demographic proportions within the wider New Zealand population – a significant shift from visitor profiles of Te Papa's predecessor institutions.

Te Papa seeks innovative and exciting ways to engage and meet the needs of its diverse national, as well as international audiences. One example of this is through making Te Papa's collections and the associated information as accessible to our audiences as possible.

It is noted, notwithstanding acknowledged exceptions, that mātauranga Māori provided to Te Papa will become publicly available, and Te Papa will actively work with iwi, Māori organisations and individuals to determine the status and context of information provided, and to develop procedures and guidelines on how knowledge and information given by iwi will be managed and cared for.

Te Papa will actively find ways to convey mātauranga Māori in an innovative and exciting manner that meets and exceeds the expectations of Māori. In doing this, Te Papa recognises that Māori are part of our national audience, as well as partners and sources of knowledge and information to Te Papa.

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VIII. CONTEXTUAL INFORMATION

The framework that underpins the development of mātauranga Māori at Te Papa can be found within key strategic policies, principles and approaches described below:

1. Museum of New Zealand Te Papa Tongarewa Act 1992

The Museum's Act establishes that it will 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 understand and treasure the past and enrich the present.

The Act identifies key functions (section 7) of the Museum which include:

- Developing and caring for its collections
- Making its collections accessible
- Creating exhibitions
- Conducting research into matters relating to its collections
- Providing an education and information service
- Forming partnerships with other organisations
- Optimising the use of its collections
- Identifying, establishing and providing a national services programme in partnership with other museums.

Section 8 (as noted previously in the Strategy) provides recognition of cultural diversity that serves as the framework by which Te Papa will perform the functions (noted above).

2. Bicultural Policy

The Bicultural Policy, reviewed by the Board in 2002, reflects and underpins bicultural practice and development at Te Papa. It acknowledges biculturalism as the partnership between Tangata Whenua and Tangata Tiriti and recognises the legislative, conceptual and Treaty of Waitangi framework within which the museum operates along with relevant international developments. This framework provides the mandate for the museum to express and celebrate the natural and cultural diversity of New Zealand and acknowledges the unique position of Māori and the need to secure their participation in the governance, management and operation of the museum.

3. Mana Taonga

The principle of *Mana Taonga*, endorsed by the Board in 1992, affirms that the spiritual and cultural connections of the people to whom taonga or treasures belong are acknowledged at Te Papa. In a practical sense, this accords rights to those with such connections, to participate in the care of their taonga or treasures, and to speak about and determine the display or other usage of their taonga or treasures by Te Papa.

In 2003 the Board approved a new corporate principle that acknowledges mana taonga and recognises the role of communities in enhancing the care and understanding of the museum's collections and taonga.

4. Iwi Relationships Strategy

The Iwi Relationships Strategy provides for the management by Te Papa of its relationships with iwi and Māori organisations. It provides a framework for efficient and effective use of limited resources to manage relationships with iwi and Māori organisations, monitor those relationships, and as a mechanism to identify opportunities that enable Te Papa to develop relationships with iwi and Māori organisations.

5. Core Project Strategy

The Core Projects Strategy is a six-year rolling research and product development plan implemented in 2001/02 to provide a strategic overview for research at Te Papa. The strategy aims to ensure that Te Papa's research effort is strategic and aligns to the organisation's corporate principles, and that visitor experience outputs are founded on scholarship including mātauranga Māori, and meet established standards of excellence.

6. National Services Te Paerangi Strategic Direction

Te Papa National Services Te Paerangi works in partnership with museums, iwi and related organisations on projects to build capacity, and the sustainability of the services they provide to their communities.

Partnership projects are initiated either regionally or nationally, and foster progressive developments based on professionalism, expertise, and scholarship, including mātauranga Māori, for the benefit of all New Zealanders.

National Services Te Paerangi support for projects includes financial partnership support and other forms of assistance, including strategic leadership, project planning and management, consultation and Te Papa consultancy support.

This will be achieved through regional and national partnership projects in the priority areas of:

- *Training and skill development* – Personnel are up-skilled through sustainable regional and national training initiatives.
- *Standards implementation* – Organisational standards in all aspects of providing museum services improved based on the *Standards Scheme for New Zealand Museums Ngā Kaupapa Whaimana o Ngā Whare Taonga o Aotearoa*.
- *Kaupapa Māori Iwi development* – Increased iwi capacity and capability to deliver museum/culture and heritage services and to develop relationships with iwi, museums and related organisations.
- *Strategic regional and community development initiatives* – Increased collaboration and coordination within the sector, and with allied sectors, to develop regional and community strategies for culture and heritage services to become more central to the identity, social and economic fabric of communities.

Across all priority areas, National Services Te Paerangi will enhance the museum sector by using its knowledge and ability to promote the development of effective networks and clusters within the sector and with related sectors, to promote sustainability and maximise leverage off other resources.

7. Language Policy

Te Papa recognises that Te Reo Māori is *de jure* an official language of New Zealand (Māori Language Act 1987).

Te Papa is committed to advancing the use of Te Reo Māori for the benefit of all New Zealanders and its international audience, and in doing this, providing recognition and respect for the individual traditions of each iwi.

Te Reo Māori is promoted through a variety of means including as a recognised staff language skill and in exhibitions where key concepts and main ideas of each exhibition will be expressed in Te Reo Māori and English.

The Language Policy recognises that language gives customers access to information about the values and experiences of other cultures and is a communication tool to engage, involve, guide and direct museum visitors.

8. National and International Conventions of Best Practice in Museums

7.1 New Zealand Museums Standards Scheme | Ngā Kaupapa Whaimana ā Ngā Whare Taonga o Aotearoa

The New Zealand Museums Standards Scheme, launched in 2003, aims to:

- Encourage all New Zealand museums to achieve accepted standards in managing their collections, exhibitions, public services, visitors and resources
- Build public confidence in museums as effective organisations responsible for the care of New Zealand's heritage collections
- Promote good practice in providing visitors and other users with access to the collections through exhibitions, displays, publications, public programmes and other activities
- Provide a focus for strategic planning, training and development
- Encourage the development of bicultural policy and practice.

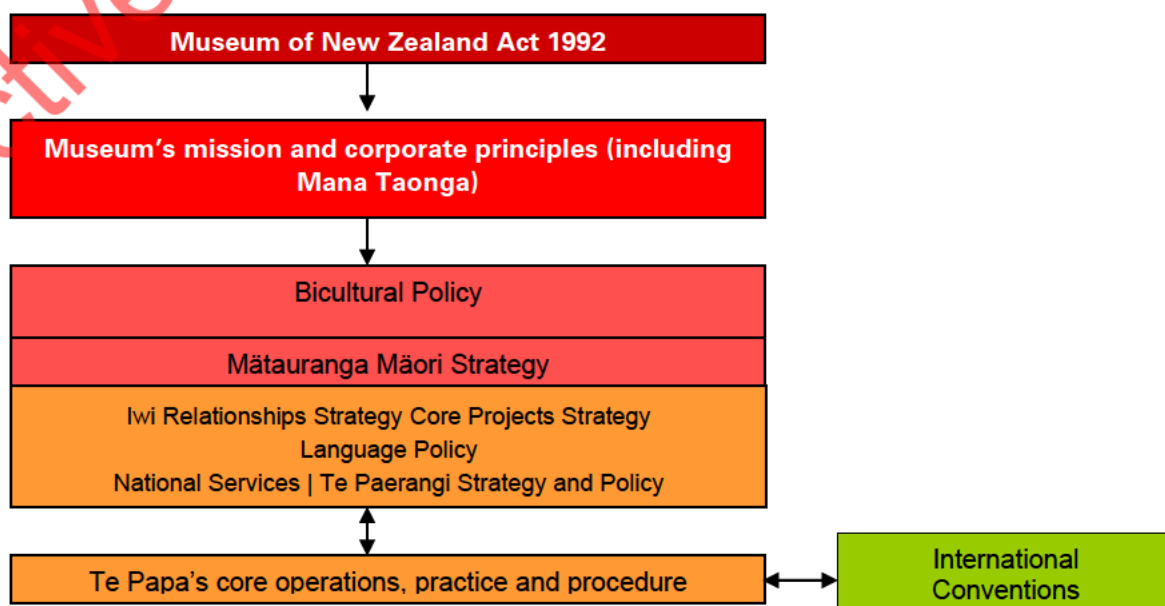
The Scheme notes that as part of best museum practice in New Zealand, there is recognition and acknowledgement of Māori cultural values, knowledge and tikanga, underpinned by the Treaty of Waitangi that affirms a sense of belonging and identity as well as relating more specifically, in a museum context, to collections and taonga, to public programmes and to each museum's location and in the context of its communities.

7.2 International Conventions

As recognised within the Bicultural Policy, Te Papa operates in an international environment and is guided by international best practices and standards including:

- The UN Draft Declaration on the Rights of Indigenous Peoples (1993 and ongoing).
- The International Council of Museums (ICOM) as established by a resolution of its General Assembly in 1998 (and ongoing).
- Previous Possessions, New Obligations – Policies for Museums in Australia and Aboriginal and Torres Strait Islander Peoples (1999).
- Canadian Report of the Royal Commission on Aboriginal Peoples (October 1996).

Policy Framework for Mātauranga Māori at Te Papa



IX. TE PAPA DESCRIPTION OF MĀTAURANGA MĀORI (1996)

In 1996 the Museum Board was provided with a broad explanation of mātauranga Māori in response to scholastic research objectives being developed at the time. It approached a description of mātauranga Māori as follows:

A Traditional View

Mātauranga Māori in its purest form represents an entire worldview – a total reality as seen through the eyes of Māori. It is based on whakapapa (genealogy), which sees natural phenomenon linked through the primeval parents Ranginui (the Sky Father) and Papatūānuku (the Earth Mother).

Māori cosmogony extends back beyond the primal parents to Te Kore (the realm of nothingness).

The focus of mātauranga Māori, therefore, is holistic with an emphasis on the relationships and linkages that tie phenomena.

There is a range of base assumptions that flow from such a worldview. One assumption is that the utility of an object is not created or invented as such, but exists as a consequence of whakapapa (genealogy) and the union of particular elements to achieve a particular outcome, quality or utility. The discovery of 'new knowledge', therefore, is alien to such a reality.

In terms of knowledge retention and transmission, mātauranga Māori was divided into two schools – *Te Kauwae Runga* (esoteric, spiritual knowledge) and *Te Kauwae Raro* (common, utilitarian knowledge).

As far as *Te Kauwae Runga* is concerned, tōhunga (knowledge guardians) were required to pass on such knowledge through whare wānanga (formal learning institutions) to selected people. Common knowledge, or *Te Kauwae Raro*, on the other hand was passed on through a combination of wānanga (structured discussions), hands-on experience and practice.

The broader framework for mātauranga Māori includes the following elements:

- Māori scholarship and knowledge (mātauranga)
- Kimi Kōrero (research)
- Whakamana Kōrero (interpretation)
- Tuku iho (transmission of knowledge)

A Contemporary View

Mātauranga Māori poses a paradox in New Zealand today. On one hand, 'mātauranga' is interpreted liberally to denote the process of education and knowledge transmission generally – which may be irrespective of cultural content or context.

On the other hand, significant energy is expended on retention of historical or traditional mātauranga Māori through the collection of oral histories and the use of traditional knowledge as a key driver for Māori self-determination. The imperatives that drive this are:

- Establishment of customary Māori rights in support of evidence to Treaty of Waitangi claims;
- Interpretation of legislative requirements that contain references to the Treaty of Waitangi, for example, the Resource Management Act; and
- Establishment of intellectual and cultural assets that contribute to the cultural revival of Māori.

X. GLOSSARY

Iwi	Tribe
Kaihautū	Leader; Co-leader, with the Chief Executive, at Te Papa
Karakia	Prayer; Incantation
Kimi Kōrero	Research; Search for information or knowledge
Korero-ā-whānau	Narratives belonging to families
Korero-ā-hapū	Narratives belonging to sub-tribes
Korero-ā-iwi	Narratives belonging to tribes
Kura Kaupapa Māori	Māori Immersion School (Primary and Secondary)
Mana Taonga	The principle of <i>mana taonga</i> , endorsed by the Board in 1992, affirms that the spiritual and cultural connections of the people to whom taonga or treasures belong are acknowledged at Te Papa. In a practical sense, this accords rights to those with such connections, to participate in the care of their taonga or treasures, and to speak about and determine the display or other usage of their taonga or treasures by Te Papa
Mātauranga Māori	Mātauranga Māori is a dynamic and evolving system of knowledge (Te Kauwae Runga and Te Kauwae Raro) used by Tangata Whenua to explain, interpret and understand the world in which they live. It is framed by whakapapa (genealogy) and whanaungatanga (kinship connections) between all things and is evidenced through korero-ā-whānau, ā-hapū and ā-iwi (stories and history of whānau, hapū and iwi), karakia (prayer/incantation), waiata (songs) and knowledge arising from interaction with Te Ao Tū Tonu (the universe) and Te Ao Tūroa (the natural environment/world).
Ngā Kaiwāwao	Former Māori Advisory Group to the Museum Board; Defender
Papatūānuku	Earth Mother
Pōwhiri	Welcome; Opening Ceremony
Ranginui	Sky Father
Tangata Tiriti	Those who belong to the land by right of the Treaty of Waitangi (definition from Te Papa Bicultural Policy, 2002)
Tangata Whenua	Those who belong to the land by right of first discovery (definition from Te Papa Bicultural Policy, 2002)
Taonga	'taonga' extends to items beyond the Māori collections to include natural environment specimens such as whales or plants, art and visual culture works, and other tangible objects where Māori themes, concepts, values or perspectives are evident; treasure.
Te Kauwae Raro	Common, Utilitarian or Terrestrial Knowledge; Lower Jaw
Te Kauwae Runga	Esoteric; Spiritual or Celestial Knowledge; Upper Jaw
Te Kohanga Reo	Māori Language Nest (pre-school)
Te Kore	The realm of nothingness
Te Reo Māori	Māori Language
Te Ao Tū Tonu	The Universe
Te Ao Tūroa	The Natural Environment/World

Tipuna Māori	Māori ancestor
Tikanga Māori	Māori etiquette; rules; culture
Tiki	Neck Pendant
Töhunga	Knowledge guardians; Expert; Specialist
Tuku iho	Transmission (of knowledge)
Waiata	Song; Chant
Wänanga	Tertiary institutions with an emphasis on te reo and tikanga Māori; structured discussions
Whakapapa	Genealogy
Whakamana Kōrero	Interpretation
Whanaungatanga	Relationship; Kinship

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Meeting Minutes

Iwi Clearances of Photographs of Maori

MEETING INFORMATION		
Date:	19 May 2009	3.30 – 4.30
Location:	Blue Whale	
Facilitator:	Manager Picture Library	s 9(2)(a) s 9(2)(a)
Attendees:	Rights Manager Curator Photography Senior Curator Maori Curator Maori Curator Maori	s 9(2)(a) s 9(2)(a) s 9(2)(a) s 9(2)(a) s 9(2)(a) s 9(2)(a)

ITEM #	MINUTES	ACTION
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1.0 MATTERS DISCUSSED

1.1 The Picture Library has recently received an order for personal prints of photographs of Maori People from a Canadian client who want to put them on his wall.

B.008091; Hariata Tutenahura; circa 1870 - 1900; Pulman and Son

B.008127; Mere Paama Tarawhiti; circa 1870 - 1900; Pulman and Son

MA_C.001885; Tuari Netane Ngati Maru Chief (duplicate); Circa 1870; Iles, Arthur

C.000244; Portrait of Anehana and Rewi Maniapoto; 1912 - 1926; Maori; Pulman and Son

s 9(2)(a)

s 9(2)(a)

All are portraits of identified Maori and it was proposed that an Iwi clearance should happen for this request when the order was originally send to the Maturanga Maori for advice in April 2009. The workload involved could range between a 2 hour long job to a 2 month long job. The Picture Library however needs an answer as to whether this can happen, so they know whether to refund the client or not.

1.2 The question has been raised as to who should be doing Iwi clearances in cases such as these. The Maturanga Maori team, the Photography Curator or the Picture Library, when resources were limited?

1.3 There was general discussion on Te Papa's Iwi clearance practise for photographs of Maori in comparison to other institutions such at the Alexander Turnbull Library. There were various opinions within this group on whether we should require Iwi clearance for all images of Maori. Opinions ranges from 'No we should not do Iwi clearances, there is only so much we can control', to 'Yes we should do Iwi clearances to ensure that our images are being used appropriately'. An example of a previous use of images was

mentioned, when Te Papa was able to ensure that an Indian Company changed the text accompanying our images, which prior to the change was misrepresenting the images.

- 1.4 The current system in place is that all requests photographs of Maori people (Unknown or not) are sent from the Picture Library to the Maturanga Maori team for assessment. If the image is okay to go the order continues and the client receives the image. If the image requires an Iwi clearance then the client is advised of this and the Maturanga Maori team approach various contacts they may know of. This is however placing additional work load on both the Maturanga Maori team and the Picture Library and is becoming increasingly difficult to handle.
- 1.5 There was discussion by attendees on whether there should be a difference between personal use (prints only) and commercial or scholarly requests to reproduce. All were in agreement that there is a big difference, and personal use is easier to control if we are only supplying a print.
- 1.6 It was also raised as to whether images of unknown Maori people should be treated differently that identified Maori. A comment was made that if they are unknown it is unlikely that any more information about the person will arise unless a family member is able to easily view the image and informs the museum about their knowledge.

2.0 PROPOSED SOLUTIONS

- 2.1 System stays as is. This solution in not ideal though, as it is clearly not working and causing extra work for the Maturanga Maori team and the Picture Library
- 2.2 Can we make the clients do the Iwi clearances if we provide the with the contact details? All were in favour of this suggestion and it will mirror the current process for clearing 3rd party copyright some images have which works well. Clients also know their own projects better, so it would be beneficial for them to obtain clearance themselves.
- 2.3 Going forward, can all requests for personal prints be sent through without Iwi clearances, considering they are one-off prints and will not be reproduced commercially in books, television etc? All were in favour of this decision as long as a permission letter went with the image, which is standard practice for the Picture Library

3.0 OUTCOME OF THE MEETING

- 3.1 All personal requests for Photographs of Maori people (both identified and not) can be sent without going through the Maturanga Maori team for advice. The image must be sent with a letter restricting them to personal use only, and this does not apply to digital files it applies to prints only

ACTION: Effective Immediately

All images of unidentified Maori people can be loaded onto Collections Online. This will mean there will be a better chance of family identifying their ancestors and contacting the Museum.

All requests to reproduce images of Maori People should be sent to the Maturanga Maori team for assessment. If Iwi Clearance is needed the client will be advised as to who that should contact. **ACTION: Effective Immediately.** to create a example of an Iwi clearance request form for the client to use

If the Maturanga Maori team know contact information for Iwi clearances this is to be sent to **(Rights Manager)** for loading into KE Emu.

If the Maturanga Maori team find information about any people in the photographs, it

is to be sent to s 9(2)(a) in a word document for loading in Ke Emu. . **ACTION: Effective Immediately.**

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TE PAPA INTELLECTUAL PROPERTY POLICY

Policy Owner	Chief Digital Officer
Key Stakeholders	Director Commercial and Director Collections, Research, and Learning and Director Ngā Manu Atarau
Contact Person	Manager, Rights
Approval Date	9 May 2017
Last Review Date	New policy
Next Review	9 May 2020

Purpose

1. This policy supersedes the current Copyright Policy and Procedures Manual (1997) and sets out Te Papa's commitment and approach to the management of intellectual property. This includes intellectual property that the museum holds, manages or is otherwise licensed for. Te Papa is cognisant of third party copyright and other intellectual property rights and restrictions.
2. Te Papa can benefit from identifying intellectual property and leveraging it through open reuse and/or commercialisation as long as such activities are aligned with the organisation's vision, philosophies and strategic intentions.
3. The intellectual property strategic framework is the companion document to this policy. It sets out the factors that need to be considered when managing Te Papa's intellectual property.

Scope

4. The Policy will guide Te Papa's decision-making for when it is appropriate for Te Papa to:
 - a. invest in the protection of intellectual property for effective and appropriate commercialisation, and;
 - b. release intellectual property resources for open reuse.

Definitions

Commercialisation

Types of intellectual property which are capable of yielding financial returns.

Intangible assets

The practices, knowledge, and skills that make up the specialist expertise held by Te Papa staff. These intangible assets add value to Te Papa's **tangible assets**. This includes the monopoly rights provided through legal ownership of intellectual property e.g. the right to determine who may copy a copyright work including for commercial use, who may use a design, and who may use a trademark.

*Intellectual property*¹

The outcomes of intellectual activity and creative effort for which various rights and protections may be conferred by statute, contract or common law. Intellectual property includes any invention, discovery, or creation, which may be protected by way of trademark, patent, design, copyright, know-how, trade secret, permit, and plant variety right (whether registerable or non-registerable) and all applications, drafts and workings related to these rights.

*Open*²

Open means anyone can freely access, use, modify, and share for any purpose (subject, at most, to requirements that preserve provenance and openness). A range of terms are used in reference to the 'open' concept, these include 'open reuse', 'open value' and 'open access'.

The reusable principle for Managing Data and Information held by the New Zealand Government provides further impetus for Te Papa to consider open approaches to intellectual property.

Data and information released can be discovered, shared, used and re-used over time and through technology change. Copyright works are licensed for re-use and open access to and re-use of non-copyright materials is enabled, in accordance with the New Zealand Government Open Access and Licensing framework.³

Tangible assets

The original expression of ideas fixed in a physical or digital form.

Mātauranga Māori / Traditional knowledge

Mātauranga Māori' is a modern term for a body of knowledge that was brought to New Zealand by Polynesian ancestors of present-day Māori. This body of knowledge grew according to life in Aotearoa and Te Wai Pounamu. The arrival of European populations in the 18th, 19th and 20th centuries brought major impacts to the life of this knowledge, endangering it in many and substantial ways. New knowledge was created through the encounter with the European and through the experience of the creation of the new nation called New Zealand. Important fragments and portions remain today. These fragments and portions are catalysing a new creative period in Māori history and culture and in the life of the New Zealand nation. There are three major themes within the life of mātauranga Māori:

- a. An Indigenous Worldview – a kinship based relationship with natural world environments

¹ Definition adapted from Victoria University of Wellington. 2013. *Intellectual Property Policy*. Wellington. URL:<http://www.victoria.ac.nz/documents/policy/research-policy/intellectual-property-policy.pdf>. Accessed 20 July 2016:

² The Open definition sets out principles that define 'openness' in relation to data and content. It makes precise the meaning of 'open' in the terms 'open data' and 'open content' and thereby ensures quality and encourages compatibility between different pools of open material. <http://opendefinition.org/>

The Open Definition website is a project of the Open Knowledge Foundation, is an independent, non-profit organisation incorporated in the UK and acting globally.

³ Principles for Managing Data and Information held by the New Zealand Government: URL: <https://www.ict.govt.nz/guidance-and-resources/open-government/new-zealand-data-and-information-management-principles/>. Accessed 29 July 2016.

(due for review as at March 2026)

- b. A Worldview of Positive Acquisition and Adaptation – a worldview based upon the positive acquisition of external ideas and technologies to further the indigenous worldview
- c. A Worldview derived from being colonised – a worldview of disempowerment and its responses⁴

Value (of Intellectual Property)

The impact arising from the existence of intellectual property includes consideration of whether the greatest value of the identified intellectual property will be enhanced or harmed by the impact of an open or commercialisation approach.

The value of intellectual property can be considered from a range of perspectives including but not limited to – education and learning; engaging with and increasing knowledge; entertainment and participation; economic and wealth generation; and technology and innovation.

Relevant legislation

5. The Intellectual Property Policy and Strategic Framework, will have regard for legislation including but not limited to:
 - a. Museum of New Zealand Te Papa Tongarewa Act 1992
 - b. Copyright Act 1994, and Copyright (New Technologies) Amendment Act 2008
 - c. Privacy Act 1993

Policy Alignment

6. Nothing in this policy document should be taken to contravene or override the overarching mandate, vision, philosophies and strategic intentions of Te Papa.
7. This policy also aligns with other good practice documents regarding intellectual property management in the galleries, libraries, archives and museums sector including those developed by the World Intellectual Property Office⁵.

Mātauranga Māori, Taonga, and Intellectual Property

8. Taonga, and associated knowledge, are the primary expressions of mātauranga Māori at Te Papa. In the Te Papa context, mātauranga Māori particularly refers to:
 - a. taonga such as whare, waka, and korowai (taonga as expressions of mātauranga Māori)
 - b. knowledge about the taonga itself, including the type of taonga, its customary uses, and its provenance
 - c. knowledge about the care of the taonga, customary practices about the care of taonga
 - d. knowledge about the display and use of taonga today, ideas about how taonga ought to be displayed, and loans to source communities

⁴ Adapted from Mātauranga Māori and Museum Practice: A Discussion, by Te Ahukaramū Charles Royal, page 9, National Services-Te Paerangi, Wellington 2007

⁵ World Intellectual Property Office (2013) *Guide for Managing Intellectual Property in Museums*. URL: http://www.wipo.int/edocs/pubdocs/en/copyright/1001/wipo_pub_1001.pdf accessed 24 August 2016.

9. Particular mātauranga Māori issues of relevance to Intellectual Property include:
- a. collective ownership of mātauranga Māori, particularly mātauranga Māori pertaining to collectively owned taonga
 - b. the alienation of mātauranga Māori from iwi/Māori communities in history and, sometimes, the improper acquisition by Te Papa of that intellectual and cultural property
 - c. the desire by iwi/Māori communities to reconnect, reclaim and repatriate their knowledge to themselves (and Te Papa's role in this process)

Principles

10. The following principles provide the basis for the Intellectual Property Policy and Strategic Framework.
- a) **Respect – the intellectual property rights of others will be respected through authorised use only.**
Respect is supported by the *mana taonga* principle that ensures mātauranga Māori is respected. This includes using a risk assessment approach in relation to orphaned works.
 - b) **Consistency – processes for identifying the types of intellectual property owned, held, or managed by Te Papa are consistent and applicable across the different Te Papa work areas.**
Consistency includes consideration of existing knowledge (including knowledge associated with the collection) in all of its aspects, and of the museum as the creator of new knowledge that relates to Te Papa's own museological practices. This principle of consistency will inform Te Papa's intellectual property audit and inventory.
 - c) **Balance – the processes, through which the value of identified intellectual property is determined, recognise the potential impacts of the intellectual property's use from a diverse range of perspectives.**
Sound decision-making includes balancing the operational and business impact of both open and commercial approaches, i.e. the time and resource costs of the potential benefit. Where commercial opportunities are identified, there needs to be consideration of the associated trade-offs, i.e. the extent to which the likely commercial impact has greater benefit than the impact of an open approach, including appropriate time limits for enactment. Decisions about whether or not to utilise the rights to intellectual property for financial return must be considered within the parameters of Te Papa's statutory mandate "to act as an accessible national depository for collections of art and items relating to history and the natural environment".
 - d) **Transparency – the IP processes and resulting decisions are well managed, communicated, readily available and trusted.**
Transparency includes communicating the decision-making process and outputs. Transparency will assist with improving processes, empowering staff and IP owners to gain benefit from IP, and will encourage the creation of new opportunities.
 - e) **Sustainability – the approach to intellectual property supports Te Papa to be a sustainable institution.**
Sustainability in this context means a focus on collaborative relationships and partnerships (e.g. co-creation), the diversification of revenue streams and the identification of fundraising opportunities.

Objectives

11. The Policy will inform the development of the intellectual property strategic framework and provide context for decision-making by:
 - guiding Te Papa in identifying the types of intellectual property that it holds, manages or is otherwise licensed for (including that related to co-created projects);
 - providing a basis for developing a comprehensive inventory of all intellectual property owned, held or managed by the museum;
 - explaining the significance of identifying and assigning *appropriate value* (e.g. educational value, scientific value, cultural value etc.) to the intellectual property held by Te Papa;
 - providing criteria for identifying how the value of identified intellectual property can be applied, both in terms of open reuse and commercial potential;
 - guiding Te Papa in developing appropriate processes for responding to opportunities for the effective commercialisation of selected intellectual property for the long-term sustainability of Te Papa;
 - addressing issues related to the ownership and management of intellectual property and to the sharing of any benefits derived from that intellectual property;
 - guiding Te Papa in developing appropriate processes for responding to opportunities for the effective launching, and maintaining open reuse, of selected intellectual property for the long-term sustainability of Te Papa; and
 - establishing processes for matching identified intellectual property and its associated value with target audiences and opportunities (e.g. domestic galleries, libraries, archives and museums), iwi, international galleries, libraries, archives and museums, private and public sector organisations).

Responsibilities

12. This policy is owned by the **Chief Digital Officer**.
13. **Director Commercial** and **Director Collections, Research, and Learning** and **Director Ngā Manu Atarau** are key stakeholders.
14. The **Manager, Rights** is responsible for the governance and practice support for this policy.
15. All Te Papa staff are expected to comply with this policy.

Breaches of the policy

16. Instances where this policy has been breached by a Te Papa staff member should be communicated to the **Manager Rights**. The Manager Rights will consult with the **Head of People & Culture, the Assurance and Risk Advisor, and the Privacy Officer** who will develop an appropriate response in consultation with the staff member's manager and any third party intellectual property owner whose intellectual property rights may have been infringed upon.
17. Instances where this policy has been breached by members of the public reusing Te Papa's intellectual property without permission should be communicated to the

(due for review as at March 2026)

Manager Rights who will mediate an appropriate response in consultation with **Media Sales & Licensing Advisor**, **Director Commercial**, and the **Communications Team**.

18. Instances where this policy has been breached by members of the public reusing externally owned intellectual property without permission should be communicated to the **Manager Rights** who will notify the third party intellectual property owner and mediate an appropriate response in consultation with the **Communications Team** and the third party intellectual property owner.

Training

19. Training will be provided by the **Manager Rights** on request.
20. Information will be available on Kupenga, the staff intranet.
21. Further guidance and advice can be obtained by contacting the **Manager Rights**

Review

22. The policy will be reviewed every three years by the **Manager Rights**

Related policies/ procedures / forms relevant to this policy

Government Policy

- [Declaration on Open and Transparent Government](#)
- [New Zealand Data and Information Management Principles](#)
- [New Zealand Government Open Access and Licensing Framework](#)

Other Te Papa Policies

- [Procurement and Contract Management Policy](#)
- [Privacy Policy](#)
- [Records Management Policy](#)
- [Code of Professional Conduct](#)
- [Fraud Policy and Response Procedure](#)
- [Bicultural Policy \(2002\)](#)
- [Mana Taonga Principle \(1992\)](#)
- [Accessing Te Papa's Knowledge Base \(2003\)](#)

Te Papa Procedures

- [Intellectual Property Strategic Framework \(in draft\)](#)
- [Copyright Procedures Manual \(1997\)](#) (requires review)

Te Papa Form Templates

Human Resources

- [Employment agreement](#)

Procurement

(due for review as at March 2026)

- [Standard Contract for Services template](#)
- [Standard Letter Agreement for the provision of services template](#)
- [Commissioning Fine Art template](#)

Lending and Borrowing Collection items

- [Borrowing / Incoming Loan Agreement template - Taonga](#)
- [Borrowing / Incoming Loan Agreement template](#)
- [Lending / Outgoing Loan Agreement template – Taonga](#)
- [Lending / Outgoing Loan Agreement template](#)
- [Collection Development / Incoming Loan Agreement template](#)
- [Research Loan Agreement \(available as a report in EMu Collection Management Database\)](#)

Photography and Filming of People by Te Papa photographers

- [Model Release Form – all uses template](#)
- [Model Release Form – set uses template](#)

Touring Exhibitions

- [Touring exhibition contract template](#)
- [Touring collection items copyright licence template](#)

Events

- [Standard Agreement for Performers template](#)

Copyright licenses and Agreements

- [Non-commercial museum use licence template](#)
- [Externally sourced image or object licence template](#)
- [Scholarly Photography of Te Papa collections by Authorised Researchers template](#)
- [Commercial Filming and Photography of Te Papa Collections and Experts Agreement template](#)
- [Filming and Photography of Te Papa Collections Letter Agreement template](#)
- [Copyright Holder Consent for Personal photography of works spreadsheet template](#)

Iwi Consent

- [Iwi clearance form template](#)

(due for review as at March 2026)

Document Control table

Date	Change	Approval
8/5/2017	Reversed ownership of policy from joint Directors Commercial, Nga Manu Atarau and Collections, Research and Learning back to single owner, Chief Digital Officer. Aforementioned Directors noted as key stakeholders for IP decision-making.	
8/5/2017	Noted that this policy supersedes the current Copyright Policy and Procedures Manual (1997)	
30/5/2017	Removed draft from document as strategy approved by Executive Leadership Team on 9 May 2017	

Proactively released under the OIA

(Will require updated once IP policy is reviewed)

INTELLECTUAL PROPERTY STRATEGY

Proactively released under the OIA

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1. INTRODUCTION

Te Papa recognises that the manner by which it develops, manages and maintains its intellectual property is fundamental to its role as New Zealand's national museum. Te Papa is committed to being a bicultural museum and in meeting this aspiration commits to the concept of *mana taonga* and seeks to apply this within its approach to intellectual property.

As the national museum, Te Papa seeks to lead the sector through the adoption of best practice in intellectual property management. With more knowledge about how to manage and make intellectual property accessible and available for reuse (be that open or commercial), Te Papa would be in a position to respond to the needs of all of its potential users.

1.1. A framework for managing intellectual property at Te Papa

The Te Papa Intellectual Property Strategy provides direction for decision-making regarding existing and newly-created intellectual property (IP) and is based on the overarching purpose, principles and objectives outlined in the Intellectual Property Policy (the policy) document.

The development and maintenance of a comprehensive centralised inventory, or master list, of all intellectual property which the museum holds, manages or is otherwise licensed for, provides a basis for making sound decisions about releasing IP for open reuse and/or protecting IP for commercialisation purposes.

This Strategy document provides the explanation of the components and key questions that guide decision-making about IP that align to the steps illustrated in steps in Appendix one: Strategic framework steps.

For each of the Strategic Framework steps, the overarching principles of Respect, Consistency, Balance, Transparency, and Sustainability need to be adhered to. At no point, will decisions about intellectual property contravene Te Papa's statutory mandate.

2. STRATEGIC FRAMEWORK STEPS

The Strategic Framework steps described below set out the process and considerations related to decision-making informed by the principle of consistency to ensure the processes for identifying the types of intellectual property owned, held, or managed by Te Papa are consistent and applicable across the different Te Papa work areas.

Consistency includes consideration of existing knowledge (including knowledge associated with the collection and exhibitions) in all of its aspects, and of the museum as the creator of new knowledge that relates to Te Papa's own museological practices. This principle of consistency will inform Te Papa's intellectual property audit and inventory.

This document explains of the components and provides key questions that guide using the framework to make decisions about IP as illustrated in Appendix one: Strategic framework steps and outlined below in sections 2.1 to 2.6.

In implanting the Strategic Framework steps each item of IP identified by Te Papa as having open reuse and/or commercialisation value will be entered into the museum's IP inventory (spreadsheet) and categorised under the following areas to inform and record decisions made. The spreadsheet has been provided as a separately as Appendix Three.

While the spreadsheet will provide a central database of all decisions, individual records of assessments and evidence supporting the IP decisions is required. A template of the individual IP record is included in Appendix Two: IP record template.

2.1. Cataloguing IP - name, owner and category

2.1.1. IP name

In the IP record template, and the inventory spreadsheet, columns have been included to record the 'name' and a 'unique identifier' for each item of IP. This is to aid the day to day management of the IP framework and its integration within other Te Papa processes and structures.

2.1.2. IP owner

Identification of the ownership of IP is critical to ensuring that decisions made about the appropriate approach to its release align with national and international considerations of copyright. Four ownership categories have been identified:

- **None** – where the IP is not owned by Te Papa nor anyone else as the intellectual property rights term has expired, e.g. images of collection items marked up with the No Known Copyright Restrictions statement as copyright in the images has expired.
- **Te Papa sole** – where the IP has been solely generated by Te Papa staff, and therefore the institution is the sole owner of this intellectual property, e.g. the copyright in the Blue Whale Heart model and the Jenkins at Sea bird observation dataset.
- **Te Papa with licensed third party IP** – this includes IP that is covered by contracts with 3rd parties, e.g. Copyright in the *In for a Swim* whale evolution animation from Whales | Tohorā exhibition
- **Te Papa with unlicensed third party IP** – this includes IP that has involved a third party to create but has not explicitly been covered in the contract or where the IP license has expired e.g. copyright in the Tales from Te Papa videos.

As Te Papa undertakes the process of developing a full IP inventory, other IP owner options may be identified. In each case it is important to try to keep these descriptions as simple as possible to avoid over-complicating the IP audit and identification process.

2.1.3. IP Category

Across its various departments and collections Te Papa holds, manages and maintains a wide range of forms of IP in a wide range of content. For example, copyrights, database rights, registered designs, unregistered design rights within design specifications, drawings, software, online applications, infographics, animations, interactive media resources, digital asset management systems, and also rights associated with any discovery, improvement process, secret process, know-how or other confidential information.

Core and non-core IP

All of Te Papa's IP can be broadly categorised according to whether it is part of the museum's core activity and therefore classified as 'Core IP' or requires additional information, external engagement or other activity before it can be actioned i.e. 'Non-core IP'. An example of "Non-

core IP” is a design of exhibition seating furniture. Commercialisation of furniture designs is not a core activity for Te Papa.

IP Category detail

Forms of IP (i.e. tangible and intangible assets) should also be categorised and described in terms of their component parts given that, in terms of potential commercialisation or open reuse, the focus of interest could be just one individual component.¹ The main component parts already identified are listed below, however more may be identified as the audit is undertaken and the inventory is implemented for newly created IP.

- Te Papa trademark
- Registered design
- Non-registered design
- Artistic work: Image
- Artistic work: Animation
- Artistic work: Graphics
- Film
- Sound recording
- Literary work: computer programme
- Literary work: text e.g. object labels, published and unpublished articles
- Literary work: Documented processes
- Compilation: Interactive media²
- Compilation: Online Application
- Compilation: Dataset
- Know-how / Specialist expertise

2.2. Applying an IP status

Once existing IP has been categorised the next step is to clarify its current status. Seven types of IP status have been identified:

- **Open reuse**
 - Intellectual property that has been released for open reuse e.g. some digital images and collection data.

¹ Products and services can be disaggregated into component parts. For example, in the case of an online application, these components may include the idea, workbook templates, code written by Te Papa staff, code written by a third party, data residing in a database, graphics, layout, graphical user interface, alpha- and beta-test results, documentation, installation instructions, and support. Similarly, in the case of the delivery of a service (e.g. consulting services), the components which may have IP implications could include the idea, workbook templates, tools / specialised equipment and expertise, and software co-created by Te Papa staff and a third party.

² The list of types of IP may be updated as Te Papa’s IP type naming conventions develop. The Digital Directorate’s work on identifying and naming core digital capabilities is likely to influence the list.

(Will require updated once IP policy is reviewed)

- **Commercialisation – cost recovery (CBA 0)**
 - In some cases, the recovery of all costs associated with the original creation and subsequent commercialisation of IP may be considered the most appropriate goal for releasing an item of IP. An example of this is the Blue Whale Heart model which was not originally planned for commercialisation, the setting of a \$5,000 copyright licensing fee for use of the IP related to this model has led to cost recovery for the original development.
- **Commercialisation – successful (CBA 1 or 2)**
 - Includes IP that is currently protected for commercialisation, and this commercialisation has returned a 'reasonable profit in relation to cost', e.g. In for a swim whale evolution animation and hagfish footage
- **Commercialisation – unsuccessful**
 - Identified commercialisation potential that has not been successful. This may include where the costs of managing the IP process have been greater than originally expected, or that sales of the IP have not been as forthcoming as originally identified. To date no examples of unsuccessful commercialisation have been identified, however this warrants further investigation as there are inherently risks associated with commercialisation and it won't always return a profit yet this provides considerable learning for future projects.
- **Commercialisation - identified not yet actioned**
 - This will include where an opportunity for commercialisation has been identified but not actioned. This status will directly relate to the 'Timeframe for Action' identified in section 2.6 For example, the 3D modelling of collection items, which has been identified as an area for possible commercialisation but no further action has been taken to date.
- **Decision pending**
 - This may include IP that best fits alongside that for open reuse release but has not been actioned. Alternatively, this would be a 'holding status' for IP while cost benefit analysis is undertaken to inform decisions regarding the future of the IP concerned as discussed in section 2.5.2.
- **New IP**
 - As newly-created IP is entered into the IP inventory this will be the initial status until such time as a decision is made and actioned.

2.3. Identify perspectives of greatest 'impact'

This is the most difficult, and in many ways the most critical, consideration in informing decisions about whether to release IP for open reuse, or to protect and release for commercialisation. In some cases, the analysis may support release for open reuse to achieve the greatest impacts from across one or two perspectives, yet a positive impact from other perspectives may justify the commercialisation of the same IP.

This section of the Strategic Framework focuses on identifying balance by outlining the processes, through which the value of identified intellectual property is determined, recognising the potential impacts of the intellectual property's use from a diverse range of perspectives.

In order to enable the identification of those perspectives where the 'greatest impact' is likely to occur, the framework recommends considering the extent to which:

- (a) the release of the IP aligns with the goals and practices of each perspective; and,
- (b) what the impacts of both an open reuse and/or commercialisation approach would be.

Once the potential impact of each perspective has been assessed, the two or three perspectives in which the greatest likely impact should be selected for further analysis. These perspectives could include a mix of those with greatest likely impact from both open reuse *and* commercialisation. The objective of this aspect of the strategic framework is to support consideration of a range of perspectives while identifying whether the overall impact of the release of IP (either for open reuse or via commercialisation) has a positive result for Te Papa.

Examples of relevant perspectives, with a short explanation and example questions, are presented below in sections 2.3.1 to 2.3.9.

2.3.1. Relationship building

Building and maintaining strong relationships with partner organisations is key to the long term success of Te Papa and is particularly pertinent when it comes to the museum's interactions with other cultural heritage organisations in New Zealand and with iwi. There may also be other examples where consideration of an open reuse approach to the release of IP is called for to build relationships that will lead to further activity, including that which is revenue-generating i.e. touring exhibitions. This focus on relationship building is directly related to the principle of respect noting that the intellectual property rights of others will be respected through authorised use only.

Guiding questions

- To what extent will release help to grow relationship with new partners? What would the potential impact be of (continued) open reuse and/or commercialisation?
- To what extent does release align with current relationships? What would the potential impact be of (continued) open reuse and/or commercialisation?

2.3.2. Reputation building

Te Papa is a world leader in many aspects of museology and as 'Our Place', the holder of many collection items that are central to forging a sense of New Zealand identity. In considering whether to pursue an open reuse or commercialisation approach to IP, thought must be given as to whether the approach will build or damage this reputation. While a commercial approach does not necessarily imply a risk to the museum's reputation, it must align with other activities that are closely connected with maintaining and strengthening the museum's reputation.

Guiding questions

- To what extent will release of this IP strengthen Te Papa's reputation as a world leading cultural heritage institution? What would the potential impact be of (continued) open reuse and/or commercialisation?

- To what extent will release of this IP likely to lead to further commercial opportunities? Open reuse and/or commercialisation?

2.3.3. Education and learning

The development of education and learning resources (for all age groups) that relate to Te Papa's collections and exhibitions is a key area of work, and one that relates directly to Te Papa's mandate. In the past, this has been closely associated with an open reuse approach to all IP connected with the museum's education and learning resources, activities and programmes. However, consideration should be given as to whether there are target audiences who are willing and able (and even assume) to pay (an appropriate amount) for the learning opportunities provided, and how this can be used to support the development of further education and learning resources, activities and programmes.

Guiding question

- To what extent will the release of this IP provide new learning opportunities for New Zealanders? What would the potential impact be of (continued) open reuse and/or commercialisation?

2.3.4. Engaging with and increasing knowledge

Te Papa's staff are involved in a broad range of specialist disciplines including conservation, digital technologies, curatorial practice, kaupapa Māori, kaupapa Pasifika, New Zealand history, marine biology, genetics, botany, etc. Within each specialist discipline Te Papa staff may create new knowledge, reinterpret historical events, make new scientific discoveries, and devise new practices. Decision-making about the release of IP from this perspective needs to balance the free exchange and testing of ideas and recorded knowledge with specialist peers around the world (open reuse) against the viability, or otherwise, of protecting the copyright of literary and creative work or patenting these ideas (for commercialisation).

Guiding questions

- To what extent will release of this IP enhance and extend the knowledge of the research community? What would the potential impact be of (continued) open reuse and/or commercialisation?
- To what extent will release of this IP enhance the standing of Te Papa as a research institution (e.g. in the natural sciences and humanities)? What would the potential impact be of (continued) open reuse and/or commercialisation?

2.3.5. Entertainment

While Te Papa's mandate is to collect works of art and items relating to history and the natural environment and to provide education services in connection with its collections, the museum may also on occasion choose to use its technological infrastructure, facilities, exhibition (and cinema) spaces and digital presence for entertainment purposes (be it a film presentation, digital animation on YouTube or a live performance, for example). The revenue raising opportunities presented by these events goes beyond admission to include multiplier effects such as other visitor spend areas, e.g. hospitality and parking.

Given that it is standard practice within the entertainment industry to charge admission, it may not be unreasonable for Te Papa to consider commercialising particular forms of IP if they are to

be used by the museum primarily to provide entertainment for a defined period. For IP that may be suitable for commercialisation via external markets their ability to generate revenue by using the IP should also be considered.

Guiding questions

- To what extent will release of this IP open and/or provide access to new entertainment markets? What would the potential impact be of (continued) open reuse and/or commercialisation?
- To what extent will release of this IP align with the profit-generating activities of identified partners in the entertainment industry and also with audience demand and willingness to pay? What would the potential impact be of (continued) open reuse and/or commercialisation?

2.3.6. Engagement and participation

Engagement can be broadly defined in terms of the quality and intensity of the visitor's / user's experience at Te Papa. Many of the museum's exhibitions are curated and designed in such a way as to facilitate and maximise physical and online visitors' active engagement with the presented exhibition items, related concepts and resources. Similarly, Te Papa offers programmes in which visitors, particularly families and children, can participate in interactive learning experiences. Furthermore, enhanced engagement and participation are key aims of Te Papa's online presence. While engagement and participation are central to Te Papa's ethos of providing access to all New Zealanders (open reuse), there may be opportunities to commercialise the *design* of some of the museum's presentations and interactive exhibits for corporate customers.

Guiding questions

- To what extent will release of this IP enable greater or enhanced audience participation and engagement? What would the potential impact be of (continued) open reuse and/or commercialisation?
- To what extent will release of this IP support other Te Papa activities focused on engagement and participation with the collection? What would the potential impact be of (continued) open reuse and/or commercialisation?

2.3.7. Economic and wealth generation

One of the principles of the Te Papa intellectual property policy document is that of sustainability which seeks to ensure the approach to intellectual property supports Te Papa to be a sustainable institution. Sustainability in this context includes consideration of the diversification of revenue streams and the identification of fundraising opportunities.

Guiding questions

- To what extent will release of this IP lead to other wealth generation opportunities? What would the potential impact be of (continued) open reuse and/or commercialisation?
- To what extent will release of this IP support the delivery of other Te Papa mandated activities through economic or wealth generation? What would the potential impact be of (continued) open reuse and/or commercialisation?

2.3.8. Technology

Te Papa has built a reputation as a museum that utilises a range of technologies to promote access and engagement with collections and exhibitions. The extent to which the release of IP can impact on the development of new technology across the GLAM and other sectors is an important assessment to make.

Guiding questions

- To what extent will release of this IP align with or feed into other Te Papa activity to develop new technology? What would the potential impact be of (continued) open reuse and/or commercialisation?
- To what extent will release of this IP contribute to technological developments in other industries and sectors? What would the potential impact be of (continued) open reuse and/or commercialisation?

2.3.9. Innovation

Te Papa has recently launched Mahuki as an innovation incubator. Mahuki is part of Te Papa's digital vision, reaching beyond museum walls to connect people with the collections and experiences. By fostering successful businesses and ideas Te Papa seeks to help transform the global cultural sector, and help New Zealand to become the technology and ideas-led nation we want to be. The assessment IP impact from an innovation perspective with a focus on creativity and leveraging knowledge based capital is one that directly supports the work of Mahuki.

Guiding questions

- What IP (within your team) at Te Papa do you consider to be innovative and/or unique to Te Papa? What would the potential impact be of this IP's (continued) open reuse and/or commercialisation?
- To what extent will release of this IP align with other Te Papa activities to promote innovation? What would the potential impact be of this IP's (continued) open reuse and/or commercialisation?

2.4. Identify audiences for open reuse and markets for commercialisation

Identification of audiences, and competitors, is something that is considered during the development of a range of products and services (including exhibitions). Therefore this information will likely already be held within current recordkeeping and the focus will be on bringing it together in one place.

2.4.1. Identified audiences

Identifying audiences includes both those that would be most likely to benefit from open reuse release of IP, as well as potential markets for commercialisation. Ideally these decisions should include consideration of the different potential 'impacts' of the release or marketing of IP. A range of audiences for open reuse and potential markets for commercialisation have been identified and are definition for each is given below with examples:

- Individual Enthusiasts – sectors of the general public that have a high interest in the IP e.g. genealogists interested in biographical datasets, artists and makers interested in

remixing images and sound recordings, citizen scientists in using scientific information and images in Wikipedia

- National GLAM – regional museums supported by National Services Te Paerangi as well as the National Library of New Zealand and Archives New Zealand
- Iwi – iwi organisations with a goal of managing their taonga, e.g. co-created Te Papa exhibitions with iwi
- Public sector – including government agencies and crown research institutes where the IP would be used for generally non-profit generating research and development activity e.g. The Reserve Bank use of Te Papa expertise in designing the new bank notes.
- Education sector – particularly the compulsory schooling sector, and tertiary education organisations where the IP would be used for non-profit generating research and development activity e.g. development of education resources for sharing with teachers in New Zealand schools
- International GLAM – international galleries, libraries, archives and museums where sharing of IP will focus on delivery of core ‘GLAM’ activity and promotion of Te Papa on the world stage e.g. advice on building relationships with, and working alongside, first nations peoples in other countries.
- Touring – where IP is directly related to Te Papa touring exhibitions, both nationally and internationally e.g. international museums that want a model of the Blue Whale Heart.
- Innovation – this could include audiences identified through Mahuki, the Te Papa Innovation Hub, or external organisations including those that are accessing Innovative New Zealand funding.
- Research and development (national) – including government agencies, crown research institutions and tertiary education organisations where the IP would be used for profit generating research and development activity, e.g. supporting NIWA to deliver on their contracts for the Ministry of Primary Industries.
- Research and development (international) – including international institutions with a focus on innovation, research and development that would be likely to utilise aspects of IP developed by Te Papa.
- Other corporate (national) – including large and small business organisations based in New Zealand involved in a range of sectors including entertainment, design, media production, or technology.
- Other corporate (international) – including large and small business organisations based off shore involved in a range of sectors including entertainment, design, media production, or technology.

2.4.2. Identified competitors

There may be a range of ‘competitors’ that develop IP the same or similar to that generated by Te Papa. This is particularly important when considering commercialisation opportunities as, if competitors are likely to release the same or similar IP for open reuse, opportunities for commercialisation are likely to be undermined and this could also damage Te Papa’s reputation.

In the same vein, release of IP for open reuse that would undermine commercialisation activities of possible partner organisations could negatively impact relationships.

Where it is clear that Te Papa holds particularly unique IP (e.g. the Jenkins at Sea bird data) then this categorisation is not applicable and should be recorded as such. If further in-depth investigation is required to identify possible competitors, then in the first instance this should be recorded as 'unknown' and further investigated before final decisions are made about pursuing an open reuse or commercialisation approach.

Due to the nature of IP, identified audiences/markets for IP may also present the risk of competition. As such the options included in this column of the spreadsheet are the same as those outlined above in section 2.4.1. This may include other domestic GLAM institutions i.e. Auckland War Memorial Museum or the National Library of New Zealand and Archives New Zealand, or could include corporate organisations, particularly in the entertainment space

2.5. Identify 'value' of intellectual property

Any current IP with no clear status, and any newly-created IP, needs clear steps to identify the 'value' from a range of perspectives as identified in the definition of 'value' outlined in the IP Policy document. Open reuse value and commercial potential are not necessarily mutually exclusive and value may be identified for both.

2.5.1. Open reuse

This is where the greatest value for all involved, including Te Papa and the NZ public, is likely to be achieved from releasing the IP for open reuse to allow uninhibited engagement and utilisation of the IP for further creative and/or educational activity. This approach is most likely to meet the aims of the NZGOAL Framework which, as a Crown Entity, Te Papa is '...strongly encouraged to pursue'.

2.5.2. Commercial potential

Where commercial potential is identified cost benefit analysis should be undertaken, this includes costing Te Papa FTE time to get the IP to delivery state, and also the administrative requirements of the ongoing management of protected IP. Analysis of these factors may see IP that was originally identified as having commercial potential being moved to open reuse value as the costs identified of commercialisation outweigh the likely profit realisation.

For each perspective identified as having a commercial impact, a cost benefit analysis process is required to identify the expected return on investment. This is to ensure that the costs associated with protecting IP for commercial activity do not outweigh the expected financial return.

A suggested approach for undertaking cost benefit analysis has been added as a separate worksheet to Appendix Three: IP Inventory Spreadsheet. This worksheet provides columns for entering costs associated with the original development of the IP and estimated the costs involved with the release of IP including:

- internal resource costs – e.g. staff time (including communications and marketing),
- external resource costs – including those associated with vendors and suppliers,
- product development costs – e.g. use of resources such as hardware and software,

(Will require updated once IP policy is reviewed)

- ongoing costs – including contract and rights management and legal advice if required.

The spreadsheet also provides columns for estimating the open reuse value and/or commercialisation revenue potential. Initially this includes consideration of the returns available from acquisition, activation, retention, revenue and referral as included in earlier work undertaken by Te Papa to identify cost structure and value success metrics. Revenue is best described as the copyright license fee paid multiplied by the number of sales achieved.

Cost benefit analysis calculations would be based on the costs and potential income identified to calculate the potential return on the release of the IP through using an open reuse or commercialisation approach. The following ratings are suggested to support decision-making and categorisation regarding the potential returns from commercialisation.

- **CBA 0** = < 100% return (i.e. less than full cost recovery expected)
- **CBA 1** = 100 -150% return (i.e. cost recovery + expected profit of up to 50% of cost)
- **CBA 2** = >150% return (i.e. cost recovery + expected profit of more than 50% of cost)

2.6. Decision-making and timeframe for action and follow-up

Decision-making on whether or not to commercialise or release IP for open reuse needs to be made consistently and at the appropriate level. If the final decision-making for the commercialisation or release for open reuse is to sit with the Chief Digital Officer, Collections, Research and Learning (CRL), Commercial, and Ngā Manu Atarau Directors, recommendations would be made by the third tier manager of the team that developed the IP.

Where the decision making group is unable to reach a consensus, the chair of the decision making group will refer the portfolio item to the Chief Executive Officer for a final decision.

2.6.1. Timeframe for action

One of the biggest risks of deciding to protect IP for commercialisation is that delays in undertaking the required implementation steps lead to missed opportunities. This includes missed commercial opportunities but also the potential benefits of open reuse being missed because of unnecessary and un-actioned protection of IP.

The following timeframe categories are suggested:

- **Actioned** – for IP that has already been released for open reuse or commercialisation
- **Open reuse (immediate)** – IP that has been identified for release for Open Reuse should be actioned immediately using the require Creative Commons, or another licence as appropriate.
- **Commercialisation (12-18 months)** – this timeframe is most likely to be suitable for Core IP that requires little additional research to develop and release, however it may include IP that is identified for commercial release in the next financial year.
- **Commercialisation (2-3 years)** – this longer timeframe includes IP that requires further development, or where release is on hold until additional IP currently under development is available for release.
- **Commercialisation (5 years)** – a five-year timeframe would be for significant IP projects that require extensive research into potential markets and competitors and may require partnership with other organisations that needs to be factored in.

(Will require updated once IP policy is reviewed)

2.6.2. Date for follow-up

Where IP activity has not yet been actioned, a date for follow up should be identified to help monitor ongoing activity and ensure that opportunities are not missed. Identification of the year and month for follow up will aid monitoring of IP and the open reuse and commercialisation opportunities identified.

For IP with longer timeframes it may be appropriate to reconsider at different stages whether the impact and value of commercialisation continues to be appropriate in a changing environment.

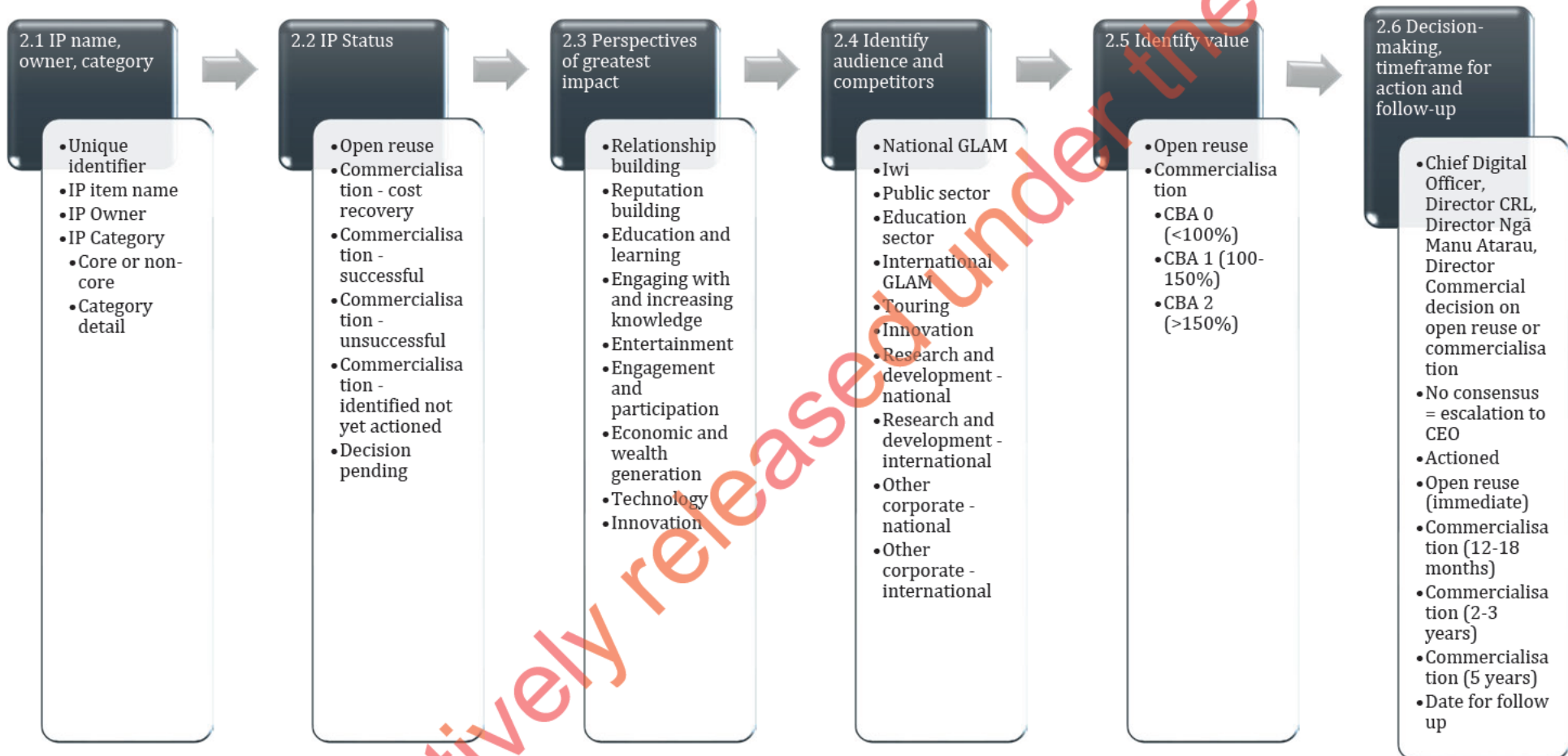
2.7. Document Control table

Date	Change	Approval
8/5/2017	Added Chief Digital Officer into final decision making group and documented decision escalation to CEO where decision making group unable to reach a consensus (point 2.6)	
8/5/2017	Updated Appendix one, Step 2.6 to add Chief Digital Officer and Director Ngā Manu Atarau into decision making group	
30/5/2017	Removed draft from document as strategy approved by Executive Leadership Team on 9 May 2017	
01/06/2017	Added link to finalised IP Register to Appendix 3	

(Will require updated once IP policy is reviewed)

APPENDIX ONE: STRATEGIC FRAMEWORK STEPS

Diagram of the IP Strategic Framework steps as outlined in this document.



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(Will require updated once IP policy is reviewed)

APPENDIX TWO: IP RECORD TEMPLATE

IP item name:		Unique identifier:
IP Owner:		
IP Category: IP Category detail:		
IP status:		
Perspectives of greatest impact: Identify the 2-3 perspectives with the greatest potential impact from open reuse and/or commercialisation of the identified IP. Include a short description of the potential impact		
Perspective	Open reuse impact	Commercialisation impact
•	•	•
Identified audience/s Which audience/s do you think are most likely to access, use or reuse and benefit from the release of this IP? Include consideration of whether they are more likely to benefit from an open reuse release, or are willing and able to cover the costs of commercialisation.		
Audience	Access, use or reuse	Open reuse or commercialisation
Identified competitors: Are there other 'players' in the market that already hold similar IP, or are likely to develop this in the near future? •		
Value of IP: For each perspective identified as having a commercial impact, a cost benefit analysis process is required to identify the expected return on investment. This is to ensure that the costs associated to protecting IP for commercial activity do not outweigh the expected financial return.		
Perspective	Commercial impact – CBA rating	
•	•	
Decision: Timeframe for Action: Follow up date:		

(Will require updated once IP policy is reviewed)

APPENDIX THREE: IP REGISTER

<http://poumataaho.boh.tepapa.govt.nz/otcs/llisapi.dll/overview/3595683>

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Practice for Releasing Data Sets where Te Papa is the Rights owner

Policy Background

Te Papa is a state owned enterprise and accepts the guidance of Cabinet to strongly consider adopting NZGOAL¹ framework when considering releasing datasets for re-use.

NZGOAL states that State Services agencies should make their copyright works which are or may be of interest or use to people available online for re-use on the most open of licensing terms within NZGOAL – the Creative Commons Attribution (BY) licence – unless a restriction applies. If a restriction applies, it may be appropriate to select an alternative Creative Commons licence or not release the material openly for re-use at all. Similarly, for non-copyright material, the Open Access Principle states that agencies should provide public online access to non-copyright material that is or may be of interest to people, using a 'no-known rights' statement, unless a restriction applies.²

Policy [Draft]

- Te Papa will use the NZGOAL framework to work through the issues relating to open licensing, open access, creativity, authenticity, non-discrimination, open formats and charging relating to the release of Te Papa's datasets.
- Where possible Te Papa will release its datasets on the most open of licensing terms (CC-BY).

Commented [Head of P] Need to review Te Papa's IP policy and possibly add this as a possible amendment for the next review. A link to IP Policy needs to be added to this document instead.

Practice and current example

Te Papa will use the NZGOAL framework to decide whether to release data for reuse.

When data is released for reuse on the most open of licensing terms (CC BY) Te Papa will make the data available via the data.govt.nz website in as many formats as available.

When data is restricted from reuse, Te Papa may release the data for reuse on a case-by-case basis using the Data Agreement template (eDocs #789070).

NZGOAL Process Stages

1. What is the work? Clearly identify the boundaries of the work.

Title of Dataset collated by Te Papa staff (include names only if moral rights required) from DD/MM/YYYY to DD/MM/YYYY.

Dataset has field headings X, X, X

[insert Dataset description / criteria]

Current Example:

Dataset of at sea sightings of seabird species collected Captain John Jenkins, and by Te Papa staff members Jean Claude Stahl and Sandy Bartle from DD/MM/YYYY to DD/MM/YYYY

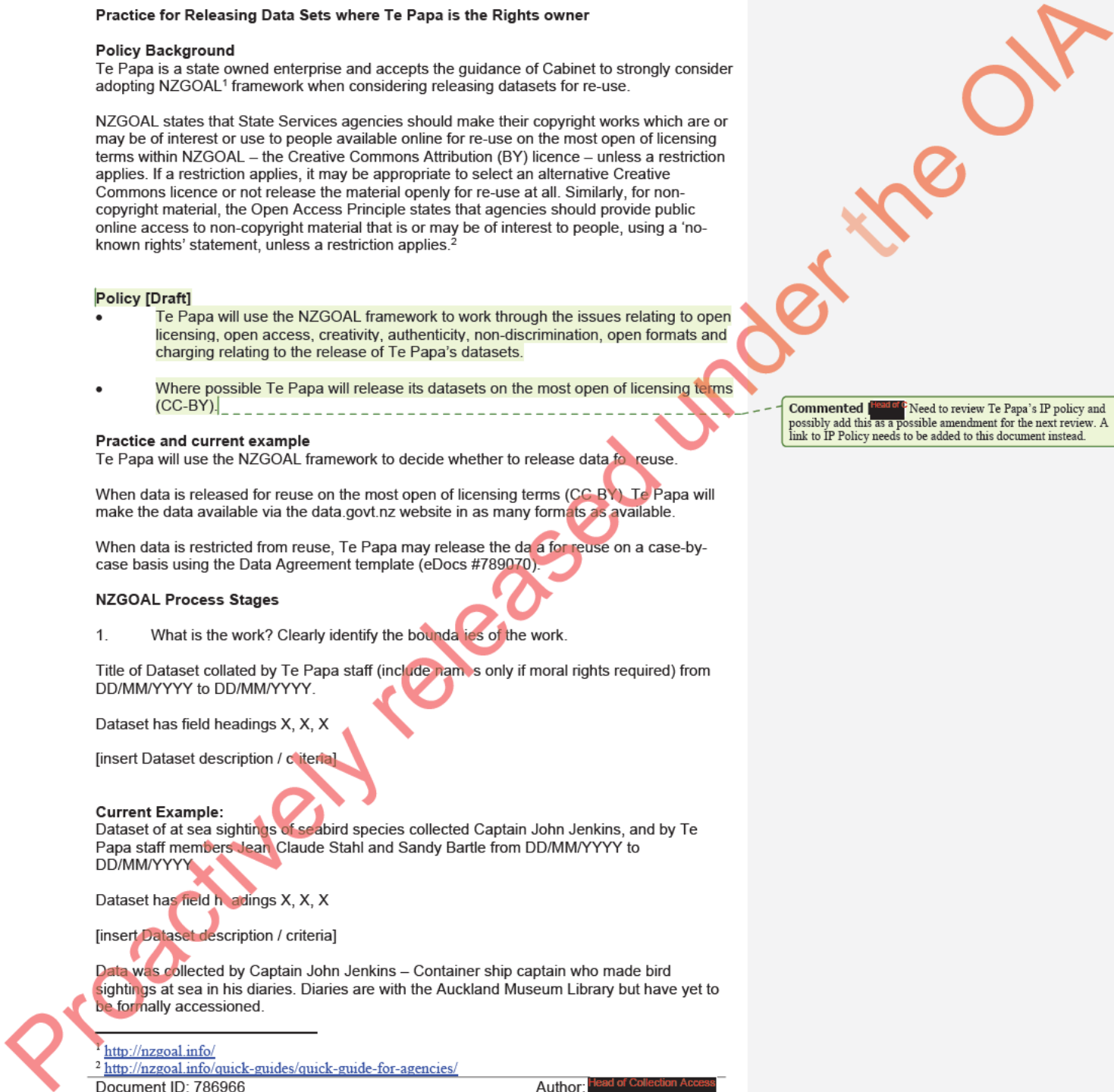
Dataset has field headings X, X, X

[insert Dataset description / criteria]

Data was collected by Captain John Jenkins – Container ship captain who made bird sightings at sea in his diaries. Diaries are with the Auckland Museum Library but have yet to be formally accessioned.

¹ <http://nzgoal.info/>

² <http://nzgoal.info/quick-guides/quick-guide-for-agencies/>



Sandy Bartle borrowed the Diaries from Auckland Museum and transcribed the sightings from the diaries into the current dataset possibly with funding assistance.
Dataset headings – species, date, number of individuals, lat/long, plumage?
The dataset possibly also includes sightings made by Sandy Bartle & Jean-Claude Stahl from their collecting trips.

2. Copyright Related Rights Evaluation

Is the work a copyright work?

Current Example: Yes – Under the Copyright Act 1994 an original compilation of data is considered a literary work. While there is no copyright in the individual datum, there is copyright in the compilation of the data. So there is no copyright in the individual pieces of data extracted from the diaries but there is data in the assembled dataset.

Is the work a single work or a compilation work?

Current Example: Compilation work as the dataset is made up of individual datum.

If the work is a compilation work, have any components been sourced from third parties?

Current Example: Yes

The data was input from the physical sightings of birds noted in the diaries of Captain John Jenkins (1928-1989) held and owned by Auckland Museum. There may be additional information in the dataset gathered by employees of Te Papa during their field trips.

Who owns the copyright?

Current Example: Te Papa

The data was input by Te Papa staff from the original Jenkins diaries borrowed from Auckland Museum. Te Papa may have sought funding from an [unknown?] funding source to pay for the data project. It may also include data gathered as a result of physical sightings of birds by employees of Te Papa in the course of their employment.

Has Te Papa Licensed this Dataset before?

If so, was it licensed exclusively?

Current Example: No – the dataset has not been licensed before.

3. Evaluation of Restrictions

The NZGOAL framework checklist of possible restrictions are:

- Release is not contrary to legislation, court order or specific government policy
- Release will not be a breach of contract, confidence, privacy, or disclosure of trade secret. (Te Papa must take care to anonymise datasets containing personal information.)
- Release will not result in the publication of a patentable invention that Te Papa may wish to patent
- Release will not be contrary to public interest in having a single, authoritative and non-adapted data source
- Release will not result in the release of an incomplete material that is misleading or likely to cause errors on the part of recipients and where this risk can not be mitigated by the use of disclaimers
- Release will not conflict with a good reason, as defined by the Official Information Act, for withholding release of material.

Commented Head of C What was the funding assistance and were there any conditions associated with the funding? Do we have a copy of the funding grant agreement so I can double check? FYI – this may influence the creative commons licensing assigned to the data and proposed release.

Commented Head of C Does Te Papa have any agreement with s 9(2)(a) regarding the data extracted from the diaries. What did the loan agreement say regarding using the data? Do we need to get a retrospective agreement in place with Auckland Museum? FYI – this may influence the creative commons licensing assigned to the data and proposed release.

Commented Head of C What are the dataset headings

Commented Head of C Is this the case? Are there any other data collectors that are included in this dataset? FYI – this may influence the creative commons licensing assigned to the data and proposed release.

Commented Head of C Requires description from Susan

Commented Head of C Still to establish whether there are any additional conditions either from the funding body or from Auckland Museum

- Release will not threaten the control over and / or integrity of Māori or other traditional knowledge or other culturally sensitive material
- Release will not be contrary to Te Papa's legitimate commercial interests or business model

Te Papa added checks specifically relating to specimen data

- CITIES (The Convention on International Trade in Endangered Species of Wild Fauna and Flora) restriction: Release will not include location data of specimens that is so specific as to increase risk to certain species from over exploitation.

Current Example:

Breach of Contract: Still to establish whether there are any restrictions from Auckland Museum or Funding body

Commercial value: NZGOAL has a non-discrimination principle. Te Papa should not discriminate between individual not-for-profit uses and commercial uses of the datasets when assigning a licence.

What is the commercial value of this data to Te Papa? Does Te Papa already sell / supply this data in return for funding? Or is it that the data will assist Te Papa or others in pitching for scientific grants or achieving the aims of paid scientific projects? Would releasing this data to others place Te Papa at a material disadvantage when applying for funding if a competing pitch also had access to this data?

Te Papa would be placed at a material disadvantage when applying for funding if others were able to use this data commercially. However the data contains significant information and knowledge of species distributions so a Creative Commons Attribution - NonCommercial license (CC-BY-NC) should be applied.

Mana Taonga restrictions: Are there any Mana Taonga concerns relating to this data?
NO

CITIES (The Convention on International Trade in Endangered Species of Wild Fauna and Flora) restrictions: Does the location data of the dataset require amending to safeguard certain species from over-exploitation?
NO – data is temporal

4. Do Restrictions exist?

Yes: Review to see whether restrictions apply only to a portion of the work – if so then Te Papa should consider releasing an amended version of the work with those portions removed.

No: NZGOAL Policy Principles recommend the copyright work be released and licensed for re-use with the Creative Commons Attribution (BY) license or the non-copyright material or work be released on open access terms unless a restriction applies.

Current example: YES

Amended version will not suffice. Decision is made to release the data under a more restrictive licence

5. Reuse Rights Selection

Current example: YES restrictions identified. Decide on restricted license.
Creative Commons Attribution – Noncommercial (CC BY-NC)

Te Papa recognises that the prohibition on making use of the data for commercial uses may have an adverse effect of stifling creativity and economic exploitation of the data by licensees. However, Te Papa wishes to protect its own commercial interests.

6. Application of licence or no known rights statement

Document ID: 786966

Author: Head of Collection Access

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Commented: Given your information regarding the commercial value of the data when seeking funding this is what we want to reserve for Te Papa

Current example: Creative Commons Attribution – Noncommercial (CC BY-NC)

Attribution

Data Stacking: copyright datasets released for re-use are likely to be combined or mashed-up with other datasets. Data from multiple sets may feed into an end application. This may create a situation where attributing all the different datasets may be burdensome (the problem of attribution-stacking).

To avoid this Te Papa will keep attribution requirements to a minimum and requiring only a statement that identifies the agency as a data source and the agencies URI that contains licensing information for the data.

Te Papa also has the option to include a waiver to waive all attribution requirements that might otherwise apply.

Te Papa should consider protection of name under Flags, Emblems and Names Protection Act, Museum of New Zealand Te Papa Tongarewa Act or other legislation, protection of trademarks, protection of any third party trademarks – where this applies.

Current Example: The statement will be:

If you publish, distribute or otherwise disseminate this work to the public without adapting it, the following attribution to Te Papa should be used:

Source: Museum of New Zealand Te Papa Tongarewa (Te Papa) and licensed by Te Papa for re-use under the [Creative Commons Attribution Noncommercial 3.0 New Zealand licence](#).

If you adapt this work in any way or include it in a collection, and publish, distribute or otherwise disseminate that adaption or collection to the public the following attribution to Te Papa should be used:

This work uses data sourced from Museum of New Zealand Te Papa Tongarewa

Where practicable, please hyperlink the name of the agency to the agency's web page that contains or links to the source data

7. Moral Rights check – Right to be identified as the author

Te Papa is an autonomous Crown entity so if the literary work was authored by an agency employee and if, when communicating the work to the public / publishing, the author cannot readily be identified or it is impracticable to identify co-creators contributions and the authors have not been previously been identified in or on published copies of the work, the right to be identified as author will not apply and Te Papa can proceed.

If the employee author can be identified but the author has waived the right to be identified as author then the right to be identified as the author does not apply and Te Papa can proceed.

If neither are true, then Te Papa must identify the author when the agency publishes the work. To ensure this occurs Te Papa should include the identification of the author in the attribution.

Commented Head of CP Has the dataset been published before. If so, were the data creators credited and how were they credited?

8. Format selection

Under NZCOAL the agency is advised that the agency should – to the greatest extent practicable – prepare the work or material for release in those formats preferred by users. Where the agency does not know users' format preferences, it should seek public feedback before release, and / or prepare the material in one or more standards-compliant formats with a view to asking recipients, after release, whether they are satisfied with those formats.

Current example: What formats?

Commented Head of CP What format/s are we intending to release this data. What formats do we have excel spreadsheet?

9. Release and Communication

NZGOAL advises that the minimum requirements are: section of own website for data, announcements on own website, and also, for datasets, registered on data.govt.nz as a minimum.

Current example: Te Papa does not have a webpage for data release. We already release data on expenses here:

<http://www.tepapa.govt.nz/AboutUs/Pages/Legislationandaccountability.aspx>

So any release requires:

- Web page to be set up including the dataset in as many formats as decided (Talked with [redacted] and she says this would be fairly easy to set up – probably in the Collections & Research area)
- Once this is done log the dataset availability in data.govt.nz
- Blog post to be written by curator / researcher and published.

Commented [redacted] Who is going to do this work? I'm happy to project manage this if you wish.

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Procedure for Assigning Re-Use Rights Statements to Collections Online records

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Things to think about:

- Double check image when assigning reuse rights statements for those images with Maori tipuna or taonga where it is not obvious in title for historic photography

Assigning the Rights Statements

Natural environment specimens: CC BY (Rights record IRN:13256) unless Iwi relationship agreement in place or human made)

1. In Catalogue record select Collection e.g. Land Mammals
2. Go to multimedia tab and add “\+” to the Title field– this will extract only those records with multimedia attached.
3. Save the resulting objects as a group if there are less than 15,000

4. Do an Additional search – Subtract = Rights Record IRN: 13256
5. Sort by *Publish on Internet - Record* and remove all catalogue records that have yet to go up to Collections Online by selecting File> Discard>Selected Records to discard the selected records.

If you have time you can ask the Curator via EMu Help whether any can be uploaded to Collections Online.
6. Sort by *Status* and remove all proposed acquisitions, inward loans, deaccessions.

NB: Some botanical specimens will have a status of DEACCESSIONED. This is because they have been given away to other institutions.
7. Check casts of fossils – sometimes there are restrictions from reusing these. May need more research work.
8. Sort by *Registration number* and remove TMP numbers.
9. Sort by *Rights Number* just in case there are models or people-made items entered as natural environment catalogue records or natural environment specimens with iwi clearance requirements and remove these unless Te Papa owns sole copyright in those artistic works pictured. Note that there may be collecting permit records stored within the Rights Module.
10. Sort by *Storage Medium*. This shows the Specimen Tab – Storage Medium field. Choose the view to Look for those with field value of “Illustration”. These are artistic works rather than specimens. Update rights information for those illustrations.
11. Change the view back and Sort by *Restrictions* and remove those with restrictions from uploading to Collections Online.
12. Sort by *Published on the internet image* and remove those catalogue records with the value of *No* from the group
13. Sort by *Iwi Clearance? No e*: For Marine Mammals and for King Tawhiao’s ferns collection check the Iwi clearance situation. If you are unsure mark the Iwi clearance Required field in the Web Admin tab as REQUIRES ASSESSMENT. If the agreement with Iwi requires their consent then Iwi Clearance required field should be YES. If the record has Requires assessment or Yes as a value remove these records from the group. This will ensure that the Creative Commons BY license is not assigned to media assets we do not own full rights in.
14. Check that the image is the correct image. Occasionally images are loaded against the incorrect catalogue record. It’s usually pretty obvious e.g. adze loaded against a botany record.
15. Sort by *Rights Cleared?* Just in case there are specimens with rights issues and remove those records. Those with a value of “No” should have unlicensed externally supplied images held on the record. Those with a value of “Yes” should have licensed externally supplied images held on the record.

16. Check the photographer is a Te Papa photographer (use view List settings "Multimedia check" and sort "Creator – Multimedia")

NB: some images will be associated with the wrong record. Report this to EMu help so the images can be transferred to the correct record.

NB: some images will be photographs taken by non-Te Papa staff members but uploaded by Te Papa staff – keep your eye out for EXTERNAL Where those images have copyright licences allowing reproduction in Collections Online DO NOT ADD creative commons licensing. IF the licence exists and the externally supplied images are up in Collections Online mark the record up with Rights Cleared YES. If the licence doesn't exist and the externally supplied images are NOT uploaded to Collections Online mark up the record with Rights Cleared NO and add a creative commons licence if Te Papa only images are added

NB: Some specimens in botany include a photograph attached to the botany sheet or sometimes (mainly with the fish collection) a scientific drawing is included as a media asset. Do not upload or licence these images as the drawing has a separate copyright and needs to be investigate as to whether Te Papa owns sole rights in the drawing or image pasted into the specimen sheet. Put No in the Rights Cleared field in web admin tab in Catalogue record to filter these out in the future until such time as research can happen. To find out whether any botany specimen has a photo attached to the specimen sheet sort by Botany Storage Method and then display list Botany Storage Method. Look for those with data of "photo"
17. Check those media assets where the photographer is not a staff member. If we have a copyright agreement to allow the reproduction in Collections Online ensure that there is a YES value in Rights Cleared field of the Web admin tab of the specimen. If we do not have a copyright licence to reproduce the media asset put a NO value in the Rights Cleared field of the Web Admin tab. Then remove all the Catalogue records with both the YES value and the NO value from the group. This will ensure that the Creative Commons BY-NC-ND license is not assigned to media assets we do not own full rights in.
18. Check other restrictions as some Curators will not want images published until their peer reviewed journal paper on new species is published. Any images taken greater than 3 years ago should be double checked with curator. Sort by *Restrictions*
19. Do bulk upload to load correct licence Creative Commons BY by Edit – Replace – Rights Text to find field insert "AS". Replace with Rights record IRN13256 , check regular expression check box.

The NE Team (particularly Botany) are interested in loading externally supplied images of specimens in situ. It's common for Te Papa to apply to the external supplier for a licence for this purpose. When entering licences for externally supplied media assets of NE Specimens here's how to extract the parent specimen record easily



Commented [redacted] 28.04.2023 Check with [redacted] whether external images are loaded. Check with Botany team about taking down of externally supplied images to permit Te Papa images to be openly licensed.

Commented [redacted] 28.04.2023 NH is still to have a consistent approach to scientific drawings of specimens and collection items that are scientific drawings

Commented [redacted] 2.5.2023 have emailed Phil E, Sarah Tassel, [redacted] and Lucy to determine whether process regarding publication of externally supplied images needs changing

Humanities – except Mana Taonga (embargoed) and Photography collection (see below)

Te Papa made the decision not to release any images of the Taonga Maori collection until such time as the findings of the WAI262 decision can be absorbed.

1. In Catalogue record select Collection e.g. Pacific Cultures
2. Sort by whether multimedia is attached (Images2)
3. Remove all records with no multimedia
4. Sort by status (Status) and remove all proposed acquisitions, inward loans, deaccessions etc.
5. Sort by restrictions (Restrictions) and remove those with restrictions that indicate they shouldn't be reproduced.
6. Sort by Registration number (Registration Number) and remove TMP numbers
7. Sort by whether the work requires iwi clearance (Iwi Clearance Required?) and remove all of those with the status of Yes, No or Iwi clearance required.
8. Assess those records where the Web Admin tab – Iwi clearance Required field is blank and add appropriate value. Resort and remove those with the status of Yes, No or Iwi clearance required
9. Remove all those records that have yet to have rights records assigned. If you have time and are trained you can go through these and assess them and add the correct rights record against the catalogue records.
10. Look at all those records with Orphaned and research them to see whether any maker and/or rights owner can be identified.
11. Extract those works with Rights Record of IRN: 148, 1173, 7680, 4022 and check whether the maker has been identified – update records.
12. Take out all those objects with current rights records by highlighting all objects and drop and drag objects into the objects tab of the Rights module. Sort the rights records by status and keep all those that remain in copyright or are the rights framework licenses. Save these rights records as a group. Open up the group of objects and do an additional search of Not and drop and drag the group of rights records into the rights tab. Only those objects with expired rights and no rights framework statements should remain. Update the group with this smaller number of records.
13. Sort by record published on the internet and remove all catalogue records that have yet to go up to Collections Online. If you have time you can ask the Curator via EMu Help or EMu Help whether any can be uploaded to Collections Online.
14. Sort by image published on the internet and either upload the images or remove those catalogue records from the group

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Author: [Head of Collection Access](#)

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15. If assessing the Art Collection – check whether the remainder have been supplied to the Bridgeman Art Project. Generate a group and provide access to the Picture Library to see whether there is any material there they may be interested in.
16. Go through remaining group and assign NKCR for those that have images that are exact copies of 2D (flat) works, and CC licenses for those that have images of 3D works. Examples of 2D works are prints, drawings, tapa cloth, embroidery samplers intended for framing. Examples of 3D works are clothing, shoes, jewellery, lace that is intended for adding to clothes, cloaks.

Issues needing resolving

- Photographs and artworks with iwi clearance status of No – in Art where is the defined line between a picture of a māori person or place or object and the clearance required?

Assigning the Rights Statement: No Known Copyright Restrictions

Art Collection

Get Collections Information to make a group of all rights records linked to the Art Collection. (I can't do this myself as EMu crashes and there isn't enough grunt in the machine)

1. Sort by (Record Type) and remove all licences and permits
2. Sort by (Right Type) and remove all cultural rights
3. Sort by (right status) and remove all orphaned and pending
4. Extract all art with the Rights record 148 and sort by maker (Maker 2) to see if any have been identified. Redo rights record if this occurs. Otherwise sort by image (Image 2). Remove all those without images. Sort by (Iwi Clearance required?) and remove all those without the iwi clearance status of n/a. Sort by whether the image is published on the internet (Publish on the Internet – Image?) and remove those catalogue records whose works aren't uploaded in Collections Online. Anything dated 120 years or earlier is out of copyright and can be updated with IRN: 4017
5. Sort by (Category) and remove all records except those with Transitional Arrangement 1 or Work Applied Indust. with status of expired and expiry date of end of previous year or less
6. Take those rights records and input into Catalogue Module with Collection of Art selected. (this will take ages – be patient)
7. Sort resulting catalogue records by (Images 2) and remove those works without images attached.

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8. Sort by (Status) and remove those works that are Inwards Loans, Proposed Acquisitions etc
9. Sort by date of work created (Date Made) and double check the rights records are correct for anything created after 1930 (brief double check to triple check it is out of copyright)
10. Sort by (Iwi clearance required?) And remove those works with values of No or Yes or Requires Assessment.
11. For those without an iwi clearance value – review the images to determine whether there is any Maori tupuna or taonga represented. If there is then add a value of Requires Assessment.
12. Sort by (Restrictions) and remove those works that have restrictions in place
13. Sort by (Published on Internet – Records) to ensure that the records appear online.
14. No need to sort by who took the images as Te Papa staff would have taken them.
15. Remove all of those that have been previously assigned rights framework status.
16. Check which are three dimensional works and add CC licence. Check which are 2 D works and add Out of Copyright.
17. Show Group to Picture Library as may be able to sell them – remove those items that have already been supplied to Bridgemen – see Project info field

Photographic collection

Basic check

1. Search for Photography collection items without rights records

Section: Photography

Rights use this code to show all records with no rights record: \\+

2. Remove all TMPs by sorting on *registration number full*
3. Remove all with other restrictions by sorting on *restrictions*
- 4.

Photographers With Known Date of Death > 70 Years

Do these steps in the order laid out on the page.

The No Know Copyright Restrictions statement is triggered by adding the Rights Record IRN: 4017 to the catalogue record Access tab.

Considered No Known Copyright Restrictions as maker has known death date of greater than 70 years

1. Open all records with Right 1891 – Sort by (Maker 2). This will identify all of those records where makers have been identified since the Rights record was assigned. Save those records with an identified maker and update adding the correct rights record.
2. In Parties Module select those Parties records with Party Type field value of Person and Role of photographer. Create a group. Then search for those Parties records with a Speciality field value of "photographer", "photography studio", and "photography" and add results to the group.
3. Retrieve Group. Sort on (Maker and then Organisation). Remove those parties records for organisations.
4. Sort list on (Latest date of death)
5. Remove those that died in the past 70 years E.g. where the date of death is greater than 31 December, (n-70) where n = the previous year

Today's date is 26 April 2013.
n = 2012
(n-70) = 1942
so anyone with a date of death greater than 31 December 1942 should be removed from the group.
6. Remove anyone who does not have a year entered into the latest date of death field.
7. Add all remaining parties records into the maker field of the catalogue record and search for photographic works by these photographers
8. Sort resulting catalogue records by (Images 2) and remove those works without images attached.
9. Conduct an additional search and remove (not) all those records with the Rights record IRN: 4017.
10. Sort by (Section) and remove those works that are not photographs
11. Sort by (Registration Number) and remove albums AL. and TMP numbers
12. Sort by (Status) and remove those works that are Inwards Loans, Proposed Acquisitions etc
13. Sort by (Iwi clearance required?) And remove those works with values of No or Yes or Requires Assessment.

14. For those without an iwi clearance value – review the images to determine whether there is any Maori tupuna or taonga represented. If there is then add a value of Requires Assessment.
15. Sort by (Restrictions) and remove those works that have restrictions in place
16. Sort by Rights Number (IRN) and update those catalogue records that have yet to have rights records input.
17. Save the Group in EMu. Set up an additional search on the group (File – Additional Search) of Intersect (AND) and enter the phrase “Maori” in the Description field. Assess any resulting photographs to determine whether Maori tupuna or taonga appear in the image.
18. Check associated multimedia that image is not externally supplied i.e. taken from an auction catalogue by changing view to “Multimedia Check” and sorting by (Creator – Multimedia)
19. Check the catalogue record and image have been uploaded to Collections Online by sorting on (Publish on Internet – Record?) and (Publish on Internet – Image?) Where this hasn’t occurred upload the catalogue records and images.
20. Sort on (Roles) to ensure that the maker is definitely the photographer. If there are any copyists then remove records.
21. Add Rights Record IRN: 4017 to the remaining catalogue records.

Photographers With Known Date of Death > 50 years and have nationality of New Zealander

Considered No Known Copyright Restrictions because maker has known death date and is a New Zealander. As Te Papa is a New Zealand institution with servers in New Zealand then copyright duration is New Zealand jurisdiction for photographs = date of death + 50 years. This approach is recommended by NZGOAL

1. In Parties Module select those Parties records with Party Type field value of Person and Role of photographer. Create a group. Then search again on those Parties records with a Speciality field value of "photographer", "photography studio", and "photography" and add results to the group.
2. Sort on (People's names then Organisations). Remove those parties records for organisations.
3. Sort list on latest date of death
4. Remove those that are still alive or died in the past 50 years. E.g. where the date of death is greater than 31 December, (n-50) where n = the previous year.

Today's date is 7 July 2014.
n = 2013
(n-50) = 1963
so anyone with a date of death greater than 31 December 1963 should be removed from the group.
5. Remove those that do not fall within that date range.
6. Check the nationalities of the photographs and remove all those photographers whose nationality is unknown or not New Zealand
7. If you have time review those where nationality is unknown.
8. Add all remaining parties records into the maker field of the catalogue record and search for photographic works by these photographers
9. Sort resulting catalogue records by Images and remove those works without images attached.
10. Conduct an additional search and remove (not) all those records with the Rights record 4017.
11. Sort by Section and remove those works that are not photographs
12. Sort by Registration Number and remove albums
13. Sort by Status and remove those works that are Inwards Loans, Proposed Acquisitions etc
14. Sort by iwi clearance required? And remove those works with values of No or Yes or Requires Assessment.

15. For those without an iwi clearance value – review the images to determine whether there is any Maori tupuna or taonga represented. If there is then add a value of Requires Assessment.
16. Sort by Restrictions and remove those works that have restrictions in place
17. Sort by Rights IRN and update those catalogue records that have yet to have rights records input.
18. Save the Group in EMu. Set up an additional search on the group (File – Additional Search) of Intersect (AND) and enter the phrase "Maori" in the Description field. Assess any resulting photographs to determine whether Maori tupuna or taonga appear in the image.
19. Complete an additional search removing those catalogue records that already have Rights Record IRN:1407 entered in the record.
20. Add Rights Record IRN: 1407 to the remaining catalogue records.

Photographers With No Known Date of Death but Known date of Birth.

Ideally those parties records with no known date of death but a birth date of 80 years ago or later should be further researched to see whether the exact death date can be established. Information on historic photographer is continually being updated online. Once a party record has a death date then it falls into the previous search.

1. In Parties Module select those Parties records with Party Type field value of Person and Role Speciality field value of "photographer", "photography studio", and "photography". Search.
2. Sort on People's names then Organisations. Remove those parties records for organisations.
3. Sort list on latest date of death
4. Remove all those that have a death date
5. Sort list on earliest date of birth
6. Remove all of those that were born less than 120 years ago e.g. where the date of birth is less than 1 January, (n=120) where n= the previous year.

Today's date is 7 July 2011

n = 2010

(n- 20) = 1890

so anyone with a date of birth greater than or equal to 1 January 1890 should be removed from the group.

7. Remove those that have no earliest birth date or do not fall within that date range.
8. Add all remaining parties records into the maker field of the catalogue record and search for photographic works by these photographers
9. Sort resulting catalogue records by Images and remove those works without images attached.
10. Sort by Section and remove those works that are not photographs
11. Sort by Registration Number and remove albums
12. Check whether any are daguerotypes and if so then put IRN4019 rights record against them as they can only be displayed as an image of a three dimensional work.
13. Sort by Rights IRN and clear those without photographers rights record.
14. Sort by Status and remove those works that are Inwards Loans, Proposed Acquisitions etc
15. Sort by Restrictions and remove those works that have restrictions in place
16. Sort by iwi clearance required? And remove those works with values of No or Yes or Requires Assessment.
17. For those without an iwi clearance value – review the images to determine whether there is any Maori tupuna or taonga represented. If there is then add a value of Requires Assessment.
18. Save the Group in EMu. Set up an additional search on the group (File – Additional Search) of Intersect (AND) and enter the phrase “Maori” in the Description field. Assess any resulting photographs to determine whether Maori tupuna or taonga appear in the image.
19. Complete an additional search removing those catalogue records that already have Rights Record IRN:1407 entered in the record.
20. Add Rights Record IRN: 1407 to the remaining catalogue records.

Photographers With No Known Biographical Dates but Known date of Activity

Ideally those parties records with no known biographical dates should be further researched to see whether the exact birth or death dates can be established. Information on historic photographer is continually being updated online. Once a party record has a birth or death date then it falls into the previous searches.

1. In Parties In Parties Module select those Parties records with Party Type field value of Person and Role Speciality field value of "photographer", "photography studio", and "photography". Search.
2. Sort on People's names then Organisations. Remove those parties records for organisations".
3. Sort list on latest date of death field and remove all those that have a latest death date
4. Sort list on earliest date of birth field and remove all those that have an earliest birth date
5. Then sort on Date of birth field. This will bring up in order those records which record active dates.
6. Remove all of those that were active less than 120 years ago e.g. where the date of birth is less than 1 January, (n=120) where n= the previous year.

Today's date is 7 July 2011

n= 2010

(n-120) = 1890

so anyone with a date of birth greater than or equal to 1 January 1890 should be removed from the group.

7. Then sort on birth date. This will bring up in order those records which record active dates as well as those with birth dates.
8. Both the date of birth and activity dates can be used to work out the likely copyright duration of a work. This won't supply you with an exact copyright duration expiry date. However if a conservative calculation is used the risk of a possible copyright infringement is significantly reduced.
9. Take the latest date of activity and add 120 years. If the resulting date is less than 1 January (n) where (n) = the year previous from today.

Today's date is 7 July 2011

n = 2010

(n- 20) = 1890

So anyone with the latest active date of greater than 1890 should be removed.

10. Remove those remaining parties that have not any active dates

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Author [Head of Collection Access](#)

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11. Add all remaining parties records into the maker field of the catalogue record and search for photographic works by these photographers
12. Sort by Section and remove those works that are not photographs
13. Sort by Registration Number and remove albums
14. Sort by Rights IRN and update those catalogue records that have yet to have rights records input.
15. Sort resulting catalogue records by Images and remove those works without images attached.
16. Sort by Status and remove those works that are Inwards Loans, Proposed Acquisitions etc
17. Sort by Restrictions and remove those works that have restrictions in place
18. Sort by iwi clearance required? And remove those works with values of No or Yes or Requires Assessment.
19. For those without an iwi clearance value – review the images to determine whether there is any Maori tupuna or taonga represented. If there is then add a value of Requires Assessment.
20. Save the Group in EMu. Set up an additional search on the group (File – Additional Search) of Intersect (AND) and enter the phrase “Maori” in the Description field. Assess any resulting photographs to determine whether Maori tupuna or taonga appear in the image.
21. Complete an additional search removing those catalogue records that already have Rights Record IRN:1407 entered in the record.
22. Add Rights Record IRN: 1407 to the remaining catalogue records.

New Zealand Photography Studio is identified but unknown photographer

Commented [Head of C] Process checked 24.11.2011

There will be instances where the photography studio of a photographic work has been identified but the photographer is unknown.

Photographs taken by New Zealand firms on or prior to 31.12.1943 have a copyright duration of date of creation + 50 years. On or after 1 January 1944 the copyright is date of death of the photographer + 50 years.

1. In Parties Module select those Parties records with Party Type field value of Organisation and Role of photographer. Create group titled Photo studios. Then search for Parties records with Party Type field value of Organisation and Speciality field value of "photographer", "photography studio", and "photography". Search. Add to group. Then Open group.
2. Sort on People's names then Organisations. There may be some records where the individual person's record has been inadvertently saved as an organisation. Remove those parties records for individual people.
3. Sort by Roles and remove those organisations that are purely a donor or source of photography for the collection.
4. Sort by Country (Physical Address). Go through each individual studio identifying country (physical address) and dates of operation where possible.
5. Remove all the non-New Zealand firms and those records where a country can't be identified.
6. Drag all remaining organisation records into maker field of catalogue records to select all catalogue records with the New Zealand studios as the maker.
7. Do a File - Additional search – Subtract (Not) and add the Rights Record IRN: 4017 in to the Access tab to remove a lot of those records with a No Known Copyright Restrictions phrase against them already
8. Sort by image and remove all of those records without images.
Tip – Save the records as a group at this point so that you can come back to it if you stuff up.
9. Sort by Status and remove those works that are Inwards Loans, Proposed Acquisitions etc – Save group
10. Sort by Restrictions and remove those works that have restrictions in place
11. Sort by iwi clearance required? And remove those works with values of No or Yes or Requires Assessment. – Save group
12. For those without an iwi clearance value – review the images to determine whether there is any Maori tupuna or taonga represented. If there is then add a value of Requires Assessment. – Save group
13. Sort by iwi clearance required? And remove those works with values of No or Yes or Requires Assessment. – Save group

14. Sort by Rights Cleared. Check and remove those records that have yet to be rights cleared.
15. Sort by Registration Number and remove AL. = albums – Save group
16. Sort by Rights Number and update those catalogue records that have yet to have rights records input.
17. Sort by Rights Number and check that the rights record is correct using the list “Rights Framework List”. Ideally each identified photographer will have their own specific rights record. However as data is updated constantly there may be some catalogue records where the photographer has been identified after the rights record data entry. e.g. (Right 1081, Right 2681 and Right 1075). Once you’ve checked the correct record is assigned to those records make sure you extract them from the group as they’ll be picked up in the next individual photographer’s sweep above.
18. Sort by Production date – Latest and remove anything created after 1 January 1944. – Save group
19. As a final check set up an additional search on the group (File – Additional Search) of Intersect (AND) and enter the phrase “Maori” in the Description field. If there are any results save the records as another group and assess any resulting photographs to determine whether Maori tupuna or taonga appear in the image and change iwi clearance field to “requires assessment”. Remove this group from group saved above.
20. Add Rights Record IRN: 1407 to the remaining catalogue records.

(excerpts of relevant parts)

Information Management Action Plan

This action plan has been prepared to address recommendations made by the Chief Archivist from an audit carried out under section 33 of the Public Records Act 2005.

Organisation: Museum of New Zealand Te Papa Tongarewa	Date of audit: 15 & 16 November 2023
Prepared by: s 9(2)(a) , Manager Information Management & Archives	Date audit plan prepared: 2 October 2024
	Updated: 22 April 2025

How to read the plan:

- **Topic # and name:** the topic the recommendation from Archives NZ relates to; topics are taken from Information Management Maturity Assessment (IMMA) published by Archives NZ
- **Prioritised audit recommendation from Chief Archivist's Audit Letter:** key recommendation as documented in the PRA Audit final report
- **Planned action:** a brief and high-level description of the planned action, sub actions and steps taken
- **Target completion date:** only indicative; this date might have to be pushed back depending on resourcing constraints and other priorities
- **Person responsible:** the person leading the work with overall responsibility for the deliverable(s); work will be undertaken with support from the rest of the IMA team and other contributors
- **Maturity goal:** the overall and long-term state of maturity Te Papa wants to get to and maintain; this is taken from the Archives NZ monitoring framework
- **Target maturity level at completion:** this is the level of maturity at completion of the action (not the ultimate maturity level); this is based on our current level of maturity as per the PRA Audit report and using the scale from the Information Management Maturity Assessment (IMMA)

(excerpts of relevant parts)

ACTION 5						
Topic # and name	Prioritised audit recommendation from Chief Archivist's Audit Letter	Planned action	Target completion date	Person responsible	Maturity goal	Target maturity level at completion
6: Te Tiriti o Waitangi	Ensure all information of importance to Māori is identified and documented.	<ol style="list-style-type: none"> 1. Establish an advisory / working group to assist and guide the mahi; confirm memberships & Terms of Reference 2. Through the advisory / working group, scope the work required and add output into a forward work programme 3. Assess guidance from government, work done by other agencies and advice provided by governance bodies in New Zealand and overseas (for e.g. Te Kāhui Raraunga) to inform forward work programme 4. Confirm forward work programme and implement prioritised activities such as: <ul style="list-style-type: none"> ○ working with the curatorial teams when dealing with records connected to the Mātauranga Māori collection ○ building on our Disposal Authority work and developing class of records related to Kaupapa Māori ○ improving our metadata standard to capture information related to iwi and hapū, in Pou Mataaho ○ developing a set of criteria to identify information of importance to Māori ○ developing process and tools to facilitate the recording and documenting; could be included in the future Information Asset Register (refer to action #7) 	<p>December 2026</p> <p>June 2027</p> <p>June 2027</p> <p>December 2027</p>	Léonore Kaveney Decout	<i>The organisation can demonstrate that it understands what information it holds that is important to Māori, and the IM implications of Treaty of Waitangi agreements it is party to and manages its information and records appropriately.</i>	<i>Progressing</i>
Progress report for first check in (28/04/2025)	No update. Not started.					
Final report						

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Applying Local Contexts notices to Te Papa websites

Summary

[Local Contexts](#) supports Indigenous communities to reassert cultural authority in heritage collections and data. One of the tools to do this is a set of notices that institutions can make visible on their channels and accompanying their collection data, to indicate acknowledgement of those communities' authority and invite collaboration and relationship-building.

We could work with Local Contexts to create an initial notice or set of notices to be used on the main Te Papa site, Collections Online, and/or external sites we publish to.

In the future we could extend the use of these notices to specified groups of collection records, and add labels as we work with iwi, hapū, and other Indigenous groups.

Implementation requires that we're ready to respond to communities who see the notices and get in touch.

This document outlines some possibilities for Te Papa – discussion with the relevant communities will help us understand what's wanted and the best options for implementation.

Use of notices

Local Contexts *notices* are public-facing statements with standardised icons, marking a record, set of records, or collection as being relevant to Indigenous communities. They can be a starting point for further work with those communities, as well as a way of educating the general public.

Local Contexts *labels* can be applied by Indigenous groups to share information about provenance, protocol, or permissions. The community decides on the label, the text (and in what languages), and what to apply it to.

An institution applies notices by joining the Local Contexts hub, creating a project, and pulling the appropriate icons and text from the Local Contexts API. Notice text is available in English, Te Reo, French and Spanish.

What the notices mean

The [Open to Collaborate Notice](#) indicates that an institution is committed to developing new modes of collaboration, engagement, and partnership over Indigenous collections and data that have colonial and/or problematic histories or unclear provenance. This Notice indicates an institutional commitment to change and to develop new processes for the care and stewardship of past and future heritage collections.



This notice can be applied in a general way, such as on a prominent website page or in a site's footer.

The [Attribution Incomplete Notice](#) is attached to a collection or at an item level where there is incomplete, inaccurate, or missing attribution. This Notice indicates to the public that the record and/or metadata is incomplete. Visibly identifying missing attribution within collections is the first step towards correcting existing attribution to include: contributors, collaborators, other authors and/or communities of origin.



The [Traditional Knowledge](#) and [Biocultural](#) Notices indicate that a record or collection have accompanying cultural rights and responsibilities that need further attention if an item is to be accessed/used/shared.

There is also a set of [Collection Care Notices](#), particularly intended for internal use.

What this commits us to

We will need to ensure we have a good system in place for receiving and responding to contact from Indigenous groups who see the notices, and turning that into a relationship.

In particular, we need to be solid regarding our data sovereignty policy, and workflow and resourcing for liaising with communities who get in touch.

We should also begin work on how we could integrate notices and labels into our record data in EMu, Collections Online, and external platforms like GBIF.

Working with Local Contexts

The people at Local Contexts will help us with picking notices, setting text, and setting up a project in the Local Contexts hub. They'll also be able to advise on how to implement and present the notices, and share information about how other institutions have worked with groups that got in touch after seeing their notices.

Initial implementation outlines

Data sovereignty

- Need for data sovereignty policy
- To be worked through with Office of the Co-leaders and other teams

Relationship management

- To be worked through with Iwi-Hapū Relations, Mātauranga Māori, Pacific Cultures and other teams

Join Local Contexts Hub

- [Join the Hub as an Institutional account](#) (starting at US\$1250 p/a)
 - Base account is 3 users, 1 API key, 15 Projects p/a, unlimited Notices/Labels, 24 notifications p/a
 - The Hub has higher tiers, and the ability to get bundles of extra users, keys, projects, notifications
- Create a Project covering all the collections/data we want to Notify
 - Easiest to create a Notice that covers entire collection at first
 - More specific groupings can get Projects as they're developed, and the Hub provides a way to directly contact relevant communities who are already registered if we haven't already reached them

Initial notice

- Set up overall Notice(s) in LC Hub
- Create a page for our initial Notice(s)
 - Initial content can be reproducing the required text/images and linking to the Hub
 - May also want to look at drawing from the LC Hub API as that will become needed when we apply this at a record level
- Link (with icon) from CO homepage and record pages
 - Options include footer, end of main information section, rights box

Further implementation outlines

Connecting to Integration partners

- Connecting to Integration accounts allows our Project info to be used on partner platforms
- To do: Investigate available partners and what integrations would provide

Data model incorporation in EMu/API

[More detail about a potential method for applying Local Contexts notices and labels using EMu's Rights module](#)

- Create a Rights module record in EMu with the link to the LC project
- Apply the Rights module all collection objects under Access > Rights table
- Make any needed changes to the ETL process to add these details to the API record
- Set up Collections Online's record page template to incorporate the relevant icon and text
- Create new Rights records when new notices and labels are needed

Local Contexts is currently working on mapping to schema.org ([draft schema here](#)), which will inform [mapping to Darwin Core](#). GBIF has begun a pilot to integrate labels and notices using that mapping.

Also see [example occurrence linking to a Local Contexts project](#) using dynamicProperties.

Example: University of Alberta Library and Archives

UoA Library and Archives has one of the more detailed and specific open to collaboration notices currently.

<https://discoverarchives.library.ualberta.ca/local-contexts>

Current text

The University of Alberta Library and Archives are committed to the development of new modes of collaboration, engagement, and partnership with Indigenous peoples for the care and stewardship of past and future heritage collections.

For more information, visit <https://localcontexts.org>

We estimate that we have 311 unique accessions with Indigenous content in the University of Alberta Archives (UAA) holdings. In 2021, the Indigenous Archives Intern verified such content. In 2023, the University of Alberta Library joined the Local Contexts Hub, and added the Open to Collaborate Notice to 45 accessions. We will continue adding the Notices to more archival descriptions in the future.

[Descriptions of materials that have content related to Indigenous Peoples can be viewed here](#) (scroll down, descriptions are listed below the list of terms).

The University of Alberta Library and Archives house a number of collections and fonds that have content related to Indigenous Peoples. Most often, such materials were created by non-Indigenous people, and their descriptions may not take into account cultural specifics or sensitivities regarding description of and access to these materials. If you are part of an Indigenous community who is impacted by these descriptions, and would like to collaborate with us to help make them aligned with the [CARE principles for Indigenous Data Governance](#), please contact us at archives@ualberta.ca

Similar text for Te Papa would want to cover the Taonga Māori and Pacific Cultures collections as displayed on CO, but also reference the existence of material sourced from other Indigenous communities. We could make it clear we invite contact from any groups who find their objects in our collections.

The mention of collections that are related to these communities but not by them (and therefore content and/or descriptions may be inaccurate etc) is good to point out, and we could add something similar regarding digital museum content.

While having the notice in Te Reo and English is necessary, we should also think about which Pacific languages we want to have it available in too.

Appendix: Implementing CARE principles

Work is underway to develop a phased approach to implementing CARE principles for Indigenous Data Sovereignty and Governance. In broad terms, the draft phases are:

- 0: Preparing your institution
 - Includes internal learning, assessment of existing policies and procedures, and creation of an IDGov working group/network
- 1: Disclosing rights and interests
 - Includes implementation of notices
- 2: Updating policies and practices
- 3: Realigning infrastructures
 - Includes designing and implementing use of notices and labels in databases and platforms
- 4: Connecting with other data actors and institutions
- 5: Planning for sustainability and persistence

Riley Taitingog (University of Arizona Native Nations Institute) has noted that the final recommendations will be less linear than this appears, and also that there's work going on to develop a CARE data maturity model institutions who want to implement the principles.

Indicators will be broken down by the relevant principle as well as relevant user groups, for example what individuals can do versus institutions.

Overview of Draft CARE Indicators (in development)

COLLECTIVE BENEFIT	AUTHORITY TO CONTROL	RESPONSIBILITY	ETHICS
Conduct data needs assessment	Recognition of Indigenous data sovereignty	Build relationships with Indigenous Peoples	Support use of Indigenous ethical frameworks
Utilise Indigenous identifiers	Recognition of Indigenous Peoples' rights to FPIC	Support community capacity-building	Promote Indigenous interpretation and presentation of findings
Supporting Indigenous use	Transparent ethics approval processes	Promote equitable attribution including acknowledgment and authorship	Share data of interest with Indigenous organizations
Alignment of permissions for data access and re/use to Indigenous frameworks	Transparent community permissions processes	Collect data relevant to Indigenous languages and worldviews	Reflect Indigenous knowledge systems in agreements
Indigenous approval of outputs from research projects	Enable audit of Indigenous data	Ensure data of interest are findable by communities	Compensate research participation
Ensure Indigenous Peoples determine benefits	Make disclosures to Indigenous communities about Indigenous data	Enable Indigenous metadata fields	Share copyright
Develop benefit sharing plans			Agreements reflect Indigenous methods for dispute resolution
Fund training and education			Administrative mechanisms for rights violations in research

Proactively released under the OIA

Te Tiriti o Waitangi Kaupapa Here

Policy Owner	Co-Leaders
Contact Person	Principal Advisor Kaupapa Māori
Approval Date	21 Nov 2025
Next Review	21 Nov 2027

Purpose

1. This policy sets the framework for Te Papa being a Tiriti based museum. The policy upholds a commitment to the partnership between Māori and the Crown, recognising the role of Te Papa in supporting the Crown to meet its obligations under *Te Tiriti o Waitangi* – The Treaty of Waitangi (The treaty¹)².
2. This policy:
 - a. Provides the foundation to embed kaupapa Māori across Te Papa so Māori rights and interests shape strategy, policy, services and practice.
 - b. Affirms our legal and moral duty to uphold Te Tiriti, including obligations under the Museum of New Zealand Te Papa Tongarewa Act 1992, the Crown Entities Act 2004, and our commitment to the United Nations Declaration on the Rights of Indigenous Peoples.
 - c. Promotes equity by recognising the impacts of colonisation and embedding te ao Māori, tikanga, and mātauranga ā-iwi/ā-hapū in our mahi and relationships.
 - d. Sets expectations for strategic planning, implementation, evaluation, and accountability to Māori.

Type of policy

3. This is a Governance policy, with Board authorisation. It applies to the Board of Te Papa in fulfilling its governance role, and to all kaimahi through the delegated authority of the Co-Leaders and Executive Leadership Team.

Scope

4. This policy applies to all areas of governance, strategy, operations, services and partnerships, and applies to all people including staff, contractors, volunteers, secondees, interns and researchers.
5. This policy is an expression of the Crown's Te Tiriti obligations in the context of New Zealand's national museum and is a pou to which all Te Papa policies are connected and sits within a suite of policies that guide decision making at Te Papa.

Policy Statement

6. Te Tiriti o Waitangi is the foundation and the future of the Museum of New Zealand Te Papa Tongarewa. Three large boulders, blessed in 1994, stand on the Te Papa forecourt, symbolising tangata whenua, tangata Tiriti, and Papatūānuku as a physical reminder of

¹ We are following the orthographic conventions of the Waitangi Tribunal: “ where we use ‘te Tiriti o Waitangi’ or ‘te Tiriti’, we are referring to the text in te reo Māori. Where we refer to ‘the Treaty of Waitangi’ or ‘the Treaty’, we are referring to the text in English. Where we want to refer to both texts together, or to the event as a whole without specifying either text, we use the term ‘the treaty’ in lower case.” Pg 2 The Report on Stage 1 of the Te Paparahi o Te Raki Inquiry

² <https://www.dPMC.govt.nz/publications/co-19-5-te-tiriti-o-waitangi-treaty-waitangi-guidance#appendix-3-the-treaty-of-waitangi>

this commitment. Te Papa is committed to respecting the mana of Te Tiriti in everything we do, and this is manifested in the Mana Taonga principle (see glossary). As our nation's founding document, Te Tiriti shapes Te Papa as a place of belonging and tūrangawaewae for all peoples of Aotearoa New Zealand.

We address the legacies of colonisation and commit to reconciliation, healing, and transformation. We recognise and uphold the rights of Māori as tangata whenua to care for their taonga, to speak for them, and to determine their use within the museum. Māori knowledges, culture, data, art, language, and perspectives are taonga of enduring significance — central to Māori self-determination and vital to the cultural fabric of Aotearoa New Zealand.

Policy Core Commitments

7. Being a Tiriti-based museum means Te Papa actively honours Te Tiriti o Waitangi in everything it does. These core commitments guide how the policy is interpreted, applied, and upheld across Te Papa. They provide a clear foundation for decision-making, support accountability, and ensure actions align with the policy's intent. In practice, they inform planning, shape implementation, and help evaluate outcomes—embedding Te Tiriti into everyday mahi.
8. The five core commitments are:
 - a. **Te Tiriti is our foundation.** It's been at the heart of Te Papa since the beginning and continues to shape our future. We affirm the museum's ongoing role as both physical and virtual sites of active partnership, education, cultural authenticity, and enduring commitment to Māori as tangata whenua.
 - b. **Te reo Māori is a taonga that lives through prioritising intergenerational language transmission and connecting communities.** Te Papa becomes a conscious contributor to language revitalisation with iwi, hapū, and reo advocates to support/enhance/te reo Māori within and beyond the museum. Māori and visitors use and experience te reo Māori authentically in all parts of the museum — it is spoken, heard, read, valued and celebrated. This commitment ensures that te reo Māori thrives for current and future generations and is valued as part of our national identity.
 - c. **The Mana Taonga principle³ is upheld through deep, sustained partnerships with whānau, hapū, iwi and hāpori Māori.** Every taonga has a living connection — its whakapapa, stories, and tikanga are actively maintained and honoured. Decision-making around tangible and intangible taonga is shared, provenance is restored and care practices reflect mātauranga Māori. The museum becomes a place where taonga live, breathe, and speak through the voices of their people.
 - d. **Māori self-determination is recognised.** As a Crown entity, we honour the Māori–Crown relationship by actively supporting Māori rights and interests nationwide. This is realised through deep, enduring partnerships with iwi, hapū, whānau, hāpori Māori; representation in shared decision-making; and active protection and promotion of mātauranga including the relationship with te taiao and the maramataka. Decisions that affect Māori, including mātauranga Māori, are made at the right level with Māori leadership and consent
 - e. **Te Papa creates a strong sense of belonging for all communities by making sure their cultures and knowledge are seen, respected, included and accessible.** It helps people learn about Te Tiriti o Waitangi, encouraging respect for different

³ The current practice of the Mana Taonga principle recognises the relationship between all people and their taonga. Te Papa is proud of this practice.

worldviews and shared responsibility to honour the treaty. Te Papa also works to correct past exclusions caused by our colonial history, so everyone feels welcome.

Te Tiriti-Based Commitment: A Policy Narrative⁴

9. This section is additional and provides a clear explanation of the history and context behind the policy. It connects the policy to the lived experiences of people, showing why it matters and how it will make a difference. Below is a summary of the narrative and the full narrative is in appendix one.
10. The policy narrative is grounded in the recognition of Te Tiriti o Waitangi and He Whakaputanga as foundational documents that shape the responsibilities of Te Papa as a Crown agency. It acknowledges the historical and ongoing impacts of colonisation, including the role museums have played in collecting taonga without consent and advancing colonial worldviews. Te Papa commits to a transformative journey of decolonisation, re-indigenisation, and reconciliation, centring Māori as the rightful kaitiaki of their taonga and mātauranga. This includes embedding the Mana Taonga principle, supporting te reo Māori revitalisation, and fostering a bicultural partnership between Tangata Whenua and Tangata Tiriti.
11. The narrative outlines Te Papa's evolving role as a Tiriti based institution, where Indigenous knowledge systems guide planning, decision-making and engagement with the natural world. It highlights initiatives such as the Karanga Aotearoa Repatriation Programme, Iwi-in-Residence, and the integration of the Maramataka and seasonal rhythms into museum practice. Te Papa's commitment is to share authority with whānau, hapū, iwi, and hāpori Māori, deepen staff understanding of Te Tiriti, and promote collective wellbeing.
12. The narrative recognises that the journey is ongoing, and that we must focus on deepening our understanding of Te Tiriti, strengthening partnerships with Māori, and transforming our practices to support reconciliation, wellbeing, and a future where Māori and non-Māori thrive together.

Related policies and legislation

13. This policy is grounded in the following texts, domestic and international:

Domestic legislation

- Museum of New Zealand Te Papa Tongarewa Act 1992⁵
- Public Service Act 2020⁶
- Crown Entities Act 2004⁷
- Te Tiriti o Waitangi | The Treaty of Waitangi⁸

Te Papa Policy

- Mana Taonga principle

Codes

⁴ See Appendix 1 for full policy narrative

⁵ Specifically S4 purpose, S8a regard to ethnic and cultural diversity, S8b recognises and mana and significance of Māori

⁶ Specifically S14 Crown's relationship with Māori, S16 Public service values,

⁷ Specifically S118 Crown entity to be good employer and the aims and aspirations of Māori

⁸ CO (19) 5: Te Tiriti o Waitangi / Treaty of Waitangi Guidance | Department of the Prime Minister and Cabinet (DPMC) Treaty of Waitangi Act 1975

- Museums Aotearoa Code of Ethics & Professional Practice⁹
- ICOM Code of Ethics for Museums 2004¹⁰

Waitangi Tribunal report

- Ko Aotearoa Tēnei - Waitangi Tribunal Wai 262 Claim Report 2011¹¹

International Declarations

- Mataatua Declaration on Cultural and Intellectual Property Rights of Indigenous Peoples 1993¹²
- United Nations Declaration on the Rights of Indigenous Peoples 2007¹³
- ICOM – Ethics of Cultural Property Ownership¹⁴

Responsibilities

14. The following table highlights the key responsibilities and accountabilities for the policy.

Role	Responsibilities
Te Papa Board - in their governance, oversight, and decision-making roles	<ul style="list-style-type: none"> • Approves policy; ensures integration into governance settings. • Holds Co-Leaders to account for implementation and assurance. • Receives regular performance/assurance reporting (RBA). • Builds individual and collective governance capability in Te Tiriti.
Co-Leaders (Kaihautū and Tumu Whakarae) - in their operational roles, under delegation from the Board	<ul style="list-style-type: none"> • Jointly accountable for organisational compliance and delivery. • Resource and direct ELT to embed the policy. • Externally maintain trust and confidence with iwi, Māori communities and partners. • Internally ensure that the Good Employer expectations in the Crown Entities Act 2004 as it pertains to Māori are enacted • In addition, the Kaihautū: leads external and strategic cultural relationships and assures kaupapa Māori integrity

⁹ [732ad17fb1c4bcc0238f3a1da5919a4ce414d6f1.pdf](https://www.mta.govt.nz/assets/Uploads/732ad17fb1c4bcc0238f3a1da5919a4ce414d6f1.pdf)

¹⁰ International Council of Museums responsible stewardship, acquisition, care, and interpretation of collections, while promoting transparency, legality, and respect for communities and cultural heritage <https://icom.museum/wp-content/uploads/2018/07/ICOM-code-En-web.pdf>

¹¹ The claim considered traditional knowledge and cultural expressions in law and policy, emphasising values like kaitiakitanga and the role of iwi and hapū as guardians of taonga. <https://waitangitribunal.govt.nz/en/news/ko-aotearoa-tenei-report-on-the-wai-262-claim-released>

¹² Asserts the right of Indigenous Peoples to self-determination and exclusive ownership of their cultural and intellectual property. It emphasizes that Indigenous knowledge benefits all humanity but must be protected and controlled by its original custodians. <https://ngaaho.maori.nz/cms/resources/mataatua.pdf>

¹³ Affirms the rights of Indigenous peoples to self-determination, cultural preservation, land, resources, and participation in decision-making affecting their lives.

¹⁴ responsible acquisition, stewardship, and repatriation of cultural property, ensuring respect for origin, legality, and cultural significance. https://icom.museum/wpcontent/uploads/2018/07/110825_Checklist_print.pdf

Tier 2 Leaders and all people leaders	<ul style="list-style-type: none"> • Embed commitments in directorate strategies, budgets and programmes. • Embed Tiriti commitments into operational planning, team priorities, and daily practice, including best practice working with whānau, hapū, iwi and hāpori Māori. • Ensure resourcing and delivery of this policy. • Monitor and report outcomes from their directorates.
Pou Tikanga , Pou Reo	<ul style="list-style-type: none"> • Provide cultural and language leadership, standards and quality assurance.
Kaimahi Note: applies to secondees, volunteers, contractors, consultants, interns and researchers.	<ul style="list-style-type: none"> • Maintain awareness of this policy and apply it in daily mahi. • Participate in learning; raise pātai/concerns where practices may not align.

Decision rights & escalation

15. Where decisions materially affect Māori rights/interests, mātauranga or taonga, decision-making requires Māori leadership and consent that is consistent with the Mana Taonga principle and this policy.
16. If concerns cannot be resolved, escalate through the Kaihautū and Tumu Whakarae, and to the Board Chair if required.

Policy monitoring

17. Monitoring will occur through regular reporting against the Results-Based Accountability framework for this policy (appendix b), providing both quantitative measures and qualitative feedback.
18. Operational assurance:
 - a. The functional lead of Governance and Strategy consolidates RBA metrics and insights, provides enterprise reports to ELT and the Board.
 - b. Tier 2 and 3 Leaders – provide inputs to reporting and demonstrating how the policy is applied in their areas.
19. Governance reporting:
 - a. The Board will monitor outcomes, include an annual assurance statement in their Annual Report, and may request information or reports at any time.
20. Evaluation
 - a. As part of the Annual Report process, Te Papa will evaluate 1-2 priority results areas each year (rotating focus). Independent or Internal reviews may occur on an as needed basis.

Breaches of the policy

21. Deliberate non-compliance is serious and may be managed under the Te Papa Code of Professional Conduct and contractual terms. Leaders are accountable for ensuring compliance within their teams.
22. Concerns can also be raised via the Protected Disclosures/whistleblowing channel.
23. Where breaches affect partners/taonga, notify and agree remediation with Māori partners.

Capability lift

24. Co-Leaders, Head of People, Safety & Culture, and people leaders ensure access to learning and development. The functional lead of governance and strategy provides guidance, tools and assurance.
25. Te Papa commits to culturally safe development pathways for Māori kaimahi, recognising additional responsibilities often carried.

Review

26. Reviewed every 24 months, or earlier if legislation/best practice materially changes, or after major organisational change. Interim 12-month assurance check undertaken by Office of Co-Leaders

Definition of terms

27. The following definitions describe interpretations within a Te Papa context and are not intended as exhaustive explanations.

Cultural Heritage	<i>In its broadest sense, both a product and a process, which provides societies with a wealth of resources that are inherited from the past, created in the present and bestowed for the benefit of future generations.</i>
Equity	<i>The Article Two promise of equity in Te Tiriti means that Māori and non-Māori are guaranteed fair and just outcomes, not necessarily the same outcomes. For Te Papa, this requires the promise of equity in Te Tiriti means Te Papa must ensure Māori have equal authority in decision-making, remove structural barriers to participation, and design services that reflect Māori aspirations and uphold self-determination.</i>
Honour	<i>To actively uphold, respect and give effect to the commitments, entitlements, and protections afforded to individuals or groups. It involves recognising the legitimacy of those rights and ensuring they are meaningfully implemented in practice</i>
Intergenerational language transmission	<i>The passing of a language from one generation to the next—Typically from parents or elders to children—within families and communities. It is a vital process for the survival and thriving of Indigenous languages, as it ensures that the language remains a living, spoken part of daily life and cultural identity</i>
Kaupapa Māori	<i>Kaupapa Māori refers to a Māori approach, philosophy, or set of principles that guide thinking, behaviour, and practice. It is deeply rooted in Māori worldviews (te ao Māori) and values, and places Māori knowledge systems (mātauranga Māori), language (te reo Māori), and customs (tikanga Māori) at the centre</i>
Knowledges	<i>Knowledges, in contrast to the singular term knowledge, refers to the diverse and plural ways of knowing that exist across cultures, communities, and worldviews. It recognises that understanding is not universal or singular, but shaped by lived experience, language, spirituality, and relationships with people and place—particularly within Indigenous frameworks such as mātauranga Māori.</i>

Mana Taonga principle	<i>Recognises that taonga, which includes objects, narratives, languages, as well as all forms of cultural expression have mana; that taonga have whakapapa relationships with their source communities, as well as connections to the environment, people and places. Mana Taonga principle recognises the authority derived from these relationships and the innate spiritual values associated with them. Respecting and expressing knowledge, worldviews and learning systems including mātauranga. Māori - the views, explanations and perspectives of the nature of the world, as known and informed by Māori, is an important dimension of Mana Taonga Principle.</i>
Mātauranga ā-iwi/ā-hapū	<i>Knowledge that is specific to an iwi or hapū based on their observations, lived experiences, and relationships with their environment, ancestors, and cultural practices</i>
Reconciliation	<i>Active and ongoing process of acknowledging and addressing the museum's colonial legacy, while building trusting, equitable relationships with Māori. It involves: Recognising past harm caused by colonial collecting practices and institutional structures. Restoring mana through the return, care, and respectful treatment of taonga. Embedding Te Tiriti o Waitangi as the foundation for governance, decision-making, and everyday practice. Supporting Māori self-determination. Creating culturally safe spaces for kaimahi Māori and iwi partners</i>
Taonga	<i>Treasure, anything prized – applied to anything considered to be of value including socially or culturally valuable objects, resources, phenomenon, ideas, and techniques for whānau, hapū, iwi and hapori Māori.</i>
Te Maori ¹⁵	<i>International exhibition of traditional Māori art that opened at the Metropolitan Museum of Art in New York on 10 September 1984. It was the first time Māori taonga were presented globally as fine art rather than ethnographic artifacts. Its legacy includes the revitalisation of Māori cultural identity, the elevation of Māori voices in museum practice, and the embedding of Mana Taonga principle—ensuring iwi and hapū have authority over how their taonga are cared for and interpreted. Te Maori helped catalyse the Māori cultural renaissance and reshaped museum protocols worldwide to better reflect Indigenous perspectives.</i>
Tikanga	<i>Correct procedure, custom, habit, lore, method, manner, rule, way, code, meaning, plan, practice, convention, protocol - the customary system of values and practices that have developed over time and are deeply embedded in the social context</i>
Transformation	<i>Transformation at Te Papa means actively dismantling colonial structures and narratives within museum practice, including how collections are acquired, interpreted, and governed. It also means Embedding kaupapa Māori, mātauranga Māori, and Māori leadership across all areas of the organisation—ensuring iwi, hapū, and whānau are partners in decision-making, care of taonga, and shaping visitor experiences.</i>
Worldview	<i>The underlying beliefs, values, and perspectives through which individuals or communities interpret and make sense of the world around them. It shapes how people understand concepts like identity,</i>

¹⁵ The exhibition name did not use the current writing conventions of either the macron or double vowels

relationships, time, nature, and spirituality, and is deeply influenced by cultural, historical, and social contexts

Recommending authority	<i>ELT</i>
Approval authority	Board
Date	21 November 2025
Approved	Yes

Proactively released under the OIA

Appendix 1 – Full Tiriti Policy Narrative

He Whakaputanga and Te Tiriti / the Treaty

1. The story of Te Tiriti o Waitangi begins in the 1830s, when Aotearoa was becoming more connected internationally and across hapū boundaries through trade and settlement. In 1835, rangatira signed He Whakaputanga o te Rangatiratanga o Nu Tireni (the Declaration of Independence), a statement of Māori authority and self-determination that laid the foundation for later discussions with the British Crown.
2. As a Crown entity, Te Papa recognises that the New Zealand Government acknowledges two texts of the Treaty — Te Tiriti o Waitangi (the Māori text) and The Treaty of Waitangi (the English text) — as well as the principles developed to guide public-sector practice. The document signed at Waitangi on 6 February 1840 was Te Tiriti; copies were sent across the country for additional signatures. The English-language Waikato–Manukau Sheet, signed by 35 rangatira, was the only English copy distributed for signing. The two texts express different understandings of the agreement between Māori and the Crown.
3. The Waitangi Tribunal’s 2014 report He Whakaputanga me te Tiriti found that the rangatira who signed Te Tiriti did not give up their authority or sovereignty.
4. Te Tiriti o Waitangi is widely regarded as Aotearoa New Zealand’s founding document. While its promises have not always been upheld, understanding both texts helps all New Zealanders make sense of our shared history and guides how we move forward together.

Museums and the establishment of Te Papa

5. Museums in Aotearoa, like elsewhere in the world, were shaped by their times. Many reflected colonial ways of thinking that placed European knowledge and values at the centre, while overlooking Indigenous perspectives. These histories continue to influence how collections are held and stories are told.
6. The *Te Maori* exhibition of the 1980s was a turning point. It showed the power of iwi leadership in presenting taonga and reshaped museum practice in Aotearoa. When Te Papa was created, it was designed to be a different kind of national museum — one that worked in partnership with Māori. Te Papa also inherited collections from the Colonial Museum, some acquired without consent or clear provenance. We acknowledge this history and are committed to ethical practice, reconciliation and continuous improvement.
7. Like many public institutions, Te Papa was built within Western frameworks that have not always aligned with te ao Māori. To be a Tiriti-based institution, we must actively strengthen Māori worldviews, values and leadership across all areas of our work.

Living our bicultural foundation

8. Te Papa was founded on bicultural principles that recognise the partnership between tangata whenua and tangata Tiriti. This partnership is part of who we are, yet we acknowledge that it has not always been fully lived or consistently upheld. Our commitment to Te Tiriti is a continual journey — one of learning, reflection and growth.
9. We have made important progress, and we continue to build the capability, relationships and practices needed to give full effect to our founding intent. This means moving beyond symbols of biculturalism to the daily actions and decisions that bring partnership to life. Our commitments are currently expressed in many ways, including:
 - a. *Shared leadership*: The Chief Executive and Kaihautū co-lead Te Papa, reflecting partnership at governance and decision-making.
 - b. *Mana Taonga principle*: Established in 1992, written by Ngā Kaiwawao (the Māori Advisory Group to the museums development board). This principle brings together mātauranga Māori and museology, enabling iwi, artists and communities to guide

- how their taonga are cared for and presented.
- c. *Rongomaraeroa marae*: A living marae where tikanga Māori is practised and shared. It is a place for tangata whenua to engage with each other in accordance with their cultural practices, and a place that welcomes all peoples to participate and learn. Through Rongomaraeroa, Te Papa provides space for both tangata whenua-to-tangata whenua relationships and for engagement between tangata whenua and tangata Tiriti. The documents encased on the back of wall of Te Hono ki Hawaiki (the whare) were taken to Waitangi in 2000, and after being signed were transported down by Hector Busby on the Te Aurere voyaging waka. The English copy says:

“The House is the body of the tipuna. And at the heart stands the Treaty. Just as Lieutenant Governor William Hobson before me signed the Te Tiriti o Waitangi in this place on the 6 February 1840 as the representative of the Crown. I Sir Michael Hardie Boyes, as NZ’s Governor General sign this document on the 6th day of Feb 2000, and by doing so acknowledge the whakapapa of the house Te Hono ki Hawaiki, and acknowledge the marae, Te marae o Te Papa Tongarewa, as a place where all the peoples of NZ stand and belong.”
 - d. *Iwi-in-Residence and exhibition partnerships*: Creating opportunities for iwi to lead storytelling and share knowledge in a national forum.
 - e. *Repatriation and relationship-based practice*: Through the Karanga Aotearoa Programme, Te Papa returns kōiwi tangata Māori and kōimi tangata (Mori) to their iwi, supporting reconciliation and cultural wellbeing.
 - f. *Institutional kaupapa Māori practice*: Matariki celebrations, Taikura Kapa Haka, Te Waka Toi Awards and the use of maramataka embed te ao Māori in our rhythms of work.
 - g. *Our built environment*: Features such as the forecourt kōhatu acknowledge tangata whenua, Papatūānuku and tangata Tiriti, symbolising the relationships that ground Te Papa. The words inscribed on the stones and label say the following:
 - i. “This stone celebrates the many journeys and identities of all the communities and peoples of New Zealand”
 - ii. “This stone was unveiled by The Prime Minister Right Honourable James Bolger on 2 July 1994”
 - iii. “These three boulders symbolise the museum’s commitment to the land and people of New Zealand”
10. Through this policy, Te Papa seeks to deepen these practices — shifting focus from what we hold or display to how we uphold our commitments. Our goal is that Te Papa’s Tiriti partnership is visible not only in our spaces and taonga, but in our actions, decisions and ways of working.

Evolving our practice

11. The Wai 262 claim, lodged in 1991, examined Māori rights to mātauranga Māori and taonga including language, flora and fauna and cultural expressions. The Waitangi Tribunal’s 2011 report Ko Aotearoa Tēnei called for a modern partnership between the Crown and Māori that respects Māori rights and aspirations.
12. Te Papa’s Mana Taonga principle reflects these values, affirming Māori as knowledge holders and decision-makers in the care of taonga. Through this policy, Te Papa will strengthen how these principles are applied — ensuring that partnerships, co-governance, research, exhibitions and internal processes continue to evolve in ways that give effect to Te Tiriti and support Māori aspirations.

Current practice

13. The Mana Taonga principle affirms the authority of iwi, artists and communities to guide

how their taonga are cared for and represented at Te Papa. Equally, this principle applies within the organisation — shaping how we value and support Māori knowledge, leadership and participation among our kaimahi.

14. Internally, the Mana Taonga principle is reflected in how we create space for mātauranga Māori to guide our decision-making, develop capability in te ao Māori, and ensure Māori voices are present in governance, strategy and day-to-day operations. It also connects closely with Te Papa's responsibilities as a Good Employer under the Crown Entities Act 2004 (s118), which require us to recognise and support the aspirations of Māori kaimahi, respond to Māori employment needs and promote greater Māori participation.
15. These two domains — caring for taonga and supporting kaimahi — serve different purposes but together express the same intent: to uphold mana, foster genuine partnership, and ensure that Te Tiriti principles are lived both inside and outside the museum.
16. Under Te Rautaki o Te Papa, our vision is to be a Tiriti-based museum — grounding all our work in the intent and principles of Te Tiriti. Our founding legislation asks us to help New Zealanders understand and value our past, present and future — a goal that can only be realised through a Tiriti lens.
17. Te Papa is committed to supporting Māori as kaitiaki and creators of their own taonga and knowledge. We create opportunities for Māori-led practice and shared decision-making, including reflecting on how and why we collect and display taonga.
18. We affirm Māori as tangata whenua and promote te reo Māori, tikanga and mātauranga Māori across all areas of our work. We aim to strengthen understanding between tangata whenua and tangata Tiriti, connecting all people in Aotearoa to te ao Māori and a shared sense of belonging.
19. Honouring te Taiao is our practice. Our work is grounded in connection to Papatūānuku me Ranginui— the living world that sustains us. This connection shapes not only the stories we share, but how we operate as an organisation. We recognise that caring for the environment begins within Te Papa itself — through the choices we make, the resources we use, and the way we plan and work.
20. Te reo Māori is a taonga that carries identity, culture and knowledge. Colonisation led to its decline, but the Māori Language Act 1987 was a turning point in recognising it as an official language. Te Papa supports both the Crown's Maihi Karauna and Māori-led Maihi Māori language strategies. Through our exhibitions, education and everyday practice we work in partnership with Māori to ensure te reo Māori is actively revitalised, visible, and valued. The flourishing of te reo is a shared commitment, grounded in Māori leadership and sustained by collective effort.

The future

21. Te Papa journey with the treaty is ongoing. Building on our current commitments, we will keep learning, partnering and acting so that the treaty is reflected in everything we do — from governance and strategy to collections, research and public engagement.
22. Our practice will remain grounded in Papatūānuku — recognising that care for people and for the natural world are interconnected. By planning in harmony with te taiao and drawing on Indigenous knowledge, Te Papa will model an approach that is relational, sustainable and inclusive of all who call Aotearoa home.
23. We will deepen our understanding of the treaty and apply it in decision-making and planning; strengthen relationships with whānau, hapū, iwi and hāpori Māori through mutual respect and shared authority; embed te ao Māori frameworks into our systems and performance measures; and foster public understanding of the treaty through exhibitions, education and storytelling. We will support kaitiaki and communities in the care of taonga and uphold mana motuhake.

MANA TAONGA

At its meeting of 30 September 1992 Ngā Kaiwawao (the Māori Advisory Group to the museums development board) resolved to recommend that the Board endorse the concept of Mana Taonga.

This concept as defined by Te Papa, is central in laying the foundation for Māori participation and involvement in Te Papa. The concept was developed through consultation with iwi and other key stakeholders in 1989 - 1990, and was endorsed by the Museum's Board in 1992.

Broadly speaking the mana taonga concept as practiced by Te Papa, recognises the spiritual and cultural connections of taonga with their people through the whakapapa of:

- i) The creator of specific taonga;
- ii) The ancestors after whom the taonga is named; and
- iii) The whanau, hapū or iwi to whom the taonga is an heirloom

The concept is defined as follows:

- The rights of iwi to Te Marae o Te Papa Tongarewa in equality with all other iwi – these rights are conferred through the taonga that are held by Te Papa on the behalf of iwi.
- Spiritual and cultural ownership rights conferred through the whakapapa in respect of the traditions and histories that taonga represent, as well as the whakapapa of the creator of the taonga.
- These rights accord to iwi the mana to care for their taonga, to speak for them, and to determine their use or uses by the Museum.

The rights of mana taonga cannot be erased and continue to exist for those taonga held within Te Papa's care. In a practical sense, mana taonga provides iwi and communities with the right to define how taonga within Te Papa should be cared for and managed in accordance with their tikanga or custom.

Sept 1992

MUSEUM OF NEW ZEALAND
TE PAPA TONGAREWA

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Wellington
New Zealand

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Email: copyright@tepapa.govt.nz



[Date]

Commented [Rugene M]: All information in backe should be changed and amended before sending.

[Name]
[Address]

Tēnā [koe / kōrua/ koutou] [Insert Name],

*[insert name of work(s) / object(s) (or short-form description) - eg
"Painting by X titled Y" or "Footage of Name of Event taken by Name of
Person" etc]*

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- does not extend to:
 - using images of the Material on or in any merchandising (except as permitted above in relation to books); or
 - licensing third parties to do things on their own behalf rather than on behalf of Te Papa.

Te Papa will contact you directly on a case-by-case basis if we want to use the Material in merchandise (other than books). Except to the extent permitted under the *Copyright Act 1994*, we will also pass your contact details on to any third party if that party is interested in using the Material for its own purposes.

I further understand that:

- Te Papa will, where reasonably necessary, take all reasonable steps to obtain an third-party copyright permission, moral rights consents, and consents from iwi and/or hapū in respect of Te Papa's Mana Taonga Principle; and
- nothing in this licence limits Te Papa's ability to rely on any exception available to it under the *Copyright Act 1994*.

I acknowledge that, while the material is on display, it will be impracticable for Te Papa to prevent visitors taking photographs or footage of it (including on smartphones) and that I will not hold Te Papa liable for any such photography or filming.



Proactively released under the OIA

I warrant that I am entitled to grant the above licence.

Signature: _____

Print Name: _____

Date: _____

[Address/ _____

Email/ _____

Phone:] _____

Commented [redacted] Use this box, when contacting copyright holder through a third party, ie family member, agent or funeral home etc.

Signed on behalf of the Museum of New Zealand Te Papa Tongarewa:

Signature: _____

Print Name: _____

Position: _____

Date: _____

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MUSEUM OF NEW ZEALAND
TE PAPA TONGAREWA

Cable St
PO Box 487
Wellington
New Zealand

Telephone
64-4-381 7000
Email: copyright@tepapa.govt.nz

COPYRIGHT ASSIGNMENT

Commented Right-click here to add a comment. Only include this form if inc using Copyright Assignment option

<i>Creator:</i>	<i>Accession no</i>	<i>title of work</i>	<i>medium</i>	<i>date of creation</i>
-----------------	---------------------	----------------------	---------------	-------------------------

As owner of copyright in the material listed above (**the Material**), I hereby assign all copyright in the Material to the Museum of New Zealand Te Papa Tongarewa (**Te Papa**).

I warrant that I am entitled to grant this assignment, and understand that Te Papa will, where reasonably necessary, take all reasonable steps to obtain any third-party copyright permission, moral rights consents, and consents from iwi and/or hapū in respect of Te Papa's Mana Taonga Principle;

Signature: _____

Print Name: _____

Date: _____

[Address/ _____

Email/ _____

Phone:] _____

Commented Right-click here to add a comment. Use this box, when contacting copyright holder through a third party, ie. family member, agent or funeral home etc.

Signed on behalf of the Museum of New Zealand Te Papa Tongarewa:

Signature: _____

Print Name: _____

Position: _____

Date: _____

Proactively released under the OIA

Proactively released under the OIA

MUSEUM OF NEW ZEALAND
TE PAPA TONGAREWA

Cable St
PO Box 487
Wellington
New Zealand

Telephone
64-4-381 7000
Email: copyright@tepapa.govt.nz

CREATIVE COMMONS ASSIGNMENT

Commented Right-click Only include this if including Creative Commons option

<i>Creator:</i>	<i>Accession no</i>	<i>title of work</i>	<i>medium</i>	<i>date of creation</i>
-----------------	---------------------	----------------------	---------------	-------------------------

By way of an alternative to any of the above, I hereby appoint Te Papa as my agent to apply the following Creative Commons licence to the Material:

- CC BY
- CC BY-SA
- CC BY-NC
- CC BY-ND
- CC BY-NC-SA
- CC-BY-NC-ND

I warrant that I am entitled to grant this assignment, and understand that Te Papa will, where reasonably necessary, take all reasonable steps to obtain any third-party copyright permission, moral rights consents, and consents from iwi and/or hapū in respect of Te Papa's Mana Taonga Principle;

Signature: _____

Print Name: _____

Date: _____

[Address/
Email/
Phone:] _____

Commented Right-click Use this box, when contacting copyright holder through a third party, ie. family member, agent or funeral home etc.

Signed on behalf of the Museum of New Zealand Te Papa Tongarewa:

Signature: _____

Print Name: _____

Position: _____

Date: _____

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Uses and movement of information about taonga

When Te Papa publishes collection records from EMu they can be made available through several channels.

Commented [back]: Todo: Add an appendix showing what a record/records look like across different systems

The basics

Across systems and websites, we want to include at least the key info, when known:

- What it is
- Who made it, or collected and identified it for natural history specimens
- When and where it was made/collected
- Copyright status
- Its registration number and a link back to the taonga on Collections Online

Our API

Selected parts of collection records are pulled from EMu and restructured to make it easier to access – Collections Online uses the API to display taonga.

The API includes all published object and specimen records, as well as topics called narratives in EMu) and publications. Attached agent (party), field collection (collection event), taxonomy, category, and place records are also included.

Not all of the information in EMu gets published. In general, [y and z] get made available, while [types of restrictions] are kept safe in EMu.

Collections Online

- Search across the whole record
- Only display certain bits of that info

GBIF

Plant and Mollusc specimen records are shared on the Global Biodiversity Information Facility (GBIF), which pulls together information about what lives where from all over the world. [Why]

Data from the API is selected and mapped to the Darwin Core standard [link] to make it easy to use across systems and projects.

In general, this data includes where and when the specimen was collected and identified, and by who, as well as what taxa it has been identified as.

When a specimen is from a threatened species, the coordinates and precise locality information are removed. They also get taken out from other specimens from the same collection event, to be on the safe side.

Collection records on GBIF get used a ton, viewed on the website, downloaded for research projects and publications, and automatically integrated into other services like Bionomia [link]. Te Papa's datasets are also published on the Atlas of Living Australia (ALA), which works similarly.

If a record was improperly published or has been newly identified as a threatened species, we can take it down manually within a working day. Changes are also published every week.

DigitalNZ

All digitised taonga – collections that have images – are made available through DigitalNZ, which aggregates digital collections from around the motu.

DigitalNZ take some core information, including the title, date of creation or collection, creator or collector, and various tags, along with a link back to the source. This is displayed on their website and made available through their API.

They also display a 'large thumbnail' of the image [specify maximum size]. This isn't intended to be a substitute for the original, and any copyright still applies.

If a record needs to be removed we can contact DigitalNZ to take it down – they usually take care of that within an hour on working days. Changes are also published [how often?].

Wikipedia

Taonga make it onto Wikipedia in several ways. When they're out of copyright or have a CC BY [link] license Te Papa staff or the public might add them to Wikimedia Commons, Wikipedia's media repository. This is usually done to include them in a Wikipedia article [example], but people often pull from Wikimedia Commons whenever they're looking for openly-licensed images.

When we share images we include the usual basic metadata but may add some extra descriptive information so others understand its context.

Taonga are also referenced across Wikipedia directly or indirectly, where information about or related to them are included in the article's text or pointed to from a citation.

Some relevant information can also be added to or associated in Wikidata, Wikipedia's data backbone. For example, the Wikidata item for a holotype in Te Papa's collection will link to the species it's been identified as, which can include a reo Māori common name.

Removing material from Wikipedia can be more difficult than other platforms because the userbase considers openly licensed content fair game.

Copyright breaches are easy to fix but removal of images of taonga, for example, needs to be specifically requested with reasoning.

Removing information is usually easier, but it takes some work and community engagement to ensure it isn't just replaced by someone else.

In either case, we can reach out to [Wikimedia Aotearoa](#) for help if needed.

Other platforms

We share selected taonga on several other platforms to get them into more peoples' hands without them needing to come to us. In general we don't share images from the Taonga Māori collection this way as they assert rights that aren't ours to give. Some platforms also don't support appropriate display or use of certain collections, which we take into account.

Platforms in use include:

- Google Arts & Culture
 - Some Taonga Māori were included in the original [date] upload with [x] approval
- Unsplash
- Watercolour World

The platforms are mainly used for humanities or visual arts material, but specimen images are sometimes shared too.

The kind and amount of record data shared varies

- Specimen images sometimes shared
- Metadata is usually quite limited

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Deed of Gift

Donation Details

1. Donor	Name: Address: NZBN (if applicable): Tel: Email:
2. Te Papa	Museum of New Zealand Te Papa Tongarewa 55 Cable Street PO Box 467 Wellington 6011 New Zealand
3. Object/Taonga	XXXXX as further described in Schedule 1 [See Drafting Guidelines]
4. Documentation	[See Drafting Guidelines]
5. Credit Line	[See Drafting Guidelines]
6. Authority to assign or licence copyright in the Object/Taonga	[See Drafting Guidelines]
7. Copyright	[See Drafting Guidelines]
8. Confidential or sensitive material	[See Drafting Guidelines]
9. Basis on which the Donor is entering Deed	[See Drafting Guidelines]
10. Special Conditions	[See Drafting Guidelines]

Background

- A. The Donor (**Donor**, whose details appear in **Item 1** of the Donation Details and which term includes the Donor's agents, administrators, executors and assigns) wishes to gift the material specified in **Item 3** of the Donation Details (together and separately, the **Object/Taonga**), to Te Papa.
- B. Te Papa wishes to accept the Object/Taonga, as set out in this Deed.

General Terms

1. Gift

- 1.1 The Donor hereby donates the Object/Taonga to Te Papa.
- 1.2 The Donor promises that:
- (a) the Donor is the owner of the Object/Taonga;
 - (b) the Donor is entitled to make this gift;
 - (c) no other person's consent or permission is required to make this gift;
 - (d) to the best of the Donor's knowledge:
 - (i) if the Object/Taonga has been exported from any country, that export conformed with the laws of such country and its importation into New Zealand conformed with New Zealand law;
 - (ii) export of the Object/Taonga from their current location to New Zealand will not breach any law; and
 - (iii) all statements of fact in this Deed are true and accurate;
 - (e) the Donor:
 - (i) has received no notice of any claim that may affect any of the promises and warranties the Donor makes in this Deed;
 - (ii) knows of no adverse claim or notice relevant to ownership of the Object/Taonga or Documentation;
 - (iii) is not aware of any circumstances that may form the basis of such a claim;
 - (iv) has informed Te Papa of all information of which it is aware and provided to Te Papa all documentation that it possesses relating to the provenance of the Object/Taonga including, without limitation, from whom the Donor acquired the Object/Taonga, when the Donor acquired the Object/Taonga and the nature of that acquisition (for example, by purchase, gift or inheritance);
 - (f) unless otherwise indicated in **Item 3** of the Donation Details, the Object/Taonga is authentic;

- (g) to the best of the Donor's knowledge, and except as already stated to Te Papa in writing, including in any documentation provided by the Donor to Te Papa:
- (i) the Object/Taonga has not suffered any damage;
 - (ii) the Object/Taonga has not previously been the subject of any conservation or repair; and
 - (iii) no concerns in relation to attribution of the Object/Taonga have been raised;
- and
- (h) the Object/Taonga is free and clear of all encumbrances and restrictions.
- 1.3 Any Documentation that the Donor provides is included in the donation, and the Donor promises that, to the best of the Donor's knowledge, the Documentation is true and accurate and that all the warranties the Donor provides under clause 1.2 apply equally to the Documentation as to the Object/Taonga.

2. Credit Line

- 2.1 The Donor requests that Te Papa acknowledge the Donor as set out in **Item 5** of the Donation Details.

3. Indemnity

- 3.1 The Donor indemnifies Te Papa (including its directors, officers, employees and agents) against all actions, claims, suits, demands, liabilities, losses, damages and costs (including all legal costs on a solicitor-client basis) directly or indirectly arising out of, relating to or in any way connected with any breach of the Donor's promises under this Deed.

4. Property

- 4.1 From the date of this Deed, Te Papa owns all legal and beneficial right, title and interest in the Object/Taonga and Documentation and may deal with these in accordance with its policies and procedures (as they may apply from time to time).

5. Copyright

- 5.1 To the extent that the Donor is the owner of copyright in the Object/Taonga (see **Item 6** of the Donation Details), the Donor grants Te Papa and the two associated entities referred to in Schedule 3 the licence set out in that Schedule. However, if an assignment of copyright in the Object/Taonga is included in the gift (see **Item 7** of the Donation Details), the Donor hereby assigns the Donor's interest in the copyright to Te Papa and warrants that the Donor is:

- (a) the owner of the copyright;
- (b) entitled to assign the copyright; and

- (c) no other person's consent or permission is required to make this assignment except as indicated in the Donation Details.

6. Consideration

6.1 The Donor confirms that the Object/Taonga is given to Te Papa as a gift.

7. Continuing Obligation of Disclosure

7.1 The Donor will notify Te Papa if the Donor at any time becomes aware of any fact or matter which indicates that the Object/Taonga and/or the Documentation is not in whole or in part as described in this Deed or as otherwise stated to Te Papa by the Donor or someone acting on behalf of the Donor (for example, if the identity, quality, history, provenance, state of authenticity, legal status or general character of the Object/Taonga or the Documentation is not as described or stated).

8. Applicable Law

8.1 This Deed is governed by, and must be construed in accordance with, the law in force from time to time in New Zealand and the parties submit to the jurisdiction of the courts of New Zealand.

8.2 The Donor agrees that, unless otherwise agreed in writing, any legal action, suit or proceeding on any matter arising out of or in connection with this Deed will be conducted in Wellington, New Zealand.

9. General

9.1 This deed may be executed:

- (a) in any number of counterparts and all such counterparts taken together shall be deemed to constitute one and the same instrument; and
- (b) by any party and delivered by email to the other parties.

9.2 This deed will have no effect unless or until executed (including in counterparts) by all parties.

9.3 A provision of this Deed must not be construed to the disadvantage of Te Papa merely because Te Papa was responsible for the preparation of the Deed or the inclusion of a provision in the Deed.

9.4 If the Donor consists of more than one person, this Deed binds each of them separately and any two or more of them jointly.

9.5 An obligation, representation or warranty in favour of more than one person is for the benefit of them separately and jointly.

9.6 Where the Object/Taonga is being donated by a trust, the party signing this Deed is bound both personally and as a trustee of that trust.

9.7 If any provision in this Deed is unenforceable, illegal or void, it is severed and the rest of this Deed remains in force.

9.8 This Deed contains all the terms and conditions of the donation of the Object/Taonga and supersedes any other agreement, discussion or negotiation between the Donor and Te Papa in relation to the gift.

9.9 The Special Conditions in **Item 10** prevail to the extent of any conflict with the General Terms.

10. Definitions

10.1 “**Donation Details**” means the Donation Details attached to and forming part of this Deed.

10.2 “**Deed**” means this document, including the Donation Details and any schedule or annexure

[Insert appropriate execution block from *Drafting Guidelines - Signatory and Execution Block (Contracts/Deeds – (L&A Reference)*, and add to it the below block]

Deed acknowledged by or on behalf of Te Papa:

.....
Signature

.....
Name and Position

.....
Date

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Schedule 1: Object/Taonga Details

[See Drafting Guidelines – Object/Taonga Details]

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Schedule 2: Documentation

[See Drafting Guidelines - Documentation]

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Schedule 3: Licence

[See Drafting Guidelines]

The Donor grants the Museum of New Zealand Te Papa Tongarewa, the Friends of the Museum of New Zealand Te Papa Tongarewa Inc and the Te Papa Foundation (together, for the purposes of this Schedule only, **Te Papa**) non-exclusive, perpetual and royalty-free licences to use and to authorise the use of the Object/Taonga and images and copies of the Object/Taonga (together, for the purposes of this Schedule only, the **Object/Taonga**) for any purpose relating to their missions and visions including, but not limited to, reproducing and communicating the Object/Taonga (or any part of it) for:

- administrative purposes (including conservation, preservation and archival purposes);
- exhibition purposes (including online and in electronic guides);
- publications (such as brochures, pamphlets and collection-related books);
- promotional purposes (including on social media);
- educational and public programmes; and
- public access (including online).

The Donor understands that this licence:

- extends to adapting images, copies and other versions of the Object/Taonga (including by making translations);
- includes using all or any part of the Object/Taonga in combination with other material; but (to the extent the Object/Taonga is protected by copyright) but does not extend to:
 - using images of the Object/Taonga on or in any merchandising (except as permitted above in relation to books); or
 - licensing third parties to do things on their own behalf rather than on behalf of Te Papa.

The Donor further understands that, to the extent that the Object is protected by copyright:

- Te Papa will contact the Donor directly on a case-by-case basis if Te Papa want to use the Object/Taonga in merchandise (other than books);
- Te Papa will pass the Donor's contact details on to any third party if that party is interested in using images or copies of the Object/Taonga for its own purposes;

Te Papa will, where reasonably necessary, take all reasonable steps to obtain any third-party copyright permission, moral rights consents, and consents from iwi and/or hapū in respect of Te Papa's Mana

Taonga Principle; and nothing in this licence limits Te Papa's ability to rely on any exception available to it under the *Copyright Act 1994*.

The Donor also acknowledges that, while the Object/Taonga is on display, it will be impracticable for Te Papa to prevent visitors taking photographs or footage of it (including on smartphones) and that the Donor will not hold Te Papa liable for any such photography or filming.

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Mana Taonga website notices and collection metadata

Ways our digital channels can support Mana Taonga for Māori and other Indigenous communities

November 2025

Summary

Many of the collections we hold have come from Māori (or other Indigenous) communities or whenua, and the Mana Taonga principle requires that we support their cultural authority over that material.

Website content and object metadata can help communities reassert their authority and make other connections, as well as facilitating relationships that lead to deeper understanding and guide future actions.

[IEEE Std 2890-2025 Recommended practice for provenance of Indigenous Peoples' data: proper and ongoing disclosure of originating data information]

By adding information to our websites and data we can make it clear that we acknowledge these communities' Mana Taonga, and that we invite collaboration

Enriched object metadata will support wider mobilisation of this information for a wide range of audiences, and let us apply specific details to defined subsets of the collections. For example, displaying the requirement to contact a particular hapū before using material commercially, or implementing various levels of access control.

These are concrete data governance actions we can take to support data sovereignty.

Why is this needed?

[Ko Aotearoa Tēnei \(WAI262\)](#) describes how barriers to Māori control of and ability to benefit from their cultural (and biocultural) heritage prevent the Crown and Māori from moving forward in a genuine Tiriti-based partnership.

It recommends the Crown act to reform laws, policies and practices in several areas, including:

- Science
- Intellectual property
- Indigenous flora and fauna
- Te reo Māori
- Art and culture
- Heritage

Our Mana Taonga principle refers to:

- The rights of iwi to Te Marae o Te Papa Tongarewa in equality with all other iwi – these rights are conferred through the taonga that are held by Te Papa on the behalf of iwi.

WORKING DRAFT

- Spiritual and cultural ownership rights conferred through the whakapapa in respect of the traditions and histories that taonga represent, as well as the whakapapa of the creator of the taonga.
- These rights accord to iwi the mana to care for their taonga, to speak for them, and to determine their use or uses by the Museum.

This is expressed in Te Rautaki o Te Papa as follows:

Te whakawhanake i ngā tikanga whare taonga mā te whakarite ko te Māori me ngā hapori te poutokomanawa ki te Manaaki me te mōhio ki ā rātou taonga, ki ō rātou mātauranga, me ā rātou kōrero.

Transforming museum practice by centring Māori and communities in the care, understanding and sharing of their taonga, mātauranga, and kōrero.

In a wider context, this is also in line with the [CARE Principles for Indigenous Data Governance](#):

- Collective benefit
- Authority to control
- Responsibility
- Ethics

While we work in all kinds of ways to enact communities' Mana Taonga rights, we don't often affirmatively make those rights visible, and we don't show the spaces where we don't know the communities or rights connected to collections.

[IEEE: should disclose provenance when we learn of the link between taonga/data and the iwi/hapū]

[IEEE: no legal, technical, financial restrictions on access/use other than those set by the iwi/hapū]

By contrast, we affirmatively present the fact that information is missing on orphaned objects:

[This image](#) has a rights statement of © The copyright holder. We are actively seeking the copyright holder. Contact copyright@tepapa.govt.nz if you can help. All Rights Reserved

Greater visibility of cultural rights would demonstrate us taking accountability for our institutional history and responsibilities.

Goals and outcomes

Support for these communities' Mana Taonga should result in:

- Better understanding of Te Papa's history with, responsibilities to, and relationships with the communities that taonga come from
- New and deeper relationships with these communities
- More decision-making regarding collections by the community
- Clearer information about provenance, protocols and protections applied to taonga

This last point matters to kaimahi working with communities and collections, who will have better access to information that influences their workflows and decisions, and to our broader audiences, who will be able to make better decisions about access and use.

To achieve this, we need to work on three main areas:

- Ensure community relationship and data management practices are suitable
- Communicate required information in clear and audience-appropriate ways
- Implement technical changes to support metadata use

Internal practices

To ensure this mahi meets community needs and is strategically aligned with our overall kaupapa, we need Māori and Indigenous Data Governance policies.

[Wider view: working with iwi/hapū across process of collection and information creation – what will be collected and accessed, how will it be described, what restrictions, methods, benefits to iwi/hapū... See IEEE]

We will need to ensure the right relationships are in place and we're able to build new ones, such as through Ngā Mana Atarau. When communities who want to work with us get in touch, we need to make sure they're supported in starting kōrero and working with relevant collections areas, Digital Collection Access, and Digital Channels.

Developing and testing structured data representations of Mana Taonga rights will be important, as we need to cover both broad and narrow contexts, and keep our models flexible so they can adjust to a community's requirements. We'll also have to review data management practices – including application, entry, validation and review – so rights are consistently and accurately applied.

This mahi will need a place in strategic and business planning – which will be helped by the completion of data governance policies – so it can be resourced and coordinated across teams.

[IEEE: other internal practices include ensuring persistence and accessibility; confidentiality, integrity, availability; conformance of non-human actors]

Communicating – website content

Te Papa needs to be clear about its historical and present position and how that relates to the collections, and proactively invite collaboration with communities in a way that demonstrates their Mana Taonga will be centred.

This would cover the collections as a whole but could also be divided up to cover particular collections areas, or other large slices.

Website content to this effect would cover:

- Acknowledgement of how the collections were/are formed
- Acknowledgement that the information we present about the collections is incomplete
- Information about the kinds of traditional knowledge and biocultural rights that are at play
- Declaration that we are open to collaboration with communities on their terms

It can then be clearly linked from Collections Online record pages, website footers, and elsewhere.

Content should be appropriate for the target audiences, structured and written in Te Reo Māori and other priority languages first.

Collection metadata

Statements relevant to all (or large subsets of) the collections and our wish to collaborate can be attached to individual collection objects as structured metadata using the Rights module in EMu.

What information is needed?

[IEEE]

Provenance

Identification

- Identify the taonga
- Identify the iwi/hapū/group
- When and where the item was sourced (point of collection or particular copy/version)
- Origin of already generated data/details re movement, storage
- Anything else the iwi/hapū wants included

Fields

- Rights
- Permissions
- Author rights
- Geolocation
- Contributors
- Citations or references
- Identifiers or links to taxonomies/metadata classifications
- Version history documentation/comments

[IEEE: Iwi/hapū should be consulted on what data provenance info will be disclosed]

Example

For example:

- All catalogue records get the statement “Open to engagement”, indicating we know there are people and communities outside the museum who have a stake in the taonga
- All Natural History catalogue records get the statement “Biocultural rights apply”, indicating the specimen came from land a community has a relationship to, even if that community is unidentified
- All Taonga Māori and Pacific Cultures catalogue records get the statement “Traditional knowledge rights apply”, indicating a community has cultural rights regarding the taonga, even if that community is unidentified

[TBD: How might these be represented in EMu]

As we work with communities their Mana Taonga rights can also be added to individual records for that community’s taonga as structured metadata, supporting appropriate access to and use of that material. In some cases, the statement could be linked to access controls like the pre-publication workflow, or limits on certain fields being made available through the API.

WORKING DRAFT

For example, a hapū might determine that they need to be contacted before a species from their rohe is developed into a commercial product. We would apply that cultural right statement to specimen records of that species collected within their rohe.

Development work on our API and Collections Online would then allow these broad and specific statements to be seen on the relevant record pages.

mosses, *Rhynchostegium muriculatum* (Hook.f. & Wilson) Reichardt ?

SPECIMEN | PART OF PLANTS COLLECTION



This image has a rights statement of [CC BY 4.0](#)

Connect We want to collaborate with communities who have a relationship with this taonga. [Get in touch](#)

BC Biocultural rights apply

Child's wrap

OBJECT | PART OF TAONGA MĀORI COLLECTION



This image has a rights statement of All Rights Reserved

TK Traditional knowledge rights apply

TK Te Hika a Pāpāuma (Ngāti Kahungunu) have [specified rights] [Learn more](#)

Digital outreach platforms

[Reframe – need to support mobility of this data so it's not detached from the taonga]

Making this information visible will support decision-making around what gets published to external platforms. Where specific Mana Taonga rights have been established, we'll know if this kind of use is appropriate or if further kōrero is needed.

WORKING DRAFT

Beyond this, it will inform how we select and use platforms in general. Because each platform has distinct audiences, functionality, and ability to carry context, they may be more or less suitable for taonga.

With some digital outreach platforms, we can already see opportunities for responsible publication that further publicises communities' rights.

GBIF is implementing support for Local Contexts notices and labels. By mapping our statements to these when we export our datasets, the records we publish would include human- and machine-readable assertions of Mana Taonga, visible to GBIF's millions of users.

On Wikimedia Commons we could take the opportunity to develop a template and data model for these rights, and encourage others to reuse that structure.

Overall, being open to engagement and working directly with communities will help us find new ways to support their Mana Taonga rights beyond our digital walls.

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COLLECTIONS GUIDELINES: Mana Taonga Access

Guideline Owner	Manager Collection Care Practice
Approved By	Head of Collection Services
Approval Date	Jun 2024
Next Review	Jun 2027
Endorsed By	Senior Advisor Loans and Acquisitions

Introduction

1. This guideline supports Ngā Tikanga Whakahaere Kohinga Taonga a Te Papa | Collection Care and Practice Framework standards:
 - *Establish and foster connections between: a) taonga and iwi/hapū/whānau to consult on the care and use of their taonga; b) collection items and descendant kin communities or interest communities to consult on their care and use*
 - *Share collection items/taonga with museums, galleries and communities to extend access to collections*
 - *Measure risk and apply mitigation measures to reduce damage and loss of collections and collection items/taonga*

Mana Taonga Principle

2. Information on the Mana Taonga principle can be found:

"Collections Policy.docx" can be accessed via the following link:

<https://poumataaho.tpp.cloud.opentext.com/OTCS/llisapi.dll/Overview/13118130>

"Ngā Tikanga Whakahaere Kohinga Taonga a Te Papa | Collection Care and Practice Framework" can be accessed via the following link:

<https://poumataaho.tpp.cloud.opentext.com/OTCS/llisapi.dll/Overview/8531345>

What is a Mana Taonga access request

3. These are requests that come from iwi, hapū, or whānau, and occasionally from descendant non-Māori kin family members, communities, or interest communities - to access taonga or collections for a tangihanga, ceremony, celebration, tribunal hearing, graduation, wānanga, investiture, treaty settlement, or reconnection.
4. The relevant or assigned Kaitiaki Taonga Collection Manager is the main contact for Mana Taonga access. The Kaitiaki Taonga Collection Manager is responsible for liaising with requestees and assisting them through our processes; liaising with internal stakeholders; risk management; and managing the access request either as a loan or event.

5. Table 1. Provides some criteria to consider when making decisions around Mana Taonga access requests:

Table 1. Decision Matrix

Criteria	Considerations
<p>Whakapapa or Connection</p> <p>Does the requestee whakapapa or have a known genealogy, lineage, or descent or strong connection to the taonga or collection?</p>	<p>More likely Mana Taonga e.g. iwi affiliation, Wellington Tamil Society.</p> <p>Less likely Mana Taonga e.g. general interest.</p>
<p>Purpose</p> <p>Is the taonga or collections being requested for a specific purpose? e.g. tangihanga, ceremony, celebration, tribunal hearing, graduation, wānanga, investiture, treaty settlement, or reconnection.</p>	<p>Review requests for celebrations such as birthdays and weddings on a case by-case basis and consider within the context of whakapapa or connection to the taonga or collections being requested. Seek guidance from the relevant discipline Head.</p> <p>Less likely Mana Taonga e.g. school project.</p>
<p>Requestee</p> <p>Is the requestee known to Te Papa or is the requestee a named person in EMu who the taonga can be released to?</p>	<p>If yes, check to see what has been done previously.</p>
<p>Previous Requests</p> <p>Has Te Papa received a request from the requestee previously?</p> <p>Has Te Papa loaned to the requestee or group they represent previously?</p> <p>If loaned previously were there any issues with the venue?</p>	<p>If yes, and it was declined, find out the details.</p> <p>If yes, see what was done previously.</p> <p>If yes, review the concerns and potentially raise them with the requestee if relevant.</p>
<p>Venue (<i>assume no environmental controls; limited or no fire or seismic controls</i>)</p> <p>Is the venue known to Te Papa?</p> <p>Is the current state of the venue known to Te Papa?</p> <p>How many people are likely to attend the venue when the taonga or collections are present?</p> <p>How is the taonga or collections to be displayed or used?</p> <p>Will the taonga or collections remain at the venue overnight?</p>	<p>If no, then Google Maps the location to verify its existence.</p> <p>If no, then seek information and images of the interior layout and exterior from the requestee.</p> <p>Consider 40 people might require a different approach in relation to risk management compared to 400 people.</p> <p>Consider exposure to extreme wet or damp, hot or dry conditions.</p> <p>If no, where will they be stored and who will be transiting them?</p>

Taonga or Collections Material stability	Consider the stability of the material during transit and while at the venue. Fragile material likely a Mana Taonga Event; whereas robust material likely a Mana Taonga Loan.
Timeframes How long does the requestee want the taonga or collections for?	Expect days. Multiple weeks or months is possible.
Costs Who's covering associated travel or freight costs? (<i>if outside Wellington region</i>)	Consider on a case-by-case basis. Check to see what has been done previously and discuss with Manager Collection Care Practice or Head Collection Services
Tikanga What is the tikanga or cultural protocols required?	Consider on a case-by-case basis. Check to see what has been done previously. If dealing with taonga Māori, contact the Head Mātauranga Māori and Head Iwi Relationships.
Insurance What is the insurance value of the taonga or collections?	Te Papa's excess is \$50k. Consider risk variables – particularly theft or loss – for taonga or collections with insurance values over this amount. Note that Te Papa will insure the collections listed in the Loan or Event schedule against all risks of material damage while in transit to and from Te Papa and at any venue while in the care of a Borrower or Kaitiaki Taonga Collection Manager.
Summary Statement	
<p>Example 1. Requestee and whakapapa known. Tangihanga. Has previously been on loan to the requestee. Venue known and verified. Stable taonga. Timed for 1 day. Wellington. Proceed as a Mana Taonga Loan.</p> <p>Example 2. Requestee not known. Check completed with a known requestee – confirmed bona fide requestee. Strong connection. Celebration – 25 years. Has previously been accompanied. Venue known and verified. Stable taonga. Timed for 2 days. Taranaki. Costs approved by Anne P. Proceed as a Mana Taonga Event.</p>	

Mana Taonga Loan vs. Mana Taonga Event

6. A Mana Taonga Loan means a collections staff member e.g. Kaitiaki Taonga Collection Manager **does not accompany** the taonga or collections.
7. A Mana Taonga Event means a collections staff member e.g. Kaitiaki Taonga Collection Manager **accompanies** the taonga or collections.

Mana Taonga Loans

8. Mana taonga loans differ from standard Te Papa collection loans:
 - a. specific purpose – tangihanga, ceremony, celebration, tribunal hearing, graduation, wānanga, investiture, or treaty settlement, or reconnection. Usually not an exhibition or research, as this would default to the standard Te Papa loans process; and
 - b. whakapapa – there is usually a known genealogy, lineage, or descent to the taonga or collections; or a strong connection that is well known and documented; and
 - c. short turnaround times – usually taonga or collections are required within hours or days. Depending upon the taonga or collections requested, the minimum turnaround time estimate is 4 hours. This gives enough time to locate, pack and complete the associated paperwork.

Mātauranga Māori and Iwi Relationships

9. Notwithstanding the expertise and experience that Kaitiaki Taonga Collection Managers and Curators bring to the practice of Mana Taonga, follow Table 2. with regards taonga Māori or collections that relate to iwi. This practice supports the mahi undertaken by Iwi Relationships to maintain visibility of interactions with iwi across Te Papa and allows the Head Mātauranga Māori and Head Iwi Relationships the flexibility to manage more complex requests. They will determine what level of engagement needs to occur with iwi and whether the request needs to be escalated to the Tikanga Committee.

Table 2. Collections that relate to iwi

Status	Action
Taonga Māori with provenance to iwi	Contact Head Mātauranga Māori and Head Iwi Relationships
Non-taonga Māori with an iwi connection	
Taonga Māori with no provenance to iwi	Contact Head Mātauranga Māori
Non-taonga Māori	No need to contact Head Mātauranga Māori or Head Iwi Relationships

Exhibition and Research Requests

10. **Exhibitions** – when taonga or collections are requested for an exhibition, contact [REDACTED] Senior L&A Advisor. Placing a taonga or collections on display for an event or ceremony is mana taonga, however taonga or collections requested by a museum or gallery for exhibition is not mana taonga as defined by these guidelines. In these situations, the standard loans process applies.
11. **Research** – when taonga or collections are requested for research purposes, contact Manager Collection Care Practice (Arts and Humanities) or Manager Natural History Collections. Consider using the Mana Taonga Release Form where practicable for a Kaitiaki Taonga Collection Manager to accompany the taonga or collections while the research is carried out. Research could include documentary, modelling, 3D printing, casting.

REQUEST MANAGED AS AN EVENT

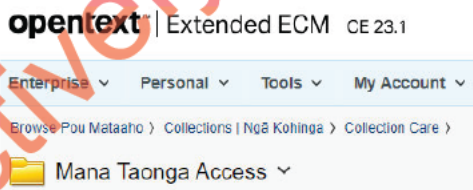
Kaitiaki Taonga Collection Manager:

- a. completes the **Mana Taonga Release Form**
- b. creates an **Event record** in EMu
- c. informs relevant **stakeholders** of a request (via email):
 - relevant Curator
 - relevant discipline Head
 - relevant Conservator
 - Manager Collection Care Practice
 - Manager Exhibition Services
 - Head of Collection Services
 - Head of Mātauranga Māori (see Table 2.)
 - Head of Iwi Relationships (see Table 2.)
 - Senior Advisor Loans & Acquisitions
- d. liaises with the Manager Exhibition Services to arrange **packing or crating**, and **display solutions** if needed
- e. takes **images** of the taonga or collections prior to their departure (and on their return) as a record of their condition. Time permitting the relevant **Conservator** should assess the taonga or collections.
- f. identifies if taonga or collections may need to be **stored overnight** at a safe and secure location such as a museum or art gallery. This must be recorded on the Mana Taonga Release Form and in the Loan or Event record.

The Head of Collection Services will request the **formal approval** from two of three senior managers once the Release Form has been completed:

- Kaihautū
- Director Collections and Research
- Director Nga Manu Atarau

Decisions and correspondence will be saved in Pou Mataaho:



Kaitiaki Taonga Collection Manager completes the **Event Record** in EMu:

Key fields	Example
Event type	<i>Mana Taonga</i>
Event locality	<i>external</i>
Title	<i>Waitangi tribunal hearing at Raukawa Marae</i>
Description	<i>Taonga, "Amokura" (mere pounamu), (Out of Scope)</i> [Redacted]
Insurance Details Default text to use	<i>Te Papa will insure the taonga or collections against all risks of material damage while in transit to and from Te Papa and at any venue while in the care of a Borrower or Kaitiaki Taonga Collection Manager</i>

Kaitiaki Taonga Collection Manager completes an **Outgoing Movement** record in EMu:

Key fields	Example
Movement Direction	<i>Outgoing</i>
Shipment Method	<i>Hand delivered</i>
Source/Destination	<i>(Out of Scope) Marae</i>
Movement Reason	<i>Mana Taonga Event</i>
Associated Event	<i>(Out of Scope)</i> [Redacted]
Authorised By	<i>s 9(2)(a), (Out of Scope)</i> [Redacted]
Date Authorised	<i>20 Jan 2024</i>
Scheduled Movement Date	<i>21 Jan 2024</i>
Arrival date	<i>21 Jan 2024</i>
Received By	<i>s 9(2)(a)</i> [Redacted]
Acknowledgement Date	<i>21 Jan 2024</i>

On return, the Kaitiaki Taonga Collection Manager completes an **Incoming Movement** record in EMu

REQUEST MANAGED AS A LOAN

Kaitiaki Taonga Collection Manager:

- a. completes the **Mana Taonga Release Form**
- b. requests L&A to create a **Loan record** in EMu
- c. informs relevant **stakeholders** of a request (via email):
 - relevant Curator
 - relevant discipline Head
 - relevant Conservator
 - Manager Collection Care Practice
 - Manager Exhibition Services
 - Head of Collection Services
 - Head of Mātauranga Māori (see Table 2.)
 - Head of Iwi Relationships (see Table 2.)
 - Senior Advisor Loans & Acquisitions
- d. requests Head of Collection Services to create a **Mana Taonga Loan Agreement**
- e. liaises with the Manager Exhibition Services to arrange **packing or crating**, and **display solutions** if needed.
- f. takes **images** of the taonga or collections prior to their departure (and on their return) as a record of their condition. Time permitting the relevant **Conservator** should assess the taonga or collections.
- g. identifies if taonga or collections may need to be **stored overnight** at a safe and secure location such as a museum or art gallery. This must be recorded on the Mana Taonga Release Form and in the EMu Loan or Event record.

The Head of Collection Services will seek the **formal approval** from two of the three senior managers once the Release Form has been completed:

- Kaihautū
- Director Collections and Research
- Director Ngā Manu Atarau

Decisions and correspondence will be saved in Pou Mataaho:

opentext™ | Extended ECM CE 23.1

Enterprise ▾ Personal ▾ Tools ▾ My Account ▾

Browse Pou Mataaho > Collections | Ngā Kohinga > Collection Care >

📁 Mana Taonga Access ▾

Kaitiaki Taonga Collection Manager completes the **Loan Record** in EMu:

Key fields	Example
Name of the Borrower	(Out of Scope)
Commencement Date	4 th June 2024
Expire Date	31 st July 2024
Purpose of the loan	<i>tangihanga, ceremony, celebration, tribunal hearing, graduation, wānanga, investiture, treaty settlement, or reconnection [delete as needed]</i>
Costs	Breakdown estimates – <ul style="list-style-type: none"> • Fuel • Accommodation • Rental vehicles • Per diem • Koha • Materials (display or transit related)
Insurance Default text to use	<i>Te Papa will insure the taonga or collections against all risks of material damage while in transit to and from Te Papa and at any venue while in the care of a Borrower or Kaitiaki Taonga Collection Manager</i>
Venue	(Out of Scope) Marae

Kaitiaki Taonga Collection Manager completes an **Outgoing Movement** record in EMu:

Key fields	Example
Movement Direction	<i>Outgoing</i>
Shipment Method	<i>Hand delivered</i>
Source/Destination	(Out of Scope) Marae
Movement Reason	<i>Mana Taonga Loan</i>
Associated Event	
Authorised By	(Out of Scope), s 9(2)(a)
Date Authorised	20 Jan 2024
Scheduled Movement Date	21 Jan 2024
Arrival date	21 Jan 2024
Received By	s 9(2)(a)
Acknowledgement Date	21 Jan 2024

On return, the Kaitiaki Taonga Collection Manager completes an **Incoming Movement** record in EMu

MUSEUM OF NEW ZEALAND
TE PAPA TONGAREWA

Cable St
PO Box 467
Wellington
New Zealand

Telephone
64-4-381 7000

MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA MANA TAONGA LOAN AGREEMENT

This Agreement is between: (1) the Lender – **Museum of New Zealand Te Papa Tongarewa**
(henceforth 'Te Papa')

And: (2) 'the Borrower' – **NAME**

This Agreement shall commence on **4th June 2024** and expire on **31st July 2024**.

Terms and Conditions

Purpose of the Agreement

1.1 The purpose of this Agreement is to loan collections as described in the Schedule to the Borrower for a **tangihanga, ceremony, celebration, tribunal hearing, graduation, wānanga, investiture, treaty settlement, or reconnection**. **[select one – delete the others]**

1.2 The marae or venue where the collections will be held is **(Out of Scope) Marae, Porirua**
[update]

Borrower's Authority

2.1 The Borrower warrants that they have authority to borrow the collections and execute the Agreement on behalf of the **family, artist, maker, source community** **[select relevant – delete the others]**

Personnel

3.1 Te Papa staff will not accompany the collections while on loan.

Packing and Transit

4.1 Te Papa will pack the collections for transit.

Dispatch and Return **[select one clause 5.1 – delete the other]**

5.1 Te Papa will deliver the collections by hand to the Borrower and uplift the collections by hand for return to Te Papa, either on or prior to, the expiry date of this Agreement.

5.1 The Borrower will uplift the collections by hand from Te Papa and return the collections by hand to Te Papa, either on or prior to, the expiry date of this Agreement.

Security and Preservation

6.1 The Borrower will provide a safe and secure location for the collections for the duration of this Agreement. They will not do or permit anything which may cause damage to, or loss of, the collections.

Condition and Damage

7.1 The Borrower will immediately contact Te Papa if there is a change in the condition of, damage to, or loss of the collections.

Costs **[select one clause 8.1 – delete the other]**

8.1 Te Papa will meet transit costs associated with the purpose of this Agreement.

8.1 The Borrower will meet transit costs associated with the purpose of this Agreement.



Insurance

9.1 Te Papa will insure the collections against all risks of material damage while in transit to and from Te Papa and at any venue while in the care of the Borrower.

Tikanga

10.1 The Borrower will ensure that all appropriate tikanga or cultural protocols are met.

Dispute Resolution

11.1 If there is a dispute between the parties which cannot be settled within 30 working days, then the parties agree the dispute shall be settled in accordance with New Zealand law by an independent mediator to be nominated by the President of the Arbitrators and Mediators Institute of New Zealand. The parties agree not to commence legal proceedings before pursuing mediation in good faith, unless the circumstances require urgent action to protect the rights or interests of a party.

General Provisions

12.1 This Agreement sets out all the terms and conditions between Te Papa and the Borrower.

Read, understood and agreed

The Borrower acknowledges they have received the collections from Te Papa (hand delivered) as described in the Schedule.

Signed and dated on behalf of the Borrower by:

NAME
Contact: cell and/or email

Signed and dated on behalf of Te Papa by:

/ /24

/ /24

s 9(2)(a)
Head of Collection Services
Contact: 029 601 0390

relevant discipline Head
Head of
Contact: XXX XXX XXX

Schedule

- 1. Item/taonga Name:
- Date:
- Materials:
- Dimensions [frame]:
- Registration No:
- Credit line:

(Out of Scope)

MUSEUM OF NEW ZEALAND
TE PAPA TONGAREWA

Cable St
PO Box 467
Wellington
New Zealand

Telephone
64-4-381 7000

MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA MANA TAONGA LOAN AGREEMENT

This Agreement is between: (1) the Lender – **Museum of New Zealand Te Papa Tongarewa**
(henceforth 'Te Papa')

And: (2) 'the Borrower' – **NAME**

This Agreement shall commence on **4th June 2024** and expire on **31st July 2024**.

Terms and Conditions

Purpose of the Agreement

1.1 The purpose of this Agreement is to loan taonga as described in the Schedule to the Borrower for a **tangihanga, ceremony, celebration, tribunal hearing, graduation, wānanga, investiture, treaty settlement, or reconnection. [select one – delete the others]**

1.2 The marae or venue where the taonga will be held is **(Out of Scope) Marae, Porirua [update]**

Borrower's Authority

2.1 The Borrower warrants that they have authority to borrow the taonga and execute the Agreement on behalf of the **iwi, hapū, whānau, artist, maker [select relevant – delete the others]**

Personnel

3.1 Te Papa staff will not accompany the taonga while on loan.

Packing and Transit

4.1 Te Papa will pack the taonga for transit.

Dispatch and Return **[select one clause 5.1 – delete the other]**

5.1 Te Papa will deliver the taonga by hand to the Borrower and uplift the taonga by hand for return to Te Papa, either on or prior to, the expiry date of this Agreement.

5.1 The Borrower will uplift the taonga by hand from Te Papa and return the taonga by hand to Te Papa, either on or prior to, the expiry date of this Agreement.

Security and Preservation

6.1 The Borrower will provide a safe and secure location for the taonga for the duration of this Agreement. They will not do or permit anything which may cause damage to, or loss of, the taonga.

Condition and Damage

7.1 The Borrower will immediately contact Te Papa if there is a change in the condition of, damage to, or loss of the taonga.

Costs **[select one clause 8.1 – delete the other]**

8.1 Te Papa will meet transit costs associated with the purpose of this Agreement.

8.1 The Borrower will meet transit costs associated with the purpose of this Agreement.

Insurance

9.1 Te Papa will insure the taonga against all risks of material damage while in transit to and from Te Papa and at any venue while in the care of the Borrower.



Tikanga

10.1 The Borrower will ensure that all appropriate tikanga or cultural protocols are met.

Dispute Resolution

11.1 If there is a dispute between the parties which cannot be settled within 30 working days, then the parties agree the dispute shall be settled in accordance with New Zealand law by an independent mediator to be nominated by the President of the Arbitrators and Mediators Institute of New Zealand. The parties agree not to commence legal proceedings before pursuing mediation in good faith, unless the circumstances require urgent action to protect the rights or interests of a party.

General Provisions

12.1 This Agreement sets out all the terms and conditions between Te Papa and the Borrower

Read, understood and agreed

The Borrower acknowledges they have received the taonga from Te Papa (hand delivered) as described in the Schedule.

Signed and dated on behalf of the Borrower by:

NAME
Contact: cell and/or email

Signed and dated on behalf of Te Papa by:

/ /24
s 9(2)(a)
Head of Collection Services
Contact: s 9(2)(a)

/ /24
s 9(2)(a)
Head of Mātauranga Māori
Contact: s 9(2)(a)

Schedule

- 1. Item/taonga Name: (Out of Scope)
- Date: (Out of Scope)
- Materials: (Out of Scope)
- Dimensions [if applicable]: (Out of Scope)
- Registration No:
- Credit line:

FOR INTERNAL USE ONLY MANA TAONGA RELEASE FORM

NAME (i.e. Collection Manager)

Kaitiaki Taonga Collection Manager has taken taonga into their care and custody as described in the Schedule for the purposes of supporting an external Mana Taonga Event or Loan. The term taonga is being used here synonymous with collection items, objects, artworks, books, and natural history specimens.

Request

1. Request received from: **insert name or organisation**
2. Date request received: **XX XXX 202X**

Purpose

3. Purpose of this **event or loan** is a **tangihanga, ceremony, celebration, tribunal hearing, graduation, wānanga, investiture, or treaty settlement, or reconnection. [delete as needed]**
4. Confirm event location or venue: **insert address**
5. Date of the Event: **XX XXX 202X**

Dispatch of the Taonga (relevant to loans and events)

6. Borrower will uplift the taonga by hand from Te Papa on **XX XXX 202X**
 Yes No
7. Kaitiaki Taonga Collection Manager will deliver the taonga by hand to the Borrower or event on **XX XXX 202X**
 Yes No

Care, Custody and Control (relevant to loans and events)

8. Is this request being managed as a Mana Taonga Loan or Mana Taonga Event
 Loan including EMu number if known: **XXXXXXX or n/a**
 Event including EMu number if known: **XXXXXXX or n/a**
 - a. **Mana Taonga Loan** – a Kaitiaki Taonga Collection Manager will ensure a Mana Taonga Loan Agreement is signed by the Borrower. They will not remain with the taonga. The Agreement will cover a range of terms and conditions including delivery, return, insurance, costs, and tikanga.
 - b. **Mana Taonga Event** – a Kaitiaki Taonga Collection Manager will deliver the taonga to the event, is responsible for the care of the taonga during the event and will safely return the taonga back to Te Papa after the event.

Return of the Taonga (relevant to loans and events)

9. Borrower will return the taonga by hand to Te Papa on **XX XXX 202X**
 Yes No

10. Kaitiaki Taonga Collection Manager will uplift the taonga by hand from the Borrower or event on **XX XXX 202X**
- Yes No

Process Questions (relevant to loans and events)

11. Confirm relevant records have been completed in EMu and Pou Mataaho.
- Yes
12. A Mana Taonga Loan Agreement has been prepared by the Head of Collection Services
- Yes N/A
13. Confirm the relevant Curator has been informed of the Mana Taonga request.
- Yes
14. Mātauranga Māori advised
- Yes N/A
15. Iwi Relationships and Director Ngā Manu Atarau advised
- Yes N/A
16. All relevant stakeholders advised
- Yes
17. Confirm a Visitor Services Manager has been contacted regarding deinstall/install of taonga currently on display if required.
- Yes N/A
18. Confirm the Manager Exhibition Services has been contacted regarding packing or crating, and any display mounts if required.
- Yes N/A
19. Confirm images of the taonga will be taken prior to their departure (and on its return) as a record of their condition.
- Yes
20. Confirm a safe and secure location for where the taonga will be stored if the event is over multiple days. Location: **insert address**
- Yes N/A
21. Confirm a *Vehicle Trip Safety Plan* has been completed and given to the Manager Collection Care Practice if driving over 300km in a day or overnight vehicle travel is required [see Kupenga, Health and Safety].
- Yes N/A
22. Confirm who has given approval to meet any associated costs such as fuel, accommodation, vehicle rentals, flights, per diem, koha etc.
- Manager Collection Care Practice (budget code 15007)
- Head of Collection Services (budget code 15004)
- Other (i.e. not a Collection Services budget code)
- N/A (i.e. no costs)

23. Te Papa will insure the taonga listed in the attached schedule against all risks of material damage while in transit to and from Te Papa and at any venue while in the care of a Borrower or Kaitiaki Taonga Collection Manager.

/ 25	/ 25
<hr/> s 9(2)(a) Head of Collection Services	<hr/> s 9(2)(a) OR relevant discipline Head Head of Mātauranga Māori
/ 25	/ 25
<hr/> s 9(2)(a) OR s 9(2)(a) Director Collections and Research	<hr/> Arapata Hakiwai OR s 9(2)(a) Kaihautū

Kaitiaki Taonga Collection Manager should save this document into the relevant Pou Mataaho loan or event folder. Relevant information from this document should also be transferred into the EMu loan or event record.

Schedule

- 1. Item/taonga Name:
- Date:
- Materials:
- Dimensions [frame]:
- Registration No:
- Credit line:

(Out of Scope)

Include a reference image

(Out of Scope)

Proactive
ed under the OIA

Standard mana taonga clauses in taonga management agreement:

The following principles guide the relationship, and care and management of [taonga]:

a) Mana Taonga

The Museum of New Zealand Te Papa Tongarewa operates according to the philosophy of Mana Taonga. Mana Taonga is the foundation for relationships and agreements with communities of origin including iwi Māori to ensure their participation in the ongoing care and management of taonga and the protection of relevant knowledge.

Mana Taonga recognises the ongoing spiritual and cultural connection between iwi and taonga based on whakapapa. It also identifies the right of iwi, hapū, whānau and individuals to be involved in determining how taonga should be appropriately managed according to tikanga.

The Mana Taonga philosophy and information is attached as Appendix 3.

b) Good faith

The Parties will work co-operatively and in good faith to care for and manage [taonga] in accordance with this Agreement.

c) Operating principles

The Parties agree to the operating principles set out in Schedule One Mana Taonga Operating Principles. Both Parties will hold copies of the original Agreement and any subsequent amendments made to the Agreement including any appendices and schedules.

d) Co-operation

In the event of any disputes that may arise from this Agreement, the Parties agree to use their best endeavours to resolve the issue or dispute by working together and participating in direct discussion. Should that be unsuccessful, the Parties agree to attempt to resolve the issue or dispute through mediation by an agreed independent mediator, or third party such as Te Puni Kōkiri, or other body as agreed to by the Parties.

Clauses from standard draft relationship agreement with iwi:

Data Sovereignty

1.1 Recognition of Data as Taonga - The Parties acknowledge that data, particularly data relating to Māori communities, constitutes taonga and is subject to the principles of Te Tiriti o Waitangi and Māori Data Sovereignty.

1.2 Ownership and Custodianship - All data collected, generated, or shared under this Agreement remains the property of the originating Party or community. Custodianship does not imply transfer of ownership or rights.

1.3 Consent and Use - Data use must align with the purposes for which it was collected and with informed consent from the data subjects. Secondary use requires renewed consent and cultural consultation.

1.4 Dispute Resolution - Any disputes regarding data use or sovereignty shall be resolved through tikanga-based hui, followed by mediation if necessary.

1.5 Termination and Data Retention - Upon termination of this Agreement, all data must be returned or securely deleted, unless otherwise agreed. Retention periods must comply with applicable laws and cultural protocols.

Proactively released under the OIA

From:

(Out of Scope)



Subject:

Examples for OIA

Date:

Friday, 6 March 2026 5:05:37 pm

Attachments:

s-9(2)(a), (Out of Scope)



Tēnā kōrua

Rongowhakaata Data in Tech Forum

I thought the information below and programme attached might be a useful example for the OIA. It was an Iwi led Data in Tech forum - funded and coordinated by Te Papa during Rongowhakaata's residency as a partnership programme.

the OIA

(Out of Scope)

s 9(2)(a)

Subject: FW: Invitation: Rongowhakaata Data in Technology Forum Marae & Kāhui Kaumatua

Tēnā koutou kātoa

Please see the invitation below including the link to register to this forum. We hope you are able to make some time to attend ☺

Ngā mihi

From: s 9(2)(a) <[redacted]@rongowhakaata.iwi.nz>

Sent: Tuesday, 3 August 2021 6:19 pm

To: s 9(2)(a)

Subject: Invitation: Rongowhakaata Data in Technology Forum Marae & Kāhui Kaumatua

Kai aku pākeke, koutou hoki ngā kaihapai i ngā marae o Rongowhakaata, tēnā ra koutou kātoa.

Ahu mai au i te repo,

I hail from the waters of Te Arai

taku ipukarea, taku āhurutanga

my spring, my haven.

Ko te kiko o te rangi ki runga

As the blue of the sky is above,

Ko Rongowhakaata ki raro!

Rongowhakaata is below!

Rongowhakaata Iwi Trust and Te Papa Tongarewa would like to extend an invitation to you to attend the **Rongowhakaata Data in Technology Forum**, 12th August 2021.

Coming off the back of the Ko Rongowhakaata exhibition, iwi taonga currently on loan in Te Papa Tongarewa, reminds us of the many taonga not in our sight. Digital representation and repatriation become an option to consider and therefore forces us to converse as an iwi about Data as *taonga*, and our role as kaitieki.

The forum provides a platform to begin the discussion about the challenges of using technology like Virtual Reality (VR), Artificial Intelligence (AI) and Augmented Reality (AR) in our iwi space.

Māori data in technology might be new, but our ancestors knew how to wield unknown technologies with pizazz, leaving Rongowhakaata with a map to ensure continuing abundance. This forum is designed by us, for us – Rongowhakaata whanau, hapu, Marae, and iwi alongside our partners Te Papa Tongarewa.

In 2021 Maori data holds an important place when considering how Rongowhakaata places itself in the knowledge economy. What is indigenous data? What is artificial intelligence? How do we keep our data taonga secure? Cyber security? How should we be thinking about IP?

Topics for presentation have been selected to include:

- Indigenous data and technology
- Working with Maori communities
- Artificial intelligence
- Cyber security
- Intellectual property

Each presentation will allow whanau to build their own foundation from which to contemplate what a knowledge economy might look like for Rongowhakaata in the future.

Make sure to register your interest; it's free and without obligation and ensures you don't miss out on a valuable conversation. Click on the link below and complete the relevant forms to register.

<https://www.eventcreate.com/e/rongowhakaata-tech-hui>

He hūare ki te waha! He pākura ki te pō!
Ka ū, ka tau! Ko au tēnei, ko Rongowhakaata
e!

With mouths watering! A pūkeko by night!

*Be clear, alight! This is me,
Rongowhakaata!*

Āku mihi,

s 9(2)(a)

Acting General Manager

P: s 9(2)(a)

W: www.rongowhakaata.iwi.nz



9:30 AM	Kapu Ti
9:50 AM	Introduction to Kaupapa
10:00 AM	Indigenous Data and Technology s 9(2)(a)
10:20 AM	Working with Maori communities s 9(2)(a)
11:00 AM	Artificial Intelligence s 9(2)(a)
11:40 AM	Cyber Security s 9(2)(a)
12:20 PM	Lunch
1:00 PM	Intellectual Property s 9(2)(a)
1:40 PM	Kapu Ti
2:00 PM	Panel Discussion Presenters 1, 2, 3, 4
3:00 PM	Wrap Up
3:30 PM	Karakia Whakamutunga

From: [redacted]
To: [redacted] Head of Collection Access
Subject: FW: Iwi Clearance required and received stats
Date: Thursday, 26 February 2026 1:02:36 pm
Attachments: [image001.png](#)

From: [redacted]
Sent: Thursday, 26 February 2026 11:55 am
To: [redacted] [redacted] <[redacted]> [redacted] tepapa.govt.nz>; [redacted] Head of Collection Services
[redacted] [redacted] tepapa.govt.nz>; [redacted] Acting Director C&R <[redacted]> [redacted] tepapa.govt.nz>
Subject: RE: Iwi Clearance required and received stats

Kia ora

Please also note it is technically feasible to apply a Bicultural Notice across Collections Online/API (Digital Channels, [redacted] can speak to this in more depth). However, there has been some reservation in progressing this due to the resourcing required to manage external requests and to maintain a sustainable workflow—for example, applying Cultural Rights, TK Labels (for institutions) and Bicultural Labels to catalogue records. This impacts not only the Iwi Relationship tīma, Matauranga Māori curatorial tīma, but also our wider Mana Taonga responsibilities to other communities. Without dedicated capacity, implementing such notices at scale may create expectations we are not currently resourced to meet.

Note there was also a Responsibility Discovery project to explore this in more detail however has been consistently parked due to resourcing constraints since myself and [redacted] Head of Collection Access have been in our roles.

Additional information from [redacted]

Just a note on how these two fields relate to our publishing criteria for records displayed on Collections Online/API. The following criteria have been in place for many years (sourced from [redacted] [redacted] handover documentation).

For all collections *other than* Taonga Māori, these two fields are *ignored* when determining whether a catalogue record is published (note that multimedia have separate criteria).

However, for the Taonga Māori collection, we do not publish the catalogue record if:

- The **Iwi Clearance Required** field contains “*Requires Assessment*”
- The **Iwi Clearance Required** field contains “*Yes*” and *Iwi Clearance Received* is not set to “*Yes*”
- The **Iwi Clearance Received** field contains “*No*” or “*Declined*”

The full criteria for publishing catalogue records can be found here:

https://help/ui/solutions?entity_id=519&mode=detail&PORTALID=1#feedback

The full criteria for publishing images can be found here:

https://help/ui/solutions?entity_id=533&mode=detail&PORTALID=1#feedback

Ngā mihi,

s 9(2)(a)

From: s 9(2)(a) s 9(2)(a)
Sent: Thursday, 26 February 2026 11:23 am
To: s 9(2)(a) s 9(2)(a) <s 9(2)(a)s 9(2)(a) tepapa.govt.nz> Head of Collection Services
<s 9(2)(a) tepapa.govt.nz>; s 9(2)(a) s 9(2)(a) tepapa.govt.nz
Subject: RE: Iwi Clearance required and received stats

Kia ora

The current guidance we have embedded in EMu for the Iwi Clearance fields read as:

Iwi Clearance Required?

Note: This field relates only to publishing to Collections Online/Te Papa API and does not impact on other uses. The process for identifying physical use/access is not managed via the web checklist in EMu - it is managed via the Access Tab.

The field is initially set to REQUIRES ASSESSMENT by either a collection manager, non-Mātauranga Māori curator, or the Rights team.

Mātauranga Māori curatorial team will either assess whether or not it will require iwi clearance. If YES then this needs to be escalated to Iwi Relations for formal clearance to be obtained.

YES - means the item relates to Māori and will REQUIRE an iwi clearance. There is enough information included in the record to connect to iwi/hapū/whānau - such as person/ place/taonga etc is named and connection to iwi/hapū/whānau is also included in collection record.

NO - means that the item relates to Māori but DOES NOT require an iwi clearance. For example: there is not enough information to identify iwi/hapū/whānau connection. If objection is received providing identifying information, so that connection is made, then status would be changed at that point.

N/A - means that the item does not relate to Māori and therefore DOES NOT require an iwi clearance.

Iwi Clearance Received?

Note: This field relates only to publishing to Collections Online/Te Papa API and does not impact on other uses. The process for identifying physical use/access is not managed via the web checklist in EMu - it is managed via the Access Tab.

Iwi clearance received status =

Blank - The record has not been assessed

Declined - The Iwi relations team has contacted iwi/hapū/whānau and iwi clearance for exhibition, publishing or other access/use has been declined

Iwi connection unidentified/unknown - there is not enough/insufficient information

included in the collection record to identify Iwi/Hapū/whānau connections. Further research required.

No - Iwi/hapū/whānau have either not been contacted yet or Iwi clearance request is in process

Yes - Confirmation of Iwi clearance status has been confirmed - Clearance status has been identified as either yes (ok to publish online) or no.

Please note that the Rights module has historically been used to attach specific Cultural Rights to Catalogue records (via the Access tab noted above). However, this practice has not been maintained for many years, and much of the existing Cultural Rights information is now likely outdated, as no ongoing work programme has been in place to review or refresh it.

There is also functionality to attach Traditional Knowledge and Bicultural Labels in the same way, but again this relies heavily on staff resourcing and a sustained commitment to keep these attributes current and correctly linked to the relevant records. Ensuring these elements display accurately through Collections Online/API is important but as a secondary consideration; the priority must be maintaining the source data within EMu as the authoritative point of truth.

Ngā mihi, nā [redacted]

From: [redacted] [redacted] <[redacted] [redacted]@tepapa.govt.nz>
Sent: Thursday, 26 February 2026 10:43 am
To: [redacted] [redacted] <[redacted] [redacted]@tepapa.govt.nz>; Head of Collection Services <[redacted]@tepapa.govt.nz>; [redacted] [redacted] <[redacted]@tepapa.govt.nz>
Subject: RE: Iwi Clearance required and received stats

Wowsers this is really interesting and so informative. Is there anything that says what the assessment is required?

From: [redacted] [redacted] <[redacted] [redacted]@tepapa.govt.nz>
Sent: Wednesday, 25 February 2026 3:58 pm
Head of Collection Services <[redacted]@tepapa.govt.nz>; [redacted] [redacted] <[redacted] [redacted]@tepapa.govt.nz>; [redacted] [redacted] <[redacted] [redacted]@tepapa.govt.nz>
Subject: FW: Iwi Clearance required and received stats

Kia ora koutou,

FYI – additional info for our discussion tomorrow re SPE measures

Ngā mihi, nā [redacted]

From: [redacted] [redacted] <[redacted]@tepapa.govt.nz>
Sent: Wednesday, 25 February 2026 3:22 pm
To: [redacted] [redacted] <[redacted] [redacted]@tepapa.govt.nz>
Subject: Iwi Clearance required and received stats

Kia ora s 9(2)(a)

Just following up from our conversation last week. I've added a new quarterly collections data audit check on the two Iwi Clearance fields in the Web Admin tab of the Catalogue module.

As of Jan 2026, it looks like there are two pinch points:

Iwi Clearance Required = *Requires Assessment*, equals 13,277 catalogue records that need to be assessed by the Mātauranga Māori tīma to see if iwi clearance is required or not.

Iwi Clearance Required = Yes and Received = *[blank]*, equals 1,208 catalogue records that need to get iwi clearance. s 9(2)(g)(i)

I've attached the spreadsheet.. A new version of the spreadsheet will be available at the start of each quarter, linked to from this Kupenga page:

<https://tepapa.sharepoint.com/SitePages/Collections-Data---Quarterly-Checks.aspx>

s 9(2)(a)

(a)

Collections Data Manager | Digital Collections & Access

Museum of New Zealand Te Papa Tongarewa | PO Box 467 | Wellington | New Zealand

Mobile: s 9(2)(a) | Email: s 9(2)(a) tepapa.govt.nz

s 9(2)(a)

Proactively

A companion guide to publishing records and multimedia

This companion guide documents some of the additional considerations the Digital Collections & Access team need to think about during the publishing process of records and multimedia to Collections Online/Te Papa API.

The guide should be used in conjunction with the process documents found in the [publishing folder](#) and the following reports in EMu that automatically identify most items that can be published.

The following EMu reports are available to all users:

- Catalogue module > *Te Papa Catalogue Audit*
Identifies what catalogue records can be published. Publishing criteria can be [found here](#).
- Catalogue module > *Te Papa Catalogue Media Audit*
Identifies all the media attached to a catalogue record and identifies unpublished images that can be considered for publishing. The criteria can be [found here](#).
- Multimedia module > *Te Papa Multimedia Audit*
Identifies what images can be published. Publishing criteria can be [found here](#).

History of this guide & other resources

This guide has been developed from a [document](#) (Pou Mataaho #10901359) created by [REDACTED] s 9(2)(a) in March 2022 who noted the original sources of information as “Advice received by JWD from previous manager and colleagues; precedent of what was already published on Collections Online (prior to Sept 2020, when notes first compiled).”

Alexander Gordon (Rights team) has also been developing a [list of Te Papa photographers](#)

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Multimedia

Audio files

Do not publish audio files directly [currently access not enabled on Collections Online]. However, there are examples of embedding audio loaded to the [Te Papa Soundcloud](#) channel (managed by Digital Channels staff) into the Web Summary field on the Catalogue record. Search EMu for “<iframe” to pick up examples.

Video files

Do not publish video files directly [currently access not enabled on Collections Online]. However, there are examples of embedding video which has been loaded to the [Te Papa YouTube](#) channel (managed by Digital Channels staff) into the Web Summary field on the Catalogue record. Search EMu for “<iframe” to pick up examples.

Document/Pdf files

- **Do publish** PDF files on request. This will appear as a downloadable file on Collections Online.
- **Do not publish** any other formats (Word, Powerpoint etc.)

Image files

General

- **Do not publish** images containing/displaying...
 - Flat objects imaged on an angle
 - Additional notes / scraps of paper
 - Packaging / on Tyvek
 - An object/specimen in an exhibition space if there are studio based images already available



- **Do not publish** an image with a colour bar (swatch) if it is the only image present for the **object**. This does not apply to Natural History specimen sheets which are often just single images with a colour bar and a ruler.

Images of Te Papa Press publications (e.g. a book cover)

Michael Upchurch (Te Papa Press) has confirmed with the Catriona McPherson (Rights) that we can publish TP Press book covers on Narrative records without having a license attached to the Access tab, or having the Rights Cleared box ticked. Note that the directive to publish the image should come from Te Papa Press (or at least have confirmation from them that it's alright to publish).

Art

- **Do publish** all pages of an artist's book/sketchbook
- **Double-check with the Rights team** before publishing images of art installations in exhibition spaces that contain other artworks OR are photographed at locations outside of Te Papa (e.g. photographed at another institution). Additional rights clearances for items in the background, or a license from the other institution, may be required.



Object reference: [2022-0016-1](#)

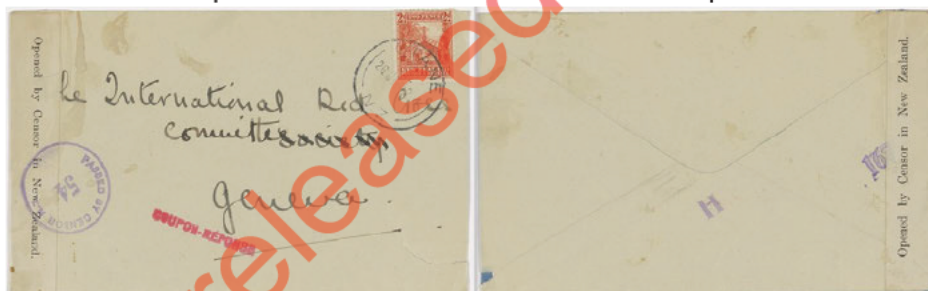
- **Double-check with the Rights team** before publishing the backs of works-on-paper which **contain text**. Depending on the length and type of the text, additional clearances may be required. This also applies to artworks found in other collections, for example Collected Archives and the Philatelic collection.
- **Do not publish** images with a frame – unless the frame is part of the work (e.g. <https://collections.tepapa.govt.nz/object/37589>)

- **Do not publish** images showing edge/border (e.g. frame removed and edge of canvas)



Philatelic

- **Do publish** the fronts and backs of Philatelic envelope covers. Alexander Gordon (Rights) notes (12/2/24) "I have been considering them all one work rather than a back and front, because often there are postmarks on the back as well." For example:



- **Do publish** the fronts and backs of artworks, stamp designs, envelopes and medals in the Philatelic collection – even if the backs are blank (email advice received from curator Katie Cooper 26/6/2024). Katie advises that we do not need to retrospectively publish all of the unpublished backs - but can publish them as requested. Please also **double-check with the Rights team** before publishing the backs if they contain text. Depending on the length and type of the text, additional clearances may be required.
- **Do not publish** the backs of actual postage stamps. Generally, you would only publish the first image on a postage stamp record as the back is generally blank. There are exceptions, for example [PH000090](#).

Photography

- As of March 2023, **do publish** the backs of some photographs (including cdv's and cabinet cards). This includes publishing the backs of images that are considered blank. This is to limit the amount of time and subjective assessment the DC&A team need to do when publishing thousands of images per month. However, if there is a quantity of handwritten or printed text on the back there may be other clearances required – see Postcards and Stereoscopic cards below.

Note: If users add ~inscript~ in the source filename the publishing report in EMu will flag the image as Do Not Publish. This allows the Imaging Team to stop a back from being published if there are privacy or content concerns.

Care should be taken to make sure that the image of the back is not the primary image on the catalogue record.

- **Do publish** images showing the edge of the photograph (e.g. ok to publish image showing irregular edge of old photo)
- **Do publish** the full photographic print *and* the cropped version. Michael O'Neill (Imaging) notes (18/1/2024) that we need to show that we have photographed the entire object. For example:



- **Do publish** proof sheets and individual frames. A single frame should be the primary image.
- **Do not publish** negative images (e.g. the original glass plate negative) – publish the access master which will a positive image.

Postcards

- **Do not publish** the back/reverse side of postcards unless told to. This is due to privacy and copyright (e.g. the text may require an additional rights clearance)

Stereoscopic cards

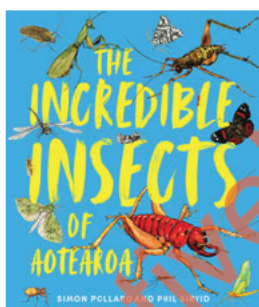
- **Double-check with the Rights team** about publishing the back/reverse side of the stereoscope card if it contains a quantity of handwriting/printed text. Additional clearances may be required (as the copyright period for text is different to that of images).



Images attached to Narrative records

Te Papa Press Narratives

Te Papa Press publish narratives in EMu that promote individual Te Papa Press publications on Collections Online. These contain links to many of the collection items found in the books. They will also often contain a multimedia image of the front cover of the book. This can be published without further rights checks, as “the images/designs are already cleared for marketing publicity.” (Michael Upchurch, 17/6/2025). An example narrative IRN is 11256 *The Incredible Insects of Aotearoa*:



Catalogue records

Child records

The publishing of Child records often depends on the Section they belong to. Generally, the EMU report (Te Papa Catalogue Audit) will identify which Child records can be published, but for completeness:

Archives

- **Do publish** Child records from Collected Archives as they are standalone items. In Collected Archives, the Parent record is usually a box/folder grouping archive together. Double check the Parent record for any restrictions.

Art

- **Do publish** Child records of an artist's book/sketchbook (individual drawings, prints, etc.)
- **Do not publish** Child records that are parts of an artwork. E.g. the component was never meant to be viewed in isolation, or the child records are part of an installation. In this case, only the Parent is published. Often the parent record will be Conceptual.

Philatelic

- **Do publish** Child records.

Photography

- **Do publish** Child records (individual photographs) of a photograph album.
- **Do not publish** Child records where the Parent record is Conceptual. This is usually a multipart work, with each part not meant to be viewed in isolation.

Specific Collections

Oldman Collection

The Oldman Collection is identified with the OL registration prefix.

There is currently (2022-) a project underway led by s 9(2)(a) s 9(2)(a) (DC&A team) and Sabine Schulte (Loans & Acquisitions team) to identify and publish/unpublish Oldman records depending on their status (e.g. some are on long term loan to other institutions).

Oldman catalogue records may also have the Other Restrictions field with the value "Restricted - Oldman not at Te Papa".

Do not publish any Oldman records that are currently not published

Do not unpublish any Oldman records that are currently published – except where other restrictions have been applied (e.g. Human remains).

Please refer to s 9(2)(a) s 9(2)(a)

EMu Publishing process (2023-)

The Digital Collections & Access (DC&A) team are responsible for regularly publishing records and multimedia to Collections Online and the Te Papa API.

When you publish either a catalogue record or image, please use today's date as the Publish Date. Please don't use a retrospective date, as this field is used to compile publishing statistics. These statistics feed into one of Te Papa's Statement of Performance Expectations (SPE).

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Reference documentation:

- [Publishing documentation folder](#) in Pou Mataaho
- [Publishing to Collections Online/Te Papa API](#). A page on Kupenga aimed at general staff with links to pages that show previously published images, along with criteria for publishing and information about how to prevent publication.
- Criteria for bulk publishing Catalogue records to Collections Online and the Te Papa API [\[link\]](#)
- Criteria for bulk publishing images to Collections Online and the Te Papa API [\[link\]](#)
- Companion guide to publishing [\[link\]](#)
- Public facing Narrative pages that highlight newly published images [\[link\]](#)

Publishing new or modified catalogue records

Frequency: this can be done throughout the month.

1. Open the Catalogue module.
2. Search:
 - SQS Humanities tab > Category = Collection
 - Web Admin tab > Publish on Internet = No
 - Admin tab > Modification date =[month year], e.g. oct 2022

This search will likely return 5,000-30,000 catalogue records

3. Run the report **Te Papa Catalogue Audit** on all the records. This may take some time. Tip: run the report on local EMu, so that RDS doesn't time out.
4. The report will open a csv file in Excel.
5. Click into a populated cell and press Ctrl-T (to create a table with filters).
6. Filter on column (A) **Publish Status**. Highlight **RED** and *[Is published]*. The report has deemed that the **RED** records should not be published, and the *[Is published]* records are already published.
7. Click into a populated cell and press Ctrl-A (to highlight all). Right-click and click Delete > Entire Sheet Row.
8. Filter on column (A) **Publish Status**. Highlight **ORANGE**. The report has deemed these records should be checked closely before publishing. Look at the Report Response column to identify issues. Generally, these records are borderline and will probably not be published but need to be checked. Refer to the [companion publishing guide](#) and [publishing criteria](#) to get a better understanding of whether the records should be deleted from the spreadsheet or left in the spreadsheet for publication.
9. Once you have completed assessing (and possibly deleting) rows marked as **ORANGE**, CLEAR ALL FILTERS. The Catalogue records left in the spreadsheet should be able to be published. They will mostly have a Publish Status of **GREEN** and possibly some **ORANGE**. Double-check that there are no rows with a **RED Publish Status**. The column (C) Report Response should be empty if there are no **ORANGE** rows.
10. Highlight the column (D) Cat Irr. Using the EMu function Paste Insert, copy the contents into the irr field of the Catalogue module and perform a search.
11. With the retrieved records, use the bulk update function to publish all of these records. You need to update three fields: Publish on Internet, Published by and Date web published:

Substitution...

Field: Publish on Internet: (Access)/Publish on Internet

Type: Text

Text to find: No

Replace with: Yes

Options

Case sensitive

Whole words only

First occurrence only

Remove blank rows

Regular expression

Wildcards...

Substitution...

Field: Published By: (Web Checklist)

Type: Integer

Text to find: ^\$

Replace with: 60750

Options

Case sensitive

Whole words only

First occurrence only

Remove blank rows

Regular expression

Wildcards...

*Where 60750 is the Parties IRN of the person publishing the record (in this case **s 9(2)(a)**)

Substitution...

Field: Date web published

Type: Date

Text to find: ^\$

Replace with: 7 Nov 2022

Options

Case sensitive

Whole words only

First occurrence only

Remove blank rows

Regular expression

Wildcards...

* Where the publish date is today (don't retrospectively publish to an earlier date)

Field	Find	Replace	Options
Publish on Internet: (Access)...	No	Yes	
Published By: (Web Checklist)	^\$	60750	R
Date web published	^\$	25 Oct 2022	R

- Check that the update has been successful by changing the List View to: **Published on Internet (date, by, web media)**

Publishing newly inserted images

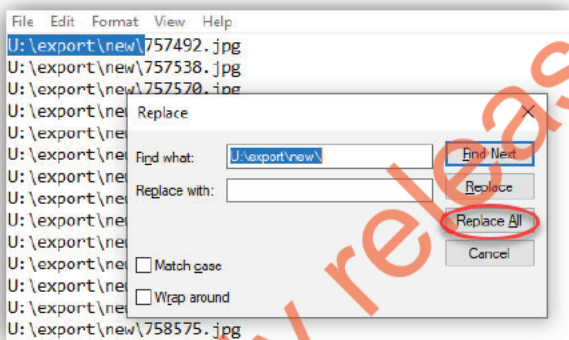
Frequency: The EMu report notes whether an image is “Phase 1” or “Phase 2”. Phase 1 images can be published throughout the month. Phase 2 images should be left until the end of the month as they are more time-consuming to process (in Phase 2, you need to check the Catalogue records to see if you need to unpublish older images which can be time consuming).

1. Open the Multimedia module.
2. Search:
 - Admin tab > Date Inserted = [this month], e.g. sep 2023
 - Security tab > Publish on Internet = No
 - Characteristics tab > Repository = \!preservation

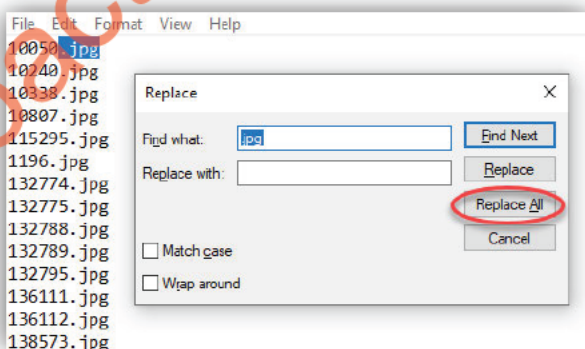
This search will likely return up to 6,000 multimedia records.

3. Run the report **Te Papa Multimedia Media Audit** on all the records. This may take some time. Tip: run the report on local EMu, so that RDS doesn't time out.
4. The report will open a csv file in Excel.
5. Click into a populated cell and press Ctrl-T (to create a table with filters).
6. Filter on column (C) **Phase**. Highlight **Phase Two**. Ignore any with the [blank] status as they will be removed in the next steps. *Phase Two refers to multimedia that are attached to catalogue records that already have published images. You would generally only publish Phase Two multimedia at the end of each month – as you will need to check each Catalogue record and decide whether to unpublish the old images.*
7. Click into a populated cell and press Ctrl-A (to highlight all). Right-click and click Delete > Entire Sheet Row. This deletes Phase Two multimedia from the spreadsheet.
8. Clear the filter on column (C) **Phase**.
9. Filter on column (B) **Publish Status**. Highlight **RED** and *[Is published]*. The report has deemed that the **RED** multimedia should not be published, and *[Is published]* is already published.
10. Click into a populated cell and press Ctrl-A (to highlight all). Right-click and click Delete > Entire Sheet Row.
11. Filter on column (B) **Publish Status**. Highlight **ORANGE**. The report has deemed these records should be checked closely before publishing. Look at the column (D) **Report Response** column to identify issues. Refer to the [companion publishing guide](#) and [publishing criteria](#) to get a better understanding of whether the rows should be deleted from the spreadsheet or left in the spreadsheet for publication. It is also useful to view the thumbnail images to assist with your decisions.

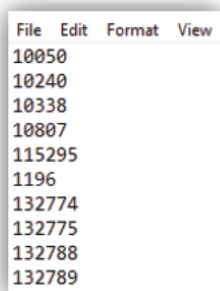
12. Remove all spreadsheet filters. The spreadsheet should now only contain multimedia for publication. However, you still need to visually check the images before publication.
13. Highlight the column (A) **Multimedia Irrn**. Using the EMu function Paste Insert, copy the contents into the irrn field of the Multimedia module and perform a search.
14. Run the report **Image export (640x640 named IRN)** on all the records. This will export preview images to the shared drive U:\EMu Image Import\export.
15. Using Windows Explorer visually check the images (View tab > Extra large icons). Keep an eye out for exhibition, conservation, collection management, or test images. These should not be published. If you find any images not for publication, delete the thumbnails from the export folder. **If you don't delete any preview images skip to Step 21.**
16. In Windows Explorer, press Ctrl-A (to highlight all of files). On the ribbon select Home > Copy Path. This will copy the file paths and names into memory.
17. Open the text editor Notepad and press Ctrl-V to paste the information.
18. Highlight the folder path (e.g. "U:\Export (TMP 48-hour delete)\Fri Sep 15 10-57-27 2023\" on the first row, and press Ctrl-H. Click **Replace All**. This will clear the path for all rows.



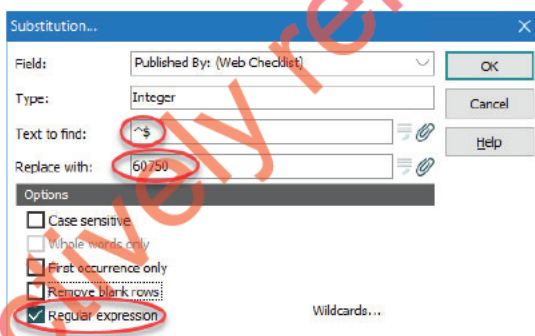
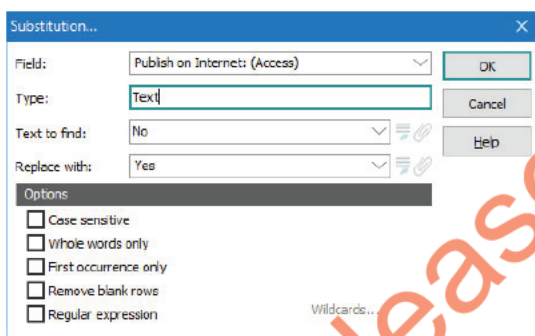
19. Highlight the ".jpg" part of the remaining path, and press Ctrl-H. Click **Replace All**. This will wipe the filename suffix.



You should be left with a text file containing only Multimedia IRNs:

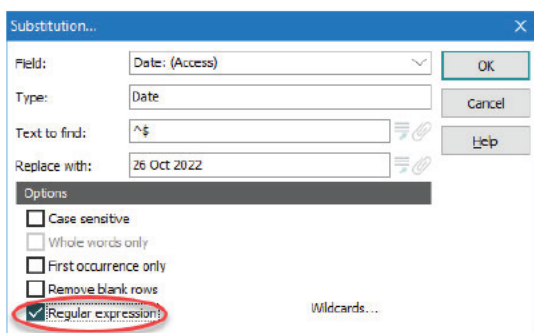


20. Highlight the IRNs. Using the EMu function **Paste Insert**, copy the contents into the **irn** field of the Multimedia module and perform a search. Run the report **Te Papa Multimedia Audit**. Click into a populated cell and press Ctrl-T (to create a table with filters). **This new spreadsheet should now only contain images that will DEFINATELY be published.**
21. Do a bulk update to publish the multimedia records. Update three fields – Publish on Internet, Published By and Date [e.g. date published]

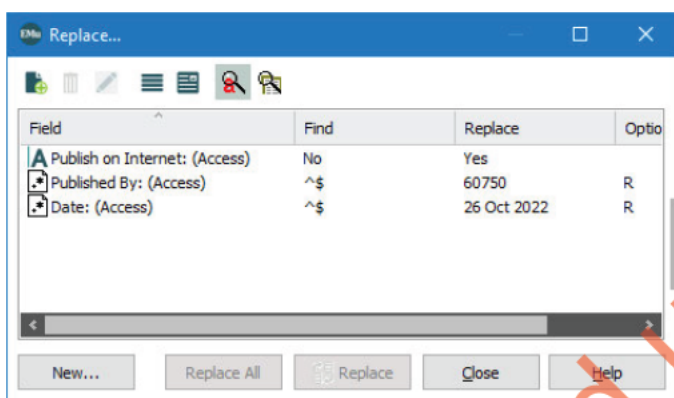


* The replace value is the Parties IRN of the person who is publishing the records, in this case

s 9(2)(a) s 9(2)(a)



The three replacement rules should look something like this:



22. You can check to see the three fields have been correctly populated using the multimedia list view **Publish online** (emu).
23. Back in the spreadsheet, sort on column (E) **SORT Z – A for Import**. Select sort Sort Z-A. By sorting in this manner, the new images will be attached to the Web Multimedia field in an order which mirrors how they are ordered on the Multimedia tab.
24. Highlight the columns (G and H - including column names) **irn** and **WebMultimediaRef_tab(-).irn**. Copy and paste these into a brand-new spreadsheet.
25. Save this new spreadsheet as a csv file. Suggested filename: **import.csv**
26. Open the Catalogue module. Go to **Tools > Import**, and then import the csv file. This will attach the newly published multimedia to the Web Multimedia field.
 Tip: do not walk away from this import as you may encounter errors (and EMu will wait for you to respond). Errors sometimes occur if an unrelated mandatory field hasn't been populated. If errors occur, open the error csv file which will only contain the records that weren't updated. Once you have fixed the records you can simply re-import the error csv.
27. Delete the csv import file – it is no longer needed.
28. Return to the main spreadsheet, filter on column (U) **0x0 Flag**. Select only **[Blank]**, e.g. you don't want to create 0x0's for any images that have a restriction which has been flagged.

29. Highlight the column (A) **Multimedia Irn**. Using the EMu function Paste Insert, copy the contents into the irn field of the Multimedia module and perform a search.
30. With the retrieved records, create a group (or replace an existing group) of images that need to have 0x0s created. Suggested name: 0x0 [your initials] (e.g. 0x0 GW for user **s 9(2)(a)**)
31. At this point, if you are running local EMu it is suggested you log out and run the next Admin task via EMu RDS. This is because once the Admin task is running on RDS, you can safely close EMu by [disconnecting](#) from work resources. The admin task runs on the EMu server regardless if you are logged in or not.
32. Open the Admin module and navigate to the task: Multimedia > **Generate 0x0 Images**. Specify your multimedia group (e.g 0x0 GW).

Note the Admin task only creates 0x0's for tif files. If you are publishing jpeg files, you will need to create these via the Multimedia module. Click on the ribbon Multimedia > Generate Resolutions. Select: Jpg, Width=0, Height=0, Quality=90.
33. If you are doing the publishing process at the end the month, repeat the steps for publishing multimedia, but this time select "Phase 2" images. You will then need to assess each Catalogue record. Do this by copying and pasting the column (G) irn into the Catalogue module. You will need to work out whether you should unpublish (and detach from the Web Multimedia) the old images before publishing the new images.

Publishing images on modified catalogue records

Frequency: Run this throughout the month. The process relates to finding images produced by the Imaging Team (or contract digitisation) that have been attached to Catalogue records but not yet published. Usage rights can remain uncleared for years after an image was taken.

1. Open the Catalogue module.
2. Search:
 - Admin tab > Modification date = [month year], e.g. sep 2023
 - Web Admin tab > Published on the Internet = Yes
 - Web Admin tab > Web Multimedia attached = \!\+
 - Web Admin tab > Rights Cleared = Yes
 - Multimedia attached = \+

We are assuming that Web Multimedia will be empty if rights have just been cleared. If you don't have this condition, EMu may return a large number of results (that may contain many false positives).

3. Run the report **Te Papa Catalogue Media Audit** on all the records. This may take some time. Tip: run the report on local EMu, so that RDS doesn't time out.
4. The report will open a csv file in Excel. Click into a populated cell and press Ctrl-T (to create a table with filters).
5. Filter on column (F) **Update Flag**. Highlight **TRUE**. True means that the multimedia meets a set of criteria to be assessed for publication. For example, an image taken ten-years ago by the Imaging Team that has just had rights cleared on it.
6. Highlight column (A) **Multimedia Irrn**. Using the EMu function Paste Insert, copy the contents into the irrn field of the Multimedia module and perform a search. (You can close the csv report as it is no longer required).
7. With the retrieved records run the report **Te Papa Multimedia Media Audit** on all the records.
8. Use the same steps to publish multimedia as noted earlier in this document (Phase 1 etc). But be extra careful, because there may be several valid reasons why the multimedia is currently unpublished. For example:
 - The image has been deemed not for publication but has not been clearly marked-up "do not publish." For example, the image is a collection management image or has been photographed for completeness of documentation.
 - The image had originally been published but has now been superseded by another version which may not yet have been published.
 - The image is a duplicate of one that has already been published (e.g. images were bulk loaded twice).

Check to unpublish catalogue records

Frequency: Run this at the start of the month, looking back at the previous month.

The process relates to identifying catalogue records that are currently published that should be unpublished. Unpublishing can happen for a number of reasons: an item has been deaccessioned, or has been identified as missing, or has been flagged in some other way (e.g. human remains).

1. Open the Catalogue module.
2. Search:
 - SQS Humanities tab > Category = Collection
 - Web Admin tab > Publish on Internet =Yes
 - Admin tab > Modification date =[last month], e.g. oct 2022

This search will likely return 5,000-30,000 catalogue records

3. Run the report **Te Papa Catalogue Audit** on all the records. This may take some time. Tip: run the report on local EMu, so that RDS doesn't time out.
4. The report will open a csv file in Excel.
5. Click into a populated cell and press Ctrl-T (to create a table with filters).
6. Filter on column (B) **Unpublish Status**. Highlight **RED**. The report has deemed that the **RED** records should be unpublished. Check column (C) **Report Response** for more details.

However be wary about unpublishing, as some results may be false positives. For example, someone has left the "incomplete record" in the Other Restriction field by mistake.

Unpublish obvious rows like "Restricted - (object) Curators request" or "Deaccessioned". If you unpublish a catalogue record you also need to unpublish any attached multimedia.

7. Filter on column (B) **Unpublish Status**. Highlight **ORANGE**. The report has deemed that the **ORANGE** records should be checked closely for unpublishing. Again, be wary about unpublishing unless it is very obvious that the record shouldn't be online.

Additional tasks related to the DC&A publishing process

Publishing Statistics

Once you've completed publishing activities for the month, please fill in [Collections Online monthly figures spreadsheet](#).

Search the Catalogue and Multimedia modules on the Published Date fields = [month]. Add totals to column (B) Cat. records published to CO and column (C) Images published to CO.

For column (D) Objects on CO (Total) and column (E) Specimens on CO (Total), go to Collections Online and do a [blank] search (just click on the search icon). On the left of the web page you'll see totals for Object and Specimen.

Kupenga page for newly published images

The DC&A team [maintain pages on Kupenga](#) that highlight newly published images.

To create a contact sheet of newly published images:

- Open the Multimedia module and search Publish Date = [month]
- Run the report Te Papa HTML image cards (see Pou Mataaho #10786246) on all the records.
- The report will output an html page into your web browser. Right-click and Save-As. Select "Web page, HTML only." Rename the file to 202308-collections-online.html (where 202308 is the year and month).
- Save the page into this [Pou Mataaho folder](#).
- In a new web browser tab, create a new blank Kupenga page with the title "Published to Collections Online/Te Papa API - August 2023".
- Add a section to the page using the **Modern Script Editor app**. Click Edit markup.
- In the browser tab with your images, right-click and "View page source". Select all (Ctrl-A), and copy (Ctrl-C).
- Go back to you Kupenga page and click into the **Edit HTML Code** field. Select all (Ctrl-A) and press Delete. Then press Ctrl-C to copy your html into the field.
- Press Save (it may take a couple of seconds) and publish.
- To add this page into Kupenga's front page newsfeed follow these [instructions in ServiceDesk](#).

Public facing Narrative pages highlighting newly published images

In June 2025 the Digital Collections & Access tīma began a 6-month trial to publish and update two narrative records that highlight newly published images to Collections Online.

The two narrative records are:

- History and Culture [Humanities] <https://collections.tepapa.govt.nz/topic/11246>
- Nature and Science [Natural History] <https://collections.tepapa.govt.nz/topic/11247>

As part of the monthly publishing process, the DC&A tīma clear the Related Objects table in each narrative record and add links to the catalogue records with the newly published images.

Once publishing has been completed for the month, please follow the [How-to guide for updating the two narrative records](#).

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Appendix – report responses and what they mean

Report response	What that means	What to do
Access conditions	Someone has filled in the access conditions, which may affect publishing eligibility	Check the access conditions. If you are unsure what they mean, check with the Rights team
Access flags		View access flags, assess
Check codes in source filename	May indicate that a target or 'pm' for preservation master is there and it's not for publishing	Check with imaging
Child record, multipart	Typically child records are not published.	View images, assess
General staff	A staff member who doesn't work in imaging has taken the image. More likely to be not intended for publishing, e.g. collection management images	View images, assess
Imaging Team in General repository	Has been saved to the wrong repository, or is a duplicate load	Check with imaging
Media Asset has specific locality	This flags images that might have been taken in other spaces that might require copyright clearance	If it is not Te Papa/ MONZTPT we need to check if the external location has granted us a licence to photograph in their space (even if its our artwork)
Media asset rights	A rights record has been attached to the (Catalogue) media asset record	Check with Rights team
Media description	The multimedia has something in the description field. This may be a note from imaging saying not to publish.	Check if the multimedia record for a description.
No qualified name	The qualified name is missing from Catalogue > Identification > Qualified name	Don't publish
Not an image	The mime type is not "Image"	Don't publish
Object classification - first image only	Generally we don't publish subsequent images in certain collections	Check companion guide
Preservation repository	Generally an access master is made to be published online	Check with imaging.
Previously published? (0x0)	A 0x0 has been created, but the record is currently not set to publish. This may indicate the record has been unpublished without the reason being made clear on the record	Review carefully. If there is a reason it has been unpublished, add something to 'Other restrictions'.

Rights restriction ([480/640] longest dimension)	Do not publish if the image exceeds this.	
Section	A collection-specific rule exists	See SD solution #519
Terms, Human	Record contains a term that suggests human parts have been used as a material.	Check the object contains human terms Check notes – some records may be ok to publish and notes may say this

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Criteria for bulk publishing Catalogue records to Collections Online and the Te Papa API
Topic: EMU User

The Digital Channels & Access team are responsible for the bulk publishing of EMU records to Collections Online and the Te Papa API on a monthly basis.

When a catalogue record is inserted or modified and is not currently published it will be assessed for publication during the monthly bulk publishing process.

The bulk process happens in conjunction with adhoc publishing requests that may have different publishing criteria.

The criteria for publishing via the bulk process are listed below. Records are automatically checked against the criteria and then given a Green (publish), Orange (check) or Red (do not publish) rating.

Running the report **Te Papa Catalogue Audit** in the Catalogue module will output a spreadsheet with a Publish status of GREEN, ORANGE, RED or [Blank]. Blank indicates the record is already published.

The conditions listed below are part of the current publishing process. They can be modified as required - contact the [DC&A team](#).

All records start with a GREEN publish status.

The status is turned ORANGE (e.g. check these records) if

- The Access Conditions field contains text. *Note: the text "copyist" is ignored if the record is in the Photography section. And the text "DOC Threatened Plants Database" is ignored as this relates to an old DOC project and not whether a record (or image) can be published online. The DOC text should also be ignored if found in other fields too (e.g. the Other References field on the References tab).*
- The Access Flags field contains a value.
- The Other Restrictions field contains a condition that might/might-not stop publication (see details below).
- The record is a Child in the following collections: Art.
- The record is in the collection Art or Photography, and has a parent record that is of record type Conceptual, or the parent record has a registration suffix which includes " to ". Both of these indicate that the record is part of a multi-part work, where only the top-level record and associated images are published.
- The record is unpublished, but it contains published images. Care should be taken - as in publishing the record the published image(s) will also be visible.
- The record has a web publish date but is not currently published. This suggests that the record has been unpublished for some reason in the past.
- The Object Classification, Materials or Subject fields contain a thesaurus term that is flagged. This generally relates to human remains, bones etc. Currently the terms are:
 - Remains [IRN 324949]
 - Bones (Body parts) [421243]
 - Grave goods [330363]
 - Human bone [222]
 - Human tooth [1879]
 - Human hair [307827, 360551]
 - Mandible [307280]
 - Postmortem photographs [428172]
 - Skeletons [429744]

If thesaurus terms are flagged, please consult with a knowledge expert or curator as to the appropriateness of publishing the record. To help, the spreadsheet also contains the column "Material Notes"

The status is turned RED (e.g. do not publish) if

- The record has been created today (and so may be incomplete).
- The Status field contains anything other than "Accessioned" or [Blank].
- The Registration Prefix is TMP or OL (Oldman collection)
- The record has been retired.
- The Current or Permanent location fields contain any of the following locations: DEAC, MISS, NRE, REPA or MDIA-LIBR.
- The Other Restrictions field contains a condition that will definitely stop publication. For example: human remains, component only, deaccessioned, observer data etc (see details below).
- A Humanities record that contains published images but does not have rights cleared. The rights status of the image(s) needs to be clarified.
- A Natural History record that is not identified (the identification level varies depending on collection) or a Humanities record that has a [blank] title.
- A Natural History record that is linked to a Collection Event with a Field/Station No. beginning "OBS" (e.g. part of the fisheries observer programme which is covered by an additional data agreement)

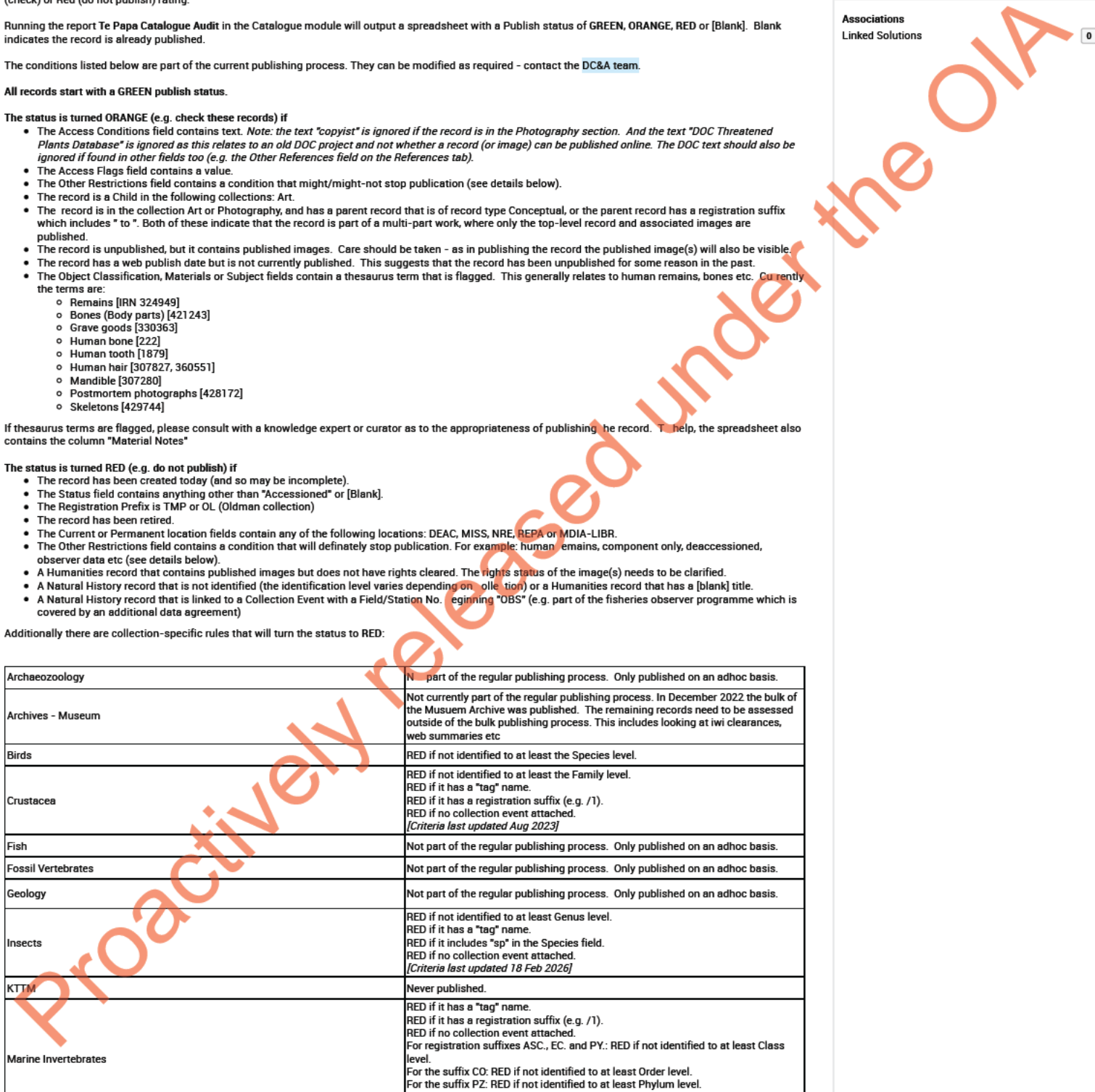
Additionally there are collection-specific rules that will turn the status to RED:

Archaeozoology	Not part of the regular publishing process. Only published on an adhoc basis.
Archives - Museum	Not currently part of the regular publishing process. In December 2022 the bulk of the Museum Archive was published. The remaining records need to be assessed outside of the bulk publishing process. This includes looking at iwi clearances, web summaries etc
Birds	RED if not identified to at least the Species level.
Crustacea	RED if not identified to at least the Family level. RED if it has a "tag" name. RED if it has a registration suffix (e.g. /1). RED if no collection event attached. [Criteria last updated Aug 2023]
Fish	Not part of the regular publishing process. Only published on an adhoc basis.
Fossil Vertebrates	Not part of the regular publishing process. Only published on an adhoc basis.
Geology	Not part of the regular publishing process. Only published on an adhoc basis.
Insects	RED if not identified to at least Genus level. RED if it has a "tag" name. RED if it includes "sp" in the Species field. RED if no collection event attached. [Criteria last updated 18 Feb 2026]
KITM	Never published.
Marine Invertebrates	RED if it has a "tag" name. RED if it has a registration suffix (e.g. /1). RED if no collection event attached. For registration suffixes ASC., EC. and PY.: RED if not identified to at least Class level. For the suffix CO: RED if not identified to at least Order level. For the suffix PZ: RED if not identified to at least Phylum level. For the suffix GR: RED for all (currently waiting on feedback from curators) [Criteria updated Aug 2023]
Marine Mammals	RED if the record is a Child. RED if it has a registration suffix (e.g. /1).
Molluscs	RED if it has a registration suffix (e.g. /1). RED if not identified to at least Family level. RED if the family is Rhytididae or Bothriembryontidae AND is collected in New Zealand. RED if it includes "sp." or "MS" in the Species field. RED if the associated collection event's precise locality includes: cave, chasm or vent AND is collected in New Zealand. [Criteria last updated Sep 2023, April 2025]
Plants	RED if not Identified to at least Genus level.
Reptiles and Amphibians	RED if it has a "tag" name. RED if any of the following are in the Genus field: Sphenodon, Haplodactylus

Solution ID 519
Type Solution
Views 233

Created By [Avatar] on Oct 27, 2022 09:50 AM
Last Updated By [Avatar] on Feb 18, 2026 04:32 PM

Associations
Linked Solutions 0



RED if the Iwi Clearance Required field contains "Yes" and Iwi Clearance Received is not set to "Yes"
RED if the Iwi Clearance Required field contains "Requires Assessment"
RED if the Iwi Clearance Received field contains "No" or "Declined"
RED if any thesaurus terms have been flagged in the Object Classification, Materials or Subject fields
RED if the Registration Prefix is "Z" (no legal ownership)
[Criteria last updated Nov 2025]

Other Restrictions field: ignored values

The following values are ignored when it comes to publishing catalogue records:

- Restricted - (image only) Curators request
- Restricted - (image) Do not generate 0x0 image
- Restricted - condition
- Restricted - from NZVH publication *[no longer in use]*
- Restricted - from DigitalNZ and Third Party - see rights records *[no longer in use]*
- Restricted - Check media rights

Other Restrictions field: values that will change the Publish Status to RED:



- Restricted - (object) Curators request
- Restricted - component only
- Restricted - Deaccessioned
- Restricted - Human Remains
- Restricted - incomplete record
- Restricted - missing or deacc
- Restricted - Not in collection
- Restricted - Observer data
- Restricted - Oldman not at Te Papa
- Restricted - Retired
- Restricted - Sensitive locality
- Restricted - Sensitive taxon
- Restricted - Threatened taxon

Any other value in the Other Restrictions field (other than the "ignored values") will change the Publish Status to ORANGE.


Related documents:

EMu Admin - A companion guide to publishing records and multimedia
Criteria for bulk publishing images to Collections Online and the Te Papa API

[Feedback](#) [Keywords](#) [Associations](#)

Was this solution helpful?  0  0

Comments

 Comments for this solution have been disabled.

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Criteria for bulk publishing images to Collections Online and the Te Papa API

Topic: EMU User

The Digital Channels & Access team are responsible for the bulk publishing of images in EMU to Collections Online and the Te Papa API on a monthly basis.

When an image is uploaded/inserted into EMU, it will be assessed for publication during the monthly bulk publishing process.

The bulk process happens in conjunction with adhoc publishing requests that may have different publishing criteria.

The criteria for publishing via the bulk process are listed below. Images are automatically checked against the criteria and then given a GREEN (publish), ORANGE (check) or RED (do not publish) rating

Running the report **Te Papa Multimedia Audit** in the Multimedia module will output a spreadsheet with a Publish status of GREEN, ORANGE, RED or [Blank]. Blank indicates the record is already published.

Additionally, because there are so many images being published each month we have split the publishing process into two phases. Phase 1 occurs throughout the month and focuses on publishing images attached to catalogue records that don't have any images already published. This phase covers the vast majority of images published within a month. Phase 2 occurs at the end of the month and focuses on publishing images attached to catalogue records that already have published images. This process is more involved as the DC&A team have to manually compare old and new images - unpublish and reorder. The report automatically works out which process the image falls into (refer to the Phase column). Note, in consultation with the Botany team, all Botany images are marked as Phase 1 - meaning older images are also retained online.

The conditions listed below are part of the current publishing process. They can be modified as required - contact the **DC&A team**

The report queries the Multimedia record, the associated Media Asset record and the first associated Collection record.

All records start with a GREEN publish status.

The status is turned ORANGE (e.g. check these records) if any of these conditions are met:

- The multimedia's source filename contains any of these codes between ---: det, inscript
- The attached Collection record's Other Restrictions field contains any value except "Do not create 0x0", "Restricted - from NZVH publication" or "Restricted from DigitalNZ and Third Party" which are no longer in use
- The multimedia is not the first image on the Collection record AND the Collection record has an object classification of: postage stamp, postcard (e.g. only publish the first/hero image on these type of records)
- The attached Collection record's Access Conditions field contains text. *Note the text "DOC Threatened Plants Database" is ignored as this relates to an old DOC project and not whether an image (or record) can be published online. The word "copyist" is also ignored if the Collection record is in the Photography section.*
- The attached Collection record's Access Flags field contains a value
- The attached Media Asset record's Description field contains a value (e.g. "Do not publish - collection management image")
- The attached Media Asset record's Specific Locality (on Production tab) contains a value and the image is attached to a Humanities record. This suggests a specific - possibly non-Te Papa location - has been used (e.g. photographed in an external institution)
- The attached Media Asset record has a rights record attached. This suggests that the multimedia has additional rights to that of the Collection record and so needs checking
- The attached Collection record has flagged terms attached to either the Object Classification, Materials or Association - Subject fields. A list of flagged terms is noted at the end of this document.
- The attached Collection record is a Child in the following collections: Art
- The attached Collection record is in the collection Art or Photography, and has a parent record that is of record type Conceptual, or the parent record has a registration suffix which includes " to ". Both of these indicate that the record is part of a multi-part work, where only the top-level record and associated images should be published.
- The attached Collection record is in the collection Art of Photography and has a registration suffix which includes " to ", which suggests it is a multi-part work that shouldn't be published separately.
- The attached Collection record has an attached Rights record with a value in the Restrictions field (e.g. No Zoom). The publishing report only looks at the last (generally latest) Rights record.
- The multimedia is created by General Staff and attached to a Humanities Collection record. This will catch collection management or curatorial images not necessarily for publication. We don't test the same for Natural History as this will catch in-the-field photos
- The attached Collection record is a Natural History record that does not have rights cleared but has a value in the Materials field. This suggests that it is partially human made and so will need rights cleared (e.g. an insect in a resin ornament)
- The attached Collection Record is identified as having a frame, but the multimedia is not the primary image on the record (e.g. generally do not publish images with the frame)

The status is turned RED (e.g. do not publish) if any of these conditions are met:

- The multimedia's source filename contains any of these codes between ---: pm, rl, swatch, target, bt, dt, os, dr, damage
- The multimedia's Mime Type is not an image
- The multimedia's Status = External (e.g. created by an External)
- The multimedia's Status = Imaging Team but the Repository = General. This suggests there may have been a data entry error as the Imaging Team wouldn't generally save into the General repository.
- The multimedia is attached to more than one Collection record
- The multimedia has a publish date or a value in the Published by field, or a 0x0 resolution - but is not currently published. This suggests that the record has been unpublished for some reason in the past.
- The multimedia is stored in the Preservation repository and is not born digital. Publishing born digital from the Preservation repository is acceptable as the derivative files (0x0, preview etc) are held in the General repository. Born digital multimedia will not have Media Asset record.
- The multimedia is not attached to a Media Asset AND a Collection record, and is not in the preservation repository (born digital in the preservation repository doesn't require a Media Asset record)
- The attached Collection record is Humanities record and Rights Cleared does not explicitly equal Yes
- The attached Collection record is not published
- The attached Collection record is not active (e.g. Retired)
- The attached Collection record has a registration prefix of TMP
- The attached Collection record's Section = KTTM
- The attached Collection record's Section = Molluscs (this is a temporary block to prevent publishing of images before Bruce Marshall's book is published. Refer to curator Kerry Walton)
- The attached Collection record's Iwi Clearance Required field = Yes and the Section = Toanga Māori
- The attached Collection record's Iwi Clearance Received field = Yes and Iwi Clearance Received equals anything but Yes
- The attached Collection record's Iwi Clearance Required field = Requires Assessment but there is a 0x0 resolution present. This suggests the image has previously been published.
- The attached Collection record's Iwi Clearance Received field = No or Declined
- The attached Collection record's Status is something other than Accessioned or [blank]
- The attached Collection record's Other Restrictions field equals "Restricted - (image only) Curators request"
- The attached Collection record's Current or Permanent Location fields contain the location codes: DEAC, MISS, NRE, REPA or MDIA-LIBR
- The attached Collection record's Current or Permanent Location fields contain 'CONCEPTUAL' and the Collection record is not a Parent record (e.g. component parts are not published)
- The attached Media Asset record has a value in the Te Papa Content field that equals: Collection Management or Conservation
- The attached Media Asset record has any value, except [blank] or "Yes" in the Rights Cleared field.
- The attached Media Asset record has any value, except "Restricted - (image) Do not generate 0x0 image"

Flagged terms that will turn the publish status to ORANGE:

- Remains
- Skeletons
- Bones (Body parts)
- Human bone
- Mandible
- Human tooth
- Human hair+
- hair, human+
- Postmortem photographs

*These terms will not generate an Orange flag within the Pacific Cultures collection

Related documents:

EMU Admin - A companion guide to publishing records and multimedia

Solution ID 533

Type Solution

Views 213

Created By

5 0(2)(a) 5 0(2)(a) on Jan 18, 2023 02:48 PM



Last Updated By

5 0(2)(a) 5 0(2)(a) on Jul 16, 2025 09:17 AM


Associations

Linked Solutions

0

Was this solution helpful?  0  0

Comments

 Comments for this solution have been disabled.

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Early draft assessment of data sovereignty functions on our digital collection platforms

Principles of Māori Data Sovereignty, Te Mana Raraunga

EMu	EMu notes	API	API notes	Collections online	Collections online notes	Tepapa.govt.nz	Tepapa.govt.nz notes	nzbirdsonline.org.nz	nzbirdsonline.org.nz notes	blog.tepapa.govt.nz	blog.tepapa.govt.nz notes	Hotjar	Hotjar notes
Risk score/content description	Significant amount of sensitive content around taonga, individuals, mātauranga. Very sensitive content and images regarding kōiwi.		Subset of EMu data, tight controls around release from EMu to API but once in API all content is public. As data is machine readable it is easier for people to combine or manipulate with other data.		Subset of EMu data, tight controls around release from EMu to API and Collections Online but once in API all content is public.		Majority of website is not Māori specific, however key pages are rich in mātauranga eg: Matariki, taonga puoro and other taonga and techniques but most content has been developed in partnership with Māori practitioners. Website also uses te reo within English text with definitions, this was developed in house with Māori te reo speakers.		Little Māori content outside Māori bird names.		Majority of the blog is not Māori specific, however key pages are rich in mātauranga eg: Matariki, taonga puoro and other taonga and techniques but most content has been developed in partnership with Māori practitioners. The blog also uses te reo within English text with definitions, this was developed in house with Māori te reo speakers.		Directly ask individuals about their ethnicity status (whether they self-identify as Māori or not) and why they are visiting the site. Some responses are generous describing their goals with personal stories.
1.0 Rangiratanga													
1.1 Control	No access or control, some content published to CO rest locked down		Some access if you know what you're doing. Can use/reuse data but only for content that's made available through API.		Easy to use and access but limited data set		Limited content - key content: Matariki, Rongowhakaata walkthrough		Similar to main website, limited content. Primarily bird names. All data on site is publicly available, nothing really restricted		Similar to main website, users can interact with blog posts through a commenting system.		No control
1.2 Jurisdiction	Stored on premises		AWS cloud		AWS cloud		AWS cloud		AWS cloud		Hosted by Wordpress		Run out of s 6(c) stored in s 6(c)
1.3 Self-determination			Ability to access API data requires degree of technical understanding		Data is more accessible by a human, less barriers								Gathering to make decisions on behalf of Māori
2.0 Whakapapa													
2.1 Context	Historical information is attribution to Māori sources, but majority note (owing to historical documentation practices)		Majority of data has no visible context/provenance		Majority of data has no visible context/provenance		Author name present when required				Author name present when required		Some metadata available when supplied
2.2 Data disaggregation	More recent cataloging has tried to reflect a Māori lens eg: titles and object classifications, but impact is minimal		Lesser version of EMu		Same limitations as API								Ability to disaggregate with tags
2.3 Future use	Secure system with limited non-authorized access. Recording of rights and cultural associations when known. Doesn't fall under open-access by default		Rights and cultural restrictions limit what taonga and info is published following EMu model		Rights and cultural restrictions limit what taonga and info is published following EMu model								No available to the public
3.0 Whanaungatanga													
2.4 Balancing rights	Rights and cultural associations recorded when known, tikanga in place for anything related to human remains.		Publishing model allows access to unprovenanced or iwi approved data and images. Images are not downloadable unlike other collections		Publishing model allows access to unprovenanced or iwi approved data and images. Images are not downloadable unlike other collections		Don't publish anything that we don't have permission to, though usually internal or creator permissions given. Ad-hoc process in place for specific situations when they occur				Don't publish anything that we don't have permission to, though usually internal or creator permissions given. Ad-hoc process in place for specific situations when they occur		Do analysis but do not involve communities
2.5 Accountabilities													
4.0 Kotahitanga													
4.1 Benefit	Data and system model aim to manage taonga or future generations and for access. Actual interface difficult to use and requires specialist access		Structured data for machine access. Much consideration gone into data model to reflect best access to existing content		Within individual and cultural limitations making as much content available in a structured and easily consumed form. Feedback mechanisms indicate strong use and impact of available content		Content created with Māori audiences in mind and hoping to reflect cultural and community voices where possible. Increasing focus on te reo				Content created with Māori audiences in mind and hoping to reflect cultural and community voices where possible. Increasing focus on te reo		Not deriving benefit from Hotjar but (hopefully) deriving benefit with how we're implementing the findings elsewhere
4.2 Build capacity	Kaitiaki Māori manage much of the taonga Māori data/collection, also work on increasing knowledge of information management						Look for opportunities for Māori staff and external practitioners to have opportunities for digital publishing through the platform				Look for opportunities for Māori staff and external practitioners to have opportunities for digital publishing through the platform		
4.3 Connect	Strong relationship between Māori and Pacific staff and understanding documentation and access protocols				Some of the strategies developed as part of documentation flows through to CO from EMu								Data can be shared with Māori and Pacific experts internally to help them understand what audiences are interested in, particularly re: online content development
5.0 Manaakitanga													
5.1 Respect	Historical collection of information did not respect dignity of Māori but last 20 years more emphasis on appropriate representation of Māori		While structured data is available through the API we do not believe there is anything that could be used to discriminate against Māori		While structured data is available through the API we do not believe there is anything that could be used to discriminate against Māori		Effort to show Māori voices and te ao Māori in their own words				Effort to show Māori voices and te ao Māori in their own words		No intent to stigmatise Māori through the gathering and analysis of data, actually wanting to understand Māori needs better
4.2 Consent	Historically no recorded consent given by Māori in documenting collections/taonga		Systems in place for consent of release of content		Systems in place for consent of release of content		Māori staff or external experts usually involved in creation and release of Māori content				Māori staff or external experts usually involved in creation and release of Māori content		We are open about why we're collecting the data and all Māori specific data is deliberately entered by the user
6.0 Kaitiakitanga													
5.1 Guardianship	Strong data protection measures in place and publishing guidelines but access limited to small number of staff		Publishing guidelines limit release of sensitive content otherwise is available openly to the web		Publishing guidelines limit release of sensitive content otherwise is available openly to the web		Publishing guidelines limit release of sensitive content otherwise is available openly to the web				Publishing guidelines limit release of sensitive content otherwise is available openly to the web		
5.2 Ethics	Strong tikanga and protocols however controlled by a small number of staff. Strong rules around publishing of Māori content		Strong rules around publishing of Māori content		Strong rules around publishing of Māori content		Strong rules around publishing of Māori content				Strong rules around publishing of Māori content		
5.3 Restrictions	Strong guidelines in place for open and closed content		Strong guidelines in place for open and closed content		Strong guidelines in place for open and closed content		Strong guidelines in place for open and closed content				Strong guidelines in place for open and closed content		Data has been self-volunteered by submitters, we do not share anything tapu beyond the internal use of data
Score													
Risk score * Score													
Total possible score													



Early draft assessment of data sovereignty functions on our digital collection platforms

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1.0 Rangatiratanga | Authority

1.1 Control - Māori have an inherent right to exercise control over Māori data and Māori data ecosystems. This right includes, but is not limited to, the creation, collections, access, analysis, interpretation, management, security, dissemination, use and reuse of Māori data.

1.2 Jurisdiction - Decisions about the physical and virtual storage of Māori data shall enhance control for current and future generations. Whenever possible, Māori data shall be stored in Aotearoa New Zealand.

1.3 Self-determination - Māori have the right to data that is relevant and empowers sustainable self-determination and effective self-governance.

2.0 Whakapapa | Relationships

2.1 Context - All data has a whakapapa (genealogy). Accurate metadata should, at minimum, provide information about the provenance of the data, the purpose(s) for its collection, the context of its collection, and the parties involved.

2.2 Data disaggregation - The ability to disaggregate Māori data increases its relevance for Māori communities and iwi. Māori data shall be collected and coded using categories that prioritise Māori needs and aspirations.

2.3 Future use - Current decision-making over data can have long-term consequences, good and bad, for future generations of Māori. A key goal of Māori data governance should be to protect against future harm.

3.0 Whanaungatanga | Obligations

3.1 Balancing rights - Individuals' rights (including privacy rights) risks and benefits in relation to data need to be balanced with those of the groups of which they are a part. In some contexts, collective Māori rights will prevail over those of individuals.

3.2 Accountabilities - Individuals and organisations responsible for the creation, collection, analysis, management, access, security or dissemination of Māori data are accountable to the communities, groups and individuals from whom the data derive.

4.0 Kotahitanga | Collective benefit

4.1 Benefit - Data ecosystems shall be designed and function in ways that enable Māori to derive individual and collective benefit.

4.2 Build capacity - Māori Data Sovereignty requires the development of a Māori workforce to enable the creation, collection, management, security, governance and application of data.

4.3 Connect - Connections between Māori and other indigenous peoples shall be supported to enable the sharing of strategies, resources and ideas in relation to data, and the attainment of common goals.

5.0 - Manaakitanga | Reciprocity

5.1 Respect - The collection, use and interpretation of data shall uphold the dignity of Māori communities, groups and individuals. Data analysis that stigmatises or blames Māori can result in collective and individual harm and should be actively avoided.

5.2 Consent - Free, prior and informed consent (FPIC) shall underpin the collection and use of all data from or about Māori. Less defined types of consent shall be balanced by stronger governance arrangements.

6.0 Kaitiakitanga | Guardianship

6.1 Guardianship - Māori data shall be stored and transferred in such a way that it enables and reinforces the capacity of Māori to exercise kaitiakitanga over Māori data.

6.2 Ethics - Tikanga, kawa (protocols) and Mātauranga (knowledge) shall underpin the protection, access and use of Māori data.

6.3 Restrictions - Māori shall decide which Māori data shall be controlled (tapu) or open (noa) access.