

**MUSEUM OF NEW
ZEALAND
TE PAPA
TONGAREWA**

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3 February 2022

Tēnā koe,

Re: Official Information Act (OIA) Request – Parliamentary review documents

I am writing in response to your email dated 12 August 2021 in which you requested the following information:

Any written evidence/documents your agency sent to a Select Committee in response to an Annual Review(s)/Financial Review(s) for the following financial years:

- 2015/2016
- 2016/2017
- 2017/2018
- 2018/2019
- 2019/2020
- 2020/2021

This includes:

Any supporting documents (eg presentations, annexes of supplementary information or tables, supporting documents, etc) you supplied a Select Committee as part of each financial years' Annual Review/Financial Review processes.

Please see the attached bundles of documents in your requested format. Some appendices are in pdf format, which are already publicly available so have not been included in the attachments.

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 with us please contact the OIA team at OIA@tepapa.govt.nz.

Yours sincerely



Frances Lawrence
Principal Advisor Strategy, Planning and Performance

STANDARD ANNUAL REVIEW QUESTIONS – 2015/16
Museum of New Zealand Te Papa Tongarewa

The following questions are being sent to all entities that are subject to annual review by the New Zealand Parliament.

They are designed to provide Parliament and its select committees with detailed information about each agency. This will help Parliament as it monitors the use of public money and the performance of the public sector.

There may be some questions that do not apply to your particular agency or organisation. For example, not all organisations are subject to the Official Information Act, prepare Budget initiatives, operate user charges, provide policy advice, or second staff to Ministers. When that is the case, a simple response, stating Not applicable or N/A will suffice.

There may be some questions where the information requested has already been provided to Parliament in your agency's annual report or statement of intent. In these cases, it is acceptable to make specific reference to the location of this material in the annual report or statement of intent. The reference MUST be specific, including the page number and any other relevant detail (for example the title of any graph or figure in which the information is shown).

Please answer the following questions about your department, agency or organisation. If you have a wholly owned/controlled subsidiary who is not independently answering these questions please also answer on their behalf.

RESTRUCTURING/REVIEWS

1. What restructuring occurred during 2015/16 and each of the previous six financial years?

Please provide copies of any evaluations carried out prior to restructuring, and details of the structural change; the objective of restructuring; staff increases or reductions as a result; and all costs associated with the change including costs of redundancy.

2015/16

During the 2015/16, two areas of Te Papa's operations were formally reviewed.

These were:

- A review of the Retail Team operating structure.
- A review of the administration function at the Tory Street site.

As at 30 June 2016, neither of these two reviews had resulted in any costs including redundancies.

Total costs for 11 redundancies paid in the 2015/16 year was \$379,778 and were related to the prior year (May 2015) organisation-wide review.

2014/15

During the 2014/15 financial year, there were several areas of Te Papa's operations that were formally evaluated and reviewed.

These were:

- A review of the Loans and Acquisitions Team structure, namely the management position. It was proposed to disestablish this one position. No redundancies eventuated as the management role was subsequently reviewed and re-focused following consultation.
- Following the review of Te Papa's financial capability (processes and systems) undertaken in early 2014 (see commentary below), a change review commenced in July 2014. The key driver of this change was to return to a centralised Finance model for Te Papa, and clearer lines of accountability for transactional, reporting, business analysis and procurement functions. This change review resulted in the disestablishment of six positions, and four redundancies.
- The change review for the Office of the Chief Executive Directorate noted in the 2013/14 commentary concluded in November 2014. 5 positions were disestablished however no redundancies eventuated.
- A review of the Visitor and Market Research (VMR) Team occurred in April 2015. This review was designed to meet Te Papa's newly established strategic priorities, and in response to the need for the organisation to have improved data gathering, interpretation and decision making around research going forward. The review proposed outsourcing the visitor and market research function to ensure that Te Papa benefited from external research capabilities. 2 positions were disestablished, with 1 redundancy.
- Te Papa reviewed the operations of Te Papa Press and ultimately reached a solution to enable ongoing publication while reducing the losses Te Papa was suffering. Te Papa remains committed to publishing books through Te Papa Press during the redevelopment period of the museum.

- In May 2015 Te Papa commenced a review of the organisation's structure. The objectives of the review were to align the new strategic priorities of Museum Renewal, Revenue growth, Iwi engagement, Te Papa Manukau and Digital. These new priorities resulted in a need to assess gaps in capacity and capability that would hinder delivering to the strategic priorities. Although the final decisions of this change review were announced on the 30 June 2015, no redundancies were paid as at this date.

The above 5 redundancies noted above (Finance review and VMR review) were at a cost of \$179,636.

Total costs for the above change reviews as at 30 June 2015 were \$651,595 (inclusive of the above 5 redundancy costs).

2013/14

During the 2013/14 financial year, there were four areas of Te Papa's operations that were formally evaluated and reviewed.

These were:

- A review of the senior chef structure within the Hospitality Team resulted in the disestablishment of one position, and redundancy of the incumbent in July 2013. The key objectives of this review were to provide greater role clarity for decision making and planning processes within the hospitality kitchen team.
- A review of the Loans and Acquisitions Team commenced in November 2013, and concluded in January 2014. The key objective of the review was to ensure a greater level of engagement and understanding of Te Papa loans and acquisitions processes, by embedding positions within the collection management and curatorial teams operating structures. No redundancies were proposed or eventuated.
- A review of Te Papa's Security Team operating model to ensure it was effective, efficient and designed to manage operational risks for the organisation. This review commenced in late 2013, and concluded in May 2014. This review resulted in one redundancy.
- The review of Te Papa's financial capability (processes and systems) commenced in March 2014 however no change review was progressed until the 2014/15 financial year.
- A review of Te Papa's approach to publishing marketing sales for its publishing imprint, Te Papa Press following wider publishing industry changes commenced in early 2014, and concluded in May 2014 with the disestablishment of one position, and redundancy of the incumbent.
- A review of the Office of the Chief Executive Directorate commenced in June 2014, however had not concluded prior to the end of the 2013/14 financial year. The key objective of this review was to move Te Papa to a more appropriate leadership and decision making structure.

The three redundancies noted above resulted in costs of \$54,072 for Te Papa.

2012/13

During the 2012/13 financial year, Te Papa underwent a comprehensive review and reorganisation of its leadership and organisational structure. The main objectives of the restructure were to align the organisation to Te Papa's new vision and strategic priorities, enhance capability and capacity and improve operational efficiency.

The restructure affected approximately 38% of Te Papa employees (145 employees) and resulted in 31 redundancies.

The cost of the restructure was \$1,631,575. This included redundancy costs of \$1,396,535, plus outplacement and employee support services, legal advice and general consultancy, and recruitment costs.

2011/12

Organisational change work was undertaken in 2011/12; however, restructuring did not take place until 2012/13.

2010/11

During the 2010/11 financial year, Te Papa conducted three organisational reviews, resulting in five staff redundancies at a total cost of \$146,700.

These reviews included:

- A review of the Collections Services team commenced in May 2010 and was completed in November 2010. This review resulted in one employee being reassigned to a new, comparable role. A new managerial position was established, but has not been filled on a permanent basis.
- A review of Te Papa's Building Operations Group commenced in April 2010 and concluded on 31 March 2011. The review resulted in five redundancies at a cost of \$146,700.
- A review of the front of house Customer Services and Education Teams commenced in November 2010 and concluded in April 2011. The review resulted in the disestablishment of one managerial position (vacant at the time) and annualised cost savings of approximately \$5,000

These reviews were mainly undertaken by Te Papa management without external consulting advice. A consultant was engaged to assist with the Building Operations review at a cost of \$49,500.

2009/10

During the 2009/10 financial year Te Papa conducted six organisational reviews, resulting in three staff redundancies at a total cost of \$177,920.

These reviews were mainly undertaken by Te Papa management without external consulting advice. A consultant was engaged to assist with the Building Operations review at a cost of \$49,500.

2. Was any work conducted around mergers with other agencies in the 2015/16 year? If so, for each such project, what agencies were being considered for mergers?

No.

3. Was any rebranding undertaken in the 2015/16 financial year? If so, what did the rebranding involve, how much was spent on rebranding, why was it undertaken, and was it carried out internally or externally? What rebranding was carried out in each of the previous six financial years?

No.

4. Are any inquiries or investigations currently being undertaken into performance by any external agency? If so, please provide the following details:
 - The body conducting the inquiry/investigation
 - The reason for the inquiry/investigation
 - The expected completion date

No.

BUDGET INITIATIVES

If your entity does not prepare Budget initiatives, please answer N/A to this section

5. For each new spending initiative introduced over the last seven Budgets (ie Budget 2009, Budget 2010, Budget 2011, Budget 2012, Budget 2013, Budget 2014, and Budget 2015), what evaluation has been undertaken of its effectiveness during 2015/16 and what were the findings of that initiative? Please provide a copy of the evaluation reports. Where no evaluation has been completed, what provision has been made for an evaluation to occur and what is the timeframe for that evaluation?

N/A

COST AND SERVICE CHANGES

6. What new services, functions or outputs have been introduced in the last financial year?

Please describe these and estimate their cost.

N/A

7. What services, functions or outputs have been cut, reduced, or had funding reprioritised from in the last financial year? Describe the service or function concerned and estimate the cost saving.

N/A

8. What programmes or projects, if any, were delayed in the 2015/16 financial year and what was the reason for any delay in delivery or implementation?

N/A

9. How much funding for specific projects, policies or programmes has been carried forward from the 2015/16 financial year to the current financial year? For each, please provide the following details:

- Name of project, policy or programme
- Amount of funding brought forward
- Amount of funding already spent
- Amount of funding originally budgeted for the project
- Estimation completion date.

N/A

10. How many projects or contracts that were due to be completed in 2015/16 were shelved, curtailed or pushed into out years? For each, what was the project name, what was the total budgeted cost, what is the actual cost to date, what was its purpose and why it was it not completed in 2015/16?

N/A

USER CHARGES

If your entity does not operate user charges, please answer N/A to this section

11. What user charges were collected in the last financial year and what was the revenue from each of them? How does this compare to the previous financial year?

N/A

PROPERTY/CAPITAL WORKS

12. How much funding was allocated to capital works in the last financial year? How does this figure compare to that allocated and that spent in the previous six financial years?

Under-investment in capital projects in the past has resulted in a significantly increased spend in the last three financial years. This is in accordance with the 20 year capital plan. Additional capital funding from the Crown of \$40.0 million has been approved for the four year period commencing in the 2014/15 financial year.

Year	2015/16	2014/15	2013/14	2012/13	2011/12	2010/11	2009/10
Budget	\$ 14,987,000	\$ 12,400,000	\$ 8,000,000	\$ 6,000,000	\$ 8,611,000	\$ 9,982,000	\$ 8,986,000
Actual	\$ 13,873,000	\$ 14,727,000	\$ 9,818,000	\$ 5,866,000	\$ 5,936,000	\$ 8,682,000	\$ 5,633,000

Major areas of expenditure	2015/16	2014/15
Building Improvements	\$ 5,872,564	\$ 745,000
Commercial projects	\$ 808,572	\$ -
Exhibition development	\$ 677,280	\$ 8,324,000
IT Projects	\$ 2,244,806	\$ 499,000
Other items	\$ 845,925	\$ 1,575,000
Roof upgrade	\$ 1,367,067	\$ 2,658,000
Sub-Total (annual report - page 89)	\$ 11,816,215	\$ 13,801,000
Intangible assets (annual report - page 91)	\$ 2,057,146	\$ 926,000
Grand Total	\$ 13,873,361	\$ 14,727,000

13. What land, building, and other assets were sold in 2015/16? What processes were undertaken for the disposal of these assets and how much did they sell for? How does that compare to each of the previous six financial years?

No Land or Building assets have been sold in the 2015/16 year. Surplus assets to be sold require manager's approval, once approval has been granted assets are traded through third party resellers on the open market. Te Papa changed accounting systems in the 2012/13 financial year and hence detailed asset sale transactions are not available for the 2011/12 and prior years.

Year	No. of assets sold	Proceeds from sale
2015/16	31	\$ 11,809
2014/15	4	\$ 899
2013/14	-	\$ -
2012/13	3	\$ 420
2011/12	Data not available	Data not available
2010/11	Data not available	Data not available
2009/10	Data not available	Data not available

14. How much floor space does your department, agency or organisation lease and what is the annual cost per square metre and total cost in each building of those leases? How does this compare with each of the previous six financial years?

No floor space was leased in the 2015/16 year. 40sqm of floor space on Brandon St Wellington was leased from July 2010 to February 2014 for an amount of \$40,000 p.a.

15. Were any of your offices relocated in 2015/16? In each case please provide where did the office moved from and to, a breakdown of the cost of relocating, the amount of any saving or increase in rent paid resulting from the move, the floor space of the original and new office, and the reason for the relocation. Please also provide these details for each of the previous six financial years.

N/A

16. How much was spent on each renovation, refurbishment or redecoration project in offices or buildings of the department, agency or organisation that cost more than \$5,000 in the 2015/16 financial year? For each, please provide the following details:

- a. A description of the renovation carried out
 - b. Location of the project
 - c. Name of provider(s) or manufacturer(s)
 - d. Type of product or service generally provided by the above
 - e. Cost of the project
 - f. Completion date
 - g. Whether tenders were invited, if so, how many were received
 - h. List separately any single item of furniture or fixture worth more than \$2,500 with its cost.
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- a. Te Papa is in the process of remodelling the Museum in order to maximise the space available for exhibitions and other commercial activities. The renovation will reduce the support services footprint, take advantage of new technology to provide flexible and collaborative working spaces. The project is expected to continue through the 2016/17 financial year with an expected completion date in early in the 2017/18 financial year.
 - b. Te Papa Cable Street and Tory Street Buildings
 - c. Refer to list below
 - d. Refer to list below
 - e. Total expenditure \$604,625
 - f. December 2017
 - g. Te Papa tendered for the construction and professional services elements of the project. Other All of Government arrangements have been utilised to select providers where they were not covered by the tender process.
 - h. No individual pieces of furniture are expected to cost more than \$2,500

Te Papa Space Utilisation Project	Amount	Product or Service Provided
AQUAHEAT NEW ZEALAND LIMITED	\$ 90,465	HVAC systems
ASPECT FURNITURE SYSTEMS LTD	\$ 30,348	Furniture
B R FASTIER CONTRACTORS LTD	\$ 6,620	Construction
BECA CARTER HOLLINGS & FERNER LTD	\$ 5,303	Design and engineering consulting
CHOICE COMMERCIAL INTERIORS	\$ 80,157	Construction
COMPLETE ALUMINIUM MAINTENANCE LTD	\$ 4,998	Aluminium products
DAVE DUNCAN BUILDING INTERIORS LTD	\$ 29,702	Construction
HOWARD FLOORING LTD	\$ 22,388	Construction
JASMAX LTD	\$ 127,740	Design and engineering consulting
LOW VALUE SUPPLIERS	\$ 25,950	Various
NORTH EAST COATINGS LTD	\$ 11,451	Construction
ONLINE COMMUNICATIONS	\$ 19,426	Communications
OPUS INTERNATIONAL CONSULTANTS LTD	\$ 7,678	Design and engineering consulting
PACIFIC CONSULTING GROUP LIMITED	\$ 5,775	Design and engineering consulting
PAULA VAN RAALTE	\$ 81,840	Project management services
VIDAK LIMITED	\$ 43,454	Electrical goods
WESTSIDE CONSULTING ENGINEERS	\$ 11,330	Design and engineering consulting
Total	\$ 604,625	

17. What offices were closed in 2015/16 and how much is the closure of each office expected to cost or save? What offices were closed in each of the previous six financial years?

No offices have been closed in 2015/16 or the previous six years.

18. What offices did your department, agency or organisation open in 2015/16 and how much is the opening of each office expected to cost or save? What offices were opened in each of the previous six financial years?

No offices were opened in the 2015/16 year or the previous six years.

19. How many regional offices, other than your department, agency or organisation's head office, reduced their opening hours during the 2015/16 financial year listed by new and former opening hours, date of change, and location?

None.

20. How many vehicles did your department, agency or organisation own during the 2015/16 financial year and to what office are each of these vehicles assigned by vehicle year and vehicle model? How many were owned during each of the previous six financial years and to what office are each of these vehicles assigned by vehicle year and vehicle model?

Make and Model	Acquisition date	Office assigned to	Acquisition cost
2015/16 Financial year			
Toyota Hilux 2.7P Reg ZS8009	31 December 2000	Non assigned open fleet	\$ 22,470
Ford transit 2.4 Diesel 350L High Roof LWB	14 July 2003	Non assigned open fleet	\$ 14,614
Toyota - Corolla Station Wagon	31 August 2012	Non assigned open fleet	\$ 21,402
Toyota Corolla GWE432	13 June 2013	Non assigned open fleet	\$ 20,236
Toyota Hilux Double cab 4WD ,2015	1 June 2015	Non assigned open fleet	\$ 42,054
Toyota Corolla Station Wagon 2013	1 June 2015	Non assigned open fleet	\$ 22,388
Ford 350E Jumbo High Roof Van, 2015	1 June 2015	Non assigned open fleet	\$ 66,091

2014/15 Financial year			
Toyota Hilux 2.7P Reg ZS8009	31 December 2000	Non assigned open fleet	\$ 22,470
Toyota - Corolla - 1.8GL Station Wagon - BHN994, disposed of 18 June 2015	12 June 2003	Non assigned open fleet	\$ 23,604
Ford transit 2.4 Diesel 350L High Roof LWB	14 July 2003	Non assigned open fleet	\$ 14,614
Toyota - Hilux - 4WD - white, disposed of 18 June 2015	1 February 2005	Non assigned open fleet	\$ 41,185
Honda Odyssey - Red - disposed of 18 June 2015	23 December 2005	Non assigned open fleet	\$ 6,738
Toyota - Corolla Station Wagon	31 August 2012	Non assigned open fleet	\$ 21,402
Toyota Corolla GWE432	13 June 2013	Non assigned open fleet	\$ 20,236
Toyota Hilux Double cab 4WD ,2015	1 June 2015	Non assigned open fleet	\$ 42,054
Toyota Corolla Station Wagon 2013	1 June 2015	Non assigned open fleet	\$ 22,388
Ford 350E Jumbo High Roof Van, 2015	1 June 2015	Non assigned open fleet	\$ 66,091

Make and Model	Acquisition date	Office assigned to	Acquisition cost
2013/14 Financial year			
Toyota Hilux 2.7P Reg ZS8009	31 December 2000	Non assigned open fleet	\$ 22,470
Toyota - Corolla - 1.8GL Station Wagon - BHN994, disposed of 18 June 2015	12 June 2003	Non assigned open fleet	\$ 23,604
Ford transit 2.4 Diesel 350L High Roof LWB	14 July 2003	Non assigned open fleet	\$ 14,614
Toyota - Hilux - 4WD - white, disposed of 18 June 2015	1 February 2005	Non assigned open fleet	\$ 41,185
Honda Odyssey - Red - disposed of 18 June 2015	23 December 2005	Non assigned open fleet	\$ 6,738
Toyota - Corolla Station Wagon	31 August 2012	Non assigned open fleet	\$ 21,402
Toyota Corolla GWE432	13 June 2013	Non assigned open fleet	\$ 20,236

2012/13 Financial year			
Toyota Hilux 2.7P Reg ZS8009	31 December 2000	Non assigned open fleet	\$ 22,470
Toyota - Corolla - 1.8GL Station Wagon - BHN994, disposed of 18 June 2015	12 June 2003	Non assigned open fleet	\$ 23,604
Ford transit 2.4 Diesel 350L High Roof LWB	14 July 2003	Non assigned open fleet	\$ 14,614
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Toyota - Corolla Station Wagon	31 August 2012	Non assigned open fleet	\$ 21,402
Toyota Corolla GWE432	13 June 2013	Non assigned open fleet	\$ 20,236

2011/12 Financial year			
Toyota Hilux 2.7P Reg ZS8009	31 December 2000	Non assigned open fleet	\$ 22,470
Toyota - Corolla - 1.8GL Station Wagon - BHN994, disposed of 18 June 2015	12 June 2003	Non assigned open fleet	\$ 23,604
Ford transit 2.4 Diesel 350L High Roof LWB	14 July 2003	Non assigned open fleet	\$ 14,614
Toyota - Hilux - 4WD - white, disposed of 18 June 2015	1 February 2005	Non assigned open fleet	\$ 41,185
Honda Odyssey - Red - disposed of 18 June 2015	23 December 2005	Non assigned open fleet	\$ 6,738

Make and Model	Acquisition date	Office assigned to	Acquisition cost
2010/11 Financial year			
Toyota Hilux 2.7P Reg ZS8009	31 December 2000	Non assigned open fleet	\$ 22,470
Toyota - Corolla - 1.8GL Station Wagon - BHN994, disposed of 18 June 2015	12 June 2003	Non assigned open fleet	\$ 23,604
Ford transit 2.4 Diesel 350L High Roof LWB	14 July 2003	Non assigned open fleet	\$ 14,614
Toyota - Hilux - 4WD - white, disposed of 18 June 2015	1 February 2005	Non assigned open fleet	\$ 41,185
Honda Odyssey - Red - disposed of 18 June 2015	23 December 2005	Non assigned open fleet	\$ 6,738

2009/10 Financial year			
Toyota Hilux 2.7P Reg ZS8009	31 December 2000	Non assigned open fleet	\$ 22,470
Toyota - Corolla - 1.8GL Station Wagon - BHN994, disposed of 18 June 2015	12 June 2003	Non assigned open fleet	\$ 23,604
Ford transit 2.4 Diesel 350L High Roof LWB	14 July 2003	Non assigned open fleet	\$ 14,614
Toyota - Hilux - 4WD - white, disposed of 18 June 2015	1 February 2005	Non assigned open fleet	\$ 41,185
Honda Odyssey - Red - disposed of 18 June 2015	23 December 2005	Non assigned open fleet	\$ 6,738

21. What was the total amount spent on purchasing vehicles during the 2015/16 financial year and to what office were each of these vehicles assigned by vehicle year and vehicle model? How much was spent during each of the previous six financial years and to what office are each of these vehicles assigned by vehicle year and vehicle model?

Make and Model	Acquisition date	Office assigned to	Acquisition cost
2015/16 Financial year			
No Vehicles purchased			Nil

2014/15 Financial year			
Toyota Hilux Double cab 4WD ,2015	1 June 2015	Non assigned open fleet	\$ 42,054
Toyota Corolla Station Wagon 2013	1 June 2015	Non assigned open fleet	\$ 22,388
Ford 350E Jumbo High Roof Van, 2015	1 June 2015	Non assigned open fleet	\$ 66,091
Total			<u>\$ 130,533</u>

2013/14 Financial year			
No vehicles purchased			Nil

2012/13 Financial year			
Toyota - Corolla Station Wagon	31 August 2012	Non assigned open fleet	\$ 21,402
Toyota Corolla GWE432	13 June 2013	Non assigned open fleet	\$ 20,236
Total			<u>\$ 41,638</u>

2011/12 Financial year			
No vehicles purchased			Nil

2010/11 Financial year			
No vehicles purchased			Nil

2010/11 Financial year			
No vehicles purchased			Nil

22. Were any labour and/or contractor costs been capitalised into capital project costs during the 2015/16 financial year, if so, for each project what is the breakdown by project of labour vs non labour costs?

Te Papa is investing significant resources including internal staff time in upgrading the building infrastructural assets, Exhibitions, Digital and IT systems. Significant internal and external resources have been applied to these capital projects in accordance with recognised accounting practice.

Project	labour costs	Non labour costs	Comments
Collection Information Management	\$ 12,150	\$ 60,685	Project at design stage as at 30/06/2016
Te Papa Café upgrades	\$ 33,801	\$ 215,245	Project complete as at 30/06/2016
Electrical Systems Upgrade	\$ 26,998	\$ 429,428	Project in progress as at 30/06/2016
Generator Fuel System Upgrade	\$ 12,591	\$ 293,782	Project in progress as at 30/06/2016
Building Management System Upgrade	\$ 18,553	\$ 375,604	Project in progress as at 30/06/2016
Exterior Joint Sealing Weatherproofing	\$ 12,379	\$ 290,482	Project in progress as at 30/06/2016
Lighting Control System Upgrade	\$ 31,405	\$ 531,220	Project in progress as at 30/06/2016
Alucobond Exterior Replacement	\$ 14,241	\$ 690,490	Project complete as at 30/06/2016
Tory Street Roof Upgrade	\$ 47,995	\$ 1,319,073	Project in progress as at 30/06/2016
Venue Management System	\$ 292,993	\$ 29,733	Project complete as at 30/06/2016
Gallipoli Digital Experience	\$ 15,884	\$ 222,266	Project complete as at 30/06/2016
Digital Access and Infrastructure Upgrade (incl website)	\$ 404,471	\$ 334,794	Project complete as at 30/06/2016
Seismic Strengtening Cable Street	\$ 65,433	\$ 176,679	Project in progress as at 30/06/2016
Vertical Transportation Upgrade Cable Street	\$ 26,229	\$ 3,750	Project at design stage as at 30/06/2016
Seismic Bracing of Services	\$ 15,987	\$ 127,584	Project in progress as at 30/06/2016
Digital Asset Management Solution	\$ 61,942	\$ -	Project at design stage as at 30/06/2016
Point of Sale System	\$ 56,834	\$ 51,818	Project in progress as at 30/06/2016
Customer Relationship Management System	\$ 46,689	\$ -	Project at design stage as at 30/06/2016
Network Infrastructure Upgrade	\$ 159,266	\$ 223,160	Project in progress as at 30/06/2016
Museum Renewal Programme	\$ 13,073	\$ -	Project at design stage as at 30/06/2016
Light Fittings Upgrade	\$ 29,249	\$ 441,948	Project in progress as at 30/06/2016
Electrical Systems Upgrade	\$ 18,783	\$ 181,463	Project in progress as at 30/06/2016
Asset Management System	\$ 414,679	\$ 3,405	Project in progress as at 30/06/2016
Support Services Relocation phase 1	\$ 72,244	\$ 129,175	Project in progress as at 30/06/2016
Bugs Commercial Exhibition	\$ 91,440	\$ 390,862	Project at design stage as at 30/06/2016
Mahuki Innovation Hub	\$ 17,977	\$ 93,034	Project in progress as at 30/06/2016
Support Services Relocation phase 2	\$ 16,942	\$ 218,354	Project at design stage as at 30/06/2016
Projects with low value staff/contractor costs	\$ 107,609	\$ 1,596,927	Project in progress as at 30/06/2016
Total	\$ 2,137,835	\$ 8,430,960	

23. Does your department, agency or organisation have a policy about the use of personal email accounts (e.g. Gmail accounts) in the workplace; if so, what policies are in place and do those policies include a prohibition on the use of such accounts for official government business? How many breaches of any such policy during the last financial year were reported and how does this compare to each of the previous six financial years?

Te Papa does not specifically prohibit use of personal email accounts for official government business. Te Papa's Information Technology policy states that access to the Internet is provided to staff for professional reasons. Personal use of the Internet is permitted providing such browsing falls outside a normal period, does not incur significant cost, and work the length of browsing activity is reasonable. What constitutes reasonable usage of the Internet is determined by a User's Manager and the Manager Information Technology and Development.

No reported breaches of policy for during the last financial year.

There was one breach of the IT policy relating to the inappropriate use of the Te Papa email system in 2009/10. An independent investigation and disciplinary action was undertaken with the employees concerned. On occasion, internet use has been monitored with individuals where this may have been unusually high, however these were not

considered breaches of policy.

24. What IT projects, if any, were shelved or curtailed in the 2015/16 year and how much will have been spent on each project before it is shelved or curtailed?

Service Desk upgrade on hold until completion of new desktop deployment due to resource constraints. This will be resumed in the new year.

\$60k

25. What IT projects, if any, were completed or under way in the 2015/16 year?

For each, please provide the following details:

- Name of project
- Initial estimated budget
- Initial estimated time frame
- Start date
- Completion date or estimated completion date.
- Total cost at completion or estimated total cost at completion.

Name of Project	Initial estimated budget	Initial estimated timeframe	Start date	Completion date or estimated completion date	Total cost at completion or estimated total cost at completion
Point of Sale hardware	\$ 90,000	3 months	Sep-15	Nov-15	\$ 108,651
Network Design	\$ 385,840	6 months	Feb-16	Oct-16	\$ 382,426
IT Service Desk Software replacement.	\$ 94,284	3 months	Dec-15	Mar-17	\$ 95,000
Infrastructure capacity and network monitoring software.	\$ 5,410	2 months	Jul-15	Aug-15	\$ 5,410
IT Databases upgrade, SQL5.5, 2k5 DBs.	\$ 50,864	3 months	Apr-16	Feb-17	\$ 50,000
Hardware Replacements	\$ 560,451	12 months	Jul-15	Jul-16	\$ 670,027
WOSP Implementation	\$ 30,000	2 months	Dec-15	Feb-16	\$ 30,000
Federated Search and Discovery Engine	\$ 30,000	2 months	Jan-16	Mar-16	\$ 33,638
FoH Technology EOL Replacement	\$ 125,000	12 months	Jul-15	Jun-16	\$ 78,621
Venue Technology EOL Replacement	\$ 130,000	12 months	Jul-15	Jun-16	\$ 134,525
Meeting Room Technology EOL Replacement	\$ 140,000	12 months	Jul-15	Jun-16	\$ 153,960
Soundings Theatre Lighting Upgrade	\$ 175,000	10 months	Sep-15	Feb-16	\$ 194,122
Soundings Theatre Visual Systems Upgrade	\$ 150,000	10 months	Sep-15	Feb-16	\$ 146,599
Technology Workspace Upgrade	\$ 50,000	2 month	Nov-15	Jan-16	\$ 48,078
Videoconferencing Systems	\$ 25,000	3 months	Feb-16	Apr-16	\$ 21,621
Innovation Hub Technology	\$ 170,000	9 months	Oct-15	Sep-16	\$ 179,334
Venue HD Projection Upgrade	\$ 110,000	5 months	Feb-16	Jun-16	\$ 137,733
Te Marae Lighting Upgrade	\$ 185,000	5 months	Feb-16	Jun-16	\$ 171,754
Te Marae Visual Display and Blinds	\$ 285,000	5 months	Feb-16	Nov-16	\$ 109,908

26. How much was spent for software licensing fees in the 2015/16 financial year and how does this compare with spending in each of the previous six financial years?

Year	Operating	Capital
2015/16	\$ 185,667	\$ 60,000
2014/15	\$ 73,478	\$ 139,002
2013/14	\$ 95,417	\$ 139,180
2012/13	\$ 216,302	\$ 395,679
2011/12	\$ 214,540	\$ 169,384
2010/11	\$ 279,025	-
2009/10	\$ 315,363	\$ 14,113

27. How many websites did your department, agency or organisation run in 2015/16 and for each, what is it called, what is its URL, when was it established, what is its purpose and what is the annual cost of operating it?

Te Papa

<http://www.tepapa.govt.nz>

Established 1998

The main entry point to Te Papa's online offering allows users to plan a visit to Te Papa and offers an overview of what the Museum does. Over the course of the 2015\16 year this website was updated and moved to a hosted service.

Annual running cost: \$60,000

Collections Online

<http://collections.tepapa.govt.nz>

Established 2005

The central access point to all of the collections. Users can access over 500,000 collection records, 150,000 images (45,000 downloadable in high resolution) as well as records on people, places, subjects and topics.

Annual running cost: Nil

Te Papa blog

<http://blog.tepapa.govt.nz>

Established 2007

The blog allows users to find out more about behind-the-scenes at Te Papa (amongst other topics) and for Te Papa staff to tell Te Papa's stories in their own voices. Staff write their own blogs and have them reviewed by a peer before posting. Content is diverse, ranging from the latest science field trip to education programmes, and covering the full gamut of Te Papa's subject expertise.

Annual running cost: US\$99

Arts Te Papa

<http://arts.tepapa.govt.nz>

Established 2012

Arts Te Papa showcases the national art collection and arts expertise at Te Papa.

Annual running costs: Nil

The Channel

<http://channel.tepapa.govt.nz>

Established 2014

The Channel showcases Te Papa's multimedia assets (current video, slideshow and audio) and provides a central home, particularly for those assets not directly related to a

collection objects. Multimedia assets cover Te Papa's five main subject areas and are produced in response to exhibitions, field trips and current affairs.
Annual running costs: Nil

Gallipoli

<http://gallipoli.tepapa.govt.nz>

Established April 2015

The Gallipoli website enables visitors to experience aspects of Te Papa's Gallipoli exhibition through imagery, animations and audio-visual content.
Annual running costs: \$20,500.

NZ Birds Online

<http://www.nzbirdsonline.org.nz>

Established 2013

An encyclopaedia of New Zealand birds, created by Te Papa in partnership with DOC and OSNZ. Contains species information, images and audio about all native and vagrant birds found in New Zealand.

Annual running costs: Approximately NZ\$1,000

Te Papa Store

<http://www.tepapastore.co.nz>

Established 2011

Te Papa's online store and e-commerce offering sells merchandise, gifts and Te Papa Press books to the general public.

Exhibition and event ticketing is also provided via the online store.

Annual running costs: US\$ 4,300

Colossal Squid

<http://squid.tepapa.govt.nz>

Established 2008

This site accompanies the Giant Squid exhibition at Te Papa and was created to capitalise on the interest generated by the colossal squid defrost in 2008.

Annual running costs: Nil

Te Papa does not currently record the value of internal time spent maintaining its websites.

28. How many data security issues were identified in 2015/16 and how many data security issues were there in each of the previous six financial years? If there were breaches, what were they and what are the titles of any reports into them?

There were no identified security breaches. Te Papa, does not have any record of breaches for the previous six years.

29. How many laptop computers, tablet computers and hard drives, if any, provided or paid for by your department, agency or organisation have been lost or gone missing in the 2015/16 financial year; and how many of these were returned to or found by the agency or organisation if any? How many were lost or missing and how many subsequently returned or found in each of the previous six financial years?

No Laptops were reported missing or are unaccounted for in the 2015/16 year.

One laptop was reported missing and unaccounted for in the 2014/15 financial year. Te Papa does not have any record of unaccounted computers for the previous five years.

REPORTS, PLANNING, AND EVALUATION

30. Please provide a list of all reports that were prepared in 2015/16 relating to:

- baseline update (if applicable)
- value for money
- savings identified

No reports have been prepared in relation to the baseline update, efficiency dividend, value for money or any other savings identified.

31. Please provide copies of the current work plan.

The current work programme is set out in Te Papa's 2014 - 2018 Statement of Intent (https://www.tepapa.govt.nz/sites/default/files/statement_of_intent_2014-18.pdf), and in the Statement of Performance Expectations 2016/17 (https://www.tepapa.govt.nz/sites/default/files/statement_of_performance_expectations_2016-2017.pdf)

32. Please list projects and major policy initiatives progressed in 2015/16.

Significant projects progressed in 2015/16 include:

- Presentation of the Australian Centre for the Moving Image exhibition *DreamWorks Animation: The Exhibition*;
- Development of the upcoming exhibition *Bug Lab*;
- Ngā Toi | Arts Te Papa seasons 5 and 6;
- the long term loan of the cloak and headdress of the Hawaiian ali'i nui Kalani 'ōpu 'u to the Bishop Museum, Hawaii;
- repatriation to New Zealand of 60 ancestral remains from overseas including toi moko, kōiwi tangata and kōimi tangata;
- the launch of Mahuki – Te Papa's innovation accelerator programme;
- progression of museum renewal plans, including infrastructure renewal, the commencement of art and natural history exhibition renewal and construction of a new space for delivery of learning programmes;
- public programmes to celebrate Matariki;
- domestic touring exhibitions (*Kuia Mau Moko: Photographs by Marti Friedlander; Brian Brake; Lens on China and Japan; Gordon Walters: Koru*);
- continued international touring of the exhibition *Whales: Tohorā*;
- Three books published by Te Papa Press - *The Fishes of New Zealand, Real Modern: Everyday New Zealand in the 1950s and 1960s* and *New Zealand Photography Collected*. All of the books were nominated for awards and *The Fishes of New Zealand* won the prestigious Whitley Medal, awarded by the Royal Zoological Society of New South Wales.

Part Four ('Statement of Performance') (pp 20-61), Part Five ('the People and Capability that Enable us') (pp 62-67), and Part Six ('Financial Statements') (pp 68-103) of Te Papa's 2015/16 Annual Report provide more details about the key projects and initiatives undertaken in the 2015/16 year, including the performance results for specific projects and the cost of Te Papa's operations.

33. Please provide copies of any reports made to the Minister in 2015/16 about performance against the agency or organisation's Statement of Intent, Statement of Corporate Intent, Statement of Performance Expectations or Output Plan.

As an Autonomous Crown Entity Te Papa does not report directly to the Minister. Performance measures and outcomes for 2015/16 are reported in Te Papa's Annual Report 2015/16. Regular reports outlining highlights, achievements, opportunities and any risks and issues are provided to the Ministry for Culture and Heritage as Te Papa's monitoring agency.

34. How many evaluations of policies or programmes were completed in 2015/16? Please provide details of who carried out the evaluation, the cost of the evaluation, the date completed, and its main findings.

N/A

35. What reviews of capability were started or completed in 2015/16? What aspects of capability were or are being reviewed? Who undertook or is undertaking these reviews and when were or will they be completed?

No reviews of capability were started or completed in 2015/16.

36. Please provide details of all monitoring, evaluation and auditing of programmes or initiatives undertaken or commissioned by your department, agency or organisation in the 2015/16 financial year (including details of all performance measures, targets and benchmarks and whether programmes contributed to desired outcomes in an efficient and effective manner).

Te Papa's non-financial and financial performance was audited and reported on in the Annual Report for 2015/16

(https://www.tepapa.govt.nz/sites/default/files/te_papa_annual_report_2015-16_web_full.pdf). Non-financial performance is reported in pp 20-61 and financial performance is reported in pp 68-103.

GIFTS AND EXTERNAL RELATIONSHIPS

37. What policies were in place in 2015/16 on accepting corporate gifts or hospitality? How did this compare to the previous financial year? Please list all corporate gifts or hospitality accepted by staff in the 2015/16 financial year with the following details:

- Gift or hospitality accepted
- Position of staff member who accepted
- Estimated value
- Date received
- Name of the organisation or individual who paid for/gave the gift or hospitality.

Te Papa has a Discretionary and Sensitive Expenditure Policy, and the Code of Professional Conduct, which details the processes and procedures to be following when accepting Corporate Gifts, Awards and Koha. This guidance is consistent with the previous years. Appendix 1 provides further detail.

38. What policies were in place in 2015/16 on the organisation giving gifts to external organisations or individuals? How did this compare to the previous financial year? Please list all gifts given to external organisations or individuals in the 2015/16 financial year.

For each, please provide the following details:

- Gift given
- Name of external organisation or individual
- Reason given

- Estimated value
- Date given.

Te Papa does not have a policy on the organisation giving gifts to external organisations or individuals. No register is kept of gifts given to external organisations.

39. What policies were in place in 2015/16 on giving gifts to staff? How did this compare to the previous financial year? Please list all gifts given to staff exceeding \$100 in value in the 2015/16 financial year. For each, please provide the following details:
- Gift given
 - Position of staff member
 - Reason given
 - Estimated value
 - Date given.

Te Papa has a discretionary and sensitive expenditure policy which details the processes and procedures to be followed regarding gifts to staff. This guidance is consistent with the previous financial year.

Te Papa has not provided any gifts to staff that have exceeded \$100 in value in the 2015/16 financial year.

40. What potential conflicts of interest were identified regarding the board, management or senior staff in 2015/16? For each, please provide the following details:
- Conflict identified.
 - Whether or not any contract, policy, consent or other consideration has been entered into with any entity identified in any conflict in the last three financial years.
 - Value of any contract, policy, consent or other consideration has been entered into with any entity identified in any conflict in each of the previous three financial years.
 - Steps take to mitigate any possible conflict in granting any contract, policy, consent or other consideration which has been entered into with any entity identified in any conflict in each of the previous three financial years.

Te Papa's conflicts of interest information for Board and senior management in 2015/16 is attached in the Appendix 2.

41. What non-government organisations, associations, or bodies, if any, was your department, agency or organisation a paid member of in 2015/16? For each, what was the cost for each of its memberships? How does this compare to each of the previous six financial years?

Membership Organisation	2015/16
Business Buying Power	\$ 2,000
Chartered Accountant Institute	\$ 4,091
Conventions and Incentives NZ	\$ 2,259
Council of Australian Museum Directors	\$ 1,737
Cruise New Zealand	\$ 1,500
Earth Check	\$ 4,109
Human Resources Institute of New Zealand	\$ 1,042
International Council of Museums	\$ 1,650
Low Value Memberships	\$ 28,548
Museums Aotearoa	\$ 15,384
National Digital Forum	\$ 10,000
New Zealand Architects Board	\$ 1,519
New Zealand China Council	\$ 2,000
New Zealand Retailers association	\$ 2,380
Publishers Association of New Zealand	\$ 1,080
Tourism Industry Association	\$ 2,208
Wellington Regional Economic Development Agency	\$ 21,500
Total	\$ 103,006

Year	Expenditure on Memberships
2015/16	\$103,006
2014/15	\$84,245
2013/14	\$55,130
2012/13	\$95,551
2011/12	\$73,519
2010/11	\$66,359
2009/10	\$62,375

INVOICES AND PROCUREMENT

42. How many penalties for late payment of an invoice were incurred in the 2015/16 year and what was the total cost of that. How does this compare to each of the previous six financial years?

There were no penalties incurred for late payment of an invoice in 2015/16.

There are no records of any penalties being incurred for late payment of an invoice in the previous six financial years.

43. How many and what proportion of invoices and bills received in the 2015/16 financial year were not paid on time, and how does this compare to each of the previous six financial years?

Te Papa's payment terms for suppliers varies because of the different nature of our suppliers. To ensure all invoices are paid on time, or as soon as practicably possible after receiving them, Te Papa pays weekly to ensure the smaller trade and/or hospitality suppliers (usually on seven day terms) receive funds on a timely basis. Te Papa also pays on the 20th of the month for standard suppliers. Te Papa operates a purchase order system, and outstanding orders are regularly reviewed, and suppliers followed up with where work has been completed or supplied, but no invoice has been received. Because of this approach, invoices are either paid on time and in agreement with our trade terms, or within seven days of receiving the invoice.

ADVERTISING, POLLING, AND PUBLIC RELATIONS

44. What polls, surveys or market research did your department, agency or organisation undertake in the last financial year and what were the total estimated costs of this work? Please provide a copy of the polling report(s) and the following details:
- Who conducted the work
 - When the work commenced
 - When it was completed (or due to be completed)
 - Estimated total cost
 - Whether tenders were invited; if so, how many were received.

Poll/survey/market research conducted	Supplier	Commenced	Delivered	Fees excl. GST	Tenders invited (Y/N)
Dreamworks Exhibition Exit Survey Te Papa Research Associates (Wages)	Te Papa	Dec 15	Mar 16	\$1,628	N
Arts Exit Survey Te Papa Research Associates (Wages)	Te Papa	Apr 16	May 16	\$868	N
Bugs Exhibition Development Bugs Audience Forum x 2	Morris Hargreaves McIntyre	May 16	May 16	\$37,000	N
Exhibition Development	UMR Research	May 16	May 16	\$6,000	N

Poll/survey/market research conducted	Supplier	Commenced	Delivered	Fees excl. GST	Tenders invited (Y/N)
Michael Jackson On the Wall – national survey					
Exhibition Development Terracotta Soldiers – national survey	UMR Research	Apr 16	Apr 16	\$6,000	N
Matariki Awareness and Participation	UMR Research	Jun 16	Jun 16	\$10,500	N
Te Papa Visitor Profile Interview Exit Survey FY16	Multiple	Jul 15	Jun 16	\$36,504	N
Total					

45. How much was spent on advertising, public relations campaigns or publications in the last financial year? How does this compare to the cost of this in the previous six financial years?

Year	Cost
2015/16	1,037,018
2014/15	1,070,851
2013/14	1,157,059
2012/13	1,365,944
2011/12	955,624
2010/11	992,638

46. For each advertising or public relations campaign or publication conducted or commissioned in the 2015/16 financial year, please provide the following:

- a. Details of the project including a copy of all communication plans or proposals, any reports prepared for Ministers in relation to the campaign and a breakdown of costs (Appendix 3)
- b. Who conducted the project
- c. Type of product or service generally provided by the above
- d. Date the work commenced
- e. Estimated completion date
- f. Total cost
- g. Whether the campaign was shown to the Controller and Auditor-General
- h. Whether tenders were or are to be invited; if so, how many were or will be received.

15/16 FY	Comms plan	Reports prepared for Minister	Who conducted the project	Type of work	Date started	Date finished	Total cost	Campaign shown to Controller and Auditor-General	Tenders
Te Papa venues	No	No	Web Genius	Adwords campaigns	1-Jul-15	30-Jun-16	67,643.00	No	Not tendered
Cooperative marketing with Positively Wellington Tourism	Yes	No	Te Papa / PWT	Digital & TV	2 campaigns Gallipoli August, Dreamworks September	30-Jun-16	125,000.00	No	Not tendered. Consultant agencies (if required), selected via quotes or AoG agencies used where appropriate

15/16 FY	Comms plan	Reports prepared for Minister	Who conducted the project	Type of work	Date started	Date finished	Total cost	Campaign shown to Controller and Auditor-General	Tenders
									e
July school holidays	Yes	No	Te Papa	N/A	2-Jun	25-Jul	\$15,413.61	No	Not tendered. Consultant agencies (if required), selected via quotes or AoG agencies used where appropriate
September school holidays	No	No	Te Papa	N/A	23/09/2015	9/10/2015	\$14,469.52	No	Not tendered. Consultant agencies (if required), selected

15/16 FY	Comms plan	Reports prepared for Minister	Who conducted the project	Type of work	Date started	Date finished	Total cost	Campaign shown to Controller and Auditor-General	Tenders
									via quotes or AoG agencies used where appropriate
Easter School holidays	No	No	Te Papa	N/A	15/04/2016	1/05/2016	\$8,875.25	No	Not tendered. Consultant agencies (if required), selected via quotes or AoG agencies used where appropriate
Nga Toi Arts Te Papa	Yes	No	Te Papa	N/A	8/11/2015	30/6/2016	\$99,968.05	No	Not tendered. Consultant agencies (if required), selected via quotes

15/16 FY	Comms plan	Reports prepared for Minister	Who conducted the project	Type of work	Date started	Date finished	Total cost	Campaign shown to Controller and Auditor-General	Tenders
									or AoG agencies used where appropriate
Gallipoli: The scale of our war	Yes	No	Te Papa	N/A	Various		\$104,828.86	No	Not tendered. Consultant agencies (if required), selected via quotes or AoG agencies used where appropriate
Matariki	Yes	No	Te Papa	N/A	20/05/2015	26/6/2015	\$23,238.61	No	Not tendered. Consultant agencies (if required), selected via quotes or AoG

15/16 FY	Comms plan	Reports prepared for Minister	Who conducted the project	Type of work	Date started	Date finished	Total cost	Campaign shown to Controller and Auditor-General	Tenders
									agencies used where appropriate
DreamWorks : The Exhibition	Yes	No	Te Papa	N/A	1/08/2015	28/3/2016	\$128,160.97	No	Not tendered. Consultant agencies (if required), selected via quotes or AoG agencies used where appropriate
Generic Marketing	No	No	Te Papa	N/A	1/07/2015	30/6/2016	\$113,219.13	No	Not tendered. Consultant agencies (if required), selected via quotes or AoG agencies

15/16 FY	Comms plan	Reports prepared for Minister	Who conducted the project	Type of work	Date started	Date finished	Total cost	Campaign shown to Controller and Auditor-General	Tenders
									used where appropriate
Te Papa store	No	No	Te Papa	N/A	1/07/2015	30/6/2016	\$27,681.83	No	Not tendered. Consultant agencies (if required), selected via quotes or AoG agencies used where appropriate
Te Papa Tourism/ Tours	No	No	Te Papa/OMD/ WREDA	Google Adwords, digital and print ads, promotional collateral	1/07/15	30/6/2016	\$122,780.00	No	Not tendered. Consultant agencies (if required), selected via quotes or AoG agencies used

15/16 FY	Comms plan	Reports prepared for Minister	Who conducted the project	Type of work	Date started	Date finished	Total cost	Campaign shown to Controller and Auditor-General	Tenders
									where appropriate

47. How many public relations and/or communications staff and contractors/consultants were employed in the last financial year; what was the total salary budget for these staff and how much were these staff paid broken down by salary band? How does that compare with each of the previous six financial years?

Employees

Te Papa’s FTE establishment for communications, media and public relations positions is 3 FTE. The total cost of employing these 3 positions was \$288,317.

This information has not been provided by salary band as the employees will be identifiable given the small number of communications staff at Te Papa at any one time.

The total annual salary budget for the previous six financial years is shown below:

Year	Salary Cost (\$)
2014/15	\$168,930
2013/14	\$160,208
2012/13	\$101,287
2011/12	\$165,393
2010/11	\$262,578
2009/10	\$198,723

The salary variance between 2014/15 to 2015/16 is due to the full year cost impact of these employees, in comparison to the previous year where there was turnover and vacancy lag in all three positions.

The salary variance between 2012/13 to 2013/14 was due to the appointment of a permanent Communications Advisor. A Contractor was engaged for part of the 2013 calendar year to assist with communications support until this appointment was made.

The salary variance between 2010/11 and 2011/12 is due to the position of the Marketing and Communications Manager being vacant for the entire year, after the incumbent resigned in June 2011. In addition, the increase between 2009/10 and 2010/11 was due to the creation of a Corporate Communications Manager role in late 2010.

Contractors/Consultants

Year	Contractors		Consultants	
	No	Value	No	Value
2015/16	2	\$30,291	0	0
2014/15	1	\$150,160	1	\$91,810
2013/14	1	\$51,160	1	\$30,600
2012/13	1	\$15,042	1	\$21,505
2011/12	0	0	0	0
2010/11	0	0	0	0
2009/10	0	0	0	0

48. How much was spent in 2015/16 on merchandise/promotional products (apparel, stationery, pen drives etc) carrying the branding of your department, agency or organisation or its campaigns, polices or marketing? How did this compare to each of the previous six financial years? For each invoice over \$1,000 in 2015/16 please provide the item purchased, the amount purchased, costs and the intended use.

Merchandise to a value of \$23,915 was purchased in 2015/16.

Item	Quantity	Cost	Intended Use
Pens	20,000	\$15,434	Te Papa Venue
Pads	10,000	\$8,487	Te Papa Venue

No merchandise/promotional products carrying the Te Papa branding were purchased 2014/15. In 2013/14 \$1,192.00 was spent on pens for promotions at Travel Shows and inclusion in trade/media packs. The spend in prior financial years is not available as our FMIS system at the time did not have the ability to extract this type of information.

49. How many press releases, if any, were released in the 2015/16 financial year? How many were released in each of the previous six financial years?

Exact date of issue of press releases has only been recorded from the 2013/14 financial year. In prior years this data is provided by calendar year for comparison.

2015/16	30
2014/15	40
2013/14	24
2013 calendar year	10
2012 calendar year	30
2011 calendar year	21
Previous years	No reliable record

OFFICIAL INFORMATION AND PRIVACY

If your entity is not covered by the Official Information Act, please answer N/A to the relevant questions.

50. In 2015/16, did your department, agency or organisation have an internal group of staff whose primary role was to support the Minister or their Office by processing information requests such as Parliamentary questions, Official Information Act requests, and ministerial correspondence; if so, what is the name of that group, how many staff were in the group, what was the cost of this, and where were they located? What were these numbers for each of the previous six financial years?

As an Autonomous Crown Entity Te Papa does not have a dedicated group of staff whose primary role is to support the responsible minister or the Minister's office by processing information requests.

51. What was the number of Official Information Act Requests received, responded to within 20 working days, responded to after 20 working days, transferred, and declined during 2015/16? What were these numbers for each of the previous six financial years?

The total number of OIA requests received in 2015/16 and the last five years is listed below:

Year	Number of requests received	Responded to within 20 working days	Response after 20 working days	Transferred	Declined	Not known
2015/16	4	2	2	0	0	0
2014/15	15	8	6	1	0	0
2013/14	11	4	7	0	0	0
2012/13	8	3	4	0	0	1
2011/12	7	5	2	0	0	0
2010/11	7	5	1	0	0	1
2009/10	8	8	0	0	0	0

Te Papa endeavours to answer all OIA requests within 20 working days as per the Official Information Act. Records for response time to requests made under the Official Information Act were incomplete prior to 2012/13. Where response time was unknown this is indicated as 'not known' above.

52. What was the average response time for Official Information Act Requests during 2015/16? What was this number for each of the previous six financial years?

Year	Average working days to respond (including extensions)
2015/16	23
2014/15	22
2013/14	23
2012/13	23
2011/12	21
2010/11	18
2009/10	14

53. How many complaints were received under the Privacy Act or Official Information Act during 2015/16 broken down by whether each has been upheld, dismissed, or still under investigation? How does this compare to each of the previous six financial years?

Year	Number of complaints	Upheld	Dismissed	Still under investigation
2015/16	1		1	
2014/15	1		1	
2013/14	1		1	
2012/13	0			
2011/12	0			
2010/11	0			
2009/10	0			

54. What policies are in place for Official Information requests to be cleared by or viewed by the Minister's office?

Te Papa has a 'no surprises' policy with both the Ministry for Culture and Heritage and the Minister's office in regards to content released through the Official Information Act. In order to fulfil this copies of draft responses are provided to the Minister's office via the Ministry for comment prior to final responses being sent out.

55. Does your department, agency or organisation have specific policies or procedures that apply to requests for information from media, bloggers, political parties, or OIAs deemed 'high risk' which differ to those for regular requests; if so, please provide full details of those policies?

Te Papa does not have specific policies or procedures that apply to requests for information from media, bloggers, political parties or OIA requests deemed 'high risk'.

56. What instructions or directions from Ministers or their staff regarding the processing or handling of Official Information Act requests did the agency or organisation receive during 2015/16?

Te Papa did not receive any instructions or directions from Ministers or their staff regarding processing or handling of Official Information Act requests in 2015/16.

57. Were any privacy issues been identified in the 2015/16 financial year and in the previous six financial years? If so, what were they and what are the titles of any reports into them?

No privacy issues were identified in the 2015/16 financial year. Te Papa continues to monitor any issues in relation to privacy in accordance with the Privacy Act 1993.

Te Papa received one complaint in 2012/13 regarding the process and response to a

Privacy Act request. The Privacy Commissioner investigated the case and were satisfied with the processes and systems Te Papa has in place. There were no other privacy issues recorded during the time period requested.

PERMANENT STAFF/GENERAL STAFFING BREAKDOWNS

If the information sought in this section is found in the department, agency or organisation's Annual Report with the same breakdown as requested, your response may refer to this, giving details. However your response MUST be specific and cite the relevant page numbers.

If the question is not relevant to your department, agency or organisation (for example if it does not have a policy function or a staffing cap) please answer N/A

58. How many staff positions in the policy area were left unfilled in the 2015/16 financial year broken down by policy area in total? How did that compare with each of the previous six financial years? How is the agency or organisation continuing to carry out work in the absence of staff in these positions?

N/A. Historically we have interpreted this question to be all unfilled positions, however it should be only policy positions which is the basis for response from this year going forward.

59. How many permanent staff were employed within your department, agency or organisation during the last financial year? How does this compare to each of the previous six financial years? Please breakdown by:

- Role (e.g. policy/admin/operational)
- Classification (full and part-time)
- Office (e.g. geographical location)

Please provide detailed explanations for any fluctuations in staff numbers of plus or minus 10%.

Most staff employed by Te Papa are located in either the Tory or Cable Street sites in Wellington, with the exception of three staff; two Museum Development Officers based in Nelson and Gisborne, and an Iwi Development Officer in the Manawatu (until his resignation).

As part of the organisational review and restructure conducted in May 2015, Te Papa reclassified staff to new directorates from 1 July 2015. Many roles also changed as part of this process. A similar organisational wide change occurred in April 2013.

Table 1 represents the current organisational structure from 1 July 2015.

Table 2 represents the 2012/13 to 2014/15 data classified by the April 2013 structure

Table 3 represents the 2009/10 to 2011/12 data prior to the April 2013 change.

Table 1: Permanent (Full time and Part Time) Staff Numbers 2016 (Headcount)
(NB: new Directorates in place from May 2015 change)

For the year ended 30 June	2016	
	FT	PT
Commercial	93	23
Collections Research and Learning	79	3
Digital	25	2
Finance	15	0
Exhibition Renewal	9	2
Nga Manu Atarau	16	2
Operations	59	1
Total	296	33
Permanent (% of Total Headcount)	63%	

Table 2: Permanent (Full time and Part Time) Staff Numbers 2013-2015 (Headcount)
(NB: new Directorates in place from April 2013 change)

For the year ended 30 June	2015		2014		2013	
	FT	PT	FT	PT	FT	PT
Office of the Chief Executive	13	3	16	1	10	0
Ngā Manu Atarau	8	2	10	2	8	3
Museum for the Future	31	3	34	2	32	3
Museum of Living Cultures	35	3	39	5	40	5
Museum Operations & Services	107	9	93	11	98	14
Te Papa Enterprises	83	14	81	19	91	30
Total	277	34	273	40	279	55
Permanent (% of Total Headcount)	58%		60%		64%	

Table 3: Permanent (Full Time and Part Time) Staff Numbers 2010 – 2012
(Headcount)
(NB: prior to the structural change)

For the year ended 30 June	2012		2011		2010	
	FT	PT	FT	PT	FT	PT
Experience	86	28	88	20	85	16
Museum Resources	86	6	88	6	87	5
Corporate Services	48	7	52	3	57	2
Commercial	64	19	66	21	69	14
Other	17	1	19	1	20	1
Total	301	61	313	51	318	38
Permanent (% of Total Headcount)	66%		67%		63%	

N.B. The staff numbers for financial years 2010 – 2012 differ from what has been reported in previous years to include permanent staff only. Earlier year responses for these three years included fixed term employees in permanent numbers.

Part-time employees are defined as those employees who work less than 30 hours per week.

60. Please provide a breakdown by role (e.g. policy/administration/operational) and location of the agency or organisation's staff numbers in 2015/16 and each of the previous six financial years, by age and gender.

As noted in the previous response to Q59, most staff employed by Te Papa are located in either the Tory or Cable Street sites in Wellington, with the exception of three staff; two Museum Development Officers based in Nelson and Gisborne, and an Iwi Development Officer who was based in the Manawatu (until his resignation).

As part of the organisational review and restructure conducted in May 2015, Te Papa reclassified staff to new directorates from 1 July 2015. Many roles also changed as part of this process. A similar organisational wide change occurred in April 2013.

Table 1 represents the current organisational structure from 1 July 2015.

Table 2 represents the 2012/13 to 2014/15 data classified by the April 2013 structure

Table 3 represents the 2009/10 to 2011/12 data prior to the April 2013 change.

Table 1: Breakdown by role and gender
(NB: new Directorates in place from May 2015 change)

	2015/16	
	F	M
Commercial	59%	41%
Collections Research and Learning	54%	46%
Digital	67%	33%
Finance	61%	39%
Exhibition Renewal	63%	38%
Nga Manu Atarau	70%	30%
Operations	37%	63%
Te Papa	56%	44%

Table 2: Breakdown by role and gender
(NB: new Directorates in place from April 2013 change)

	2014/15		2013/14		2012/13	
	F	M	F	M	F	M
Office of the Chief Executive	85%	15%	72%	28%	80%	20%
Ngā Manu Atarau	58%	42%	64%	36%	64%	36%
Museum for the Future	65%	35%	63%	38%	57%	43%
Museum of Living Cultures	67%	33%	65%	35%	73%	27%

Museum Operations & Services	45%	55%	46%	54%	54%	46%
Te Papa Enterprises	56%	44%	57%	43%	61%	39%
Te Papa	56%	44%	56%	44%	58%	42%

**Table 3: Breakdown by role & gender
(NB prior to the structural change)**

	2011/12		2010/2011		2009/2010	
	F	M	F	M	F	M
Commercial	64%	36%	62%	38%	64%	36%
Other	74%	26%	71%	29%	73%	27%
Museum Resources	55%	45%	55%	45%	54%	46%
Corporate Services	37%	63%	44%	56%	44%	56%
Experience	61%	39%	60%	40%	62%	38%
Te Papa	58%	42%	58%	42%	59%	41%

NB: The figures cover all employees – permanent, temporary and casual. Percentages have been given rather than staff numbers to provide ease of comparison with previous years.

Not all Te Papa staff have chosen to disclose their date of birth or age, therefore, it is not possible to provide this information by age.

61. If your agency or organisation has a cap on the number of Full Time Equivalent (FTE) positions in 2015/16, what was the figure at which it was capped? How many FTEs were employed in 2015/16, and how does this compare to each of the previous six financial years?

Te Papa is not bound by the cap on Full Time Equivalent (FTE) positions.

62. How many of the total staff employed are considered to be frontline staff and how many are considered back office staff (both in nominal terms and as a percentage of total staff) and how does that number compare to the number of frontline and back office staff in each of the past six financial years?

Set out below is a summary table (both in nominal terms and as a percentage of total staff) for 2014/15 and for the previous financial years requested.

Financial Year	Front Line	Back Office
2015/16	81% (425 staff)	19% (98 staff)
2014/15	83% (447 staff)	17% (93 staff)
2013/14	82% (429 staff)	18% (95 staff)
2012/13	81 % (420 staff)	19 % (96 staff)
2011/12	82 % (452 staff)	18% (99 staff)
2010/11	82 % (485 staff)	18 % (106 staff)
2009/10	82 % (489 staff)	18 % (105 staff)

This figure includes all casuals, permanent and fixed term staff.

Te Papa defines “front-line” jobs as those positions whose responsibilities and outputs enable or directly deliver Te Papa’s services. The responsibilities of the Te Papa Board, and the services provided by Te Papa to its many stakeholders, are diverse and include core museum services, education and training services, services to regional museums and repatriation services. In addition, Te Papa engages in a variety of commercial activities, delivering a broad range of customer services, e.g. retail, hospitality and visitor services.

“Back-office” jobs are considered those positions whose responsibilities support and underpin the delivery of Te Papa’s services, however are not directly involved in the actual delivery. These include positions considered ‘core corporate positions’ such as Finance, Human Resources and IT.

The percentage of front line and back office staff has remained relatively the same over the past six years, with no significant change.

CONTRACTORS/TEMPORARY CONTRACTS

63. How many contractors and consultants, including those providing services, were engaged or employed in 2015/16 and what was the estimated total cost? How did this compare to each of the previous six financial years, both in terms of the number engaged and the total cost? For each consultant or contractor that has been engaged in the previous six financial years please provide the following details:

- Name of consultant or contractor
- Type of service generally provided by the consultant or contractor
- Details of the specific consultancy or contract
- Budgeted and/or actual cost
- Maximum hourly and daily rates charged
- Date of the contract
- Date the work commenced
- Completion date
- Whether tenders were invited; if so, how many were received
- Whether there are proposals for further or following work from the original consultancy; if so, the details of this work?

169 contractors and consultants were engaged and the estimated total cost was \$2,682,910.

2015/16	2014/15	2013/14	2012/13	2011/12	2010/11	2009/10
169	127	86	97	52	31	86
2,682,910	3,311,300	3,769,988	3,898,145	1,995,395	748,931	3,320,240

Details of each consultant and contractor that has been engaged in the previous six financial years are included in the Appendix 3.

64. Were any contracts awarded in the last financial year which were valued at \$1 million or more? If so, please list by name of company contracted and total value of contract. How did this at compare with each of the previous six financial years?

Contracts valued at over \$1 million are capital works (maintenance and/or construction), major exhibition build contracts, insurance or utilities and services (such as cleaning) contracts.

There were four contracts greater than \$1m awarded during 2015/16:

- a) lift refurbishment contract with Kone NZ Ltd for the value of \$1.4m
- b) seismic restraint work Tory Street building for the value of \$2.6m with Hawkins Ltd and Aquaheat NZ Ltd
- c) seismic restraint work Cable Street building for the value of \$3.2m with Hawkins Ltd and Aquaheat NZ Ltd
- d) roof replacement on Tory Street building for the value of \$1m with SWP Commercial

There were two contracts greater than \$1m that were awarded during the 2014/15 year;

- a) exhibition build contract with Weta Workshop for the value of \$2.7m; and
- b) exhibition infrastructure build with Naylor Love for the value of \$1.18m.

In previous years contracts over \$1m included:

- a) insurance cover costing \$1.1m to \$1.4m pa
- b) capital works roofing replacement contracts of \$1.85m and \$2.34m
- c) energy supply contract expected value \$2.4m
- d) cleaning services contract value \$1.76m

65. What is the policy of your department, agency or organisation on the use of consultants and contractors as opposed to regular employees? Has this policy changed in the last financial year, if so, why and how?

Te Papa has expenditure and procurement policies which detail the processes and procedures to be followed regarding incurring expenditure and procuring resources. These policies state that external suppliers should only be used when there is no internal capacity or capability available to complete the required work. This guidance is consistent with the previous financial year.

66. How many consultants or contractors contracted in 2015/16 were previously employed permanently within your department, agency or organisation during the previous two financial years broken down by whether they had received a redundancy payment, severance or other termination package or not? How many contractors hired in each of the previous six financial years had previously been permanent employees in the agency or organisation in the previous two financial years?

Three ex permanent employees were engaged as contractors over the 2015/16 year however they had not received any redundancy, severance or termination packages in the previous two financial years.

One ex-employee was engaged as a contractor over the 2014/15 year, and had not received any redundancy, severance or other termination package in the prior two financial years.

Te Papa has no record of any prior employees being hired as contractors in any of the previous financial years.

67. Were any consultants or agencies contracted to provide communications, media or public relations advice or services in the 2015/16 financial year; if so, with whom did they contract, what was the specific purpose or project, for what length of time and at what total actual or estimated cost? How does this compare to each of the previous six financial years?

Agency	Cost	Purpose	Date
2015/16			
Ideas Shop	\$1,400	Communications strategy	June and October 2015
Jackson Stone	\$10,011.11	Te Papa 150 anniversary celebrations	September – November 2015
Careering Options	\$20,280.32	Matariki Festival	May 2016

2014/15

Careering Options	Contractor	Communications Support	\$41,820.00	\$120.00	Communications support to Gallipoli exhibition.
Ideas Shop	Consulting	Communications Support	\$91,810.50	\$400.00	General communications support.
Jackson Stone & Partners	Contractor	Provision of temporary labour	\$150,391.18	\$120.00	General communications support – while recruiting to fill a vacant role.

For the 2014/15 financial year, one contractor was engaged to provide communications, media or public relations services to Te Papa at a cost of \$150,391. A communications consultancy organization also continued to provide communications services over the financial year at a cost of \$91,810.

For the period July to November 2013, one contractor was engaged to provide communications, media or public relations services to Te Papa at a cost of \$51,160. A communications consultancy organisation also continued to provide communications services over the financial year at a cost of \$30,600.

In 2012/13, Te Papa employed one contractor from March 2013 to provide communications, media, or public relations services to Te Papa at a cost of \$15,042.

A communications consultancy organisation also provided communications services over the 2012/13 financial year at a cost of \$21,505. In the four prior financial years, no communications contractors or consultants were engaged.

68. How many temporary staff were contracted by your department, agency or organisation in the 2015/16 financial year, listed by purpose of contract, name of company or individual contracted, duration of temporary staff's service, hourly rate of payment and total cost of contract?

Contractor	Purpose of contract	Duration of contract	Rate of pay	Total amount
AAKONSULT PTY LTD	General adhoc contracting services	July 2015 to June 2016	Various contracts	\$ 6,160
VERTIC PTY LTD	General adhoc contracting services	July 2015 to June 2016	Various contracts	\$ 8,065
3D CREATIVE LTD	Spatial design services	November 2015 to March 2016	\$85.00 per hour	\$ 66,640
AXENIC LTD	Systems security design	March 2016 to April 2016	\$220.00 per hour	\$ 12,100
BECA CARTER HOLLINGS & FERNER LTD	Fire engineering design and monitoring	May 2016	Per contracted amount	\$ 4,939
BEYOND	General administrative support	July 2015 to June 2016	Various contracts with rates between \$35.00 and \$50.00 per hour	\$ 85,210
CAMPBELL CONSERVATION	General adhoc contracting services	July 2015 to June 2016	Various contracts	\$ 3,725
CAREERING OPTIONS CATCHPHRASE COMMUNICATIONS/ HR BISWELL	External communication services	June 2016	\$115.00 per hour	\$ 20,280
DARROCH LIMITED	Copy writing services	October 2015	\$70.00 per hour	\$ 8,400
DATAKOM SYSTEMS WELLINGTON LIMITED	General adhoc contracting services	July 2015 to June 2016	Various contracts	\$ 4,900
DESIGN + SPACE LTD	IT systems support	July 2015 to December 2015	\$125.00 per hour	\$ 3,163
DONALD GERSON	Exhibition design services	August 2015 to December 2015	\$80.00 per hour	\$ 15,200
EDENFX HSE RECRUITMENT LTD	Audio visual installation services for exhibitions	November 2015 to April 2016	\$80.00 per hour	\$ 5,400
EDIT1 LTD	Health and Safety Cover	August 2015 to November 2015	\$105.00 per hour	\$ 58,800
EDUCATION PERSONNEL LTD	Function filming services	June 2016	As per contracted amount	\$ 15,300
Education Review Office	General administrative support	August 2015 to September 2015	\$29.65 per hour	\$ 3,255
FINDITRECRUITMENT	Acting Director CR&L	September 2015 to February 2016	\$17,116 per month	\$ 98,116
IZZY AND JEAN LTD	Financial accounting services	July 2015 to January 2016	Between \$60.00 and \$93.50 per hour	\$ 97,852
JACKSON STONE & PARTNERS	General adhoc contracting services	July 2015 to June 2016	Various contracts	\$ 4,354
JILL TREVELYAN	Acting Directors marketing and commercial	March 2016 to June 2016	\$1,200.00 per day	\$ 177,160
LANA GIBSON t/a LANALYTICS	Curatorial contracting services	July 2015 to May 2016	\$70.00 per hour	\$ 11,182
LOCALES LTD	Acting COO	May 2016 to June 2016	\$1,200 per day	\$ 30,000
MARLENA DIJKSTRA	Data analysis	March 2016 to June 2016	\$110.00 per hour	\$ 32,010
MAUNGAHUKA LIMITED	General adhoc contracting services	July 2015 to June 2016	Various contracts	\$ 3,609
Mere Boynton	Business analyst services	January 2016 to June 2016	\$110.00 per hour	\$ 24,000
MICHELLE FREEBORN	General adhoc contracting services	July 2015 to June 2016	Various contracts	\$ 4,800
NOMAD8 LTD	Delivery of the Matariki programme		\$50.00 per hour	\$ 29,700
PETONI MAHI LIMITED	Illustrations for Research project	July 2015 to June 2016	Per illustration	\$ 6,701
Philip Smith	Staff training services	June 2016	\$200.00 per hour	\$ 7,557
ROSE EVANS - CONSERVATOR	General adhoc contracting services	July 2015 to June 2016	Various contracts	\$ 3,960
SALLY GOUGH CONSULTING	Acting Director commercial	May 2016 to June 2016	\$99.50 per hour	\$ 21,021
SANDRA DAVEY	Conservator services	July 2015 to August 2015	As per contracted amount	\$ 3,691
TECHTONICS GROUP LTD	HR System development	May 2016 to June 2016	\$80.00 per hour	\$ 4,860
THE JOHNSON GROUP	Digital systems contracting services	November 2015 to June 2016	\$1,000.00 per day	\$ 49,627
THE WARWICK TRUST	IT systems support	March 2016 to June 2016	\$110.00 per hour	\$ 28,105
THREE HATS	Collection strategy development	November 2015 to January 2016	\$142.80 per hour	\$ 22,752
VELOCITY RECRUITMENT LTD	Contract manager PMO office	January 2016 to June 2016	\$110.00 per hour	\$ 10,905
XLVISUALS LIMITED	Sales and marketing cover	July 2015 to June 2016	\$35.00 per hour	\$ 36,529
Low value sundry contractors	General administrative support	June 2016	\$32.45 per hour	\$ 7,185
	Video production	June 2016	As per contracted amount	\$ 9,945
	General adhoc contracting services	July 2015 to June 2016	Various contracts	\$ 78,782
Total				\$ 1,125,939

69. How many staff were hired on each of the following contract lengths: three-month or less, three-to-six month, or six-to-nine month in the 2015/16 financial year? How does this compare to the number hired on each of these contracts in each of the previous six financial years?

A summary table of staff employed on the relevant term employment agreements is outlined below.

Year ended 30 June	Number of Staff (less than 3 months)	Number of staff (3 – 6 months)	Number of staff (6 - 9 months)
2016	0	5	6
2015	3	6	9
2014	3	7	2
2013	0	6	8
2012	1	6	12
2011	0	5	5
2010	3	4	4

Less than 3 months - As demonstrated by the data, from year to year there are very few staff employed by Te Papa on short term employment agreements.

3 – 6 months - The number of staff on this length of agreement is relatively consistent with the last six financial years.

6 – 9 months – There has been a decrease in the number of staff employed on a 6-9 month fixed term agreement over 2015/16. High season employees are now predominantly engaged on casual employment agreements. In addition there has been an increased number of employees engaged on fixed term employment agreements related to long-term projects extending beyond 9 months.

70. How many staff were employed on a fixed term contract in total in 2015/16? How does this compare to each of previous six financial years?

24 employees were employed on a fixed term employment agreement over 2015/16. This number only includes new employees joining Te Papa.

The table below outlines the number of staff on fixed term employment agreements over the previous six years, for comparison.

Year	Number of Employees
2014/15	28
2013/14	22
2012/13	16
2011/12	27
2010/11	22
2009/10	21

COLLECTIVE BARGAINING AND EMPLOYMENT ISSUES

71. How many staff were hired in the last financial year whose contracts included a 90-day probationary period? Please provide a breakdown by role.

N/A. Te Papa's employment agreements do not contain a 90-day probationary period clause.

72. Please provide a summary of any collective employment agreement negotiations completed in the 2015/16 financial year including the cost of that, and an outline and timeline of negotiations to be conducted in 2015/16?

Collective bargaining negotiations were initiated in 2015/16 with formal bargaining beginning in February 2016. By 30 June 2016, agreement had been reached on a proposed terms of settlement between Te Papa and the Union, and this was formally ratified by Union members on August 2016. The term of the Collective Employment Agreement is from 1 July 2016 – 30 June 2018.

The terms of settlement contained many interpretation changes to specific terms and conditions and clauses, however there was limited financial cost impact.

The indicative annual financial cost for positions under coverage, for the clauses that have a cost impact is \$87,368.

Actuals costs cannot be provided as they are influenced by working roster patterns and/or sick leave absences.

73. How many staff were on collective and individual employment agreements respectively in the last financial year? How does this compare with the numbers of staff on collective and individual employment contracts for each of the previous six financial years?

The table below outlines the number of staff on collective and individual employment agreements for the 2015/16 financial year with a comparison to the previous six financial years.

Year	Collective	Individual
2015/16	152	371
2014/15	161	379
2013/14	168	356
2012/13	154	383
2011/12	183	372
2010/11	191	352
2009/10	210	353

Employees employed under collective agreement has decreased slightly over the past year, following the trend of the previous year. Overall there remains a noticeable decrease in the number of staff employed under the collective employment agreements since 2009/10.

74. Were any specific instructions, directions or advice received in relation to employment agreement matters from the State Services Commission or responsible Minister in the 2015/16 financial year? If so, please provide details.

During 2015/16 Te Papa received advice from the State Services Commission in relation to the salary review of the Chief Executive.

Te Papa continues to operate under the Government Expectations for Pay and Employment conditions issued by SSC in May 2012, when considering its annual remuneration review approach.

LEAVE AND EAP

75. How many days of annual leave did employees have accrued on average during 2015/16? How does this compare to each of the previous six years? What strategies are used to encourage employees to reduce annual leave balances?

Year	Average Annual Leave Balance (days)
2015/16	13.33
2014/15	14.99
2013/14	17.21
2012/13	16.86
2011/12	15.31
2010/11	15.81
2009/10	15.82

Over the past few three financial years, there has been regular reporting of Te Papa's annual leave liability to the Executive Leadership Team and Board.

Employees with annual leave balances over 30 days are monitored for annual leave plans and consideration given to 'buying-out' any annual leave available under the amendment to the Holidays Act 2003. Regular communications are also sent out to managers and staff regarding the benefits of regular rest and relaxation to encourage staff to take their annual leave.

76. How many annual leave applications did the agency or organisation cancel or refuse during 2015/16? How does this compare to each of the previous six financial years?

This information is not readily available and would be difficult to obtain. In addition, data would only be available on annual leave applications which had originally been approved, being subsequently cancelled. The reason for annual leave cancellations are generally not captured, and could be a combination of leave dates changing or other forms of leave i.e. sick leave, being used instead. Te Papa does not record which annual leave requests were cancelled or declined upfront.

77. How many employees sold their fourth week of annual leave in the 2015/16 financial year? How does this compare to each of the previous financial years since this policy came into effect?

Detailed below is the number of employees who have bought out their fourth week of annual leave or any further entitlement under the Holidays Act 2003, since the amendment came into effect in 2011.

Year	Number of Buy-outs
2015/16	8
2014/15	4
2013/14	8
2012/13	5
2011/12	2

78. How many days of sick leave did employees take on average during 2015/16? How does this compare to each of the previous six financial years? What strategies are used to reduce the amount of sick leave employees need to take?

Year	Average Sick Leave Days Taken
2015/16	6.29
2014/15	5.49
2013/14	5.84
2012/13	5.00
2011/12	5.56
2010/11	6.02
2009/10	4.2

Te Papa has not yet put in place any strategies to reduce the amount of sick leave employees need to take, as it is not yet an area of concern in comparison to the wider public service. Employees with unusual sick leave patterns have appropriate monitoring measures in place.

79. How much was spent on EAP or workplace counselling in the 2015/16 financial year and how did that compare to each of the previous six financial years?

Year	Spend (\$)
2015/16	\$11,028
2014/15	\$13,098
2013/14	\$14,570
2012/13	\$53,512
2011/12	\$10,808
2010/11	\$16,025
2009/10	\$19,850

The 2015/16 spend on EAP or workplace counselling is less than previous year spends.

There has been a noticeable decrease in spend for EAP and/or workplace counselling from the 2012/13 year onwards. This is in line with expected normal annual spend of previous years. The increase spend that occurred in 2012/13 was due to the considerable additional support provided to staff during the organisational restructure.

SECONDED STAFF

If your department, agency or organisation does not second staff to Ministers' offices, please answer N/A to these questions

80. What was the number and cost of staff seconded to Ministerial offices during 2015/16 and how many of these had their salaries paid by the department, agency or organisation rather than Ministerial Services? What were these numbers in each of the previous six financial years?

N/A

81. What was the turnover rate of staff seconded to Ministerial offices from the agency or organisation during 2015/16 and what was it for each of the previous six financial years?

N/A

82. How many staff members were seconded in 2015/16 and how does this compare to the previous three financial years? For each staff member seconded, please provide the following details:

- How long they were seconded for (less than 6 months, 6-12 months, 12-24 months or 24 months or more);
- The role they were seconded to;
- The role they were seconded from;
- The reason for the secondment;
- The remuneration they have received over and above the remuneration they are contracted for in the role they have come from.

N/A

83. Has your department, agency or organisation covered any travel or accommodation costs for any staff seconded from one role to another in 2015/16; if so, what was the total cost for each secondment, broken down by type of expenditure? How does this compare to the previous three financial years?

N/A

STAFF TURNOVER/TERMINATION OF EMPLOYMENT

84. What was the staff turnover for 2015/16 and what was the staff turnover for each of the previous six financial years by category? Please provide this information both as a percentage and in numerical terms. Is the turnover rate cause for any concern, if so, what are the major issues and how will these be addressed in 2015/16?

The table below provides details of overall unplanned permanent staff turnover for 2015/16 and a comparison for the last six years.

Year	Turnover %	No. of Resignations
2015/16	13.2%	41
2014/15	13.2%	50
2013/14	14.7%	59
2012/13	13.1%	46
2011/12	14%	50
2010/11	16%	58
2009/10	15%	50

The overall unplanned turnover rate is currently not an area of concern for Te Papa and is relatively similar to the previous 6 years.

Te Papa's turnover rate is also influenced to some degree by one of its Directorates (Commercial). As is reflective of the nature of this workforce, the turnover is generally higher in the Hospitality and Retail Teams, than that of other Directorates or Teams.

85. What was the average length of service in your department, agency or organisation in the 2015/16 financial year and each of the previous six financial years? Please also provide this information broken down by age and gender.

As at 30 June 2016, the average length of service for permanent employees was 7.99 years, with the overall average length of service across the organisation being 5.90 years.

A comparison to the previous six years is detailed below:

Year	Avg. length of service in years (Permanent employees)	Avg. length of service in years (total org)
2015/16	7.99	5.90
2014/15	8.61	5.88
2013/14	8.53	6.01
2012/13	7.70	5.69
2011/12	7.91	5.91
2010/11	7.56	5.36
2009/10	7.52	5.36

The below table provides the average length of service by permanent employees and then total organisation, by gender.

Year	Avg. length of service Permanent (F)	Avg. length of service Total Organisation (F)	Avg. length of service Permanent (M)	Avg. length of service Total Organisation (M)
2015/16	6.86	4.99	9.23	7.06
2014/15	7.63	5.11	9.68	6.87
2013/14	7.24	5.20	10.10	7.04
2012/13	6.33	4.57	9.43	7.37
2011/12	6.71	4.88	9.06	7.14
2010/11	6.29	4.61	9.39	7.31
2009/10	6.00	4.30	9.24	6.96

NB: Not all Te Papa staff have chosen to disclose their date of birth or age, therefore, it is not possible to provide this information by age.

86. How many staff resigned during 2015/16, what were the reasons provided, and what are the possible implications for the agency or organisation? Please also provide the number broken down by age and gender.

In 2015/16 there were 41 permanent staff resignations.

All leaving employees are offered the opportunity to have a face to face exit interview with the relevant HR Adviser, or by completing an online exit questionnaire. Below is a summary of the top five reasons for staff resignations obtained via these means.

1. Moving to another role
2. Lack of career advancement
3. Job satisfaction
4. Salary
5. Moving away from location

Of the 41 people that resigned, 61% were female and 39% were male. It is not possible to provide this information by age as not all Te Papa employees chose to disclose their date of birth.

As previously noted in the response to Q84, turnover is currently not an area of concern for Te Papa.

87. How many people received and how much was spent in total on redundancy payments, severance or other termination packages by the agency or organisation in the 2015/16 financial year? How does that compare to the number and amount spent in each of the previous six financial years?

The total cost of all redundancy, severance or other termination packages for the 2015/16 financial year (paid up to 30 June 2016) is set out in the table below. A comparison to the previous financial years is also provided.

Year	Total Costs	# of Employees
2015/16	\$726,419	20
2014/15	\$212,909	7
2013/14	\$280,579	15
2012/13	\$1,396,535	31
2011/12	Nil	0
2010/11	\$146,700	5
2009/10	\$177,920	3

The 2015/16 costs are significantly higher than prior years (with the exception of the 2012/13 financial year), and are mainly related to the organisational realignment that commenced in May 2015, and redundancy payments associated with that change review (11 redundancy payments made as per the response to Q1).

88. How much, in \$10,000 bands, of all individual total amounts, was paid out in redundancy, severance or other termination packages in the 2015/16 financial year? How does this compare to the individual total amounts paid out in redundancy, severance or other termination packages in each of the previous six financial years?

A summary in \$10,000 bands, of individual total amounts paid out is outlined below, with a comparison to the previous six financial years.

Note there were no redundancy, severance or other termination packages paid out in 2011/12.

Year	Salary Band Paid Out	Number of Payments
2015/16	\$0 - \$10,000	2
	\$10,001 - \$20,000	3
	\$20,001 - \$30,000	5
	\$30,001 - \$40,000	5
	\$40,001 - \$50,000	2
	\$60,001 - \$70,000	2
	\$120,001 - \$130,000	1

Year	Salary Band Paid Out	Number of Payments
2014/15	\$30,001 - \$40,000	5
	\$40,001 - \$50,000	2
2013/14	<\$10,000	5
	\$10,001 - \$20,000	5
	\$20,001 - \$30,000	3
	\$40,001 - \$50,000	1
	\$60,001 - \$70,000	1
2012/13	<\$10,000	1
	\$10,001 - \$20,000	8
	\$20,001 - \$30,000	7
	\$30,001 - \$40,000	2
	\$40,001 - \$50,000	3
	\$50,001 - \$60,000	4
	\$60,001 - \$70,000	1
	\$80,001 - \$90,000	2
	\$90,001 - \$100,000	2
	\$100,001 - \$110,000	1
2011/12	N/A	0
2010/11	\$10,000 - \$20,000	2
	\$20,001 - \$30,000	2
	\$60,001-\$70,000	1
2009/10	<\$10,001	1
	\$70,001 - \$80,000	1
	\$90,001 - \$100,000	1

SALARIES AND BONUSES

89. How much was spent on performance bonuses, incentive payments or additional leave in 2015/16 and each of the previous six financial years? Please provide a breakdown of the number of bonuses received during 2015/16 in \$5,000 bands. What were the specific criteria for such performance payments? Has there been any changes to the criteria since November 2008; if so, what specific changes and why?

Incentive Payments are defined as contractual bonuses with agreed targets for achievement in each financial year. The targets are a combined set of quantitative and qualitative measures with final approval by the Chief Executive as to whether payment is due and how much is paid.

The criteria for Incentive Payments is based on performance against individual Key Accountabilities for each staff member who has an Incentive Payment as part of the remuneration package.

Discretionary bonuses are defined as lump sum payments which can be made to an employee however are not an automatic contractual entitlement for payment. The payment of, and amount of which are at the discretion of Te Papa.

To be eligible for consideration for a Discretionary Bonus the employee must be a current permanent member of staff, have been employed in their current position prior to 1 April 2015, and have received a performance assessment of “Exceeds Expectations” or better for the relevant financial year.

In the 2014/15 financial year, the Commercial Directorate introduced an incentive based scheme for some of its commercial (Retail and Hospitality) teams. These discretionary incentive payments were made on the achievement of sales targets per quarter and continued for the Hospitality Team into the 2015/16 financial year.

Performance Payments		
	Discretionary Bonuses	Incentive Payments
2015/16	\$135,000 was paid to 86 staff for their 2015/16 performance in December 2016. \$26,353 was paid to 48 staff, in discretionary bonuses under the incentive based scheme for the Commercial Hospitality Team.	\$153,500 was paid to 17 staff for their 2015/16 performance.
2014/15	\$138,000 (related to 2014/15 performance) was paid in December 2015. 92 staff qualified. \$7,778 was paid in discretionary bonuses under the new incentive based scheme for commercial Hospitality. 47 staff qualified.	\$136,600 (related to 2014/15 performance) was paid in September 2015, and December 2015. 17 staff qualified.
2013/14	No discretionary bonus payments relating to the 2013/14 performance year have been paid.	\$108,000 (related to 2013/14 performance) was paid in December 2014. 14 staff qualified.
2012/13	\$61,500 (related to 2012/13 performance) was paid in February 2014, with a further person paid in March 2014. 56 staff qualified.	\$67,084 (related to 2012/13 performance) was paid in February 2014. 11 staff qualified.
2011/12	\$162,987 (related to 2011/12, paid January 2013). 181 were paid in January, 13 were paid in March, and one was paid in May. 195 staff qualified.	\$114,825 (related to 2011/12 performance). One was paid in December, eight were paid in January, one was paid in February, six were paid in March, and one paid in April. 17 staff qualified.
2010/11	\$155,133 (related to 2010/11, paid December 2011). 155 staff qualified.	\$82,500 (related to 2010/11 performance) The majority was paid in December 2011, with three paid in June 2012. 14 staff qualified.

The table below shows the breakdown of bonus payments by \$5,000 bands for 2015/16.

Bonus Payment	Number of Employees
<\$5000	134
\$5000 +	6
\$10,000 +	9
\$15,000 +	1
\$20,000 +	1

No employees at Te Papa received additional leave over and above their contractual arrangements.

90. In \$10,000 bands, what are the salary levels of all staff, and how does this compare with the salary levels for each of the previous six financial years? Please also provide this information by age and gender.

Table 1 outlines in \$10,000 bands, the salary levels of all staff for the 2015/16 financial year and a comparison to the past six financial years.

Table 1

Salary Bands	1-Jul-16	1-Jul-15	1-Jul-14	1-Jul-13	1-Jul-12	1-Jul-11	1-Jul-10
10,001 - 20,000	-	-	-	-	-	-	-
20,001 - 30,000	-	-	-	124	111	98	99
30,001 - 40,000	176	210	225	122	126	130	135
40,001 - 50,000	65	59	51	56	65	61	70
50,001 - 60,000	64	64	62	69	83	85	88
60,001 - 70,000	78	78	69	64	64	57	67
70,001 - 80,000	52	52	51	46	42	38	35
80,001 - 90,000	26	21	22	15	21	17	20
90,001 - 100,000	9	12	14	15	14	13	10
100,001 - 110,000	15	16	11	10	14	13	10
110,001 - 120,000	11	9	6	4	4	5	2
120,001 - 130,000	7	4	3	3	2	2	5
130,001 - 140,000	4	3	1	-	-	-	-
140,001 - 150,000	3	1	2	1	-	-	-
150,001 - 160,000	2	-	-	2	-	-	-
160,001 - 170,000	3	3	4	2	1	1	1
170,001 - 180,000	2	3	1	1	-	1	1
180,001 - 190,000	-	3	1	1	2	2	2
190,001 - 200,000	3	-	-	-	-	-	-

Salary Bands	1-Jul-16	1-Jul-15	1-Jul-14	1-Jul-13	1-Jul-12	1-Jul-11	1-Jul-10
200,001 - 210,000	1	1	-	-	1	1	1
210,001 – 220,000	1						
220,000 – 260,000	-	-	-	-	-	-	-
260,001 - 270,000	-	-	-	-	-	-	1
270,001 - 280,000	-	-	-	-	-	-	-
280,001 - 290,000	-	-	-	-	-	-	-
290,001 – 300,000	-	-	-	-	-	-	-
300,001 – 310,000	-	-	-	-	-	-	-
310,001 – 320,000	-	-	-	-	-	-	-
320,001 – 330,000	-	-	1	1	1	1	-
480,001 - 490,000	1	1					
Total Employees	523	540	524	536	551	525	547

Note: These figures differ slightly from those provided in Te Papa's 2015/16 annual report. Figures shown in the annual report include the total amount paid to each staff member including additional allowances such as overtime or bonus payments that were made. Figures shown in the table above are gross, full-time per annum salary only.

Table 2 – salary level by gender

The figures cover all employees – permanent, temporary and casual. Percentages have been given rather than staff numbers to provide ease of comparison with previous years.

Salary Bands	1-Jul-16		1-Jul-15		1-Jul-14		1-Jul-13		1-Jul-12		1-Jul-11		1-Jul-10	
	Male %	Female %	Male %	Female %	Male %	Female %	Male %	Female %	Male %	Female %	Male %	Female %	Male %	Female %
10,001 - 20,000	-	-	-	-	-	-	-	-	-	-	-	-	-	-
20,001 - 30,000	-	-	-	-	-	-	23%	77%	32%	68%	29%	71%	28%	72%
30,001 - 40,000	36%	64%	39%	61%	38%	62%	41%	59%	41%	59%	37%	63%	41%	59%
40,001 - 50,000	45%	55%	46%	54%	53%	47%	57%	43%	46%	54%	49%	51%	39%	61%
50,001 - 60,000	44%	56%	44%	56%	48%	52%	51%	49%	48%	52%	47%	53%	48%	52%
60,001 - 70,000	49%	51%	46%	54%	49%	51%	42%	58%	44%	56%	46%	54%	42%	58%
70,001 - 80,000	52%	48%	52%	48%	47%	53%	43%	57%	45%	55%	45%	55%	51%	49%
80,001 - 90,000	42%	58%	38%	62%	36%	64%	53%	47%	52%	48%	59%	41%	50%	50%
90,001 - 100,000	33%	67%	33%	67%	36%	64%	33%	67%	36%	64%	31%	69%	40%	60%
100,001 - 110,000	40%	60%	44%	56%	36%	64%	30%	70%	29%	71%	31%	69%	50%	50%
110,001 - 120,000	73%	27%	89%	11%	83%	17%	50%	50%	75%	25%	60%	40%	50%	50%
120,001 - 130,000	57%	43%	25%	75%	0%	100%	67%	33%	50%	50%	50%	50%	20%	80%
130,001 - 140,000	75%	25%	67%	33%	0%	100%	-	-	-	-	-	-	-	-

Salary Bands	1-Jul-16		1-Jul-15		1-Jul-14		1-Jul-13		1-Jul-12		1-Jul-11		1-Jul-10	
	Male %	Female %	Male %	Female %	Male %	Female %	Male %	Female %	Male %	Female %	Male %	Female %	Male %	Female %
140,001 - 150,000	67%	33%	-	100%	100%	0%	100%	0%	-	-	-	-	-	-
150,001 - 160,000	0%	100%	-	-	-	-	0%	100%	-	-	-	-	-	-
160,001 - 170,000	100%	0%	33%	67%	50%	50%	50%	50%	0%	100%	100%	0%	100%	0%
170,001 - 180,000	50%	50%	67%	33%	100%	0%	100%	0%	-	-	0%	100%	0%	100%
180,001 - 190,000	-	-	67%	33%	0%	100%	0%	100%	50%	50%	50%	50%	50%	50%
190,001 - 200,000	67%	33%	-	-	-	-	-	-	-	-	-	-	-	-
200,001 - 210,000	-	100%	-	100%	-	-	-	-	0%	100%	0%	100%	0%	100%
210,001 - 220,000	-	100%												
220,000 – 260,000	-	-	-	-	-	-	-	-	-	-	-	-	-	-
260,001 - 270,000	-	-	-	-	-	-	-	-	-	-	-	-	0%	100%
320,001 – 330,000	-	-	-	-	100%	0%	100%	0%	100%	0%	100%	0%	-	-
480,001 - 490,000	100%	-	100%	-	-	-	-	-	-	-	-	-	-	-
Percentage Split	44%	56%	44%	56%	44%	56%	40%	60%	42%	58%	41%	59%	41%	59%

TRAINING, TRAVEL AND OTHER EXPENSES

91. How much was spent on catering in the 2015/16 financial year? What policies were in place for the use of catering and were there any changes to these?

	2015/16
Food & Entertainment	158,956
Staff Meals	19,776
Total	178,732

Food and entertainment expenditure is largely driven by exhibition and public programme events, which is within budget for the event, some of which may be sponsored e.g. Matariki. Staff meals are included in our collective agreement for staff working on public holidays.

For all other staff functions, Te Papa's Discretionary and Sensitive Expenditure Policy provides guidance on entertainment and hospitality. There has been no change in this policy from 2014/15.

92. How much was spent on domestic travel in the 2015/16 financial year and how does this compare to each of the previous six financial years? Please provide a list of the positions of the top twenty spenders on domestic travel for 2015/16 including the amount spent.

Year	Amount
2015/16	\$ 577,906
2014/15	\$ 376,122
2013/14	\$ 488,449
2012/13	\$ 287,137
2011/12	\$ 501,426
2010/11	\$ 398,026
2009/10	\$ 362,236

Role	Amount
Board Chairman	\$ 15,956
Kaihautu	\$ 13,408
Museum Development Officer	\$ 12,222
Chief Executive	\$ 11,306
Museum Development Officer	\$ 9,911
Associate Director Museum Renewal	\$ 8,259
Board Member	\$ 7,820
Board Member	\$ 7,019
Senior Curator Mataranga Maori	\$ 6,633
Chief Operating Officer	\$ 6,337
Senior Curator Science	\$ 6,233
Manager Iwi Relationships	\$ 5,664
Curator Vertebrates	\$ 5,578
Project Manager	\$ 4,520
Museum Development Officer	\$ 4,194
Kaitiaki Taonga Collection Manager Humanities	\$ 3,740
Project Manager	\$ 3,555
Board Member	\$ 3,468
Touring Exhibition Manager	\$ 3,264
Researcher	\$ 3,241

93. How much was spent on international travel in the 2015/16 financial year, how does this compare to each of the previous six financial years, and what proportion of operating expenditure does this represent? Please provide a list of the positions of all spenders on international travel for 2015/16, including the amount spent (broken down by travel, accommodation and other expenditure), locations travelled, reason visited and outcomes achieved. For any items of other expenditure greater than \$15,000 please provide details of what this was.

Year	Amount	Proportion of operating expenditure
2015/16	\$ 388,124	0.63%
2014/15	\$ 253,012	0.40%
2013/14	\$ 566,646	0.89%
2012/13	\$ 592,747	0.98%
2011/12	\$ 426,407	0.71%
2010/11	\$ 437,044	0.74%
2009/10	\$ 270,591	0.45%

See appendix 3 for the detailed schedule.

94. How many staff have Koru Club memberships paid for by your department, agency or organisation, and how does this compare with each of the previous six financial years?

Year	Koru Club memberships
2015/16	1
2014/15	5
2013/14	5
2012/13	10
2011/12	2
2010/11	1
2009/10	4

95. How many staff had the use of vehicles paid for by your department, agency or organisation in 2015/16; what are the estimated costs; how do these numbers compare to each of the previous six financial years?

Make and Model	Acquisition date	Office assigned to	Acquisition cost
2015/16 Financial year			
Toyota Hilux 2.7P Reg ZS8009	31 December 2000	Non assigned open fleet	\$ 22,470
Ford transit 2.4 Diesel 350L High Roof LWB	14 July 2003	Non assigned open fleet	\$ 14,614
Toyota - Corolla Station Wagon	31 August 2012	Non assigned open fleet	\$ 21,402
Toyota Corolla GWE432	13 June 2013	Non assigned open fleet	\$ 20,236
Toyota Hilux Double cab 4WD ,2015	1 June 2015	Non assigned open fleet	\$ 42,054
Toyota Corolla Station Wagon 2013	1 June 2015	Non assigned open fleet	\$ 22,388
Ford 350E Jumbo High Roof Van, 2015	1 June 2015	Non assigned open fleet	\$ 66,091

2014/15 Financial year			
Toyota Hilux 2.7P Reg ZS8009	31 December 2000	Non assigned open fleet	\$ 22,470
Toyota - Corolla - 1.8GL Station Wagon - BHN994, disposed of 18 June 2015	12 June 2003	Non assigned open fleet	\$ 23,604
Ford transit 2.4 Diesel 350L High Roof LWB	14 July 2003	Non assigned open fleet	\$ 14,614
Toyota - Hilux - 4WD - white, disposed of 18 June 2015	1 February 2005	Non assigned open fleet	\$ 41,185
Honda Odyssey - Red - disposed of 18 June 2015	23 December 2005	Non assigned open fleet	\$ 6,738
Toyota - Corolla Station Wagon	31 August 2012	Non assigned open fleet	\$ 21,402
Toyota Corolla GWE432	13 June 2013	Non assigned open fleet	\$ 20,236
Toyota Hilux Double cab 4WD ,2015	1 June 2015	Non assigned open fleet	\$ 42,054
Toyota Corolla Station Wagon 2013	1 June 2015	Non assigned open fleet	\$ 22,388
Ford 350E Jumbo High Roof Van, 2015	1 June 2015	Non assigned open fleet	\$ 66,091

Make and Model	Acquisition date	Office assigned to	Acquisition cost
2013/14 Financial year			
Toyota Hilux 2.7P Reg ZS8009	31 December 2000	Non assigned open fleet	\$ 22,470
Toyota - Corolla - 1.8GL Station Wagon - BHN994, disposed of 18 June 2015	12 June 2003	Non assigned open fleet	\$ 23,604
Ford transit 2.4 Diesel 350L High Roof LWB	14 July 2003	Non assigned open fleet	\$ 14,614
Toyota - Hilux - 4WD - white, disposed of 18 June 2015	1 February 2005	Non assigned open fleet	\$ 41,185
Honda Odyssey - Red - disposed of 18 June 2015	23 December 2005	Non assigned open fleet	\$ 6,738
Toyota - Corolla Station Wagon	31 August 2012	Non assigned open fleet	\$ 21,402
Toyota Corolla GWE432	13 June 2013	Non assigned open fleet	\$ 20,236

2012/13 Financial year			
Toyota Hilux 2.7P Reg ZS8009	31 December 2000	Non assigned open fleet	\$ 22,470
Toyota - Corolla - 1.8GL Station Wagon - BHN994, disposed of 18 June 2015	12 June 2003	Non assigned open fleet	\$ 23,604
Ford transit 2.4 Diesel 350L High Roof LWB	14 July 2003	Non assigned open fleet	\$ 14,614
Toyota - Hilux - 4WD - white, disposed of 18 June 2015	1 February 2005	Non assigned open fleet	\$ 41,185
Honda Odyssey - Red - disposed of 18 June 2015	23 December 2005	Non assigned open fleet	\$ 6,738
Toyota - Corolla Station Wagon	31 August 2012	Non assigned open fleet	\$ 21,402
Toyota Corolla GWE432	13 June 2013	Non assigned open fleet	\$ 20,236

2011/12 Financial year			
Toyota Hilux 2.7P Reg ZS8009	31 December 2000	Non assigned open fleet	\$ 22,470
Toyota - Corolla - 1.8GL Station Wagon - BHN994, disposed of 18 June 2015	12 June 2003	Non assigned open fleet	\$ 23,604
Ford transit 2.4 Diesel 350L High Roof LWB	14 July 2003	Non assigned open fleet	\$ 14,614
Toyota - Hilux - 4WD - white, disposed of 18 June 2015	1 February 2005	Non assigned open fleet	\$ 41,185
Honda Odyssey - Red - disposed of 18 June 2015	23 December 2005	Non assigned open fleet	\$ 6,738

Make and Model	Acquisition date	Office assigned to	Acquisition cost
2010/11 Financial year			
Toyota Hilux 2.7P Reg ZS8009	31 December 2000	Non assigned open fleet	\$ 22,470
Toyota - Corolla - 1.8GL Station Wagon - BHN994, disposed of 18 June 2015	12 June 2003	Non assigned open fleet	\$ 23,604
Ford transit 2.4 Diesel 350L High Roof LWB	14 July 2003	Non assigned open fleet	\$ 14,614
Toyota - Hilux - 4WD - white, disposed of 18 June 2015	1 February 2005	Non assigned open fleet	\$ 41,185
Honda Odyssey - Red - disposed of 18 June 2015	23 December 2005	Non assigned open fleet	\$ 6,738

2009/10 Financial year			
Toyota Hilux 2.7P Reg ZS8009	31 December 2000	Non assigned open fleet	\$ 22,470
Toyota - Corolla - 1.8GL Station Wagon - BHN994, disposed of 18 June 2015	12 June 2003	Non assigned open fleet	\$ 23,604
Ford transit 2.4 Diesel 350L High Roof LWB	14 July 2003	Non assigned open fleet	\$ 14,614
Toyota - Hilux - 4WD - white, disposed of 18 June 2015	1 February 2005	Non assigned open fleet	\$ 41,185
Honda Odyssey - Red - disposed of 18 June 2015	23 December 2005	Non assigned open fleet	\$ 6,738

96. How much was spent on internal conferences and seminars, staff retreats, offsite training, or planning and teambuilding exercises, including travel costs, and what is the purpose of each in 2015/16? How does this compare to each of the previous six financial years? For each year please include:
- Purpose
 - Venue
 - Cost (including travel and accommodation costs)
 - Activities undertaken

Te Papa does not hold internal conferences and seminars.

Offsite Planning 2015/16

Purpose	Venue	Cost	Activities Undertaken
Facilitation of team workshop, and follow up coaching	Port Nicholson Yacht Club	\$6,840.00	workshop facilitation, recording of discussions and outputs

Offsite Planning 2014/15

Facilitation of organisational design support	Te Papa	\$21,105.41	workshop facilitation, recording of discussions and outputs
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97. What are the measures used to evaluate the success or effectiveness for internal conferences or seminars?

Te Papa does not hold internal conferences and seminars.

98. How much was spent on staff training in 2015/16; and what percentage of the vote does the amount represent? How does this compare to each of the previous six financial years?

Year	Amount	% of Vote
2015/16	\$ 219,612	0.74%
2014/15	\$ 117,062	0.40%
2013/14	\$ 121,346	0.41%
2012/13	\$ 299,815	1.01%
2011/12	\$ 256,817	0.87%
2010/11	\$ 195,000	0.83%
2009/10	\$ 291,000	1.23%
2008/09	\$ 172,775	0.73%

'Percentage of vote' is based on the operational funding Te Papa receives from the Crown.

99. What specific activities or events were conducted that contributed towards staff morale in the last financial year?

In the last financial year, Te Papa held regular staff briefings where the Executive Leadership Team shared cross-organisation information, and upcoming programmes. In addition, a monthly Leaders Forum continues to be held for People Managers, to discuss and be briefed on specific organisational wide information.

Resilience training workshops was also conducted with the Visitor Services Team.

Te Papa's Intranet is used to celebrate staff and team achievements.

Te Papa continues to contribute towards end of year staff Christmas parties and provides non-cash rewards to those employees nominated by their Managers for exceptional pieces of work.

100. How much was spent on pay television in the last financial year? How much was spent in each of the previous six financial years and how much has been budgeted for the latest financial year?

Year	\$ Amount	\$ Budgeted
2015/16	0	0
2014/15	0	0
2013/14	5,137	0
2012/13	4,630	0
2011/12	2,084	0
2010/11	0	0
2009/10	0	0

101. What is the total amount spent, if any, on speakers fees and/or speaker honorariums for year of the last seven financial years by event, event date, speaker and amount received?

2015/16

Event	Event Date	Speaker	Amount Received Fees/Honorariums
DreamWorks Animation Public Talks	19 February 2016	Zoe Gillett	\$ 125.00
Photography Symposium	11 June 2016	Judy Annear	\$ 380.00
Photography Symposium	11 June 2016	Cassandra Barnett	\$ 200.00
Photography Symposium	11 June 2016	Fiona Amundsen	\$ 260.00
Photography Symposium	11 June 2016	Geoffrey Batchen	\$ 300.00
Photography Symposium	11 June 2016	Ken Hall	\$ 260.00
Photography Symposium	11 June 2016	Ron Brownson	\$ 260.00

2014/15

Event	Event Date	Speaker	Amount Received Fees/Honorariums
Nga Toi Arts talk: Natalia Goncharova	12/09/2014	Tony Mackle	\$ 200.00
Framing the Museum	9/10/2014	Billy Apple	\$ 230.00
Karanga Aotearoa Repatriation Programme	4/12/2014	Tim Walker	\$ 250.00
Richard Bell tour of Nga Toi	14/12/2014	Richard Bell	\$ 330.00
Lauren Redican talk	14/02/2015	Lauren Redican	\$ 230.00
Out of the Glory Box: The Art of Tivaevae	11/04/2015	3 Guest speakers	\$ 150.00
In Conversation with Emily Karaka	12/04/2015	Emily Karaka	\$ 230.00
Gretchen Albrecht Artist Talk	20/06/2015	Gretchen Albrecht	\$ 250.00

Te Papa does not have centralised records for previous years.

102. Does your department, agency or organisation pay travel and/or accommodation costs for guest speakers; if so what was the total amount of travel and/or accommodation costs paid over the last seven financial years by speaker and event spoken at? LT/PC

2015/16

Event	Event Date	Speaker	Travel/Accommodation costs paid
Gallipoli Public Talk	8 August 2015	Peter Pederson	\$ 874.25
Science Express	3 September 2015	Dave Snell	\$ 129.24
Iwi Cultural Centre Conference	12 November 2015	Claire Hall	\$ 414.94
The Art of Remembrance	28 April 2016	Paul Baragwanath	\$ 339.90
Kaitiaki Hui - Museum Writing Skills	18 May 2016	Tapunga Nepe	\$ 938.93
Kaitiaki Hui - Museum Writing Skills	18 May 2016	Bridget Reweti	\$ 376.26
Photography Symposium	11 June 2016	Ron Brownson	\$ 644.09
Photography Symposium	11 June 2016	Judy Annear	\$ 1,157.65
Photography Symposium	11 June 2016	Fiona Amundsen	\$ 454.67
Photography Symposium	11 June 2016	Ken Hall	\$ 430.41
Photography Symposium	11 June 2016	Clare Veal	\$ 1,031.57

2014/15

Event	Event Date	Speaker	Amount Received Travel/Accommodation
Framing the Museum	9/10/2014	Billy Apple	\$ 889.00
Karanga Aotearoa Repatriation Programme	4/12/2014	Tim Walker	\$ 550.00
In Conversation with Emily Karaka	12/04/2015	Emily Karaka	\$ 860.00
Gretchen Albrecht Artist Talk	20/06/2015	Gretchen Albrecht	\$ 850.00

Te Papa does not have centralised records for previous years.

Appendix 1 – Question 37: Corporate gifts and hospitality

Date Received	Gift or hospitality accepted	Estimated value	Item provider	Unit/recipient
September 2015	Gift of cash for tour given by collection managers	\$100	Ministry of Defence	Head of Collection Services
October 2015	Gift of a cheque for tour given by collection managers	\$100	Jasmine Leach	Head of Collection Services
October 2015	WOW tickets x 2	\$200	Simpson Grierson	Head of HR
November 2015	Hosted by Fuji Xerox Te Papas print partner to drinks and a cinema screening in Wellington.	\$200	Fuji Xerox	Sponsorship Manager
December 2015	Christmas gift. Two bottles of wine and chocolates	\$45	Contractor Rozanne Gardiner	Head of HR
December 2015	Christmas Gift of a Bottle of Taittinger	\$75	Aquarius Design	Head of Retail
December 2015	Hamper of chocolates	\$100	GSS	Programme Manager
December 2015	Hoyts \$20 gift voucher	\$20	Ande Schurr, Schurr Sound	Pacific Cultures Team
December 2015	phone charger	\$40	Dundas Street Lawyers	Head of HR
January 2016	Wellington 7s tickets - double pass	\$137	Wellington Combined Taxis	CFO
February 2016	Madonna concert ticket and taxis	\$600	Spark	AD Digital
March 2016	Ceremonial Bowl	Unknown	Office of Hawaiian Affairs and Bishop Museum	Kaihautū
March 2016	Ceremonial Fan	Unknown	Office of Hawaiian Affairs and Bishop Museum	Kaihautū
March 2016	Ceremonial Feather Head band	Unknown	Office of Hawaiian Affairs and Bishop Museum	Kaihautū

Date Received	Gift or hospitality accepted	Estimated value	Item provider	Unit/recipient
March 2016	Ceremonial Shark tooth Club	Unknown	Office of Hawaiian Affairs and Bishop Museum	Kaihautū
March 2016	Ceremonial Mat	Unknown	Office of Hawaiian Affairs and Bishop Museum	Kaihautū
March 2016	Ceremonial Mother of Pearl Blade	Unknown	Office of Hawaiian Affairs and Bishop Museum	Kaihautū
March 2016	Ceremonial Feather Stand	Unknown	Office of Hawaiian Affairs and Bishop Museum	Kaihautū
March 2016	Ceremonial Wooden Spear 1	Unknown	Office of Hawaiian Affairs and Bishop Museum	Kaihautū
March 2016	Ceremonial Wooden Spear 2	Unknown	Office of Hawaiian Affairs and Bishop Museum	Kaihautū
March 2016	Royal Hawaiian Featherwork Book (2 copies)	\$100	Bishop Museum	CE, Chair of Board
March 2016	Arts Festival ticket plus dinner x2	\$200	Simpson Grierson	Head of HR
March 2016	Edge Flat Wall Plate (The place is embellished with the rumi motifs, used in classical Ottoman art and cloud motifs, used in Chinese art. The plate which is 19cm in diameter was decorated by using transfer printing and underglaze technique. The plate was designed by Muhsin Demironat who was manager of the Yildiz Porcelain Factory between 1966-1972)	\$200	HE Ismail Kahraman, Speaker of the Grand National Assembly of Turkey, and delegation	Kaihautū
March 2016	2 books gifted - Royal Hawaiian Featherwork by Na Huhu Ali'i (2015) from Blair D Collis CE of	\$200	CE of Bishop Museum	CE and Chair of Board

Date Received	Gift or hospitality accepted	Estimated value	Item provider	Unit/recipient
	the Bishop Museum to the Chair and CE.			
June 2016	A bottle of whisky as a thank you for a presenation given to suppliers conference	\$65	NZ Dimesions	Head of Retail

Appendix 2 – Question 67: Declarations of interest (Board and Senior Management)

The Crown Entities Act 2004 specifies procedures for the disclosure and management of conflicts of interest by Board members. Conflicts of interest must be actively managed to ensure the Board's business is carried out in an open, frank and impartial manner to produce the best result for Te Papa. The Crown Entities Act 2004 places a duty on Board members to act in good faith and to not pursue their own interests at the expense of the entity's interest. These procedures seek to ensure the Board as a whole is able to exercise judgement within an appropriate framework for a public sector organisation, and meet the requirements of the Crown Entities Act 2004.

Board members must provide a declaration of interests annually and advise any changes to their interests as they occur. In all circumstances where a member declares an interest in a matter, the following procedure applies:

- (i) All conflicts of interest (potential, actual or perceived) will be recorded in the minutes.
- (ii) A member who is interested in a matter:
 - (a) Must not vote or take part in any discussion or decision of the Board or any committee relating to the matter, or otherwise participate in any activity of the entity that relates to the matter
 - (b) Must not sign any document relating to the entry into a transaction or the initiation of the matter
 - (c) Is to be disregarded for the purpose of forming a quorum for that part of a meeting of the Board or committee during which a discussion or decision relating to the matter occurs or is made.

The same principles apply to staff members and is set out in the Code of Professional Conduct and procedures for procurement and purchasing.

Board and senior management declared the following interests in 2015/16:

2017 Artist in Venice / Advisory Board, Sydney Contemporary Art Fair 2013 / ANZ / Atkins Holm Majurey Ltd / Auckland Art Gallery Patrons / Auckland Art Gallery Foundation / Auckland City Art Gallery / Auckland Contemporary Art Trust / Auckland Regional Trust / Auckland Theatre Co. Fundraising Board / Avanti Finance / Blackrock / Brody Technology Ltd / Business Mentors NZ / Carter Group Ltd and subsidiaries / Christchurch Arts Festival / Coastal Property Fund LP and associated companies and entities / Counties Manukau Health / Crown Forestry Rental Trust / Defence Technology Agency/ Deloitte New Zealand / Digital Navigators Ltd / Edmiston Trust / Elam Advisory Board / Employers Support Council, Ministry of Defence / Families Commission / Genesis Energy / Greater Wellington Rail / Greater Wellington Regional Council / Hauraki Collective / Hauraki Fishing Group / Hauraki Gulf Marine Spatial Plan Project Steering Group / Hotunui Wharenui / Ingram Properties Ltd / Interbrand / Kapiti Island Strategic advisory Committee (a joint DoC/Ngati Toa management committee for Kapiti Island) / Maori Trade Marks Advisory Committee, Intellectual Property Office of New Zealand / Marsden Cross Trust Board (Rangihoua Heritage Park) / Marutūāhu Collective / Massey University / Maurice Carter Charitable Trust / Mumtrepreneurs Awards – Loyalty New Zealand / Myah Trust / National Military Heritage Trust / Ngati Mutunga Settlement and Moriori Settlement / Ngati Toa / NZTA / NZ UNESCO / Panuku Development Auckland / Pare Hauraki Asset Holdings Ltd / Port Investments Ltd / Pouarua Farm General partner Limited / PricewaterhouseCoopers / Prime Minister's Science Advisor / RDT Pacific Ltd / Remuneration Authority / Safesite Pty Ltd, Construction Site Safety App / Samite Group / Serviceworks / Southbase Construction Ltd / Tamaki Collective / Tamaki Makaurau Community Housing Ltd / Te Hau ki Turanga Trust / Te Mana o Kupe Trust / Te Maori Manaaki Taonga Trust / Te Ohaki te Kohanga Reo / Te Papa Foundation / Te Runanga o Ngati Hikairo / Te Runanga o Toa Rangatira Inc / Tikapa Moana Enterprises Ltd / University of Auckland / Vatulele Trustees Ltd / Wai Maori Trust (a subsidiary of Te Ohu Kaimoana) / Wairarapa Arts Festival Trust / Waterfront companies and subsidiaries / Weiti Development LP and associated companies / Wellington Culinary Events Trust / Wellington Lifelines Group / Williams Companies and subsidiaries and associates / WRC Holdings / X is Y / Ziera Shoes

The following entities, where an interest has been declared, have been identified as having entered into a contract, policy, consent or other consideration with Te Papa within the last three financial years:

Supplier/Customer	Products and services provided to Te Papa	Products and services provided by Te Papa
2015/16 Financial year		
Deloitte New Zealand	\$ 35,887	
Genesis Energy	\$ 71,190	
Massey University	\$ 21,115	\$ 19,286
Te Runanga o Toa Rangatira Inc	\$ 12,420	\$ 748
University of Auckland	\$ 1,661	
Price Waterhouse Coopers	\$ 117,872	\$ 2,734
National Military Heritage Charitable Trust	\$ 1,381	
Samite Group (Pty) Ltd	\$ 7,692	
RDT Pacific	\$ 14,242	
ANZ		\$ 20,769
ANZ Bank NZ Ltd		\$ 18,136
New Zealand Transport Agency		\$ 20,264
Greater Wellington Regional Council		\$ 1,785
2014/15 Financial year		
Atkins Holm Majurey Ltd	\$ 49	
Auckland City Art Gallery	\$ 4,677	\$ 7,680
Deloitte New Zealand	\$ 56,584	\$ 91,453
Genesis Energy	\$ 389,461	\$ 4,209
Museums Aotearoa	\$ 23,823	\$ 33,373
Price Waterhouse Coopers	\$ 598,603	
Sextant Technology Ltd	\$ 27,071	
Te Runanga o Toa Rangatira Inc	\$ 46,345	
ANZ		\$ 216,377
Families Commission		\$ 16,819
Otago Museum		\$ 624
University of Auckland		\$ 42,132
2013/14 Financial year		
Te Runanga o Toa Rangatira Inc	\$ 85,000	\$ 196
Deloitte New Zealand	\$ 11,776	

Appendix 2 – Question 46: Copies of communications plans

Nga Toi | Arts Te Papa

5B (refresh) and Level 6 campaign:

As Season 5 is running for 9 months, there has been a planned refresh mid-season. This is happening as a rolling changeover and starts 22 Feb with full change complete by 23 March.

At the same time, a new Decorative Arts exhibition on Level 6 is opening on 18 March called *Inspired: Ceramics and Jewellery shaped by the past*. Level 6 is now part of Nga Toi but I don't think this is important to our visitors except from a wayfinding perspective so we have worked to update signage to include Level 6 in this.

Target audiences:

Season 5 B has been strongly targeted towards Wellington city and region (as repeat visitors) that are Young minded: 18-30, tertiary students and young professionals and National visitors who are 30-50, tertiary qualified, medium – high income (Cultural Enthusiasts & Keen Participants)

Inspired is more firmly targeted to our traditional audience of Cultural enthusiasts (female, over 45) and Keen participants (male, under 45).

Plan:

We will be running in essence 2 campaigns simultaneously. With awareness that %b has been refreshed with new photography etc. and Level 6 has a new exhibition.

5B

Two week street poster, digital and target press campaign to refresh awareness in 5B to Wellington residents and also National audience. We will also distribute the current brochure to AKL and CHCH from April to July.

Street posters	Due	Cost	Complete
Rob / Gin	Brief 1 Mar		
Libby and Krissy to proof	7 Mar		
Artwork to OMD	20 Mar		
Posters installed	Mar 27		
Posters on display	Mar 27 – Apr 10	\$3721	

Digital campaign	Due	Price	Complete
Rob / Gin	Brief 1 Mar		
Libby and Krissy to proof	7 Mar		
Artwork to OMD	11 Mar for placement 20 Mar	\$2700	

April

Salient Magazine	Due	Price	Complete
½ page	By 29 February		
to design	By 28 February		
Libby and Krissy to proof	28 February		
Artwork to Jason Sutton for print	By 29 of February		

Level 6

Develop DL flyer and distribute in Wellington cafes, libraries etc. Phantom network. If budget allows, a 2 week campaign on Adshells close to Te Papa.

Lift stickers in main lift – “More art here”

Other activity for both:

For both we will refresh the content of the Nga Toi web page. In April when DreamWorks closes we will replace the Gallipoli hole in the wall banners with Nga Toi and DWA large banner with Gallipoli.

Social Media 5B and level 6

FACEBOOK \$1500 (3 posts)

\$500 Slideshow of hero images for 5B & 6 using 3-6 of the below, with a “new art coming soon” message

\$500 Graphic – curator + artwork, linking to our ‘Curators in Conversation’ series of Facebook events

\$500 Graphic – “New art on show now” using a hero image that we can overprint.

INSTAGRAM \$1000 (2 posts)

A slideshow of ‘behind the scenes’ photos, as we did for S5, **OR**

- A slideshow of 2 images: Justine, and the ‘Clown’, **OR**
- A slideshow of hero images from the above list.

“New art on show now” graphic using a hero image that we can overprint.



Te Papa Creative Brief

Overview

Te Papa has a full programme of Anzac commemorative events occurring 20th – 25th April. Design elements are required to ensure the programme is communicated effectively to the public.

Campaign Objectives

- Communicate Anzac commemorative events programme clearly and effectively
- Create excitement and drive interest to attend events as part of the programme

What does success look like?

Good attendance and awareness of the public programming offer over Anzac Weekend.

Good website visitation numbers leading up to the event programme.

Target Audiences

History, art and film enthusiasts ages 18+ within the Wellington central and surrounding region.

Call to Action

Go to the Te Papa website for more information about the Anzac Commemorative events programme.

Key messages

Anzac Commemoration at Te Papa

20th – 25th June

Radio New Zealand National live broadcast

Film screening of *For King & Country*

Gallipoli: the scale of our war exhibition

Art and history talks

Book signings

Chance to win a trip to the Western Front

Visit Tepapa.govt.nz for details.

Te Papa logo

Creative Considerations

1. Easy to read at a glance
2. Eye-catching
3. Use colour palette of Gallipoli (Red, white, black) but do not use imagery or brand elements of Gallipoli.
4. Could have a war-looking theme to it, like an old war poster. This is just an idea – open to other thoughts here.

Deliverables (in order of priority)

- A0 Street Poster
- Te Papa homepage banner (landscape – 1900 x 700 pixels)
- Wayfinding Tower poster (portrait – 1080 x 1920 pixels)

Timing

All elements to be completed by 5th April ready to go to print.

DREAMWORKS

ANIMATION

THE EXHIBITION

JOURNEY FROM SKETCH TO SCREEN

Marketing Strategy

15 July 2015

What's the show?

Te Papa is the exclusive New Zealand venue for DreamWorks Animation exhibition from ACMI in Melbourne. The exhibition dates are 12 December 2015 to 29 March 2016 – this covers the Christmas/Summer school holiday period and Easter weekend.

DreamWorks Animation draws back the curtain and invites people to witness the passion, talent and art that fuels the studio. It's an experience you can't get from a behind the scenes documentary or 'art of' book and offers something for every member of the family.

SKETCH TO SCREEN

From the makers of Shrek, Madagascar, Kung Fu Panda and How To Train Your Dragon, comes an extraordinary exhibition celebrating 20 years of DreamWorks Animation! In partnership with the Australian Centre for the Moving Image (Australia), DreamWorks Animation: The Exhibition reveals the art, technology and storytelling that has made DreamWorks Animation the world's largest animation studio.

Features:

- A giant 180-degree panoramic screen giving viewers a virtual ride on a dragon
- Engaging interactive displays
- Never-before seen concept drawings
- Character study sculptures
- In-depth interviews
- Over 400 art objects

The Art of DreamWorks Animation

The exhibition is divided into three parts: Character, Story and World. Each section features interviews, behind-the-scenes footage, original concept art, maquettes and more, taking viewers on the studio's creative path from sketch to screen.

Each section charts the DreamWorks Animation creative journey from an original kernel of an idea through a fully realized animated film, while exploring the studio's unique twist on these three core aspects of filmmaking.

SECTIONS

Character

The Character section reveals the evolution of DreamWorks' most-loved characters, including Shrek, Wallace & Gromit, Po from Kung Fu Panda and the gang from Madagascar. Offering the visitor unprecedented access to the DreamWorks archive, the section features 47 exquisitely carved maquettes, original concept art and sketches, plus video interviews with illustrators, animators and production designers.

Story

When DreamWorks filmmakers begin developing stories for their films, they often look towards traditional storytelling tropes before twisting and subverting them. It is about finding a 'breakthrough' moment that captures a character's motivations and imbues the story with a sense of imagination and surprise.

The central focus of the Story section is a huge digital storyboard where filmmaker Conrad Vernon performs, step-by-step, his pitch for the infamous "Interrogating Gingy" scene in Shrek.

World

The final and largest section of the exhibition explores world-building, focusing on the collaborative work of directors, production designers and concept artists in creating fantastical and authentic worlds within all DreamWorks Animation films. Concept art, development sketches, set design, reference images and backdrops provide a snapshot into the development of various arcane and futuristic landscapes, jungles, cityscapes, gardens, seascapes and more.

Technology

Throughout the exhibition, visitors are introduced to the ground breaking technologies that DreamWorks Animation has developed to realize its animated characters and worlds.

Audiences will be immersed in Dragon Flight, a spectacular 180 degree view of the Island of Berk from How To Train Your Dragon. Beginning with a simple sketch on paper, the experience evolves through the various technical and creative stages of building a world, ending with a fully computer generated environment, giving patrons a virtual ride, flying on a dragon, soaring over Berk.

In the interactive digital exhibits, patrons of all ages will also have hands-on experiences that reveal DreamWorks Animation’s filmmaking processes and technologies.

INTERACTIVE DIGITAL EXHIBIT: THE ANIMATION DESK



This is a digital version of a traditional 'drawing room' where visitors create their own animations using a simplified version of DreamWorks' 'Pencil 2D Drawing and Animation Tool'. Visitors learn the basic principles of animation to create and produce their own 'take home' short movie.



INTERACTIVE DIGITAL EXHIBIT: LIGHTING DESIGNER



Visitors can play the role of Lighting Designer by selecting one of several scenes from a DreamWorks' film and manipulate the lighting with different angles, intensities and hues.



INTERACTIVE DIGITAL EXHIBIT: FACE POSER



Visitors can engage with their favourite DreamWorks' characters while learning about animating character expressions. Users select a face that they can manipulate, creating a short animation.



INTERACTIVE DIGITAL EXHIBIT: OCEAN SIMULATOR



Ocean Simulator allows visitors to manipulate the intensity and movement of waves and provides an understanding of the technical and creative decisions a VFX artist makes when working with water.



Who are we targeting?

Our target audiences can be broken down into 3 broad groups nationally:

1. Families with children 7-14
 - Families visiting with school aged children
 - Parents 32 – 45, kids 7 – 14, Middle/High income families
 - Exhibition pitched 7 + but families will include under 5s, Additional content will be added to the exhibition for them
 - Expectations – children will expect to be entertained via interactive experiences. Parents hope to relax while children engaged although will casually engage with content themselves
2. Industry (animators / film makers etc.)
 - People working in the NZ creative industries
 - Animators, illustrators, designers, game designers, film makers
 - Tertiary educated – 20 – 45, middle to high income earners
 - Primary target for our events programme, secondary target for the exhibition
 - Will come to the exhibition to explore the industry they work in with their children
3. Young Adults, no children
 - 18 – 30 possibly tertiary students, early in their professional career
 - Grew up with DreamWorks movies
 - Primary target for our events programme, secondary target for the exhibition
 - Socially motivated, attend in groups, big on social media
 - Want to engage with the content via fun socially focussed experiences

What are the key messages for our audiences?

Exciting, never before seen in NZ behind the scenes DreamWorks animation, from sketch to screen – immerses the visitor in the creative journey of the animated movie.

The exhibition showcases some of our most loved animated characters from highly successful DreamWorks films.

Only at Te Papa

Visit or plan your trip now

What are our key strategies to successfully meet business objectives for exhibition?

Described below are our core strategies for the DreamWorks campaign, we will continue to look for and take advantage of opportunities as they arise. We will ensure discussion and approval by ACMI of any new initiatives.

Increase campaign reach by using collaboration with Positively Wellington Tourism (PWT)

Te Papa has a longstanding promotional partnership arrangement with PWT which is the regional government promotional vehicle. We have one strategy for both organisations in marketing DreamWorks Animation exhibition. Te Papa will prepare all collateral for joint use – an example is shown with the 2 versions of bus backs later on in this document. In some instances the call to action will be directing to PWT website www.wellingtonnz.com that will have a page about the exhibition (using existing ACMI DWA exhibition webpage look and feel,

developed by Te Papa and approved by ACMI).

Use big brand pull of DreamWorks

- Utilise very compelling, lively collateral from ACMI that showcases the big name characters and movies from DreamWorks that will resonate with visitors of all ages
- Use proven successful “dressing of building” inside and out to create interest, awareness and conversion from museum visitor to exhibition visitor
- Use a variety of characters in high traffic. High impact areas throughout the building, leading visitors to level 4 for the exhibition
- High use of outdoor and digital to promote exhibition nationally

Get it out there early - allow families to plan for summer holidays

Use joint campaign with Positively Wellington Tourism (PWT) for nationwide above the line campaign

- Generate awareness, understanding and excitement about the exhibition and encourage school holiday bookings
- Previews to drive word of mouth – opening event, media preview, friends preview, Influencer preview – taxi drivers, Concierges, tour operators, radio hosts etc...

Have strong presence at transport hubs

- Summer time is travel time for most New Zealand families
- Collateral on show at Wellington Airport and Ferry Terminal

Capitalise on high visitation events in Wellington to promote: WOW, NZ Festival, etc.

- Encourage association with Te Papa through event programmes, eNewsletters etc.
- PWT Mini mag distributed nationally during WOW

Work collaboratively with Communications team to maximise free to air media exposure

- Work with Public programme and Comms teams to generate additional coverage and editorial around appropriate media events
- Events/educational programme highlights to create news
- Some activities used to generate free to air media will be funded through marketing
- Create social posts / activities to create awareness and sharing

Work with sponsorship team to extend media coverage

- Get media sponsors to increase reach of media campaign
- Leverage sponsorship opportunities to increase marketing activity for national awareness, targeted promotions to sponsors databases and exposure to new audiences

Campaign Look and Feel

We will be using existing templates of marketing collateral designed and used by ACMI. Any
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new collateral will be developed using existing templates and approved by ACMI and DreamWorks Animation. It is vibrant, recognisable and in keeping with the DreamWorks brand, colourful, contemporary and character driven.

We will be using the visuals outside, inside and around the museum for a coordinated approach with strong imagery leading the visitor to the exhibition.

Marketing Collateral

Outside Te Papa

- Bus backs and sides (to be supplied from Singapore exhibition collateral)
- Adshells (use existing with revised copy and logos)
- 15' TVC – on TV, onDemand, in Cinema, , networks, North/South Island Ferry terminals and Ferries and Wellington Airport (use existing with change out to VO and end frames)
- Digital banner ads (change-out to end frame)
- Facebook boost posts (use existing video and images)
- Webpage on Tepapa.govt.nz and wellingtonnz.com
- eNewsletters
- Radio (to be developed and approved by ACMI & DreamWorks Animation)

On and in Te Papa

Highly visual banners on the exterior of Te Papa plus attractors in the forecourt. Internal presence will include posters and wall art leading up to the exhibition. A suspended Toothless and giraffe head will create excitement and awareness inside the museum.

- Plinth directly outside Te Papa on forecourt draws eye to Large external banner
- Large external banner
- Level 1 stairs to fit in with Toothless suspended over Level 1
- Pricing board on level 2
- Round window
- Lift door decals
- Lift posters
- Penguins on plinth level 4
- Table talkers in Cafés
- Spend the Day at Te Papa brochure featuring DreamWorks
- Tickets
- Website

Visuals

Here is a small sample of visuals that visitors will see in and outside Te Papa.

Bus backs



Plinth in Te Papa forecourt by roadside – high vehicle and pedestrian traffic area



Large banner over entrance to Te Papa, can be seen from high traffic road and pedestrian route



Entrance to Te Papa on Level one, stairs will be dressed in Toothless theme also



Level 2 large round window



Pricing board at info desk (ticket purchase here) level 2

DREAMWORKS ANIMATION THE EXHIBITION

JOURNEY FROM SKETCH TO SCREEN

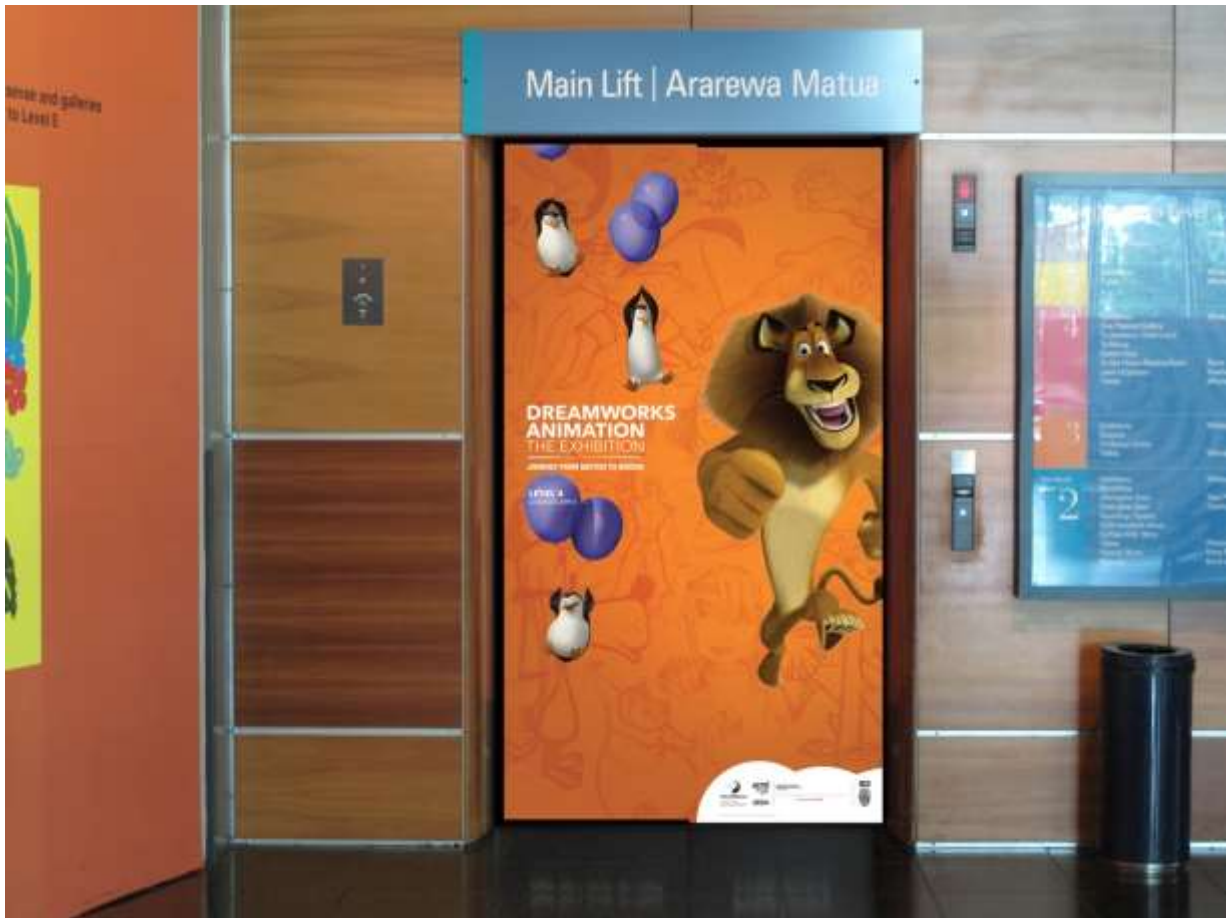
Admission Prices

Adult	\$15.00
Child & Students 3-15 years (with ID)	\$6.00
Children under 3	Free
Self-guided school visit child	\$6.00
Family One (1 adult, 2 children)	\$22.50
Family Two (2 adults, 2 children)	\$35.00
Concessions (Gold/Community Services / Student over 15 with ID)	\$10.00
Friends of Te Papa	\$8.00



Lift doors on level 2 directing visitor to level 4 for exhibition





Timings:

Mid-August:

ANNOUNCEMENT OF EXHIBITION: Start the buzz

- Press release with detail of exhibition and dates
- Teaser eAlert sent to teachers with light info and dates

26 September:

SOFT LAUNCH: leverage School holidays for summer season awareness

- Webpage live with online ticket purchase available
- Sketching flyers distributed in Te Papa
- Cinema advertising in Auckland and Christchurch
- Education webpage for Self-guided tours live
- Subscriber eNewsletter feature
- Teacher eNewsletter feature with link to booking form
- Some social content to support

October to Mid-November

Keep momentum up from September

- Maintain interest / awareness through eNewsletters / Te Papa website banner and page
- Event marketing for event at Animfxnz
- Education marketing continues

22 November – 12 December

Intense burst of activity to target out of town visitors for summer holidays

- Exterior Large banner and plinth installed
- Marketing campaign continues to raise awareness and encourage school holiday bookings with TVC
- Information on Friends of Te Papa website
- eNews feature story
- eNews to teachers for School visits
- Event marketing for public programmes – Buy as Christmas gifts: School holiday programme and Tours for kids by kid

12 December

OPENING: Big push for opening weekend to create high visitation and word of mouth

- Media previews
- Opening breakfast event for families
- Spend the day at Te Papa brochure featuring DreamWorks brochure out
- eNewsletter feature

- eNews to teachers for School visits
- Social Media promotional activity starts
- Te Papa fully dressed with Stairs, Posters in lifts, Kung Fu Panda on round window etc.
- Table talkers in Café
- Digital, radio and out of home activity increase to create upfront awareness and buzz
- Posters on Ferries and TVC playing at terminals
- TVC on screens at Wgtn airport
- Event marketing

January to Mid-March

MAINTENANCE PHASE: Keep top of mind with Wellingtonians and travellers through Wellington

- Social Media posting continues
- eNewsletter feature
- SEM and digital continue
- Maintenance of awareness through social media, eNewsletters, paid advertising, editorial and reviews
- Leveraging events / public programme where it is of media interest
- Outdoor media to create awareness in Auckland & Wellington

12 – 28 March

LAST PUSH: attract last minute visitors in wellington

- Adshells, radio etc. for closing soon campaign

Gallipoli: The scale of our war

Media brief

30 October 2015

WHAT'S THE SHOW?

Te Papa has joined forces with Weta Workshop to create an exhibition like no other.

This ground-breaking exhibition tells the story of the Gallipoli campaign in World War I through the eyes and words of eight ordinary New Zealanders who found themselves in extraordinary circumstances.

Each is captured frozen in a moment of time on a monumental scale – 2.4 times human size. The large scale sculptures took a staggering 24,000 hours to create, and countless hours were spent researching their rich histories.

Cutting-edge technology was used to create 3-D maps, projections, miniatures, models, dioramas, and interactive experiences to bring this story to life.

The exhibition is proving popular with a younger audience as it brings the story of Gallipoli to them in a way they can relate to, it connects visitors to this history through their own emotional responses to ordinary characters in an extraordinary situation.

In summary; an emotional journey with authentic accounts creating a multi-sensory experience and a real sense of connection.

Sir Richard Taylor is the creative Director on the project. With the involvement of Weta the exhibition will be movie world meets museum, an exhibition style that hasn't been done before.

Exhibition details

- Opened 18 April 2015 on until 2018
- Free of charge
- Weta a key draw card
- Te Papa has had over 350,000 visitors through the exhibition in the first 26 weeks

OBJECTIVES

1. Use Gallipoli exhibition as key driver of visitation through to June 2016
2. Drive out-of-town domestic visitation to Te Papa by leveraging Arts Festival visitors, Easter holidays, School holidays, ANZAC weekend and Queens Birthday

PRIMARY AUDIENCES (will attach visitor insights)

Who is coming? Gallipoli is attracting more visitors from the rest of New Zealand (55%), a strong youth market and larger family groups (intergenerational). 40% are coming specifically to see Gallipoli exhibition.

So families with kids 16+, males / females over 45

What is most memorable to visitors are the giants and 12% of visitors have watched the making of Gallipoli videos.

Te Papa NASS Segments visiting the exhibition (Overview of segments included in email)

Cultural Enthusiasts and **Keen Participants** are very clearly the natural audience segments for this exhibition and we expect that they will be the dominant New Zealand visitor groups. Both segments are regular visitors to Te Papa and have a strong interest in history and culture. The demographic profile of these motivated visitors will be similar to that observed at Dawn service ceremonies, i.e. family groups, especially parents with younger children, family/whanau intergenerational groups, older adults - typically as couples, and younger people attending as social groups. They are drawn to:

- leisure opportunities that are new and which make them think and reflect.
- opportunities to contribute to the exhibition, especially those with a personal connection to the WW1 story.
- a wide range of public programming, particularly opportunities to hear from subject experts or events based on creative responses to the subject.

SECONDARY AUDIENCE

Outdoorsy Traditionalists live outside Wellington in more rural areas, the South Island, Waikato etc. Anzac Day has strong significance for this group with most believing it should be recognized by all New Zealanders as a day of national significance.

Social fun seekers want fun, immersive, quirky new experiences and will be attracted to the Weta brand. A high proportion of this group also believes it is important that Anzac Day is recognised as a day of national significance.

Fun and entertainment are important to Social Fun Seekers. They are younger in age, with 40% under 30. Half of them are tertiary qualified, with 33% holding a bachelor's degree or higher.

KEY MESSAGES

Te Papa is the place to experience an intensely emotional and high impact representation of New Zealand's involvement at Gallipoli.

The exhibition tells the story of real people – ordinary New Zealanders who struggled, survived and died in extraordinary conditions in Gallipoli through a highly emotional exhibition.

Connect with and discover New Zealand's history through this emotionally intense exhibition where ordinary characters experienced an extraordinary situation.

Te Papa have developed the exhibition working closely with the Oscar-winning team at Weta Workshop, with creative direction by Richard Taylor

Make your pilgrimage/journey to Wellington to see this exhibition.

The exhibition is free

I 'have to see this'

ASSETS AVAILABLE:

- Website
- Building Gallipoli videos
- 90 second aggregation of the 6 Episodes of Building Gallipoli videos
- 30 Second promo video for exhibition
- 30 Sec TVC's x 2
- Possibly an Episode 7 – visitor soundbites on their experience visiting the exhibition
- Banner ads
- Creative can be developed as required

MEDIA BUDGET

\$90,000 (including Te Papa generated promoted posts on FB, Instagram etc.)

OTHER CONSIDERATIONS

Te Papa have a campaign for Dreamworks running nationally with PWT from 22 Nov to 28 Mar – audiences for this are Parent 25-44 with kids 0-14

Te Papa are also planning summer Spend the day at Te Papa campaign – key message is there is so much to do at Te Papa, why not spend the day (longer people stay at Te Papa, more they spend). Focus is on Gallipoli, DreamWorks and Nga Toi / Arts Te Papa exhibitions and events over the summer period (Dec – Feb) aimed at people on the move with kids using radio, digital and brochures in iSites and Phantom network.

We will also have Travel competition in association with Innovative Travel and TVNZ for the ANZAC Anniversary with TV coverage during Breakfast show and potentially 6 O'clock news.

WHAT WE ARE LOOKING FOR

Recommendations for spread and weighting across channels of spend for Nov – June taking into consideration our other activity

Marketing Project Outline

Exhibition Summary

Exhibition title	<i>Ngā Toi Arts Te Papa</i> Spring 2014 Season (Season 5)
Proposed gallery	Level 5, Te Papa
Potential time	6 November 2015 – August 2016
Champion	Sarah Farrar & Rebecca Rice

Marketing Summary and Rationale

The fifth season of *Ngā Toi | Arts Te Papa* provides an opportunity to increase awareness of Te Papa's national art collection on a national level as well as targeting a new audience with a campaign focusing on the new New Zealand Photography collection.

This season will feature five refreshed modules and 4 new exhibitions, with the main focus on a large-scale exhibition which is timed with the new publication of *New Zealand Photography Collected* in November 2015 by Athol McCredie, and published by Te Papa Press.

There's opportunity to coincide the marketing campaign for Ngā Toi | Arts Te Papa and the *New Zealand Photography Collection* publication.

We will be working closely with and ensuring marketing, comms and social media plans all converge and get the best value possible with free to air and social media advocates. The marketing plan will compliment any activity around the book launch also.

Promoting arts.tepapa.govt.nz will form an integral part of the campaign for all audiences.

Continuing the high visibility of *Ngā Toi | Arts Te Papa* through wayfinding within Te Papa will be central to our campaign.

Our marketing objectives include:

- Ensure Cultural Enthusiasts and Keen Participants in Wellington who are regular visitors and who are familiar with *Ngā Toi | Arts Te Papa* know we have a new Season.
- Increase awareness with Younger demographic in Wellington predominantly Cultural Enthusiasts and Keen Participants but due to photographic exhibition we are able to expand beyond these segments as well
- Create awareness of Ngā Toi | Arts Te Papa Season 5 nationally with primary focus in Auckland using digital marketing
- Continue to drive families up to level 5 for art experiences with their children
- Reach out to NASS segments that don't normally visit Ngā Toi | Arts Te Papa but who will be interesting in the current season: Outdoorsy Traditionalists and Relaxed Moderates

Target audiences

Demographic

- Wellington city and region (as repeat visitors)
 - Young minded: 18-30, tertiary students and young professionals (Particularly interested in events)
 - Friends of Te Papa: over 50, female, tertiary qualified (Cultural Enthusiasts)
 - Families with kids 5-14 (female decision maker)
 - Formal Secondary education groups
- National visitors
 - 30-50, tertiary qualified, medium – high income (Cultural Enthusiasts & Keen Participants)

Additional Season 5:

- Photographers and photography-interested people
- Hobby photographers
- Ngāti Toa

NASS (psychographic):

- Cultural enthusiasts (female, over 45)

- Keen participants (male, under 45)
- Potential to reach other segments: Outdoorsy traditionalists (Male, family orientated) & Relaxed moderates (Female)

Key messages

1. Get in the picture

Creating motivation, engagement and a two way conversation with visitors

2. Discover the National art collection

Aimed at positioning Te Papa as **the** National art collection of New Zealand

3. More art more often

Campaign Look and Feel

In order to ensure consistency and to capitalise on the strong brand of *Ngā Toi | Arts Te Papa* that has been developed over the last two Seasons, the creative concept will be used for Season 5.

The original tag line for *Ngā Toi | Arts Te Papa* **Get in the picture** will remain the tag line for season 5. The tag line allows the marketing campaign to present modern fresh look & feel.

Get in the picture will lend itself to the new content being photography and social media treatments by encouraging conversations with our target audience online and in Te Papa, and will also correspond well with the new large-scale exhibition focused on New Zealand Photography.

With the new focus on New Zealand Photography, we will be reaching the Cultural Enthusiasts and Keep Participants through publications such as Canvas and Sunday Magazine as well as design students at Victoria and Massey Universities where the Comms team will be pushing editorial in New Zealand Photography Magazine, NZ Geographic, NZ Photographer. The campaign for this audience uses the tagline **Get in the picture** as this relates well to the focus on photography for season 5.

- Consistent look and feel inside, outside and online
- Reach audiences in unique, memorable ways
- Engage
- Delight and surprise
- Very audience specific
- Tone of exhibition reflected in marketing

arts@tepapa.govt.nz will feature on all marketing collateral.

Proposed activity and timeline for marketing

Marketing activity will be enhanced by a strong Social Media campaign and Communications plan.

October

During the refreshment period of 12 October - 6 Nov, marketing will be ensuring visitors are aware that *Nga Toi* is open but undergoing a changeover. Comms will take the lead.

- Update Te Papa web page with comms messages about refreshment, what's open, what not. When it will all be open
- eNewsletter feature with similar info as Te Papa web page

November 1-14

Intense push for 2 weeks around opening to create buzz, awareness and amplify Comms.

- 1 Nov: new image on bottom Hole in the wall banner to enable essential drive by audience reach
- Google adwords – highly targeted adwords using Te Papa's past experience and results
- Outdoor activity targeted at students and artsy sector
- Wayfinding / profile in Te Papa, this season the colour orange will be replaced by blue:
 - Full size images on the lift doors at level 4?
 - Labels in all lifts surrounding level 5 button – **press here for art**
 - Visuals on digital screens
 - Vinyl stickers on stairs up to Level 5 from level 4
- Ads in Canvas, Sunday Magazine with ad plus editorial in Art New Zealand and editorial in Listener and Art News NZ, New Zealand Photography Magazine, NZ Geographic, NZ Photographer.
- Online campaign
- Art Zone ad
- Education eNewsletter feature for Secondary formal education school groups for Term 1

Mid Season Change over (March)

Level 6 stairs

Hole in the wall banners go back up after DreamWorks exhibition closes

Ongoing

- Google adwords
- eNewsletter
- Social Media posts
- Art Zone listing

Costs

Quotes from suppliers are being gathered now, below are indicative costs for Marketing the exhibition

Phase 1 November	
At Te Papa – HITW banner, internal posters, Level 2 wall and lift vinyl's)	\$12,000
Media \$40K <ul style="list-style-type: none"> • Outdoor advertising \$14k • Social FB & INST \$4K • Digital FB 20K • Press / print \$9000k 	\$47,000
Design	\$5,500
Total phase 1	\$64,500
Phase 2 March	

Design	\$1,000
Update hole in the wall bottom banner	\$2,000
Stairs to level 6	\$1,500
Other	\$5,000
Total phase 2	\$9,500

Revenue

Nil.

Resources

Marketing – Krissy & Debbie

Social Media – Amanda

Communications - Rebecca

External agencies for design, print and install of marketing material

Audience Engagement – ?

Writer – Jenny

Other work streams as required

Curator's clearance for using images of artworks

Risks and Issues

Risk around confusion over what is open during change over

Mitigation: be very clear in eNews and website what open and closed, work with Comms is and social media to make sure the message is out there.

Te Papa Matariki Marketing Plan – June 2016

To mark Matariki, the Māori New Year, Te Papa is organising a series of free events, kicking off with Arts Night on Thursday, 2nd June and closing with the festival's signature event, the Kaumātua Kapa Haka, on the 25th – 26th June.

Building on the theme “*Tukua te kupu kia rere* – let the words flow’, Te Papa Matariki activities will provide visitors of all ages with educational, immersive and fun ways to reflect on Matariki through performances, workshops, talks and much more.

Te Papa is also part of the wider Matariki Wellington festival, of which seven other organisations are involved in. The region-wide arts festival will run from 4th – 26th June 2016, and will feature numerous events across the wider Wellington region.

Whilst it's important to have a coordinated marketing effort with the festival, it is imperative that the Te Papa Matariki activities receive the necessary promotion in the lead up to and during the festival. It is also important to start laying the longer-term vision of Matariki, as outlined by Dr. Charles Royal and addressed below in the key messages.

Objectives

- Promote and profile Te Papa Matariki activities and related events
- Primarily drive traffic to the Te Papa Matariki web page
- Reach people throughout Wellington and encourage visitation during the festival
- Increase visitation numbers at recurring events and attract visitors to new events

Target Audience

- Primary: Wellington, Kapiti, Upper Hutt, Lower Hutt, Porirua,
- Secondary: Hawkes Bay, New Plymouth, Taranaki, Napier and Lower North Island Regions.
- Average person 13+
- Maori community, art enthusiasts, tourists, parents, teenagers

Key messages for our audiences

- Celebrate Matariki, the Māori New Year, at Te Papa
- For four weeks, we will be hosting a wide range of activities for all ages (from age 0 to 100+), including performances, workshops, talks and much more
- Plus, see some of Aotearoa's most experienced and revered Māori entertainers in this year's Kaumātua Kapa Haka.
- An immersive, educational, and emotional experience
- See appendix for more key messaging

Campaign Look and Feel

- This year, we will revert to the constellation theme from 2001.
- Logos to include in all promotional material include Te Papa, Matariki Festival, Wellington Annuities Fund and Te Puni Kōkiri.
- A hero image will be used with collateral where only one visual is required
- Each event will have a signature image, which will also be used for more detailed collateral (flyer, street posters)

Budget

\$30k from Marketing Opex Budget

Key Marketing Activity

External Designer - \$5

- For creation of all design elements required for the Matariki Te Papa campaign

Flyer - \$3K

- DLE folded, 4-sided flyer featuring events at Te Papa over June
- Feature information about Arts Night & four key weekends over the Matariki Festival
- 5k to be printed for display in the museum and external distribution throughout Wellington

Tory St Billboard - \$3.5K

- Hero image and top line info about Matariki events at Te Papa for five weeks starting 30th May – 26th June.

Hole in the Wall banner - \$3K

- Hero image and top line info about Matariki events at Te Papa for five weeks starting 30th May – 26th June.

Parking Garage Wall wrap – \$2K

- Wrap wall leading in to Te Papa from the parking garage from 30th May – 26th June.

Te Papa Online Promotion - \$2K

- Te Papa 'What's On' Newsletter – promotion in both the May and June newsletters to increase awareness of the Te Papa programme, drive people to the Te Papa events page for more information.
- Te Papa Homepage header banner
- Te Papa Web tile for events

Digital Banner Ad - \$6K

- Hero image and top line info about Matariki events at Te Papa for five weeks starting 16th May – 26th June.

Social Media - \$2K

- Minimum of four boosted Facebook posts to go out commencing week of 30th May to promote each upcoming weekend of events

- To complement Consortium social media strategy to promote entire programme of Matariki Festival
- Can be competition-type posts, featuring giveaways of merchandise from the Te Papa store.

Street Posters - \$3K

- 4 posters to be designed internally to feature each upcoming weekend of events during the Festival as follows:
 - Poster One: 4th 5th June - Kapa Haka Theatre Challenge
 - Poster Two: 11th – 12th June - Ngāti Toa Rangatira Weekend
 - Poster Three: 18th – 19th June – Storytelling & Ngā Kai a Matariki
 - Poster Four: 25th – 26th June - Kaumātua Kapa Haka

L1 Retail Window - \$3k

- Matariki constellation-themed display incorporating key retail items.
- Will require 2D and 3D design to display 30th May – 26th June

Table Talkers for TP Cafes - \$500

Marketing Activity Overview – Timings & Budget

Activity	Timing	Budget
External Designer	20 th April onwards	\$5,000
DLE Flyer	16 th May for distribution	\$3,000
Tory St Billboard	30 th May – 26 th June	\$3,500
Hole-in-the-wall banner	30 th May – 26 th June	\$3,000
Parking garage wall wrap	30 th May – 26 th June	\$2,000
Te Papa Online Promo	16 th May – 26 th June	\$2,000
Digital Banner Ad	16 th May – 26 th June	\$6,000
Social Media	30 th May – 26 th June	\$2,000
Street Posters	30 th May – 26 th June	\$3,000
L1 Retail Window	30 th May – 26 th June	\$3,000
Table Talkers	30 th May – 26 th June	\$500
Total		\$33,000

MATARIKI FESTIVAL 2016 Key Messaging

Matariki – the Māori New Year

Tukua te kupu kia rere – let the words flow.

– This year’s Matariki theme, chosen by Wellington regional iwi (tribe) Ngāti Toa

According to maramataka (the Māori calendar), the rising of the Matariki star cluster (the Pleiades or Seven Sisters) in the eastern sky brings the old year to a close and marks the beginning of the new year.

Ka puta Matariki ka rere Whānui.

Ko te tohu tēnā o te tau e!

Matariki reappears, Whānui starts its flight.

The new year begins!

A time of renewal

The Matariki star cluster appears in midwinter, around the time of the winter solstice and the shortest day of the year. It signals the beginning of the transition to spring and eventually to summer.

Matariki is a hopeful event – it symbolises renewal, reawakening, and revival.

Customary Matariki activities

In the past, the Māori New Year was a period of celebratory activities.

Fun and learning

Families spent the long, cold nights during Matariki at home, either in whare wānanga (learning together) or in whare tapere (entertaining one another).

Memorial and remembrance

Matariki, as a marker of transition, was a natural time for families to mourn and honour those who had passed away in the previous year. These loved ones were considered “te hunga kua whetūrangitia” – they had become stars themselves. Events of the past year were also recalled and considered.

Harvest and feasting

Matariki’s appearance in the sky was associated with the end of the harvest and with feasting.

Ngā kai a Matariki, nāna i ao ake ki runga.

The foods of Matariki, scooped up by her.

Matariki today

The Māori New Year is becoming an annual event of national significance. Matariki celebrations illuminate the tangata whenua (original people of the land) worldview, reminding us of natural ways to mark the passage of time – in contrast to artificial timekeeping mechanisms, such as the watch. They help to revitalise customary knowledge and encourage the flourishing of new knowledge. Matariki offers a time for New Zealanders to consider their relationship with the natural world – the islands, sea, and sky of their home.

Ko Matariki kei runga, ko Puanga kei runga

Tukua te kupu kia rere ...

– Koia te kaupapa mō Matariki i whiria e Ngāti Toa Rangatira

Ka puta Matariki ka rere Whānui.

Ko te tohu tēnā o te tau e!

Moe mai rā te tau tawhito kua riro, nau mai rā te tau hou kua ara ake.

He tau hou

E ara ana te kāhui whetū o Matariki i te Hōtoke. Kua roa ngā pō, kua poto ngā rā. Koia e tohu ana i te hokinga mai o te rā ki te whenua – ka roa ake ngā rā, ka mahana te whenua, ka tau atu ko te Koanga, tāria te wā ka ara ake ko te Raumati.

Tēnā, ko Matariki kei te tohutohu i ngā tūmanako o te whānau – he whakaohoho, he whakahou, he whakarauora i ētehi āhuetanga ōna.

Kia mahara ake tātou, ahakoa ko Matariki kei te whakanuia, arā anō a Puanga me ana tohu. Kei tēnā iwi, kei tēnā hapū, kei tēnā whānau āna ake kōrero mō ngā tohu o te tau hou 'Māori'.

He tau hou, he tikanga tuku iho

I ia mahutatanga ake o Matariki, ka whakatairangahia tōna aranga ake ki ngā momo kaupapa pēnei nā:

Te whakangahau me te ako

Ka noho te whānau ki te kāinga i ngā pō roa o te Hōtoke, te takiwa ki a Matariki, ka piri ki te takuahi, he wānanga te mahi, he whakangahau rānei te mahi.

Takitahi ana ngā whetū

I te wā o Matariki, ka mahara te whānau ki te hunga kua whetūrangitia, ka kōrerohia, ka tangihia rātou i hinga atu i te tau kua hori. Tērā anō ngā kaupapa nui o te tau, ka maumaharatia.

He pātaka kai

E tohu ana a Matariki kua mutu te hauhake i ngā kai, kua rite te wā kia whiua ngā hakari o te kāinga.

Ngā kai a Matariki, nāna i ao ake ki runga.

Ko Matariki i ēnei rā

I ēnei rā kei te whakanuia a Matariki puta noa i te motu. Koia anō te aranga ake o ngā mātauranga taketake ki tēnei whenua, ā, mā Matariki hoki e tohu i tō tātou hono ki te taiao, ki a Ranginui e tū iho nei, ki a Papatūānuku e takoto ake nei, ki a Tangaroa e tere atu rā.

MATARIKI FESTIVAL 2016 Programme

Logo:



Hero Image:



He Pō Whakaatu Toi – Art Night

Thursday 2 June

5pm – 10pm
Ngā Toi

Nau mai, haere mai to a night filled with interactive experiences for whānau and art lovers. Take inspiration from the Ngāti Toa historical portraits and have your portrait done in period costume – or star-gaze through a telescope and enjoy a wine at the Sculpture Terrace bar.



Tīrama, tīrama tamariki mā! Matariki performance for young children

3 June; 7-10 June, 2016
10.30am – 11.15am
Te Marae

*Kia kawea tātou e te rēhia!
Let us be taken by joy and entertainment!*

Calling young learners and families! Come together for an interactive Matariki performance developed especially for under 5s by storyteller and songwriter Te Kahureremoa Taumata.

Sessions will include kōrero pūrākau (storytelling), waiata (singing), and taonga pūoro (musical instruments).

The performances on 3 June and 10 June are total immersion (completely in Māori).

The performances on 7 June, 8 June and 9 June will be bilingual (English/Māori).

Haere mai ki te mātakitaki ki a Te Kahureremoa Taumata e kōrero ana mō ngā whetū o Matariki. He kōrero pūrākau tāna, he waiata āna, he whakatangi taonga pūoro tāna mahi. Hei tiroiro, hei whakarongo tēnei mā ngā tamariki nohinohi.

He pūkōrero, he kaitito waiata hoki a Te Kahureremoa.

Te Reo Māori: Te 3 me te 10 o Pipiri 2016

Ngā Reo e rua: Te 7, 8 me te 9 o Pipiri 2016



Weekend One:

Te Whare Mātoro – Kapa Haka Theatre Challenge

Saturday 4 – Sunday 5 June

11am – 4pm

Soundings Theatre and Te Marae

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Kia kawea tātou e te rēhia!
Let us be taken by joy and entertainment!

Get a bunch of your mates together and create a performance that mixes theatre, dance, or music with contemporary kapa haka. Beyoncé poi, hip-hop ā-ringā, krumping haka, *Mortal Kombat*-style mau rākau – the choice is yours! Maximum of 12 on the stage at a time, for up to five minutes.



Te Whare Mātoro

The 'whare matoro' was the traditional entertainment house for young people in traditional Māori communities. It was the place where young people came together to tell stories, to dance, to sing songs and to enjoy each other's company.

Weekend Two:

Te Hau o Matariki – Ngāti Toa Rangatira Weekend

Saturday 11 – Sunday 12 June

11am – 4pm

Amokura Gallery and Signs of a Nation

*Kia kawea tātou e te rēhia!
Let us be taken by joy and entertainment!*

Join Ngāti Toa Rangatira, Te Papa's iwi (tribe) in residence, on Saturday for a day filled with music, storytelling, and art. On Sunday, go on a bus tour of Wellington's stunning west coast and learn about Ngāti Toa's fascinating history.



Te Hau o Matariki – The Appearance of Matariki

The phrase 'te hau o Matariki' (the appearance of Matariki) appears in the waiata (song) by the great Ngāti Toa chief, Te Rauparaha, called 'Tērā ia ngā tai o Honipaka' (Yonder lies the tides of Honipaka). This song was composed and sung by Te Rauparaha during the departure of his people from Kāwhia Harbour (western Waikato) to the southern reaches of the North Island in the early decades of the 19th century. Ngāti Toa left Kāwhia during the time in which Matariki was seen in the horizon, hence, the use of the phrase 'te hau o Matariki' in his song.

Konohete a ngā tamariki | Kids concert

Sunday 12 June

2pm – 4pm

Te Marae

*Kia kawea tātou e te rēhia!
Let us be taken by joy and entertainment!*

Join us at Te Papa as six Central Wellington Early Childhood Centres come together to perform their own Matariki concert for whānau, friends and the community.

Centres involved are:

- Early Years Leeds St
- Early Years Tory St
- Tai Tamariki Kindergarten
- Kakapo Kids
- Aro Valley Preschool
- Hill St Early Childhood Centre



Weekend Three:

Kōrero – Storytelling

Saturday 18 June

11am – 4pm

Soundings Theatre and Te Marae

*Kia kawea tātou e te rēhia!
Let us be taken by joy and entertainment!*

As the Matariki stars appeared in the deepest part of winter, families traditionally gathered together to share stories. Join us for a magical day of kōrero, and be entertained by some of our best-known and most-loved tales.



Ngā Kai a Matariki

Sunday 19 June

11am – 4pm

Amokura Gallery

*Ngā kai a Matariki, nāna i ao ake ki runga.
The foods of Matariki, by her scooped up.*

Join us at Te Papa to celebrate all things kai (food). Matariki is also a time for feasting, and being with family and friends. Try a sample, and learn how to grow kai traditionally. You can also watch *MasterChef New Zealand* winners Kasey and Karena Bird create delicious Matariki-inspired dishes.



Weekend Four:

Kaumātua Kapa Haka

Saturday & Sunday 25th, 26th June 2016

10.30am – 4pm

Soundings Theatre

Kia kawea tātou e te rēhia!
Let us be taken by joy and entertainment!

Enjoy a two-day celebration of haka and waiata, presented by senior Māori performing artists from around New Zealand.



Project Outline – Marketing

Open House 2015

Summary

What's the show?

Background:

30 sites and institutions opening their doors free of charge, to reveal some of the rarest and most significant collections and important treasures housed in New Zealand.

We have 2 days of activities at Te Papa to celebrate Wellington's 150 birthday.

Saturday 25 July: Open House – The treasures of Wellington

Come back of house at Te Papa as part of the Wellington-wide Open House day. Our curators, collection managers, and conservators will be on hand to answer your questions.

- How does Te Papa decide what to collect?
- How is an item's history researched?
- How are delicate objects cared for?

Open House at Te Papa is your chance to find out!

Guided tours at Te Papa

Choose from Art, History, Textiles, Pasifika, Taonga Māori, Botany, or Library

Take a behind-the-scenes tour of Te Papa! Discover some of the extraordinary items in our collections – including many that have never been on display.

When: Every hour, 10.30am–3.30pm

Tour duration: About 30 minutes

Cost: Free entry. Places are limited – please book in advance at tepapa.govt.nz/openhouse2015 or on the day at the Information Desk, Level 2.

Tours depart from the Information Desk, Level 2

Wander through Te Papa on Tory Street

Te Papa's off-site storage facility at Tory Street is opening its doors for self-guided tours. Browse the amazing collections of animals, birds, insects, and historical objects.

- Visit the autopsy area where anything big, wet, and smelly gets examined.
- See where we store the biggest collection of large fish specimens in the world.
- Explore the Conservation Lab – a hospital for collections items in need.

When: 10am–4pm (last entry 3.30pm)

Cost: Free entry. No need to book – just turn up!

Sunday 26 July Open House - Celebrate with Strike percussion

Come to Te Papa to celebrate Wellington's birthday with a bang! Join percussion group Strike for a drumming workshop, then watch these high-energy musicians in action.

When: Drumming workshops – 10.30am, 11.30am, 12.30pm, & 1.30pm

Strike performance – 2.30pm–3.15pm

Cost: Free entry

Target Audience

This weekend will appeal to Wellington families with young children and adults that have an inquisitive / curious mind.

Key messages

Join us for a weekend of free events on 25 & 26 July

- Come back of house at Te Papa as part of the Wellington-wide Open House day
- Celebrate Wellington's 150th Birthday with Strike! On Sunday at Te Papa

Objectives

To create awareness that Te Papa is involved in Wellington Big Birthday Open House weekend.

To drive visitation to our back of house tours and events over the weekend.

What WCC are doing

Announcement

Along with Positively Wellington Tourism (PWT), we are already busy pitching to longer lead publications, and will be announcing the wider weekend events early next week. This will ramp up as we get closer to the event.

Our Wellington

Capital 150 is the featured event in the Wellington City Council (WCC) Our Wellington winter brochure, which will be delivered to approximately 100,000 households in Wellington from 15 June.

Fold out map

We are producing and distributing approx. 80,000 copies of a fold out map featuring information about every visitor attraction and event on the route. This is for marketing purposes, as well as helping people navigate between stops on the day. The map will be distributed from late June through hotels, iSites, community centres, libraries, supermarkets both locally and within drive range of Wellington. You will be supplied a proof for approval before publication.

Souvenir brochure

We are also producing approx. 15,000 copies of a high quality souvenir brochure. We intend this to be a keepsake of the weekend and beyond, containing the details and images you have supplied. You will be supplied a proof for approval before publication.

Web

We will be listing all events on Eventfinda and will make you an administrator on your events. This is so you can make sure all the details of the event are correct.

eNews

The event will be featured in both the WCC MyWellington weekly eNews, as well as the very popular PWT eNewsletters including KNOW and their domestic, business and Australia focussed newsletters.

Advertising

We will be rolling out a comprehensive advertising schedule, including radio, print and adshells from the end of June.

Social media

We will be using both the WCC and PWT channels, which include Facebook, Twitter and Instagram, with both paid and unpaid posts, using the hashtag #Capital150.

Campaign Look and Feel

Te Papa branded that compliments WCC look and feel

Deliverables

Outside Te Papa:

- eNewsletter articles
- Event listings – web page
- Social media campaign
- Digital banner ad
- Radio campaign

In Te Papa

- Event posters (easels and lifts)
- HITW banner
- Staff ID
- Tory street sign
- Tory Street billboard if no scaffolding up
- Flags outside Tory Street
- Table-talkers
- Open House film

What	Who	Cost	PO #	Artwork Date	Install date / delivery date	Ops log?
Webpage / Landing page banner design	Nick / Jil	\$0	-	24 June	25 June	No
Staff IDs – lanyards purchase	Signature	\$150			13 July	No
Staff IDs Design	Nick	\$0		3 July		No
Staff IDs Print	Landau				13 July	No
Tory Street Signage design	Nick	\$0		13 July		No
Tory Street signage print & install	Concept	\$3000			24 July	Yes
Hole in the wall banner design	Nick	\$0		26 June		No
Hole in the wall banner print and install	Concept	\$2037.00			13 July	Yes
Tory Street Billboard	Nick	\$0		3 July		No
Tory Street Billboard	Concept	\$2600			10 July	Yes
eNews	Krissy	\$0			22 July	No
Social media boost posts x2	Amanda	\$1000			20/ 25 July	No
Radio		\$2000				
Dom Post		\$1900				
WCC – Radio / Adshells / brochures / map	-	\$0				
TOTAL Te Papa campaign		\$12,537				

Resources

Marketing – Kristen / Liz

Social Media – Amanda

Communications – Kate / Rebecca

Writer – Ralph

Designer – Nick

July School Holidays 2016

Summary and Rationale

The July School holidays start on 9 July and run until 24 July.

All events will be held in Te Marae, the Te Papa forecourt and the waterfront and will be free of charge. The target audience is families with children 3-15y/o in Wellington and within the 1-5 hour drive-time. We want to encourage families to come to Te Papa, there will be lots on to entertain them and they can get amongst.

The program is:

Date	Time	Event
10 July	2 Shows 1- 2pm and 3-4pm	Craig Smith – Author of the Wonky Donkey
11 July		
12 July	1-2pm	Salsa therapy workshop
13 July	1-2pm	Full swing studio workshop
14 July		LIT hip hop crew workshops
	1-1.40pm	First workshop
	2-2.40pm	Second workshop
	2.50pm-3pm	Performance
15 July		LIT hip hop crew workshops
	1-1.40pm	First workshop
	2-2.40pm	Second workshop
	2.50pm-3pm	Performance
16 July	11am and 2pm	Guji-Guji Little barking dog theatre
	12pm-3pm	Emergency services expo
17 July	11am and 2pm	Guji-Guji Little barking dog theatre
	12pm-3pm	Emergency services expo RAIN DAY
18 July		
19 July		Salsa therapy
20 July		Full swing studio
21 July		Cuban fusion
22 July		Hip Hop
23 July	11am-3.30pm	Alien Junk Monsters
24 July	10.30am, 11.30am, 12.30pm, and 1.30pm	Strike percussion workshops
	2.30-3.15pm	Strike percussion performance

Target audience (MHM segments)

Affirmation

“Quality time” “Wholesome leisure activities” – likely to have kids, and they like activities that are “Rewarding” – education things like the expo and the performances will be interesting to this group.

They like museums and galleries, science centres and street arts. They will take part and activities, particularly if they feel they get value of them.

Expression:

“Community and Family” “Arts and Culture” – will be drawn to dance, theatre and music performances. Will bring the whole family.

Enjoy being part of a crowd and having a go – will be drawn to the emergency services expo

Highly culturally active and open to a broad spectrum of art forms.

Release

They have little time, but prioritise work and family – they will likely be looking for things to entertain the kids during the holidays, and possibly staying in Wellington city too.

“Socialising outside the home” – they will bring their friends

Entertainment – less likely to engage with arts and culture, but like family friendly things, and things that are easy to consume – Emergency services expo.

Key Messages

There is heaps to do at Te Papa these holidays.

Events will be entertaining for all ages.

Everything is free.

There is something on every day.

Come to Te Papa.

MHM Key messages

Affirmation:

You'll get something out of it

It's modern and relevant but not 'out there'

It will be something to tell others I did

Expression

Everyone will enjoy a shared experience

It will be something to discuss

You'll appreciate the artistic expression

Release

If you only do one thing this month it's this – guaranteed pleasure

The venue has everything needed

Audience will:

Think: I need to go to Te Papa during the holidays, they have heaps on to do with my kids

Feel: Relief the kids are entertained, excited to do something, organised and ready

Do: Check out the program on the website and share with their friends and come to Te Papa.

Look and Feel (creative considerations)

Main campaign: Dance culture and music. Appeal to dance Mum's and drama kids. Music! Colourful, 3 or 4 key events images (dance group, The Wonky Donkey and strike), key message in the middle "Moving and Music for kids" "Get dancing and or join in music workshops at Te Papa these holidays – there's something on every day! See the website for details"

Expo: Wow factor! Big flames, people scaling the building, young kids will see these people as heroes and learn lessons in safety.

Extreme safety demonstrations from our emergency services! Fire-fighting displays! Our hero's scale the Te Papa walls and blast water cannons!

Deliverables

Radio

Digital Ads

What's On posters – daily

Website

EventFinda

Social Media

Table Talkers?

A1 Easel program posters on the day

Costs

	Dates	Spend	Location	Message
1	25 June – 9 July	\$2k		
2	2 July – 9 July	\$3k radio \$3.9k digital	Taupo Hawkes Bay Wanganui Taranaki Wellington	Come to Te Papa for the school holidays
3	9 July – 23 July	\$3k radio \$2k digital \$100 TT	Wellington	What's On today/this week
4	14 July – 16/17 July	\$1k	Wellington	Emergency services Expo on this w/e and on today!

Total: \$15k

Resource

Radio	Proof	Libby Crysell
	Write/Supply	Simon Marsh (MediaWorks) – specifically the Edge
Digital Ads	Proof	Libby Crysell
	Design	Te Papa design team
	Supply	Lisa Tennant
What's On posters – daily	Proof/upload	Libby Crysell, Matthew Davies
	Write	Te Papa writers
	Design	Te Papa design team
Website	Write	Te Papa writers
	Upload	Te Papa web team
EventFinda	Upload	Libby Crysell

Social Media Risks and Issues

Short Timeframe.

Timeline

radio brief: **3 June**

Writers deliver text: before 10 June

Matthew deliver images: before 10 June

Design brief: before 10 June

Website live: 10 June

First draft scripts: 10 June

First draft recordings: 13 June

First draft collateral: 15 June

Final recordings: 15 June

Final collateral: 17 June

Radio campaign 1 live: 25 June

Radio campaign 2 live: 2 July

Digital ads live: 2 July

What's On posters live: 9 July

Radio campaign 3 live: 9 July

Radio campaign 4 live: 19 July

Appendix 3 – Question 63: Contractors/Temporary Contracts

Name of consultant or contractor	Type of service generally provided by the consultant or contractor	Details of specific consultancy or contract	Total \$	Maximum hourly and daily rates charged	Date of the contract	Date the work commenced	Completion date	Whether tenders were invited, if so, how many were received	Whether there are proposals for further or following work from the original consultancy; if so, what are the details?
2015/16									
ALLEN AND CLARKE POLICY AND REGULATORY SPECIALISTS LTD	Policy evaluation and research	Policy evaluation and research	\$24360	Fixed price	Jun-16	28/06/2016	31/08/2016	Yes - Three	None
ANGUS AND ASSOCIATES	Market and customer research and analysis	Market and customer research and analysis	\$14850	Fixed price	20/04/2016	30/04/2016	Ongoing	No - Specialist research service. Continuity required	Ongoing as required
AXENIC LTD	Information security and privacy consultants	Information security review	\$91364	\$220hr	21/11/2015	30/11/2015	30/09/2016	Selected from All of Government contract	None
BECA CARTER HOLLINGS & FERNER LTD	Engineering	Fire engineering and protection, seismic restraint review	\$333415	\$206hr	Various	17/08/2015	Ongoing	Selected from syndicated procurement contract	Yes - now on Te Papa contract
BOSSLEY ARCHITECTS LTD	Architects	Architectural services	\$50743	\$195hr	Dec-15	31/10/2015	29/02/2016	No - limited short term requirement	None
BRADFORD HAAMI	Mātauranga Māori subject expert	Rongowhakaata Exhibition development	\$17400	\$800day	11/05/2016	10/04/2015	Ongoing	Subject expert	Contract extended for eight months until exhibition work completed
CADUCEUS SYSTEMS LIMITED	CAD specialist	CAD specialist advice	\$11404	\$95hr	PO only	15/06/2016	28/10/2016	No - minor engagement	None
CAREERING OPTIONS	Recruitment	Recruitment services	\$20280	\$115hr	Various	31/05/2016	Ongoing	Selected from All of Government contract	Ongoing as required
CERNO LIMITED	Human resources	HR development	\$18800	Fixed price	Various	15/09/2015	Ongoing	Selected from All of Government contract	Ongoing as required
DAVANTI CONSULTING	Business and technology consultancy	Records retention and disposal	\$68000	\$175hr		30/06/2015	18/09/2015	Selected from All of Government contract	Possible - select from All of Government contract
DESIGN + SPACE LTD CLAYTON MCGREGOR	Design services	Exhibition design	\$47860	\$80hr	Various	31/07/2015	Ongoing	Yes - 20 tenders for supplier panel	Yes - on Te Papa contract
DOUGLAS CAMPBELL	Software engineer	API development	\$27948	\$70hr	18/01/2016	30/04/2016	Ongoing	No - selection based on	Possible - project is

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								experience, value and market review	being completed in stages.
EDIT1 LTD	Writing and editing	Writing and editing services	\$15300	Fixed price	15/05/2016	27/05/2016	30/06/2016	Yes - 20 tenders for supplier panel	None
ENGIE SERVICES NZ LIMITED (WAS COWLEY SERVICES)	Building services	Building services consultancy services	\$15122	Fixed price	15/10/2015	23/10/2015	15607	No - specialist technical equipment service	None
EQUINOX IT	IT Consultancy	IT consultancy	\$102106	\$180hr	16/11/2015	30/11/2015	Still Going (neil to confirm)	Selected from All of Government contract	Possible - select from All of Government contract
FUSION5 (WAS EMPOWER HR LTD & JADE STAR)	HR systems provider	HR systems support	\$21897	\$190hr	Various	30/06/2015	Ongoing	Specialist system support	Ongoing as required
H2R LIMITED	Recruitment	Recruitment services	\$31596	\$169.50hr	Various	26/06/2015	Ongoing	Selected from All of Government contract	Ongoing as required
KAREN FERNS	Transition management	Te Papa Press transition	\$44799	\$150hr	24/03/2016	21/02/2016	30/04/2016	No - selection based on experience, value and market review	None
MA MAX LTD (TRADING AS EMPLOYERS ASSOCIATES)	HR Consultancy	Recruitment services	\$27586	\$200hr	Various	30/09/2015	Ongoing	Selected from All of Government contract	Ongoing as required
MARKET ECONOMICS LIMITED	Market and economic analysis	Market and economic analysis	\$21700	Fixed price	Various	30/09/2015	Ongoing	No - necessary continuation for business continuity/consistency	Ongoing as required
MARLENA DIJKSTRA	Digital project management	Digital asset management system RFP	\$27174	\$750 day	10/11/2015	31/12/2015	31/05/2016	No - selection based on experience, value and market review	None
MICHELLE GALLAGHER T/A SMART SENSE CONSULTING	Software and web development	Software and web development	\$13419	\$55 hr	PO only	8/02/2016	27/07/2016	No - minor engagement	None
MINT DESIGN LIMITED	Website design	Website design	\$16550	Fixed price	16/05/2016	1/06/2016	30/06/2016	Selected from syndicated	None

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								procurement contract	
MORRIS HARGREAVES MCINTYRE	Cultural strategy and research	Audience analysis and strategy	\$117181	Fixed price	Various	30/06/2015	Ongoing	No - selected for specialist international research capability	Ongoing as required
NOMAD8 LTD	Agile consultancy and training	Agile consultancy and training	\$11200	\$175hr	6-May-16	31/03/2016	31/05/2016	No - minor engagement	None
OPUS INTERNATIONAL CONSULTANTS LTD	Engineering	Various engineering requirements	\$82307	\$795day	Various	23/05/2016	Ongoing	Selected from syndicated procurement contract	Yes - All of Government and Te Papa contracts in place
PACIFIC CONSULTING GROUP LIMITED	Engineering	Electrical engineering services	\$46325	\$165hr	Various	30/06/2015	Ongoing	No - selection based on experience, value and market review	Yes - on Te Papa contract
PETONI MAHI LIMITED	Computer consultants	Computer system consultancy	\$64570	\$130hr	20/02/2016	29/02/2016	Ongoing	Selected from syndicated procurement contract	None
PIONEER GENERATION LIMITED	Heat and power engineers	FM heating systems	\$27850	Fixed price	21-May-15	1/06/2015	31/07/2015	No - minor engagement	None
PRICEWATERHOUSECOOPERS	Business consultancy	Business analysis and consultancy	\$149009	\$1500day	Aug-15	14/08/2015	15/03/2016	Selected from All of Government contract	None
RDT PACIFIC	Quantity surveying	Quantity surveying	\$12384	Fixed price	PO only	31/01/2016	29/02/2016	Selected from syndicated procurement contract	None
RHE INFRASTRUCTURE SERVICES LES	Storage management services	Storage management services	\$11523	\$160hr	PO only	31/05/2016	31/07/2016	No - minor engagement	None
ROBERT WALTERS NZ LTD	Recruitment services	Recruitment services	\$148425	\$100hr	1/07/2015	3/07/2015	30/09/2016	Selected from All of Government contract	Ongoing as required
SANDRA DAVEY	Digital strategy management	Digital programme development	\$49627	\$1000day	22/04/2016	1/05/2016	29/07/2016	No - selection based on experience, value and market review	None
SARAH KNOWLES	Programme management	Development of programme and asset management systems	\$32835	\$110hr	2/12/2013	31/07/2015	11/02/2016	No - initially engaged via recruitment service	None

Name of consultant or contractor	Type of service generally provided by the consultant or contractor	Details of specific consultancy or contract	Total \$	Maximum hourly and daily rates charged	Date of the contract	Date the work commenced	Completion date	Whether tenders were invited, if so, how many were received	Whether there are proposals for further or following work from the original consultancy; if so, what are the details?
SECOND ROAD	Strategic Planning	Business strategy	\$219974	Fixed price	May-15	10/06/2015	Sep-15	No - specialist requirement	Subject to further requirements including specialist knowledge, value, availability
SHAND SHELTON LTD	Architects	Architectural services	\$10848	\$175hr	PO only	7/05/2015	29/02/2016	No - minor engagement	None
STACE CONSULTING LIMITED	Procurement consulting	Procurement assistance	\$68813	\$157hr	Oct-15	9/11/2015	Aug-16	Selected from All of Government contract	Possible - select from All of Government contract
TATTICO LIMITED	Programme management	Programme management	\$11375	Fixed price	PO only	31/08/2015	31/03/2016	No - minor engagement	None
TECHTONICS GROUP LTD	Technology hardware development	Hardware evaluation and supply	\$25795	N/A	Various	Various	Ongoing	Selected from All of Government contract	Ongoing as required
TERRACE CONSULTING LIMITED	Records management	Records management advice	\$24375	\$125hr	27/05/2016	30/05/2016	30/06/2016	No - selected for specialist knowledge	None
THE WARWICK TRUST	Project management	Project management services	\$50416	\$681day	Jan-16	26/01/2016	Ongoing	No - selection based on experience, value and market review	Currently on two year contract
UMR RESEARCH LIMITED	Market research and evaluation	Market research and evaluation	\$12000	Monthly fee	Dec-15	8/04/2016	Ongoing	Yes - Three	Ongoing
WESTSIDE CONSULTING ENGINEERS	Engineering and project management	Facilities engineering and project management	\$136565	\$110hr	No contract	6/07/2015	Ongoing	No – ongoing engagement based on experience and value.	Contract to be tendered in 2017
124 Contractors/Consultants with spend under 10K.	Various	Various	\$305842	Various	Various	Various	Various	Below procurement policy threshold for individual tracking and reporting	Individual minor suppliers engaged as required
2014/15									
3D CREATIVE LTD	Contractor	To provide 3D design services for a refreshment of "Signs of a Nation" Level 4	\$11,600.00	\$80.00	17/11/2014	28/11/2014	30/01/2015		Contributed to exhibition development
ABSEIL ACCESS	Contractor	Removal of Overhead	\$6,600.00	\$1,500.00	29/04/2015	29/04/2015	29/04/2015	One quote obtained	None

Name of consultant or contractor	Type of service generally provided by the consultant or contractor	Details of specific consultancy or contract	Total \$	Maximum hourly and daily rates charged	Date of the contract	Date the work commenced	Completion date	Whether tenders were invited, if so, how many were received	Whether there are proposals for further or following work from the original consultancy; if so, what are the details?
		Carvings							
ADRIAN HEBRON	Contractor	Lighting Technician Cover	\$7,800.00	\$65.00	17/11/2014	17/11/2014	05/12/2014		None
ANGUS AND ASSOCIATES	Consulting	Economic Impact Assessment	\$20,080.00	N/A	Non disclosure agreement signed 19 August 2015	01/06/2015	08/10/2015	We also sought proposals from m.e Spatial and McDermott Miller Strategies	The Visitor and Market Research Team have sought proposals from Anugus and Associates for work in their area,
ANNE RUSSELL CONSULTING LTD	Consulting	Rem Review	\$6,467.51		01/07/2014	01/07/2014	30/11/2014		None
ARMSTRONG CREATIVE LTD	Contractor	WWI Gallipoli Exhibition - writing services	\$54,480.00	\$80.00	25/09/2014	06/10/2014	31/03/2015	No - selection based on previous RFQ and availability	None
BECA CARTER HOLLINGS & FERNER LTD	Consulting	Fire - Initial Te Papa Review; Base Building Assessment	\$80,139.12	\$177.00	15/08/2014	15/08/2014			Recommendations for fire system and building upgrades
BLUE MERCURY	Consulting	Review of Standards Scheme	\$7,500.00	\$62.50	30/07/2014	30/07/2014	30/07/2014		None
CAREERING OPTIONS	Contractor	Communications Support	\$41,820.00	\$120.00				All of Government contract	None
CDL INSIGHT CONSULTING LTD	Consulting	Career Coaching	\$9,000.00		17/12/2014	17/12/2014		One - All of Government contract	None
CHILD MATTERS	Contractor	Policy Review and Follow up	\$10,000.00		03/09/2014	03/09/2014	31/10/2014		None
CHRISTOPHE BARBRAUD	Contractor	Statistical Analysis	\$5,129.65		30/05/2014	30/05/2014	30/06/2014	One quote obtained - specialist research scientist	None
COMPLYWITH NZ LTD	Consulting	Complywith programme annual support fee	\$10,600.00		27/02/2015	01/04/2015	31/03/2016		None - specialist survey requirement
DARREN J C HALKA	Contractor	Project Accountant for Fixed Asset Register	\$15,675.00	\$110.00	02/06/2014	02/06/2014	29/06/2014	None - specialist	None

Name of consultant or contractor	Type of service generally provided by the consultant or contractor	Details of specific consultancy or contract	Total \$	Maximum hourly and daily rates charged	Date of the contract	Date the work commenced	Completion date	Whether tenders were invited, if so, how many were received	Whether there are proposals for further or following work from the original consultancy; if so, what are the details?
		Reconciliation						engagement	
DARROCH LIMITED	Consulting	Valuations Cable & Tory Sts	\$7,000.00		05/06/2015	05/06/2015	05/06/2015	Two quotes obtained	None
DATAKOM SYSTEMS WELLINGTON LIMITED	Contractor	Onsite Support	\$106,438.75	\$150.00	07/07/2014	07/07/2014	30/11/2014	All of Government contract	As required
DAVANTI CONSULTING	Consulting	PMO Recommendations	\$17,000.00		11/05/2015	11/05/2015	24/05/2015		Recommendations for establishment/structure of PMO
DELOITTE	Contractor	Tax Services	\$14,800.00		31/07/2014	31/07/2014	30/04/2015	None - ongoing	Annual
DESIGN + SPACE LTD CLAYTON MCGREGOR	Consulting	Design and documentation - Anzac Exhibition	\$36,000.00	\$80.00	24/07.14, 15/09/14	24/07/14, 15/09/14	29/08/14, 14/11/14	No - selection based on previous work and availability	None
ECO SYSTEMS LIMITED	Consulting	Energy Saving Measures	\$48,545.00	\$750/mth	26/05/2014	26/05/2014		EECA sponsored	Ongoing. Recommendations for energy savings measures.
FINDITRECRUITMENT	Contractor	Finance cover	\$280,539.31	\$93.50	12/05/2014	13/05/2014	29/08/2014		Extended
FORE BUSINESS SERVICES LTD TA FORE CONSULTING	Consulting	Advice and Support in appointment of IT	\$14,568.75	\$225.00	09/07/2014	31/08/2014	30/09/2014	None - specialist and urgent requirement	None
FUSION5 (WAS EMPOWER HR LTD & JADE STAR NZ)	Consulting	Payroll Support	\$20,571.02	\$190.00		Ongoing annual maintenance support	Ongoing annual maintenance support	N/A	Ongoing HRIS/Payroll system maintenance support - assistance requested as and when required
FUTUREWORKS	Contractor	Systems Checks	\$15,786.20		31/01/2015	31/01/2015	26/06/2015		None
GEMBA NEW ZEALAND LTD	Consulting	Sponsorship Valuation and Brand Tracker	\$22,250.00		Signed 15 January 2016	01/06/2015	30/06/2016	Market evaluation showed Gemba to be one of the only companies that specialised in Sponsorship valuation.	None

Name of consultant or contractor	Type of service generally provided by the consultant or contractor	Details of specific consultancy or contract	Total \$	Maximum hourly and daily rates charged	Date of the contract	Date the work commenced	Completion date	Whether tenders were invited, if so, how many were received	Whether there are proposals for further or following work from the original consultancy; if so, what are the details?
GHD LTD	Consulting	Long term maintenance plan, Tory Street Roof Replacement	\$144,197.88	N/A	30/06/2014	01/07/2014	30/09/2014		Development of maintenance and capital works plan to be implemented over next five years - will result in significant contracts being put out to tender.
GRAFTON CONSULTING LTD	Consulting	Organisational design support	\$21,105.41			30/03/2015	17/07/2015	Two tenders invited and received	None
H2R LIMITED	Contractor	HR Change Manager	\$81,444.79	\$169.50		30/03/2015	17/07/2015	All of Government contract	N/A
HAROLD CUFFE	Contractor	Review of visitor projection and ticket pricing	\$10,000.00		09/03/2015	10/03/2015	15/05/2015		None
HEWLETT PACKARD ENTERPRISE	Contractor	Engineer Cover/Assistance	\$108,002.66	\$240.00	Ongoing to support HP hardware			No - HP is IT hardware provider, preferred supplier All of Government contract	Ongoing
IDEAS SHOP	Consulting	Communications Support	\$91,810.50	\$400.00					None
JACKSON STONE & PARTNERS	Contractor	Provision of temporary labour and recruitment	\$207,106.22	\$120.00		As required		All of Government contract	Ongoing consultant and recruitment costs.
JAMI WILLIAMS	Contractor	Research and Scoping of Te Papa Manukau	\$92,246.57	N/A	10/09/2014	10/09/2014	02/09/2015	Advertised internally and externally on the Te Papa website, Seek, Museums Aotearoa and through panel networks. Twelve applications were received.	None
LOCALES LTD	Consulting	Concept Map Development for Natural Sciences Exhibition and attendance at Maori Stakeholder workshop	\$74,900.00	\$1600 daily rate	19/03/2014	24/03/2014	August 2015 following extension	Yes - 3	Continuation of concept map development and reporting back. Additional disciplines concept map development (Art, Pacific Culstures, NZ History, Matauranga

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									Maori)
MASSEY UNIVERSITY	Consulting	Board Books Open Lab	\$8,450.00		01/02/2014	28/02/2014	31/03/2015	None - ongoing liaison	
MICHAEL SLATER	Contractor	AV Install	\$27,105.00	\$65.00	17/07/2014	16/09/2014	19/10/2014	No - requires specialist knowledge of exhibition set up and ability to manage off shore de-installation team	Possible but now have internal resource.
MICHELLE FREEBORN	Contractor	Illustration for EEZ fishes book by MF	\$23,935.10	N/A	As required		mid 2015	Ongoing engagement for provision of illustration services for NZ Fishes Publication based on previous contract.	None
MINTER ELLISON RUDD WATTS - WELLINGTON	Consulting	Legal Advice	\$38,177.01	AoG rates		Various - engaged as required		All of Government contract	Will be engaged for future legal work through AoG Legal Services Order as required.
MOMENTUM CONSULTING GROUP	Contractor	Finance cover	\$71,880.00	\$60.00	16/07/2014	21/07/2014	24/10/2014	All of Government contract	None
N3 LIMITED (GSB SUPPLYCORP)	Consulting	Membership fee	\$5,500.00		01/07/2014	01/07/2014	30/06/2015	n3 panel contracts	Annual fee - significantly reduced in 2015/16.
NATIONAL ASSOCIATION FOR INTERPRETATION	Consulting	Interpretive planning workshop	\$19,302.36		19/05/2015	03/08/2015	15/08/1948		None
NV GROUP LTD (T/A NV INTERACTIVE)	Contractor	Provision for touchscreen at research kiosk	\$52,306.24	N/A	22/12/2014	22/12/2014	31/03/2015	RFP issued to six suppliers with two responses.	None
OPUS INTERNATIONAL CONSULTANTS LTD	Consulting	Storage and handling of cellulose nitrate films, exhibition engineering & project oversight	\$162,012.95	\$125.00	15/09/2014	15/09/2014	25/04/2015	Two quotes evaluated	Nitrate film storage risks and requirement defined.

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PACIFIC CONSULTING GROUP LIMITED	Consulting	Lighting Consultancy	\$22,770.00	\$165.00	31/10/2013	31/10/2013	Sporadic		As required
PHILOTHEA FLYNN	Contractor	Image Research and Licensing Services	\$9,140.00	\$60.00	18/02/2015	19/02/2015	25/04/2015	None - Specialist services	As required
PRICEWATERHOUSE COOPERS	Consulting	Review Te Papa Press, monitoring financial performance, Governance support, research and scoping of Te Papa Manukau, monitoring Gallipoli exhibition	\$620,749.19	\$1250 to \$2900 per day	14/08/2014	01/09/2014	31/03/2015	All of Government contract	None
RANDSTAD LIMITED	Contractor	Finance cover	\$8,367.08	\$38.39	16/03/2015	16/03/2015	26/04/2015		None
ROBERT WALTERS NZ LTD	Contractor	Develop asset management business case	\$39,150.00	\$100.00	01/06/2015	01/06/2015	Extended	No	Extended to include system implementation
ROSE COTTAGE DESIGN	Contractor	Graphic Design for Signs of a Nation, Nga Toi marketing material	\$9,880.00	\$80.00	01/07/2014	01/07/2014	31/01/2015		Extended to 31/1/2015
SARAH KNOWLES	Contractor	Strategic Asset Management Project Manager	\$166,620.00	\$110.00	01/09/2014	01/09/2014	31/08/2015		Extended to 31/01/2016
SECOND ROAD	Consulting	Transformation / Organisational Strategy	\$70,468.34		02/04/2015	02/04/2015	30/06/2015		
SEXTANT TECHNOLOGY LTD	Contractor	Flesh-footed shearwater research	\$19,440.00	\$80.00	20/05/2014	20/05/2014	20/05/2014	No - specialist research requirement	None
SIMPLY SECURITY LTD	Contractor	Security Guard Cover	\$275,137.91	\$23.50		As required			Ongoing
TE RUNANGA O TOA RANGATIRA INC	Consulting	Facilitate Iwi input development & production Ngati Toa Rangatira Iwi exhibition	\$20,000.00	N/A	12/09/2012	01/10/2012	30/05/2014	None - direct discussion with iwi	None

Name of consultant or contractor	Type of service generally provided by the consultant or contractor	Details of specific consultancy or contract	Total \$	Maximum hourly and daily rates charged	Date of the contract	Date the work commenced	Completion date	Whether tenders were invited, if so, how many were received	Whether there are proposals for further or following work from the original consultancy; if so, what are the details?
TECHNOLOGYONE NZ LTD	Consulting	Finance system enhancements and upgrade support	\$36,169.25	\$234.00				Ongoing support of TechOne financial system	Ongoing as required
TECHTONICS GROUP LTD	Consulting	Onsite Support	\$40,927.52	\$110.00	01/11/2014	01/11/2014	30/10/2015		None
TONY PARKINSON	Contractor	Gallipoli Exhibition Audio Post Production	\$9,935.00	\$70.00	12/02/2015	05/02/2015	17/06/2015	Direct procurement due to value and specialist requirement	None
TRAVELLING LIGHT SERVICES LIMITED	Contractor	Research and Scoping of Te Papa Manukau	\$49,687.52	\$125.00	10/12/2013	01/11/2013	31/12/2014		None
TREGASKIS BROWN LTD	Consulting	CAM Advice	\$6,375.00	\$250.00	01/06/2014	01/06/2014	30/06/2015	None	None
TRTW ACQUIRE LIMITED	Contractor	FM contractor	\$102,170.00		01/04/2013	02/04/2013	30/08/2013		Contract extended past 30/08/13
TUIA GROUP	Consulting	Research and Scoping of Te Papa Manukau	\$11,109.79	\$250.00	21/11/2014	30/11/2014	05/02/2015		None
VISITOR SOLUTIONS LIMITED	Consulting	Research and Scoping of Te Papa Manukau	\$28,858.00	\$180	29/10/2014	29/10/2014	mid-January 2015	No - engagement based on a trusted recommendation from Auckland City Council.	None
WESTSIDE CONSULTING ENGINEERS	Consulting	Backfill for Capital and Minor Works	\$100,402.50	\$110.00		As required			Ongoing
WILLIAM ARCHITECTS LTD	Contractor	Research and Scoping of Te Papa Manukau	\$15,991.52	\$210.00	07/10/2013	07/10/2013	28/02/2015		None
WORK LIFE GROUP LIMITED	Contractor	HR Cover	\$51,785.00	\$90.00		22/09/2014	30/06/2015	All of Government contract	None
63 Contractors/Consultants with spend under 5K	Consulting/Contracting	Various	\$278,571.66						
2013/14									
INTERBRAND	Consultant		\$93,564						

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AUSTRALIA PTY LTD									
A&E WILSON LTD PRODUCTION SERVICES			\$5,780						
ALLFIELDS CUSTOMISED SOLUTIONS	Project Management & Training	Windows 7 roll-out - Project co-ordination & training	\$79,507	Fixed price deliverable	Jul-13	1/07/2013	1/12/2013	Preferred Suppliers	No, not beyond completion of contract
ALPHERO. LTD	Mobile Consultancy Services	Mobile Consultancy Services - produce strategic framework for the mobile channel (implementation June 2014)	\$55,000			28/11/2013	20/12/2013		
ANNE RUSSELL CONSULTING LTD	Remuneration Consultant	Remuneration analysis and advice to support collective agreement bargaining; 2012 remuneration round; and general advice.	\$24,570						Consultant is engaged on ad-hoc basis as required
AURECON NZ LTD			\$7,956						
BASETWO LIMITED		Aztec exhibition Redevelopment of Mexican Flash Interactive	\$12,000			2/08/2013	20/09/2013		
BECA CARTER HOLLINGS & FERNER LTD	Construction Consulting	Strategic capital projects consultants (Engineering)	\$8,446	Fixed price deliverable	Oct-12	1/11/2012	1/01/2014	No	Supply Agreement
BELL GULLY			\$9,657						
BEYOND	Administration Services		\$38,543	\$46.66 to \$120 per hour	Various	Various	Various	Three Recruitment firms invited to submit candidates	As and when required
BF LEACH & J M DAVIDSON		Collections Valuations	\$5,100						

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CENTRE FOR STRATEGY DEVELOPMENT	Management Consultancy - Strategic Alignment	Strategy, Leadership and Organisation Development Consultancy	\$9,526	\$4,400 per day	Various	Ongoing	Ongoing		Consultant is engaged on ad-hoc basis as required
CLICK SUITE		Creat the print graphics & illustrated animation sequences required for the Inrteractive Map	\$58,534			18/03/2014	28/05/2014		
COLETTE MULLIN			\$12,253						
COLIN MCLELLAN	AV Technician	Assist in the installation & de-installation of lighting for events & exhibitions	\$37,276	\$35 per hour	Various	Various	Various	No	On-going
CONTINUUM CONSULTING GROUP LTD	Management Consultant	Leadership training & workshop provider	\$26,750	\$250-295 per hour & agreed price for Workshops	Various	Various	Various		Consultant is engaged on ad-hoc basis as required
CORPORATE CONTRACTING LIMITED	Procurement Specialist	One of four Procurement Specialists on preferred suppliers' list.	\$107,425	\$100 per hour	Jul-12	1/07/2012	1/01/2014	Yes, TP has a panel of four Procurement Specialists who manage the full procurement process of our large contracts	Yes, as required by Facilities Management to complete various FM contracts
DARREN J C HALKA		SAM Project	\$85,855	\$100 per hour		08.01.14	04.07.14		
DARROCH LIMITED	Valuer	Strategic capital projects consultants	\$10,000	Fixed price deliverable	Oct-13	1/10/2013	1/10/2013	Yes, three proposals were received.	No
DAVIES HOWARD GROUP LTD			\$8,000						
DAWN MEDIA - A PARATA		Co-ordinate & direct the production of the audio-visual content for Ngati Toa exhibition - disbursements (up to \$75 per day for shooting days only, to be approved by	\$18,450			29/11/2013	20/05/2014		

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		Raewyn SK)							
DELOITTE	Consultant - Taxation Advice	Specialist Tax Advice	\$11,510	Fixed price deliverable					
DILYS GRANT	Acting Marketing Manager	To cover a staff vacancy - Acting Marketing Manager	\$12,325	\$85 per hour	15-May-13	15/05/2013	31/07/2013		No, not beyond completion of contract in Aug 12
DUNNING THORNTON CONSULTANTS LTD	Consultant Engineers	Strategic capital projects consultants	\$11,554	\$100 - \$200 per hour	Oct-13	1/12/2013		No	As and if required
ERNST & YOUNG	Consultant - Financial Advice	Strategic capital projects consultants & taxation advice	\$6,442						
FINDITRECRUITMENT	Consultant - Financial Advice	Accounting duties	\$30,130						
FORTE RECRUITMENT			\$59,146			13.05.14	29.08.14		
FUSION INTERIORS LTD			\$9,574						
FUSION5 (WAS EMPOWER HR LTD & JADE STAR NZ)	Technical Support	Payroll system amendments	\$58,439						
GHD LTD	Procurement Advisor	Capital Works Contractors Consultants	\$12,000	Fixed price deliverable				Specialist knowledge - nil tender	No, not beyond completion of contract in Sept 13
HAY GROUP LTD	Recruitment Specialist	Placement fee fixed term to provide CAD floorplan (restructure)	\$16,345	\$44 per hour and agreed price for placement fee	26/10/2013	15/10/2013	2/11/2013	Various Recruitment Agencies invited to submit candidates	No
IAN RUXTON		Preperation of furniture for Aztec exhibition and Nga Toi exhibition change-out	\$7,040		5/07/2013	23/08/2013			
IDEAS SHOP	HR Consultants	Change communications advice	\$30,600	\$225 per hour	Various	Various	Various	Yes - three proposals were	No - however consultant is engaged

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		to support organisation review						received	from time to time for emergency communications / media relations advice
IPA CONSULTING LIMITED	Project Management	Upgrade Record Management System from eDocs to CS10	\$58,803	\$150 per hour	Oct-13	1/10/2013	1/03/2014	2 x Preferred Suppliers approached	No, not beyond completion of contract
JACKSON STONE & PARTNERS	Financial contractors	Assist with balance sheet recs for interim Audit and SAM project	\$128,904						
JILL TREVELYAN			\$7,351						
KATAPO	Financial Accounting and Reporting Services	Strategic Financial advice and acting CFO	\$118,860	\$115 - \$120 per hour	27 June 2012: Contract extension 1 March 1013 to 31 August 2013.	9/07/2012	On going as at 30 June 1013	Not tendered - supplier was referred based on known skills and experience	N/A
KATE IRVINE CONSULTING LTD		Sponsorship Manager	\$14,350						
KATHERINE (KATE) BUTTON	Contractor	Image researcher for Aztec & Warhol exhibitions and TP Press	\$12,663	\$50	May-13	1/05/2013	1/09/2013	Variation of contract	Yes, variation to cover Ngā Toi in 13/14
KPMG			\$61,470						
KYLEIGH ADRIAN BURNE	Contractor - Designer	Mounting & presenting Museum objects' Workshop	\$27,342	\$40 per hour	Various	Various	Various	Specialist knowledge - nil tender	No
LOCALES LTD		Prepare & facilitate two ideation workshops for Museum of the Future	\$20,000			20/03/2014	30/06/2014	3 x companies invited to tender	
M86 SECURITY NZ LTD			\$5,940						

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MARTIN JENKINS AND ASSOCIATES LTD	Consultancy services to State Sector	Business process design and improvement consulting on exhibition development and delivery, collection management and strategic decision making processes	\$141,598	\$200 per hour / \$1,600 per day, plus GST	22-Apr-13	24/04/2013	24/01/2014	Yes - four potential providers were identified and approached: three written proposals were received.	Yes - a proposal to provide a change management workshop for managers, and another to develop the financial management model for Te Papa exhibitions
MASSEY UNIVERSITY			\$33,014						
MELISSA (LISA) HOLDER - THREE FEATHERS			\$25,840						
METRO PRODUCTIONS LTD			\$39,409						
MICHAEL SLATER		Lighting design & install (registered electrician)	\$16,640			01.05.14	14.06.14	3 x preferred suppliers for quotes	
MICHELLE FREEBORN	Illustrator	Specialist illustrator for the fish collection	\$44,284	Fixed price deliverable	On-going	On-going	On-going	Specialist knowledge - nil tender	As and when required
MINISTRY OF FOREIGN AFFAIRS & TRADE			\$13,991						
MINTER ELLISON RUDD WATTS - WELLINGTON			\$32,672						
MOMENTUM CONSULTING GROUP	Leendert Van Ginkel	Strategic Asset Management (SAM)	\$148,132			2/09/2013	31/01/2014		
MUNRO CHURCH COMMUNICATIONS LTD	Communications Consultant	External communications and media relations services	\$41,160	\$120.00 per hour, plus GST	8-Mar-13	8/03/2013	12/09/2013	Not tendered - services required urgently and contractor referred to Te Papa based on specific skills and experience required.	N/A

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NEIL THOMAS ANDERSON	Consultant	Museum Consultancy Services	\$67,918						
NEWCASTLE CONSULTANTS LTD	Consultant		\$11,219	\$125 per hour					
NIWA		TP contracted to NIWA to provide fundamental knowledge of marine fish biodiversity	\$12,288						
NZ ENERGY SOLUTIONS LTD	Energy Savings Consultant	Building maintenance contractor of capital maintenance	\$44,000	Fixed price deliverable	Jul-12	1/08/2012	1/10/2013	Preferred Suppliers invited to respond	No
OPUS INTERNATIONAL CONSULTANTS LTD	Consulting Engineers	Strategic capital projects consultants	\$27,897	\$110 to \$250 per hour	Various	On going	6/07/1905	4	No
PACIFIC CONSULTING GROUP LIMITED	Electrical Infrastructure & Lighting Controls Investigation, Review and Report		\$49,204						
PATINA PHOTOGRAPHY LTD			\$5,299						
PRICEWATERHOUSECOOPERS		Business Case (Te Papa Manukau) Preparation and Strategic and Operational Financial Advice	\$373,786						
PROJECT PLUS LTD	Project Management	Project Management Services provided for Restructure & Aztec Exhibition	\$60,628	\$125 per huor	Mar-13	1/03/2013	1/10/2013		No
QUIET PRODUCTION SERVICES LTD			\$5,308						
ROSE EVANS -	Specialist Conservator	Reparation Project Co-	\$8,380	\$800 per day				Specialist knowledge - nil	As and when required

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CONSERVATOR		ordinator						tender	
SARAH KNOWLES		Strategic Asset Management Project	\$98,873						
STARFISH	Procurement Specialist	One of four Procurement Specialists on preferred suppliers' list	\$39,068	\$132 to \$144 per hour	On-going	On-going	On-going	Yes, TP has a panel of four Procurement Specialists who manage the full procurement process of our large contracts	As and when required
STRATEGIC PAY LIMITED			\$11,380						
TE AIORANGI LTD	Contractor (Communications)	Mana Toanga Communications Advisor	\$29,643	\$80 per hour				Specialist knowledge - nil tender	As and when required
TE MAHI LIMITED			\$5,556						
TE RUNANGA O TOA RANGATIRA INC	Subject Matter Expert		\$80,000	Fixed price deliverable				Specialist knowledge - nil tender	No
TECHNOLOGYONE NZ LTD			\$50,287						
TECHTONICS GROUP LTD		eDocs Upgrade to CS10	\$52,773						
TEWAARI CARKEEK		Subject Matter Expert - deveop briefs for audio visual & multi media interactive	\$12,100						
TIM WALKER ASSOCIATES	Consultant		\$7,009						
TONY PARKINSON	AV Technician	Assist in the installation & de-installation of lighting for events & exhibitions	\$39,694	\$35 per hour	On-going	On-going	On-going	No	On-going
TRAVELLING LIGHT SERVICES LIMITED	Management Consultant	Provision of project planning, change management and	\$169,203	\$125 per hour			On-going	Not tendered - supplier was referred based on known	

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		communications services to support organisation change work programme. Following the organisation review project contractor was engaged to project manage the development and delivery of Te Papa's Aztecs exhibition						skills and experience	
TREGASKIS BROWN LTD		Finance capability Review	\$44,563						
TRTW ACQUIRE LIMITED	Project Management	Seismic Engineering Advice, Advice to Strategic Projects & Acting Facilities Manager	\$162,243	\$60 to \$70 per hour	Jul-12	11/07/2012	11/08/2014	Not tendered - supplier was referred based on known skills and experience	No, not beyond completion of contract
UMR RESEARCH LIMITED			\$13,500						
URS NEW ZEALAND LIMITED			\$21,122						
VIDE COR MEUM LTD	AV Technician	Assist in the installation & de-installation of lighting for events & exhibitions	\$7,350		On-going	On-going	On-going	No	On-going
WEBBS			\$13,675						
WESTSIDE CONSULTING ENGINEERS	Consultant Engineers	Building maintenance contractor of capital maintenance - technical review of RFP responses	\$40,095	\$110 per hour	Jul-13	On going	On going	Specialist knowledge - nil tender	No
WETA WORKSHOP		WW1 Gallipoli Exhibition - Concept	\$60,000		17-Mar-13	17/04/2013			

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LTD		Design, Creative Development & Copywriting to develop a new concept for the exhibition as a pitch presentation document Phase 2							
WIREFU GRACE IMAGIN8TIVE PROD		Iwi Image & Digital Researcher for the Ngati Toa Rangatira Iwi Exhibition and Director of the Ka Mate AV10 for Ngati Toa	\$13,175		1/11/2013	14/05/2014			
WORKSHOP E LTD			\$59,616						
TOTAL LOWER VALUE CONTRACTORS, SUNDRY EFT SUPPLIER AND MISC AUST SUPPLIER			\$261,995						
2012/13									
AFINELINE	Editor / Writer	Writing/editing for Te Papa Press publication	\$22,566.65	Fixed price deliverable		Various	Various	Specialist knowledge - nil tender	As and when required
ALLFIELDS CUSTOMISED SOLUTIONS	Project Management & Training	Windows 7 roll-out - Project co-ordination & training	\$13,048.78	Fixed price deliverable	Jul-13	Jul-13	Dec-13	Preferred Suppliers	No, not beyond completion of contract
AMBIUS	Hireage	Hireage of plants for functions & back of house	\$22,156.76	Fixed price deliverable	2+Years	Ongoing	Oct-14	Prior RFP	Supply Agreement
ANNE RUSSELL CONSULTING LTD	Remuneration Consultant	Remuneration analysis and advice to support collective agreement bargaining; 2012 remuneration round; and general advice.	\$6,893.82	\$130 per hour, plus GST	12-Jul-12	1-Jul-12	30-Jun-13	Not tendered due to specific approach, organisational knowledge and skills required.	Consultant is engaged on ad-hoc basis as required

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AREA DESIGN GROUP LTD	Design services	Design, layout & production for Te Papa Press	\$15,640.00	Fixed price deliverable	May-13	May-13	Oct-13	Preferred Suppliers	No
ASPLET PRODUCTIONS LTD	Lighting Technician	Assist in the installation & de-installation of lighting for events & exhibitions	\$38,489.24	\$35 per hour	Various	Various	Various	No	On-going
ATAHAIA CONSULTANCY LTD	Recruitment Specialist	Executive search and recruitment services for the appointment of the Kaihautū	\$13,798.88						
BECA CARTER HOLLINGS & FERNER LTD	Construction Consulting	Strategic capital projects consultants (Engineering)	\$50,963.13	Fixed price deliverable	Oct-12	Nov-12	Jan-14	No	Supply Agreement
BEYOND RECRUITMENT	Administration Services	EA to CE, EA to AD's, HR & CE Admin support (all fixed term infill until restructure completed), FMIS Tech1 support	\$90,420.59	\$46.66 to \$120 per hour	Various	Various	Various	Three Recruitment firms invited to submit candidates	As and when required
BLUE MERCURY	Series of workshops for museum sector	Training for Museum Compliance & Museum consultation	\$10,286.13	\$500 daily	3-5 day workshops	Various	Various	Specialist knowledge - nil tender	Yes, Review NZ Standards Scheme program 2013-2014
CARROLL CONSULTING	Specialist Human Resources Consulting Advice	Employment related consultancy	\$27,313.73	\$1,800 per day for workshop & agreed price for Consultative work	Various	Various	Various	Specialist knowledge - nil tender	Consultant is engaged on ad-hoc basis as required
CDL INSIGHT CONSULTING LTD	Consultant	Outplacement counselling, CV Writing and Career Planning workshops	\$27,858.75	\$125 to \$200 per hour	Various	Various	Various	Yes, seven proposals were received.	N/A
CENTRE OF STRATEGY DEVELOPMENT	Management Consultancy - Strategic Alignment	Strategy, Leadership and Organisation Development	\$78,303.30	\$4,400 per day	Various	Ongoing	Ongoing	Specialist knowledge - nil tender	Consultant is engaged on ad-hoc basis as

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AUSTRALIA		Consultancy							required
CHANGE BY DESIGN LIMITED	Training and Coaching Services	Change management training for managers; Individual counselling (as required) for employees.	\$5,571.75	\$200 per hour					
COLIN MCLELLAN	AV Technician	Assist in the installation & de-installation of lighting for events & exhibitions	\$50,147.88	\$35 per hour	Various	Various	Various	No	On-going
CONTINUUM CONSULTING	Management Consultant	Leadership training & workshop provider	\$20,107.18	\$250-295 per hour & agreed price for Workshops	Various	Various	Various	Specialist knowledge - nil tender	Consultant is engaged on ad-hoc basis as required
CORPORATE CONTRACTING LIMITED	Procurement Specialist	One of four Procurement Specialists on preferred suppliers' list.	\$93,096.89	\$100 per hour	Jul-12	Jul-12	Jan-14	Yes, TP has a panel of four Procurement Specialists who manage the full procurement process of our large contracts	Yes, as required by Facilities Management to complete various FM contracts
DARROCH LIMITED	Valuer	Strategic capital projects consultants	\$12,922.55	Fixed price deliverable	Oct-13	Oct-13	Oct-13	Yes, three proposals were received.	No
DAVID PENMAN & ASSOCIATES	Strategic Consultant	Strategic Advice on Collections	\$11,399.17	\$115 per hour		Jun-12	Jun-12	Specialist knowledge - nil tender	No
DELOITTE	Consultant - Taxation Advice	Tax Advice	\$11,351.22	Fixed price deliverable		Sep-12	Sep-12	Nil Tender	As and when required
DEVEREUX-BLUM TRAINING & DEVELOPMENT LTD	Training Provider	Health & Safety and SIMS training	\$11,436.75	\$150 per hour for consultation & set price for Training	Various	Various	Various	Specialist knowledge - nil tender	As and when required
DILYS GRANT	Acting Marketing Manager	To cover a staff vacancy - Acting Marketing Manager	\$27,252.70	\$85 per hour	15-May-13	15-May-13	31-Jul-13	Various Recruitment Agencies invited to submit candidates	No, not beyond completion of contract in Aug 12
DREMER PRODUCTIONS	Training Provider	Training 'Writing on the Web', 'Multimedia made easy for	\$8,594.05	\$125 per hour plus Fixed price	1-2 day workshops	Various	Various	Specialist knowledge - nil tender	Two workshops planned in 2013-2014

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		Curators' & specialist support in eHive Collection management System		delivery					
DUNNING THORNTON CONSULTANTS LTD	Consultant Engineers	Strategic capital projects consultants	\$11,293.88	\$100 - \$200 per hour	Oct-13	Dec-13		No	As and if required
EAP SERVICES	Employee Assistance Services	Employee Assistance Programme services	\$10,965.11	\$150 per hour	1-Jun-12	Ongoing	30-May-13	Ongoing	Yes - EAP Services were asked to submit a proposal for services to support the organisation change during 2012/13
ERNST & YOUNG	Consultant - Financial Advice	Strategic capital projects consultants & taxation advice	\$15,286.11		Various	Various	Various	Ongoing	As and when required
ETHOS COACHING AND DEVELOPMENT LTD (ANN RYDER)	HR Consultants	Personal resilience workshops for staff and outplacement counselling	\$33,296.19	\$1,500 per day	Various	Various	Various	Yes, four proposals were received.	No
EXPENSE REDUCTION ANALYSTS	Expense Reduction Consultant	Re-negotiation of existing contracts to reduce price	\$5,343.92	Fixed price deliverable	Apr-12	Apr-12	Apr-13	Specialist knowledge - nil tender	No
FREEAR PHILIP LTD	Contractor - Painter	General painting & Restructure contractors	\$33,190.66	Fixed price deliverable	Various	Various	Various	No	As and when required
GAWAIN WEAVER ART CONSERVATION	Training Provider (Museum sector)	Care & identification of photographs' for collection technicians Workshops	\$16,059.17	Fixed price deliverable	Various	Various	Various	Specialist knowledge - nil tender	No
GHD LTD	Procurement Advisor	Capital Works Contractors Consultants	\$23,567.53	Fixed price deliverable		Jun-12	Sep-12	Specialist knowledge - nil tender	No, not beyond completion of contract in Sept 13
GLOBAL SPECIALIST SERVICES	Contractor - Freight Forwarders	To provide freight and logistics services for international touring	\$278,927.42	N/A - fees are related to the specific	Various projects throughout	Various throughout the year		Typically two tenders are sought from suitable freight and logistic providers based	Global Specialist Services provide freight services on an ongoing

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		exhibitions either incoming or outgoing.		consign-ment	the 12/13 year			in AU/NZ and who are able to offer an international service, these are International Art Services and Global Specialised Services	exhibition basis. They are one of two providers in Australasia with the capabilities required for international exhibition freight
HAYS SPECIALIST RECRUITMENT (AUSTRALAI)	Recruitment Specialist	Placement fee fixed term to provide CAD floor plan (restructure)	\$8,194.38	\$44 per hour and agreed price for placement fee	26/10/2013	15/10/2013	2/11/2013	Various Recruitment Agencies invited to submit candidates	No
HELEN SHARPLES	Editor / Writer	Editing services for Te papa Press publication	\$25,024	\$40 per hour	Mar-13	Mar-13	Dec-13	Specialist knowledge - nil tender	As and when required
HUDSON GLOBAL RESOURCES (NZ) LTD	Recruitment Specialist	To provide expertise for Fixed Asset Project	\$46,983.83	\$63 per hour	Various	Various	Sep-13	Various Recruitment firms invited to submit candidates	No
IDEAS SHOP	HR Consultants	Change communications advice to support organisation review	\$18,279.25	\$225 per hour	Various	Various	Various	Yes - three proposals were received	No - however consultant is engaged from time to time for emergency communications / media relations advice
INTERBRAND AUSTRALIA PTY LTD	Consultant	Brand Development workshops	\$43,314.74	Fixed price deliverable	20-May-13	Jun-13	Jun-13	No. Specialist knowledge and experience working with museums and galleries	Yes. Further workshops carried out in 13/14
INSIGHT	Web-Sight Designers, Writer	Design & build Venues web-site (3 yrs) plus on-going enhancements	\$117,089.06	Fixed price deliverable	Various	Various	Various	Yes	Project phased over three years
IPA CONSULTING LIMITED	Project Management	Upgrade Record Management System from eDocs to CS10	\$15,683.99	\$150 per hour	Oct-13	Oct-13	Mar-14	2 x Preferred Suppliers approached	No, not beyond completion of contract
ISABEL CROUSE EVENTS	Acting Marketing Manager	Providing marketing services and support during vacancy in the	\$60,929.63	\$35 per hour	Mar-12	Mar-12	Jul-12	Preferred Suppliers	No

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		marketing team							
JANE KEIG	Contractor - Communications	Holiday relief for Te Papa communications	\$5,339.70	\$65 per hour	Various	Various	Various	No	No
JANE WARWOOD	Executive Recruitment Services	Recruitment & development services	\$29,675.44	\$120 per hour	Various	Various	Various	Specialist knowledge - nil tender	As and when required
JOHN MILLS	Contractor - Software Dev	Software Development - Online Collections	\$18,071.54	\$85 per hour	May-12	May-12	Nov-12	Specialist knowledge - nil tender	No
JR MOWBRAY (PHILATELIST) LTD	Valuer	Specialist Art Collection Valuer	\$12,218.75	\$100 per hour	Various	Various	Various	Specialist knowledge - nil tender	As and when required
KATAPO	Financial Accounting and Reporting Services	Strategic Financial advice and acting CFO	\$218,502.56	\$115 - \$120 per hour	27 June 2012: Contract extension 1 March 1013 to 31 August 2013.	9-Jul-12	On going as at 30-Jun-13	Not tendered - supplier was referred based on known skills and experience	N/A
KATHERINE BUTTON	Contractor	Image researcher for Aztec & Warhol exhibitions and TP Press	\$25,415	\$50	May-13	May-13	Sep-13	Variation of contract	Yes, variation to cover Ngā Toi in 13/14
KATHRYN CARMODY	Freelance Book Publicist	Publicity services to support various events, book releases and exhibitions	\$23,209.97	\$65 per hour	Various	Various	Various	Preferred Suppliers	As and when required
KINETIC RECRUITMENT	Temp Agency	Placement fees for fixed term staff (EA to Kaihautū & HR support)	\$5,523.68	Fixed price deliverable	Various	Various	Various	Various Recruitment firms invited to submit candidates	As and when required
KPMG	Consultant - Financial	Recruitment assistance for Associate Director positions	\$7,820		Oct-12	Oct-12	Oct-12	Preferred Suppliers	As and when required
KYLEIGH ADRIAN	Contractor - Designer	Mounting & presenting Museum objects'		\$40 per hour	Various	Various	Various	Specialist knowledge - nil	No

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BURNE		Workshop	\$12,398.85					tender	
LIZ GRANT	Contractor	Writing 'on the Web' & 'Curatorial Research into exhibition labels'	\$10,786.23	\$800 per day	Various	Various	Various	Specialist knowledge - nil tender	No
LORD CULTURAL RESOURCES	Consultant / Training	Strategic directions for art at Te Papa report	\$39,567.80	n/a	Jul-12	Jul-12	Feb-13	Specialist knowledge - nil tender	No
LOWIE RECRUITMENT LTD	Temp Agency	Functions & Catering staff infill (to cover high season)	\$22,096.15	\$20.60 - \$24.43 per hour	On-going	On-going	On-going	No	As and when required
MALTBYS LIMITED	Quantity Surveyors	Strategic capital projects consultants	\$20,239.14	\$110 to \$140	Aug-12	Aug-12	2015	Specialist knowledge - nil tender	No, not beyond completion of contract
MARTIN JENKINS AND ASSOCIATES LTD	Consultancy services to State Sector	Employment relations advice and advocacy services: assisting Te Papa 2012 collective agreement bargaining and negotiations; advising on management of change process and review of Te Papa EA Team.	\$66,353.92	\$225 per hour, plus GST	6-Jul-12	11-Jul-12	25-Jan-13	Not tendered due to provider's experience working with Te Papa and depth of organisational knowledge. Tendered in 2007; no information on number of tenders received is available.	No
MARTIN JENKINS AND ASSOCIATES LTD	Consultancy services to State Sector	Business process design and improvement consulting on exhibition development and delivery, collection management and strategic decision making processes		\$200 per hour / \$1,600 per day, plus GST	22-Apr-13	24-Apr-13	24-Jan-14	Yes - four potential providers were identified and approached: three written proposals were received.	Yes - a proposal to provide a change management workshop for managers, and another to develop the financial management model for Te Papa exhibitions
MICHELLE FREEBORN	Illustrator	Specialist illustrator for the fish collection	\$49,690.28	Fixed price deliverable	On-going	On-going	On-going	Specialist knowledge - nil tender	As and when required
MONALISA SOLEMA	Administration Support	Updating contact	\$6,301.05	\$18 per hour	Jan-13	Jan-13	Apr-13	No	Fixed term contract

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TO'A		database							2013-2014
MUNRO CHURCH COMMUNICATIONS LTD	Communications Consultant	External communications and media relations services	\$69,363.40	\$120.00 per hour, plus GST	8-Mar-13	8-Mar-13	12-Sep-13	Not tendered - services required urgently and contractor referred to Te Papa based on specific skills and experience required.	N/A
NATIONAL MUSEUM OF AUSTRALIA	Specialist Museum Consultant	Specialist Museum Training & Workshops	\$7,523.24	Fixed price deliverable	Various	Various	Various	Specialist knowledge - nil tender	As and when required
NATIVE LTD	Designer	Provision of design services for Te Papa Press	\$13,342.88	\$150 per hour	Various	Various	Various	No	As and when required
NEIL THOMAS ANDERSON	Consultant	Museum Consultancy Services	\$15,047.46		11-Mar-13	11-Mar-13	28-Feb-14	No	No
NEWCASTLE CONSULTANTS LTD	Consultant	Provision of change management services to support organisation change work programme; development of planning framework and templates for business plans, and documentation of Te Papa's 10 year strategy.	58,101.12	\$125 per hour	11-Feb-13	Feb-13	31-Jul-13	No	No
NZ ENERGY SOLUTIONS LTD	Energy Savings Consultant	Building maintenance contractor of capital maintenance	\$64,515	Fixed price deliverable	Jul-12	Aug-12	Oct-13	Preferred Suppliers invited to respond	No
NZTC INTERNATIONAL	Translation services	Translation of Te Papa promotional material into 7 languages and translation of legal documents for exhibitions	\$10,232.06	Fixed price deliverable	Various	Various	Various	Specialist knowledge - nil tender	As and when required

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OPUS INTERNATIONAL CONSULTANTS LTD	Consulting Engineers	Strategic capital projects consultants	\$353,476.30	\$110 to \$250 per hour	Various	On going	2014	4	No
P A STEPHENS and ASSOCIATES LTD	HR Manager / Contractor	Acting Manager HR Services	\$55,522	\$100 per hour	11 March 2013, Contracted extended 3 June 2013 for additional two weeks.	5-Mar-13	14-Jun-13	Not tendered - referral during search for suitable contractor	N/A
PARKER BRIDGE	Recruitment Specialist	Finance (Finance Manager/Financial Accountant/Assistant Accountant infill)	\$42,002.81	\$56.70 - \$75.00	Various	Various	Various	Various Recruitment firms invited to submit candidates	As and when required
POSITIVE STAFF RECRUITMENT SPECIALISTS	Recruitment Specialist	Functions & Catering staff (to cover high season)	\$15,873.96	\$26.40 - \$27.80	Various	Various	Various	No	Positive staff are recruitment specialists
PROJECT PLUS LTD	Project Management	Project Management Services provided for Restructure & Aztec Exhibition	\$131,896.52	\$125 per hour	Mar-13	Mar-13	Oct-13	No	No
PROVOKE SOLUTIONS	Contractor - IT Specialist	Specialist IT support	\$75,496.24	\$150 per hour	Various	Various	Various	Specialist knowledge - nil tender	As and when required
RAANSTAD	Recruitment Specialist	Desktop Engineer (incl. Placement fee)	\$20,161.49	\$50 per hour		Mar-13	Apr-13	Specialist knowledge - nil tender	As and when required
RANGI TE KANAWA	Contractor	Caring for Maori textile marae based' Workshop & Textile conservation consultation	\$5,116.24	\$600 per day	1-2 day workshops	Various	Various	Specialist knowledge - nil tender	Further Workshop in 2013-2014
RECRUIT IT GROUP LTD	Contractor - IT Specialist	Specialist IT support	\$20,055.61	\$65 per hour	Various	Various	Various	Specialist knowledge - nil tender	As and when required
RESOLVE CONSULTING LIMITED	Contractor - IT Specialist	Specialist IT support	\$5,865	\$150 per hour	Nov-12	Nov-12	Nov-12	Specialist knowledge - nil tender	No

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RESULTEX LTD	Business Continuity Specialist	Business continuity & disaster recovery plan	\$5,425.13	\$150 per hour	Feb-12	Feb-12	Nov-12	Specialist knowledge - nil tender	No
RIDER LEVETT BUCKNALL WGTN LTD	Consultant	Strategic capital projects consultants - seismic review	\$18,562.73	Fixed price deliverable	Mar-12	On going	On going	Specialist knowledge - nil tender	Yes - continuation of Seismic project
ROSE EVANS - CONSERVATOR	Specialist Conservator	Reparation Project Co-ordinator	\$7,146.90	\$800 per day	Oct-12	Oct-12	Dec-12	Specialist knowledge - nil tender	As and when required
SAMDOG DESIGN LIMITED	Web Design	Design & Build Birds on-line Website	\$24,019.62	Fixed price deliverable	Mar-13	Mar-13	Nov-13	Specialist knowledge - nil tender	As and when required
SAUCE FILMS	Film Production	Production of Tourism promotional film (Brand video)	\$6,842.50	Fixed price deliverable	Jun-12	Jun-12	Dec-12	No	No
SHEFFIELD NORTH ISLAND LTD	HR Consultants	Psychometric assessment services for Senior appointments	\$34,857.04	Fixed price deliverable	Various	Various	Various	Specialist knowledge - nil tender	N/A
SIMPLY SECURITY LTD	Contractor - Security	Security contractors & maintenance	\$58,484.96	\$25 to \$28 per hour	Various	Various	Various	Continued service from previous contract	Yes, new tender process Mar 2014
SQL SERVICES	Contractor - IT	SQL server maintenance agreement	\$28,276.72	Fixed price deliverable	On-going	On-going	On-going	Specialist knowledge - nil tender	On-going
STARFISH	Procurement Specialist	One of four Procurement Specialists on preferred suppliers' list	\$79,740.03	\$132 to \$144 per hour	On-going	On-going	On-going	Yes, TP has a panel of four Procurement Specialists who manage the full procurement process of our large contracts	As and when required
TE AIORANGI LTD	Contractor (Communications)	Mana Taonga Communications Advisor	\$15,131.70	\$80 per hour	Nov-12	Nov-12	Dec-12	Specialist knowledge - nil tender	As and when required
TE RUNANGA O TOA RANGATIRA INC	Subject Matter Expert	Facilitation of iwi input into the development and production of Ngati Toa Rangatira Iwi exhibition	\$24,437.50	Fixed price deliverable	Sep-12	Sep-12	Oct-12	Specialist knowledge - nil tender	No

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THE CHURCH WELLINGTON LTD	Graphic & Design Editor	Provision of Editing services for front of house promotional material	\$18,047.27	\$120 to \$140 per hour	Mar-12	Mar-12	Nov-12	No	No
THE INTEGRAL GROUP LTD	Procurement Specialist	One of four Procurement Specialists on preferred suppliers' list.	\$6,842.50	\$250 per hour	May-12	May-12	Jul-12	Yes, TP has a panel of four Procurement Specialists who manage the full procurement process of our large contracts	No
THE LEADERSHIP DEVELOPMENT CENTRE	Training	Management development work for tier 3 managers and above.	\$23,774.76	Fixed price deliverable	On-going	On-going	On-going	No	On-going
THE TEMP CENTRE	Temp Agency	Functions & Catering staff (to cover high season)	\$87,070.03	\$21.50 to \$22.00	On-going	On-going	On-going	Preferred Supplier	Yes, as required for seasonal work
TIM WALKER ASSOCIATES	Consultant	Proposal for Art Advice, Redeployment	\$21,748.10	Fixed price deliverable	Jun-12	Jun-12	Nov-12	Specialist knowledge - nil tender	No
TONY PARKINSON	AV Technician	Assist in the installation & de-installation of lighting for events & exhibitions	\$55,918.44	\$35 per hour	On-going	On-going	On-going	No	On-going
TRAVELLING LIGHT SERVICES LIMITED	Management Consultant	Provision of project planning, change management and communications services to support organisation change work programme. Following the organisation review project contractor was engaged to project manage the development and delivery of Te Papa's Aztecs exhibition	\$91,520.70	\$125 per hour	Nov-12	Dec-12	On-going	Not tendered - supplier was referred based on known skills and experience	On-going

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TRTW ACQUIRE LIMITED	Project Management	Seismic Engineering Advice, Advice to Strategic Projects & Acting Facilities Manager	\$109,629.86	\$60 to \$70 per hour	Jul-12	Jul-12	Aug-14	Not tendered - supplier was referred based on known skills and experience	No, not beyond completion of contract
VELOCITY RECRUITMENT LTD	Temp Agency	Administration & Finance Support infill	\$167,796.19	\$25.86 - \$41.11	On-going	On-going	On-going	Various Recruitment firms invited to submit candidates	As and when required
VIDE COR MEUM LTD	AV Technician	Assist in the installation & de-installation of lighting for events & exhibitions	\$15,151.25		On-going	On-going	On-going	No	On-going
WESTSIDE CONSULTING ENGINEERS	Consultant Engineers	Building maintenance contractor of capital maintenance - technical review of RFP responses	\$27,875.85	\$110 per hour	Jul-13	On going	On going	Specialist knowledge - no tender	No
2011/12									
A&O	Valuation Services	Valuation Fees - Art	\$8,000	Quoted price	30/04/2012	31/05/2012	31/07/2012	Yes - 8	No
ALAN BATCHELOR & ASSOCIATES	Technical Evaluation	Evaluation of current CCTV security and scope of work for tender	\$23,000	Quoted price		Apr-12		Specialist knowledge required – no tender	Yes - CCTV camera and control room upgrade in the future
ANE TONGA	Research	Contracted for services to supply Te Papa Art team with assistance in research and admin matters which could not be covered by staff	\$5,712	\$21 per hour	Aug-12	9/08/2012	21/12/2012	No - availability of staff determined choice	No
BECA CONTRACTING	Construction Consulting	Consulting on Roofing project	\$191,723	n/a	Various	Apr-12	Jun-12	Yes	Ongoing
BEVIN SMITH	Sound designer	Recording session for Tainui	\$15,607	n/a		1/07/2011	2/09/2011	Yes	No
BIG COLOUR LTD	Supply of digital exhibition	Preferred Supplier Agreement. Extension	\$8,519	Based on contract	Original Mar-10;	Various under	1-Mar-14	Open tender for original contract. 43 EOI requests	Continuing work through to end of

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	graphics and installation	under original contract.		schedules	Extension Mar-12	contract		received.	contract term
BLUE MERCURY	Series of workshops for museum sector	Series of workshops on 'Ticking the Boxes – Compliance in the Museum sector' held in South Island. 1 x workshop on 'Connection with local community' in South Otago, Standard scheme peer review of South Otago Cluster (x10 days)	\$14,918.71	\$500 daily rate		Jul-11	Jun-12	Specialist knowledge required – no tender	Further series of workshops took place in 2012/13 financial year. No further work is planned
CHRIS CURRIE	Series of workshops for museum sector	Series of workshops on mounting and presenting museum objects in South Island	\$8,726.09	Fixed price delivery		Apr-12	Jun-12	Specialist knowledge required – no tender	No
CITYCARE	Data Capture Services	Asset Data Collection	\$49,365.18	\$80 per hour	26/01/2012	26/01/2012	26/04/2012	No - but request for quotes completed. 3 receive	No
CONCEPT SIGN AND DISPLAY	Supply of digital exhibition graphics and installation	Preferred Supplier Agreement. Extension under original contract.	\$50,568	Based on contract schedules	Original Mar-10; Extension Mar-12	Various under contract	01/03/2014	Open tender for original contract. 43 EOI requests received.	Continuing work through to end of contract term
CORPORATE CONTRACTING	Procurement Expertise	Procurement for Roof membrane	\$20,000	n/a		Jun-12	Nov-12	Preferred supplier	No
DAC GROUP	Supply of digital exhibition graphics and installation	Preferred Supplier Agreement. Extension under original contract.	\$93,766	Based on contract schedules	Original Mar-10; Extension Mar-12	Various under contract	01/03/2014	Open tender for original contract. 43 EOI requests received.	Continuing work through to end of contract term
DELOITTE	Financial Advice	Achieving system Financial returns & Tax advice	\$25,000	\$100 per hour		Jul-11	Ongoing	No	Ongoing
DON GERSON	AV and lighting technician	AV and Lighting	\$14,469	\$40 per hour		18/07/2011	9/09/2011	Selective Procurement	No

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		installation for Tainui							
GHD	Asset Management Consultancy	Develop Asset Category Renewal Plan and Policies	\$25,704	Quoted price	22/05/2012	22/05/2012	9/10/2012	Yes - 3	No
GIBSON GROUP	Exhibition and multimedia production	Provision of services for OurSpace exhibition	\$10,446	n/a	Various	Various	Various	No	No
GLOBAL SPECIALISED SERVICES (NZ) LTD	Freight Forwarders	Freight of international touring exhibition collection. E.g. E tu Ake	\$279,828	n/a	various	various	various	Closed Tender resulted in agreed specialist freight supplier for crossing international borders with IAS	Closed Tender resulted in agreed specialist freight supplier for crossing international borders with IAS
GSB	Procurement Expertise	Procurement for CCTV upgrade tender	\$30,000	n/a	01/06/2012	Jun-12	Ongoing	Preferred supplier	No
IAS FINE ART LOGISTICS (TTS)	Freight Forwarders	Freight of international touring exhibition collection. Eg E tu Ake & Whales: Tohora	\$338,474	n/a	various	various	various	Closed Tender resulted in agreed specialist freight supplier for crossing international borders with GSS	Closed Tender resulted in agreed specialist freight supplier for crossing international borders with GSS
IMAGELAB	Supply of photographic and exhibition print services	Preferred Supplier Agreement. Extension under original contract.	\$15,751	Based on contract schedules	Original Mar-10; Extension Mar-12	Various under contract	01/03/2014	Open tender for original contract.	Continuing work through to end of contract term
IMPACT EDUCATION GROUP	Training providers	Series of workshops on project management in North and South Islands	\$16,411.08	Fixed price delivery			29/06/2012	No	No
INC CREATIVE LTD	Media Developers	Digital media development for Tainui exhibition	n/a	n/a	20/07/2011	20/07/2011	25/08/2011	Yes - 3	No
INSIDE EXECUTIVE RECRUITMENT	Staff recruitment	Staff recruitment	\$34,011	n/a	Various	Various	Various	Yes - 3	No
JILL TREVELYAN	Research	Assistance in research and admin matters	\$5,544.62	\$ 70 per hour	Jun-12	2/07/2012	Ongoing	No - dependant on	Further research for Art

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		which could not be covered by staff						qualifications	team is ongoing.
JLL	Valuation Services	Valuation Fees - Buildings	\$5,000	Quoted price	30/04/2012	31/05/2012	31/07/2012	Yes - 8	No
JUMP (NZ) LTD	Construction	Provision of installation labour for Kahu Ora	\$6,977	\$48 per hour	27/04/2012	7/05/2012	10/05/2012	No - but request for quotes completed. 3 received	No
KPMG	Financial Advice	Review of Te Papa commercial activities	\$199,768	n/a		Aug-11	Nov-11	Yes	No
MAINFREIGHT INTERNATIONAL	Freight Services	E Tu Ake: Te Papa to Quai Branly (Paris): Sea Freight	\$17,782	n/a	04/07/2011	06/07/2011	12/09/2011	Closed Tender resulted in agreed specialist freight supplier for crossing international borders	Closed Tender resulted in agreed specialist freight supplier for crossing international borders
MARKET ECONOMICS LTD	Economic Impact Assessment	Report on the economic impact of tourism numbers on Te Papa	\$30,500	n/a	15/03/2012	15/03/2012	31/03/2012	No	No
MARTIN JENKINS AND ASSOCIATES LTD	Specialist Employee Relations Advice	Employment relations advice and advocacy services, assisting Te Papa 2012 collective agreement bargaining and negotiations	\$6,906	\$200 per hour, plus GST		01/07/2011	31/12/2011	Specialist provider	No
MASTERPIECE (TTS)	Customs Brokerage	Whales: Tohorā Export Clearance- Field (Chicago) to Ottawa (Canada)	\$4,370	n/a		Feb-12	Feb-12	Preferred Supplier - required by US Partner	Utilized for re-importation into USA, exportation into Canada and re-importation into USA over 2 years
MAUREEN LAUDER	Artist	Artist commission for installation in Kahu Ora	\$20,000	n/a	5/03/2012	5/03/2012	06/06/2012	Selective Procurement	No
MESA DESIGN LTD	Graphic Design and Production	Production of Tainui graphics	\$17,440	n/a		1/07/2011	29/09/2011	No - but request for quotes completed. 4 received	No

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MORRIS HARGREAVES MCINTYRE	Market research	Slice of Heaven summative evaluation study	n/a	n/a	14/07/2011	14/07/2011	14/10/2011	Yes - 6	No
MULTI PURPOSE CONTRACTOR (MIKE SLATER)	Exhibition Installer	Install and Deinstall International Touring Exhibitions eg: Whales Tohorā	\$18,397	\$65	Various	Various	Various	Specialist provider	No
OTTER TECHNOLOGY LTD		Programming of Brightsign video players	n/a	n/a			29/09/2011	Selective Procurement	No
RANGI TE KANAWA	Maori textiles conservation	Expert conservation advice, preventative conservation workshops	\$6,600	Fixed priced delivery	Various	Various	Various	Specialist knowledge required – no tender	Highly likely Rangi will be engaged with on a consultant basis for expert knowledge exchange opportunities in museum sector
REMOTE LTD	Design, direction, creation	Animation project s for Tainui exhibition	\$15,250	\$100 per hour	15/07/2011	15/07/2011	30/08/2011	Yes - 4	No
RESULTEX	IT consultancy	Development of a current state Enterprise Architecture model	\$14,345	\$190 per hour	14/09/2011	20/09/2011	15/11/2011	Yes - 3	Contract includes potential future updates to the current state and development of a future state Enterprise Architecture
SIGNIFY LTD	Media developers	Digital media development for Tainui exhibition	\$12,920	n/a	22/07/2011	22/07/2011	26/08/2011	Yes - 3	No
SIMON JEAN	Repatriation Toi moko research in France.	Provision of research re: historical records in French Archives pertaining to the trade and collection of Toi moko. Original material is all in the French language in	\$2,950	\$50 per hour	11/06/2011	14/06/2011	31/08/2012	No - budget for work below tender requirement as per Te Papa procurement policy.	No

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		France.							
SLOAN RISK INSURANCE REPORT	Risk Advisor	Insurance Advice	\$5,000	n/a			May-12	No	No
STARFISH CONSULTING	Consulting	Purchasing Panel Member	\$9,891	n/a		05/03/2012	13/04/2012	Yes	Ongoing
STRATEGIC PAY	HR Consulting	Consultancy on realignment of functions	\$15,537.83	Fixed price			Jun-12	Specialist provider	No
SYSDOC SYSTEM	Project Management Technology	Project Central	n/a	n/a		1/06/2011	31/07/2011	Specialist provider	No
THOMAS (NEIL) ANDERSON	Facilitator	Envisioning the future strategic planning	\$116,936	Fixed price		Apr-11	Apr-12	No	No
TRTW ACQUIRE LTD	Project Management	Project Management services	\$6,000	n/a	5/06/2012	07/06/2012	n/a	No	Ongoing
UNITED VAN LINES (TTS)	Freight Services	Whales: Tohorā Move from Field (Chicago, USA) to CMN, Ottawa (Canada)	\$82,643	n/a	09/01/2012	Jan-12	Jun-12	Procurement Plan dated 24/10/11, Contract for Services signed 9/01/12	Agreed specialist freight supplier for crossing American borders following closed tender.
WATERMARK SIGNS	Signage company	Cut vinyl and installation for Tainui exhibition	\$6,161	n/a	Various	Various	various	No - but request for quotes completed. 2 received	No
WATTS& HUGHES	Build services	Exhibition space build for Oceania and Unveiled exhibitions	\$76,480	n/a	1/06/2011	17/06/2011	Dec-11	Open tender for original contract which incorporated this build.	No
WEBBS	Valuation Services	Valuation Fees - Stamps	\$12,000	Quoted price		Mar-12	Mar-12	Yes - 8	No
WORKSHOP E LTD	Exhibition design and construction	Provision of fabrication, delivery and installation for Tainui exhibition	n/a	n/a	18/07/2011	18/07/2011	18/08/2011	Yes - 2	No

2010/11

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ANNE RUSSELL CONSULTING LTD	Specialist Remuneration Advice	Remuneration analysis and advice to support collective agreement bargaining; 2010 remuneration round; and general advice.	\$13,800	\$120 per hour plus GST	30-Aug-10	6-Aug-10	30-Jun-11	Not tendered	No
AROKURA CONSULTANTS LTD.	HR Information System and Payroll advice and technical support.	To provide HR Information and Payroll system development and advisory services, assisting with the enhancement of Te Papa's payroll processing and Human Resources information management and reporting.	\$94,517.60	\$90 per hour, plus GST	31-May-10	1-May-10	31-Oct-10	Closed Tender (Due to specific skills and experience required)	Contract renewed to assist delivery of staff rostering project and complete planned HRIS enhancements.
BASE 2 DESIGN	Marketing design services	Marketing design and application of design to Brian Brake exhibition marketing campaign	\$10,537.50	Fixed price	Jul-10	Jul-10	Nov-10	Yes 3	Separate contracted work
BASE 2 DESIGN	Marketing design services	Marketing design and application of design to E Tu Ake marketing campaign	\$9,600	Fixed price	Oct-11	Oct-11	Dec-11	Yes 2	
CARROLL CONSULTING	Specialist Human Resources Consulting Advice	Design and delivery of training to support the review and enhancement of Te Papa's performance management system and processes.	\$15,421.25	n/a	23-Mar-09	Oct-10	Mar-11	Closed Tender	Contract extended periodic review and delivery of training to Managers and staff
CICERO PLASTIC PRODUCTS	Exhibition Supplier	Replacement plinth materials for Whales Tohorā exhibition undertaken	\$6,792.04	n/a	1-Apr-11	1-Apr-11	11-Apr-11	Competitive quotes 3	No

Name of consultant or contractor	Type of service generally provided by the consultant or contractor	Details of specific consultancy or contract	Total \$	Maximum hourly and daily rates charged	Date of the contract	Date the work commenced	Completion date	Whether tenders were invited, if so, how many were received	Whether there are proposals for further or following work from the original consultancy; if so, what are the details?
		in Chicago USA.							
CONTINUUM CONSULTING GROUP	Management Consultant	Design and delivery of 2-day stakeholder management workshop	\$6,250	Fixed price	21-Feb-11	Mar-11	Mar-11	Not tendered (Due to specific approach and skills required)	No
DELOITTE	Consultancy	Advice on investment options and support for tender process	\$25,000	Fixed price	May-11	May-11	Nov-11	Selective procurement based on recommendation	No
ETECH INDUSTRIES LTD	Tank manufacturing	To provide Te Papa with collection storage tanks which are compliant for use with hazardous substances	\$28,000	Fixed price per tank	Jan-11	Jan-11	Jun-15	Selective procurement	No
GBL	Personnel Services	Temporary part time Project Assistant to backfill staff vacancy and staff offshore installing Whales Tohorā.	\$17,025.75	\$32/hour	13-Sep	1-Oct-10	1-Mar-11	Competitive quotes - 3	No
GIBSON GROUP	Exhibition and multimedia production	Preliminary investigation and scope for rectifying misaligned data in the OurSpace media database.	\$2,250	n/a	May-11	May-11	Jun-11	No	No
GIBSON GROUP	Exhibition and multimedia production	Provide programming and design improvements for OurSpace media database and rectifying misaligned data.	\$16,200	n/a	Jun-11	Jul-11	Sep-11	No	No
GIBSON GROUP	Exhibition and multimedia production	Provide programming and design improvements for OurSpace media database and rectifying	\$16,200	n/a	28/06/2011	Early July 2011	Mid September 2011	No	No

Name of consultant or contractor	Type of service generally provided by the consultant or contractor	Details of specific consultancy or contract	Total \$	Maximum hourly and daily rates charged	Date of the contract	Date the work commenced	Completion date	Whether tenders were invited, if so, how many were received	Whether there are proposals for further or following work from the original consultancy; if so, what are the details?
		misaligned data.							
HEYDAY!	Technical consultancy	consultancy re: strategic roadmap for development of retail e-commerce capability	\$10,000	Fixed price	Oct-10	Oct-10	Jun-11	Selective Procurement	No
INTEGRAL GROUP	Procurement Specialist	Contract Specialist Procurement advice and Analysis to engage Preferred International Freight Providers	\$15,375	Max 50 hours at \$250 /hr	26-Apr-11	26-Apr-11	26-May-11	Sole Preferred Supplier	Max 3- 4 hours advice on complex quotations going forward.
JONES LANG LASALLE	Valuation	Valuation of buildings	\$10,000	Fixed price	May-11	May-11	Jun-11	RfQ issued to four providers, four responses received	Yes, 2nd and third years included in proposal
MALCOLM MCLAUCHLAN	Technical consultancy	consultancy re: hospitality services; to conduct audit of hospitality services	\$8,550	Fixed price	Oct-10	Oct-10	Dec-10	Selective Procurement	No
MARTIN JENKINS AND ASSOCIATES LTD	Specialist Employee Relations Advice	Employment relations advice and advocacy services, assisting Te Papa 2010 collective agreement bargaining and negotiations	\$16,495.79	\$200 per hour, plus GST	30-Aug-10	1-Sep-10	31-Dec-10	Not tendered	No
MASTERPIECE INTERNATIONAL	Customs Brokerage	Exportation of Whales Tohorā exhibition from USA to Canada	\$5,027.66	n/a	24-Mar-10	10-May-10	9-Apr-11	Preferred Supplier - required by US Partner - the Smithsonian Institute, Washington DC.	Utilized for reimportation into USA, exportation into Canada and reimportation into USA over 2 years
MASTERPIECE INTERNATIONAL	Customs Brokerage	Exportation of Whales Tohorā exhibition from Canada to USA	\$7,557.72	n/a	29-Mar-11			Preferred Supplier - required by US Partner - the Smithsonian Institute, Washington DC.	Utilized for reimportation into USA, exportation into Canada and reimportation into USA over 2 years

Name of consultant or contractor	Type of service generally provided by the consultant or contractor	Details of specific consultancy or contract	Total \$	Maximum hourly and daily rates charged	Date of the contract	Date the work commenced	Completion date	Whether tenders were invited, if so, how many were received	Whether there are proposals for further or following work from the original consultancy; if so, what are the details?
MCDERMOTT MILLER	Market Research	Short term exhibition pricing research	\$24,750	Fixed price	Oct-10	Jun-10	Oct-10	Yes / 4	No.
METRO	Fashion Show	Matariki Gala provision of technical services and equipment for 1 day hireage	\$29,842	n/a	10-Jun-11	10-Jun-11	10-Jun-11		No
MORRIS HARGREAVES MCINTYRE	Market Research	'Albatross Toroa' Exhibition Front end Evaluation	\$20,362	Fixed price	Sep-10	Jun-10	Sep-10	Yes / 3	A formative evaluation will be required if project proceeds.
MULTIPURPOSE CONTRACTOR	Exhibition Installer	Deinstall Whales Tohorā Museum of Science Boston, Install and De-install Ontario Science Centre, Install The Field Museum Chicago.	\$23,940	\$60/hr	Apr-10	27-May-10	25-Apr-11	Specialist provider	No
MYSTIC SCENIC BOSTON USA	Exhibition Construction	Repairs and maintenance to Whales Tohorā exhibition and exhibition crates in Boston USA	\$9,464.16	n/a	17-Aug-10	1-Sep-12	2-Oct-10	Appointed by Museum of Science Boston as exhibition installer	No
POLYFONK PRODUCTIONS	Entertainment	Ardijah performance at Matariki Gala 2011	\$9,000	Fixed fee of \$9000 + GST	10-Jun-11	10-Jun-11	10-Jun-11	No	No
ROBERT PRINGLE	HR Contactor	Review of staff establishment model and casual workforce projects	\$9,500	\$80 per hour, plus GST	1-Feb-11	2-Feb-11	Jun-11	Closed Tender (Due to specific skills and experience required)	No
STRATEGIC PAY	Consultancy on realignment of functions	Review of the Building Services function and roles and proposed approach to realigning the functions, roles and responsibilities	\$49,500	Fixed price	Feb-10	Mar-10	Jul-10	Tendered	No

Name of consultant or contractor	Type of service generally provided by the consultant or contractor	Details of specific consultancy or contract	Total \$	Maximum hourly and daily rates charged	Date of the contract	Date the work commenced	Completion date	Whether tenders were invited, if so, how many were received	Whether there are proposals for further or following work from the original consultancy; if so, what are the details?
TARDIS DESIGN	Marketing design services	Marketing design and application of design to Slice of Heaven marketing campaign	\$17,413	Fixed price	Jul-10	Jul-10	Sep-10	Yes 3	No.
TARDIS DESIGN	Marketing design services	Marketing design and application of design to European Masters marketing campaign	\$18,915	Fixed price	Jul-10	Jul-10	Nov-10	yes 3	No.
THOMAS (NEIL) ANDERSON	Consultant	Envisioning the future strategic planning	\$46,664	Fixed price	Mar-10	Apr-10	Apr-11	No	Ongoing
THOUGHT PARTNERS	Organisation Development Consultancy	Research, design and facilitation of a 2-day executive team off-site.	\$13,125	\$312.50 per hour, plus GST	30-Aug-10	23-Aug-10	24-Sep-10	Closed tender. Responses from three providers were received.	No
TUTINA PASENE	Fashion Show / Design work	Construction and set up of Matariki Gala theming & purchase and hireage of materials.	\$6,630	\$15 per hour	10-May-11	10-May-11	10-Jun-11	No	No
UNITED VAN LINES/MCCOLLISTERS TRANSPORTATION	Freight Services	Transportation of Whales Tohorā exhibition from Boston to Ontario Science Center, Toronto	\$46,931.58	n/a	17-Aug-10	20-Sep-10	2-Oct-10	Closed Tender resulted in agreed specialist freight supplier for crossing international borders	Closed Tender resulted in agreed specialist freight supplier for crossing international borders
UNITED VAN LINES/MCCOLLISTERS TRANSPORTATION	Freight Services	Exportation of Whales Tohorā exhibition from Ontario Science Centre, Canada to The Field Museum Chicago	\$50,795.82	n/a	29-Mar-11	29-Mar-11	8-Apr-11	Closed Tender August 2009 5 tenders resulted in appointed of preferred specialist freight supplier for crossing international borders	Closed Tender resulted in agreed specialist freight supplier for crossing international borders
WEBB	Valuation	Valuation of Photography, History and Library collections	\$19,500	Fixed price	Jun-11	Jun-11	Jul-11	RFQ issued to three providers, 3 responses received	No
WILDMOUNT WILDLIFE ARTS AND TAXIDERMY	Taxidermy	To prepare bird specimens for Te Papa's scientific	\$18,000	Fixed price per specimen	Apr-10	Apr-10	Apr-15	Tenders invited. One received	No

Name of consultant or contractor	Type of service generally provided by the consultant or contractor	Details of specific consultancy or contract	Total \$	Maximum hourly and daily rates charged	Date of the contract	Date the work commenced	Completion date	Whether tenders were invited, if so, how many were received	Whether there are proposals for further or following work from the original consultancy; if so, what are the details?
		reference collection							

Appendix 4 - Question 93: International travel

TITLE	PURPOSE	DESTINATION	HOTEL	OTHER	TRAVEL	TOTAL COSTS
Actg Manager Technology Solutions	Attend InfoComm International Tradeshow, Training and Conference	Las Vegas	\$4,179	\$2,463	\$778	\$7,420
Associate Director Museum for the Future	Attend Museums Association conference / visit GLAMs and innovators	Shanghai, London, Birmingham, New York, San Francisco, Los Angeles	\$14,857	\$11,394	\$7,618	\$33,869
Associate Director Te Papa Enterprises	Sales calls for Bugs Exhibition, booth representation at AAM Washington DC, Ecsite Graz Austria and IAAP conference booth Shanghai (EH only)	Canada, USA, UK, Austria, Shanghai, Xian, Taiwan, Seoul and Singapore	\$18,824	\$9,602	\$10,006	\$38,432
	View potential inbound exhibitions and sales calls for Bugs	Korea	\$3,178	\$869	\$1,474	\$5,521
Bicultural Science Researcher	Conference attendance	Canada	\$1,890	\$776	\$267	\$2,934
Chief Executive	Attendance at Captain Cook Cloak Ceremony	Honolulu	\$6,016	\$4,853	\$1,638	\$12,506
	Various meetings	Los Angeles	-	\$702	\$613	\$1,315
Chief Financial Officer	Attend and represent Te Papa at CAMD AGM	Melbourne	\$698	\$408	\$728	\$1,834
Community Relations Manager	Accompanied a delegation to Xiamen as Te Papa representative	Xiamen	\$1,176	-	\$1,446	\$2,621
Curator Botany	Attend conference of the Australasian Systematic Botany Society (ASBS)	Canberra	\$848	\$950	\$677	\$2,475
	To collect fern specimens	New Caledonia	\$2,272	-	\$108	\$2,380

TITLE	PURPOSE	DESTINATION	HOTEL	OTHER	TRAVEL	TOTAL COSTS
Curator Historical New Zealand Art	Attend Attingham Summer School	London	\$4,039	-	\$181	\$4,221
Curator Pacific Cultures	Co-collecting project	Guam	\$3,380	\$3,517	\$484	\$7,381
Curator Vertebrates	Australasian Vertebrate Conference	Alice Springs	\$1,112	\$1,444	\$87	\$2,643
	World Seabird Conference	Cape Town	\$2,045	\$832	\$1,852	\$4,729
Development & Partnerships Manager	The Development and Marketing Forum	Melbourne	\$1,987	\$2,004	\$1,052	\$5,043
Digital Collections Senior Analyst	Attend and present at Museums and the Web Asia 2015	Melbourne	\$2,056	\$4,072	\$2,350	\$8,478
Director Collections Research & Learning	AAP conference and Terracotta Warriors meetings	Asia (Xian, Hong Kong, Shanghai and Taiwan)	\$7,423	\$4,078	\$1,896	\$13,396
Director Ngā Manu Atarau	Delivering keynote address to a conference in Stockholm and business meetings for the repatriation and exhibitions teams in London and Paris (return travel to Stockholm & accommodation paid for by conference)	Stockholm, London, Paris	\$1,273	\$1,501	\$1,647	\$4,421
External	Recruitment - Director Commercial	Wellington (from Honolulu)	\$2,216	\$1,012	\$148	\$3,377
Head of Art	IEO meeting Dublin	Sydney, UK	\$2,818	1,219	\$283	\$4,320
Head of Design	Remix Summit	Sydney	\$1,978	2,177	\$155	\$4,310
Head of New Zealand and Pacific Cultures	To present at the roundtable at the Museum in the Global Contemporary Conference	UK	\$2,774	\$1,281	\$995	\$5,050
Kaihautu	Repatriation of koiwi tangata from USA	LA, Washington DC	\$15,952	\$8,047	\$7,107	\$31,106
	Return of Hawaiian Chief Kalani'opu'u 'ahu'ula and mahiole	Honolulu	\$1,352	\$3,011	\$985	\$5,347

TITLE	PURPOSE	DESTINATION	HOTEL	OTHER	TRAVEL	TOTAL COSTS
Kaitiaki Taonga Collection Manager Humanities	To oversee collection management and courier activity for the packing, Crating and transit to Te Papa of a high value new acquisitions consignment (Travel costs covered by GSS budget)	London	-	\$2,374	\$55	\$2,429
Kaitiaki Taonga Collection Manager Sciences	De-installation & installation of Whales	San Diego	\$4,052	-	\$1,075	\$2,977
Katitiaki Taonga	De-install, image, condition report, pack and courier from Venice to Te Papa Approved Acquisition 4565, Secret Power by Simon Denny (International flights & accomodation included in GSS budget)	Venice	-	-	\$3,388	\$3,388
Lead Designer	Presenting at Future of Museums Conference	Hong Kong	\$1,954	\$1,308	\$1,008	\$4,271
Manager Business & Market Development	Attend NZ China Council and Museum meetings	Singapore, Beijing, Shanghai	\$7,702	\$9,829	\$5,561	\$23,029
	Sales exhibitor/networking at ASTC (Association of Science-technology Centres)	Canada	\$11,061	\$3,115	\$13,216	\$27,392
	Sales meetings with ACMI & Victoria Museum re: Genius of Bugs and Gallipoli	Melbourne, Canberra	\$2,662	\$228	\$531	\$3,421
Manager Tourism Marketing	Australia Sales Calls and Grand Pacific Tour Sales Roadshow	Australia	-	\$700	\$2,359	\$3,059
	North America tourism sales activity	USA, Canada	\$6,652	-	\$1,029	\$7,681
	Tourism NZ / Tourism Australia UK & Europe Product Workshop 2016 + US sales calls en route	New York, Pawtucket, Boston, London	\$7,480	\$3,031	\$2,429	\$12,939
Manager Visitor Services	Museum Leadership Programme	Sydney, Melbourne	\$765	\$1,517	\$87	\$2,369

TITLE	PURPOSE	DESTINATION	HOTEL	OTHER	TRAVEL	TOTAL COSTS
Marae & Tikanga Coordinator	Repatriation of koiwi tangata from United Kingdom	Glasgow	\$11,492	\$6,278	\$3,762	\$21,532
Science Researcher	To attend the Society for Molecular Biology and Evolution Conference	Ballarat	\$804	\$1,623	\$42	\$2,468
Senior Curator Science	Visit collaborators at Deakin University	Melbourne	\$643	-	\$2,495	\$3,138
Touring Exhibition Manager	De-installation of Whales Tohora Exhibition - San Fransisco (net of reimbursements)	San Francisco	\$1,963	\$661	\$3,041	\$5,665
Tourism Advisor - China	Attend Tourism NZ Kiwi Link Greater China event	Beijing	\$1,451	\$1,001	\$89	\$2,541
Other / Various	International trips below \$2,000 in total	Various	-	-	-	\$44,697
TOTAL INCURRED COSTS			\$163,023	\$97,877	\$82,590	\$388,124

Please answer the following questions about your department, agency or organisation. If you have a wholly owned/controlled subsidiary who is not independently answering these questions please also answer on their behalf.

RESTRUCTURING/REVIEWS

1. What restructuring occurred during 2016/17 and each of the previous four financial years? Please provide copies of any evaluations carried out prior to restructuring, and details of the structural change; the objective of restructuring; staff increases or reductions as a result; and all costs associated with the change including costs of redundancy.

2016/17

During the 2016/17 reporting period there were no restructures or formal reviews at Te Papa. There were two redundancy payments made during the financial year due to the reviews in the previous financial year. The two redundancies paid in 2016/17 totalled \$36,659.07.

2015/16

During the 2015/16, two areas of Te Papa's operations were formally reviewed.

These were:

- A review of the Retail Team operating structure.
- A review of the administration function at the Tory Street site.

As at 30 June 2016, neither of these two reviews had resulted in any costs including redundancies.

Total costs for 11 redundancies paid in the 2015/16 year was \$379,778 and were related to the prior year (May 2015) organisation-wide review.

2014/15

During the 2014/15 financial year, there were several areas of Te Papa's operations that were formally evaluated and reviewed.

These were:

- A review of the Loans and Acquisitions Team structure, namely the management position. It was proposed to disestablish this one position. No redundancies eventuated as the management role was subsequently reviewed and re-focused following consultation.
- Following the review of Te Papa's financial capability (processes and systems) undertaken in early 2014 (see commentary below), a change review commenced in July 2014. The key driver of this change was to return to a centralised Finance model for Te Papa, and clearer lines of accountability for transactional, reporting, business analysis and procurement functions. This change review resulted in the disestablishment of six positions, and four redundancies.
- The change review for the Office of the Chief Executive Directorate noted in the 2013/14 commentary concluded in November 2014. 5 positions were disestablished however no redundancies eventuated.
- A review of the Visitor and Market Research (VMR) Team occurred in April 2015. This review was designed to meet Te Papa's newly established strategic priorities, and in response to the need for the organisation to have improved data gathering, interpretation and decision making around research going forward. The review proposed outsourcing the visitor and market research function to ensure that Te Papa benefited from external research capabilities. 2 positions were disestablished, with 1 redundancy.
- Te Papa reviewed the operations of Te Papa Press and ultimately reached a solution to enable ongoing publication while reducing the losses Te Papa was suffering. Te Papa remains

committed to publishing books through Te Papa Press.

- In May 2015 Te Papa commenced a review of the organisation's structure. The objectives of the review were to align the new strategic priorities of Museum Renewal, Revenue growth, Iwi engagement, Te Papa Manukau and Digital. These new priorities resulted in a need to assess gaps in capacity and capability that would hinder delivering to the strategic priorities. Although the final decisions of this change review were announced on the 30 June 2015, no redundancies were paid as at this date.

The above 5 redundancies noted above (Finance review and VMR review) were at a cost of \$179,636.

Total costs for the above change reviews as at 30 June 2015 were \$651,595 (inclusive of the above 5 redundancy costs).

2013/14

During the 2013/14 financial year, there were four areas of Te Papa's operations that were formally evaluated and reviewed.

These were:

- A review of the senior chef structure within the Hospitality Team resulted in the disestablishment of one position, and redundancy of the incumbent in July 2013. The key objectives of this review were to provide greater role clarity for decision making and planning processes within the hospitality kitchen team.
- A review of the Loans and Acquisitions Team commenced in November 2013, and concluded in January 2014. The key objective of the review was to ensure a greater level of engagement and understanding of Te Papa loans and acquisitions processes, by embedding positions within the collection management and curatorial teams operating structures. No redundancies were proposed or eventuated.
- A review of Te Papa's Security Team operating model to ensure it was effective, efficient and designed to manage operational risks for the organisation. This review commenced in late 2013, and concluded in May 2014. This review resulted in one redundancy.
- The review of Te Papa's financial capability (processes and systems) commenced in March 2014 however no change review was progressed until the 2014/15 financial year.
- A review of Te Papa's approach to publishing marketing sales for its publishing imprint, Te Papa Press following wider publishing industry changes commenced in early 2014, and concluded in May 2014 with the disestablishment of one position, and redundancy of the incumbent.
- A review of the Office of the Chief Executive Directorate commenced in June 2014, however had not concluded prior to the end of the 2013/14 financial year. The key objective of this review was to move Te Papa to a more appropriate leadership and decision making structure.

The three redundancies noted above resulted in costs of \$54,072 for Te Papa.

2012/13

During the 2012/13 financial year, Te Papa underwent a comprehensive review and reorganisation of its leadership and organisational structure. The main objectives of the restructure were to align the organisation to Te Papa's new vision and strategic priorities, enhance capability and capacity and improve operational efficiency.

The restructure affected approximately 38% of Te Papa employees (145 employees) and resulted in 31 redundancies.

The cost of the restructure was \$1,631,575. This included redundancy costs of \$1,396,535, plus outplacement and employee support services, legal advice and general consultancy, and recruitment costs.

2011/12

Organisational change work was undertaken in 2011/12; however, restructuring did not take place until 2012/13.

2010/11

During the 2010/11 financial year, Te Papa conducted three organisational reviews, resulting in five staff redundancies at a total cost of \$146,700.

These reviews included:

- A review of the Collections Services team commenced in May 2010 and was completed in November 2010. This review resulted in one employee being reassigned to a new, comparable role. A new managerial position was established, but has not been filled on a permanent basis.
- A review of Te Papa's Building Operations Group commenced in April 2010 and concluded on 31 March 2011. The review resulted in five redundancies at a cost of \$146,700.
- A review of the front of house Customer Services and Education Teams commenced in November 2010 and concluded in April 2011. The review resulted in the disestablishment of one managerial position (vacant at the time) and annualised cost savings of approximately \$5,000

These reviews were mainly undertaken by Te Papa management without external consulting advice. A consultant was engaged to assist with the Building Operations review at a cost of \$49,500.

2. Was any work conducted around mergers with other agencies in the 2016/17 year? If so, for each such project, what agencies were being considered for mergers?

No.

3. Was any rebranding undertaken in the 2016/17 financial year? If so, what did the rebranding involve, how much was spent on rebranding, why was it undertaken, and was it carried out internally or externally? What rebranding was carried out in each of the previous six financial years?

No.

4. Are any inquiries or investigations currently being undertaken into performance by any external agency? If so, please provide the following details:

- The body conducting the inquiry/investigation
- The reason for the inquiry/investigation
- The expected completion date

No.

BUDGET INITIATIVES

If your entity does not prepare Budget initiatives, please answer N/A to this section

5. For each new spending initiative introduced over the last six Budgets (i.e. Budget 2011, Budget 2012, Budget 2013, Budget 2014, Budget 2015, and Budget 2016), what evaluation has been undertaken of its effectiveness during 2016/17 and what were the findings of that initiative? Please provide a copy of the evaluation reports. Where no evaluation has been completed, what provision has been made for an evaluation to occur and what is the timeframe for that evaluation?

N/A

COST AND SERVICE CHANGES

6. What new services, functions or outputs have been introduced in the last financial year? Please describe these and estimate their cost.

N/A

7. What services, functions or outputs have been cut, reduced, or had funding reprioritised from in the last financial year? Describe the service or function concerned and estimate the cost saving.

N/A

8. What programmes or projects, if any, were delayed in the 2016/17 financial year and what was the reason for any delay in delivery or implementation?

The Azure Cloud Based Computing Project implementation was delayed by 6 months due the discovery of technical issues with transferring Te Papa's key IT applications into the Cloud.

The Digital Asset Management System (DAMS) Project development was delayed by 2 months due to the availability of key personnel resources.

The Art Renewal Project completion date was delayed by 2 months in order to align with the construction contractors programme. This project will be completed in March 2018.

The Tory St Building Management System Project and the Tory St Camera Upgrade Projects were delayed until after the Seismic Strengthening work to the Tory St Spirit Collection Room has been completed.

9. How much funding for specific projects, policies or programmes has been carried forward from the 2016/17 financial year to the current financial year? For each, please provide the following details:

- Name of project, policy or programme
- Amount of funding brought forward
- Amount of funding already spent
- Amount of funding originally budgeted for the project
- Estimation completion date.

N/A

10. How many projects or contracts that were due to be completed in 2016/17 were shelved, curtailed or pushed into out years? For each, what was the project name, what was the total budgeted cost, what is the actual cost to date, what was its purpose and why it was it not completed in 2016/17?

Te Papa Brand Audit project was shelved in June 2017 as it was not considered to be an organisational priority. Total project budget was \$75K Cost to date is \$40K.

The Te Papa Manukau project is subject to regular review, reassessment and re-scoping following the Crown's decision to not approve the last Business Case that was produced for the initiative in 2015.

USER CHARGES

If your entity does not operate user charges, please answer N/A to this section

11. What user charges were collected in the last financial year and what was the revenue from each of them? How does this compare to the previous six financial years?

Te Papa operates a charging policy whereby there is no general admission charge; however, selected 'value-added' services are charged-for. Charged-for elements of the Te Papa experience include:

- i. Special exhibitions
- ii. Tour products offered by Te Papa Tours
- iii. Visitor services such as audio-guides.

No new user charges were introduced in the last year and existing user charges are the same as previous years.

PROPERTY/CAPITAL WORKS

12. How much funding was allocated to capital works in the last financial year? How does this figure compare to that allocated and that spent in the previous six financial years?

Year	2016/17	2015/16	2014/15	2013/14	2012/13	2011/12	2010/11
Budget	\$23,333,000	\$14,987,000	\$12,400,000	\$ 8,000,000	\$ 6,000,000	\$ 8,611,000	\$ 9,982,000
Actual	\$21,526,000	\$13,873,000	\$14,727,000	\$ 9,818,000	\$ 5,866,000	\$ 5,936,000	\$ 8,682,000

Under-investment in capital projects in the past has resulted in a significantly increased spend in the last three financial years. This is in accordance with the 20 year capital plan. Additional capital funding from the Crown of \$10.0 million per annum has been approved for the four year period commencing in the 2014/15 financial year (\$40.0m in total). An exhibition replacement programme started in the 2015/16 year and accounts for the additional spend above the \$10.0m capital funding provided per annum by the Crown.

13. What land, building, and other assets were sold in 2016/17? What processes were undertaken for the disposal of these assets and how much did they sell for? How does that compare to each of the previous six financial years?

Year	No. of assets sold	Proceeds from sale
2016/17	-	\$ -
2015/16	31	\$ 11,809
2014/15	4	\$ 889
2013/14	-	\$ -
2012/13	3	\$ 420
2011/12	Data not available	Data not available
2010/11	Data not available	Data not available

No Land or Building assets have been sold in the 2016/17 year. Surplus assets to be sold require the appropriate delegation holder's approval, once approval has been granted assets are traded through third party resellers on the open market. Where applicable surplus assets will be offered to the sector at no cost. IT equipment is "cleansed" by a reputable third party and then destroyed. Te Papa changed accounting systems in the 2012/13 financial year and hence detailed asset sale transactions are not available for the 2011/12 and prior years.

14. How much floor space does your department, agency or organisation lease and what is the annual cost per square metre and total cost in each building of those leases? How does this compare with each of the previous six financial years?

40sqm of floor space on Brandon St Wellington was leased from July 2010 to February 2014 for an amount of \$40,000 p.a.

On 20 June 2016, Te Papa leased a warehouse in Jepson Grove, Upper Hutt. The area of warehouse and office totals 3531 m² and costs \$254,660 per annum; this relates to a cost of \$72.12/m²/annum. This lease will expire on 19 June 2031.

15. Were any of your offices relocated in 2016/17? In each case please provide where did the office move from and to, a breakdown of the cost of relocating, the amount of any saving or increase in rent paid resulting from the move, the floor space of the original and new office, and the reason for the relocation. Please also provide these details for each of the previous six financial years.

N/A

16. How much was spent on each renovation, refurbishment or redecoration project in offices or buildings of the department, agency or organisation that cost more than \$5,000 in the 2016/17 financial year? For each, please provide the following details:

- a. A description of the renovation carried out
- b. Location of the project
- c. Name of provider(s) or manufacturer(s)
- d. Type of product or service generally provided by the above
- e. Cost of the project
- f. Completion date
- g. Whether tenders were invited, if so, how many were received
- h. List separately any single item of furniture or fixture worth more than \$2,500 with its cost.

Te Papa is in the process of re-modelling the Museum in order to maximise the space available for exhibitions and other commercial activities. The renovation will reduce the support services footprint, take advantage of new technology to provide flexible and collaborative working spaces. The project is expected to continue through the 2016/17 financial year with an expected completion date in early in the 2017/18 financial year.

The following renovation, refurbishment, and/or decorations occurred in Te Papa's office spaces:

1. Back of House Office renovation (First 3 of 5 stages completed 2016-17 year)
 - a. The 2016-17 year saw the first three of five stages completed of the reconfiguration and refurbishment of most of the Cable Street office space. The fit out has resulted in an overall reduction in the office space while offering some different types of working environments including project spaces, different sized meeting rooms, casual workspaces and shared quiet room to promote innovation and well-being.
 - b. Located at 55 Cable Street level 2 sector 6 and level 3 sector 5 & 6.
 - c. Suppliers: Paula van Raalte ; Rawlinsons Ltd; Jasmax Ltd; Opus Consultants Ltd ; Pacific Consultants Ltd, Beca Ltd; Wellington City Council; Choice Commercial Ltd; Vidak Ltd; Lundia Shelving Ltd; Europlan Ltd; Zenith Interiors Ltd; WINC Ltd (Business Interiors); Panda Furniture Ltd; Nood Furniture and Design Ltd.
 - d. Supplied: Project Management; PQS; Architecture; Services Engineering; Electrical Engineering, Structural and Fire Engineering; Building Consent and Compliance; Construction; Work station furniture; Mobile shelving; Furniture supply x 5 suppliers.
 - e. Cost in 2016/17 \$2,342,629.46
 - f. Construction end date 30/10/2017.
 - g. Procurement: Construction - 4 tenders invited and received; Workstations - 4 tenders invited and received; Mobile shelving 3 tenders invited – and received; Loose furniture min 2 options/ prices reviewed.
 - h. Individual pieces of furniture over \$2500: Lundia mobile shelving \$22,693; Lundia mobile shelving \$21,370.
2. Mahuki (Innovation Hub) redevelopment
 - a. Alteration of office space (320 sqm approx.) to create the "Mahuki Innovation Hub" multipurpose innovation project and commercial space.
 - b. Located at Te Papa, 55 Cable Street, Level 2, Sector 5, North
 - c. Suppliers: Paula van Raalte; Rawlinsons Ltd; Design+Space Ltd; Westside Consulting Engineers Ltd; Morrison Design Ltd; Beca Ltd; Wellington City Council; Choice Commercial Ltd; Redwolf High Level Security Ltd, BlackYARD Engineering Ltd, Wormald NZ Ltd; Furniture and fittings: Officemax Ltd, Exhibit-A Ltd, VideoPro Ltd, DAC, ECC LTD, R E Graham and Associates, Futureworks, Luxe Trading Company,

HP New Zealand Ltd (HP INC), Lighting Plus, Zuca Limited, Stacks Furniture Store, Sue McMillan, Frampton Signs Ltd, Gina Kiel, Moore Wilsons, Zenith Interiors, Cadre Window Films, So Vintage, Photo Warehouse Ltd, Rubber Monkey Sales, Advance Electrical Wholesalers Ltd, , Ambius, Method Ltd, Donald Gerson, Michael Slater

- d. Supplied: Project Management; Quantity Surveying; Design; Mechanical Engineering; Structural Engineer; Fire Engineering; Building Consent and Compliance; Construction; Furniture & Fittings Supply, Graphics.
- e. Cost of the project is \$339,203
- f. 29/7/2016
- g. Construction tender was invited of which four were received. Construction tender was invited of which four were received
- h. Additional fittings in the form of Neon Signage (\$4,736.00; AV Equipment; and Modular Seating (\$3,269.00)

3. Level 6 project space

- a. Temporary project space to bring together the Art Gallery Project team (and possibly future exhibition project teams) in one space.
- b. Located at Te Papa, 55 Cable Street, Level 6
- c. Providers are Opus, Paula van Raalte; B&R Flooring Ltd; Online Communications Ltd; Just Water Ltd; Fusion Interiors Ltd; Office Furniture 2U Ltd;
- d. Services provided from those listed are Programme Management, Project Management; Flooring fit client supply tiles; Data; Water cooler; Staff and furniture Moves;
- e. Cost of the project is \$14,517
- f. 10/10/16
- g. Tenders were not invited.
- h. None

4. Tory street reconfiguration

- a. Close out phase of the project mostly complete 2016 year - Converted tea room, offices and redundant commercial kitchen into new open plan office to increase office capacity at Tory Street.
- b. Located at 169 Tory Street part level 4
- c. Providers are Opus Ltd, Paula van Raalte; Capital Chem-Dry, Fusion Interior Ltd, Morrison Design Ltd, Aquaheat Facility Services Limited, Construct Wellington Ltd.
- d. Services provided from those listed are Programme Management, Project and Construction Management, Furniture Clean, Staff and furniture Moves; Structural Engineering; Mechanical Installation, Materials supply.
- e. 2016-17 cost of the project is \$18,146
- f. Construction complete 23/5/16 – Project closed September 2016.
- g. Furniture Removal was tendered – 3 tenders received.
- h. None

17. What offices were closed in 2016/17 and how much is the closure of each office expected to cost or save? What offices were closed in each of the previous six financial years?

N/A

18. What offices did your department, agency or organisation open in 2016/17 and how much is the opening of each office expected to cost or save? What offices were opened in each of the previous six financial years?

N/A

19. How many regional offices, other than your department, agency or organisation's head office, reduced their opening hours during the 2016/17 financial year listed by new and former opening hours, date of change, and location?

None.

20. How many vehicles did your department, agency or organisation own during the 2016/17 financial year and to what office are each of these vehicles assigned by vehicle year and vehicle model? How many were owned during each of the previous six financial years and to what office are each of these vehicles assigned by vehicle year and vehicle model?

Make and Model	Acquisition date	Office assigned to	Acquisition cost
2016/17 Financial year*			
Toyota Hilux 2.7P Reg ZS8009	31 December 2000	Non assigned open fleet	\$ 22,470
Toyota - Corolla Station Wagon	31 August 2012	Non assigned open fleet	\$ 21,402
Toyota Corolla GWE432	13 June 2013	Non assigned open fleet	\$ 20,236
Toyota Hilux Double cab 4WD ,2015	1 June 2015	Non assigned open fleet	\$ 44,936
Toyota Corolla Station Wagon 2013	1 June 2015	Non assigned open fleet	\$ 22,388
Ford 350E Jumbo High Roof Van, 2015	1 June 2015	Non assigned open fleet	\$ 54,063

* There are two vehicles where the acquisition cost changed between 2015/16 and 2016/17:

Ford 350E Jumbo High Roof Van – this was to reflect that a tail lifter was not able to be successfully operated on the vehicle, so the acquisition cost reduced in 2016/17 to reflect a credit given back by the dealer.

Toyota Hilux Double cab 4WD – this was to reflect the addition of a tracking device in the vehicle.

2015/16 Financial year

Toyota Hilux 2.7P Reg ZS8009	31 December 2000	Non assigned open fleet	\$ 22,470
Ford transit 2.4 Diesel 350L High Roof LWB	14 July 2003	Non assigned open fleet	\$ 14,614
Toyota - Corolla Station Wagon	31 August 2012	Non assigned open fleet	\$ 21,402
Toyota Corolla GWE432	13 June 2013	Non assigned open fleet	\$ 20,236
Toyota Hilux Double cab 4WD ,2015	1 June 2015	Non assigned open fleet	\$ 42,054
Toyota Corolla Station Wagon 2013	1 June 2015	Non assigned open fleet	\$ 22,388
Ford 350E Jumbo High Roof Van, 2015	1 June 2015	Non assigned open fleet	\$ 66,091

2014/15 Financial year			
Toyota Hilux 2.7P Reg ZS8009	31 December 2000	Non assigned open fleet	\$ 22,470
Toyota - Corolla - 1.8GL Station Wagon - BHN994, disposed of 18 June 2015	12 June 2003	Non assigned open fleet	\$ 23,604
Ford transit 2.4 Diesel 350L High Roof LWB	14 July 2003	Non assigned open fleet	\$ 14,614
Toyota - Hilux - 4WD - white, disposed of 18 June 2015	1 February 2005	Non assigned open fleet	\$ 41,185
Honda Odyssey - Red - disposed of 18 June 2015	23 December 2005	Non assigned open fleet	\$ 6,738
Toyota - Corolla Station Wagon	31 August 2012	Non assigned open fleet	\$ 21,402

Toyota Corolla GWE432	13 June 2013	Non assigned open fleet	\$ 20,236
Toyota Hilux Double cab 4WD ,2015	1 June 2015	Non assigned open fleet	\$ 42,054
Toyota Corolla Station Wagon 2013	1 June 2015	Non assigned open fleet	\$ 22,388
Ford 350E Jumbo High Roof Van, 2015	1 June 2015	Non assigned open fleet	\$ 66,091

2013/14 Financial year

Toyota Hilux 2.7P Reg ZS8009	31 December 2000	Non assigned open fleet	\$ 22,470
Toyota - Corolla - 1.8GL Station Wagon - BHN994, disposed of 18 June 2015	12 June 2003	Non assigned open fleet	\$ 23,604
Ford transit 2.4 Diesel 350L High Roof LWB	14 July 2003	Non assigned open fleet	\$ 14,614
Toyota - Hilux - 4WD - white, disposed of 18 June 2015	1 February 2005	Non assigned open fleet	\$ 41,185
Honda Odyssey - Red - disposed of 18 June 2015	23 December 2005	Non assigned open fleet	\$ 6,738
Toyota - Corolla Station Wagon	31 August 2012	Non assigned open fleet	\$ 21,402
Toyota Corolla GWE432	13 June 2013	Non assigned open fleet	\$ 20,236

2012/13 Financial year

Toyota Hilux 2.7P Reg ZS8009	31 December	Non assigned open fleet	\$ 22,470
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	2000		
Toyota - Corolla - 1.8GL Station Wagon - BHN994, disposed of 18 June 2015	12 June 2003	Non assigned open fleet	\$ 23,604
Ford transit 2.4 Diesel 350L High Roof LWB	14 July 2003	Non assigned open fleet	\$ 14,614
Toyota - Hilux - 4WD - white, disposed of 18 June 2015	1 February 2005	Non assigned open fleet	\$ 41,185
Honda Odyssey - Red - disposed of 18 June 2015	23 December 2005	Non assigned open fleet	\$ 6,738
Toyota - Corolla Station Wagon	31 August 2012	Non assigned open fleet	\$ 21,402
Toyota Corolla GWE432	13 June 2013	Non assigned open fleet	\$ 20,236

2011/12 Financial year			
Toyota Hilux 2.7P Reg ZS8009	31 December 2000	Non assigned open fleet	\$ 22,470
Toyota - Corolla - 1.8GL Station Wagon - BHN994, disposed of 18 June 2015	12 June 2003	Non assigned open fleet	\$ 23,604
Ford transit 2.4 Diesel 350L High Roof LWB	14 July 2003	Non assigned open fleet	\$ 14,614
Toyota - Hilux - 4WD - white, disposed of 18 June 2015	1 February 2005	Non assigned open fleet	\$ 41,185
Honda Odyssey - Red - disposed of 18 June 2015	23 December 2005	Non assigned open fleet	\$ 6,738

2010/11 Financial year			
Toyota Hilux 2.7P Reg ZS8009	31 December 2000	Non assigned open fleet	\$ 22,470
Toyota - Corolla - 1.8GL Station Wagon - BHN994, disposed of 18 June 2015	12 June 2003	Non assigned open fleet	\$ 23,604
Ford transit 2.4 Diesel 350L High Roof LWB	14 July 2003	Non assigned open fleet	\$ 14,614
Toyota - Hilux - 4WD - white, disposed of 18 June 2015	1 February 2005	Non assigned open fleet	\$ 41,185
Honda Odyssey - Red - disposed of 18 June 2015	23 December 2005	Non assigned open fleet	\$ 6,738

21. What was the total amount spent on purchasing vehicles during the 2016/17 financial year and to what office were each of these vehicles assigned by vehicle year and vehicle model? How much was spent during each of the previous six financial years and to what office are each of these vehicles assigned by vehicle year and vehicle model?

Make and Model	Acquisition date	Office assigned to	Acquisition cost
2016/17 Financial year			
No Vehicles purchased			Nil

2015/16 Financial year			
No Vehicles purchased			Nil

2014/15 Financial year			
Toyota Hilux Double cab 4WD, 2015	1 June 2015	Non assigned open fleet	44,936
Toyota Corolla Station Wagon 2013	1 June 2015	Non assigned open fleet	22,388
Ford 350E Jumbo High Roof Van, 2015	1 June 2015	Non assigned open fleet	54,063

2013/14 Financial year			
No vehicles purchased			Nil

2012/13 Financial year			
Toyota - Corolla Station Wagon	31 August 2012	Non assigned open fleet	21,402
Toyota Corolla GWE432	13 June 2013	Non assigned open fleet	20,236

2011/12 Financial year			
No vehicles purchased			Nil

2010/11 Financial year			
No vehicles purchased			Nil

2010/11 Financial year			
No vehicles purchased			Nil

22. Were any labour and/or contractor costs been capitalised into capital project costs during the 2016/17 financial year, if so, for each project what is the breakdown by project of labour vs non labour costs?

Project	Labour	Non-Labour	Total
New Ways of Working	427,964	1,915,352	2,343,316
Art Renewal	1,745,097	327,208	2,072,305
Natural History Renewal	977,096	98,849	1,075,945
Hardware Replacements	331,531	662,457	993,988
Cable Street - Seismic Bracing of Services	175,189	644,220	819,409
Light Controls Upgrade – Phase 2	40,127	731,553	771,680
Rongowhakaata Exhibition	503,065	85,894	588,959
Tory Street - Seismic Bracing of Services	62,896	360,751	423,647
Exterior Aluminium Composite Panel Replacement	47,941	343,252	391,193
Light Fittings Upgrade	57,708	319,676	377,384
Migration to Cloud Based Systems	259,753	114,330	374,083
Te Papa Learning Lab	23,369	347,460	370,828
HVAC Infrastructure Upgrade	99,863	234,056	333,918
Museum Renewal	299,187	34,457	333,644
Air Supply Physical Works	50,206	271,633	321,840
Digital Asset Management Solution	105,369	167,080	272,449
Housing our National Taonga	76,241	162,165	238,406
Digital collections 2.0	66,694	146,431	213,124
Vertical transportation redevelopment	40,142	165,096	205,238
Exhibition platforms	84,738	110,337	195,075
Exhibition Renewal	188,478	-	188,478
Tory Street – Seismic Strengthening	184,323	1,805	186,128

Project	Labour	Non-Labour	Total
Ticketing Systems	41,159	114,325	155,484
Expanded Collections Digitisation Programme	64,965	-	64,965
Toilet upgrades for Cable Street property	58,713	2,165	60,878
Upgrade Electrical Systems - Phase Two	35,361	23,102	58,463
Asset Management System	51,650	2,438	54,088
Base isolator upgrade	36,830	2,700	39,530
Audio Visual Equipment Replacement	20,951	-	20,951
Projects with Labour Under 20k	133,556	7,847,049	7,980,604
Total	6,290,159	15,235,841	21,526,000

ICT

23. Does your department, agency or organisation have a policy about the use of personal email accounts (e.g. Gmail accounts) in the workplace; if so, what policies are in place and do those policies include a prohibition on the use of such accounts for official government business? How many breaches of any such policy during the last financial year were reported and how does this compare to each of the previous six financial years?

Te Papa does not specifically prohibit use of personal email accounts. Te Papa's Information Technology policy states that access to the Internet is provided to staff for professional reasons. Personal use of the Internet is permitted providing such browsing falls outside a normal period, does not incur significant cost, and the length of browsing activity is reasonable. What constitutes reasonable usage of the Internet is determined by a User's Manager and the Manager Information Technology Service Delivery.

No reported breaches of policy during the last financial year or the previous six financial years.

24. What IT projects, if any, were shelved or curtailed in the 2016/17 year and how much will have been spent on each project before it is shelved or curtailed?

No IT projects were shelved or curtailed in 2016/17.

25. What IT projects, if any, were completed or under way in the 2016/17 year? For each, please provide the following details:

- Name of project
- Initial estimated budget

- Initial estimated time frame
- Start date
- Completion date or estimated completion date.
- Total cost at completion or estimated total cost at completion.

Name of Project	Initial estimated budget	Initial estimated timeframe	Start Date	Completion date or estimated completion date	Total cost at completion or estimated total cost at completion
Venue Technology EOL Replacement	\$ 176,000	12 months	Jul-16	Jun-17	\$ 186,722
FoH Technology EOL Replacement	\$ 86,000	12 months	Jul-16	Jun-17	\$ 71,317
Network Design	\$ 52,000	4 months	Jul-16	Dec-16	\$ 52,070
Hardware Replacements	\$ 600,000	12 months	Jul-16	Jun-17	\$ 600,492
Meeting room technology EOL replacement an	\$ 233,120	12 months	Jul-16	Jun-17	\$ 174,168
Innovation hub Technology	\$ 31,074	2 months	Jul-16	Sep-16	\$ 31,074
Azure - cloud based computing	\$ 381,000	12 months	Jul-16	Jun-17	\$ 374,083
API infrastructure	\$ 115,000	8 months	Oct-16	Jan-18	\$ 110,000
TAAS (Telephony as a Service)	\$ 32,694	4 months	Dec-16	Apr-17	\$ 38,294
Wifi cabling, Tory and Cable streets	\$ 163,017	6 months	Feb-17	Jun-17	\$ 210,360
Desktop design	\$ 340,000	10 months	Jul-16	Feb-17	\$ 348,178

26. How much was spent for software licensing fees in the 2016/17 financial year and how does this compare with spending in each of the previous six financial years?

Year	Operating	Capital
2016/17	\$ 275,531	\$ -
2015/16	\$ 185,667	\$ 60,000
2014/15	\$ 73,478	\$ 139,002
2013/14	\$ 95,417	\$ 139,180
2012/13	\$ 216,302	\$ 395,679
2011/12	\$ 214,540	\$ 169,384
2010/11	\$ 279,025	\$ -

27. How many websites did your department, agency or organisation run in 2016/17 and for each, what is it called, what is its URL, when was it established, what is its purpose and what is the annual cost of operating it?

Te Papa Website

URL: <http://tepapa.govt.nz>

Established: 1998

Description

The main entry point to Te Papa's online offering allows users to plan a visit to Te Papa and offers an overview of what the Museum does.

Annual running cost

Total: NZ\$60,000

Te Papa Blog

URL: <http://blog.tepapa.govt.nz>

Established: 2007

Description

The blog allows users to find out more about behind-the-scenes at Te Papa (amongst other topics) and for Te Papa staff to tell Te Papa's stories in their own voices. Staff write their own blogs and have them reviewed by a peer before posting. Content is diverse, ranging from the latest science field trip to education programmes, and covering the full gamut of Te Papa's subject expertise.

Annual running cost

Total: \$3,000

Te Papa Store - Shopify

URL: <http://tepapastore.co.nz>

Established: 2011

Description

Te Papa's online store and e-commerce offering sells merchandise, gifts and Te Papa Press books to the general public.

Annual running cost

Total: \$12,000

Collections Online Website (and API)

URL: <http://collections.tepapa.govt.nz>

Established: 2005

Description

The central access point to all of the collections. Users can access over 500,000 collection records, 150,000 images (45,000 downloadable in high resolution) as well as records on people, places, subjects and topics.

The Website has been redeveloped and shifted onto a cloud hosting provider.

Annual running cost

Total: \$20,000

Arts Te Papa

URL: <http://arts.tepapa.govt.nz>

Established: 2012

Description

Arts Te Papa showcases the national art collection and arts expertise at Te Papa.

Annual running cost

Total: \$200

The Channel

URL: <http://channel.tepapa.govt.nz>

Established: 2014

Description

The Channel showcases Te Papa’s multimedia assets (current video, slideshow and audio) and provides a central home, particularly for those assets not directly related to a collection objects. Multimedia assets cover Te Papa’s five main subject areas and are produced in response to exhibitions, field trips and current affairs.

Annual running cost

Total: \$200

NZ Birds Online

URL: <http://nzbirdsonline.org.nz>

Established: 2013

Description

An encyclopaedia of New Zealand birds, created by Te Papa in partnership with DOC and OSNZ. Contains species information, images and audio about all native and vagrant birds found in New Zealand.

Annual running cost

Total: NZ\$3,000

Tales from Te Papa (Video mini-site)

URL: <http://talesresource.tepapa.govt.nz>

Established: updated in 2016/17

Description

A teaching resource that features 120 *Tales from Te Papa*, mini-documentaries that showcase many of the unique pieces that Te Papa holds in trust for the nation.

Annual running cost

Total: \$200

Treaty2U

URL: <http://treaty2u.govt.nz>

Established: Unknown

Description

TREATY 2 U tells the story of New Zealand's founding document: the Treaty of Waitangi.

Annual running cost

Total: \$200

Tai Awatea Web

URL: <http://tpo.tepapa.govt.nz>

Established: Unknown

Description

Explores the stories people and themes behind treasures from current and past exhibitions

Annual running cost

Total: \$200

Exhibition Website: McCahon

URL: <http://mccahon.co.nz>

Established: Unknown

Description

The site records the ongoing project to catalogue McCahon's complete works, dating from the mid-1930s to the early 1980s.

Annual running cost

Total: \$200

Exhibition Mini Site for The Giant Squid

URL: <http://squid.tepapa.govt.nz>

Established: 2008

Description

This site accompanies the Giant Squid exhibition at Te Papa and was created to capitalise on the interest generated by the colossal squid defrost in 2008.

Annual running cost

Total: \$200

Gallipoli Exhibition website

URL: <http://gallipoli.tepapa.govt.nz>

Established: 2015

Description

The Gallipoli website enables visitors to experience aspects of Te Papa's Gallipoli exhibition through imagery, animations and audio-visual content.

Annual running cost

Total: \$22,000.

NZ Museum

URL: <http://nzmuseums.co.nz>

Established: 2008

Description

Explores New Zealand museums, art galleries, cultural organisations and their collections.

Annual running cost

Total: \$4000

28. How many data security issues were identified in 2016/17 and how many data security issues were there in each of the previous six financial years? If there were breaches, what were they and what are the titles of any reports into them?

There were no identified security breaches. Te Papa, Has not had any security breaches in the previous six years.

29. How many laptop computers, tablet computers and hard drives, if any, provided or paid for by your department, agency or organisation have been lost or gone missing in the 2016/17 financial year; and how many of these were returned to or found by the agency or organisation if any? How many were lost or missing and how many subsequently returned or found in each of the previous six financial years?

One iPad designed to be used in a public area of the museum was stolen in the 2016/17 year. The iPad was not connected to the Te Papa corporate network. The theft was reported to the Police and the iPad was remotely wiped within 24 hours of being reported missing. It has not been recovered. One laptop was reported missing and unaccounted for in the 2014/15 financial year. Te Papa does not have any record of unaccounted computers for the previous four years.

REPORTS, PLANNING, AND EVALUATION

30. Please provide a list of all reports that were prepared in 2016/17 relating to:

- baseline update (if applicable)
- value for money
- savings identified

No reports were prepared in 2016/17 in relation to the baseline update, value for money or savings identified.

31. Please provide copies of the current work plan.

The current work programme is set out in Te Papa's Strategic Narrative (https://www.tepapa.govt.nz/sites/default/files/stategic_narrative_2017-2018.pdf), Statement of Intent 2017-2021 (https://www.tepapa.govt.nz/sites/default/files/tp_statement_of_intent_2017-2021_online_002.pdf), and in the Statement of Performance Expectations 2017/18 (https://www.tepapa.govt.nz/sites/default/files/statement_of_performance_expectations_2017_18_002.pdf). In addition to continuing with core museum work, strategic priorities for the next four years include exhibition renewal, digital capability, business growth, iwi engagement, leading important national conversations, and Te Papa Manukau.

32. Please list projects and major policy initiatives progressed in 2016/17.

Significant projects progressed in 2016/17 include:

- Continued delivery of infrastructure renewal through targeted Government funding, including but not limited to lighting and electrical system upgrades, exterior cladding replacement, seismic strengthening and IT upgrades.
- Continued implementing improvements to increase seismic resilience of the collections
- Launched the first project in the exhibition renewal programme by finalising concept design and commencing construction of the new national art gallery Toi Art, and commenced planning and concept design for the natural history exhibition spaces.
- Redevelopment of Te Papa's Collections Online website, and continued digitisation of collection items
- Developed the eighth iwi exhibition in partnership with Rongowhakaata – *Ko Rongowhakaata: The Story of Light and Shadow*
- Delivered the first global business innovation accelerator programme for the galleries, libraries, archives and museums (GLAM) sector with the first cohort of teams through Mahuki
- Launched Hīnātore, Te Papa's new learning space that utilises digital technologies and hands-on learning with the national collections at its heart, including a pilot programme to support Māori medium learning
- Delivered touring exhibitions regionally throughout New Zealand and internationally
- Delivered the science and natural environment focused exhibition *Bug Lab*, in partnership with Weta Workshop
- Facilitated the return of 59 kōimi tangata and kōiwi tangata to New Zealand from four overseas institutions through the Karanga Aotearoa Repatriation Programme

Part Two ('Statement of Performance') (pp 18-59), Part Three ('Financial Statements 2016/17') (pp 60-

97) and Part Four ('How we operate and our people and capability') (pp 98-107) of Te Papa's 2016/17 Annual Report provide more details about the key projects and initiatives undertaken in the 2016/17 year, including the performance results for specific projects and the cost of Te Papa's operations.

33. Please provide copies of any reports made to the Minister in 2016/17 about performance against the agency or organisation's Statement of Intent, Statement of Corporate Intent, Statement of Performance Expectations or Output Plan.

As an Autonomous Crown Entity Te Papa does not report directly to the Minister. Performance measures and outcomes for 2016/17 are reported in Te Papa's Annual Report 2016/17. Regular reports outlining highlights, achievements, opportunities and any risks and issues are provided to the Ministry for Culture and Heritage as Te Papa's monitoring agency.

34. How many evaluations of policies or programmes were completed in 2016/17? Please provide details of who carried out the evaluation, the cost of the evaluation, the date completed, and its main findings.

N/A

35. What reviews of capability were started or completed in 2016/17? What aspects of capability were or are being reviewed? Who undertook or is undertaking these reviews and when were or will they be completed?

Not applicable. No known reviews of capability were undertaken during 2016/17 period.

36. Please provide details of all monitoring, evaluation and auditing of programmes or initiatives undertaken or commissioned by your department, agency or organisation in the 2016/17 financial year (including details of all performance measures, targets and benchmarks and whether programmes contributed to desired outcomes in an efficient and effective manner).

Te Papa's non-financial and financial performance was audited and reported on in the Annual Report for 2016/17 (https://www.tepapa.govt.nz/sites/default/files/te_papa_annual_report_2016-17_online.pdf). Non-financial performance is reported in pp 18-59 and financial performance is reported in pp 60-97.

GIFTS AND EXTERNAL RELATIONSHIPS

37. What policies were in place in 2016/17 on accepting corporate gifts or hospitality? How did this compare to the previous financial year? Please list all corporate gifts or hospitality accepted by staff in the 2016/17 financial year with the following details:

- Gift or hospitality accepted
- Position of staff member who accepted
- Estimated value
- Date received
- Name of the organisation or individual who paid for/gave the gift or hospitality.

Te Papa has a Discretionary and Sensitive Expenditure Policy, and the Code of Professional Conduct, which details the processes and procedures to be following when accepting corporate gifts or

hospitality. This guidance is consistent with the previous years. Appendix 1 provides further detail.

38. What policies were in place in 2016/17 on the organisation giving gifts to external organisations or individuals? How did this compare to the previous financial year? Please list all gifts given to external organisations or individuals in the 2016/17 financial year. For each, please provide the following details:

- Gift given
- Name of external organisation or individual
- Reason given
- Estimated value
- Date given.

Te Papa has a Discretionary and Sensitive Expenditure Policy, and the Code of Professional Conduct, which details the processes and procedures to be following when gifts are to be provided.

This guidance is consistent with previous years.

Gift Given	External organisation or individual	Reason	Estimated Value	Date
Small Ceramic bowls and gift card	Kazue Fujimoto	Farewell Gift	\$ 52.84	28/09/2016
Carved Waka & card (from Te Papa Store)	John Kerry	Courtesy Gift	\$ 121.59	18/11/2016
Small Koru, Long Ridge Toki & Flying Fish (from Te Papa Store)	US Ambassador and Wife	Courtesy Gift	\$ 323.99	20/01/2017
Artifacts of Encounter Book (from Te Papa Store)	Sir Jerry Mateparae	Courtesy Gift	\$ 56.00	23/03/2017
Model - The Maori Meeting House (from Te Papa Store)	Prime Minister Dr. Ru Maria de Araujo & delegation	Welcome/Reciprocal Gift	\$ 39.99	27/02/2017
Chocolates, Gemstones and bowls (from Te Papa Store)	Delegation from the National Museum of China	Courtesy Gift	\$ 436.72	14/09/2016

Gift Given	External organisation or individual	Reason	Estimated Value	Date
Gemstone (from Te Papa Store)	Quai Branly Museum	Courtesy Gift	\$ 119.20	2/05/2017
Pounamu (from Te Papa Store)	Sir Peter Snell	Recognition gift for donation to museum	\$ 479.20	5/04/2017
A4 Photographic Prints	Te Aupouri iwi and the Kapa family	Gift to acknowledge significant contribution made by Te Ikanui Kapa	\$ 45.18	5/10/2016
2x Gemstone (from Te Papa Store)	Innohub	Courtesy Gifts for meetings in Shanghai (signing of MOU with Innohub)	\$ 207.30	12/04/2017
Various NZ gifts (from Te Papa Store)	Mr Wu, Executive Director Straca Corp Director Angelita Teo, National Museums of Singapore Director Honor Hager, Marina Sands Prof Wang Director National History Museum, Shanghai Director Grand Canal, Shanghai Director Innohub Director Yangpu District Council Director Adfaith Director Lu National Museum of China Director Beijing Museum of Natural History Ms Pang Shaanxi Cultural Bureau	Courtesy/Thank you Gifts for hosts given by Te Papa's Director Engagement and Development - business trip to Singapore and China	\$ 821.48	6/03/2017 to 15/03/2017

Gift Given	External organisation or individual	Reason	Estimated Value	Date
	Director Shaanxi History Museum			
4xManuka Honey & 6xKawakawa tea	Mondrian Foundation Netherlands, Fellowship Coordinator Van Gogh Museum Senior Curator, Amsterdam, The Netherlands Director of the Imperial War Museum, London UK Keeper of Oceanic British Museum, London UK Curator Pitt Rivers Museum Oxford, UK Director, Frans Hal Museum Haarlem, The Netherlands Art Curator Van Abbe Museum Eindhoven Director Shanghai Natural History Museum, Shanghai China Director Shaanxi History Museum Xi'an	Courtesy/Thank you Gifts for hosts given by Te Papa's Director Museum Renewal - business trip to The Netherlands, UK and China	\$ 120.23	October 2016

Gift Given	External organisation or individual	Reason	Estimated Value	Date
	China			

39. What policies were in place in 2016/17 on giving gifts to staff? How did this compare to the previous financial year? Please list all gifts given to staff exceeding \$100 in value in the 2016/17 financial year. For each, please provide the following details:

- Gift given
- Position of staff member
- Reason given
- Estimated value
- Date given.

Te Papa has a discretionary and sensitive expenditure policy which details the processes and procedures to be followed regarding gifts to staff. This guidance is consistent with the previous financial year.

A \$200.00 gift card was presented to the Incident Management Team to recognise the significant effort over a number of days where they tried to resolve the emergency sprinkler issue that closed Te Papa for two days in August 2016.

Position	Estimate Value
Chief Technology Officer	\$200 gift card
Manager Exhibition Services	\$200 gift card
Senior Systems Engineer 1	\$200 gift card
Senior Systems Engineer 2	\$200 gift card
Head of Visitor Services	\$200 gift card
Head of People & Culture	\$200 gift card
Security Manager	\$200 gift card
Technical Coordinator Functions & Events	\$200 gift card
Chief Operating Officer	\$200 gift card
Head of Collection Services	\$200 gift card
Catering Revenue Manager	\$200 gift card
Facilities Operations Team Leader	\$200 gift card
Senior Security Officer	\$200 gift card
Manager Communications	\$200 gift card
Director Collections	\$200 gift card
Research and Learning	\$200 gift card

The following gift cards were distributed as follows:

Position	Estimate Value	
Head of Learning Innovation	\$200 gift card	Achieving a seamless launch of Hinatore which generated a positive profile for Te Papa in March 2017
Senior Advisor Public Programmes	\$200 gift card	Successful Virtual Reality Weekend event that generated a positive profile for Te Papa in March 2017
Public Programmes Specialist	\$200 gift card	For the outstanding bug lab programme/drone race
Learning Innovations Coordinator	\$200 gift card	Support and enabled the launch of Hinatore and Te Papa's first holiday learning programme. Demonstrated imitative and accountability
Museum Education Specialist	\$200 gift card	Led the refresh of PlaNet Pasifika. Went above and beyond requirements. Has been recognized through feedback from visiting education groups

Learning Innovation Specialist 1	\$200 gift card	Support and enabled the launch of Hinatore and Te Papa's first holiday learning programme. Demonstrated imitative and accountability
Learning Innovation Specialist 2	\$200 gift card	Supported the successful OMGTech event for girls and their female relatives. Also helped with the Lego event and marketing as well as in Hinatore.

Comparison with 2015/16 is not possible as there were no known gifts given to staff.

40. What potential conflicts of interest were identified regarding the board, management or senior staff in 2016/17? For each, please provide the following details:

- Conflict identified.
- Whether or not any contract, policy, consent or other consideration has been entered into with any entity identified in any conflict in the last three financial years.
- Value of any contract, policy, consent or other consideration has been entered into with any entity identified in any conflict in each of the previous three financial years.
- Steps taken to mitigate any possible conflict in granting any contract, policy, consent or other consideration which has been entered into with any entity identified in any conflict in each of the previous six financial years.

Te Papa's conflicts of interest information for Board and senior management in 2016/17 is attached in Appendix 2.

41. What non-government organisations, associations, or bodies, if any, was your department, agency or organisation a paid member of in 2016/17? For each, what was the cost for each of its memberships? How does this compare to each of the previous six financial years?

Membership Organisation	2016/17
Council of Australian Museum Directors	\$1,620.59
CONVENTIONS & INCENTIVES NZ	\$7,443.51
CRUISE NEW ZEALAND	\$2,985.00
HUMAN RESOURCES INSTITUTE OF NZ INC	\$1,472.72
ICOM INTERNATIONAL COUNCIL OF MUSEUMS	\$1,790.00
LEADERSHIP DEVELOPMENT CENTRE	\$15,615.00
Various - Low Value Memberships (less than \$1,000)	\$14,365.89
Museums and the Web LLC	\$2,358.28
MUSEUMSAOTEAROA	\$7,946.20
N3 Business Buying Power	\$2,000.04
National Digital Forum Incorporated	\$20,000.00

Membership Organisation	2016/17
NEW ZEALAND RETAILERS ASSOCIATION INC	\$1,190.00
NXT Group Limited	\$1,974.38
NZ Institute of Chartered Accountants	\$4,067.14
QUALMARK NZ LTD	\$1,612.51
TOURISM INDUSTRY ASSOCIATION NEW ZEALAND	\$6,252.00
WELLINGTON REGIONAL ECONOMIC DEVELOPMENT AGENCY LTD	\$10,500.00
Total	\$103,193.26

Year	Expenditure on Memberships
2016/17	\$103,193
2015/16	\$103,006
2014/15	\$84,245
2013/14	\$55,130
2012/13	\$95,551
2011/12	\$73,519
2010/11	\$66,359

INVOICES AND PROCUREMENT

42. How many penalties for late payment of an invoice were incurred in the 2016/17 year and what was the total cost of that. How does this compare to each of the previous six financial years?

There were no penalties incurred for late payment of an invoice in 2016/17.

There are no records of any penalties being incurred for late payment of an invoice in the previous six financial years.

43. How many and what proportion of invoices and bills received in the 2016/17 financial year were not paid on time, and how does this compare to each of the previous six financial years?

Te Papa's payment terms for suppliers varies because of the different nature of our suppliers. To ensure all invoices are paid on time, or as soon as practicably possible after receiving them, Te Papa pays weekly to ensure the smaller trade and/or hospitality suppliers (usually on seven day terms) receive funds on a timely basis. Te Papa also pays on the 20th of the month for standard suppliers. Te Papa operates a purchase order system, and outstanding orders are regularly reviewed, and suppliers followed up with where work has been completed or supplied, but no invoice has been received. Because of this approach, invoices are either paid on time and in agreement with our trade terms, or within seven days of receiving the invoice.

ADVERTISING, POLLING, AND PUBLIC RELATIONS

44. What polls, surveys or market research did your department, agency or organisation undertake in the last financial year and what were the total estimated costs of this work? Please provide a copy of the polling report(s) and the following details:

- a. Who conducted the work
- b. When the work commenced
- c. When it was completed (or due to be completed)
- d. Estimated total cost
- e. Whether tenders were invited; if so, how many were received.

Copies of reports are provided in appendix 3.

44. What polls, surveys or market research did your department, agency or organisation undertake in the last financial year and what were the total estimated costs of this work? Please provide a copy of the polling report(s) and the following details:	a. Who conducted the work	b. When the work commence d	c. When it was completed (or due to be completed)	d. Estimated total cost (GST exclusive)	e. Whether tenders were invited; if so, how many were received.
Visitor Profile Interview	Interviewing conducted in-house by Te Papa staff	July 2016	June 2017	\$36,000	Not applicable
	Survey review and redesign	July 2016	October 2016	\$4,840	No
	Scripting and foreign language translation by Get Smart	May 2016	July 2016	\$23,000	No
	Get Smart License Fee	July 2016	June 2017	\$4,950	
	Data processing by Information Tools	July 2016	June 2017	\$20,000	Ongoing relationship of

44. What polls, surveys or market research did your department, agency or organisation undertake in the last financial year and what were the total estimated costs of this work? Please provide a copy of the polling report(s) and the following details:	a. Who conducted the work	b. When the work commenced	c. When it was completed (or due to be completed)	d. Estimated total cost (GST exclusive)	e. Whether tenders were invited; if so, how many were received.
	Database revisions by Information Tools	July 2016	July 2016	\$4,500	many years
	Database License Fee Information Tools	July 2016	June 2017	\$4,000	
Nga Toi Summative Research Report included in Appendix 3	Morris Hargreaves McIntyre	February 2016	March 2016	\$29,570	No
Tourism Quarterly Report Report included in Appendix 3	Angus and Associates	July 2016	June 2017	\$10,190	No
Tours Research Report included in Appendix 3	Angus and Associates	June 2016	June 2016	\$29,350	Yes, two
Art visioning workshop and consultancy	Morris Hargreaves McIntyre	August 2016	September 2016	\$11,000	No
Customer Panel	Morris Hargreaves McIntyre	October 2016	March 2017	\$7,550	No
Natural History Panel Report Number 1 Report included in Appendix 3	Morris Hargreaves McIntyre	January 2017	January 2017	\$7,640	No

44. What polls, surveys or market research did your department, agency or organisation undertake in the last financial year and what were the total estimated costs of this work? Please provide a copy of the polling report(s) and the following details:	a. Who conducted the work	b. When the work commenced	c. When it was completed (or due to be completed)	d. Estimated total cost (GST exclusive)	e. Whether tenders were invited; if so, how many were received.
Natural History Audience Forums Report included in Appendix 3	Morris Hargreaves McIntyre	August 2016	October 2016	\$43,970	No
Audience Segment Workshops	Morris Hargreaves McIntyre	August 2016	August 2016	\$5,790	No
Data Warehouse, Dashboard, Analysis	Dexibit	January 2017	June 2017	\$32,175	No
Brand Revitalisation Report included in Appendix 3	Colmar Brunton	April 2017	May 2017	\$20,000	Yes, two
Art Strategic Research Report included in Appendix 3	Morris Hargreaves McIntyre	May 2017	July 2017	\$44,320	No

45. How much was spent on advertising, public relations campaigns or publications in the last financial year? How does this compare to the cost of this in the previous six financial years?

Year	Cost
2016/17	1,013,205
2015/16	1,037,018
2014/15	1,070,851
2013/14	1,157,059
2012/13	1,365,944
2011/12	955,624
2010/11	992,638
2009/10	1,098,870

46. For each advertising or public relations campaign or publication conducted or commissioned in the 2016/17 financial year, please provide the following:

- a. Details of the project including a copy of all communication plans or proposals, any reports prepared for Ministers in relation to the campaign and a breakdown of costs
- b. Who conducted the project
- c. Type of product or service generally provided by the above
- d. Date the work commenced
- e. Estimated completion date
- f. Total cost
- g. Whether the campaign was shown to the Controller and Auditor-General
- h. Whether tenders were or are to be invited; if so, how many were or will be received.

2016/17	Comms plan	Reports prepared for Minister	Who conducted the project	Type of work	Date started	Date finished	Total cost	Campaign shown to Controller and Auditor-General	Tenders
Cooperative marketing with Positively Wellington Tourism	Yes	No	Te Papa	Digital, Brochure Collateral	2 campaigns Buglab August, Lego September		75,000	No	Not tendered. Consultant agencies (if required), selected via quotes or AoG agencies used where appropriate
Te Papa Venues	No	No	Te Papa	Digital search	Feb	ongoing	48,550	No	Not tendered. Consultant agencies (if required), selected via quotes or AoG agencies used where appropriate
Te Papa Store	No	No	Te Papa	Signage	Feb	ongoing	43,824	No	Not tendered. Internal resource
Te Papa Tourism	No	No	Te Papa	Digital, Brochure Collateral	February	ongoing	108,406	No	Not tendered. Consultant agencies (if required), selected via quotes or AoG agencies used where appropriate
Nga Toi Arts Te Papa	No	No	Te Papa	Design services	October	Feb	59,780	No	Not tendered. Consultant agencies (if required), selected via quotes or AoG agencies used where appropriate
Bugs Exhibition	Yes	No	Te Papa	Digital, Brochure Collateral, Radio,	February	Oct-17	163,636	No	Not tendered. Consultant agencies (if required), selected via quotes or AoG agencies used where appropriate
Gallipoli: The scale of our war	Yes	No	Te Papa	Digital, Brochure Collateral, Radio,	1-Feb	1-May	75,459	No	Not tendered. Consultant agencies (if required), selected via quotes or AoG agencies used where appropriate
Rongowhakaata Exhibition	Yes	No	Te Papa	Digital, Brochure Collateral, Radio,	20-Aug	15-Oct	2,912	No	Not tendered. Consultant agencies (if required), selected via quotes or AoG agencies used where appropriate
Ngati Toa Exhibition	No	No	Te Papa	N/A	October	Feb-18	30,376	No	Not tendered. Consultant agencies (if required), selected via quotes or AoG agencies used where appropriate
Matariki	Yes	No	Te Papa	Digital, Brochure Collateral, Radio,	1-Jun	15-Jul	88,717	No	Not tendered. Consultant agencies (if required), selected via quotes or AoG agencies used where appropriate

2016/17	Comms plan	Reports prepared for Minister	Who conducted the project	Type of work	Date started	Date finished	Total cost	Campaign shown to Controller and Auditor-General	Tenders
School Holiday Programme	No	No	Te Papa	Digital, Brochure Collateral, Radio,	3 campaigns Start 10/4/17- End 21/4/17; Start 08/07/17- End 21/07/17; Start 02/10/17-End 13/10/17	(See Start date)	49,446	No	Not tendered. Consultant agencies (if required), selected via quotes or AoG agencies used where appropriate
Education	No	No	Te Papa	N/A	Feb-17	Oct-17	58,165	No	Not tendered. Consultant agencies (if required), selected via quotes or AoG agencies used where appropriate
Generic Marketing	Yes	No	Te Papa	Digital, Brochure Collateral, Radio, Press	Nov-17	Feb-18	146,876		Not tendered. Consultant agencies (if required), selected via quotes or AoG agencies used where appropriate

47. How many public relations and/or communications staff, contractors/consultants or providers of professional services were employed in the last financial year; what was the total salary budget for these staff and how much were these staff paid broken down by salary band? Provide a numerical and percentage breakdown of public relations or communications staff by employment status i.e. permanent, contractor/consultant, provider of professional service. For each of these provide a comparison with each of the previous six financial years?

Employees

Te Papa’s current budgeted FTE for the communications, media, and public relations functions is 5 FTE. One of these roles are held by a full time employee. The remaining three roles are listed as full time fixed term. All fixed term roles will end by 27 August 18.

The budgeted total salary for the Communications team in 2016/17 was \$395,270.

This information has not been provided by salary band as the employees will be identifiable given the small number of communications staff at Te Papa at any one time.

The total annual salary budget for the previous six financial years in shown below:

Year	Salary Cost (\$)
2015/16	\$288,317
2014/15	\$168,930
2013/14	\$160,208
2012/13	\$101,287
2011/12	\$165,393
2010/11	\$262,578

The Salary Variance between 2015/16 to 2016/2017 is due the requirement for additional resources to support the opening of the new Toi Art exhibition in March 2018. (Confirm with Comms Lead – particularly around consultant usage)

The salary variance between 2014/15 to 2015/16 is due to the full year cost impact of these employees, in comparison to the previous year where there was turnover and vacancy lag in all three positions.

The salary variance between 2012/13 to 2013/14 was due to the appointment of a permanent Communications Advisor. A Contractor was engaged for part of the 2013 calendar year to assist with communications support until this appointment was made.

The salary variance between 2010/11 and 2011/12 is due to the position of the Marketing and Communications Manager being vacant for the entire year, after the incumbent resigned in June 2011. In addition, the increase between 2009/10 and 2010/11 was due to the creation of a Corporate Communications Manager role in late 2010.

Contractors/Consultants

Year	Contractors		Consultants	
	No	Value	No	Value
2016/17	3	\$30,477.47	1	\$19,190.37

2015/16	2	\$30,291	0	0
2014/15	1	\$150,160	1	\$91,810
2013/14	1	\$51,160	1	\$30,600
2012/13	1	\$15,042	1	\$21,505
2011/12	0	0	0	0
2010/11	0	0	0	0
2009/10	0	0	0	0

48. How much was spent in 2016/17 on merchandise/promotional products (apparel, stationery, pen drives etc.) carrying the branding of your department, agency or organisation or its campaigns, policies or marketing? How did this compare to each of the previous six financial years? For each invoice over \$1,000 in 2016/17 please provide the item purchased, the amount purchased, costs and the intended use.

Merchandise to a value of \$8,711 was purchased in 2016/17.

Item	Quantity	Cost	Intended Use
Pens	10,000	\$6,711	Te Papa Venue
Coasters	20,000	\$2,000	Te Papa Venue

Year	Cost
2016/17	8,711
2015/16	23,915
2014/15	0
2013/14	1,192
2012/13	N/A
2011/12	N/A
2010/11	N/A

49. How many press releases, if any, were released in the 2016/17 financial year? How many were released in each of the previous six financial years?

Exact date of issue of press releases has only been recorded from the 2013/14 financial year. In prior years this data is provided by calendar year for comparison.

2016/17	78
2015/16	30
2014/15	40
2013/14	24
2013 calendar year	10
2012 calendar year	30

OFFICIAL INFORMATION AND PRIVACY

If your entity is not covered by the Official Information Act, please answer N/A to the relevant questions.

50. In 2016/17, did your department, agency or organisation have an internal group of staff whose primary role was to support the Minister or their Office by processing information requests such as Parliamentary questions, Official Information Act requests, and ministerial correspondence; if so, what is the name of that group, how many staff were in the group, what was the cost of this, and where were they located? What were these numbers for each of the previous six financial years?

As an Autonomous Crown Entity Te Papa does not have a dedicated group of staff whose primary role is to support the responsible minister or the Minister's office by processing information requests.

51. What was the number of Official Information Act Requests received, responded to within 20 working days, responded to after 20 working days, transferred, and declined during 2016/17? What were these numbers for each of the previous six financial years?

The total number of OIA requests received in 2016/17 and the previous six years is listed below:

Year	Number of requests received	Responded to within 20 working days	Response after 20 working days	Transferred	Declined	Not known
2016/17	10	8	2	0	0	0
2015/16	4	2	2	0	0	0
2014/15	15	8	6	1	0	0
2013/14	11	4	7	0	0	0
2012/13	8	3	4	0	0	1
2011/12	7	5	2	0	0	0
2010/11	7	5	1	0	0	1

Te Papa endeavours to answer all OIA requests within 20 working days as per the Official Information Act. Records for response time to requests made under the Official Information Act were incomplete prior to 2012/13. Where response time was unknown this is indicated as 'not known' above.

52. What was the average response time for Official Information Act Requests during 2016/17? What was this number for each of the previous six financial years?

Year	Average working days to respond (including extensions)
2016/17	17
2015/16	23
2014/15	22
2013/14	23
2012/13	23
2011/12	21
2010/11	18

53. How many complaints were received under the Privacy Act or Official Information Act during 2016/17 broken down by whether each has been upheld, dismissed, or still under investigation? How does this compare to each of the previous six financial years?

Year	Number of complaints	Upheld	Dismissed	Still under investigation
2016/17	0	n/a	n/a	n/a
2015/16	0	0	2 (from 2013/14 and 2014/15 FY)	0
2014/15	1	n/a	n/a	n/a
2013/14	1	n/a	n/a	n/a
2012/13	1	0	1	0
2011/12	0	n/a	n/a	n/a
2010/11	0	n/a	n/a	n/a

54. What policies are in place for Official Information requests to be cleared by or viewed by the Minister's office? Have any of these policies changed since the new Government was sworn in?

Te Papa has a 'no surprises' policy with both the Ministry for Culture and Heritage and the Minister's office in regards to content released through the Official Information Act. In order to fulfil this copies of draft responses are provided to the Minister's office via the Ministry for comment prior to final responses being sent out.

55. Does your department, agency or organisation have specific policies or procedures that apply to requests for information from media, bloggers, political parties, or OIAs deemed 'high risk' which differ to those for regular requests; if so, please provide full details of those policies?

Te Papa does not have specific policies or procedures that apply to requests for information from media, bloggers, political parties or OIA requests deemed 'high risk'.

56. What instructions or directions from Ministers or their staff regarding the processing or handling of Official Information Act requests did the agency or organisation receive during 2016/17?

Te Papa did not receive any instructions or directions from Ministers or their staff regarding processing or handling of Official Information Act requests in 2016/17; standard processes apply.

57. Were any privacy issues identified in the 2016/17 financial year and in the previous six financial years? If so, what were they and what are the titles of any reports into them?

No privacy issues were identified in the 2016/17 financial year.

Previously, Te Papa received one complaint in 2012/13 regarding the process and response to a Privacy Act request. The Privacy Commissioner investigated the case and were satisfied with the processes and systems Te Papa has in place. There were no other privacy issues recorded during the time period requested.

Table below relates to any identified privacy issues:

Year	Number of complaints	Upheld	Dismissed	Still under investigation
2016/17	0	0	0	0
2015/16	0	0	0	0
2014/15	0	0	0	0
2013/14	0	0	0	0
2012/13	1	0	1	0
2011/12	0	0	0	0

Year	Number of complaints	Upheld	Dismissed	Still under investigation
2010/11	0	0	0	0

PERMANENT STAFF/GENERAL STAFFING BREAKDOWNS

If the information sought in this section is found in the department, agency or organisation's Annual Report with the same breakdown as requested, your response may refer to this, giving details. However your response MUST be specific and cite the relevant page numbers.

If the question is not relevant to your department, agency or organisation (for example if it does not have a policy function or a staffing cap) please answer N/A

58. How many staff positions in the policy area were left unfilled in the 2016/17 financial year broken down by policy area in total? How did that compare with each of the previous six financial years? How is the agency or organisation continuing to carry out work in the absence of staff in these positions?

Not Applicable. There are no policy positions at Te Papa.

Historically we have interpreted this question to be all unfilled positions, however it should be only policy positions which is the basis for response from this year going forward.

59. How many permanent staff were employed within your department, agency or organisation during the last financial year? How does this compare to each of the previous six financial years? Please breakdown by:

- Role (e.g. policy/admin/operational)
- Classification (full and part-time)
- Office (e.g. geographical location)

Please provide detailed explanations for any fluctuations in staff numbers of plus or minus 10%.

Most staff employed by Te Papa are located in either the Tory or Cable Street sites in Wellington, with the exception of three staff; two Museum Development Officers based in Nelson and Gisborne, and an Iwi Development Officer in the Manawatu (until his resignation).

As part of the organisational review and restructure conducted in May 2015, Te Papa reclassified staff to new directorates from 1 July 2015. Many roles also changed as part of this process. A similar organisational wide change occurred in April 2013.

In 2016 the Commercial team was reorganised creating the Engagement & Development Directorate as a separate department. The Marketing team consists of five areas:

1. Audience Insights;
2. Business and Marketing Development;
3. Development and Partnerships;
4. Marketing; and
5. The Te Papa Foundation.

Table 1 represents the current organisational structure from 1 July 2017.

Table 2 represents the 2012/13 to 2014/15 data classified by the April 2013 structure

Table 3 represents the 2009/10 to 2011/12 data prior to the April 2013 change.

Table 1: Permanent (Full time and Part Time) Staff Numbers 2017 (Headcount)

(NB: new Directorates in place from May 2015 change)

For the year ended 30 June	2017		2016	
	FT	PT	FT	PT
Commercial	82	38	93	23
Collections Research and Learning	93	9	79	3
Digital	40	7	25	2
Finance	16	0	15	0
Exhibition Renewal	15	0	9	2
Engagement & Development*	15	0	-	-
Nga Manu Atarau	17	2	16	2
Operations	69	1	59	1
Total	346	60	296	33
Permanent (% of Total Headcount)	69.4%		63%	

Table 2: Permanent (Full time and Part Time) Staff Numbers 2013-2015 (Headcount)

(NB: new Directorates in place from April 2013 change)

For the year ended 30 June	2015		2014		2013	
	FT	PT	FT	PT	FT	PT
Office of the Chief Executive	13	3	16	1	10	0
Ngā Manu Atarau	8	2	10	2	8	3
Museum for the Future	31	3	34	2	32	3
Museum of Living Cultures	35	3	39	5	40	5
Museum Operations & Services	107	9	93	11	98	14
Te Papa Enterprises	83	14	81	19	91	30
Total	277	34	273	40	279	55
Permanent (% of Total Headcount)	58%		60%		64%	

Table 3: Permanent (Full Time and Part Time) Staff Numbers 2010 – 2012 (Headcount)

(NB: prior to the structural change)

For the year ended 30 June	2012		2011		2010	
	FT	PT	FT	PT	FT	PT
Experience	86	28	88	20	85	16
Museum Resources	86	6	88	6	87	5
Corporate Services	48	7	52	3	57	2
Commercial	64	19	66	21	69	14
Other	17	1	19	1	20	1
Total	301	61	313	51	318	38

For the year ended 30 June	2012	2011	2010
Permanent (% of Total Headcount)	66%	67%	63%

N.B. The staff numbers for financial years 2010 – 2012 differ from what has been reported in previous years to include permanent staff only. Earlier year responses for these three years included fixed term employees in permanent numbers.

Part-time employees are defined as those employees who work less than 30 hours per week.

60. Please provide a breakdown by role (e.g. policy/administration/operational) and location of the agency or organisation's staff numbers in 2016/17 and each of the previous six financial years, by age and gender.

As noted in the previous response to Q59, most staff employed by Te Papa are located in either the Tory or Cable Street sites in Wellington, with the exception of three staff; two Museum Development Officers based in Nelson and Gisborne, and an Iwi Development Officer who was based in the Manawatu (until his resignation).

As part of the organisational review and restructure conducted in May 2015, Te Papa reclassified staff to new directorates from 1 July 2015. Many roles also changed as part of this process. A similar organisational wide change occurred in April 2013.

Table 1 represents the current organisational structure from 2015/16 including the separation of the Engagement & Development Directorate in 2016/17.

Table 2 represents the 2012/13 to 2014/15 data classified by the April 2013 structure

Table 3 represents the 2009/10 to 2011/12 data prior to the April 2013 change.

Table 1: Breakdown by role and gender
(NB: new Directorates in place from May 2015 change)

	2016/17		2015/16	
	F	M	F	M
Commercial	57%	43%	59%	41%
Collections Research and Learning	58%	42%	54%	46%
Digital	64%	36%	67%	33%
Finance	50%	50%	61%	39%
Exhibition Renewal	68%	32%	63%	38%
Engagement & Development*	60%	40%		
Nga Manu Atarau	71%	29%	70%	30%
Operations	39%	61%	37%	63%
Te Papa	56%	44%	56%	44%

Explanatory Note: The Engagement & Development Directorate was part of the Commercial team in 2015/16. In 2016/17 the Commercial team was created which resulted in a reduction of Full Time roles in Commercial.

Table 2: Breakdown by role and gender
(NB: new Directorates in place from April 2013 change)

	2014/15		2013/14		2012/13	
	F	M	F	M	F	M
Office of the Chief Executive	85%	15%	72%	28%	80%	20%
Ngā Manu Atarau	58%	42%	64%	36%	64%	36%
Museum for the Future	65%	35%	63%	38%	57%	43%
Museum of Living Cultures	67%	33%	65%	35%	73%	27%
Museum Operations & Services	45%	55%	46%	54%	54%	46%
Te Papa Enterprises	56%	44%	57%	43%	61%	39%
Te Papa	56%	44%	56%	44%	58%	42%

Table 3: Breakdown by role & gender
(NB prior to the structural change)

	2011/12		2010/2011		2009/2010	
	F	M	F	M	F	M
Commercial	64%	36%	62%	38%	64%	36%
Other	74%	26%	71%	29%	73%	27%
Museum Resources	55%	45%	55%	45%	54%	46%
Corporate Services	37%	63%	44%	56%	44%	56%
Experience	61%	39%	60%	40%	62%	38%
Te Papa	58%	42%	58%	42%	59%	41%

NB: The figures cover all employees – permanent, temporary and casual. Percentages have been given rather than staff numbers to provide ease of comparison with previous years.

Not all Te Papa staff have chosen to disclose their date of birth or age, therefore, it is not possible to provide this information by age.

61. If your agency or organisation has a cap on the number of Full Time Equivalent (FTE) positions in 2016/17, what was the figure at which it was capped? How many FTEs were employed in 2016/17, and how does this compare to each of the previous six financial years?

Te Papa is not bound by the cap on Full Time Equivalent (FTE) positions.

62. How many of the total staff employed are considered to be frontline staff and how many are considered back office staff (both in nominal terms and as a percentage of total staff) and how does that number compare to the number of frontline and back office staff in each of the past six financial years?

Set out below is a summary table (both in nominal terms and as a percentage of total staff) for 2016/17 and for the previous financial years requested.

Financial Year	Front Line	Back Office
2016/17	82% (454 staff)	18% (99 staff)
2015/16	81% (425 staff)	19% (98 staff)
2014/15	83% (447 staff)	17% (93 staff)
2013/14	82% (429 staff)	18% (95 staff)
2012/13	81 % (420 staff)	19 % (96 staff)
2011/12	82 % (452 staff)	18% (99 staff)
2010/11	82 % (485 staff)	18 % (106 staff)

This figure includes all casuals, permanent and fixed term staff.

Te Papa defines “front-line” jobs as those positions whose responsibilities and outputs enable or directly deliver Te Papa’s services. The responsibilities of the Te Papa Board, and the services provided by Te Papa to its many stakeholders, are diverse and include core museum services, education and training services, digital, services to regional museums and repatriation services. In addition, Te Papa engages in a variety of commercial activities, delivering a broad range of customer services, e.g. retail, hospitality and visitor services.

“Back-office” jobs are considered those positions whose responsibilities support and underpin the delivery of Te Papa’s services, however are not directly involved in the actual delivery. These include positions considered ‘core corporate positions’ such as Finance, Human Resources and IT.

The percentage of front line and back office staff has remained relatively the same over the past six years, with no significant change.

CONSULTANTS, CONTRACTORS/TEMPORARY CONTRACTS, PROVIDERS OF PROFESSIONAL SERVICES

63. How many contractors, consultants, including those providing professional services, were engaged or employed in 2016/17 and what was the estimated total cost? How did this compare to each of the previous six financial years, both in terms of the number engaged and the total cost? For each consultant or contractor that has been engaged in the previous six financial years please provide the following details:

- Name of consultant or contractor
- Type of service generally provided by the consultant or contractor
- Details of the specific consultancy or contract
- Budgeted and/or actual cost
- Maximum hourly and daily rates charged
- Date of the contract
- Date the work commenced
- Completion date
- Whether tenders were invited; if so, how many were received
- Whether there are proposals for further or following work from the original consultancy; if so, the details of this work?

2016/17	2015/16	2014/15	2013/14	2012/13	2011/12	2010/11
105	169	127	86	97	52	31
5,804,077	2,682,910	3,311,300	3,769,988	3,898,145	1,995,395	748,931

Details of each consultant and contractor that has been engaged in the previous six financial years are included in Appendix 5.

64. Were any contracts awarded in the last financial year which were valued at \$1 million or more? If so, please list by name of company contracted and total value of contract. How did this compare with each of the previous six financial years?

There were three contracts greater than \$1m awarded during 2016/17:
 Bug Lab model construction with Weta Workshop for \$2.56m
 Innovation Hub and office refurbishment contract with Choice Commercial for the value of \$2.4m

65. What is the policy of your department, agency or organisation on the use of consultants, contractors or people providing professional services as opposed to regular employees? Has this policy changed in the last financial year, if so, why and how?

Te Papa has expenditure and procurement policies which detail the processes and procedures to be followed regarding incurring expenditure and procuring resources. These policies state that external suppliers should only be used when there is no internal capacity or capability available to complete the required work. This guidance is consistent with the previous financial year.

66. How many consultants, contractors or people providing professional services contracted in 2016/17 were previously employed permanently within your department, agency or organisation during the previous two financial years broken down by whether they had received a redundancy payment, severance or other termination package or not? How many contractors hired in each of the previous six financial years had previously been permanent employees in the agency or organisation in the previous two financial years?

Two former permanent employees were engaged as contractors within the 2016/17 reporting period. Neither of these employees received a redundancy, severance, or termination in the previous two years.

Three ex permanent employees were engaged as contractors over the 2015/16 year however they had not received any redundancy, severance or termination packages in the previous two financial years.

One ex-employee was engaged as a contractor over the 2014/15 year, and had not received any redundancy, severance or other termination package in the prior two financial years.

67. Were any consultants, contractors or agencies contracted to provide communications, media or public relations advice or services in the 2016/17 financial year; if so, with whom did they contract, what was the specific purpose or project, for what length of time and at what total actual or estimated cost? How does this compare to each of the previous six financial years?

2016/17

Agency	Cost	Purpose	Duration
Sputnik Limited	\$24,000.00	Contractor – Senior Communications Advisor	February - April 2017
Matai Media	\$4,690.00	Contractor – Social Media Advisor	February – March 2017
Careering Option	\$19,190.37	Matariki 2016	July 2016

Agency	Cost	Purpose	Duration
Latitude Strategy & Communication	\$1787.47	Contractor – Team Coverage	July – November 2016

2015/16

Agency	Cost	Purpose	Date
Ideas Shop	\$1,400	Communications strategy	June and October 2015
Jackson Stone	\$10,011.11	Te Papa 150 anniversary celebrations	September – November 2015
Careering Options	\$20,280.32	Matariki Festival	May 2016

2014/15

Careering Options	Contractor	Communications Support	\$41,820.00	\$120.00	Communication support to Gallipoli exhibition.
Ideas Shop	Consulting	Communications Support	\$91,810.50	\$400.00	General communications support.
Jackson Stone & Partners	Contractor	Provision of temporary labour	\$150,391.18	\$120.00	General communications support – while recruiting to fill a vacant role.

For the 2016/17 financial year, three contractors were engaged to provide team support at a cost of \$30,477.47. One consultant was engaged at a cost of \$19,190.37 in the financial year.

For the 2014/15 financial year, one contractor was engaged to provide communications, media or public relations services to Te Papa at a cost of \$150,391. A communications consultancy organization also continued to provide communications services over the financial year at a cost of \$91,810.

For the period July to November 2013, one contractor was engaged to provide communications, media or public relations services to Te Papa at a cost of \$51,160. A communications consultancy organisation also continued to provide communications services over the financial year at a cost of \$30,600.

In 2012/13, Te Papa employed one contractor from March 2013 to provide communications, media, or public relations services to Te Papa at a cost of \$15,042.

A communications consultancy organisation also provided communications services over the 2012/13 financial year at a cost of \$21,505. In the four prior financial years, no communications contractors or consultants were engaged.

68. How many temporary staff were contracted by your department, agency or organisation in the 2016/17 financial year, listed by purpose of contract, name of company or individual contracted, duration of temporary staff's service, hourly rate of payment and total cost of contract?

Contractor	Purpose of contract	Duration of contract	Rate of Pay	Total Amount
MICHELLEFREEBORN	Illustration licence agreement	Ongoing	Licence fee	\$1,090
KATYDID CONSULTING/KATIE SIMS	Editorial content	6 weeks	\$40/hr	\$7,188
VELOCITY RECRUITMENT LTD	Recruitment and temp staff	Ongoing	Various	\$8,643
MATAI MEDIA	Social media temp staff	1 month	\$35/hr	\$8,680
LANA GIBSON t/a LANALYTICS	Research and data analysis	3 months	\$110/hr	\$13,840
RHE INFRASTRUCTURE SERVICES LES	IT developer temp staff	12 months	\$140/hr	\$18,130
SPUTNIK LIMITED	Communication temp staff	3 months	\$150/hr	\$24,000
MICHAEL SLATER	AV installation services	4 weeks	\$65/hr	\$29,705
ROBERT WALTERS NZ LTD	Recruitment and temp staff	Ongoing	Various	\$65,432
SHEARWATER ASSOCIATES LTD	Writing and editing services	Various	Various	\$69,560
BEYOND	Recruitment and temp staff	Ongoing	Various	\$89,361
JACKSON STONE & PARTNERS	Recruitment and temp staff	Ongoing	Various	\$159,536
THE METHOD WORKS NZ LTD	DAMS project management	12 months	\$120/hr	\$169,806
THE RECRUITMENT NETWORK	Recruitment and temp staff	Ongoing	Various	\$337,630

69. How many staff were hired on each of the following contract lengths: three-month or less, three-to-six month, or six-to-nine month in the 2016/17 financial year? How does this compare to the number hired on each of these contracts in each of the previous six financial years?

A summary table of staff employed on the relevant term employment agreements is outlined below.

Year ended 30 June	Number of Staff (less than 3 months)	Number of staff (3 – 6 months)	Number of staff (6 - 9 months)
2017	3	11	3
2016	0	5	6
2015	3	6	9
2014	3	7	2
2013	0	6	8
2012	1	6	12
2011	0	5	5
2010	3	4	4

Less than 3 months - As demonstrated by the data, from year to year there are very few staff employed by Te Papa on short term employment agreements.

3 – 6 months - The number of staff on this length of agreement is relatively consistent with the last six financial years.

6 – 9 months – There has been a decrease in the number of staff employed on a 6-9 month fixed term agreement over 2015/16. High season employees are now predominantly engaged on casual employment agreements. In addition there has been an increased number of employees engaged on fixed term employment agreements related to long-term projects extending beyond 9 months.

70. How many staff were employed on a fixed term contract in total in 2016/17? How does this compare to each of previous six financial years?

In the reporting period, there have been **68** employees in employment at Te Papa on a fixed term basis between 01 July 2016 and 30 June 2017. Te Papa operates a contingent workforce to meet the various demands and programs of work/investment which reflects changes year-to-year.

The table below outlines the number of staff on fixed term employment agreements over the previous six years, for comparison. These numbers only include new employees joining Te Papa.

Year	Number of Employees
2015/16	24
2014/15	28
2013/14	22
2012/13	16
2011/12	27
2010/11	22
2009/10	21

COLLECTIVE BARGAINING AND EMPLOYMENT ISSUES

71. How many staff were hired in the last financial year whose contracts included a 90-day probationary period? Please provide a breakdown by role.

Not Applicable. None of Te Papa's employment agreements contain a 90-day probationary period clause.

72. Please provide a summary of any collective employment agreement negotiations completed in the 2016/17 financial year including the cost of that, and an outline and timeline of negotiations to be conducted in 2017/18?

There was not collective employment bargaining in 2016/17 as there was a current agreement in place for 2016 – 2018.

It is anticipated that bargaining be initiated prior to 30 June 2018.

73. How many staff were on collective and individual employment agreements respectively in the last financial year? How does this compare with the numbers of staff on collective and individual employment contracts for each of the previous six financial years?

The table below outlines the number of staff on collective and individual employment agreements for the 2016/17 financial year with a comparison to the previous six financial years.

Year	Collective	Individual
2016/17	149	404
2015/16	152	371
2014/15	161	379
2013/14	168	356
2012/13	154	383
2011/12	183	372
2010/11	191	352
2009/10	210	353

Employees employed under collective agreement has decreased slightly over the past year, following the trend of the previous year. Overall there remains a noticeable decrease in the number of staff employed under the collective employment agreements since 2009/10.

74. Were any specific instructions, directions or advice received in relation to employment agreement matters from the State Services Commission or responsible Minister in the 2016/17 financial year? If so, please provide details.

During 2016/17 Te Papa received advice from the State Services Commission in relation to the salary review of the Chief Executive.

Te Papa continues to operate under the Government Expectations for Pay and Employment conditions issued by SSC in May 2012, when considering its annual remuneration review approach.

LEAVE AND EAP

75. How many days of annual leave did employees have accrued on average during 2016/17? How does this compare to each of the previous six years? What strategies are used to encourage employees to reduce annual leave balances?

Year	Average Annual Leave Balance (days)
2016/17	14.47
2015/16	13.33
2014/15	14.99
2013/14	17.21
2012/13	16.86
2011/12	15.31
2010/11	15.81
2009/10	15.82

Over the past few five financial years, there has been regular reporting of Te Papa’s annual leave liability to the Executive Leadership Team and Board. Regular communications is also sent out to managers and staff regarding the benefits of regular rest and relaxation to encourage staff to take their annual leave.

Employees with annual leave balances over 30 days continue to be monitored for annual leave plans and consideration given to ‘buying-out’ any annual leave available under the amendment to the Holidays Act 2003.

76. How many annual leave applications did the agency or organisation cancel or refuse during 2016/17? How does this compare to each of the previous six financial years?

This information is not readily available and would be difficult to obtain. As a matter of process, Te Papa does not readily record annual leave requests that were cancelled or declined upfront.

77. How many employees sold their fourth week of annual leave in the 2016/17 financial year? How does this compare to each of the previous financial years since this policy came into effect?

Detailed below is the number of employees who have bought out their fourth week of annual leave or any further entitlement under the Holidays Act 2003, since the amendment came into effect in 2011.

Year	Number of Buy-outs
2016/17	6
2015/16	8
2014/15	4
2013/14	8
2012/13	5
2011/12	2

78. How many days of sick leave did employees take on average during 2016/17? How does this compare to each of the previous six financial years? What strategies are used to reduce the amount of sick leave employees need to take?

Year	Average Sick Leave Days Taken
2016/17	5.25
2015/16	6.29
2014/15	5.49
2013/14	5.84
2012/13	5.00
2011/12	5.56
2010/11	6.02

Te Papa has not yet put in place any strategies to reduce the amount of sick leave employees need to take, as it is not yet an area of concern in comparison to the wider public service. Employees with unusual sick leave patterns have appropriate monitoring measures in place.

79. How much was spent on EAP or workplace counselling in the 2016/17 financial year and how did that compare to each of the previous six financial years?

Year	Spend (\$)
2016/17	\$14,025
2015/16	\$11,028
2014/15	\$13,098
2013/14	\$14,570
2012/13	\$53,512
2011/12	\$10,808
2010/11	\$16,025

In 2016/17 spend increased slightly from the previous two financial years however, it is in line with expected normal annual spend.

The 2015/16 spend on EAP or workplace counselling is less than previous year spends.

There has been a noticeable decrease in spend for EAP and/or workplace counselling from the 2012/13 year onwards. This is in line with expected normal annual spend of previous years. The increase spend that occurred in 2012/13 was due to the considerable additional support provided to staff during the organisational restructure.

SECONDED STAFF

If your department, agency or organisation does not second staff to Ministers' offices, please answer N/A to these questions

80. What was the number and cost of staff seconded to Ministerial offices during 2016/17 and how many of these had their salaries paid by the department, agency or organisation rather than Ministerial Services? What were these numbers in each of the previous six financial years? For each staff member seconded, please provide the following details:

- How long they were seconded for (less than 6 months, 6-12 months, 12-24 months or 24 months or more);
- The role they were seconded to;
- The role they were seconded from;
- The reason for the secondment;
- The remuneration they have received over and above the remuneration they are contracted for in the role they have come from.

N/A

81. What was the turnover rate of staff seconded to Ministerial offices from the agency or organisation during 2016/17 and what was it for each of the previous six financial years?

N/A

82. Has your department, agency or organisation covered any travel or accommodation costs for any staff seconded from one role to another in 2016/17; if so, what was the total cost for each

secondment, broken down by type of expenditure? How does this compare to the previous three financial years?

N/A

STAFF TURNOVER/TERMINATION OF EMPLOYMENT

83. What was the staff turnover for 2016/17 and what was the staff turnover for each of the previous six financial years by category? Please provide this information both as a percentage and in numerical terms. Is the turnover rate cause for any concern, if so, what are the major issues and how will these be addressed in 2016/17?

The table below provides details of overall unplanned permanent staff turnover for 2016/17 and a comparison for the last six years.

Year	Turnover %	No. of Resignations
2016/17	15.5%	51
2015/16	13.2%	41
2014/15	13.2%	50
2013/14	14.7%	59
2012/13	13.1%	46
2011/12	14%	50
2010/11	16%	58

The overall unplanned turnover rate is considered within acceptable parameters for Te Papa and is relatively similar to the previous 6 years.

84. What was the average length of service in your department, agency or organisation in the 2016/17 financial year and each of the previous six financial years? Please also provide this information broken down by age and gender.

As at 30 June 2017, the average length of service for permanent employees was 7.99 years, with the overall average length of service across the organisation being 5.90 years.

A comparison to the previous six years is detailed below:

Year	Avg. length of service in years (Permanent employees)	Avg. length of service in years (total org)
2016/17	7.96	5.64
2015/16	7.99	5.90
2014/15	8.61	5.88
2013/14	8.53	6.01
2012/13	7.70	5.69
2011/12	7.91	5.91
2010/11	7.56	5.36
2009/10	7.52	5.36

The below table provides the average length of service by permanent employees and then total organisation, by gender.

Year	Avg. length of service Permanent (F)	Avg. length of service Total Organisation (F)	Avg. length of service Permanent (M)	Avg. length of service Total Organisation (M)
2016/17	6.99	4.79	9.02	6.74
2015/16	6.86	4.99	9.23	7.06
2014/15	7.63	5.11	9.68	6.87
2013/14	7.24	5.20	10.10	7.04
2012/13	6.33	4.57	9.43	7.37
2011/12	6.71	4.88	9.06	7.14
2010/11	6.29	4.61	9.39	7.31
2009/10	6.00	4.30	9.24	6.96

NB: Not all Te Papa staff have chosen to disclose their date of birth or age, therefore, it is not possible to provide this information by age.

85. How many staff resigned during 2016/17, what were the reasons provided, and what are the possible implications for the agency or organisation? Please also provide the number broken down by age and gender.

In 2016/17 there were 51 permanent staff resignations.

All leaving employees are offered the opportunity to have a face to face exit interview with the relevant HR Adviser, or by completing an online exit questionnaire. Below is a summary of the top five reasons for staff resignations obtained via these means.

1. Moving to another role
2. Lack of career advancement
3. Job satisfaction
4. Salary
5. Moving away from location

The top five reasons remain consistent with the previous year.

Of the 51 people that resigned, 58.8% were female and 41.2% were male.

It is not possible to provide this information by age as not all Te Papa employees chose to disclose their date of birth.

As previously noted in the response to Q84, turnover is currently not an area of concern for Te Papa.

86. How many people received and how much was spent in total on redundancy payments, severance or other termination packages by the agency or organisation in the 2016/17 financial year? How does that compare to the number and amount spent in each of the previous six financial years?

The total cost of all redundancy, severance or other termination packages for the 2015/16 financial year (paid up to 30 June 2017) is set out in the table below. A comparison to the previous financial years is also provided.

Year	Total Costs	# of Employees
2016/17	\$162,421	6
2015/16	\$726,419	20
2014/15	\$212,909	7
2013/14	\$280,579	15
2012/13	\$1,396,535	31
2011/12	Nil	0
2010/11	\$146,700	5
2009/10	\$177,920	3

87. How much, in \$10,000 bands, of all individual total amounts, was paid out in redundancy, severance or other termination packages in the 2016/17 financial year? How does this compare to the individual total amounts paid out in redundancy, severance or other termination packages in each of the previous six financial years?

A summary in \$10,000 bands, of individual total amounts paid out is outlined below, with a comparison to the previous six financial years.

Note there were no redundancy, severance or other termination packages paid out in 2011/12.

Year	Salary Band Paid Out	Number of Payments
2016/17	\$0 - \$10,000	2
	\$20,001 - \$30,000	2
	\$30,001 - \$40,000	1
	\$50,000 - \$60,000	1
2015/16	\$0 - \$10,000	2
	\$10,001 - \$20,000	3
	\$20,001 - \$30,000	5
	\$30,001 - \$40,000	5
	\$40,001 - \$50,000	2
	\$60,001 - \$70,000	2
	\$120,001 - \$130,000	1
2014/15	\$30,001 - \$40,000	5
	\$40,001 - \$50,000	2
2013/14	<\$10,000	5
	\$10,001 - \$20,000	5
	\$20,001 - \$30,000	3
	\$40,001 - \$50,000	1
	\$60,001 - \$70,000	1
2012/13	<\$10,000	1
	\$10,001 - \$20,000	8

Year	Salary Band Paid Out	Number of Payments
	\$20,001 - \$30,000	7
	\$30,001 - \$40,000	2
	\$40,001 - \$50,000	3
	\$50,001 - \$60,000	4
	\$60,001 - \$70,000	1
	\$80,001 - \$90,000	2
	\$90,001 - \$100,000	2
	\$100,001 - \$110,000	1
2011/12	N/A	0
2010/11	\$10,000 - \$20,000	2
	\$20,001 - \$30,000	2
	\$60,001-\$70,000	1

SALARIES AND BONUSES

88. How much was spent on performance bonuses, incentive payments or additional leave in 2016/17 and each of the previous six financial years? Please provide a breakdown of the number of bonuses received during 2016/17 in \$5,000 bands. What were the specific criteria for such performance payments? Has there been any changes to the criteria since November 2008; if so, what specific changes and why?

Incentive Payments are defined as contractual bonuses with agreed targets for achievement in each financial year. The targets are a combined set of quantitative and qualitative measures with final approval by the Chief Executive as to whether payment is due and how much is paid.

The criteria for Incentive Payments is based on performance against individual Key Accountabilities for each staff member who has an Incentive Payment as part of the remuneration package.

Discretionary bonuses are defined as lump sum payments which can be made to an employee however are not an automatic contractual entitlement for payment. The payment of, and amount of which are at the discretion of Te Papa.

To be eligible for consideration for a Discretionary Bonus the employee must be a current permanent member of staff, have been employed in their current position prior to 1 April 2017, and have received a performance assessment of "Exceeds Expectations" or better for the relevant financial year.

In the 2014/15 financial year, the Commercial Directorate introduced an incentive based scheme for some of its commercial (Retail and Hospitality) teams. These discretionary incentive payments were made on the achievement of sales targets per quarter and continued for the Hospitality Team into the 2015/16 financial year.

Performance Payments		
	Discretionary Bonuses	Incentive Payments
2016/17	\$147780.91 was paid to 116 staff \$25,000 was paid to 5 staff from Commercial based on target	9 contractual incentives paid. Total amount \$98,500.

Performance Payments		
	Discretionary Bonuses	Incentive Payments
2015/16	<p>\$135,000 was paid to 86 staff for their 2015/16 performance in December 2016.</p> <p>\$26,353 was paid to 48 staff, in discretionary bonuses under the incentive based scheme for the Commercial Hospitality Team.</p>	\$153,500 was paid to 17 staff for their 2015/16 performance.
2014/15	<p>\$138,000 (related to 2014/15 performance) was paid in December 2015. 92 staff qualified.</p> <p>\$7,778 was paid in discretionary bonuses under the new incentive based scheme for commercial Hospitality. 47 staff qualified.</p>	\$136,600 (related to 2014/15 performance) was paid in September 2015, and December 2015. 17 staff qualified.
2013/14	No discretionary bonus payments relating to the 2013/14 performance year have been paid.	\$108,000 (related to 2013/14 performance) was paid in December 2014. 14 staff qualified.
2012/13	<p>\$61,500 (related to 2012/13 performance) was paid in February 2014, with a further person paid in March 2014.</p> <p>56 staff qualified.</p>	\$67,084 (related to 2012/13 performance) was paid in February 2014. 11 staff qualified.
2011/12	<p>\$162,987 (related to 2011/12, paid January 2013).</p> <p>181 were paid in January, 13 were paid in March, and one was paid in May. 195 staff qualified.</p>	<p>\$114,825 (related to 2011/12 performance).</p> <p>One was paid in December, eight were paid in January, one was paid in February, six were paid in March, and one paid in April.</p> <p>17 staff qualified.</p>
2010/11	<p>\$155,133 (related to 2010/11, paid December 2011).</p> <p>155 staff qualified.</p>	<p>\$82,500 (related to 2010/11 performance)</p> <p>The majority was paid in December 2011, with three paid in June 2012.</p>

The table below shows the breakdown of bonus payments by \$5,000 bands for 2016/17.

Bonus Paymen	Number
<\$5000	116
\$5000 +	6
\$10,000 +	6
\$15,000 +	1
\$20,000 +	1

No employees at Te Papa received additional leave over and above their contractual arrangements.

89. In \$10,000 bands, what are the salary levels of all staff, and how does this compare with the salary levels for each of the previous six financial years? Please also provide this information by age and gender.

As reported in question 60, not all Te Papa staff have chosen to disclose their date of birth or age, therefore, it is not possible to provide the requested information by age.

Table 1 outlines in \$10,000 bands, the salary levels of all staff for the 2016/17 financial year and a comparison to the past six financial years.

Table 1

Salary Bands	1-Jul-17	1-Jul-16	1-Jul-15	1-Jul-14	1-Jul-13	1-Jul-12	1-Jul-11
10,001 - 20,000		-	-	-	-	-	-
20,001 - 30,000		-	-	-	124	111	98
30,001 - 40,000	169	176	210	225	122	126	130
40,001 - 50,000	71	65	59	51	56	65	61
50,001 - 60,000	56	64	64	62	69	83	85
60,001 - 70,000	79	78	78	69	64	64	57
70,001 - 80,000	71	52	52	51	46	42	38
80,001 - 90,000	23	26	21	22	15	21	17
90,001 - 100,000	19	9	12	14	15	14	13
100,001 - 110,000	16	15	16	11	10	14	13
110,001 - 120,000	10	11	9	6	4	4	5
120,001 - 130,000	8	7	4	3	3	2	2
130,001 - 140,000	11	4	3	1	-	-	-
140,001 - 150,000	8	3	1	2	1	-	-
150,001 - 160,000	3	2	-	-	2	-	-
160,001 - 170,000	2	3	3	4	2	1	1
170,001 - 180,000	2	2	3	1	1	-	1
180,001 - 190,000	1	-	3	1	1	2	2
190,001 - 200,000	3	3	-	-	-	-	-
200,001 - 210,000	1	1	1	-	-	1	1

Salary Bands		1-Jul-17	1-Jul-16	1-Jul-15	1-Jul-14	1-Jul-13	1-Jul-12	1-Jul-11
210,001 – 220,000	–	2						
220,000 – 260,000	–	1	1	-	-	-	-	-
260,001 – 270,000	-	-	-	-	-	-	-	-
270,001 – 280,000	-	-	-	-	-	-	-	-
280,001 – 290,000	-	-	-	-	-	-	-	-
290,001 – 300,000	–	-	-	-	-	-	-	-
300,001 – 310,000	–	-	-	-	-	-	-	-
310,001 – 320,000	–	-	-	-	-	-	-	-
320,001 – 330,000	–	-	-	-	1	1	1	1
480,001 – 490,000	-	1	1	1				
Total Employees		553	523	540	524	536	551	525

Note: These figures differ slightly from those provided in Te Papa’s 2016/17 annual report. Figures shown in the annual report include the total amount paid to each staff member including additional allowances such as overtime or bonus payments that were made. Figures shown in the table above are gross, full-time per annum salary only.

Table 2 – salary level by gender

The figures cover all employees – permanent, temporary and casual. Percentages have been given rather than staff numbers to provide ease of comparison with previous years.

Salary Bands	1-Jul-17		1-Jul-16		1-Jul-15		1-Jul-14		1-Jul-13		1-Jul-12		1-Jul-11	
	Male%	Female%	Male %	Female %	Male %	Female %	Male %	Female %	Male %	Female %	Male %	Female %	Male %	Female %
10,001 - 20,000	-	-	-	-	-	-	-	-	-	-	-	-	-	-
20,001 - 30,000	-	-	-	-	-	-	-	-	23%	77%	32%	68%	29%	71%
30,001 - 40,000	36%	64%	36%	64%	39%	61%	38%	62%	41%	59%	41%	59%	37%	63%
40,001 - 50,000	46%	54%	45%	55%	46%	54%	53%	47%	57%	43%	46%	54%	49%	51%
50,001 - 60,000	38%	62%	44%	56%	44%	56%	48%	52%	51%	49%	48%	52%	47%	53%
60,001 - 70,000	49%	51%	49%	51%	46%	54%	49%	51%	42%	58%	44%	56%	46%	54%
70,001 - 80,000	42%	58%	52%	48%	52%	48%	47%	53%	43%	57%	45%	55%	45%	55%
80,001 - 90,000	61%	39%	42%	58%	38%	62%	36%	64%	53%	47%	52%	48%	59%	41%
90,001 - 100,000	42%	58%	33%	67%	33%	67%	36%	64%	33%	67%	36%	64%	31%	69%
100,001 - 110,000	44%	56%	40%	60%	44%	56%	36%	64%	30%	70%	29%	71%	31%	69%
110,001 - 120,000	60%	40%	73%	27%	89%	11%	83%	17%	50%	50%	75%	25%	60%	40%
120,001 - 130,000	25%	75%	57%	43%	25%	75%	0%	100%	67%	33%	50%	50%	50%	50%
130,001 - 140,000	86%	14%	75%	25%	67%	33%	0%	100%	-	-	-	-	-	-

Salary Bands	1-Jul-17		1-Jul-16		1-Jul-15		1-Jul-14		1-Jul-13		1-Jul-12		1-Jul-11	
	Male%	Female%	Male %	Female %	Male %	Female %	Male %	Female %	Male %	Female %	Male %	Female %	Male %	Female %
140,001 - 150,000	75%	25%	67%	33%	-	100%	100%	0%	100%	0%	-	-	-	-
150,001 - 160,000	-	100%	0%	100%	-	-	-	-	0%	100%	-	-	-	-
160,001 - 170,000	100%	-	100%	0%	33%	67%	50%	50%	50%	50%	0%	100%	100%	0%
170,001 - 180,000	100%	-	50%	50%	67%	33%	100%	0%	100%	0%	-	-	0%	100%
180,001 - 190,000	-	100%	-	-	67%	33%	0%	100%	0%	100%	50%	50%	50%	50%
190,001 - 200,000	67%	33%	67%	33%	-	-	-	-	-	-	-	-	-	-
200,001 - 210,000	100%	-	-	100%	-	100%	-	-	-	-	0%	100%	0%	100%
210,001 - 220,000	-	100%	-	100%										
220,000 - 260,000	100%	-	-	-	-	-	-	-	-	-	-	-	-	-
260,001 - 270,000	-	-	-	-	-	-	-	-	-	-	-	-	-	-
320,001 - 330,000	-	-	-	-	-	-	100%	0%	100%	0%	100%	0%	100%	0%
480,001 - 490,000	100%	-	100%	-	100%	-	-	-	-	-	-	-	-	-
Gender Distribution	44%	56%	44%	56%	44%	56%	44%	56%	40%	60%	42%	58%	41%	59%

TRAINING, TRAVEL AND OTHER EXPENSES

90. How much was spent on catering in the 2016/17 financial year? What policies were in place for the use of catering and were there any changes to these?

	2016/17
Food & Entertainment	231,501
Staff Meals	14,839
Total	246,340

Food and entertainment expenditure is largely driven by exhibition and public programme events, which is within budget for the event, some of which may be sponsored e.g. Matariki festivals.

Staff meals are included in our collective agreement for staff working on public holidays.

For all other staff functions, Te Papa’s Discretionary and Sensitive Expenditure Policy provides guidance on entertainment and hospitality. There has been no change in this policy from 2015/16.

91. How much was spent on domestic travel in the 2016/17 financial year and how does this compare to each of the previous six financial years? Please provide a list of the positions of the top twenty spenders on domestic travel for 2016/17 including the amount spent.

Year	Amount
2016/17	\$568,232
2015/16	\$577,906
2014/15	\$376,122
2013/14	\$488,449
2012/13	\$287,137
2011/12	\$501,426
2010/11	\$398,026

Role	Amount
Kaihautū	\$26,154
Project Manager	\$21,265

Role	Amount
Director Museum Renewal	\$18,515
Museum Development Advisor	\$15,991
Chief Executive Officer	\$15,803
Iwi Development Advisor	\$12,690
Board Chairman	\$11,743
Museum Development Advisor	\$11,060
Director Nga Manu Atarau	\$10,831
Chief Operating Officer	\$9,449
Director Engagement and Development	\$8,121
Museum Research Associate	\$7,850
Publisher	\$7,733
Te Puawaitanga Programme Advisor	\$7,557
Manager Tourism Marketing	\$7,392
Director Commercial	\$7,293
Board Member	\$7,045
Head of Art	\$6,841
Manager National Services Te Paerangi	\$6,735
Chief Digital Officer	\$6,339

92. How much was spent on international travel in the 2016/17 financial year, how does this compare to each of the previous six financial years, and what proportion of operating expenditure does this represent? Please provide a list of the positions of all spenders on international travel for 2016/17, including the amount spent (broken down by travel, accommodation and other expenditure), locations travelled, reason visited and outcomes achieved. For any items of other expenditure greater than \$15,000 please provide details of what this was.

TITLE	PURPOSE	DESTINATION	TRAVEL 3913	HOTEL 3911	OTHER 3912	TOTAL COSTS
Digital Operations Lead	Presenting paper "Audience-centred product development: Establishing a Digital Product Development Framework at Te Papa" at the Museums and the Web conference at Cleveland, USA	Cleveland, USA	2,537	1,983	-	4,520
Curator Vertebrates	Attend 9th International meeting of the Society of Avian Palaeontology and Evolution	Diamante, Argentina	1,861	1,447		3,308
Director Engagement & Development	Bug Lab opening in Melbourne, Meetings with Trans-Tasman partners	Melbourne, Sydney, USA, UK, South Korea, Singapore.	29,822	14,765	4,384	48,971
	Bugs sales meetings and sales booth at ASTC					
	Attend AAM conference and Bug lab sales meetings					
	Meet with Melbourne Museum to close Bugs exhibition contract and intelligence sharing with other museum partnership/marketing teams					
	Customer visits in Singapore and China					
Repatriation Researcher	Attendance, presenting and running workshops at the WAC-8 Kyoto Symposium	Kyoto, Japan	1,775	1,261	67	3,103
Technology Solutions Analyst	Installation of AV for Bug lab at Melbourne Museum	Melbourne, Australia	4,917	-	-	4,917
Kaitiaki Taonga Collection Manager Sciences	Award ceremony for Te Papa's book The Fishes of NZ and research at Australian Museum	Sydney, Australia	603	912	531	2,047
Kaihautū	Repatriation work	Stockholm, Sweden	11,069	2,784	174	14,028

TITLE	PURPOSE	DESTINATION	TRAVEL 3913	HOTEL 3911	OTHER 3912	TOTAL COSTS
Tourism Manager	Melbourne and Sydney sales calls	Melbourne, Sydney Australia	4,014	294	164	4,472
	Tourism New Zealand Trade Event - Kiwilink India & Singapore Frontline training	India and Singapore	2,066	-	-	2,066
	Trade sales event in USA (Tourism NZ)	LA, NY, Miami and Austin, USA	5,394	6,533	4,523	16,450
Research and Technical Officer Fishes	Award ceremony for Te Papa's book The Fishes of NZ and research in the Australian Museum collection	Sydney, Australia	1,991	992	440	3,423
Head of Art	Attendance at international exhibition organisers conference	Melbourne, Sydney and Shanghai, China	4,277	6,545	1,574	12,396
	View works for the Terracotta Exhibition					
	Curatorial arrangements for Terracotta Warriors					
	Speaker at Institute of Art and Law Speaking at Australasian Registrars Committee					
Curator Modern Art	To attend curatorial intensive at the Tate Modern, entitled "Making Tomorrow's Art Museum"	London, UK	6,197	1,495	184	7,876
Curator Vertebrates	Award ceremony for Te Papa's book The Fishes of NZ and research at Australian Museum	Sydney, Australia	2,441	609	-	3,051
Director Museum Renewal	Bug lab Opening in Melbourne, meetings with Trans-Tasman partners	Australia, UK, Netherlands and China	12,952	6,405	1,763	21,121
	Curatorial arrangements for Terracotta Warriors					
	Multiple meetings with European and Chinese museums for partnerships					
	Attendance to world festival of Science					

TITLE	PURPOSE	DESTINATION	TRAVEL 3913	HOTEL 3911	OTHER 3912	TOTAL COSTS
	Attend signing of MOU with Museums Victoria for the Bugs exhibition					
	Meetings Lego/Science Fair					
Chief Operating Officer	Attend advanced management program at Harvard Business School	Boston, USA	14,191	2,044	52	16,286
Head of Science	Speech at International Symposium of Science Museums	South Korea and Australia				
	Attendance to world festival of Science		678	914	696	2,289
External	Provide opening blessing for Kura Pounamu exhibition at Musee du quai Branly and field questions and interviews from media	Paris, France	6,971	40	-	7,011
Director Commercial & Visitor Services	World Science Fair	Brisbane, Australia				
	Meetings Lego/Networking/Research					
	Attend PCOA Conference in Brisbane and customer meetings Melbourne		3,088	1,017	147	4,252
Conservator Paper	AICCM(Australian Institute for the Conservation of Cultural Materials) Book, Paper and Photograph Materials Symposium	Canberra, Australia	701	1,888	471	3,060
Curator Decorative Art & Design	Attendance at Jewellery Week in Munich and research into Lisa Walker	Germany and Netherlands	704	917	245	1,866
Science researcher	To attend the Society for Molecular Biology and Evolution Conference	Brisbane, Australia	1,627	921	-	2,548
Head of Foundation	Attend GSG(Global Steering Group) Impact Summit	San Francisco, USA	3,207	80	-	3,287
Manager Business & Market Development	Bug Lab Opening Melbourne Museum and meeting with National Gallery of Victoria	Australia, USA, UK, South Korea, Canada, France, Singapore and China				
	Bugs Sales Meetings and sales booth at ASTC					
	Attend AAM Conference, Bug Lab sales and project managing installation of Koru		28,825	10,005	6,926	45,756

TITLE	PURPOSE	DESTINATION	TRAVEL 3913	HOTEL 3911	OTHER 3912	TOTAL COSTS
	Pounamu exhibition at Musee du quai Branly, Paris					
	Customer visits in Singapore and China					
	Meet with Melbourne Museum to close Bugs exhibition contract and intelligence sharing with other museum partnership/marketing teams					
	Represent Te Papa at meeting in Shanghai about potential Innovation Hub partnership re: Bug Lab					
External - Mahuki CE's	Mahuki teams on the offshore element of the Mahuki Programme	San Francisco, New York USA	27,191	21,193	-	48,385
Touring Exhibition Manager	Lead the installation Team at Melbourne Museum for Bug Lab	Melbourne, Australia	5,586	-	-	5,586
Kaitiaki Taonga Collection Manager Humanities	De-installation & installation of Whales	San Francisco, LA USA	2,337	-	569	2,906
External	Lead Preparator for installation of Bug Lab at Melbourne Museum	Melbourne, Australia	2,069	-	-	2,069
Curator Maori Art	To attend the 57th Venice Biennale to support NZ at Venice and the exhibition by leading contemporary Maori artist Lisa Reihana	Venice, Italy	3,759	164	-	3,922
Chief Digital Officer	Presenting at Museum Next Conference	Melbourne, Australia	1,218	733	853	2,804
Chief Digital officer	Presenting at Museums and the Web	Cleveland, USA	2,518	1,957	573	5,048
Acting Head of H & S	Attending and speaking at the Safety and Security at Public Venues and Events Conference	Sydney, Australia	1,197	992	-	2,189
External	De-installation & installation of Whales	Grand Rapids, San Antonio USA	2,944	-	858	3,802

TITLE	PURPOSE	DESTINATION	TRAVEL 3913	HOTEL 3911	OTHER 3912	TOTAL COSTS
Head of Learning Innovation	Conference presentation, research and site visits	Holland, Ireland and the UK	3,393	1,898	770	6,061
External	Mahuki outreach program presenter	Wellington (From USA)	2,740	-	-	2,740
Kaitiaki Taonga Collections Manager	Return of carved Pou to Te Papa	Melbourne, Australia	4,187	2,632	44	6,863
Touring Exhibition Manager	De-installation & installation of Whales	Grand Rapids, San Antonio USA	6,112	5,372	1,976	13,460
Tours Manager	Trade sales meetings with Flight Centre/Infinity Holidays, ANZCRO	Canberra, Australia	1,745	899	-	2,644
Technology Solutions Analyst	Lead installation and commissioning of the Bug Lab AV Network at Melbourne Museum	Melbourne, Australia	4,729	-	-	4,729
External	Art and NH concepts review	Washington DC, USA	7,124	-	-	7,124
External	Repatriation work	Sweden	8,490	3,912	164	12,566
Curator Historical NZ Art	Attend and present paper at a conference co-hosted by NGV	Melbourne, Australia	2,803	-	128	2,932
Chief Executive	On route home from Inaugural flight Canberra/Singapore Airlines. Meeting with Stephen Town in Auckland	Sydney, Melbourne, Brisbane and Canberra, Australia	6,844	3,329	123	10,296
	Presentation to Australian Museum – Digital Strategy/attend launch of Sydney Science Festival & opening of Collider Exhibition/meeting with Rose Hancock, Science Academy					
	Attendance at world festival of Science					
	CAMD Annual General Meeting					
	Attend signing of MOU with Museums Victoria for Bugs exhibition					
	Meetings with Victoria and NSW Museums					

TITLE	PURPOSE	DESTINATION	TRAVEL 3913	HOTEL 3911	OTHER 3912	TOTAL COSTS
Conservator History & Natural Environment	De-installation & installation of Whales	Grand Rapids, USA	2,640	-	1,104	3,744
External	De-installation & installation of Whales	Grand Rapids, USA	2,622	-	-	2,622
External	Attend the launch of the Snell exhibition at Te Papa	From New York City, USA	2,613	-	150	2,763
Property and Facilities Manager	Attend IAMFA conference in Boston. Visit museums in Boston, Washington DC and NYC that have undergone significant upgrades	Boston, Washington DC and New York City, USA	7,918	4,787	292	12,997
Senior Curator Science	Attend 2 international conferences	UK, Spain	2,747	901	-	3,647
External	Repatriation work	Stockholm, Sweden	10,878	-	-	10,878
Manager Repatriation	Repatriation work May 2017	Sweden, UK, USA, France, Netherlands and Italy	16,332	7,804	2,851	26,986
	Leading the delegation undertaking the physical repatriation of kōiwi tangata and Toi Moko in the United Kingdom					
	Repatriation negotiation and presentations in the USA and Europe					
Kaitiaki Taonga Collection Manager Sciences	De-installation & installation of Whales	Melbourne, Australia	4,917	213	1,614	6,743
External	Provide opening blessing for Kura Pounamu exhibition at Musee du quai Branly and field questions and interviews from media	Paris, France	7,012	40	-	7,052
Mahuki Entrepreneur in Residence	Accompany Mahuki teams on the offshore element of the Mahuki Programme	San Francisco and New York, USA	2,607	-	205	2,812
General Manager Mahuki	Accompany Mahuki teams on the offshore element of the Mahuki Programme	San Francisco and New York, USA	4,313	-	1,045	5,358

TITLE	PURPOSE	DESTINATION	TRAVEL 3913	HOTEL 3911	OTHER 3912	TOTAL COSTS
	Presenting at Museums and the Web	Cleveland, USA	3,597	2,782	441	6,820
	Key stakeholder meetings for Mahuki International	San Francisco, USA	1	2,147	-	2,148
Other	International trips individually below \$2,000 in total	Various	33,801	5,853	3,841	43,495
Total International Travel			350,891	131,460	39,941	522,291

93. How many staff have Koru Club memberships paid for by your department, agency or organisation, and how does this compare with each of the previous six financial years? What is the policy regarding entitlement to Koru Club membership?

Year	Koru Club memberships
2016/17	3
2015/16	1
2014/15	5
2013/14	5
2012/13	10
2011/12	2
2010/11	1

The policy regarding entitlement to Airline Lounge membership requires that there must be a clear business justification for the membership, that this must be supported by the relevant Director, and approved by the Chief Executive/Kaihautū.

Note: this is memberships paid for by Te Papa – there are Te Papa staff who have memberships, but are at no cost due to their status.

94. How many staff had the use of vehicles paid for by your department, agency or organisation in 2016/17; what are the estimated costs; how do these numbers compare to each of the previous six financial years?

Make and Model	Acquisition date	Office assigned to	Cost
2016/17 Financial year			
Toyota Hilux 2.7P Reg ZS8009	31 December 2000	Non assigned open fleet	
Toyota - Corolla Station Wagon	31 August 2012	Non assigned open fleet	
Toyota Corolla GWE432	13 June 2013	Non assigned open fleet	
Toyota Hilux Double cab 4WD ,2015	1 June 2015	Non assigned open fleet	
Toyota Corolla Station Wagon 2013	1 June 2015	Non assigned open fleet	
Ford 350E Jumbo High Roof Van, 2015	1 June 2015	Non assigned open fleet	

Total operational vehicle running costs (Excludes Depreciation and Insurance)	\$	27,147
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2015/16 Financial year			
Toyota Hilux 2.7P Reg ZS8009	31 December 2000	Non assigned open fleet	
Ford transit 2.4 Diesel 350L High Roof LWB	14 July 2003	Non assigned open fleet	

Make and Model	Acquisition date	Office assigned to	Cost
Toyota - Corolla Station Wagon	31 August 2012	Non assigned open fleet	
Toyota Corolla GWE432	13 June 2013	Non assigned open fleet	
Toyota Hilux Double cab 4WD ,2015	1 June 2015	Non assigned open fleet	
Toyota Corolla Station Wagon 2013	1 June 2015	Non assigned open fleet	
Ford 350E Jumbo High Roof Van, 2015	1 June 2015	Non assigned open fleet	

Total operational vehicle running costs (Excludes Depreciation and Insurance)	\$	10,109
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2014/15 Financial year			
Toyota Hilux 2.7P Reg ZS8009	31 December 2000	Non assigned open fleet	
Toyota - Corolla - 1.8GL Station Wagon - BHN994, disposed of 18 June 2015	12 June 2003	Non assigned open fleet	
Ford transit 2.4 Diesel 350L High Roof LWB	14 July 2003	Non assigned open fleet	
Toyota - Hilux - 4WD - white, disposed of 18 June 2015	1 February 2005	Non assigned open fleet	

Make and Model	Acquisition date	Office assigned to	Cost
Honda Odyssey - Red - disposed of 18 June 2015	23 December 2005	Non assigned open fleet	
Toyota - Corolla Station Wagon	31 August 2012	Non assigned open fleet	
Toyota Corolla GWE432	13 June 2013	Non assigned open fleet	
Toyota Hilux Double cab 4WD ,2015	1 June 2015	Non assigned open fleet	\$ 42,054
Toyota Corolla Station Wagon 2013	1 June 2015	Non assigned open fleet	\$ 22,388
Ford 350E Jumbo High Roof Van, 2015	1 June 2015	Non assigned open fleet	\$ 66,091

Total operational vehicle running costs (Excludes Depreciation and Insurance)	\$ 10,017
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2013/14 Financial year

Toyota Hilux 2.7P Reg ZS8009	31 December 2000	Non assigned open fleet	
Toyota - Corolla - 1.8GL Station Wagon - BHN994, disposed of 18 June 2015	12 June 2003	Non assigned open fleet	
Ford transit 2.4 Diesel 350L High Roof LWB	14 July 2003	Non assigned open fleet	
Toyota - Hilux - 4WD - white,	1 February 2005	Non assigned open fleet	

Make and Model	Acquisition date	Office assigned to	Cost
disposed of 18 June 2015			
Honda Odyssey - Red - disposed of 18 June 2015	23 December 2005	Non assigned open fleet	
Toyota - Corolla Station Wagon	31 August 2012	Non assigned open fleet	
Toyota Corolla GWE432	13 June 2013	Non assigned open fleet	

Total operational vehicle running costs (Excludes Depreciation and Insurance)	\$	13,192
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2012/13 Financial year			
Toyota Hilux 2.7P Reg ZS8009	31 December 2000	Non assigned open fleet	
Toyota - Corolla - 1.8GL Station Wagon - BHN994, disposed of 18 June 2015	12 June 2003	Non assigned open fleet	
Ford transit 2.4 Diesel 350L High Roof LWB	14 July 2003	Non assigned open fleet	
Toyota - Hilux - 4WD - white, disposed of 18 June 2015	1 February 2005	Non assigned open fleet	
Honda Odyssey - Red - disposed of	23 December	Non assigned open fleet	

Make and Model	Acquisition date	Office assigned to	Cost
18 June 2015	2005		
Toyota - Corolla Station Wagon	31 August 2012	Non assigned open fleet	
Toyota Corolla GWE432	13 June 2013	Non assigned open fleet	\$ 20,236

Total operational vehicle running costs (Excludes Depreciation and Insurance)	\$ 16,021
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2011/12 Financial year			
Toyota Hilux 2.7P Reg ZS8009	31 December 2000	Non assigned open fleet	
Toyota - Corolla - 1.8GL Station Wagon - BHN994, disposed of 18 June 2015	12 June 2003	Non assigned open fleet	
Ford transit 2.4 Diesel 350L High Roof LWB	14 July 2003	Non assigned open fleet	
Toyota - Hilux - 4WD - white, disposed of 18 June 2015	1 February 2005	Non assigned open fleet	
Honda Odyssey - Red - disposed of 18 June 2015	23 December 2005	Non assigned open fleet	

Make and Model	Acquisition date	Office assigned to	Cost
Total operational vehicle running costs (Excludes Depreciation and Insurance)			\$ 26,622
2010/11 Financial year			
Toyota Hilux 2.7P Reg ZS8009	31 December 2000	Non assigned open fleet	
Toyota - Corolla - 1.8GL Station Wagon - BHN994, disposed of 18 June 2015	12 June 2003	Non assigned open fleet	
Ford transit 2.4 Diesel 350L High Roof LWB	14 July 2003	Non assigned open fleet	
Toyota - Hilux - 4WD - white, disposed of 18 June 2015	1 February 2005	Non assigned open fleet	
Honda Odyssey - Red - disposed of 18 June 2015	23 December 2005	Non assigned open fleet	

Total operational vehicle running costs (Excludes Depreciation and Insurance)			Not available
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95. How much was spent on internal conferences and seminars, staff retreats, offsite training, or planning and teambuilding exercises, including travel costs, and what is the purpose of each in 2016/17? How does this compare to each of the previous six financial years? For each year please include:

- a. Purpose
- b. Venue
- c. Cost (including travel and accommodation costs)
- d. Activities undertaken

Te Papa does not hold internal conferences and seminars, the following relates to offsite planning and leadership development.

2016/17

Purpose	Venue	Cost	Activities Undertaken
Team planning day	Port Nicholson Yacht Club	5,035.85	Facilitated workshop, planning activities
Leadership Development	Biz Dojo, Macs Function Room, Clifton's Conference Centre	67,185.81	Workshops, activities, facilitated discussions
Senior Leadership Development	Biz Dojo, Te Papa	64,777.50	Workshops, activities, facilitated discussions

Offsite Planning 2015/16

Purpose	Venue	Cost	Activities Undertaken
Facilitation of team workshop, and follow up coaching	Port Nicholson Yacht Club	\$6,840.00	workshop facilitation, recording of discussions and outputs

Offsite Planning 2014/15

Facilitation of organisational design support	Te Papa	\$21,105.41	workshop facilitation, recording of discussions and outputs
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96. What are the measures used to evaluate the success or effectiveness for internal conferences or seminars?

Te Papa does not hold internal conferences and seminars and therefore cannot report on this question.

97. How much was spent on staff training in 2016/17; and what percentage of the vote does the amount represent? How does this compare to each of the previous six financial years?

Year	Amount	% of Vote
2016/17	\$461,082	1.56%
2015/16	\$219,612	0.74%
2014/15	\$117,062	0.40%
2013/14	\$121,346	0.41%
2012/13	\$299,815	1.01%
2011/12	\$256,817	0.87%
2010/11	\$195,000	0.83%

The increase in 2016/17 reflects the investment made in the leadership development programmes.

'Percentage of vote' is based on the operational funding Te Papa receives from the Crown.

98. What specific activities or events were conducted that contributed towards staff morale in the last financial year?

Te Papa continues to focus on activities that build staff morale these include:

- Regular staff meetings across both leaders and all staff
- In house team building
- Knowledge sharing activities and continuing to support development opportunities
- Highlighting and celebrating achievements
- Co-creation sessions around core improvement to existing process systems
- Review of critical roles and succession planning

99. How much was spent on pay television in the last financial year? How much was spent in each of the previous six financial years and how much has been budgeted for the latest financial year?

Year	\$ Amount	\$ Budgeted
2016/17	0	0
2015/16	0	0
2014/15	0	0
2013/14	5,137	0
2012/13	4,630	0
2011/12	2,084	0
2010/11	0	0

100. What is the total amount spent, if any, on speakers' fees and/or speaker honorariums for year of the last seven financial years by event, event date, speaker and amount received?

2016/17

Event	Event Date	Speaker	Amount Received Fees/Honorariums
"The Myriad Faces of War: 1917 and its legacy" Symposium	25th-28th April 2017	Dr Galina Rylkova	\$ 8,000.00
The Bad Bug Talks - Spider Day	25th Feb 2017	Dr Cor J. Vink	\$ 150.00
The Bad Bug Talks - Spider Day	25th Feb 2017	Dr Simon Pollard	\$ 130.44
Nga Toi - Arts Te Papa Season 6: Opening event	17th Sep 2016	Laura Webster	\$ 217.41
Te Papa Talks: Virtual Realities	17th March 2017	Kat Lintott	\$ 300.00

2015/16

Event	Event Date	Speaker	Amount Received Fees/Honorariums
DreamWorks Animation Public Talks	19 February 2016	Zoe Gillett	\$ 125.00
Photography Symposium	11 June 2016	Judy Annear	\$ 380.00
Photography Symposium	11 June 2016	Cassandra Barnett	\$ 200.00
Photography Symposium	11 June 2016	Fiona Amundsen	\$ 260.00
Photography Symposium	11 June 2016	Geoffrey Batchen	\$ 300.00
Photography Symposium	11 June 2016	Ken Hall	\$ 260.00
Photography Symposium	11 June 2016	Ron Brownson	\$ 260.00

2014/15

Event	Event Date	Speaker	Amount Received Fees/Honorariums
Nga Toi Arts talk: Natalia Goncharova	12/09/2014	Tony Mackle	\$ 200.00
Framing the Museum	9/10/2014	Billy Apple	\$ 230.00
Karanga Aotearoa Repatriation Programme	4/12/2014	Tim Walker	\$ 250.00
Richard Bell tour of Nga Toi	14/12/2014	Richard Bell	\$ 330.00
Lauren Redican talk	14/02/2015	Lauren Redican	\$ 230.00
Out of the Glory Box: The Art of Tivaevae	11/04/2015	3 Guest speakers	\$ 150.00
In Conversation with Emily Karaka	12/04/2015	Emily Karaka	\$ 230.00
Gretchen Albrecht Artist Talk	20/06/2015	Gretchen Albrecht	\$ 250.00

101. Does your department, agency or organisation pay travel and/or accommodation costs for guest speakers; if so what was the total amount of travel and/or accommodation costs paid over the last seven financial years by speaker and event spoken at?

2016/17

Event	Event Date	Speaker	Travel/Accommodation costs paid
The Bad Bug Talks - Spider Day	25th Feb 2017	Dr Cor J. Vink	\$ 577.44
The Bad Bug Talks - Spider Day	25th Feb 2017	Dr Simon Pollard	\$ 1,062.89

2015/16

Event	Event Date	Speaker	Travel/Accommodation costs paid
Gallipoli Public Talk	8 August 2015	Peter Pederson	\$ 874.25
Science Express	3 September 2015	Dave Snell	\$ 129.24
Iwi Cultural Centre Conference	12 November 2015	Claire Hall	\$ 414.94
The Art of Remembrance	28 April 2016	Paul Baragwanath	\$ 339.90
Kaitiaki Hui - Museum Writing Skills	18 May 2016	Tapunga Nepe	\$ 938.93
Kaitiaki Hui - Museum Writing Skills	18 May 2016	Bridget Reweti	\$ 376.26
Photography Symposium	11 June 2016	Ron Brownson	\$ 644.09
Photography Symposium	11 June 2016	Judy Annear	\$ 1,157.65
Photography Symposium	11 June 2016	Fiona Amundsen	\$ 454.67
Photography Symposium	11 June 2016	Ken Hall	\$ 430.41
Photography Symposium	11 June 2016	Clare Veal	\$ 1,031.57

2014/15

Event	Event Date	Speaker	Amount Received Travel/Accommodation
Framing the Museum	9/10/2014	Billy Apple	\$ 889.00
Karanga Aotearoa Repatriation Programme	4/12/2014	Tim Walker	\$ 550.00
In Conversation with Emily Karaka	12/04/2015	Emily Karaka	\$ 860.00
Gretchen Albrecht Artist Talk	20/06/2015	Gretchen Albrecht	\$ 850.00

Te Papa does not have centralised records for previous years.

102. What special units, task forces or reviews have been set up; and what particular issue or issues are they providing advice or analysis on? How many people are in any such units or reviews, and from what other government departments or outside organisations, if any, are they drawn? What is the total cost of this work?

None.

103. What actions, if any, have been taken to improve the seismic safety of buildings, offices, and workplaces; or the seismic resilience of key infrastructure? What is the total cost of this work?

Te Papa has four capital projects under action to improve the seismic safety and seismic resilience of the two buildings that Te Papa own and operate from. These projects are:

Cable Street Seismic Strengthening of Services	To provide seismic restraint of services for Cable Street.
Tory Street Seismic bracing of services	The bracing of building services to Seismic Code NZS4219:2009
Tory Street Seismic Strengthening of Building Elements	Seismic strengthening of the Tory Street building to increase the percentage NBS.
Base Isolators Mid Life Maintenance	Proposed Upgrade of Base Isolators to Cable Street Building.

The total cost of this work is \$7.142m over 5 years. A portion of this relates to proposed work at our Tory Street storage facility and will be finalised in conjunction with confirmation of our long-term management plan for the building.

104. What actions, if any, have been taken to lower greenhouse gas emissions; and how does the level of greenhouse gas emissions in 2016/17 compare to previous years? What is the total cost of this work?

Te Papa has not been measuring greenhouse emissions to date, however, in December 2017 Te Papa contracted Enviro-Mark to assist with the establishment of an emissions base line and emissions reduction programme. This work is under action and CEMARS Certification is expected in September 2018.

To date Te Papa has reduced power consumption by 15% through conversion to LED lighting.

105. What actions, if any, have been take to improve the gender pay gap; and how does the gender pay gap in 2016/17 compare to previous years? What is the total cost of this work?

Te Papa has started monitoring the pay gap and will be identifying actions to address this. No costings have been identified at this stage.

106. What specific work, if any, has the department, agency or organisation undertaken in relation to the Government's 100 day plan? Has this required the employment of additional staff, contractors or consultants; if so, for what purpose? What is the total or budgeted cost for undertaking this work?

N/A

Additional Questions 107 to 115

Please answer the following questions about your department, agency or organisation. If you have a wholly owned/controlled subsidiary who is not independently answering these questions please also answer on their behalf.

LEAVE ENTITLEMENTS

107. How many days of annual leave are employees entitled to? If this varies by role, please state by role. If this has changed over the past 6 six years, please state by year.

CEA 2016 – 2018: 4 weeks. 5 weeks for 5 years continuous service. No more than 5 weeks annual leave may be accrued

CEA Grandparented:

- Non-rostered employees – 15 days, increasing to 20 days after 6 years continuous service with an additional 3 days non transferrable leave for use over Christmas/New Year period
- Rostered Employee: 18 days annual leave per year, increasing to 23 days after 6 years

IEA 2016: 4 weeks. 5 weeks for 5 years continuous service. No more than 5 weeks annual leave may be accrued

CE: 4 Weeks annually

Senior Executive: 5 weeks annually.

108. How many days of sick leave are employees entitled to? If this varies by role, please state by role. If this has changed over the past 6 six years, please state by year.

CEA 2016 – 2018: 10 days per year of service with a maximum accumulation of 60 days.

CEA Grandparented: 9 days per year of services with no cap.

IEA 2016: 10 days per year of service with a maximum accumulation of 60 days.

CE: No limit based on reasonableness

Senior Executive: No limit based on reasonableness

109. How many days of sick leave are employees entitled to? If this varies by role, please state by role. If this has changed over the past 6 six years, please state by year.

See above.

110. How many days of parental leave (paid & unpaid) are employees entitled to? If this varies by role, please state by role. If this has changed over the past 6 six years, please state by year.

CEA 2016 – 2018:

- 52 week unpaid parental leave following government paid parental leave
- Option of:
 - o 20 working days paid parental leave to be taken immediately after the government paid parental leave; or
 - o \$3,500 gross Child Care subsidy on their return to work to be paid fortnightly over a period of 6 months

CEA Grandparented:

- 52 weeks parental leave
- 10 days additional unpaid leave for matters relating to the pregnancy

IEA 2016:

- 52 week unpaid parental leave following government paid parental leave
- Option of:
 - o 20 working days paid parental leave to be take immediately after the government paid parental leave; or
 - o \$3,500 gross Child Care subsidy on their return to work to be paid fortnightly over a period of 6 months

CE: Not articulated. Managed on case by case basis.

Senior Executive: Not articulated. Managed on case by case basis.

FAMILY VIOLENCE

111. Does your organisation's family violence policy? If yes, please provide a copy.

Te Papa currently does not have a policy.

112. How many instances have been reported to your organisation where employees are victims of family violence in the financial year in review and each of the previous six financial years?

Nil.

113. How many instances have been reported where employees are perpetrators of family violence in the financial year in review and each of the previous six financial years?

One instance in 2011.

114. If your organisation's family violence policy includes additional leave, how many days of additional leave were taken in the financial year in review and each of the previous six financial years?

Not applicable.

115. If your organisation's family violence policy includes financial support, what was the total cost of this financial support in the financial year in review and each of the previous six financial years?

Not applicable.

Appendix 1 – Question 37: Corporate gifts and hospitality

Date Received	Gift or Hospitality Accepted	Estimated Value	Name of Organisation or Individual who paid for/gave the gift of hospitality	Position of staff member who accepted
1/06/2016	Six books (which then were donated to a local high school French language programme)	\$275	Musee Du Quai Branly.	Director Nga Manu Atarau
10/08/2016	Fuel voucher for tour by Collection Manager	\$50	Kiwi Conservation Club	Collection Manager Sciences
10/08/2016	Book	\$120	Café Scientifique	Collection Manager Sciences
13/08/2016	RNZ ballet Ticket	\$60	RNZ Ballet	Head of People and Culture
30/08/2016	First Nations Ceremonial Bowl for tour given by Kaihautū	\$200	Minister of Justice and Attorney General of Canada	Kaihautū
1/09/2016	Book Token for speaking at the NZ Diversity Forum (which was donated to the Te Papa Social Club)	\$50	Human Rights Commission	Director Nga Manu Atarau
21/09/2016	Inaugural flight from Wellington via Canberra to Singapore and return to Sydney.	\$6,000	Singapore Airlines	Chief Executive
29/09/2016	World of Wearable Arts Show ticket and	\$200	Vodafone	Chief Digital Officer
5/10/2016	Ticket to World or Wearable Arts and dinner	\$200	WOW	Chief Executive

Date Received	Gift or Hospitality Accepted	Estimated Value	Name of Organisation or Individual who paid for/gave the gift of hospitality	Position of staff member who accepted
6/10/2016	World of Wearable Arts Show ticket and preshow	\$200	Vodafone	Chief Technology Officer
1/11/2016	'He Pūranga Tākupu a Taranaki' (reo o Taranaki wordlist dictionary) for conservation workshop	\$50	Rangi Te Kanawa - @ Ouae Marae, Waitara	Iwi Development Advisor
2/12/2016	Books for assistance with research	\$210	Felicity Willis (researcher and author)	Collection Manager Humanities
7/12/2016	Afternoon tea provided by Supplier (shared with retail team)	\$45	Stewarts Sales	Stock Controller
14/12/2016	UBS Fan	\$20	H2R	Head of People and Culture
16/12/2016	Two bottles of wine and chocolate	\$45	Rozanne Gardiner	Head of People and Culture
19/12/2016	Christmas Cake provided by Supplier (shared with retail team)	\$30	Manawatu Knitting Mills	Stock Controller
19/12/2016	Afternoon tea provided by Supplier (shared with retail team)	\$50	Abstract Designs	Retail Operations Support
19/12/2016	Keep Cup	\$18	Dundas Street Lawyers	Head of People and Culture
22/12/2016	Bottle of wine, baking and chocolate (shared with HR team)	\$40	BNZ	Human Resources Coordinator
22/12/2016	Large Bee Model	Unknown	Weta Workshop	Chief Executive
9/02/2017	Gift Card - Warehouse	\$100	Robyn Rauna of Tāmanuhiri Tūtūporoporo Trust	Iwi Development Advisor
23/02/2017	Corporate golf day sponsorship	\$100	Naylor Love	Project Manager Facilities
1/03/2017	Framed photograph and Textile for Prime Minister of Timor-Leste tour	Unknown	Dr Rui Maria de Araujo	Head of Mātauranga Maori
6/03/2017	Two Tickets to NZSO 20th Anniversary Concert & Reception	\$300	NZSO	Chief Executive

Date Received	Gift or Hospitality Accepted	Estimated Value	Name of Organisation or Individual who paid for/gave the gift of hospitality	Position of staff member who accepted
25/03/2017	Two tickets to the Adele Concert and dinner	\$600	Vodafone	Chief Executive
13/04/2017	Lunch for five staff for conservation lab tour.	\$100	Stone Street Studios	Conservator Paper
22/05/2017	World of Wearable Arts Show tickets	\$300	Simpson Grierson	Chief Financial Officer
25/05/2017	Ticket to Lions v All Blacks test match	\$415	AIG	Procurement Specialist
30/05/2017	Lunch	\$30	Axiell	Manager Digital Collections and Access
1/06/2017	A key to the city with the inscription: In Honor of the Repatriation of ancestral Remains	Unknown	Ubersee - Museum Bremen	Kaihautū
1/06/2017	Publication: 'Forging a Medical University' Julius Rocca- from Repatriation	Unknown	Karolinska Institutet	Kaihautū
1/06/2017	Two copies of 'A Passion for Systems' book	Unknown	Karolinska Institutet	Kaihautū
1/06/2017	Two tickets to the All Blacks	\$200	Fairfax	Chief Executive
30/06/2017	Working business lunch	\$70	Minter Ellison Rudd Watts	Procurement Specialist and Project Manager Facilities
28.09.2016	Framed drawing for Toihoukura for the Te Ara Pourewa programme	\$80	Toihoukura, EIT - Te Ara Pourewa Museum Studies Programme	Museum Development Advisor

Appendix 2 – Question 40: Declarations of interest (Board and Senior Management)

The Crown Entities Act 2004 specifies procedures for the disclosure and management of conflicts of interest by Board members. Conflicts of interest must be actively managed to ensure the Board’s business is carried out in an open, frank and impartial manner to produce the best result for Te Papa. The Crown Entities Act 2004 places a duty on Board members to act in good faith and to not pursue their own interests at the expense of the entity’s interest. These procedures seek to ensure the Board as a whole is able to exercise judgement within an appropriate framework for a public sector organisation, and meet the requirements of the Crown Entities Act 2004.

Board members must provide a declaration of interests annually and advise any changes to their interests as they occur. In all circumstances where a member declares an interest in a matter, the following procedure applies:

- (i) All conflicts of interest (potential, actual or perceived) will be recorded in the minutes.
- (ii) A member who is interested in a matter:
 - (a) Must not vote or take part in any discussion or decision of the Board or any committee relating to the matter, or otherwise participate in any activity of the entity that relates to the matter
 - (b) Must not sign any document relating to the entry into a transaction or the initiation of the matter
 - (c) Is to be disregarded for the purpose of forming a quorum for that part of a meeting of the Board or committee during which a discussion or decision relating to the matter occurs or is made.

The same principles apply to staff members and is set out in the Code of Professional Conduct and procedures for procurement and purchasing.

Board and senior management declared the following interests in 2016/17:

Position	Organisation
Board members	Auckland City Art Gallery
	Coastal Property Fund LP and associated companies and entities
	Weiti Development LP and associated companies
	Williams Companies and subsidiaries and associates
	Advisory Board, Sydney Contemporary Art Fair 2013
	Marsden Cross Trust Board (Rangihoua Heritage Park)
	The Kiwi Trust
	MAP Architects
	Deloitte New Zealand
	Counties Manukau Health
	Ziera Shoes
	Myah Trust
	Avanti Finance
	ANZ
	Blackrock
	Serviceworks
	Carter Group Ltd and subsidiaries
	Christchurch Arts Festival
	Maurice Carter Charitable Trust
	Southbase Construction Ltd
Te Papa Foundation	
Auckland Regional Trust	

Position	Organisation
	Edmiston Trust
	Elam Advisory Board
	Auckland Theatre Co. Fundraising Board
	Auckland Art Gallery Patrons
	Auckland Art Gallery Foundation
	Auckland Theatre Company Patrons
	2017 Artist in Venice
	Prime Minister's Science Advisor
	Families Commission
	University of Auckland
	Defence Technology Agency
	Brody Technology Ltd
	Brody Technology Ltd
	Tūpuna Maunga o Tāmaki Makaurau Authority
	Tāmaki Makaurau Community Housing Limited
	Mana Whenua & Crown Working Group (Proposed Hauraki Gulf/Tikapa Moana Recreational Fishing Park)
	Marutūāhu Rōpū General Partner Ltd
	Marutūāhu Collective (5 iwi collective)
	Hauraki Collective (12 iwi collective)
	Sea Change Marine Spatial Plan Project
	Tāmaki Health Families Alliance
	Development Auckland Limited
	Pare Hauraki Asset Holdings Ltd
	Taimoana Marine Farms Limited
	Tikapa Moana Enterprises Limited
	Pouarua Farm General Partner Limited
	Ngāti Maru Pouarua Farm Limited
	Half Moon Bay Venture Limited
	Atkins Holm Majurey Limited
	Crown Forestry Rental Trust
	Ngāti Maru Rūnanga Trust
	Hauraki Fishing Group
	Hauraki Gulf Forum
	Iwi Working Group (Review of Te Ohu Kaimoana)
	Hauraki Gulf Marine Spatial Plan Project Steering Group
	Tamaki Collective
	Hauraki Collective
	Hotunui Wharenuui
	Genesis Energy
	Panuku Development Auckland
	Business Mentors NZ
	NZTA
	Ngati Mutunga Settlement and Moriori Settlement
	Te Mana o Kupe Trust
	National Military Heritage Trust
	Wellington Culinary Events Trust
	Wellington Lifelines Group
	Remuneration Authority
	CCDHB
	Frequency Projects Ltd
	Massey University

Position	Organisation
	Crown Forestry Rental Trust
	Z Energy Ltd
	Livestock Improvement Corporation (LIC) Ltd
	BNZ Life Insurance
	New Zealand Local Government Funding Agency (LGFA) Ltd
	Chapman Tripp
	TVNZ
	NZ Antarctic Research Institute
	The Kiwi Trust
	Predator Free NZ Trust
	Sustainable Seas National Science Challenge
	Deep South National Science Challenge
	Ngati Whatua Orakei Whai Rawa Limited (and subsidiaries)
	Air NZ
	Westpac Bank
	Local Government NZ
	Te Matuku Bay Oysters Limited (and subsidiaries)
	Hauraki Charters Limited
	The Stone Paper Company Limited
	Future of our Fisheries (MPI) Advisory Group
	Predator Free 2050 Ltd
Senior management	Safesite Pty Ltd, Construction site safety app
	J&P Ingram & Co Ltd, Ingram Properties Limited (Cook Islands)
	Samite Group
	RDT Pacific Ltd
	Auckland Philharmonic Orchestra
	Auckland University of Technology
	Mahuki Enterprises
	Auckland University of Technology
	Victoria University of Wellington
	Otago University Business School
	NZ Blood Service
	Te Māori Manaaki Taonga Trust
	NZ National Commission for UNESCO
	Personal relationship with contractor
	Simpson Grierson
	The Māori Bacchae Int Ltd
	Orotokare: Art, Story, Motion Trust
	Gloucester Rd Trust
	National Museum of Australia
	NZ Technology Industry Association

The following entities, where an interest has been declared, have been identified as having entered into a contract, policy, consent or other consideration with Te Papa within the last three financial years:

Supplier/Customer	Products and services provided to Te Papa	Products and services provided by Te Papa
2016/17 Financial Year		
Auckland City Art Gallery	\$1,943	\$1,892

Supplier/Customer	Products and services provided to Te Papa	Products and services provided by Te Papa
		7 artworks loaned by Te Papa to Auckland Art Gallery
Deloitte New Zealand	\$1,950	\$40,300
ANZ		\$23,937
University of Auckland	\$2,891	\$5,568
Genesis Energy	\$386,313	
NZTA	\$1,642	\$16,607
Massey University	\$119,077	\$165,144
Z Energy		\$91,342
Air New Zealand		\$5,358
Westpac Bank	\$84,554	\$68,649
MPI	\$1,652	\$15,235
Victoria University of Wellington	\$6,566	\$145,300
Te Maori Manaaki Taonga Trust		\$1,409
NZ National Commission for UNESCO		\$2,300
Simpson Grierson	\$38,427	
2015/16 Financial Year		
Auckland City Art Gallery	\$1,844	\$135
Deloitte New Zealand	\$35,887	
Genesis Energy	\$324,304	
Massey University	\$18,240	\$32,732
NZTA	\$2,951	\$20,264
Air New Zealand	\$31,683	\$45,320
Westpac Bank	\$78,483	\$48,290
MPI	\$1,751	\$9,125
Te Runanga o Toa Rangatira Inc (not a current conflict of interest)	\$12,420	\$748
University of Auckland	\$1,661	\$5,911
PricewaterhouseCoopers (not a current conflict of interest)	\$117,872	\$2,734
National Military Heritage Charitable Trust	\$1,381	
Samite Group (Pty) Ltd	\$7,692	
RDT Pacific	\$14,242	
ANZ		\$20,769
ANZ Bank NZ LTd		\$18,136
New Zealand Transport Agency		\$20,264
Greater Wellington Regional Council (not a current conflict of interest)		\$1,785
Victoria University of Wellington	\$12,480	\$139,656
Simpson Grierson	\$47,010	

Supplier/Customer	Products and services provided to Te Papa	Products and services provided by Te Papa
2014/15 Financial Year		
Atkins Holm Majurey Ltd	\$49	
Auckland City Art Gallery	\$4,677	\$6,001
Deloitte New Zealand	\$56,584	\$89,225
Genesis Energy	\$389,460	
NZTA	\$1,109	\$81,806
Massey University	\$22,977	\$136,717
Air New Zealand	\$138,294	\$55,062
Westpac Bank	\$70,208	
MPI	\$1,286	\$12,823
Museums Aotearoa (not a current conflict of interest)	\$23,823	\$33,373
PricewaterhouseCoopers (not a current conflict of interest)	\$598,603	
Sextant Technology Ltd (not a current conflict of interest)	\$27,071	
Te Runanga o Toa Rangatira Inc (not a current conflict of interest)	\$46,345	
ANZ		\$216,377
Families Commission		\$16,819
Otago Museum (not a current conflict of interest)		\$624
University of Auckland		\$42,132
Victoria University of Wellington	\$10,916	\$79,349
Simpson Grierson	\$41,513	

Appendix 3 – Question 44: Polls, surveys and market research (over page)



A journey through Ngā Toi

Ngā Toi | Arts Te Papa
Season 6 evaluation

March 2017

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Between 2013 and 2017, **Ngā Toi** hosted six ‘seasons’, a series of exhibitions **showcasing Te Papa’s National Art Collection**, in a dedicated space on levels 5 and 6.

In February 2017, the gallery closed and will be the **first space to re-open as part of Te Papa’s renewal**.

To help inform the future expanded and refreshed spaces, Te Papa commissioned a **summative evaluation focusing on visitors’ response to Season 6**.

Methodology

Morris Hargreaves McIntyre was commissioned by the Museum of New Zealand Te Papa Tongarewa to evaluate Season 6 in Ngā Toi | Arts Te Papa before its temporary closure for redevelopment. Onsite research was conducted in February 2017. The following methodology was employed to answer the research objectives. Please see the research parameters, on page 55, for further information.

Vox pops

36 vox pops took place, with visitors approached on exit and asked about their experience in the space.

Observations

Observations were conducted in five areas: Up front and Zone 1: Alexis Hunter [101]; Zone 2: Kanohi kitea [104]; Zone 3: Framing the view and Zone 4: New visions [58]; Zone 9: Anzac print portfolio and Zone 10: Fraser and Moffatt [92]; Zone 11: Splendour [55].

Visitor head-counts

Hourly head-counts were undertaken during the research period, recording a snapshot of visitor numbers in each Zone at that moment.

Secondary data

Secondary data has been referenced throughout where relevant, including past evaluation studies for Ngā Toi, Season 6 internal evaluation data and MHM benchmark data.

Cover: Simon Denny: *Secret Power* (installation view)

Executive summary

Te Papa has collected a **body of knowledge** about how visitors have responded to the Ngā Toi approach to experiencing art. This is drawn from Host reports, focused evaluations and Te Papa's exit surveys.

This study **consolidates** this knowledge and provides a detailed snapshot of **how visitors interacted** in, and responded to, the sixth and **final season of Ngā Toi**.

Te Papa now has a baseline against which to compare future displays and exhibitions of the National Art Collection, as well as a set of **evidence-based recommendations** which can inform renewal plans.

Signs of a broader arts audience in Season 6

Taking a holistic view, Ngā Toi's audience has traditionally had over-representation from first-time visitors, overseas audiences, independent adults and solo visitors. However, in many respects the Season 6 audience was similar to Te Papa's audience as a whole – both in terms of family representation and age profile. The Season also attracted a higher proportion of Wellington-based visits than the Museum overall, highlighting achievement of one of Ngā Toi's primary audience development aims, to better engage local audiences.

The higher local audience sets Season 6 apart, compared to previous seasons, where the Wellington audience was under-represented compared to the Museum as a whole (only Season 4 was the exception to this).

Gaining momentum

Alongside signs that the audience is broadening to be more reflective of the Museum's 'mainstream' visitor base, Season 6 also achieved the highest average footfall of Ngā Toi's six Seasons. This

suggests the National Art Collection has gained momentum, and the renewal presents an important opportunity to build on this success and grow the reputation of the nation's art collection.

An unexpected experience: both an opportunity and a threat

Although not fully quantified, a range of evidence – from Host reports, qualitative data and past surveying – points to an audience that is not always expecting to see art. Several visitors interviewed within this research stumbled upon the art collection on Levels 5 and 6 as part of a desire to explore the entire Museum collection. This, coupled with the relatively short dwell time across different areas and the high level of browsing through the space, points to a largely casual audience and perhaps suggests that the gallery spaces are currently undersold.

But these findings present an opportunity. International market data for cultural consumption consistently highlights that the market for museums is larger and more representative of the population than the market for visual art. The National Art Collection enjoys a

captive audience that is likely to be more 'mainstream' than traditional galleries enjoy.

A key challenge, however, is that the galleries may have to work harder, than the Museum's other spaces, to 'convert' a museum audience, not always expecting to engage with art, into a gallery-going audience. There are signs that Ngā Toi successfully does this with, for example, a more attentive audience observed mid-way into an exploration of the space than at the start. But there is also clearly room to grow the audience's depth of engagement with the collection, encouraging, for example, more visitors to take in background information about the art and consider collections in a thematic way.

The modular approach is particularly effective at drawing in a casual audience

Most visitors consulted within the qualitative research for this evaluation valued the freedom and variety that comes from Ngā Toi's modular approach – it suits a casual, browsing audience well, encouraging them to explore, select and take in a full spectrum of art.

Overwhelmingly, the audience also appreciates the exhibition design, particularly for the amount of 'space' visitors enjoy around each piece of work, and the balance of information provision which was found to be 'just right'.

Generally, the minority of visitors who are seeking a more applied and methodical visit are also satisfied, although there is some evidence that visitors would benefit from a clearer articulation of the nature of the art experience at Te Papa and what each module represents. Currently accessing this knowledge relies on visitors reading introductory panels, yet only a minority engage with this form of interpretation.

Te Papa could consider replicating this information in other formats, for example, map leaflets distributed on entry, or via future iterations of the audio guide or BYOD content. The practice of visual cues already used in Ngā Toi will also support this, such as, lighting, colour, sound and larger wall text that help reinforce a module's theme or era.

Taking the collection forwards

There is clear support for Te Papa providing access to more of the National Art Collection. This is

particularly the case amongst local audiences, some of whom felt that the collection was more prominent when housed in a dedicated art gallery.

The positive response to the amount of space given to each artwork supports the strategy of expanded floor space; rather than fitting more art in the current space, the collection needs more room to be displayed.

A set of practical recommendations is presented in the final chapter of this report, detailing ways in which these findings can be embedded in future plans, as well as suggesting future areas for audience consultation to refine content development.



Simon Denny: *Secret Power* (installation view)

An art experience

Ngā Toi replaced Toi Te Papa in 2013 with the intention of **positioning Te Papa as a major destination for art and research**.

This is even more pronounced in Te Papa's art renewal plans.

Ngā Toi was developed to **better showcase the National Art Collection**, to **display more pieces** and create an **enhanced 'art experience'**.

Three over-arching objectives

As a new art experience, Ngā Toi was designed to:

- Provide the core art experience at Te Papa, with art-specific exhibitions as opposed to the mainly cross-disciplinary approach of displaying the collections elsewhere in the Museum
- Show more of the National Art Collection and display it more effectively, engaging the widest possible audience

- Deliver a dynamic programme with a constantly changing series of exhibitions, allowing more of the national collection to be shown over time and cultivating repeat visits, particularly amongst the immediate domestic market.

'Te Papa is regularly criticised for not showing enough of the national art collection. It is a criticism not without validity ... approximately one percent of the national art collection is on show in Toi Te Papa Art of the Nation.'

Ngā Toi Concept Description, September 2011

Reaching new audiences

The space was designed to reach under-represented arts audiences, including visitors from Wellington City and the region, education audiences and family groups.

Adults who are interested in art remained a core audience for Ngā Toi.

A modular approach

Ngā Toi adopted a modular, non-linear approach with 11 distinct spaces, each with its own identity, but with linkages between them.

Modules were designed to be based around a key work or group of works from the collection which were emblematic of a particular theme, period or idea.

Using a range of interpretive approaches

The interpretative strategy for Ngā Toi recognised the need for a range of different interpretive approaches and resources in order to be relevant to and meet the needs of a broad audience.

Five interpretive principles identified by Ngā Toi:

- 1 Creative response
- 2 Help me understand
- 3 Behind the scenes
- 4 Making space
- 5 Feedback loop.

In addition, during Season 3 a new hosting model was introduced to add a layer of 'live' interpretation, with Hosts

providing more of a welcome introduction and orientation in the Up front area.

Aligning with Te Papa’s mission

Ngā Toi has a set of learning objectives that align closely to Te Papa’s mission of ‘changing hearts, minds and lives’:

- Visitors will see the relevance of art to their lives
- Visitors will recognise that art is a vital part of the Te Papa experience
- Visitors will be inspired to continue to engage with art after their visit.

Season 6 was particularly popular

Season 6, which ran from September 2016 through to February 2017 attracted the highest average daily footfall of 956 visitors per day. This Season also achieved high conversion of 21%.

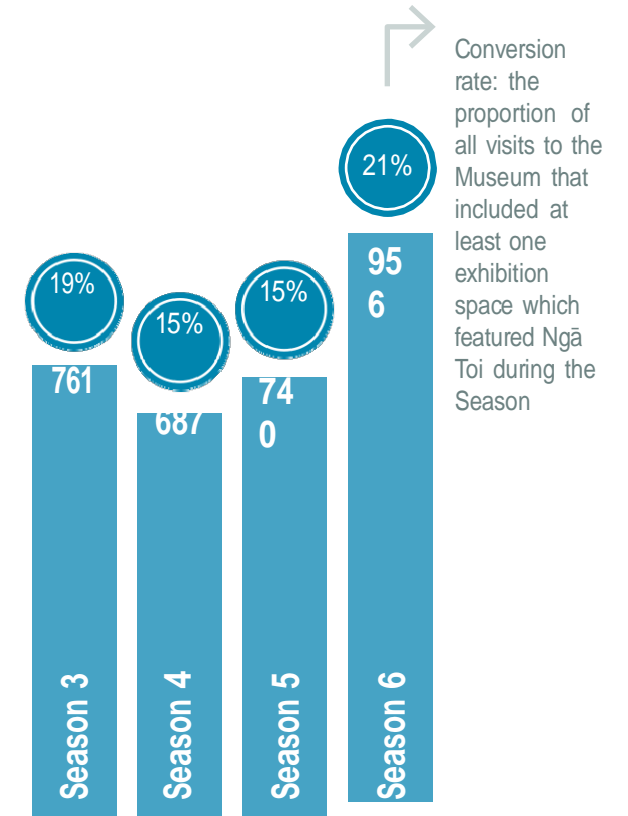
It is important to bear in mind seasonal patterns when considering visitation data to each Season. For example Season 4 – which received a relatively low level of average daily footfall – took place over autumn and winter when the Museum is generally

quieter, compared to Seasons 5 and 6 which have both included the peak summer months.

Ngā Toi season dates

Season	Dates	Days open
Season6	09/09/16–27/02/17	171
Season5	06/11/15–01/08/16	264
Season4	02/04/15-26/10/15	207
Season 3	22/08/14–01/03/15	191
Season 2	19/10/13–02/07/14	256
Season 1	23/03/13–29/09/13	190

Average daily visits across Ngā Toi Seasons and overall conversion rate



Please note that average daily footfall and conversion rates are only available for Season 3 onwards.

Season 6 aligns with Te Papa's audience

Ngā Toi **Season 6 visitors** were more **closely aligned** to the overall **Te Papa audience** than in previous seasons. This suggests that

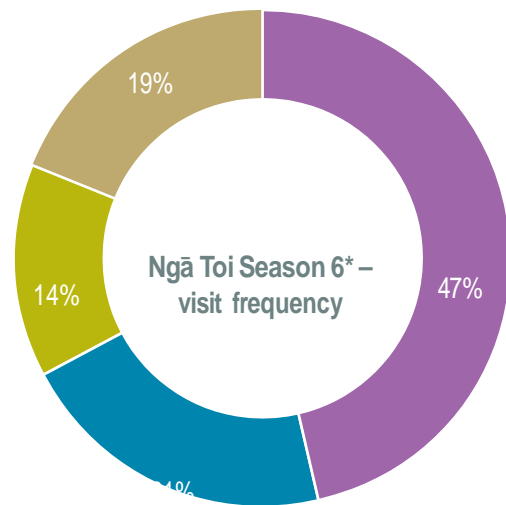
the Season successfully **engaged** Te Papa's 'mainstream', **general audience** and appealed to a

broad range of museum-goers.

Typically, the Season 6 audience was making a **first-time visit** and half were visiting from **overseas**.

They were more likely to be **visiting by themselves**, but there were **comparable** proportions of **family visits** compared to the Te Papa audience overall.

Note: data in this section is from Te Papa's exit survey showing data for seasons 1–6 at Ngā Toi, comparing visitors to Te Papa (including Ngā Toi galleries) with visitors to Ngā Toi only.



[Base 604]

Source: Te Papa exit survey October 2016 – February 2017. *Note: Season 6 started 9 September 2016

More first-time and frequent repeats to Ngā Toi

Ngā Toi saw a slightly higher proportion of first-time visits than the general Te Papa audience during Season 6 (45%, compared to 47% for the Museum overall during the same time period). Conversely there was a

% point difference Ngā Toi vs Te Papa overall (Season 6*)



smaller proportion of lapsed visits during this period (19%, compared to 22% overall).

Consistent origin profile

The origin profile of visitors to Ngā Toi during Season 6 was broadly similar to Te Papa overall during this period.

Season 6 differed from previous seasons

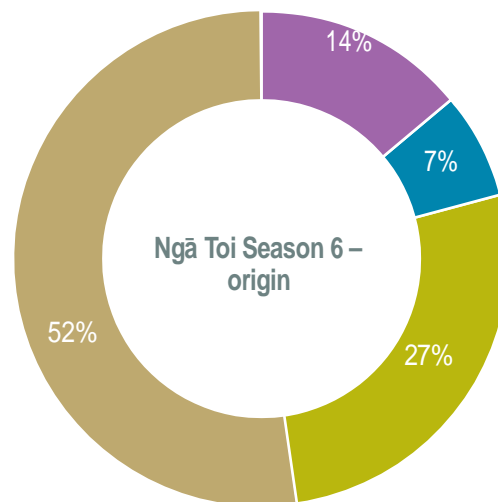
While Season 6's origin profile was broadly similar to the Te Papa audience, this was not the case with previous seasons which typically saw higher proportions of overseas visitors than Te Papa generally.

For example, proportionally, Seasons 1–3 all saw a smaller proportion of New Zealand-based visits, compared to Te Papa's overall

audience (down between 13 and 14-percentage points) and conversely more overseas-based visits (up between 8 and 12-percentage points). Please see the table overleaf for more detail.

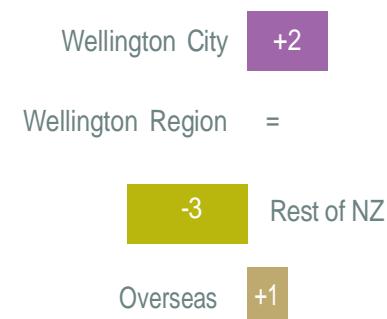
Visiting alone

Visitors to Ngā Toi Season 6 were significantly more likely to be visiting alone, compared to the general Te Papa audience (26%, compared to 19% respectively).



[Base 604]

% point difference Ngā Toi vs Te Papa overall (Season 6)



Source: Te Papa exit survey October 2016 – February 2017

Fewer family visits

Typically fewer families visit Ngā Toi than Te Papa generally, this was a consistent pattern across all seasons.

The discrepancy in family attendance was less pronounced in Season 6, with representation more comparable with Te Papa's audience overall (13% at Ngā Toi, 16% across the Museum as a whole)

In addition to Season 6, only Season 4 had a comparable proportion of family visits to the general Te Papa audience (19%, compared to 22% respectively).

A majority female audience

Since Season 4, Ngā Toi has attracted a higher proportion of female audience than Te Papa generally during the same period. In Season 6 there was a 62% female audience compared to 59% overall, although this was not a significant difference.

Note, a family visit in the Te Papa exit survey is specified as 'visited with children' of a non-specified age

Season 6 – gender



[Base 597 (PNTS and other removed)]

Source: Te Papa exit survey October 2016 – February 2017

It is a common trend for females to make the majority of visits in the gallery and museums market, and Te Papa is in line with average visitation by females at other Australian

and New Zealand museums and galleries in 2015/16 (58% average female audience).

An older audience than other seasons

Season 6 typically had an older audience when compared to other seasons, although the age profile was broadly similar to Te Papa's

overall audience during the Season 6 time period. Just over six in ten visits were made by those aged 35 and over during Season 6 (61%), comparable to 63% overall.

Origin – Seasons 1–6

	Season 6			Season 5			Season 4			Season 3			Season 2			Season 1		
	Te Papa	Ngā Toi	% point change	Te Papa	Ngā Toi	% point change	Te Papa	Ngā Toi	% point change	Te Papa	Ngā Toi	% point change	Te Papa	Ngā Toi	% point change	Te Papa	Ngā Toi	% point change
Wellington City	12%	14%	2%	14%	11%	-3%	17%	20%	3%	20%	13%	-7%	19%	8%	-10%	29%	19%	-10%
Wellington Region	7%	7%	0%	8%	6%	-2%	11%	7%	-4%	9%	3%	-7%	8%	4%	-4%	12%	9%	-3%
NZ	30%	27%	-3%	36%	29%	-6%	33%	28%	-5%	19%	21%	2%	17%	20%	3%	28%	33%	5%
Overseas	51%	52%	1%	42%	54%	12%	38%	44%	6%	52%	63%	11%	57%	68%	12%	31%	39%	8%
Base	[2058]	[604]		[2794]	[724]		[823]	[261]		[1144]	[370]		[1507]	[459]		[1459]	[475]	

Source: Te Papa exit survey April 2013 – February 2017

Note: data is from Te Papa's exit survey showing data comparing visitors to Te Papa (including Ngā Toi galleries) with visitors to Ngā Toi only.

Essence and Expression are a core audience

Culture Segments is a sector-specific **segmentation system** for culture, arts and heritage organisations. The system is based on people's cultural **values** and **motivations**. These cultural values define the person and frame their attitudes,

lifestyle choices and behaviour.

Te Papa is using Culture Segments to **help place audiences at the heart** of its **renewal plans**.

The **Essence** segment in particular is **over-represented within Ngā Toi's audience**. This is a confident audience that often comes on their own terms. Because of this, and their importance in terms of size, it may be that other segments are prioritised.

More detail is available here: www.mhminsight.com/articles/culture-segments-1179



Essence

Well-educated, highly active cultural consumers and creators. Confident in their own tastes and pay little attention to what others think.



Stimulation

Live their lives to the full, looking for new challenges and to break from the crowd. Open to a wide range of experiences, but like to be at the cutting edge.

Expression

In-tune with their creative and spiritual side. Often arty, confident, self-aware people with a wide range of interests, from culture and learning, to community and nature.



Release

Tend to be younger adults with busy lives. Work and family commitments have squeezed out culture in recent years. They have limited time to enjoy the arts but would like to do more.



Affirmation

See culture as a way of enjoying quality time with friends and family at the same time as improving themselves. The sector tends to be one of many leisure choices.



Perspective

Fulfilled and home-orientated. A spontaneous nature and appetite for discovery drive their engagement.

Enrichment

Like spending their leisure time close to home. Established tastes: enjoy culture that links to beauty, history, nature, heritage and traditional artforms.

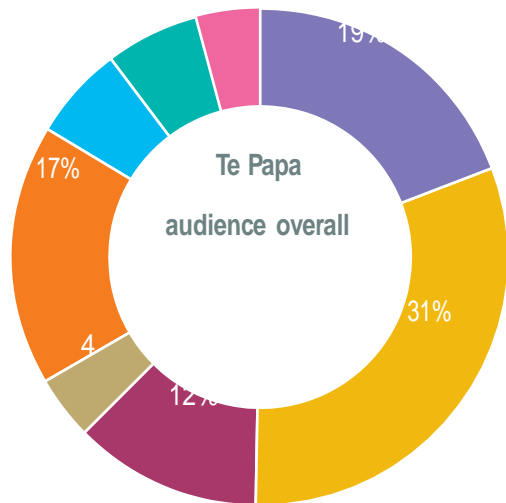


Entertainment

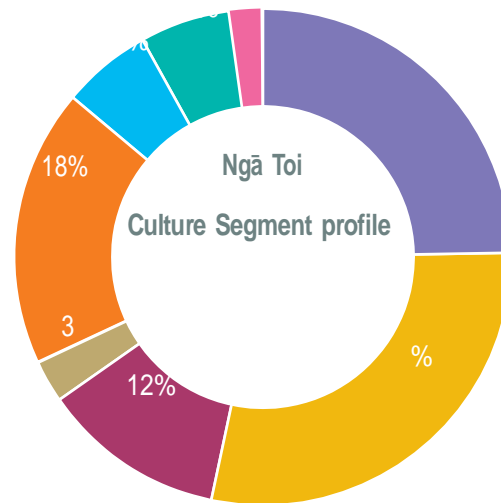
The arts, culture and heritage are on the periphery of their lives and compete against many other interests. Occasional forays for spectacular, must-see experiences.



% point difference between Ngā Toi and Te Papa overall



Source: Te Papa exit survey [Base 3,461, all respondents who visited at least one exhibition space or gallery]



Source: Te Papa exit survey [Base 936]



Average



Australasian museums and galleries benchmarked data 2015/16

	Gallery visits	Museum visits
Essence	18%	12%
Expression	37%	36%
Affirmation	10%	10%
Enrichment	6%	8%
Stimulation	16%	13%
Release	7%	7%
Perspective	5%	7%
Entertainment	1%	7%

Over-representation from Essence

Between July 2016 and February 2017, representation from the Essence segment was higher within Ngā Toi than Te Papa generally, with this segment accounting for one-quarter of visits to Ngā Toi compared to 19% overall.

This is not unusual; Essence are frequently over-represented in gallery audiences. MHM benchmark data reveals that in 2015/16, Essence made 18% of visits across six galleries in Australia and New Zealand, compared to 12% across ten museums (see adjacent table).

Most other segments were slightly under-represented in the Ngā Toi audience compared to the general Te Papa audience. Nevertheless, the Expression segment was the largest group in both the general audience (31%) and Ngā Toi (29%).

Just 2% of visits to Ngā Toi were made by the Entertainment segment, less than half the proportion recorded in Te Papa's audience overall. Again this is fairly typical: benchmark data shows that Entertainment accounted for just 1% of gallery visits in 2015/16 compared to 7% at museums.

Positioning the National Art Collection

Evidence points to Ngā Toi **successfully attracting** both **informed visitors** who are aware of its changing seasons **alongside more 'casual' visitors** – many of whom know little, if anything, about the National Art Collection before they come across it.

Awareness or assumption of the National Art Collection?

Past research suggests that awareness of art on Level 5 of Te Papa is as high as 54%, and awareness of the 'brand name' Ngā Toi is 25% (Visitor Profile Interviews research conducted during Season 3, with a sample of 251).

Awareness is, however, notoriously complex to measure and will change depending on when during a visit visitors are questioned and whether prompted or unprompted questioning techniques are used. This may also be distorted by visitors being aware of the National Art Collection, but not the specific season or

exhibition brand. The fact that visitors from the study, cited above, were most frequently informed through internal signage or posters (37%) suggests many may only become aware of the Level 5 art proposition during their visit.

Evidence suggests that origin impacts awareness

The qualitative research from this evaluation suggests that, perhaps unsurprisingly, the overseas audience is less likely than the domestic audience to be aware of the National Art Collection. Of the 33 interviews conducted, 21 interviewees were not aware of the visual art on display at Te Papa.

'I started on the top and ... liked to go down... No, [I knew] nothing [about the art collection beforehand].' Essence (Germany)

'No, I didn't know anything. And I was quite surprised, but happy.' Release (Switzerland)

Art is assumed by some, rather than distinct knowledge of Ngā Toi

A few responses suggest that visitors sometimes believe they will encounter art at the Museum, but are not necessarily sure how or where.

'[I didn't know about the galleries] entirely, but I had a feeling there would be something.' Expression (NZ)

'Yes [I was aware but didn't know] a lot, no, but I knew there was a bit of everything, so art would have been there ... this is a whole, you know, part of the experience of coming to Te Papa.' Expression (NZ)

'I'd expect that [there would be art, although unaware of Te Papa previously having recently moved to Wellington from Nelson]. It's kind of ... I mean, I've been to Auckland museums, so it's kind of similar, you know? They have their exhibits, and then they have the more classical museum stuff like art and that.' Essence (Wellington)

Internal promotion contributes to visitation, but locating the space is sometimes problematic

There was varied feedback on how visitors found out about Ngā Toi during their visit. Some mentioned internal signage or leaflets and a couple were directed by visitor Hosts on the ground floor.

'We only knew ... [the] wonderful [Host], who was at the ground floor ... told us ... Without her, we would never have come up here.' Expression (NZ)

However, not all visitors found the space easily – it was noticeable that this featured in comments from two repeat Ngā Toi visitors.

'Hard to find in here ... Finding which staircase to walk up. Even though we've been here lots of times, we always get lost, don't we?' Stimulation (Wellington, repeat visitor to Ngā Toi)

'Once we knew which level it was on, we were fine ... But we didn't see anything downstairs which told us which level. But we hardly had time when someone approached us, so we were directed quite quickly.'

Perspective (NZ, repeat visitor to Ngā Toi, coming specifically to see Splendour)

Starting at the top and wanting to 'do everything'

Overall, most visitors in this research who were previously unaware stumbled across Ngā Toi as they wanted to visit all of the Museum. Several people who were interviewed described starting at the very top of the Museum and working their way down.

The quotes below highlight the extent to which Ngā Toi receives visitors who describe being in a non-directed 'browsing' mode, who want to be thorough in that they are 'doing' the Museum as a whole, but who may visit each space for a short time as a result. This corresponds with Host observations that 'general museum visitors often ended up in Ngā Toi "by accident", not knowing there was an art gallery on Level 5.' (Ngā Toi End of Season 6 report).

'All we've done really is the Golden Days experience, and then we've come up here, and we're literally working our way down, so there was no real pattern to the visit ... just meandering, really.' Stimulation (UK)

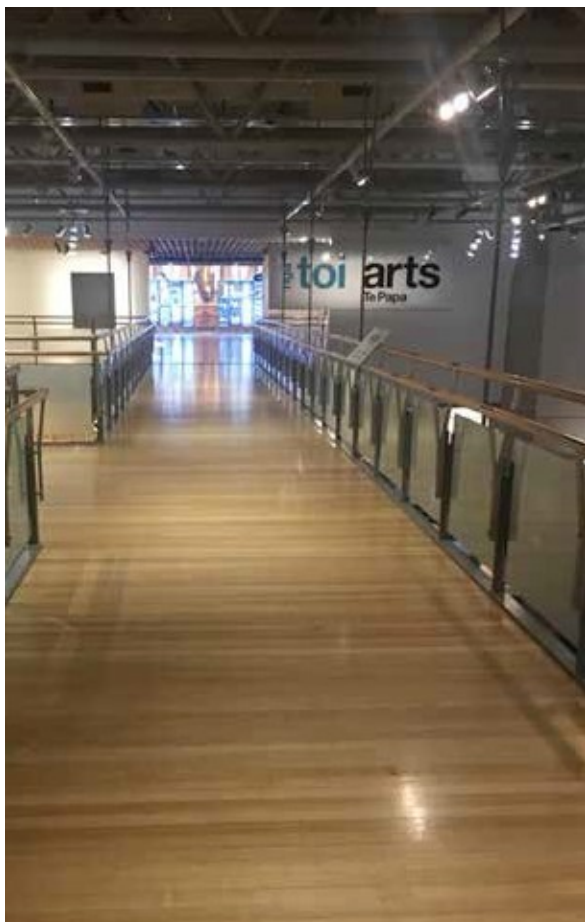
'I was just wandering around, trying to see the whole place.' Expression (France)

'[I knew] nothing. I just saw the little flyer ... partly I just wanted to see everything. See the whole museum.' Segment unknown (NZ)

'We came and just wandered around, it's not especially that we looked for the art here.' Segment unknown (Netherlands)

'Went to the war exhibition ... And then decided to come to the top and work my way down.' Stimulation (France)

'... it's only fair to see all the floors ... We tried to go through all of the exhibits ... I had no expectations [of the art collection].' Essence (USA)



View from the bridge approaching the Up Front gallery

Changing Ngā Toi exhibits and free entry encourage visitation

Those aware of Ngā Toi, or a specific part of the collection, were typically making a more applied visit. The impending closure of the galleries ahead of renewal was cited as a motivating factor by three visitors.

‘We’ve been here several times before. But not for a while. And we know they’re being packed away, so we thought we’d come and see.’ Stimulation (Wellington)

‘[Came specifically to see Splendour] ... Your Weekend, or one of those magazines that’s in the Dominion [is how we found out about it, we came to see]. ... The clothing ... textiles, because we are sewers We knew that [it] finished at the end of this month.’ Perspective (NZ)

‘[I come to Te Papa] as often as I can. Well, I haven’t seen quite a few of these pieces ... and I know the exhibition is closing, so I’m doing a last-minute dash ... I’m a friend of Te Papa, so I follow what’s happening.’ Expression (Wellington)

The dynamic, changing content clearly positively influences some visitors’ decision to visit. It is notable that all of those visitors who commented on this came from New Zealand and are largely from the more culturally active segments of Essence, Stimulation and Expression.

‘[I visit] Once every couple of months ... I always come to see a new exhibition, or try to.’ Essence (Wellington)

‘... The presentation’s excellent. I’m not sure who chooses to do that, but no, it’s good because ... they’re changing.’ Essence (Wellington)

Both the local and overseas audience valued the fact that entry to the Museum was free. This was cited as a factor that encourages repeat visitation to the changing collection on an ad-hoc basis without the pressure of spending a long time at the Museum.

‘... one of the biggest attractions of this place is that it’s free so why wouldn’t you [return]?’ Essence (overseas)

‘Because it’s free, and you can just go and spend ten minutes if you want. You ... don’t feel like you have to spend the whole day there, or something.’ Stimulation (Wellington)

Confusion over the National Art Collection status

Although some visitors who were interviewed were aware of Te Papa holding the National Art Collection, most were not.

‘No [I wasn’t aware]. Where’s that? [the National Art Collection] ... No. No. Well I ... do they advertise it anywhere? That they have the old paintings out?’ Essence (NZ)

Some of those aware of the collection commented that only a fraction of the collection was on display, or lamented the fact this collection was not given more space or prominence. This is further explored in the penultimate chapter of this report.

‘We remember the old museum ... which was a lot bigger ... there was the museum and then there was the art gallery. The art gallery was quite separate.’ Stimulation (Wellington)

A couple of visitors expressed surprise that the National Art Collection was not displayed in a dedicated building, or felt that this should be the case.

‘They should have a National Art Gallery, as most other countries do, which would display the New Zealand art collection much better.’ Essence (Wellington)

‘So you don’t have a [separate] National Art Gallery... in New Zealand?’ Perspective (Australia)

A clearer articulation of why Te Papa looks after the National Art Collection, what the collection consists of and how it is made accessible on an on-going basis could help improve the overall status of the collection. This could be a statement of intent, or a visitor facing mission statement relating specifically to the National Art Collection which features more heavily in the branding marketing and interpretation of the spaces. Further research could guide the most effective way of communicating this.



Ngā Toi | Arts Te Papa – Whare Toi | Arts Studio

‘What was the requirement for an artist to be featured here ... Did they meet some individual criteria, or are they recognised before they come? ... You assume they’ve won some award somewhere.’ Enrichment (NZ)

Exhibition design encourages discovery

Ngā Toi was **designed** to offer a **range of experiences** that appeal to different audience segments. Its modular design allows visitors to dip in and out depending on their interests. Each **distinct module** has its own identity that can be **explored in a non-linear way**.

Feedback suggests that the space **successfully** caters for a range of audiences and interests with the **modular approach encouraging exploration**.

Occasionally **some** visitors would welcome a **more prescribed route**, particularly the minority who typically adopt a methodical approach to experiencing art.

Catering for casual and more methodical visitors

Most visitors exhibit browsing behaviour

As explored in detail in the mapping visitor engagement chapter, the majority of visitors to Ngā Toi exhibited 'browsing' behaviour – where they select artworks or artworks with no apparent narrative or sequence as they move through the space.

72%

of visitors observed across modules 2, 3, 4, 9, 10 and 11 were recorded as mainly exhibiting 'browsing' behaviour

Dwell time also points to visitors mainly browsing, with an overall average dwell of 2 minutes 25 seconds recorded across each of the five areas of Ngā Toi where observations were conducted. Please see the mapping visitor engagement chapter for more information.

Although not directly comparable (because the whole gallery was treated as one space) previous observation data also supports the idea that the

majority of visitors browse within Ngā Toi. In Season 3, nearly half of visitors spent less than 10 minutes in the space and a further 25% spent less than 20 minutes (based on 86 observations).

The incidence of browsing behaviour is also indicative of visitors often arriving to the space with little knowledge of what's in store, as described in the previous chapter.

'To be totally honest, I just turned left. Because I saw the first painting on the left and I just wandered around.' Segment unknown (NZ, previously unaware of Ngā Toi)

'Just random. That suited me, yes. You know, I could keep going, and didn't have to stop.' Expression (NZ)

Ngā Toi Season 6 layout



Some are more 'methodical'

Around one-quarter of visitors displayed a more 'methodical' approach to exploring the space. Some visitors noticed the numbers of each module and used these to help them navigate.

'... I've done the outside bits [all the way round the walls]. Because otherwise, if you're chopping and changing I find it's quite easy to miss something. ... I'm quite methodical. I like method... .' Essence (NZ)

Feedback suggests that occasionally the numbering was only noticed part-way through or visitors may interpret it as a prescribed route.

'I saw the numbers near the end but yeah pretty much just followed the lead ... I like to be able to see it all without having to double back ... I managed to do that here,' Expression (NZ)

Some visitors also described wanting a more obvious route, simply because they didn't want to miss anything out.

'I find this place actually, a bit confusing. I had to go into see if I'd been [there]. ... So what I did was I came round here, and... I started going down here. And then I thought "hold on, I haven't been in here". So I went around there and came out again. I like the art gallery in Christchurch ... [because] it does seem to be more methodical.' Essence (NZ)

A positive response to the modular approach overall

Most visitors appreciated that different spaces had a distinct theme or artistic approach.

The modular approach tended to suit those who had limited time and those who prefer a self-directed visit.

'I just followed my own path, you know? I don't really pay attention to that kind of stuff, how people are trying to navigate you within the environment and that. I just do my own thing.' Essence (Wellington)

'I think this works. ... I actually don't want to feel like I'm on a path. And you know what, like most tourists, we have limited time. So with the dip in and out, just go "let's go up here, let's see what this is".' Affirmation (USA)

Some visitors described particularly enjoying the freedom of tackling a space in a non-prescribed way that allowed them to follow their personal interests.

'Oh, I can wander round and, you know, some areas don't appeal whilst there, but other ones... you just rediscover.' Essence (NZ)

'It was obvious that we didn't need to follow a special route Because we did kind of dip backwards and forwards. I prefer that. Because sometimes I feel that when it's mapped out, like a timeline or something – if you miss something, you really miss the lot. You've got to go back so far. ... You can plan your own route. And you can actually know where you've been, and if you want to go back round, you can go back and have another look.' Perspective (NZ)

More upfront information on the modular approach could benefit some visitors

There was only the occasional comment that suggested visitors sometimes look for patterns between the spaces and may have benefitted

from more information on entry about the overall intention of the modular approach.

'I just saw the numbers and I followed. But I like [it] when it's a bit messy, and you can go around freely. I was wondering, actually, if there was a pattern. Because I didn't see any coherence.' Release (Switzerland)

The following comment implies that transitioning from a 'museum mode' – where narrative links and chronology may be more obvious – into a gallery space may present an unexpected contrast for some visitors.

'They were a bit, like... higgledy-piggledy ... things from different times and cultures all together. It felt a bit... fragmented, really. It's different, because it's more structured like a gallery. So it's not really a museum, as such. I found it a bit strange ... we went in that one room in there, and there was, like, the Mā ori art, and then there was the next room, and then that- what's the Ralph guy called? The black ones with the coloured crosses ... it just felt a bit... sharp contrast ... I wasn't really expecting to walk into that.' Essence (NZ)

Providing visitors with more obvious options of either following a route, or following their nose and reassuring that the space is designed to cater to both could improve visitor orientation on entry and visitors' appreciation of the curatorial intent for the National Art Collection.

Variation that communicates the diversity of the collection

When asked how they'd describe the space to a friend, several visitors commented on the variety of art on display.

'Oh yes, like, classic art museum. You get a little bit from everywhere.' Expression (Denmark)

'How would I describe it? I think one word is "varied", which is good. Lots of different things to look at.' Stimulation (France)

'I'd say it was worth a visit ... it's interesting to see what art is selected to represent the country I think.' Stimulation (Denmark)

Something for everyone

Some felt that the range available meant that the collection would appeal to a broader audience.

'I like the fact that you have a variety of things for people.' Affirmation (USA)

'There's quite an eclectic collection of art. You've got old artists, recognised artists, and new, emerging artists, so there's quite a diverse range of different art, and what people see in it ... there isn't a one thing It's got a broader appeal.' Enrichment (NZ)

The varied content also clearly encourages exploration and discovery, with visitors describing turning the corner and being encouraged to find something completely different.

'We've really been surprised, if you like, at every corner we've turned round, there's something new to see and there's something different to see ... I quite like the spontaneity of coming across different rooms and different art styles.' Stimulation (UK)

'I liked it because there was a little bit of everything. It was interspersed with all the

old masters and the modern, I mean, like, the fishing net, I thought that was very clever. It's not my kind of art, but I thought it was very clever, and that it was just round the corner from something that was totally different. So that I enjoyed, I don't like going through galleries where you spend an hour and a half looking at the masters.' Enrichment (NZ)

Catering to a range of tastes

The variety meant that people could explore their individual tastes and appreciate a spectrum of artistic styles.

'It reinforced what I like and what I don't like.' Expression (NZ)

'I thought it was all quite interesting, some very innovative people and innovative artists around. I don't tend to understand a lot of it, no. I don't particularly like, it doesn't suit what I think is art, particularly, some of it, but I like to see what people are doing and creating.' Enrichment (NZ)



Zones 9 and 10: The Anzac print portfolio and Filmic imaginaries: Tracey Moffatt & Jacqueline Fraser (installation view)

An ambient space

Visitors appreciated the overall sense of space within Ngā Toi | Arts Te Papa – the atmosphere was in contrast to other levels in the Museum, and the overall **spacing of the artworks** gave visitors **ample space to engage** in a way that **suit their needs**.

An immediate contrast to other exhibition spaces

The look and feel of Ngā Toi felt immediately different to other areas of Te Papa for some visitors – a lighter gallery space that contrasts with the museum displays on lower levels.

‘It’s brighter than the rest of the museum so it makes the art works stand out.’ Stimulation (Denmark)

‘It’s different [to other floors in Te Papa]... It was quite a traditional gallery ... We’ve been... to similar ... galleries in Paris, and London, Amsterdam. There’s a kind of similar format, and it works, I think.’ Essence (NZ)

‘I like the variation ... between most of what you have on the other levels and this [Ngā Toi] is very different. That’s nice.’ Essence (USA)

Ample room to appreciate the artwork

Several visitors responded positively to the spacing of the artwork within the galleries. This approach to presentation allowed visitors ample ‘room’ to fully appreciate the work, was not overwhelming and helped create an open and accessible atmosphere. The lack of visitor crowds also contributed to this sense of space.

‘I guess it was... easy to look at. Everything wasn’t compacted. It was nice to have spaces with the art ... some exhibits are a bit more crowded.’ Entertainment (NZ)

‘I think it is the right size. It has a casual feel. ... Yeah, I like that, that’s a very good term. That was nice, you felt like “hey, I could stay here and just do this” You sometimes get in museums and it’s crowded, and the crowds move, and people get- you know. Here you have plenty of time to experience the art.’ Affirmation (USA)

‘I think it’s good because there’s not such a distance between the art and you looking at it.’ Expression (Germany)

‘Sometimes you have like eight paintings or something ... and that’s kind of distracting. If you have one or three or four, that worked out well. You know, the spacing between the... artwork, and so forth ... So it’s not too overwhelming. ... you could really study it if you want.’ Affirmation (USA)

‘It’s a lot more open [than other art displays]. It’s certainly-, they seem to have a lot more space, so that the individual pieces of art, if you like, especially this kind of art, has a lot of space around it, and you probably appreciate it more.’ Stimulation (UK)

Information use aligns with browsing

Visitors were largely **satisfied** with the **amount of information** available in Ngā Toi which allowed people to select the artwork they wanted to invest more time in finding out more.

Engagement with artwork labels was, however, **fairly low**, reflecting an audience often entering in a 'browsing' mode. This presents a **challenge** of how to communicate adequate information in different formats that help visitors **make meaning**, and supports the approach adopted within Ngā Toi of using a **range of interpretative approaches** from audio visual and 'hands on' through to a proactive hosting model.

Percentage of visitors observed making use of exhibition text

	Total	Z1	Z2	Z3/4	Z9/10	Z11	
Read at least one introductory panel	16%	12%	13%	17%	23%	13%	
Read at least one art work label	44%	15%	47%	64%	55%	55%	
Read no text panel	51%	79%	47%	34%	41%	44%	
	Base	[410]	[101]	[104]	[58]	[92]	[55]

Relatively low uptake of artwork labels

44%

of visitors read at least one artwork label across the observed areas

This compares to a much higher figure of 75% captured in a comparable study of free-entry galleries in a national art museum in London. The difference is likely to be indicative of an audience at Te Papa 'stumbling upon' art as opposed to those at the comparator gallery visiting with the explicit purpose of seeing art.

While it is clearly a preference for some to interpret art themselves, for many a lack of background information will limit the level of meaning they take away since they lack the context and narrative behind the artworks.

Between 12% and 23% used introductory panels in each zone

Engagement with introductory panels was highest in Zones 9: Anzac print portfolio and 10: Fraser and Moffatt (23%) and lowest in Up front and Zone 1: Alexis Hunter (12%). Despite only a minority engaging with this form of interpretation, these results are relatively high when compared to *Slice of Heaven: 20th century Aotearoa*¹ at Te

Papa, where usage of comparable introduction panels ranged from between 7% to 16% across the zones observed. Some respondents found these panels useful as an overview of the works displayed in each module. However, overall data shows that these cannot be relied on as a format for communicating background contextual information given only a minority engage. Te Papa may want to consider replicating this information in other ways, for example, through a map of the space or using audio visual or BYOD guides. This will help maximise the opportunity for visitors to be introduced to the intention of each module which would likely enrich their experience.

'I read every one [of the introductory panels] ... I think [they were] useful ... it just gave the general information about the section you were going into, which helped to organise the art.' Expression (overseas)

Brochures were used by a minority

3% of visitors were observed picking up a brochure. Low uptake is reflected in the limited mentions of this form of interpretation during interviews.

'I read, if I found something of interest, I stopped to read about it. ... we didn't use the brochures. I did think about it, but I guess I just always go home with lots of bits of paper in my bag, and that's annoying.' Essence (NZ)

Language barriers to interpretation

The fact that the vox pop interviews were conducted in English means that the experience of non-English speakers was not captured – lack of English was the most common reason given for declining to take part in an interview.

Where possible, during an observation, it was recorded whether the visitor was speaking English or another language. Although sample sizes are relatively small (77 visitors were coded as English-speaking, 56 as non-English speaking and 271 as unknown), there is a general pattern of non-English speaking visitors being less likely to engage with interpretation.

'We [had someone from Germany] staying with us ... they came in here, but I don't think they really got much out of it because I don't think they understood English very well.'

'That was the trouble, but they said "Oh yes we've been" but there was no spark in their eyes about it.' Stimulation (Wellington)

'Our English is not perfect, but we can understand most of that.' Segment unknown (Germany)

Value of including te reo Mā ori

Although no vox pop respondents reported using the bilingual interpretation, there was intrinsic value and appreciation of their inclusion. This response was unprompted and described by both New Zealand respondents and those visiting from overseas.

'... I found it was very important that the Mā ori language was the first one and English was the second For ... Mā ori ... feeling [they] are first [and] we are the second. ... The respect for this ... other culture.' Overseas respondent

'I love the fact that it's in Mā ori as well, I think that's great. Well, I'm learning it. ... but I think it's nice that we put it with everything.' Expression (Wellington)

'I thought it was good, because it's both [in] Mā ori and English.' Perspective (NZ)

Although appreciated, one visitor commented that they found it unintuitive not to have English labels included first.

'I think it was great they put the Mā ori. But for me, I keep looking to the left for the English. And the English was on the right [we] read left-to-right ... I love the te reo, but I don't understand it [and] I [kept looking to the left] I found [that] frustrating... . Essence (NZ)

Level of information leaves visitors satisfied

Typically respondents felt that the amount of information was 'right' for their needs. Allowing them to be selective and engage more deeply with artworks that they found appealing.

'The little plaques are excellent ... It's not too in-depth, but it gives you the information you need, so that's basically what you want.' Essence (Wellington)

'I think it was just right because I think if you have too much text, you just spend time reading and forget about the actual thing

you're looking at. So I think it was just about the right quantity.' Stimulation (overseas)

'I think when I found myself interested in a piece, I think you tend to focus on finding out more about it, yes..... I think it's just about right for the purpose of our visit, if you like, because it's quite a superficial visit rather than an intended.' Stimulation (UK)

'It gave us everything we wanted, like the year, and the artist, and... general things like that. So that was good.' Entertainment (NZ)

'Enough information. 'Cause they have those little handouts that you can read. We read part of it ... there was plenty of information ... I like broad brush. And overview. Like the list... the Anzac prints – we had just come from the Gallipoli exhibit. So that was interesting to see people's take on [it].' Affirmation (USA)

Provision that catered for browsers alongside the more applied visitor

Vox pop respondents fell into broadly two camps with regards to interpretation usage, aligning with the finding that visitors to Ngā

Toi were either casually browsing the space or having a more applied, methodical visit.

Those who reported reading most interpretation described this as a habitual behaviour – something they typically do when visiting a museum or gallery.

'I read a lot of the labels, like I usually do.' Essence (USA)

'I try to read pretty much anything that's on a wall or a placard or something to try and learn more about whatever it is I'm looking [at]' Expression (USA)

Others dipped in and out, and selectively read about an artwork which caught their eye.

'I'd look at it, and do a quick scan of it. Not of every one, of course, but if a painting took my eye, I'd go over and read about it. ... whatever bit of art took my fancy, I'd read about it, and that was enough for me.' Expression (NZ)

‘... when I found myself interested in a piece ... you tend to focus on finding out more about it ... I think it’s just about right for the purpose of our visit ... because it’s quite a superficial visit rather than an intended.’ Stimulation (UK)

‘We read... yes the things that were available to read. So what happens is if something captures my eye I go and I read about it. If it doesn’t I walk on by.’ Essence (USA)

Although not everyone needs text interpretation, some visitors will want to engage with the artworks on purely visual level.

‘I can’t be bothered spending too much time on over-analysing every picture, because I sometimes think it takes too much work to find out too little about it. I don’t think you get that much more out of the experience doing that. ... I’m enjoying the experience with my eyes only.’ Expression (Denmark)



Zone 2: Kanohi kitea (installation view)

Position in visit or perceived time investment can influence interpretation use

Occasionally interpretation usage depended on when the Ngā Toi visit took place in relation to a visitor’s overall visit to Te Papa, and some commented on making decisions on whether or not to use interpretation based on time judgements.

‘I looked at a couple of them, but I didn’t really ... I’m kind at the end of my visit so I’m a bit tired.’ Stimulation (Denmark)

‘Well, it’s enough, because you get information overload when you’re in a gallery if you’re not careful ...’ Expression (Wellington)

‘[I read the text labels] Sometimes, because if you read everything it can take a long time.’ Expression (NZ)

¹ Morris Hargreaves McIntyre. *What it is to be Kiwi: A summative evaluation of Slice of Heaven: 20th Century Aotearoa*. September 2011

Implementing BYOD audio guides

Te Papa has routinely evaluated past Seasons of Ngā Toi, including specific interpretative devices such as audio guides. In Season 3, during an evaluation of the audio guide, survey results suggested that around half of visitors would be interested in a bring your own device model (based on 86 responses from visitors who had used the audio guide).

Hacker's guide to Secret Power audio guide content well received

Season 6 saw the first trial of a bring your own device guide for Simon Denny's *Secret Power* – visitors were required to use their personal Wi-Fi enabled devices to access it. Again, this aspect of the interpretation was evaluated separately by Te Papa staff, with a questionnaire completed by 52 audio guide users. The *Secret Power* audio guide was designed as a prototype in order to test the BYOD platform and a more experimental approach to delivering content.

Typically visitors appreciated the audio guide content and felt it enriched their experience of *Secret Power*.

'I became so much more engaged in the exhibition and learned so much more – great audio guide.' *Secret Power* research respondent

'Gives you some interesting things that I might have missed without the guide.' *Secret Power* research respondent

'[It] pointed out interesting themes that were easy to overlook in the hubbub of the exhibit. Passed the exhibit first time – a bit of sensory overload – and only truly looked and appreciated it once I saw [the] audio guide. Surprising because this is a subject quite dear to my heart as an American.' *Secret Power* research respondent

Majority would recommend

In Season 6, on average visitors rated their propensity to recommend as 4.7 out of 5 (with 5 being strongly recommend) for the *Secret Power* audio guide.

Although not directly comparable, since different scales were used, this result compares favourably to the 79% who would recommend the audio guide in Season 3.

Hosts were instrumental in facilitating engagement

The signage directing visitors to the *Secret Power* Audio guide was often missed, with Hosts taking the role of promoting the guide. This was how visitors found out about the guide in over half of cases (29 of 53 responses).

The Season 6 Host report identified that not all visitors had a Wi-Fi enabled device and this caused occasional disappointments since they were unable to access this content. Hosts were also frequently required to help visitors connect to the free Wi-Fi.

Overseas and younger visitors more likely to use an audio guide

The Season 3 audio guide evaluation reveals that overseas visitors and younger visitors were over-represented in the audience using this form of interpretation:

- 70% of audio guide users were from overseas compared to 54% of the audience as a whole during Season 3.
- Over half of users were aged 16–34 compared to 33% across the Ngā Toi audience as a whole.

Mapping visitor engagement

Detailed mapping of visitor engagement throughout different areas helps visitors to **understand which pieces attract most attention**, as well as assess how positioning might effect this.

Encouragingly, whilst the data clearly points to a largely casual visitor on arrival, evidence suggests that **visitors become more engaged throughout their experience** as they transition into a 'gallery mode'.

Understanding behaviour

Visitor behaviour throughout the selected gallery areas was observed in order to determine how visitors engaged with the overall content and layout of the exhibition. Through MHM's qualitative and observations work into how visitors select and engage with exhibits over the past 15 years, we have identified different visitor behaviour modes.

These modes can be characterised by how the visitor selects exhibits to explore and what kind of interpretation they need to make meaning.

Originally four categories were developed: Browsing, Following Searching and Researching. However, after several studies involving observing visitors within an art gallery setting, a fifth category of 'Choosing' was developed. The table overleaf summarises each behaviour mode and how they engage.

In addition to these five modes, we can also usefully add a sixth category of 'walkthroughs'. These are visitors who pass quickly through a space, perhaps en route to somewhere else. They may glance at some objects but nothing holds their attention and they do not pause to take in anything in detail.

A framework for capturing macro behaviour

Visitors who are continually **Browsing** an exhibition may only make fleeting connections with a limited number of objects – they therefore need a high-impact, eye-catching and immersive experience to encourage

them through the space and are unlikely to engage with any text information.

Those who are **Following** will typically make connections with a number of related objects and gain understanding of key (but not necessarily all) themes. Written information supported by other visual thematic cues will help such visitors make meaning.

Visitors who are **Searching** are usually interested in whole exhibitions or spaces and typically have a greater need for more detailed information, both within the space but also signposts to where they can find out more. Following and Searching visitors may either enter in these modes or may be encouraged to develop these behaviours as they latch on to successful interpretation.

Researching behaviour tends to be developed over a long period of time, with these visitors having specific and focused sections of interest. They may have quite specific information needs or inquiries about particular artworks.

Those visitors in a **Choosing** behaviour mode exhibit some of the same qualities as those in the Searching and Researching modes and share similar needs, however a key

Visit behaviour summary

	Reactive		Proactive		
	Browsing	Following	Searching	Researching	Choosing
Context: why they typically engage	They seek artwork that is visually arresting; well-known pieces and those with intrinsic and instantaneous appeal	Points of connection, promised experiences or outcomes, narrative themes	Need to be able to locate objects of interest, signposts to contextual information	As Searching, plus: ability to search for particular items, detailed provenance information, links to academic sources of information, location of related collections	As Researching but Choosers behave in a more selective way
Content: what they typically engage with	Just enough objects to look at, headline information to catch attention	Enough objects to constitute themes, enough information to develop themes	All objects in the collection, enough information to identify and distinguish objects of interest, clear description and explanation	As Searching plus links to similar collections, authoritative scholarly commentary, physical/technical data	As Researching but seeks particular detail about selected work(s), potentially wayfinding information to locate their artwork of interest
Experience: how they typically engage	Impact on the senses, involving interactives	Mix of media to involve in themes: low-tech and high-tech	User-friendly way of accessing information, glossary for jargon, information to take away	Functional way of accessing information, information to take away	Confidently select supporting information about their chosen work(s) if needed

difference is that they are more selective. They will often look at only one artwork, but in particular depth. A key consideration for this audience is therefore navigational information to help them locate the work of interest.

It is important to note that a Browsing experience can be as fulfilling as a Searching experience if the exhibition or gallery is intended to be experienced in this way. What makes this framework useful is that it helps delineate different visitor needs that correspond with different patterns of behaviour.

Measuring depth of engagement

MHM has also developed a way of categorising and measuring depth of engagement. While visitor behaviour is a useful way of considering how visitors interact within a space as a whole, engagement can be applied at a more 'micro' level, capturing interaction with specific artworks or displays.

The depth of engagement categories are summarised overleaf.

Visitors observed in the 'Orientation' or 'Exploration' states have a more superficial engagement, stopping at the artwork briefly, but it's not until they reach the 'Discovery' or 'Immersion' states that they are considered deeply engaged. Visitors in a Discovery or Immersion state will stop for a period of time and will usually read some information, listen to the audio, watch the film or try out an interactive. Once engaged

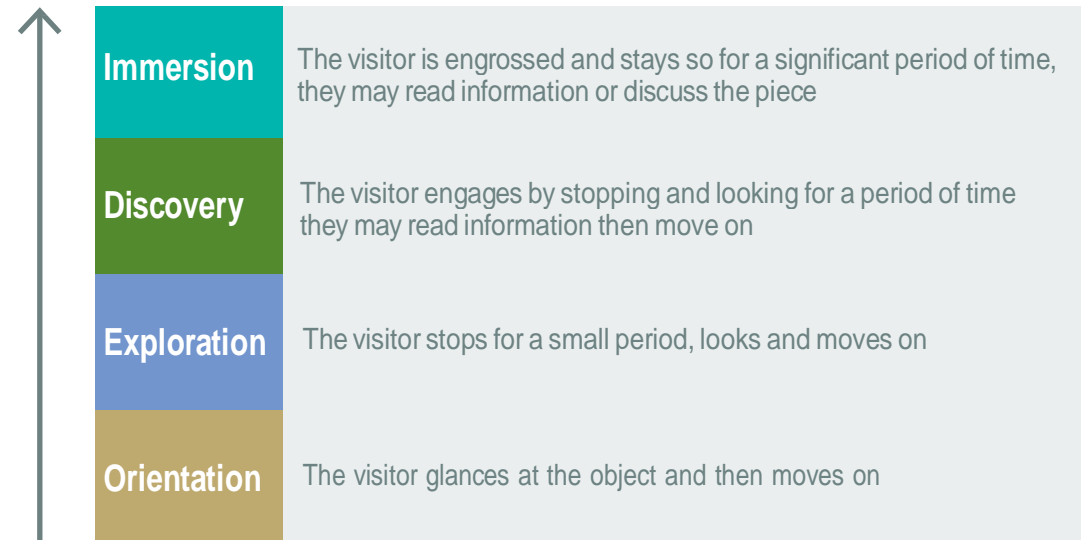
in the artwork and / or interpretation, they have reached the Immersion state of engagement.

Combining whole space behaviour and micro engagement

There is a fairly strong relationship between behaviour and engagement modes. For example, within this study, just over 7 in 10 visitors observed in the Browsing behaviour mode were also recorded as not going beyond Exploration or Orientation levels of engagement with the artworks. There were, however, nearly 3 in 10 Browsers who did reach deeper levels of Discovery or Immersion engagement.

In a similar vein, it is perfectly possible to exhibit Following behaviour, but only engage at a superficial level with each piece. This interaction would occur if a visitor moves through a space methodically but quickly and without using much interpretation. Within this study, while the majority of Followers reached the deeper levels of Immersion or Discovery, 8% exhibited only Exploration or Orientation engagement.

Depth of engagement



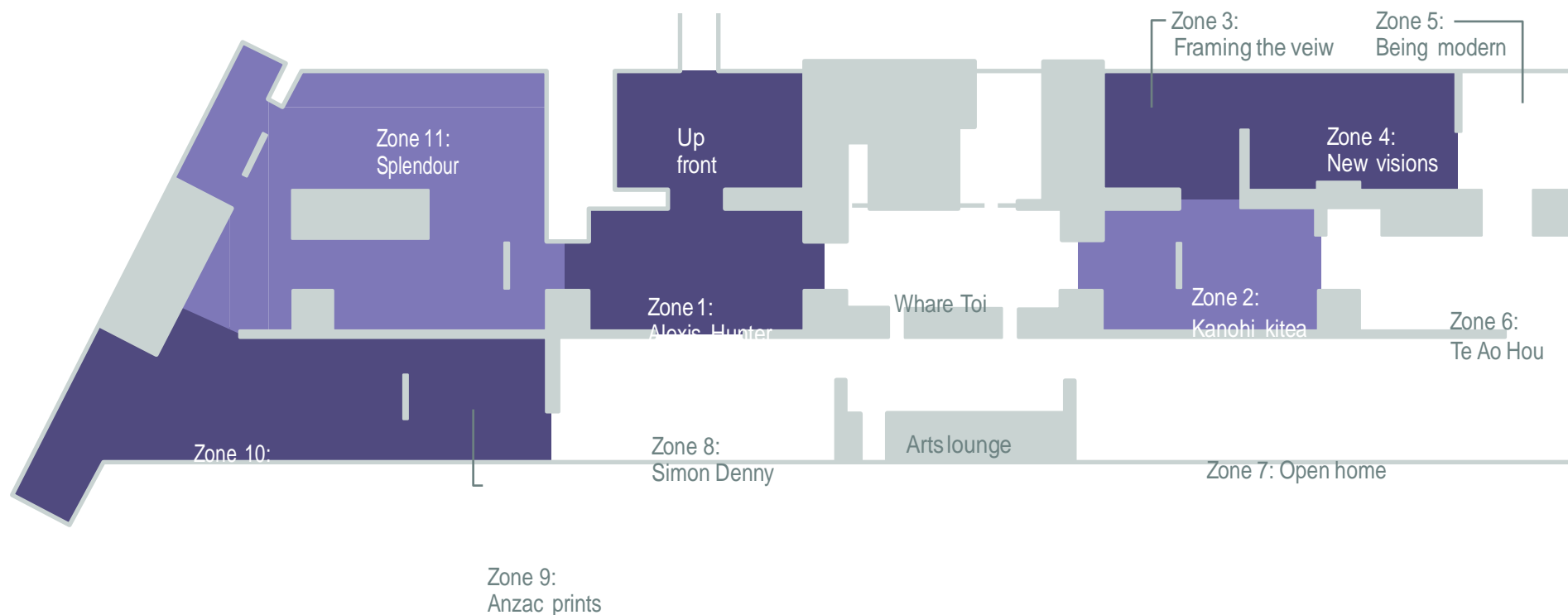
Considering how artworks impact engagement

The maps throughout the rest of this chapter summarise visitor engagement data for each area observed. Visitors were tracked from the moment they entered each area until they left. The researcher noted down which artworks, interpretation and interactives they used, as well as dwell time and behaviour (explored on the previous page) in the space.

For each area observed we identify:

- **The gateway artwork:** the artwork that is most frequently visited first upon entering the space
- **The star artwork:** the artwork which receives the highest proportion of visitors engaging at some level within a space, ie, the most 'visited' overall
- **The sticky artwork:** of all artworks engaged with in a particular zone, the one that achieved the highest proportion of visitors reaching the 'Discovery' or 'Immersion' levels of engagement.

Areas observed



Five separate areas were observed within the observation research. These areas were selected for their variety of interpretative techniques and to ensure that both traditional and contemporary art was represented in the study.

Because of the nature of some of the spaces, some zones were joined together for observation purposes, as shown by the shading in the map above.

The interactive area, Whare Toi | Arts Studio, was observed separately by Te Papa staff. For this reason, observation data relating to this area is handled separately. Please see page 49 for more details.

With Zone 11: Splendour, because of the density of artworks on display, it was not always possible to observe which particular artwork a visitor was looking at. Therefore, the artworks within this particular area have been grouped together according to the themes within this space.

'Walkthroughs' were recorded in Zone 1: Alexis Hunter, but during analysis it was decided to remove walkthroughs from other areas of observations due to the observed incidence of visitors retracing their steps or simply cutting through the space to get to another 'module'. Part way through data collection it was decided to not record such visitors within the sample so as not to 'dilute' the data.

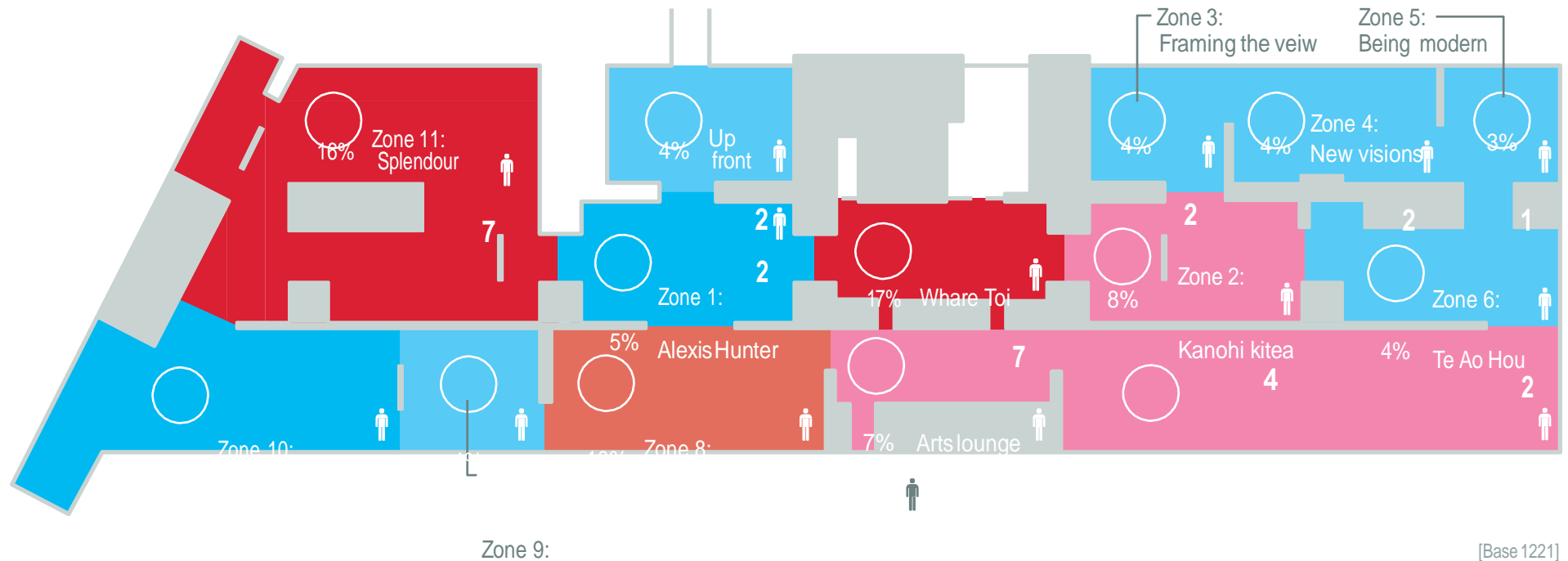
Whare Toi and Zone 11: Splendour were the most visited modules

Hourly head counts were done every hour during the observation period, producing an 'occupancy percentage' heat map of visitor footfall across the space as a whole.

This identified Whare Toi | Arts Studio, Zone 11: Splendour and Zone 8: Simon Denny as the most popular modules in terms of average occupancy. Likely a reflection of the smaller floor space dimensions, Zones 3, 4, 5, 6 and 9 all recorded a lower occupancy percentage than other areas.

Please note that occupancy is a different measure to dwell time which is presented overleaf.

Ngā Toi | Arts Te Papa – heat map



Anzac prints

X = average number of people in zone

Source: head counts

Engagement with content increased through the zones

Lower dwell time in Zone 1

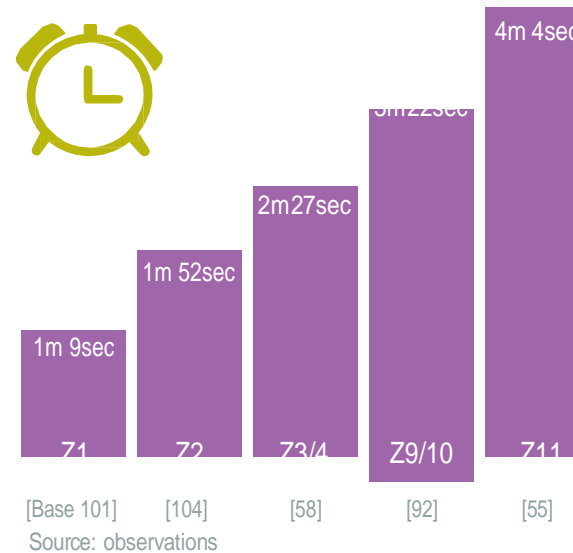
Up front and Zone 1: Alexis Hunter had the lowest average dwell time, and as explored earlier these spaces tended to be about orientation. A high proportion of walkthroughs were observed.

Dwell time increased through zones

Although evidence suggests that visitors don't necessarily perceive an order to the modules, looking at entries and exit data for each observed space does suggest that a typical journey tends to start through Zone 1: Alexis Hunter and continue on through Whare Toi | Arts Studio into Zone 2: Kanohi kitea. By the time visitors get to the contemporary and international areas, most visit Zones 9: Anzac print portfolio and 10: Fraser and Moffatt, and Zone 11: Splendour in order.

It is therefore legitimate to suggest that Zones 1: Alexis Hunter and Zone 2: Kanohi kitea could be considered the 'start' of a visitor's journey through Ngā Toi and interesting to note that average dwell time tended to increase as the visit progressed.

Dwell



The longest average dwell was observed in Zone 11: Splendour, with visitors spending, on average, 4 minutes and 4 seconds. This could also be due, in part, to the density and nature of content and size of floor space compared to other zones, but it may also be that visitors were successfully being drawn into the content as their visit progressed.

It is, however, also worth considering how each space sits alongside neighbouring spaces when drawing conclusions here, for example, a shorter dwell time in Zone 2: Kanohi Kitea may be related to this spaces proximity to the larger Simon Denny artwork and interactive space Whare Toi, both of which are in clear view on entering Zone 2.

Up front (installation view)

Zone 11: Splendour – Looking the part (installation view)

Interestingly observational research conducted at galleries in a comparable art museum showed a decrease in dwell as visitors progressed through the spaces, suggesting visitor fatigue during a visit.

Reading text corresponds with longer dwell

Perhaps unsurprisingly, those visitors who read at least one artwork label / introductory panels in an area spent nearly three times as long in an area as those who didn't (averaging 2 minutes, 19 seconds longer).

In 2011, a summative evaluation was carried out on *Slice of Heaven*, average dwell time was between 2 minutes and 48 seconds to 4 minutes 38 seconds across the five segments of the exhibition. The longest average dwell time for a *Slice of Heaven* segment was comparable with that of Zone 11: Splendour (4 minutes 4 seconds)

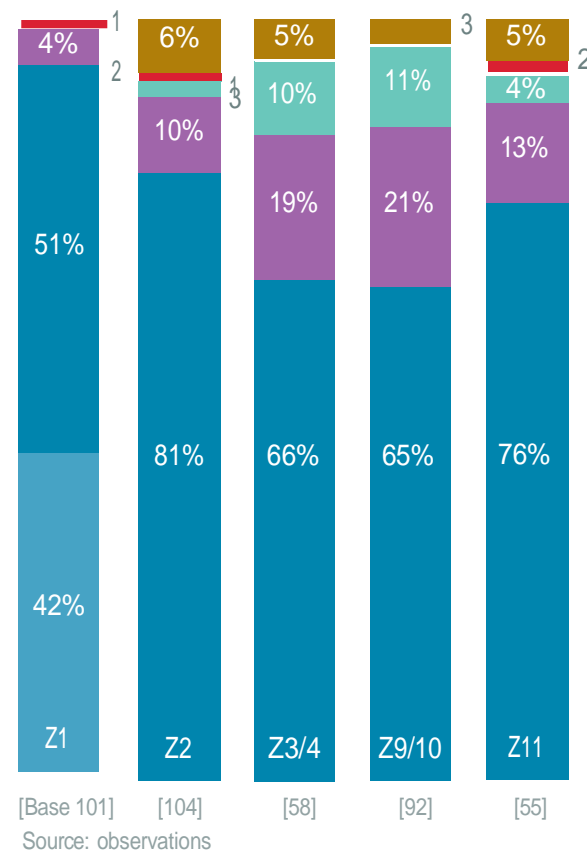
Browsing behaviour was most prominent towards the start of a visit

As with average dwell time, visitors became less likely to browse through the spaces as a visit progressed.

While the majority of visitors were observed with Browsing behaviour overall (see chart to the right) this was highest in Up front / Zone 1: Alexis

Hunter (42% Walkthroughs and 51% Browsing) and Zone 2: Kanohi kitea (81%), the proportion

Highest level of behaviour reached



Browser* Follower Searcher Researcher Chooser

*for Zone 1, Walkthroughs (a sub-group of Browsers) has been shown, at 42%

of Browsing behaviour observed dropped to between 65% and 66% in Zones 3: Framing the view and 4: New visions, and Zones 9: Anzac print portfolio and 10: Fraser and Moffatt.

Browsing typical for the size of galleries

The *Slice of Heaven 20th Century Aotearoa* observational research showed a majority Browsing behaviour observed amongst visitors, at between 70% and 82% across *Slice of Heaven* five segments. Also, in study conducted in galleries at a comparable art museum, 69% of visitors overall were observed exhibiting Browsing behaviour, 14% Following, 3% Searching, 1% Researching and 13% Choosing. This suggests that a visit to Ngā Toi broadly follows a typical museum visit.

It is worth keeping in mind that these behaviour modes do not form a hierarchy. A browsing experience can be as fulfilling as the other behaviours. From the vox pop interviews a visitors satisfaction of Ngā Toi was not diminished by browsing.

'I just [wandered]. I mean, that's kind of my scene. It's nice to look at maps and see what's here, but sometimes it's just nice to not do that and just wander, and see what you can find ...' Essence (Wellington)

Engagement increased through zones

In Up front and Zone 1: Alexis Hunter, overall 18% of visitors reached the Discovery or Immersion state of engagement – what we can deem to be more deeply engaged –

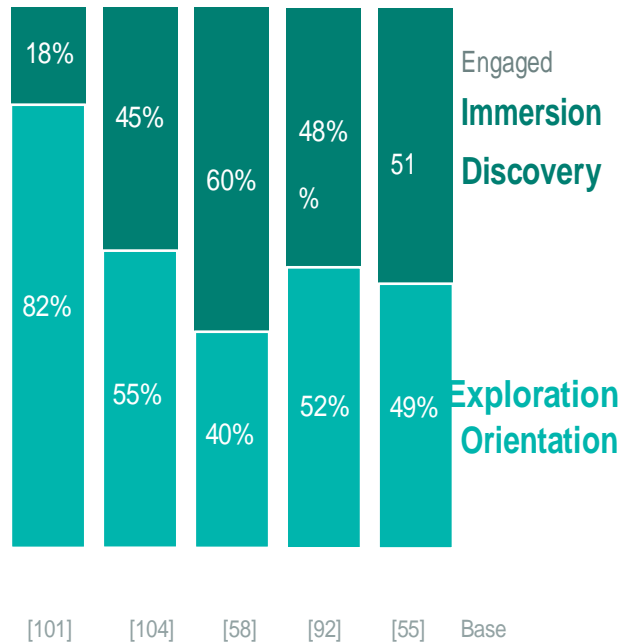
compared with between 45% and 60% in the other zones where observations took place.

The *Slice of Heaven* exhibition at Te Papa, achieved broadly comparable levels those deeper engagement, at between 23% and 33% visitors reaching a Discovery or Immersion state across its five segments.

An orientation phase at start of visit to Ngā Toi

The idea that entry to Ngā Toi begins with an 'orientation' phase for many visitors is also reflected in the vox pop interviews. Visitors were often encountering Ngā Toi unexpectedly, having not expected to encounter visual arts

Highest level of engagement reached



Source: observations

at Te Papa (explored on page 13). Typically these visitors would be making an incidental visit to this part of the Museum and needed time to 'warm up' and 'contextualise' this area before being able to engage fully.

Gateway artwork

Unsurprisingly, the 'gateway' into the individual zones tended to be an engaging work directly in line of sight of the entrance rather than the introductory panels.

By not reading the introductory panel to give context to the narrative of Ngā Toi, visitors may take longer to orientate themselves within the space and perhaps engage with individual artworks on a more superficial level by aesthetics only, rather than a curated theme.

Solo visitors tend to engage more deeply

Although the differences aren't significant, there is a general pattern of those visiting alone engaging

with the content more deeply than those in pairs or groups. Solo visitors were more likely to be in the Searcher or Researcher mode (10% vs 4%

for groups), had a slightly longer overall dwell (14 seconds on average) and were consistently more likely to reach the higher engagement levels of Discovery or Immersion in each zone (Zone 11: Splendour was the only exception to this).

Families spent less time in Ngā Toi zones observed. Although, based on only a small sample (26 observed adults visiting with children), results indicate that families spent approximately 20 seconds less time in the space than non-families. Despite this, they were as likely to reach the higher engagement levels of Discovery or Immersion.

Up front: Matt Pine – Placement projects revisited / Zone 1: Alexis Hunter – The model’s revenge

This area tended to be more about orientation with a proportion of visitors simply walking through this space on their way to other areas (42% of observed visitors were classified as ‘walkthroughs’). Consequently, Up front / Zone 1: Alexis Hunter had the lowest recorded dwell of all areas observed at 1 minute 9 seconds, compared to an average of 2 minutes 25 seconds across all areas overall.

Proactive Host model contributed to high level of personal interactions

A new hosting model was introduced during Season 3 to add a layer of ‘live’ interpretation, with Hosts providing more of a welcome introduction and orientation in the Up front area.

Where we were able to record Host interaction in depth within Up front and Zone 1: Alexis Hunter, data indicates that Host-to-visitor

interactions were evenly split between a simple greeting and more comprehensive orientation information. Although only drawn from a small sample size, Hosts appeared to pay specific attention to adults visiting with children and were observed detailing child friendly activities.

Host interaction was not, however, consistent and there were incidences of a Host being present and available, but no approach being made to the visitor being observed.

Nearly 6 in 10 observed visitors had some form of interaction with someone else while in these areas, with just under half attributed to Host interactions.

Fewer deeper interactions

Overall this area had a lower proportion of deeper interactions observed, with 18% reaching a Discovery or Immersion state, compared to 45% in Zone 2: Kanohi kitea, 60% in Zones 3: Framing the view and 4: New Visions, 48% in Zones 9: Anzac print portfolio and 10: Fraser and Moffatt, and 51% in Zone 11: Splendour.

Gateway artwork – Matt Pine, *Brick work*, 2016

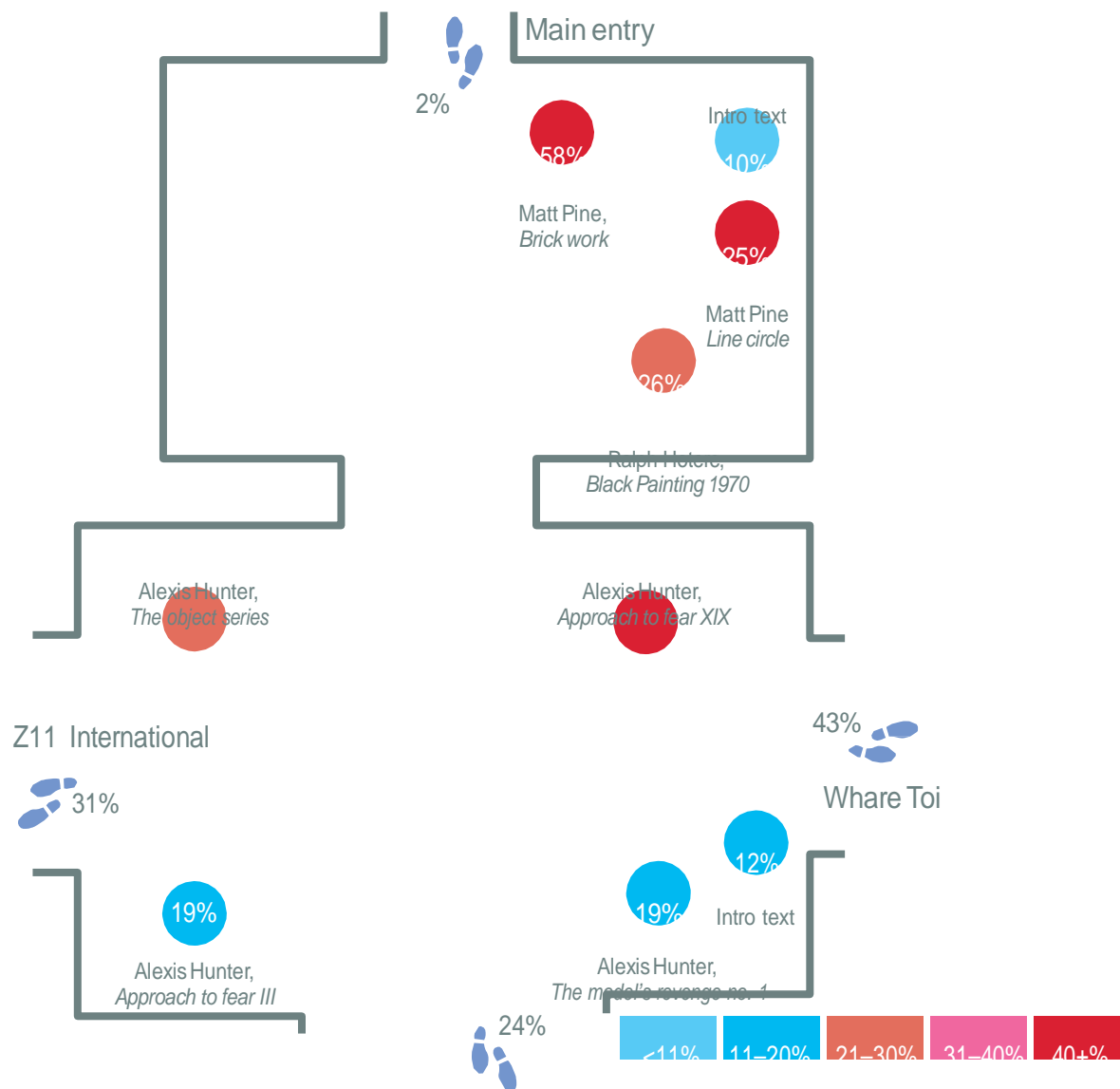
Gateway artwork – Brick work

Matt Pine’s *Brick work* was the most frequently first visited artwork in this area, chosen by 37 of 65 visitors entering the Zone.

Star artwork – Approach to fear XIX

The highest proportion of visitors in this area engaged with *Brick work* (42 out of 73 visitors observed). Visitors also had high engagement with Alexis Hunter’s *Approach to fear XIX*, with 30 out of 73 visitors engaging with this on some level, that is, they ‘visited’ this artwork when in the space

Up front and Zone 1: Alexis Hunter – % of visitors engaging with content



Z8 Art in focus

Source: observations [Base 101]

Average dwell



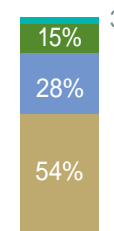
Interacted with someone else

58%

Read a text panel (not including intro text panels)

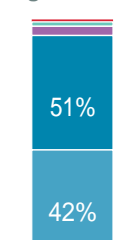
15%

Highest level of engagement reached



Orientation Exploration Discover Immersion

Highest level of behaviour reached



Browser* Follower Searcher Researcher Chooser

[Base 101] [104] [58] [92] [55]
*for Zone 1, Walkthroughs (a sub-group of Browsers) has been shown, at 42%

Sticky artwork –
Alexis Hunter, *The model's revenge no. 1*, 1974

Sticky artwork – The model's revenge

Overall a low proportion of visitors to Up front and Zone 1: Alexis Hunter looked at an art work label.

While fewer visitors were observed viewing Alexis Hunter's *The model's revenge* overall (14 out of 73 visitors), of those who did, 6 were observed engaging with the art work label. This was a higher 'conversion' than was observed for other artworks within this area.

Similarly, 19 out of 73 visitors engaged with Ralph Hotere's *Black painting*, and of those who did, 7 were observed engaging with the art work label.

Ralph Hotere, *Black painting*, 1970

**'I also liked the black paintings.
... Because you have to look
longer... . And then it starts to
show.'** Uncoded (The Netherlands)

Zone 2: Kanohi kitea adorned

A relatively high proportion of observed visitors exhibited browsing behaviour in this area, 81%, compared to 67% overall, suggesting a casual visit. This is also reflected in the relatively low dwell time at 1 minute and 52 seconds compared to 2 minutes 25 seconds overall.

The pathway in Zone 2 tended to be towards the left, and the photography in the corner by Te Ao Hou was an under-utilised area, with relatively low visitor engagement. Although further investigation would be needed before drawing conclusions, the cabinet display may have heightened this effect by forming a barrier to this space and 'distracting' the visitor.

Whereas the observations in other in other areas of the Gallery revealed a more definitive visitor flow – with a clear majority of visitors using a particular entrance and exit – this was not the case for Zone 2: Kanohi kitea, with near equal proportions heading into Zone 3: Framing the view (39%) as continuing on into Zone 6: Te Ao Hou (40%).

Gateway artwork – John Webber, *Poedua*, 1875

Gateway artwork – Poedua

John Webber's *Poedua* was the artwork most frequently engaged with first, as visitors entered Zone 2 (31% of visitors looked at this artwork first). This was unsurprising as nearly eight in ten

Average dwell

Z2
1min
52sec

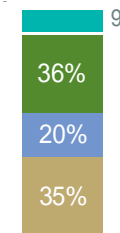
Interacted with someone else

28%

Read a text panel (not including intro text panels)

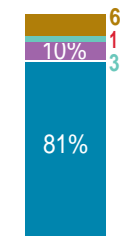
47%

Highest level of engagement reached



Orientation Exploration Discover Immersion

Highest level of behaviour reached



Browser* Follower Searcher Researcher Chooser

[Base 101]

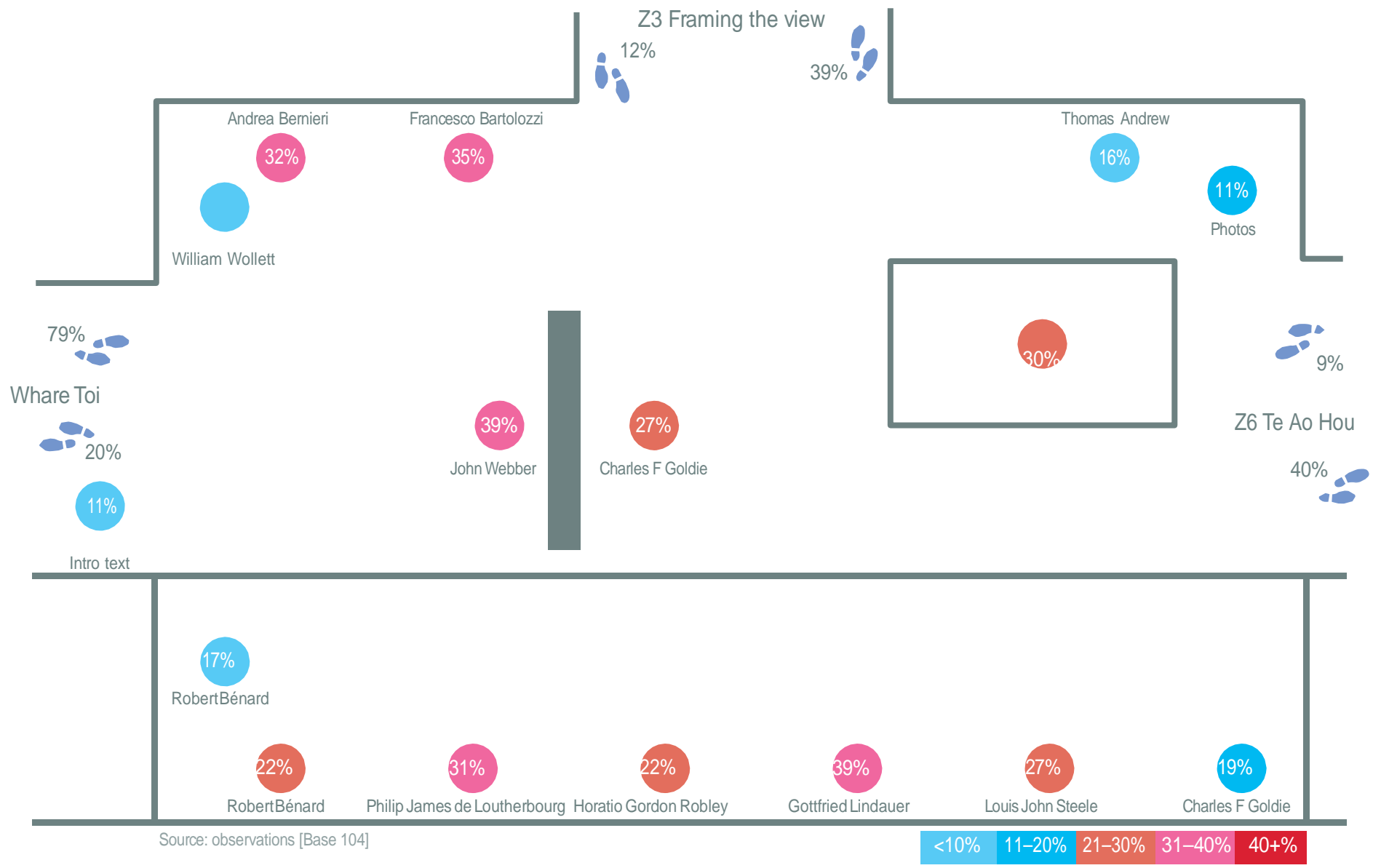
[104]

[58]

[92]

[55]

Zone 2: Kanohi kitea – % of visitors engaging with content



visitors observed entered through Whare Toi (79%) and *Poedua* was directly in front of this entrance.

Star artwork – Lindauer

The works by Gottfried Lindauer, along with *Poedua*, were viewed by 39% of visitors, the highest proportion for Zone 2.

‘... the Mā ori pieces [were a highlight], but that is only because it’s unique to the location, whereas I can see contemporary pieces in London or in any other big city, so I think probably the Mā ori pieces purely because it is relevant to the location.’ Stimulation (UK)

Sticky artwork – The Widow

While relatively few visitors overall viewed Charles F Goldie’s *The widow* (28 out of 103 visitors or 27%), those who did were more likely to reach the higher engagement states, with 15 out of the 28 visitors who engaged with this work reaching a Discovery or Immersion state. This

Star artwork – Gottfried Lindauer, *Portrait of Wiremu Tako Ngatata*, 1878–82

piece is what can be called a ‘hidden gem’ – one of the less visited artworks which achieves deep levels of engagement. Its positioning and sight-lines will have contributed to this status; only a minority of visitors entered from Te Ao Hou (9%), and these visitors would have had *The widow* directly in their field of vision.

Sticky artwork – Charles F Goldie, *The widow (Harata Rewiri Tarapata, Ngapuhi)*, 1903

‘I’m quite keen on New Zealand art. Goldie, he’s one of my favourite New Zealand painters. ... The Mā ori side of it ... I quite like that [both the historical context and the aesthetic] ... A bit of both, I suppose...’ Expression (NZ)

Zone 3: Framing the view/ Zone 4: New visions, New Zealand

The majority of visitors entered this area through Zone 2: Kanohi kitea (77%) and exited through to Zone 5: Being modern (59%). There were clusters of more engaged viewing of artworks in this area, noticeably around the *Imagination and innovation* salon hang display and the Rita Angus, Francis Hodgkins and Lois White works.

As with Zone 2: Kanohi kitea, the central cabinet display in Zone 4: New visions may have acted as a partial barrier to those who entered through Zone 3: Framing the view, leading to a bias along the left-hand wall.

A relatively deep level of engagement

Typically visitors to this space were more engaged than other areas of Ngā Toi where observations were conducted. Six in ten reached the Discovery or Immersion states (35 out of 58 visitors or 60%), which was the highest proportion across all observed areas. A higher level of engagement corresponds with the relatively

Zone 4: New visions (installation view)

high proportion of visitors who read at least one artwork label while in this space (64%).

Another sign of the higher overall engagement observed in Zones 3/4 was the higher proportions of interpersonal interactions observed, with 33% of visitors conversing with another (either someone in their group or another visitor), compared to 30% overall. This area also recorded the highest proportion of visitors taking a photo (14%, compared to 5% overall).

Limited numbers utilised brochures

Although a small sample, three times as many visitors were observed making use of a brochure in Zone 3/4 than in other areas, 9% (5 out of 58 visitors to this area), compared to 3% overall.

Average dwell

Z3/4

2min
27sec

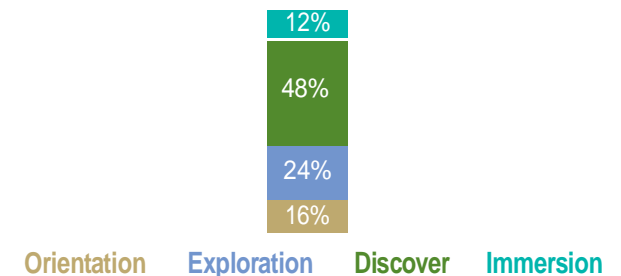
Interacted with someone else

33%

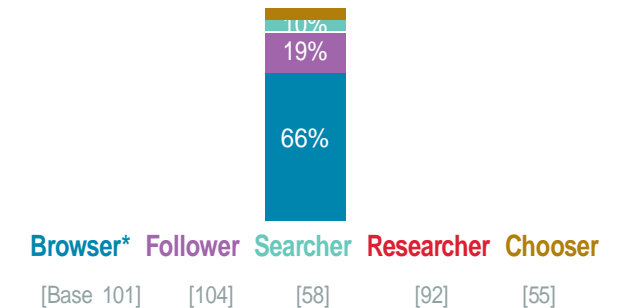
Read a text panel (not including intro text panels)

64%

Highest level of engagement reached



Highest level of behaviour reached



[Base 101]

[104]

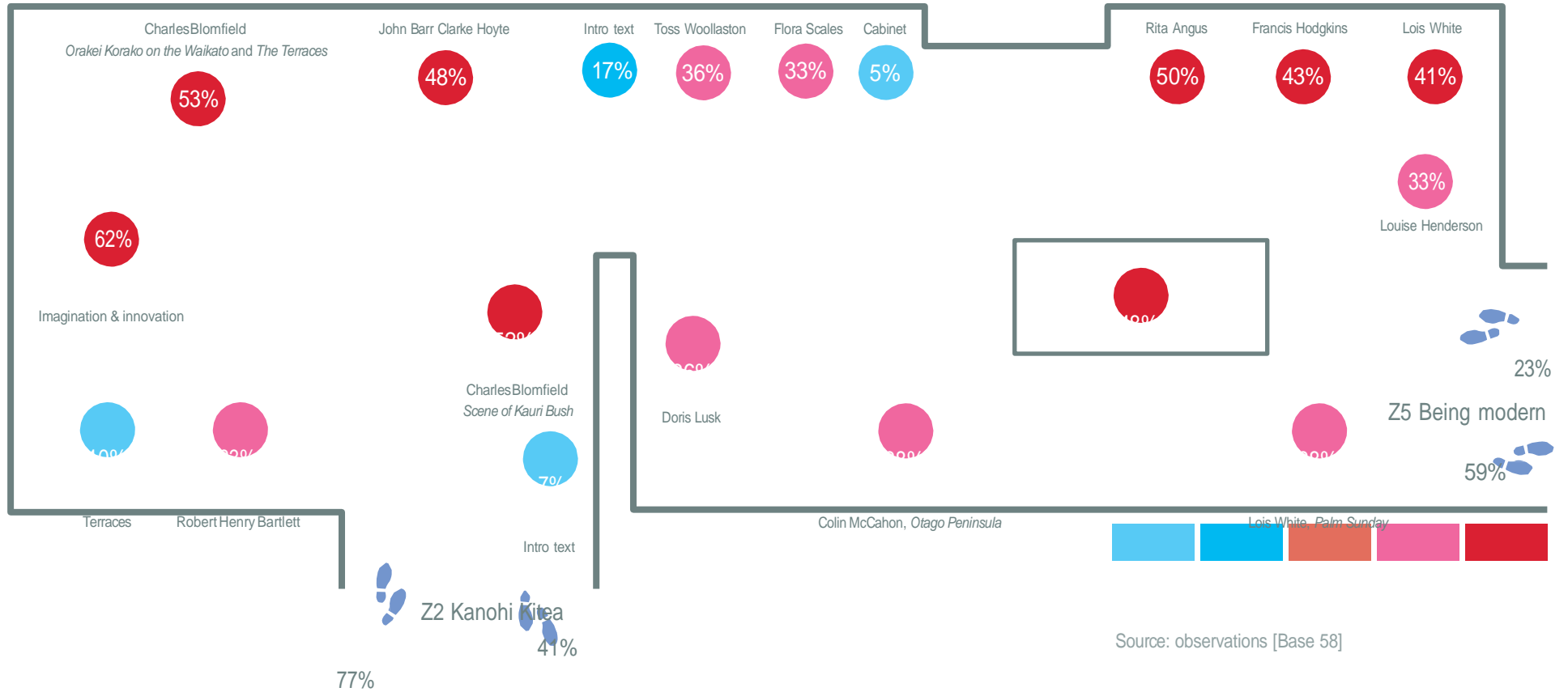
[58]

[92]

[55]

*for Zone 1, Walkthroughs (a sub-group of Browsers) has been shown, at 42%

Zone 3: Framing the view and Zone 4: New visions



Nearly 1 in 5 visitors observed set off an alarm

Of the 58 visitors observed, 10 setting off an alarm in this space (or 17%). The End of Season Host report references this as a particular problem in this area, stating that the alarm 'became especially bad in the last few weeks of the Season, and it pushed some annoyed visitors to actually leave the Gallery completely', although this reaction was not observed during the research period.

Gateway artwork – Scene of kauri bush

Charles Blomfield's *Scene of kauri bush: gumdiggers at work* was the first artwork engaged with by 21 out of 53 visitors to Zone 3/4 – aided in part by the fact that nearly eight in ten visitors observed entered through Zone 2: Kanohi kitea (43 of 56 visitors or 77%) and this work was adjacent to this entrance.

Star artwork – Imagination and innovation

While the *Imagination and innovation* salon hang was engaged with by 36 out of 58 visitors (or 62%) there were several other artworks that

Gateway artwork: Charles Blomfield, *Scene of kauri bush: gumdiggers at work*

also attracted a high level of attention, including Charles Blomfield's *Scene of Kauri Bush* (30 out of 58 visitors or 52%), *Orakei Korako on the Waikato* and *The Terraces* (31 out of 58 visitors or 53%).

Of the works in Zone 4: New visions, the Rita Angus was the star artwork, with 29 out of 58 visitors (or 50%) viewing this. Of those 29, 11 also looked at the art work label.

Star artwork: *Imagination and innovation* salon hang (installation view)

'Rita Angus, Yes, that would have to be my favourite place [in the gallery].' Expression (Wellington)

Sticky artwork – Charles Blomfield

Blomfield's *Scene of Kauri Bush: gumdiggers at work* was the most compelling artwork with 15 out of the 30 visitors observed engaging with this work reaching a Discovery or Immersion state. Over half of visitors who engaged with this work also looked at the art work label, the highest proportion in this area, closely followed by just under half of those who looked at Blomfield's *Orakei Korako on the Waikato* and *The Terraces* pairing also engaging with the accompanying artwork label.

Zone 9: Collection focus – Anzac print portfolio and Zone 10: Contemporary –

Filmic imaginaries, Jacqueline Fraser and Tracey Moffatt

The majority of visitors to the Zone 9: Anzac print portfolio and Zone 10: Fraser and Moffatt area entered through Zone 8: Simon Denny (60%). Over half looked at at least one artwork label while in this space (55%) and just under half reached a Discover or Immersion state while in this area (48%).

These results highlight a relatively high level of engagement within this area and this corresponds with visitors being least likely to browse through of all the observed

areas (although a majority of 65% did).

Gateway artwork – Up in the sky

Tracey Moffatt's *Up in the sky* was the artwork most commonly engaged with first (18 out of 87 visitors, or 21%).

Star artwork – Up in the sky

Up in the sky also attracted the most attention with 88% of visitors engaging with this work

Gateway artwork: Tracey Moffatt, *Up in the sky*, 1997 (installation view)

Average dwell

Z9/10

3min
22sec

Interacted with someone else

26%

Read a text panel (not including intro text panels)

55%

Highest level of engagement reached

15%

33%

35%

17%

Orientation Exploration Discover Immersion

Highest level of behaviour reached

11%

21%

65%

Browser* Follower Searcher Researcher Chooser

[Base 101]

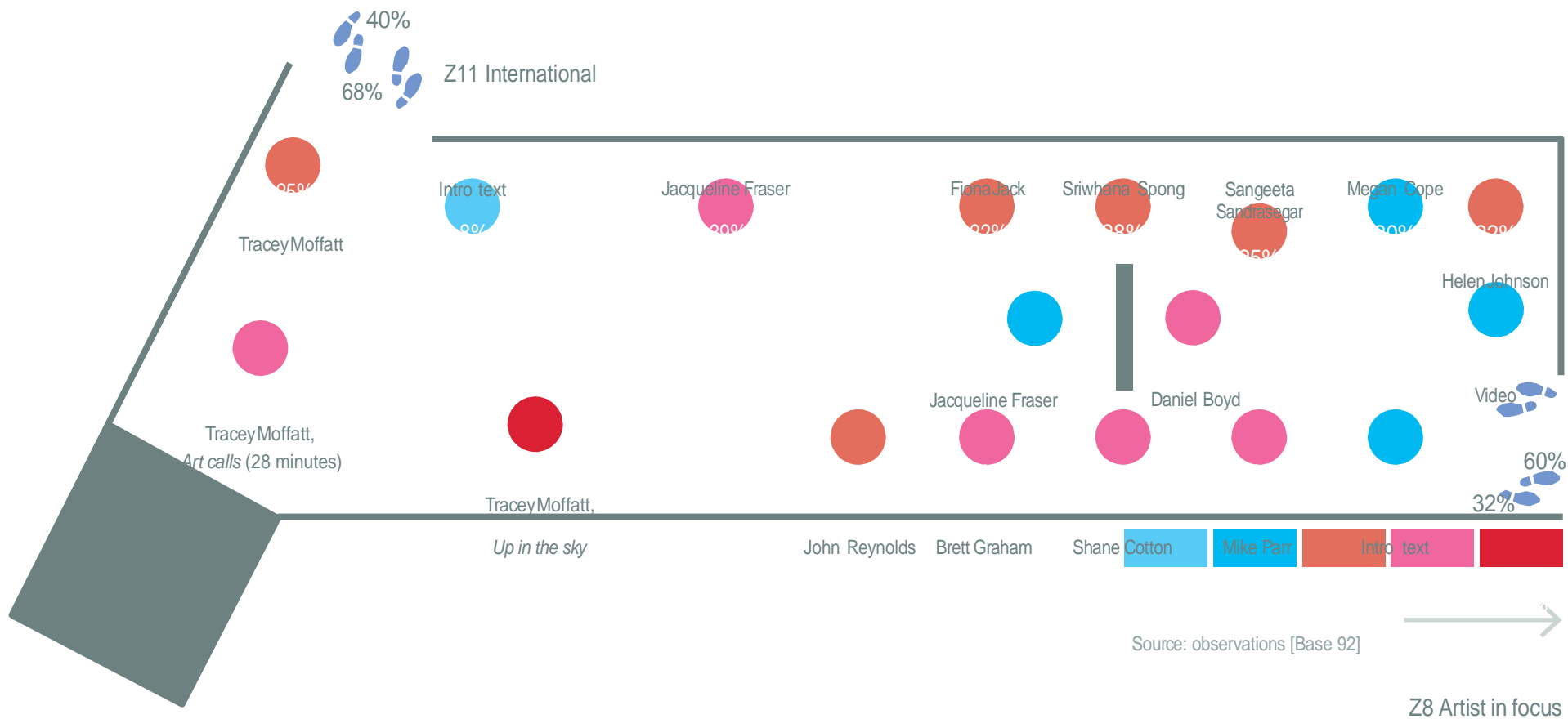
[104]

[58]

[92]

[55]

Zone 9: Anzac prints and Zone 10: Fraser and Moffatt



on some level, and, of those who did, 30 out of 81 engaged with the art work label.

Sticky artwork – Survivors’ roll of honour

While fewer visitors engaged with Fiona Jack’s *Survivors’ Roll of Honour* overall, of those who did 12 out of 20 did so in a Discovery or Immersion state, compared to 30 of 81 visitors who viewed Tracey Moffatt’s *Up in the sky* reaching these higher engagement levels.

The contrast in scale of these works is worth noting. The intricate nature of Jack’s work perhaps drew visitors in, whereas due to its large scale, visitors could easily take in Moffatt’s installation when moving through the space.

Audio visual elements in Zones 9/10

Zone 9: Anzac print portfolio had an audio visual element to give context to the works on display. 12 out of 92 visitors (or 13%) were observed engaging with this contextual video.

Although only one person was observed making use of the headphones for the audio content.

‘[In response to Tracey Moffatt’s work] But I thought... there were some bizarre photos. Some subtly bizarre, but basically it’s ‘cause it’s like... it’s good and not uncommon, just a slight change in angle. A human in the wrong places is suddenly weird, and you’re like “what’s going on”.’ Stimulation (NZ)

Zone 9: Anzac print portfolio (installation shot)

The video work in Zone 10: Fraser and Moffatt had higher engagement, with 36 out of 92 visitors observed engaging with this video work (39%). 8 out of the 36 visitors who engaged with this made use of the audio element and used the available headphones, while 2 were unable to do so as these were in use at the time.

Sticky artwork
Fiona Jack, *Survivors’ Roll of Honour*, 2015.

Zone 11: International works – European Splendour 1500–1800

Observations in Zone 11: Splendour were treated slightly differently from the other spaces as it was not always possible to observe which particular artwork a visitor was looking at. Therefore this area has been grouped together according to the themes within the space – Powerful portraiture, Looking the part, Luxurious lifestyles and Sacred splendour.

Visitors spent longest in Zone 11: Splendour

Zone 11: Splendour had the longest dwell time of all areas observed, at 4 minutes and 4 seconds, compared to 2 minutes 25 seconds overall. Visitors were also more likely to have interacted with another person while in the space (47%). This was the highest proportion

Please note that due to the necessary positioning of researchers, it was not possible to capture if visitors engaged with *Madonna della sedia* and the thematic panel when entering Zone 11: Splendour from Zone 1: Alexis Hunter.

Star artworks – Luxurious lifestyles (installation view)

outside of Up Front and Zone 1: Alexis Hunter were Hosts often greeted visitors and provided general orientation information to Ngā Toi.

Over half of visitors were deeply engaged

Over half of those observed were deeply engaged with the content in Zone 11: Splendour, 28 out of 55 reached the Discover or Immersion engagement state (51%).

Sticky area – Looking the part (installation view)

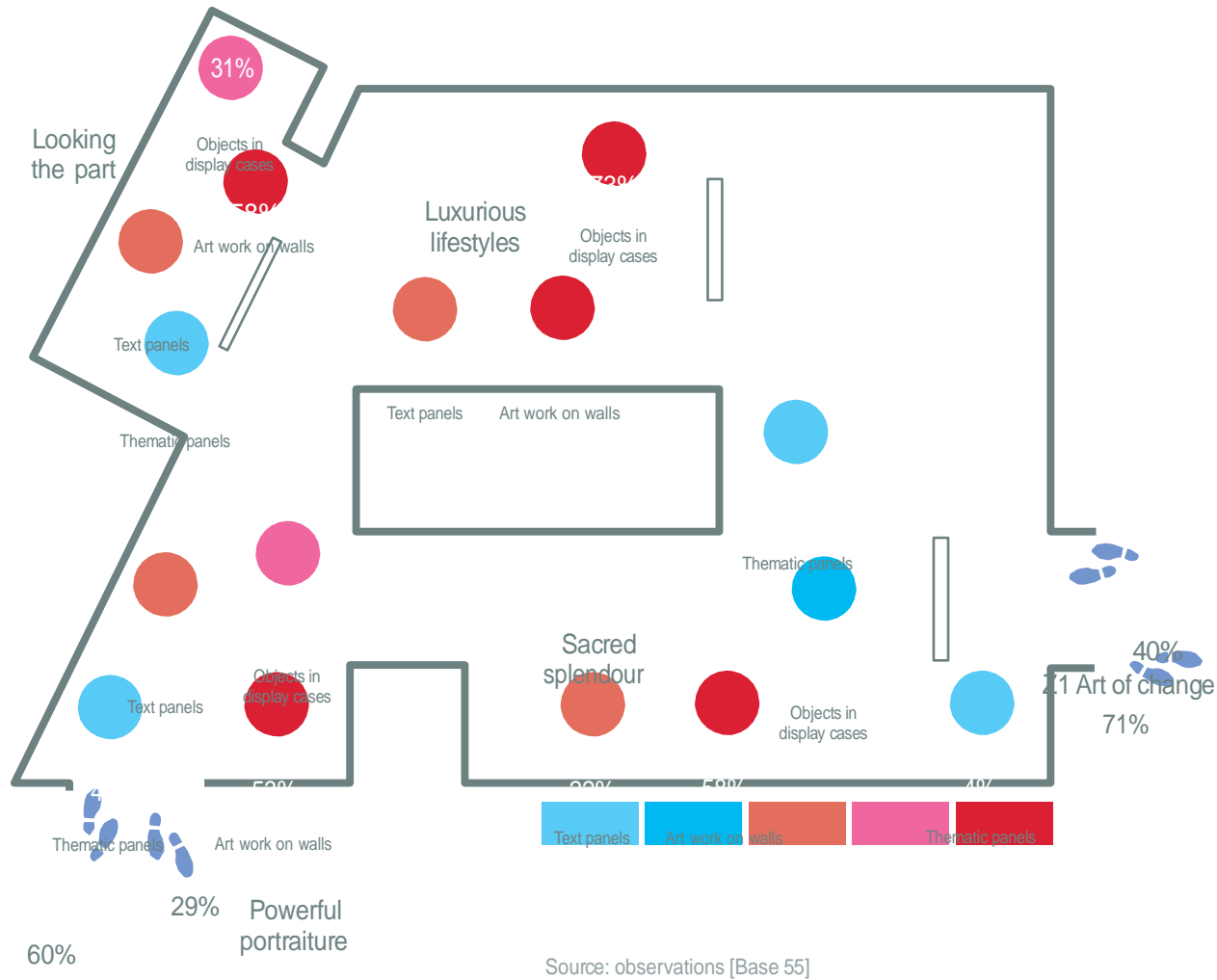
Star artworks – Luxurious lifestyles

The artworks in Luxurious lifestyles were the stars of this Zone with 45 out of 55 visitors viewing these.

Sticky area – Looking the part

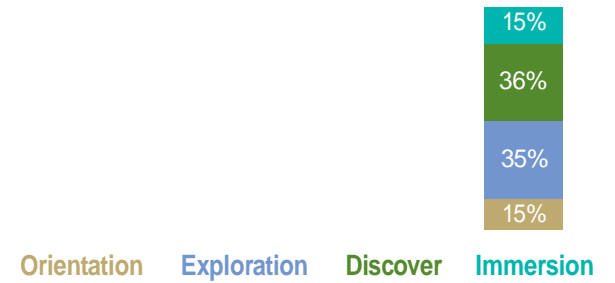
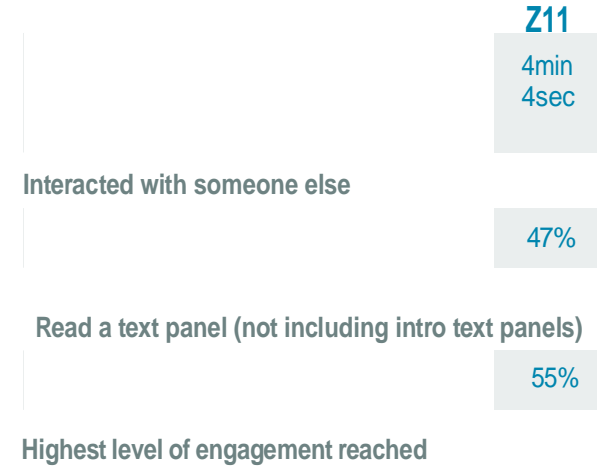
14 out of 33 visitors reached the higher engagement states of Discovery or Immersion in Splendour: Looking the part, compared to 17 out of 45 for Luxurious Lifestyles, 11 out of 32 for Sacred Splendour and 8 out of 39 for Powerful portraiture.

Zone 11: Splendour



Z10 Contemporary

Averagedwell



[Base 101] [104] [58] [92] [55]

*for Zone 1, Walkthroughs (a sub-group of Browers) has been shown, at 42%

'The European part, which is more familiar to us – it's lovely. That's the part with the lace, and the furniture.' Affirmation (US)

['I'm] 'Amazed at the detail of the lace making and so on [in Splendour]. That interests me. How can you sit there all day for weeks and do that? Beautifully presented and I loved the colours of the walls.' Stimulation (Wellington)

'I actually quite liked the Victorian stuff ... it's just the period and that... it was quite nice to see.' Essence (Wellington)

Interpretation

Despite high engagement, it is noticeable that the larger thematic panels within the exhibition received relatively low engagement, taken in by 4% of observed visitors compared to between 7% and 18% in other areas.

More visitors read the artwork labels with over half of visitors observed reading at least one while in Zone 11: Splendour (30 out of 55 visitors).

Zone 11: Splendour (installation view)

The unique Whare Toi experience

Whare Toi | Arts Studio was seen as an **engaging** feature that **differentiated** Ngā Toi from **other** art gallery experiences.

The **'selfie mirrors'** were **popular** and visitors of all ages clearly appreciate the opportunity to get hands on and have a go at being creative themselves.

Typically visitors **spent longer** in Whare Toi than

other areas of Ngā Toi.

Observations data was collected in Whare Toi | Arts Studio by Te Papa staff between 12–24 February 2017. In total, 59 observations were collected over this period. In addition, 6 vox pop interviews were conducted by MHM between 18–21 February.

Gateway artwork – Andrew Beck, light tables in Whare Toi | Arts Studio

Visitors spent longer in Whare Toi | Arts Studio

Dwell data was not captured using the same method – whole minutes were used and visitors were observed when 'noticed' rather than when entering a zone. However, an indicative comparison highlights a relatively long dwell in Whare Toi – around 10 minutes on average over the observation period, compared to under 3 minutes for other areas observed. This suggests

Star artwork – Selfie mirror in Whare Toi | Arts Studio

that the overall interactive nature of the space

was successful in capturing visitors' attention.

'I guess it kind of held our interest. It was just interactive, activities. ... Sharpening the skills! Seeing if we still got it!' Expression (USA)

Gateway artwork – Light table and mirrors

The first artworks noticed when a visitor entered Whare Toi was most likely to be Andrew Beck's light tables (9 out of 40 visitors noticed this first) or the selfie mirrors (also 9 out of 40 visitors).

Star artwork – Selfie mirror

The most popular activity in this space was the selfie mirror, engaged with by just over half of visitors (30 out of 59) observed.

Other popular activities were, drawing (25 out of 59 visitors observed), Fabric press (19 out of 59) and the Sounding board (16 out of 59).

The least engaged with element, over the observation period, were the Remix magnets.

A unique interactive experience

Visitors valued the unique interactive nature of this space – it was unexpected for many and cited as an element which differentiated the Te Papa art experience from those found elsewhere.

Whare Toi | Arts Studio (installation view)

'I think it's more creative. I never saw this in ... other art galleries. That you can do on yourself so much [hands on activities].' Expression (Germany)

'Yeah definitely. It's different from other art galleries. ... Just the fact that you can sit down and you know throw on a boa and it's just interactive. A little sketch drawing...' Expression (USA)

Popular across a spectrum of ages

It was seen as an interesting, multi-sensory space in which to successfully engage children.

'[Whare Toi | Arts Studio is] a good idea. We found out that you can make a different sign, and paintings – as I said, it's very good. So that kids coming to the Museum can have [a go] themselves. That's a good idea, I think so.' Segment unknown (Germany)

'I want [to visit an] interesting ... place. [For the] child[ren to] play ... they [can] touch.' Expression (Poland)

'What we liked is that you actually could draw yourself. And I saw kids do this. It was nice.' Segment unknown (Netherlands)

But Whare Toi clearly has broad appeal, with visitors of all ages encouraged to stop and have a go, either getting creative themselves or hands on with art in another way for those more creatively 'shy'.

'And [I] fancied doing some drawing! Yeah I haven't really looked at enough things yet, but yeah, I just walked past this and thought "Oh I'll draw!"' Expression (Scotland)

'I actually like the framing part ... Yeah maybe! I can't draw, but like to see what other people can do. You know what I'm saying? And you can kind of tell the different ages ...' Essence (USA)

A hit with the Expression segment

The qualitative research highlights how popular this space was with members of the Expression segment – this is unsurprising for a segment that likes to actively participate in their arts engagement, typically identified as being creative and like to explore and discuss personal artistic responses with others.

A range of responses to the space

Visitors to Whare Toi displayed a range of behaviours. Te Papa staff coded visitors into three broad categories: Playful, Social and Reflective.

Visitors could exhibit multiple behaviours while on a single visit to Whare Toi and were sometimes given multiple codes. Of the 38 visitors coded for behaviour over the research period, visitors fell evenly into these three categories, highlighting how successful this area is in provoking a range of responses and catering for different learning and engagement styles



'We just looked around and stopped here because it looks fun.' Stimulation (Germany)

Appetite for more

There is **clear audience support** for **Te Papa making more of its space for art** and **accessing its art collections** within the audience, particularly those **local** to the Museum.

The planned **strategy of expanding the floor space** is also **supported** by visitors' positive response to the spacing and relaxed way that they currently enjoy art: rather than fitting more art in the current space, there is a need for expanded space in which to fit more art.

The past National Art Gallery means Ngā Toi has a hard act to follow

A few visitors brought up the fact that Wellington used to have a separate, dedicated space for the art collection in the National Art Gallery and Dominion Museum, implying

that more justice was done to the collection when it was in a separate, larger space.

Local audiences in particular want the art collection to have more prominence

It is noticeable that the four respondents who, unprompted, discussed the need to give the art collection greater prominence were all from the Wellington area, and in the more culturally active Culture Segments.

'They should have a National Art Gallery, as most other countries do, which would display the New Zealand art collection much better. Because I know there's only a fraction of it on display at any one time, and I just think we should be doing better than that ... When we tell people about the Museum, we don't usually mention art ... I don't think it's a particularly comprehensive display in the Museum's collection. ... And [I'd like] a really comprehensive display of a country's art.' Stimulation (Wellington)

'I'm aware that we don't see as much of it as we used to see up at the old museum. I've always regretted that, because I don't think an art space was put in here, you know. I like the contemporary nature of the Museum, I'm not critical of that, I love to see grandparents with children, and yes, and I would like the art as well.' Essence (Wellington)

'I think it's wonderful, but I'd like to see more of it [art] all the time, rather than having it disappear. So I'd just like a bigger [space] ... Wellington needs a good big space.' Expression (Wellington)

Recommendations

Capitalise on the opportunity the renewal presents for celebrating and repositioning the National Art Collection

Although unquantified, Te Papa's role in looking after the National Art Collection was not widely known or appreciated amongst audiences consulted as part of this study. Once made aware, there was occasional surprise that the collection on display was not larger or housed in a dedicated building, and the minority who were aware typically expressed some dismay that more of the collection was not made accessible.

Bringing art down to Level 4, further into the heart of the Museum, will go some way to raising the collection's profile, but a clearer articulation of what Te Papa's intent is for the country's National Art Collection, what the collection means and how it can be accessed will also help here.

Build on reflective practice and the success of Season 6

A seasonal approach and on-going evaluation has allowed Te Papa's arts team to embed reflective practice into its thinking, piloting and measuring the success of new interventions and

continuously refining its approach. It's likely that this way of thinking has contributed to the success of Season 6 which saw a larger and broader audience than any previous season. This should be an on-going approach. Hypotheses articulated within this research – such as cabinet placement causing visitor 'channels' and some corners to be overlooked – could be tested further to inform future rehangs.

In addition, further drawing on the insight and experience of Hosts would be valuable. While weekly Host reports and end of Season reports provide a useful on-the-floor view, introducing more structure and consistency to how this is captured could increase the value of this feedback mechanism. This could, for example, involve Hosts systematically recording and coding every visitor enquiry or comment made in Ngā Toi. This may help evidence which artworks cause most intrigue or help identify where there might be gaps in interpretation provision.

Consider a segmented approach to help achieve the art collection's goals

Segmented thinking can help Te Papa achieve its goals for the national art collection to enable visitors to see the relevance of art to their lives, recognise that art is a vital part of the Te Papa experience and encourage visitors to return.

This will be achieved through engaging segments in different ways. For example, this research highlighted the interactive Whare Toi area as particularly successful in engaging Expression, and the idea of regularly rotating content clearly piques the interest of the culturally confident Stimulation and Essence, particularly the Wellington-based members of these segments. Previous formative research at Te Papa¹ has underlined the need for the Affirmation segment to be reassured on the accessibility of content and to ensure enough contextual information is available. This may require a very different approach to engaging Essence who will need little facilitation to understand the relevance of art to them. Further formative testing with priority segments, as plans progress, will help ensure different segment needs are considered throughout redevelopments.

Offer more transition strategies to help museum goers access art

Although the modular approach successfully encourages exploration, making any thematic links more obvious or presenting suggested 'routes' through the collection will help those who want to do more than simply browse. Reassuring visitors on how to 'tackle' the space – that there's no wrong or right way of doing this – will also help visitors acclimatise to Te Papa's approach to presenting art. Hosts can clearly play a key role here – it is clear that they already help to orientate visitors and play a core facilitation role when it comes to initiatives like the audio guides. In addition, more up front information on internal marketing about the size and nature of the art spaces may help inform visitors on how much time to invest, particularly those who have a packed itinerary and who may leave the art collection until last.

Exhibition design should consider that artwork labels are only used by a minority, and most will not engage with introductory panels. There is a need therefore to build in visual and environmental cues that help delineate themes or eras. This continues techniques already applied within Season 6 and might include changes in lighting or wall colour, changes in typeface and its size within the high-level large cut vinyl text, to help communicate key themes as well as introducing sounds, such as the music feature included in Zone 11: Splendour.

1 Morris Hargreaves McIntyre, *Innovating collaboration: Formative evaluation of Te Papa's Innovation Hub development*, January 2016, p41. Morris Hargreaves McIntyre, *A bug's eye view: Formative evaluation of Museum of New Zealand Te Papa Tongarewa Bugs exhibition*, May 2016. p6.

Appendix: Season 6 exhibits

Ngā Toi | Arts Te Papa

Season 6 (9 September 2016 – 26 February 2017)

List of exhibitions

Up Front, Matt Pine: Placement Projects revisited

Sculptor Matt Pine combines Mā ori and Pacific perspectives with American minimalism in a new version of his *Placement Projects* – site-responsive installations he first created for Auckland Art Gallery in 1978.

Gallery 1: Art & Change, Alexis Hunter: The model's revenge

Gender, sexuality, power – the 1970s photographs of feminist artist Alexis Hunter have been described as 'icons of fearlessness for women'.

Gallery 2: Kanohi Kitea, Adorned

What image of the Pacific did European artists construct after first contact in the 18th century? Compare their detailing of their subjects' adornments – including Mā ori and Pacific tattoos – to actual adornments, and find yourself in the debatable space between the idealised and the authentic.

Gallery 3: Framing the view

The Pink and White Terraces were once considered 'the eighth wonder of the world'. Paintings and photographs continue to reproduce their glory long after they vanished beneath the 1886 Tarawera eruption.

Gallery 4: New visions, New Zealand

Female artists enlivened modern art in New Zealand. How did Flora Scales influence Toss Woollaston? Double portraits by Rita Angus, Frances Hodgkins, and A Lois White face off, and a little-known mural by White gets some wall time.

Gallery 5: Being modern, the Gallery of Helen Hitchings

Helen Hitchings' vibrant dealer gallery was the first to present modern art and design in New Zealand. Many of her artists – Rita Angus, Toss Woollaston, Louise Henderson, Len Castle, Ernst Plischke – went on to become leaders in their fields.

Gallery 6: Te Ao Hou, Mā ori Minimalism & international influence

International influences were absorbed and reimagined within Mā ori modernism. The works of pioneering Mā ori artist Ralph Hotere, American minimalist artist Ad Reinhardt,

and Mā ori minimalist sculptor Matt Pine are brought together in a surprising conversation.

Gallery 7: Contemporary, Open Home: Contemporary New Zealand artists explore home life

Home ownership is increasingly beyond most New Zealanders. These uninhabited works are spaces you can only ever imagine living in.

Gallery 8: Artist in focus, Simon Denny: Secret Power

Who's watching whom? Simon Denny's acclaimed 2015 Venice Biennale works explore surveillance, espionage, and New Zealand's role in the Five Eyes international intelligence alliance.

Gallery 9: Collection focus, The Anzac Print Portfolio

World War I continues to haunt us. Five New Zealand and five Australian artists respond to its history, legacy, and recent centenary.

Gallery 10: Contemporary, Filmic imaginaries: Jacqueline Fraser & Tracey Moffatt

Jacqueline Fraser and Tracey Moffatt use popular culture – cinema, television, and

advertising – to move their work beyond identity politics into the realm of the imaginary.

**Gallery 11: International works,
European Splendour 1500–1800**

Exquisite European art and objects reveal how the Church, trade, and innovation influenced what was once considered the height of affluence.

**Gallery 12: Decorative Arts & Design (Level
6), John Parker: Handmade precision**

John Parker is one of New Zealand's most distinctive ceramic artists. Simple lines, clean edges, and industry-inspired forms feature throughout his 50-year career.

Research parameters

This study was carried out for the Museum of New Zealand Te Papa Tongarewa by Morris Hargreaves McIntyre.

To inform the development of the new art spaces, a summative evaluation of Season 6: Ngā Toi | Arts Te Papa was commissioned in February 2017.

Target group for the research independent visitors to Ngā Toi | Arts Te Papa.

Sample size 36 vox pop interviews and 410 observation maps. Observations were conducted in the following Ngā Toi zones:

Up front and Zone 1: Alexis Hunter [101]

Zone 2: Kanohi kitea [104]

Zone 3: Framing the view and

Zone 4: New visions [58]

Zone 9: Anzac print portfolio and

Zone 10: Fraser and Moffatt [92]

Zone 11: Splendour [55]

Date of fieldwork 18–21 February 2017

Number of interviewers 2

Results based on sub-groups Where results are based on sub-groups of respondents, this is clearly indicated in the body of the report

Vox pop Culture Segment profile

Essence	29%
Expression	33%
Affirmation	5%
Enrichment	2%
Stimulation	19%
Release	2%
Perspective	5%
Entertainment	5%

Source: vox pop interviews [Base 46]

This report was prepared for the Museum of New Zealand Te Papa Tongarewa, date March 2017

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Te Papa Tourism Benchmarking Report

Q3 FY2016-2017 (January-March)

By comparing tourism data gathered from the International Visitor Survey and Commercial Accommodation Monitor, with data gathered via Te Papa's in-house Visitor Profile Interview (VPI) research programme, this report highlights the positive impact that Te Papa has on tourism in Wellington RTO (Regional Tourism Organisation – covering Wellington City, Hutt City, Upper Hutt, Porirua and Kāpiti).

Specifically, the report provides headline data from recent tourism releases by MBIE and Statistics NZ at a national and local level; illustrates where visitors to Te Papa from outside Wellington originate from; whether or not they stayed in commercial accommodation during their visit to the city; the length of time they stayed in Wellington during their visit; and the extent to which Te Papa influenced their decision to visit and stay in the city.

	New Zealand Q3 FY16/17	Wellington RTO Q3 FY16/17	Te Papa visitors Q3 FY16/17
International visitors	1,105,975	265,008*	311,697
Commercial guest nights	12,714,623	738,589	719,962
Domestic/International commercial guest nights	54%:46%	60%:40%	22%:78%

*Stayed overnight in Wellington RTO

There were 1,105,975 international visitors to New Zealand during Q3 FY 2016/17, a 5.0% increase on the same period in 2015/16.[^] Wellington RTO experienced a 2.1% decrease in international overnight visitors over the same period, with 265,008 international visitors staying in the city overnight during Q3 FY2016/17.

Guest nights in commercial accommodation in New Zealand decreased by 0.6% to 12.7 million during Q3 FY2016/17, with 54% of these guest nights contributed by domestic visitors. There were 738,589 guest nights in commercial accommodation in Wellington RTO during the same period, a decrease of 1.7% compared to 2015/16. Domestic visitors accounted for 60% of guest nights in commercial accommodation in Wellington during this period.[#]

Australia was the biggest source of international visitors both nationally and within Wellington RTO during the quarter.[^]

Top 10 Visitor Countries of Origin Q3 – New Zealand

	Country of origin	Visitors to NZ Q3 16/17	% Change vs. Q3 15/16
1	Australia	394,459	6.0%
2	China	117,365	-4.2%
3	USA	113,385	17.9%
4	United Kingdom	109,435	4.5%
5	Germany	47,911	10.6%
6	Japan	31,498	3.4%
7	Korea	27,035	-3.7%
8	Canada	25,156	9.3%
9	Hong Kong	22,380	130.6%
10	Netherlands	18,221	83.7%
	<i>Other</i>	199,050	-
	Total	1,105,975	5.0%

Top 10 Visitor Countries of Origin Q3– Wellington RTO

	Country of origin	Overnight visitors to WLG RTO Q3 16/17	% Change vs. Q3 15/16*
1	Australia	79,535	
2	UK	37,118	
3	USA	34,577	
4	Germany	25,055	
5	China	10,982	
6	France	9,741	
7	Netherlands	9,487	
8	Canada	7,090	
9	Sweden	5,492	
10	Singapore	5,053	
	<i>Other</i>	40,882	-
	Total	265,008	-2.1%

*% change for individual countries not included due to small sample size

[^] MBIE, May 2017. Taken from IVS Toolbox database provided by Angus & Associates/Infotools.

[#] MBIE, May 2017. www.mbie.govt.nz/info-services/sectors-industries/tourism/tourism-research-data/commercial-accommodation-monitor/cam-commentary

Te Papa Tourism Benchmarking Report

Q3 FY2016-2017 (January-March)

Highlights – Q2 FY2016/17

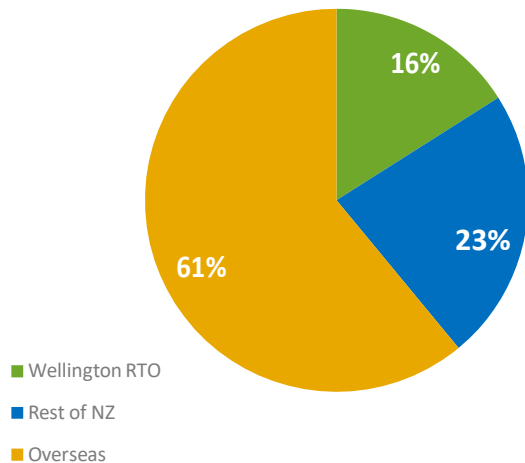
498,933	visitors to Te Papa overall during Q3	-11.6%	visitors compared to Q3 FY2015/16
418,553	visitors from outside Wellington RTO	c. 30%	cruise ship visitors to Wellington who visited Te Papa during their visit**
5.6%	Te Papa was the main motivation for visiting Wellington (and stayed in commercial accommodation)	67,238	commercial guest nights in Wellington directly attributable to Te Papa

Te Papa recorded 498,933 visitors during Q3 FY2016/17, a 11.6% decrease compared to the same period in the previous year. Just over 16% of visitors came from the Wellington RTO area, while 23% of visitors were from other parts of New Zealand. The remaining 61% of visitors were from overseas.

The combined total of Australian, American and British visitors accounted for 54% of international visitors to Te Papa during Q3 FY2016/17. These three nationalities accounted for 57% of international overnight visitors to Wellington RTO.

We estimate that there were more than 34,400 cruise ship visitors to Te Papa.

Origin of Te Papa visitors (Q3 FY2016/17)



Proportion of Non-Wellington Visitors to Te Papa vs. Commercial Accommodations Stays in Wellington RTO (Q3 FY2016/17)

	Te Papa Visitors (non-Wellington)	Wellington RTO
Domestic	22%	60%
International	78%	40%

Proportion of International Visitors Q3 FY2016/17

Te Papa Visitor Country of Origin	Proportion of International Visitors to Te Papa Q3 FY2016/17	Proportion of International Visitors to Wellington RTO Q2 FY2016/17
1 Australia	22.3%	30.0%
2 UK	17.8%	14.0%
3 USA	14.0%	13.0%
4 Germany	13.6%	9.5%
5 France	6.4%	3.7%
6 Canada	5.7%	2.7%
7 Netherlands	2.8%	3.6%
8 Switzerland	1.3%	1.7%
9 China	1.1%	4.1%
10 Denmark	0.9%	0.9%
Other	14.1%	16.8%

** As actual arrival numbers are unavailable, this is an estimate based upon passenger capacity of cruise ships docking in Wellington (c.109,600) during the Jan-Mar 2017 period. As it is unlikely that each ship was at capacity, this figure is considered to be a conservative estimate. http://www.centreport.co.nz/images/stories/documents/brochures/cruise_schedule_2016_2017.pdf

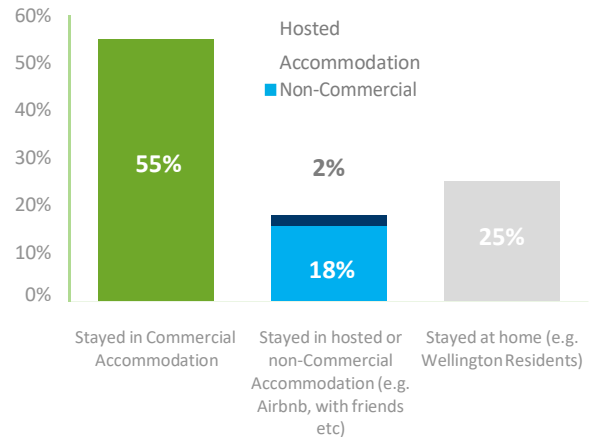
Te Papa Tourism Benchmarking Report

Q3 FY2016-2017 (January-March)

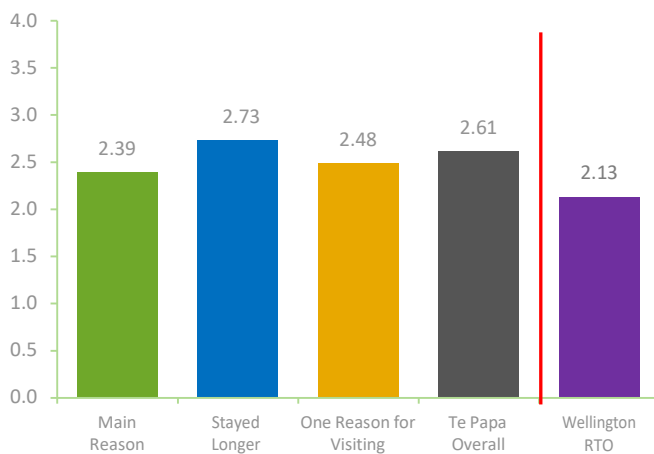
The proportion of commercial guest nights directly attributable to Te Papa is calculated by identifying visitors who *i)* stated that visiting the Museum was their main reason for visiting Wellington on this trip; and *ii)* stayed in a hotel, motel, backpackers or holiday park during their visit to Wellington. The total number of these visitors is then multiplied by their average length of stay. In addition, Te Papa may also have been an influencing factor in decisions of others to visit the region, or may have encouraged visitors to stay extra nights in Wellington RTO. The guest nights of those visitors who stated that their visit was just something they did

as they were already in Wellington are not attributed to Te Papa.

Te Papa visitor accommodation during Wellington visit (Q3 FY2016/17)



Ave length of stay – Te Papa visitors in Commercial Accommodation (Q3 FY2016/17)



Importance of Te Papa when visiting Wellington (Q3 FY2016/17)

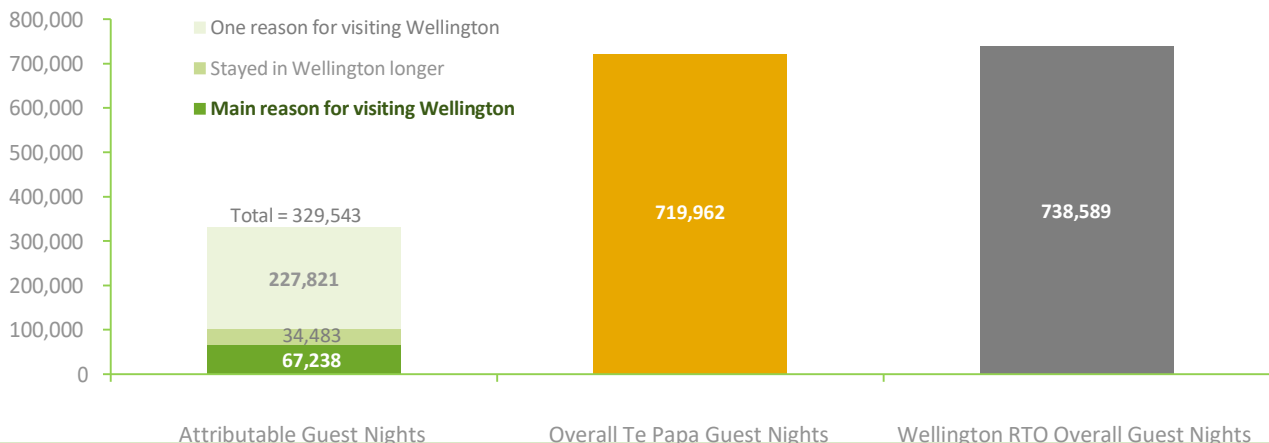
	<u>% Staying in Commercial Accom</u>
One reason for visiting	18.4%
Main reason for visiting	5.6%
Stayed in Wellington longer	2.5%
<i>Something I did since I was in Wellington anyway</i>	28.8%
TOTAL	55.3%

Visitors to Wellington RTO staying in commercial accommodation stayed for an average of 2.13 nights during Q3 FY16/17.

Around 55% of visitors to Te Papa stayed in commercial accommodation during their trip to Wellington, with 5.6% stating that the Museum was their main motivation for visiting Wellington. Visitors for whom Te Papa was the main motivation for visiting Wellington RTO stayed for an average of 2.39 nights.

As a result, 67,238 commercial guest nights in Wellington RTO can be directly attributed to Te Papa during Q3 FY16/17, with 262,304 guest nights also coming as a result of Te Papa being one motivation to visit, or as a result of visitors staying in the city for longer. Overall, visitors to Te Papa accounted for 719,962 guest nights in Wellington RTO during Q3.

Commercial Guest Nights Attributable to Te Papa (Q3 FY2016/17)



Feasibility Study for Potential Tour Offerings

Stage 1 Qualitative Analysis - FINAL

Prepared for Te Papa

September 2017

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Introduction

Background

Te Papa is looking to review and redevelop its tour programme in order to better serve the needs both of the museum and its visitors. It is envisaged that the new tour programme will: improve visitor experience, which will in turn have positive impacts on visitor loyalty and advocacy; and increase current tour revenues, partly by generating new revenue from audiences who would not have previously considered taking a tour.

Objectives

There is a need for research to inform the redevelopment of Te Papa's tour offering. Specifically, insight is being sought into what visitors think of the existing programme, including positive aspects of their experience and where they see room for change or improvement. Of particular interest is how the offering can be made more attractive: e.g. the features or experiences visitors would like to see made available as part of future tours; preferred tour subject matter; practical considerations, such as length, cost and scheduling; and the optimal branding and positioning of the tour programme.

This document outlines the findings of qualitative research undertaken with local residents and domestic and international visitors to Te Papa (as prospective tour participants in future). The research was undertaken to inform the redevelopment of Te Papa's tour offering. Specifically, insight was sought into what visitors think of the existing programme, including positive aspects of their experience and where they see room for change or improvement. Of particular interest was how the Te Papa's tour offerings can be made more attractive: e.g. the features or experiences visitors would like to see made available as part of future tours; preferred tour subject matter; practical considerations, such as length, cost and scheduling; and the optimal branding and positioning of the tour programme.

Methodology

This research was qualitative in nature and involved a small but very carefully selected sample of participants (as is typical of qualitative research). A total of 27 interviews were undertaken between June 21 and August 11 2017. Local participants were largely drawn from Te Papa's Research Panel, while the majority of domestic and international visitors were recruited to participate at Te Papa by Angus & Associates' field staff.

All respondents were qualified on the basis that they were aged 18 years or more. Three domestic respondents who had not visited Te Papa on recent visits to Wellington were recruited via contacts out with the Wellington

Region, with the remaining 24 drawn from Te Papa’s Wellington Research Panel or being recruited at Te Papa. Two of these respondents had previously taken a tour at Te Papa, while the remainder had not, though some had taken guided tours at other museums, galleries and attractions.

Visitor Type	Local Visitor	Domestic Visitor	International Visitor
Visitor does not have children living at home	4	6	9
Visitor has children aged 0-5 living at home	3	2	
Visitor has children aged 6-15 living at home	3	0	
TOTAL	10	8	9

Summary and Conclusions

Te Papa's Visitors

Te Papa attracts a broad spectrum of visitors, ranging from Wellington office workers fitting in a quick visit to the Museum during their lunch hour, to domestic families travelling to Wellington to attend an exhibition at Te Papa, to international visitors who often have little idea what to expect, but who choose to stay longer in Wellington thanks to the reputation Te Papa enjoys. Each visitor has his or her own personal needs and expectations when visiting the Museum, and these may or may not be similar to others of the same gender, age, origin and or lifestage.

Local visitors tend to come to Te Papa fairly regularly, and those with children may visit both as a family and individually as circumstances allow. While they visit the Museum regularly, they may not stay for a long time, unless they have been attracted by a new exhibition or installation. Te Papa is often a wet-weather option for locals, especially those visiting with children, and this means they are unlikely to book activities in advance.

Domestic visitors may be travelling for business, holidays or visiting friends and relatives, and their reason for visiting Wellington can have a significant influence on their visit to Te Papa. For some visitors, Te Papa is simply a convenient option to pass time, resulting in relatively short visits that are worked around the main reason for their trip to Wellington. At the other end of the spectrum, some domestic visitors come to Wellington specifically to visit Te Papa and major exhibitions like Gallipoli; planning their trip well in advance and sometimes taking advantage of cheap airfares to do so. Those visitors who are motivated to visit Te Papa specifically are more likely to be interested in participating in experiences at the Museum than others, though feedback from the research (and broader experience) suggests they may be more price sensitive than international visitors.

Te Papa attracts a range of **international visitors**, from European and South American backpackers who are visiting the city while moving between islands, to Australian families visiting the Wellington Region for a long weekend, to high-net-worth visitors from Asia and North America who are undertaking bespoke tours of the country. The needs, behaviours and motivations can differ both between and within these groups. For example, while some backpackers have a very low willingness to pay for experiences, others will happily spend money on a unique experience (although this is likely to mean sacrificing another experience due to their limited budget). Some international visitors are highly culturally engaged, and expect Māori culture to be at the very centre of their visit to Te Papa, while others are content to receive a more general introduction to New Zealand as part of their visit to the Museum.

Preferred experiences

Visitors go to Te Papa in order to learn or see something new, and to be engaged by their experience by feeling some sort of emotion during their visit: for example, excitement, shock or sadness.

Having an **opportunity to engage** with artefacts, ideas and people is important. Visitors want to be able to relate to personal stories and enjoy a deeper understanding of what they see at Te Papa and how this corresponds to the world at large. Visitors want the experience to be stimulating and enjoyable, with many noting a distaste for being talked at, feeling like they are back at school, being presented with large amounts of text, or only encountering static displays.

Visitors will come to Te Papa with a **variety of companions**, and this means that their interactions with the Museum can vary from visit to visit. Visits with children will often focus on the more “child-friendly” parts of the Museum or exhibitions that have broad appeal, with such visits tending to be shorter or broken up by visits to the play areas to keep children entertained. Those visiting with companions who have not been to Te Papa before tend to become a de-facto guide for their guest, and will try to take them to the parts of Te Papa they believe are significant in the time they have available. Visitors to the Museum who are either on their own, or with someone who has shared interests, are more likely to spend time focusing on their own interests, and are happy to spend greater amounts of time in individual exhibitions.

Visitors appreciate that there is no admission charge to Te Papa, and this was something that international visitors considered unusual in relation to comparable museums overseas. However, a willingness to pay **for unique or “must-do” experiences** at Te Papa was observed both amongst local and out-of-region visitors. It was expected that hosts and guides for such experiences would be engaging, entertaining and knowledgeable, and not merely working from a script.

While many visitors recognise the potential benefits of taking a **guided tour**, most prefer to visit Te Papa at their own pace. As a result, the majority of visitors are unlikely to consider front of house guided tours a “must-do” experience.

Influences on decision-making

In general, visitors only tend to plan what they consider “must-do” activities or experiences in advance. Wellingtonians have a reputation for last-minute decision making, and this was apparent in the research, with many stating that the weather or the plans of family and friends would have an impact on what they would decide to do on any given day. Beyond visiting “must-do” attractions, out-of-region visitors also tend to maintain a flexible schedule. Therefore, it is likely that the majority of both local and out-of-region visitors won't plan their

trip to Te Papa in advance (beyond visiting the Museum itself), unless they are attracted by a particular exhibition or experience.

The **reputation of an event, activity or attraction** is very important to visitors when deciding what to do, regardless of whether they are local or from out with the Wellington region. Recommendations of friends and family, other travellers and reviews on social media and websites like Trip Advisor can all have a significant impact on decision making. Visitors are more likely to make a particular effort to undertake activities or experiences which have been widely recommended, highlighting the importance of developing experiences that become renowned and recommended as “must-do” experiences among a broad audience.

Cost also has an impact on visitor decisions, with both local and out-of-region visitors suggesting that tight budgets would limit their ability to participate in some “paid-for” experiences. Out-of-region visitors appear to be slightly more flexible around attraction cost, and while they may be unwilling to pay more than a token amount for a general experience, they will consider paying significantly more for something they consider unique or “must-do”. In contrast, the willingness to pay of local visitors is likely to be more dependent on their personal circumstances, with some simply unable to afford “paid-for” experiences.

The **length and timing of experiences** also has a significant impact upon visitors’ decision-making, even when a visitor has a strong interest in participating in a tour or experience. While local visitors have the opportunity to return to Te Papa regularly, they are also more likely to be working or have other commitments during core hours, which means that while participating in unique or “must-do” experiences is of interest to them, these experiences must fit in with their schedules - primarily evenings, weekends and public holidays - if they are to be of interest.

The behaviour of out-of-region visitors is often dependent on how long they will be staying in Wellington. While some will stay locally for an extended period, the majority will stay for shorter periods, perhaps overnight if they are catching a ferry, or only for a few hours if a cruise ship visitor. These visitors will have a greater ability to participate in experiences offered during “core hours” but, despite a perception that they are time-rich, international visitors are often time sensitive, hoping to experience as much of the city as they can in as short a timeframe as possible. Cruise ship visitors may only have an hour or two to spare before their ship moves on, while overnight visitors are often only willing to spend half a day at the Museum given other activities they also wish to do. As a result, it is important that experiences are either short enough to be a realistic option, or so unmissable that visitors will sacrifice visiting other attractions in order fit in that experience.

Subjects of interest

All five of the themes broadly covered by Te Papa - history, science, art, Māori and Pasifika - are of interest to visitors, particularly history and science. Māori culture and the history and impact of earthquakes and volcanoes in New Zealand would be subjects that elicit the strongest interest from visitors, and offer Te Papa opportunities to provide unique learning experiences to visitors.

In terms of history, visitors are particularly keen to learn about social history and the **impact that events had on participants** and wider society at the time. The stories of individuals that are represented by the giant statues in the Gallipoli exhibition were often cited as being an example of this, and again highlight the importance of providing stories and experiences that visitors can relate to.

Learning more about science and particularly natural science is also desirable for visitors. An interest in learning about **volcanoes and earthquakes** was common among all visitor types. The interest expressed by New Zealand visitors is no doubt influenced by New Zealand's recent geological history, but also its relevance to the New Zealand school curriculum. International visitors, particularly those from Europe and Australia, were keen to learn more about volcanoes and earthquakes because they have little direct experience of these back home. The earthquake house was often noted as being a favourite interactive by visitors. Some international visitors also stated an interest in learning more about New Zealand's **natural flora and fauna**.

Art tends to elicit either strong interest or complete disinterest, and this is dependent upon the individual's art background, rather than their gender, origin or lifestage. Even where visitors express interest in art, there is a range of specific interests and motivations. Some visitors are only interested in viewing art that is relevant to wider exhibitions, some only want to see works by New Zealand artists in the National Museum, some feel that it is important that New Zealanders get the opportunity to view the work of both New Zealand and overseas artists, and some would prefer Te Papa concentrate on displaying cutting edge contemporary art.

Interest in Māori culture and history is common across visitor types, with those who were not interested putting this down to a lack of knowledge rather than actual disinterest. Some visitors, particularly from overseas, express surprise that Māori culture is not given greater prominence at Te Papa, and would welcome opportunities to learn more about Māori culture and engage with Māori directly (although some prefer that this occur in a more "authentic" setting, or note that other attractions already offer this). However, other visitors are interested in experiences that go beyond the "haka and greenstone" cultural experiences that are currently on offer, and these visitors would appreciate greater insight on Māori perspectives on a broad range of topics, from the Treaty of Waitangi to contemporary Māori culture.

Visitors may be less aware of Te Papa's Pasifika offerings, or tend to group this together with Maori culture. As a result, this theme may generate lower levels of interest, though this may increase once visitors have greater awareness. Again, visitors are likely to be interested in learning about the social history of Pasifika communities, and to want opportunities to engage with members of these communities.

Proposed concepts

This research sought feedback on three specific concepts. Each of these concepts is likely to stimulate some interest from visitors, though the overall level of enthusiasm varied.

The **Taonga Māori tour** is likely to hold broadest appeal, reflecting the stated visitor preference for opportunities to have greater interaction with Māori culture and to have a unique experience that is not available elsewhere. Being able to interact and engage with Te Papa staff and subject experts as part of this experience holds particular appeal for visitors, and this is likely to be as important as the artefacts that visitors will engage with. Visitors were generally willing to pay \$30-\$50 for this experience, though pricing sensitivity may change depending upon the content and length of the tour. While some visitors were not concerned by the proposed duration of the experience, others stated that this could potentially be off-putting, particularly if they were only in Wellington for a limited time.

The **Te Papa Curated Experience** concept is also likely to hold broad appeal, with the "94% unseen" tagline and the opportunity to have a "behind the scenes" experience generating a great deal of interest due to its exclusivity. Again, the opportunity to interact and engage with staff was considered important. Visitors were willing to pay a maximum of \$30 for this experience, though there is also likely to be a greater opportunity for return visits among local visitors if there are a range of tours on offer. Again, timing issues are likely to be the greatest barrier to participation for visitors, and particularly local visitors, who would prefer evening or weekend options.

Pricing expectations may impact the commercial viability of the Te Papa Curated Experience concept, if offered as a back of house experience hosted by subject experts. However, the broad appeal of the overall concept suggests that there may be scope to offer this experience in a slightly different format; for example, as a paid-for experience that shows artefacts kept "back of house" in a front of house location.

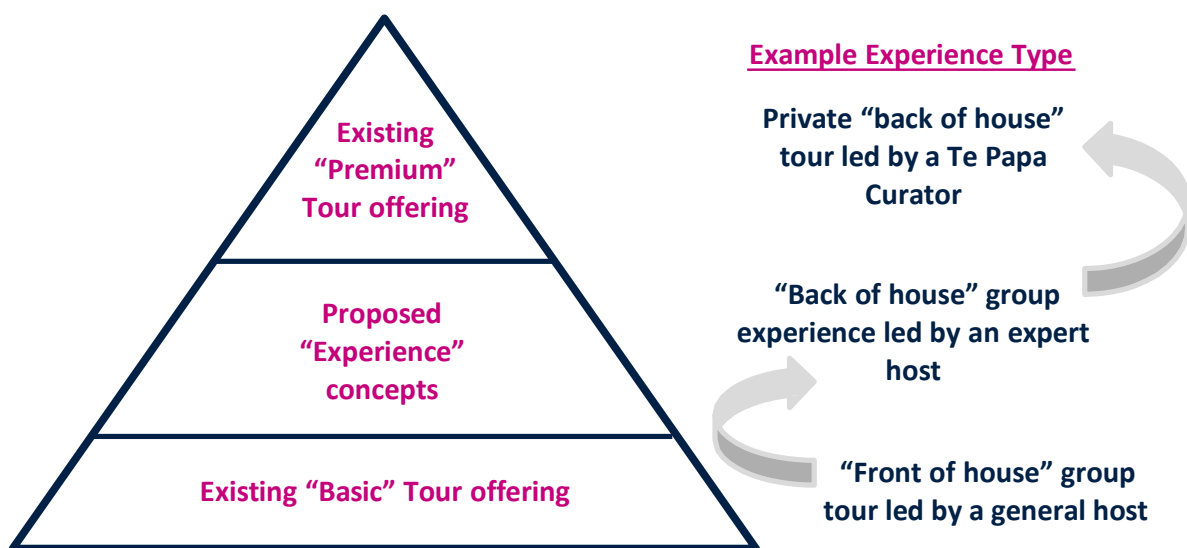
While there was some interest in the **Toi Art Tour** concept, it is unlikely to attract the same level of enthusiasm as the other concepts, given a perception that it is less unique or exclusive. As noted earlier, many visitors prefer to enjoy the Museum at their own pace rather than taking a free, or low cost guided tour, and this suggests interest will be muted unless it is clear that participation will add to the visitor's overall experience. There may be scope for this concept to be re-worked as a conveniently timed "micro-tour", or as an experience hosted or guided by an

artist, though further investigation would be required to determine whether visitors would be willing to pay for such experiences.

Recommendations

The research suggests that there is scope for Te Papa to offer further paid-for experiences to visitors, although the success of these experiences will depend upon content, their reputation as a “must-do” for visitors to Wellington/New Zealand, and the experiences being accessible to visitors both in terms of cost and timing.

Given that Te Papa currently offers paid-for experiences at opposing ends of the pricing spectrum - namely a range of \$20 general tours and a \$250 exclusive “back of house” tour – and that visitors interviewed for this research indicated a willingness to pay up to \$50 for an experience, we would suggest that any new concept introduced by Te Papa sits between these existing products. This new tier of experience may be differentiated by the credentials/expertise of the guide/host, by the size of the group, and by some exclusivity of access to the 94% of artefacts that are not on public display. In this way, different tiers of experience can be marketed to ‘upsell’ general tour participants while preventing cannibalisation of the premium tour offering.



In conclusion and on the basis of the feedback provided by participants, we would recommend the following if future concepts are to be successful:

- 1) Te Papa focus on developing experiences that are unique, relatable and interactive, and which offer visitors the opportunity to engage with subject experts and/or members of relevant communities.
- 2) Future concepts focus on the development of visitor experiences at Te Papa, rather than offering guided tours of the Museum.
- 3) Future visitor experiences be developed and marketed to potential visitors as high-quality “must-do” experiences in order to maximise visitor interest, advocacy and willingness to pay.
- 4) Te Papa look to develop an experience that offers greater interaction and engagement with Māori culture, similar to the Taonga Māori tour concept.
- 5) Te Papa consider undertaking further quantitative research in order to clearly measure pricing elasticity of demand in relation to any concepts developed or updated as a consequence of this research.

Findings

Prospective Tour Participants

The following provides a summary of feedback from participants on Te Papa's current tour offerings, preferences on future tours and experiences at Te Papa, and opinions on the tour and experience concepts developed by Te Papa in advance of this research. The interview guide for each focus group covered a range of topics including: -

- Activities and attractions recently visited in Wellington,
- Interest and experiences in visiting museums and galleries generally (including previous tours where relevant),
- Perceptions of, and experiences at Te Papa (including previous tours where relevant),
- Preferences regarding future Te Papa experiences,
- Opinions, interest and expectations in concept tours/experiences
- Pricing expectations of these tours/experiences.

Activities and attractions recently visited in Wellington

While there were a variety of reasons for people to visit Wellington, a significant number of out of region visitors were in the city to visit family and friends, or as a transit point while travelling through New Zealand. Of those who had decided to visit Wellington specifically for a holiday or leisure break, their decision was sometimes influenced by the availability of cheap airfares like “Grabaseat”.

“If Grabaseats got some good prices going on.” Domestic, Children aged 0-5 years

“Like two months ago, or a month ago or something, I just was like, I just want to go somewhere and it was really cheap flights up here, so I just was like do it. Kind of spontaneous but here we are.” Domestic, No children

Respondents reported partaking in a range of attractions, activities and events in Wellington. While Te Papa was naturally one of the main attractions mentioned both by visitors and locals, other attractions mentioned included the Wellington Museum, City Gallery, Capital E, Cable Car and Museum, Botanic Gardens, Mount Victoria Lookout, Mount Kaukau, Weta Cave, Red Rocks, the WWI exhibition and Pukeahu Memorial Park. Events attended included Wellington on a Plate, the Wellington Food & Wine Festival, the Lux Festival, the Arts Festival and Beervana. Common activities in Wellington included catching up with family and friends, visiting the Harbourside market, walking on Oriental Parade or Cuba Street, taking a tour of Parliament, visiting the city’s cafes and bars or walking the beaches and parks outside the CBD.

“We hiked up to the top of Mount Victoria, I think it was, and then checked out that amazing view. And we went to the Weta Cave. That was awesome. I love Lord of the Rings and stuff.” International, No children

“We love taking them down Cuba Street, of course. We try to hit all the kind of urban places. We try to do Cuba Street. We try to do Te Papa. We try to do Zealandia. And/or just kind of the greenbelt areas because that’s really special.” Local, Children Aged 0-5 years

“Oriental Bay we sort of spent the day kind of walking around there one day and we got a coffee, and did a walk on the waterfront area.” Domestic, No children

“Whenever I have people from out of town, we do the double, we do here, and then the war memorial on the top there. Then usually Zealandia out in Karori.” Local, No children

The reputation of an attraction has a significant influence on decision-making, with visitors more likely to partake in activities, events or attractions that have been recommended or which are highly regarded by others.

Visitors to Wellington tend to rely on the recommendations of other travellers, friends and family who live locally or who have visited Wellington and travel agents when deciding what to do during their visit. Social media and reviews on sites like Trip Advisor also influenced visitor decisions.

"First of all I ask other travellers 'cause they visited a lot, they know a few things. Ask them, and then I have a guide, just a small one, but and sometimes google some stuff. But mostly ask people." **International, No children**

"A lot of reviews. I always look online and see what other people think of them, because I don't want to ... This attraction is free, but a lot you have to pay for, so then you pay all that money, and you get there, and it's like, "Oh." Anticlimactic. So, I do that for a lot of reviews. A lot of hearsay. If people say it's good, then I'm like, "Okay. I've gotta do that." **International, No children**

"Often Facebook. It's pretty bad, but yeah, so often on Facebook, or us, if we see a friend's gone somewhere and they've got pictures up, I'm like, "Hey, that looks like a cool place. We'd like to go there." But yeah, our main source would probably be media, and then family and friends have told us or recommended a place, we'll go check it out." **Domestic, Children aged 0-5 years**

"I had got the Lonely Planet book for New Zealand, so I've read about Te Papa in that and the cable car thing, and probably word-of-mouth things as well. We heard about, is it Cuba Street, where there are all the cafes and things are." **International, No children**

"Trip Advisor, friends, or with the Kiwi Experience and the bus drivers are telling us what to do, or like the app and they recommend things on there. Like, this is on the free stuff section. It tells you a bit about it, so maybe if it said on there, "Oh, check out the tour," then I would be like, "Oh, maybe we should do that if we've got a free day." **International, No children**

Local visitors were also influenced by the recommendations of friends, family and colleagues, social media such as Facebook and would also get information on events and attractions simply by walking round the city, whether that be by spotting flyers and billboards, or simply popping into attractions like Te Papa to see if there was anything new that they were interested in seeing.

"Quite often through Facebook. I follow a few Facebook pages, which will often notify you that something's on, or I see friends that are going to go to something and I'll sign up and say "Yes, I want to be alerted when that happens," and so that morning it pops up with, "Remember this is on today." So that's generally how I find out about stuff."

Local, Children aged 0-5 years

"Yeah, I do look on Facebook ... a lot of my friends go to interesting things. I get all my news online these days, so when I say newspaper I mean stuff, that kind of thing. Event guides, I look at quite often, so I'm on the mailing lists of three or four Wellington event guides. Yeah, I look at the emails when they come." **Local, No children**

"Often we just come in because we like walking down the waterfront anyway, so we'll come in anyway, even if it's let's see if there's anything. I went out with my daughter to lunch, and we just said, "Oh, well let's go in," and we did the Pacific." **Local, Children aged 6-15 years**

"I had a little bit of time, so I was probably there for about half an hour. I hadn't been for a couple of months, so I just went and had a look." **Local, No children**

The accessibility of activities and attractions from the CBD was also mentioned as being an important influence, with visitors often deciding to visit attractions in the central city if they didn't have access to a car.

"You have to sort of look at okay, are there bus routes? Are there any trains or whatever? So transport I think is a really important thing." **Domestic, No children**

"I live in the CBD and generally my friends and family when they come down to Wellington, or people from out of town, they're usually in the CBD as well so it's easier to get around. It's a lot more convenient I think. More centralised. Plus there's a lot of good restaurants on the waterfront and it makes it a good day to go down to the lake." **Local, no children**

Admission prices also had an influence on the decisions of visitors, with many on a tight budget and happy to take advantage of free experiences wherever possible. Despite this, there was a willingness to pay for highly recommended experiences that were perceived as "must-do's".

"At this stage, cause we've been travelling for a year, money is a big thing. If this was probably 50 dollars to come today, we wouldn't have gone. Things like that, and as well reviews. If it was 50 dollars but everyone said, "Oh my God, you have to do that," then we would do it." **International, No children**

"You check how much it's going to be and go, "Is that worth \$150 for the family or are we better off going and doing something else, because it's going to cost us \$50?" **International, Children, aged 0-5 years**

"We actually thought the Gallipoli one was going to be paid for, so we'd prepared. We'd budgeted and things like that, but it was free so that's super bonus when things are free. I think if there was to be a price, \$50 and under would be reasonable." **Domestic, Children aged 0-5 years**

Encouraging potential visitors to **book tours and experiences in advance** may prove challenging, with most participants stating that they were unlikely to make significant plans ahead of their visit. In particular, local residents often wait until the last minute to plan a trip to Te Papa, with the weather or children often cited as a reason for this.

"Generally the weather is our big thing. Is it an outdoor day, is it an indoor day...we'll decide what the weather's looking like, as to whether we're going to come into town, hang out on the waterfront, or whether we're going to go to spend the day at Chipmunks or something where we're going to be inside." **Local, Children aged 0-5 years**

"I really don't like when somebody's visiting or when I'm planning my own weekend to have every minute of the day planned. But I like to have general ideas about where to take them or what to do. And say, okay sun's shining, let's go out to Oriental Bay and we'll go get some gelato and walk along the waterfront. Okay but it's raining. Let's go to Te Papa." **Local, Children aged 0-5 years**

"Yeah, it tends to sort of be spontaneous or sort of just a couple of days planning. I mean unless it's something which you know you have to buy tickets you know, six months in advance. Because yeah, it's sort of this ... I'm not sure if you've found this but Wellington culture, we're kind of you don't decide what you're doing until sort of a couple of hours before and you know ... Whether that's gigs or going out for tea or whatever, you know. Yeah, that's sort of part of the Wellingtonian culture I feel." **Domestic, No children**

"We don't really book ahead that much. I think that's really a factor of having a two year old. Because we kind of have to take the opportunity." **Local, children 0-5 Years**

"I don't plan in advance...a lot of the visiting that I used to do to Te Papa was in my lunch hour, and so being next to it is quite handy. They used to have late nights, but they don't have it anymore." **Local, No children**

One way of encouraging visitors to make plans in advance is to **offer discount tickets** through platforms such as the Entertainment Card or through websites like Grabone or Bookme.

“We use the Groupon app a lot actually as well, to see what's going on, and also the entertainment book.” **Local, Children aged 6-15 years**

“Because I booked it over Bookme.com and then you get a discount when you book it through that, so it was like, I have a plan basically. And I knew I had two days there and I'm like, ah let's do it then and just have the next day free.” **International, No children**

Overall, visitors and locals alike enjoy the wide range of activities and attractions on offer in Wellington, and are particularly likely to visit those that are highly regarded, easily accessible from the CBD, and which offer free or low-cost admission, and Te Papa clearly meets all of these criteria.

With visitors currently unlikely to make plans to visit free experiences too far in advance, it is clear that Te Papa must concentrate on developing “must-do” activities that will encourage visitors to plan to make specific visits to the Museum to participate in paid experiences.

Interest in visiting museums and galleries generally

All participants interviewed reported at least some interest in visiting museums and/or art galleries, though this ranged from highly engaged individuals to those for whom a visit to a museum or gallery was simply one of a number of potential leisure experiences they would consider.

A number of participants stated that they visited institutions in order to **learn more about a subject, culture or country**:

“Usually when I'm somewhere totally new, and there's a lot of times I don't know much about that area, or like, say, native culture, and stuff like that. And I like to learn about a lot of that...I guess I don't really go looking for museums, but if they're there, I'll pretty much go for it.” **International, No children**

“To learn the cultures, especially for New Zealand, because yes, we don't get much of the Māori side of it, and that's quite interesting. Yeah, more to learn a bit about another country I suppose, instead of just Googling it, you can actually take it in a bit more.” **International, Children aged 0-5 years**

“I think for me it's one of the really interesting things is when you haven't been to a country before, is to get an idea of the history and the culture.” **International, No children**

“Because I think if you go to a different country or somewhere else it's always good to learn something about a culture. Because you're in their country, it's their culture and why not learn something about it. And it makes you also help to understand where they're at now, how they came to a certain place and it's just interesting to meet new people and do new things.” **International, No children**

Others felt that museums or art galleries offered them the opportunity to **see something unique or authentic** – experiences that they would not be able to have anywhere else. Others suggested that these institutions held a special place in the fabric of society:

“I think of museums as a treasure box, so museums are the only places in the world that hold these significant pieces of artefacts or things that are created to display what it was like back in history. It's quite a precious place.”

Domestic, Children aged 0-5 years

"I think it's the really unique things, stuff I don't know about. I hate learning stuff that you learn at school. I saw the giant squid - I love that, because I've never really heard about it before, so that was really interesting."

International, no children

"I'm of the school of thought that these sorts of institutions have replaced churches in terms of times of reflection and things like that. It's a time to just slow down and think and reflect and you know, so ... I guess what I'm saying is it's slightly for sort of meditative purposes." **Domestic, No children**

For some participants, **visiting museums or galleries was not necessarily a top priority**, instead choosing to visit when they had nothing else to do, or if the weather was bad.

"It's just something to do if I'm hanging around with friends in town or something, we can't find something to do we'll just be like, let's go to the museum. Just have fun, look at things, even though we've all seen it probably tonnes of times." **Domestic, No children**

"The weather. Honestly it's the biggest factor. We kind of check the weather in the morning. Okay is it going to be nice? Can we walk around somewhere? Or is it going to be really rainy?" **Local, Children aged 0-5 years**

"I quite like going to the museum. I sort of see it as a rainy day sort of activity." **Domestic, No children**

"It's a thing to do that's free on a wet, cold day, you know. And the kids love it. The kids want to go all the time." **Local, Children aged 6-15 years**

Participants visited museums or galleries with a **variety of companions**, which could change with each visit, and the composition of their group would have a significant impact, both on how they engaged with the museum personally, and decision making around what to see and do at the museum. In particular, the presence of children within their group could have a significant impact on their decision making:

"I like to do it on my own, because I like to take my time. Like I said, some things will interest people. Some people won't. I went around earlier with a girl from the Netherlands and like, I struggled a little bit because she wouldn't find certain things interesting but I was. She was going ahead, I was going a bit slow or vice versa." **International, No children**

"When I bring my grandson, he won't be so interested in wondering around looking at pictures. He likes things like the bugs. I take him to the bugs. I came to the bugs twice, actually. I think I came by myself to look at the bugs,

because I love bugs. It's interesting, the cycle of insects. Then I thought "No, Tim would really love this." I made sure I brought Tim back and he did love it. It was very good." **Local, No children**

"When it's my daughter and I, she's similar as well, she likes to go and absorb a load of information as well, and I think, if I go with other people, I suggest what they do, or, "Oh, come and see this," or those kind of things. So if it's with daughter or by myself, I do the absorbing thing, and when it's with anybody else, I tend to be the hostess, and I don't take much in at all. I show them areas that are interesting, or, "What do you want to do?"... I don't take so much in when I go with other people, because I like helping people, and letting them enjoy it." **Local, Children aged 6-15 years old**

"If we had friends who shared an interest and they were wanting to go to this specific exhibition, they're like, "Oh. We like this one. Do you guys want to come with us?" Sometimes our friends, they might like something else, and it's like, "Oh we'll go just to check it out." But often, if it's family, we all like the same thing so we'll go check it out, but friends, it's more like we'll go because they like it." **Domestic, Children aged 0-5 years**

"We've gone to the dinosaur paid exhibit. Then we went to the bugs paid exhibit. Those were both cool. Specifically, we went to those exhibits either because we had a visitor and so we wanted to show them something extra special, or because it was a special occasion and we wanted to bring my daughter there. Or her grandparents. They live in the area. It was kind of a special occasion for somebody." **Local, Children aged 0-5 years**

The **appeal of tours** was varied amongst participants.

While most participants had undertaken at least one guided tour or experience at an institution other than Te Papa in the past, the majority felt that they would generally **prefer to guide themselves if given the option**, so that they could enjoy the experience at their own pace:

"Sometimes you want to spend some time at one point and not at the other point. But the tour group has to spend equal time at all of its entirety. So that is a negative. You have to pay him also, and the other thing is you to walk with him every time. Maybe you want to spend time here, but you have to go." **Local, Children aged 6-15 years**

"I like just being able to wander around and kind of pick and choose what I want to look at, what I want to learn about, what I don't want to learn about. I quite like having that freedom just to me ... dally around and see what's going on." **International, No children**

"I don't tend to enjoy them that much where I'm being guided around, because I like to go at my own pace if I can."

Local, No children

"I like doing it at my own pace and I like seeing what I'm interested in and spending as much time as I want to on that rather than being moved on from place to place." **Local, Children aged 0-5 years**

"I just don't want to do a tour with other people tour the museum. Like I can see how it's appealing but I like to do my own thing." **Domestic, No children**

"I prefer, because then I can spend more time in some place I like, or there's other place that I just not that interested in." **International, No children**

"I wouldn't have chosen to go take a tour. I guess I assume that I enjoy reading what's given, in pamphlets or wall texts, et cetera, as opposed to having someone talk to me. It's just more enjoyable to do it by myself." **Local, No children**

"I wouldn't do a front of museum tour because I can do that on my own." **Local, Children aged 0-5 years**

"Unless it's a completely foreign space then I'm probably unlikely to do a tour because I tend to sort of just like to sort of take my time and go through it myself and things." **Domestic, No children**

"I prefer to walk around on my own quietly without somebody telling me. I love to have extra information but I like that to be in a handout. That's the sort of learner I am. I'm visual kinaesthetic. I like to read about it on my own time. I don't like somebody distracting me. It would be a distraction." **Local, No children**

"I prefer to go around on my own. I guess, that's just me, I don't like to be tied down to a time or a schedule or a particular route, or have to see things I don't necessarily want to look at." **Domestic, No children**

"I would probably rather have a self-guided tour than be with a massive group of people where you can hardly hear the person talking and I'm just struggling to see what we're doing... Following around like a mob sometimes for me is just kind of frustrating and impersonal." **Domestic, No children**

"I usually don't have time to do the tour, or I miss the time it doesn't fit in with my schedule, or I don't have the budget for it, so I just leave it and do it myself." **International, No children**

Some participants felt **guided tours tended to be too general in nature**, giving a brief and sometimes rushed overview of the entire museum. The opportunity to take a shorter tour that concentrated on a specific subject or exhibition piqued the interest of some participants.

"I would have liked it to be longer, or on a specific exhibit so it's more in depth, because it was just skimmed. We skimmed our way around the museum, and then we went back and went around it again, so I felt like I spent a lot more time than I needed to, because we only had a few days, so we were like, minimal time. So, I would have preferred a more in-depth, but for an hour and a half or something around the museum."

International, No children

"Maybe they could do different segments of say a particularly vast museum or art gallery. And you'll choose to do a tour of a particular part of it."

Domestic, No children

"If there was a guide to show about the nature, one hour, and then people can see the other exhibitions by themselves. Another to talk about history, another to talk about ... Yeah, maybe different kinds of guides."

International, No children

A number of participants noted that they would be more likely to take a tour if they were visiting a non-English speaking country, and felt that tours were most beneficial when a visitor was **not a native language speaker**.

"I think if I'm somewhere where I really don't know anything about it, or if I'm in a country that isn't native English speaking, then I probably would do a tour. I've heard the language barrier. Hopefully get an English tour guide, which would help."

International, No children

"From what I've seen of people wandering around it tends to be older people and I wonder if it's also people who, maybe, English isn't their first language so might need a little bit more guidance and direction around the exhibits."

Local, Children aged 0-5

"Most of them don't speak English, even if they try to read something it wouldn't meant anything to them. They would just see a picture, or like here, the animals and stuff."

Domestic, No children

"People who don't speak the native tongue. If they have an actual speaker who speaks their language that can help instead of them listening to audio, like they go around with a headset. That would be really beneficial."

International, No children

Despite their reluctance to take guided tours, **most participants did recognise the value of tours**. Participants recognised that tour patrons were likely to learn more, gain greater insight into the areas of the museum/gallery they visited on the tour, or get new perspectives on a subject:

"I think it's so beneficial because then you go and see something, it's bespoke really to that area, and you're not wasting your time. You're seeing a lot of interesting...If you've only got limited time, two hours, then these guides, that's what you should get out of, is the best of your time as well as their time, and the most information and could possible get." **Local, Children aged 6-15 years**

"I would have loved to have gotten a guided tour, and probably gotten a lot more information, and I think it also would have helped me stay interested in certain aspects. Or maybe sparked my interest even more, on certain aspects." **International, No children**

"It's one thing you can read something on a sign and it's going to tell you what it needs to, but it might not quite have that ability to relate it to your own experience. All the signs for example might be written to be very non-specific, factual. Whereas if you get someone giving you a tour they might inject a bit of humanity into it and make it relatable to modern day people." **Local, no children**

Timing was also suggested as being a major influence on whether or not a participant would take a tour, and this manifested itself in three ways.

Firstly, some participants had taken guided tours in the past simply because one was due to begin shortly after they had arrived at the museum or gallery. They stated that had the **tour not been conveniently timed, they would not have taken it**.

"I was thinking about doing a tour, but I came at the time, it was between tours so I'm like, okay I'm doing this on my own now." **International, No children**

"I'm not really big on planning and research, so, no, I wasn't aware. I show up, and I'd see something and think, okay, there's a tour starting, maybe I'll do it." **Local, No children**

"Sometimes that can be a little bit of a nuisance, especially when you've made the effort to get there and get told, "Oh by the way, you've got to come back at this time." **Domestic, Children aged 0-5 years**

“A lot of museums you got guided tours once or twice a day, and you've got to be there. If you're not there, you'll miss that side of it.” **International, Children aged 0-5 years**

“Usually, I happen to be in the gallery when that's happening and I just tag along. I don't usually come back at 2:00 because there will be a guided tour.” **Local, No children**

In addition, some participants noted that choosing to take a guided tour or experience would have a **significant impact on their itinerary**, a particularly important consideration where they are only in a location for a short period of time.

“If I was visiting somewhere I probably wouldn't spend more than one day at a museum, just because I wouldn't want that to be the complete focus of the trip.” **International, No children**

“I don't really like being tied to a tour schedule. It's the big group. I don't like to be in a big group for a tour. I like to have that flexibility so that if we say we're done with this for now and we want to come back later, you can do that. You can have that flexibility. Whereas a tour, you can't.” **Local, Children aged 0-5 years**

In contrast, some participants stated that they would be more likely to take a tour if they only had a **limited amount of time in one location**, but that they would want a fairly intense tour where they can see and learn a lot in the short period of time they have available.

“It's just very time-consuming, I think, to read everything. And I think it would be a little better maybe for a guided tour, because they could maybe focus on the more interesting, or just kinda more exciting aspects, or something like that. They could explain that, and then kinda move on.” **International, No children**

“In Wellington, I have my own time. I could spend years investigating Te Papa for instance, whereas if I'm only in Rome for five days or two days, then I want to find out as much as possible, and it's best to get a guide to do that, and point out certain things...Get the most out of it in the time.” **Local, Children aged 6-15 years**

“I would say your tourist who's on a cruise ship probably on top of that because they're on a condensed timeframe...They probably got to get back to the boat at a certain amount of time. So if they were to arrive they probably need to see as much as they can within a sort of limited timeframe.” **Local, Children aged 6-15 years**

An hour was generally considered to be the maximum acceptable length for guided tours, with some suggesting that **“micro-tours” of 15-20 minutes would be appealing**.

“If it's quite a general subject, there's a lot to learn, probably about half an hour, 45 minutes. If it's something very, very specific, you only need like 20 minutes.” **International, No children**

“More micro tours. It would be a lot harder on the staff...If that was all they toured through was just a little short say 15 minute through just one little section, I think that would be pretty interesting.” **Local, No children**

“I would go pay 10 dollars and just listen to that for...I'll expect it to be short but I wouldn't expect to be stuck for an hour of them talking to me if I pay 10 dollars, I would like it to be a quick kind of thing.” **Domestic, No children**

“I think if it was a general tour, then I'd probably thinking around sort of 30 to 45 minutes, whilst if it was a particular exhibition I was interested in, I'd say about an hour. I beyond that it starts to, without breaks or anything, it starts to get a little bit tiring.” **International, No children**

There was broad agreement that the **staff guiding the tours needed to be personable and engaging**, be able to communicate to a broad audience, and be knowledgeable, rather than working from a script, if the audience was to remain engaged and interested.

“A good tour guide? A very clear voice...catering for your needs, not just saying something. Not getting to know your name necessarily, but if it's only a small party then he or she should know your names. No mumbling. Talking well. I just can't stand a mumble. Speak up. Just actually the information, they should have researched it themselves. It shouldn't just be a spiel that every tour guide has, but they should do the research and really know their stuff. That would be good. Be able to answer questions as well.” **Local, Children aged 6-15 years**

“I think someone who knows a lot and can answer a lot of questions.” **Domestic, No children**

Participants felt that tour groups should generally operate with a maximum **group size of around 6-10 people**. Some felt that a smaller group may be too intimate, while many participants felt that larger groups would be overwhelming and not beneficial.

“I'd probably rather first a tour guide with maximum three or four people and then a self-guided tour and then the tour guide with a bunch of people.” **Domestic, No children**

“I'd say probably six to eight. Just standard classroom size. Well, not classroom size, but a tutorial sort of size type thing.” **Local, no children**

“Six to ten people would be fine for me.” **International, No children**

“I would say any less than sort of 6 or 8, can start to feel a little bit uncomfortable, 'cause sometimes obviously I think it's nice to be able to ask questions, but it can sometimes feel a bit on the spot. I think any more than sort of 15 to 20 starts to feel like you're jostling for position and you can't hear the speaker, so I think probably that area around 8 to 15 probably feels like quite a nice group.” **International, No children**

“I think it depends what kind of people they are. If they're interested, everyone, I think it would be fine if there were like 10. But if they're like, some, my tour guide actually talked about it, with kids that's when it gets hard.”

International, No children

“Small is probably always better. But I felt with a group of 10-12 there was enough other questions been asked. People might add that other thing that you hadn't thought of, you're trying to ask... and at the end it gives those people who don't want to ask questions, room to kind of hide a bit.” **Local, Children aged 6-15 years**

“If it's a huge group I probably wouldn't bother, just 'cause I feel like it's not as interactive... If there's a big group of people, big group of school kids, you don't really get to interact with the tour guide as much you won't be able to ask as many questions.” **Domestic, No children**

“I think 10 or 15 people, maybe, probably be ideal.” **International, No children**

“Like if you get a bunch of people who are from a broad spectrum, you might end up the tour into of course the people will start answering the questions...it goes down to the lowest common denominator. You always go down to the weakest member of the group.” **Local, no children**

“It can be bad if there's three people...it becomes very personal and sometimes you don't want that level of intimacy with the tour guide. You want to be left a little to form your own opinions about things.” **Local, no children**

While some participants felt that children could benefit from participating in a tour, the majority felt that they would be unlikely to have the patience to go on long tours, with some parents suggesting that they would do these kinds of experiences alone, rather than as a family.

“I'd probably be more likely to consider it without the kids. Again, attention span ... I don't know how it's going to go in the future, I've never had kids before, but right now attention span is not enough to be following somebody

else around on a tour, but in general, the way that I tend to travel is that I like to explore on my own, so I probably wouldn't really consider doing it unless it was something particularly special about a given tour." **Local, Children aged 0-5 years**

"I don't think the kids wouldn't be patient enough to actually stop and wait, and have a chat about it. They'd be more, "Come on dad, we want to keep on going." **International, Children aged 0-5 years**

While visitors understand the value and benefits of taking a guided tour, such as the opportunity to gain new insights or perspectives, many simply want to be able to enjoy the museum or gallery at their own pace and find the overall concept of a tour to be off putting.

Even where visitors would consider taking a tour, it appears that the majority would be unlikely to actively seek out a tour unless it covers something that they specifically wish to see within the museum, or if they are not a native language speaker. Other visitors may choose to take a tour if it is convenient to their arrival, but will not plan a visit to coincide with a tour.

It appears that visitors are more likely to be enthusiastic about participating in a more exclusive, "must-do" experience, that they cannot achieve on their own, rather than simply being guided around the museum.

Perceptions of Te Papa

The vast majority of participants were **highly satisfied with their recent experiences at Te Papa**, with local residents still drawn to the attraction on a regular basis, and some out of town visitors rating the museum as being the best they had ever visited.

"I don't know if yesterday I was more sensitive or for some reason, I've been really touched about the museum. I spent four hours there and I watched every movie or every ... I was really enjoying the experience. I think it was the best museum I've been in general in my life. I really enjoyed it." **International, No children**

"This one I was surprised there was no cover charge, which in Australia that's just uncommon. Normally it'd be \$60-\$70 to get in for the family. We thought, well why not? Yeah, got pretty good reviews, and everyone likes it."

International, Children aged 0-5 years

Some participants noted that Te Papa's **growing popularity over the last 18 months had created some challenges when visiting**, particularly for those with children or mobility problems, though none of the participants who raised this did so as a complaint:

"I did bring my elderly grandfather and he was about 90 years old, and he has a hard time walking and standing for very long, and there was quite a long line for the Gallipoli exhibit 'cause we came on a Saturday...It was hard"

Local, No children

"I have noticed, I mean I have mixed feelings about this, but from a positive sense I've noticed there have been more and more crowds at Te Papa. Which is like wow, it makes me really happy. Because I'm like, "Wow, people are noticing how great this place is and really taking advantage." But of course that's really hard because that's really overwhelming when you're trying to take care of a two year old and then she's running off through the crowd." **Local, Children aged 0-5 years**

"It would nice if it was spread out a bit more, so then people wouldn't block up one way and you have to try and manoeuvre yourself around, especially with the pram because it felt like I had a bus amongst a couple of people."

Domestic, Children aged 0-5 years

Te Papa's exhibitions were widely praised for being interesting and engaging, with interactive displays such as the earthquake house, and the Gallipoli structures coming in for particular praise from visitors.

"I like interactional things, like the earthquake house, standing in that and feeling that and the videos and things like that rather than just loads of writing on the wall. That can be quite ... After maybe three or four, you're like, "I don't want to read anymore." So, it's easier. It splits it up into different forms of information." **International, No children**

"The shaking house was cool. I actually really liked the alien one, where it was like, how to survive. And it was like, you got to pick the little animals, and then, it was like, you either die, or you survive really well, or you just survive. I think it's for kids, but I was just like ... I liked that one. And I really liked the ship one, and it was just like, you're captain of the ship, and it made you make decisions, and it told you the consequences and stuff like that, and it learned about the stuff in a funner way. There was a lot of it there. The interactives are really good here." **International, No children**

"It felt like it'd been put together in a way which was really quite impactful, so the big sort of statues of everyone looking sort of all very lifelike and very real and like, real accounts of people, rather than just factual knowledge of what happened, it felt like it was brought to life more through stories and that element of having people just seems to make it a little bit more personal and a bit more sort of obviously intimate in a way." **International, No children**

"But with the Gallipoli it was just so stunning and so intense that you're in there for an hour or two." **Domestic, No children**

"They're amazing. They're so realistic and so emotive, and I like the story they build around each of them. Yeah, I really like it. I was quite moved by that exhibition ... and I've been a few times ... and I wasn't expecting to be." **Local, No children**

"It's amazing to see this expression and ... I think we feel undefined when we see human face or something or crying, we can really ... I think it's easier to feel or to realise what these guys lived in war. We see this expressions ... It's perfect." **International, No children**

Regular visitors also noted that they would like to see **exhibitions and installations change more regularly** at the museum, in order to encourage them to visit regularly.

“It would definitely be nice if it changed more often. I guess it's positive that they've got some favourite things like the whale heart and the big stuffed penguin there, but certainly when I try to get them to sit down and do some of the puzzles or play some of the games they just don't have any interest in it really anymore... They're getting a bit bored of it and I know that they're not going to be as entertained as they used to be, and I'm getting bored of it as well.” **Local, Children aged 0-5 years**

“You can't have an exhibition that goes on for too long because it stagnates. What I would like to see is a cyclical change with the seasons.” **Domestic, No children**

Overall, participants were broadly satisfied with their recent visits to Te Papa and it is clear that the Museum remains popular both among locals and visitors to the city. Even visitors who had been impacted by increasing crowds were positive about this, highlighting that patrons want Te Papa to succeed and grow.

Preferences regarding future Te Papa experiences

There were **four key themes** raised by participants in terms of key aspects for any future experience at Te Papa: relatability; uniqueness of experience; engaging and enjoyable experience; and interactivity.

Participants felt that Te Papa exhibitions were more enjoyable when visitors were able to **relate to the subject matter**, with some suggesting that the museum should concentrate on telling people's stories, rather than describing events, highlighting the Gallipoli exhibition as a good example of this approach.

"It draws me in more. It makes me relate more to what's actually happened and especially when it's something like relating to wars or battles. It can often be very hard hitting and so I think it's sometimes just, it just attracts you to it more, it makes you more engaged with reading it and actually getting to know more about it." **International, No children**

"You have to be able to relate to them and that's something I felt the Gallipoli exhibit does quite well. They have the voice overs of the talking..It's just a matter of relating like these guys are the same as you." **Local, No children**

"I just really like knowing backgrounds. I like knowing what happened in the past to make them get to this point in their life." **International, No children**

"I think everything that can make us feel identified with people, because when we see people, we can realise how was it for them a little bit. I think it's nice." **International, No children**

"But I'd just like to look at what they're talking about and what they're showing me, for instance if it was the Gallipoli, say they're talking about the big statue, who he is, what his back story is, even though they've got the projector talking about it behind it, but it would be cool to get a bit of a back story or just stuff like that." **Domestic, No children**

Others felt that this could be extended even further, suggesting that Te Papa should offer opportunities for people to share their personal stories with visitors.

"If you had, for example, Hāngī. If you were about to make a Hāngī and you had someone from overseas who knew nothing about it, and they're assume about it and they've just been told, it's like what kind of significance does that have for you? It's not something that they've been brought up with and it's unfamiliar, and so I think having an

individual who's lived it, experienced it, and, like I say, pretty much been doing it their whole lives, that type of thing, it's really neat to get their perspective on it.” Domestic, Children aged 0-5 years

“And I think then in terms of the tour itself it's to be able to really pick and choose those really interesting areas and bring them to life more with stories about those people, or even if the person's like an expert in that area, their own stories or their own remarks about what it is they believes really important about it, or how it might've inspired them to do something as well.” International, No children

“I think it's a bit more personal. I think you can listen to a video and everyone has watched that video, and sometimes the videos are a bit dated. Sometimes the sound quality is not that great. Whereas when you go to an actual talk and someone is there talking to you, a bit like with the tour guide kind of thing, they can engage with you a bit better, and you can get a little bit more ... I'm more interested to actually speak to somebody.”

International, No children

“I'd love to come and tell you what it was like. Because I did that for my child's school. I realised when he said we had to go home and ask our grandmothers and grandfathers what schooling used to be like, so I wrote a thing for them and found some pictures. I really enjoyed that.” Local, No children

Participants also felt that exhibitions, artefacts and attractions needed to be **unique or new** if they were to be attention grabbing, and attract a paying audience, with cutting edge or exclusive experiences in particular likely to attract visitors:

“I think it would help attract people, just to say, “Oh, you know, one-time. It's a one-time thing. You can't miss it.”

International, No children

“It's usually just about seeing things that I wouldn't normally see. If it's something that I'm not going to see and there's a chance I'll never see it again in my lifetime, so I might as well get along. There's no point in closing yourself off to experiences. Especially if it's a big runoff exhibition type thing or something like that.” Local, no children

“If something drew you there, a particular thing, you'd be like, “Wow, yeah I want to see that, I might not get to see that again.” Like in Brisbane we went and paid money for the Hadron Collider because we're like, “We might not ever get to see that exhibit again, we might never get to Europe, Geneva or whatever to see that exhibit.”

International, No children

"I like to see different things, and I don't want to see the same thing and the same stuff over and over again."

International, No children

"I did go into the workshop where they were preserving something that had been on life once ... I can't remember what it was, but I remember the smell. That's just interesting, that stuff you don't get to see. I did go and meet the art conservators, and they took me through what they do. I thought that was really interesting." **Local, No children**

"It's something that's a bit special that you're not going to get a chance to see, sometimes it's things that are coming from outside New Zealand and so if you don't come and see it you're not going to get the chance unless you travel away again." **Local, Children aged 0-5 years**

"Not unless it was a must, like, "Oh my God, you've got to do this," kind of thing. And I would, but if it was just something, "Oh, would you like a tour?" Then I'd be like, "No." **International, No children**

"I think it was just because I'd seen Gallipoli and I thought "oh, I've kind of already seen that". I know it's amazing but I'd rather do something new, do something different that I hadn't done before." **Domestic, No children**

Participants want their experience at Te Papa to be **enjoyable, engaging and promoting the museum as a positive experience** overall. Participants were more concerned that their experience at Te Papa had some impact on them, rather than wanting to feel any particular emotion.

"I want to feel something. Obviously, the purpose of any kind of exhibition should be to move you in some way. I want to feel whatever it is that they're trying to make me feel. I don't want to just go and say that was all right. If I'm supposed to feel sad about something or thoughtful, that's cool, I want to feel it. Of course, I'd love to feel happy ... that would be great ... or inspired or interested to learn something more. I think it's just important that it makes you feel something." **Local, No children**

"I would like would be exhibitions that are curated in such a way that the audience or the viewer, however you want to call them, has no other option but to leave thinking about the art. So to be confronted somewhat."

Domestic, No children

"It's important to feel a thing. Because otherwise you're just sitting. When we feel, we can ... For me, if I don't feel anything, I probably will forget about things I saw. It's just okay. It's just more information. We have already lots of information. If you get just information, it's something that you forget the next day." **International, No children**

"I think because I could feel, not just see and read, because it sometimes can be boring. I think the way the museum showed the things makes you feel inside the experience. Something like that. I cried in some parts when they talked about the refugees or the integration. That's something that I really feel inside the experience." **International, No children**

"I think even though adults can probably want to go to a museum and there's some element, some museums can be quite stuffy, a little bit sort of pretentious. I like the fact that all these images are very interactive, very sort of like bring your sort of inner child out a bit, get you to have a bit of fun, let your hair down and just enjoy it, rather than it being like a 'it's all about the information'. It gets a bit dry if not." **International, No children**

"So going around and looking at it and kind of talking about it and then afterwards kind of talk about what you see. It just create discussion... And you could talk about it for a few days. The next day "oh remember the museum, how we saw this. Wow wow wow". **Domestic, No children**

"A lot of people think museums are boring, but they're really not. When I see this, I think of, when you come to the museum, you can have a good time. It's not like how it used to be, all you go to the museum, you have to be quiet, you can't say anything. Even today, we found all the staff members here, they've been really lovely and they actually want to talk to you." **Domestic, Children aged 0-5 years**

Participants also want their **experience to be as interactive** as possible, with the opportunity to touch and feel objects, engage with guides and experts and witness live demonstrations and performances. Participants who visited the museum with children felt that such experiences would be more likely to hold the attention of children.

"Having things out that they can touch and look at. Kids, they're very nosy and curious, so if they see something, they're going to want to know how it works and what's going on here, so anything they can touch and pick up. Pictures are nice, but if you've got a picture, maybe something that relates to it, that they can touch and that type of thing." **Domestic, Children aged 0-5 years**

"Touching things, listening to things, I like going in places and exploring them. Like there was someone's hut in the Gallipoli exhibit that you could go in and sit down and listen to the letters that he wrote to his wife and I found that really interesting. There was a place where you could take a post card that they used to write on in Gallipoli and I thought that was really awesome, a lot of stuff like that. All the movies and the 3D movies were really interesting to me. Yeah I just, I like it. Keeping engaged." **Domestic, No Children**

"I think kinetic things like the ball, I think they're really neat because sometimes we go into galleries ... Sorry, sometimes we go into museums and we don't get that sensory experience because we're only allowed to look at things." **Domestic, No children**

"You've got things to think about and listen to and then you've got actual hands on stuff to keep you interested throughout the whole tour. Yeah I think I'd be, it's really cool to be engaged." **Domestic, No children**

"Yeah, or even it doesn't have to be necessarily on a tour, I think on a tour would be great, but I think even just knowing, like say a tour guide saying "We've got a demonstration by Dr. Such and such a person at 3." Or kind've people informing you about activities might be happening, like if you went to a zoo and it was a feeding, or that kind've thing." **International, No children**

"I just find more intriguing than simply just looking at it through a glass box, or someone talking to me about it without an element of just almost like breaks up, breaks the tour up a little bit and keeps me interested, rather than feeling like I'm just listening the whole time. So I think things like being able to ask questions as well, or being asked questions as well can sometimes make things a little bit more, bit more fun." **International, No children**

"The information I can learn from them and not just reading things, but you have a video and then you can play a game, just to learn it easier. The main reason to go is just to learn stuff and figure out new things and what it's all about basically.. if I just read it, I'm going to forget it in five minutes. But if I do something while I learn it, I know it, then I'm going to know it for the rest of my life.." **International, No children**

"Otherwise they spend so much of the time being told they're not allowed to touch stuff. It's something that I know is going to grab their attention, it's going to mean we can stay longer, they're more likely to remember it and they're more likely to have fun and want to go back again, if it's not just constantly "look, don't touch." **Local, Children aged 0-5 years**

"If they would say we're going to do something on tapa making from 200 years ago and we're going to get a couple historians and master craftsmen to come in and re-enact how they used to make tapa, oh my gosh I would definitely be there." **Local, Children aged 0-5 years**

A number of participants highlighted that they **did not want to feel talked at**, or that they were back at school, which again highlights the importance of providing an entertaining, emotive experience for visitors, rather than simply taking them through the Museum.

"I don't want to go there and have someone talk at me again. I don't like being talked at. It just doesn't interest me." **International, No children**

"Might just be me, but gets a bit boring being spoken to." **Domestic, Children aged 0-5 years**

"Someone talking to people, they're focused on the people who are guiding it rather than the actual exhibit standing alone by themselves." **Local, No children**

Some participants also highlighted the need to provide a **space or a quiet area** to reflect within the Museum and exhibitions, which may be beneficial on tours or experiences dealing with more sensitive subjects:

"Be given a bit of space and peace to just go around. Oh, I love it when there's a seat so you can sort of picture it. If there's a picture I'd be over here looking at them. I love if it's not too crowded. Because if you're sitting over here looking at a picture and people going back and forth chattering, it's distracting." **Local, No children**

"It's quite nice to have the peace and quiet, but still digest." **Local, Children aged 6-15 years**

In terms of leading an experience, participants identified their ideal guide as someone who was **knowledgeable, entertaining and easy-going**. The ability to hold the group's attention for a prolonged period of time was particularly important if visitors were to get the most from the experience.

"From working hospitality guest service is number one. If someone shows their passion in something it does take it a lot further with someone if they both have the same information. If the other person has passion and they speak exciting about something they care about it can come across really well to tour guests." **International, No children**

"Someone's who's definitely passionate about what's on display, because you have those ones who are quite monotone, and it's like, I'm bored now. Because you're bored, I'm bored. Yeah. Whatever they're giving off is what we'll be feeling" **Domestic, Children aged 0-5 years**

"A back of house tour is really cool because I like to see how things work and I like talking to the people who are really knowledgeable and interested in their own work. Hearing their stories and why they've chosen to do this specific collection or whatever that is." **Local, Children aged 0-5 years**

"I think the person with the museum can be as good if they genuinely, really care about it and I think the best tours I've been on are always those ones where you can tell the person has a real interest in what they're talking about and have a real excitement. So it's more about their attitude and the way they express themselves." **International,**

No children

"Good facts, and then maybe laid-back as well. So, I don't know, give you a few facts, tell you the background of it, and then maybe say, oh, five minutes to look around kind of thing, and then carry on." **International, No children**

"I'd say between 25 and 35, and someone who could have a bit of a joke along the way as well, especially to get the kids more interactive." **International, Children aged 0-5 years**

"I went on a tour in Cambodia, and that wasn't a very good tour. It was just slow. It was really slow going around and the stories went on and on and on and on. He lost my attention quite quickly in that one. I think being quite concise and telling me what I need to know, but it doesn't need to take 10 minutes to tell that story kind of thing."

International, No children

There was a mixed response in terms of **likely companions** if visitors were to take a tour or experience. Some stated that they would only consider taking a tour if visiting Te Papa alone, whereas others suggested that such experiences would appeal to their entire family.

"I'd say if I was getting a tour, I'd probably be by myself. If I was going with maybe friends or family, I think we'd just cruise along ourselves." **Domestic, No children**

"Anyone who's interested. Kids too, my age definitely. Older than that. See, my father would love something like that. He'd be the first person there, "Yep, let's go." Yeah, it could be any age group really." **International, Children**

aged 0-5 years

The opportunity to take an **audio tour** was raised by some participants as being preferable to following a guide, allowing them to take a tour while also taking things in at their own pace and choose the depth of their investigation.

However, others reported that previous audio tours had left them feeling disengaged from the museum, which had an adverse impact on their overall experience.

"You can listen at your own pace, go around if there's numbers, press the number, maybe listen to stories. Yeah, do it at your own pace probably is the best thing." **International, No children**

"If it was something I didn't know much about, my preference would be if there was an audio tour. I'd rather just do that and go at my own pace and stop whenever I felt like it." **Local, No children**

"I think an audio tour, that actually sounds quite cool to me, that way, you're in your own little world looking at everything at your own pace, but then again, I guess you can't really control what pace you're going at either, I guess they could be talking about something completely different and you're still at the first exhibit or something like that." **Domestic, No children**

"I think especially on an exhibition where you might be walking around for say like an hour and a half, 2 hours with an audio tour. I think even though it's great at giving you a little bit more information than just reading, I think sometimes it can feel a little bit too structured and too regimented and I think if you've got, I think I associate it with like these really slow boring narrators and it just doesn't really bring it to life for me." **International, No Children**

"I see museums as being kind of like a social thing, like I go with my family. So I don't want to have headphones and not be able to talk to my dad, or like be like "hey look at this thing" because we've got you know the headphones on." **Domestic, No children**

"When you've got headphones on and stuff, you ... yeah, I quite like the feel of being in the museum as well. There's other people around. People moving. Seeing what's going on. I think when you put headphones on like that, you kind of just lose it a little bit." **International, No children**

In terms of subject matter, Māori culture, science, nature and art were particularly popular choices for tours and experiences among participants.

Māori culture particularly piqued the interest of international visitors, although a number of New Zealand participants also expressed an interest in learning more. Māori history, traditions, crafts, relationship with the Treaty of Waitangi and contemporary culture were all mentioned as being of interest:

"More Māori things. Yeah, I'd say something to display New Zealand a little bit more as well. Yes, there's the Treaty of Waitangi. But it would be quite neat just to explore other avenues of Māori like the heritage, where they came from, because I think a lot of people take that for granted and they don't really know the background or that that

makes sense. But I think just getting deeper into the roots of New Zealand would be something very interesting.”

Domestic, Children aged 0-5 years

“I think it's also really important to have different representations of Māori so you're not just coming out with one kind of monolithic view, you know. I think this is really neat because it's looking at a whole bunch of different parts of Māori.” **Domestic, No children**

“Because I think these are probably the things that get mostly focused on when you think, okay, we're going to ask someone about Māori, greenstone, the Haka, but there's more to being Māori than just those things there.”

Domestic, children aged 0-5 years

“That's just like a huge part of New Zealand that I am quite- well I'm Pākehā I'm not Māori at all but I'm very interested in the culture and I want to learn a lot more about it and so I can appreciate it a lot more.” **Domestic, No children**

“I think I haven't really learned a lot about the Māori culture. Like not really a lot about that, and that would be something that I would really want to know a bit more about.. I didn't really see a lot of the Māori stuff here. I think there was a section at the top floor, but I found it strange that it wasn't the main attraction.” **International, No children**

“I don't necessarily think that every child should be learning Māori, however, they should know about culture, because learning Māori is not going to get them a job over in the rest of the world or anything like that, however, they should be aware of the culture. Because you don't want to put feet on tables, and we should be educated like that.” **Local, Children aged 6-15 years**

“I think there's an element of seeing actual demonstrations of dancing and maybe the clothing and how kind've what it means now to be a Māori person living in New Zealand in 2017, because I dunno, you almost associate it with a 'it was in the past.' And I think you forget that actually there's still all these people here, who associate themselves, or are Māori, or even might be interested in that sort of culture. What does it mean now in a modern age versus what it meant when European colonisers were coming into the country and potentially sort of taking it over and the conflict that happened.” **International, No Domestic**

“You can promote a meeting to show their gangs, their religion, or the way they build a house, and talk about the culture and open a space for questions. It's something that they could show people. They do in this meeting house. About the tattoos, about the meaning behind the things, the food, whatever.” **International, No children**

Science tours and experiences were also highlighted as being of interest to a number of participants, with subject matter such as volcanoes and earthquakes and the opportunity to witness demonstrations all suggested by participants:

"It's just cool, isn't it, science? When they put things together and it smokes or changes colour or things like that."

International, No children

"I just think that's when you say science, this is biology or nature or ecology, and science is a much bigger thing. When you think of science, it should be physics, chemistry. It should be robotics." **Local, Children aged 6-15 years**

"More about the volcanoes. I know there was some stuff. I probably didn't read it all, so there might be stuff and I've missed it. The information about the volcanoes and things around, and yeah, just that kind of thing. Well, the earthquake thing was really cool." **International, No children**

"I know my kids are really into geology and volcanoes and geography at the moment, so that's probably something that they'd be interested in. I am interested in natural world, ecology, environmental aspects of it as well." **Local, Children aged 0-5 years**

"The earthquake with the science stuff, that was very, very interesting. Especially being from Europe and stuff. We don't really get earthquakes, and New Zealand is quite renowned for that. I quite enjoyed that section there to find out a bit more." **International, No children**

"The shaking house and the one I have look at the base isolators just outside the main entrance and they'll look at the geological exhibitions and they'll ... In some ways it might be a re-familiarizing themselves with where they are, where they live in the world. They were all awake after the earthquake, so they all understand the risk of major earthquake and things like that." **Local, Children aged 6-15 years**

Experiences and exhibitions covering native animals and marine life were also of interest to participants:

"Probably their animal collection, I know they've got a massive collection of marine mammals and skeletons. I'd love to see how they piece them all together and how they keep them on display, how they prepare them for display." **Local, Children aged 0-5 years**

“So learning about animals, how they behave as a family, how they ... especially the mothers, how they act. I feel the mothers around the world are the same, whether animals or ... they take care of their children. So just particularly interests me. I do a lot of that in Discovery TV also and learn many things about new animals in different areas.” **Local, Children aged 6-15 years**

Art tended to elicit either strong interest or complete disinterest, depending on the respondent’s background. Within this interest, there was a mix of opinions – some only wanted to see historical art relevant to themes within exhibitions, some only wanted to see New Zealand art, some felt that there should be a balance between NZ and overseas art, some preferred to see cutting edge contemporary art.

“I like Kiwi art, so local art's really nice to see. Often the Kiwi art gets dismissed and you have to go somewhere else like to a café or wherever they've put it up.” **Domestic, Children aged 0-5 years**

“I love, people express themselves through art and if it's about a certain art piece that you can relate to or understand or it can make you feel things and I really like that about art.” **Domestic, No children**

“I guess one issue I have really is, it's getting a little bit better but it's still not great. It's just kind of this old trope that painting is art and painting is synonymous with official art. What I want to see is more video work. They're starting to do more video work which is great, but I think they can really up the ante. I want to see more video work. I want to see installations. Potentially performance art pieces. That kind of thing.” **Domestic, No children**

“It's kind of something you just, you look at and you're quiet and you take it all in. So that's why I like art.”
Domestic, No children

Some respondents noted that being able to witness the conservation of an object, or get insight into the decision-making process would make them feel a greater sense of ownership in relation to the object and the museum.

“They've kind of captured it with the squid overhead of the video, showing and preserving stuff like that. Yeah, that would be quite an interesting... Especially if it makes me feel like a part of the process of restoring is for the future type thing.” **Local, No children**

Overall, it is clear that visitors want any experience at Te Papa to be:

- Relatable
- Unique

- Engaging
- Interactive

It is therefore important that any experience offered by Te Papa can connect with visitors, both in terms of the subject matter and the host delivering the experience. With both domestic and international visitors interested to learn more about Māori culture, there is clear scope to develop experiences that will give visitors a greater insight into both artefacts and wider culture.

Visitors are unlikely to be satisfied by simply being offered a tour through Māori exhibitions, and instead want the opportunity to ask questions and interact with Māori culture at a deeper level.

In addition, experiences focusing on natural sciences are likely to have a broad appeal to audiences.

Opinions on Concept Tours/Experiences

Taonga Māori Tour

The Taonga Māori concept was **broadly popular with participants**, regardless of origin or life stage. Notably, a number of participants commented that this would be a **new and unique offering** that would encourage them to visit the museum, and to bring visitors to Te Papa as well.

“The Taonga Māori tour? That I would love to take visitors on. Of any of these, I think this would be a huge opportunity because there isn't something like that. At least as far as I'm aware, in Wellington. And I think one of the things that we really try to show when we have visitors coming is this amazing bi cultural aspiration of New Zealand. I think that's so special and so amazing. It's very unique in the world and this wonderful Māori tradition and history. And all the difficult and wonderful things that has gone with that. It's often quite hard to find these really meaningful experiences that aren't just touristy.” **Local, Children aged 0-5 years**

“I think going through the Māori part of the museum was probably the most confusing for me, 'cause there was just so much to look at in front of me. I feel like having a tour would be really cool 'cause then I could learn more about everything that explain everything a little bit more.” **Domestic, No children**

“I like the idea of going behind the scenes and being able to have a closer look at things, and to engage with collection staff to ask them the questions I want to ask and see how they do things.” **Local, No children**

“It strikes me as something I should do. I'm a white, European, non-New Zealander, and I live here and I have New Zealand kids and it's something I should understand more about. And it probably would be a good way of learning more, actually getting a tour. So it's maybe not my main interest, but it's something I feel I've got a duty to learn more about... I'd like to do it with the kids.” **Local, Children aged 0-5 years**

“It would have to be then special experience. So it might be something I'd spend that money on if I was taking my daughter for her birthday experience or something.” **Local, Children aged 6-15 years**

Despite the positive feedback on the overall concept, **views on the length of the experience were more mixed**, with some feeling that two and a half hours would be necessary to do the subject-matter justice, while others felt that this would discourage them from participating.

“I think it's a good amount because there's a lot to see and a lot to learn. But I think two and a half is good. Not longer.” **International, No children**

"I think although that one's two and a half hours, you can't really rush that stuff, so I'd want to learn about it. I find that fascinating. Two and a half hours is a good amount of time, light refreshments captures my eye, and again, here, delivered by a local really, and who will know about this stuff. You know that when they talk about it, it would be through personal and family experience." **Domestic, Children aged 0-5 years**

"I think for that one having 2.5 hours would be worth it. Just because there was so much going on there. So I think that would be handy." **Domestic, No children**

"I think even maybe 1 and a half to 2 hours, or even maybe if it was 2 and a half hours with a short break in the middle, just to, I dunno, just to give yourself a chance to grab a quick drink, or go to the bathroom, or even just get a bit of fresh air." **International, No children**

"It's a long time, so you're gonna get a really in-depth thing, and it's very interactive, so that would ... And you even get a lunch and stuff. Two and a half hours is quite a long time, but I think because it's all culture and stuff, I'd be really interested in ... I don't think I'd even realise it's been two and a half hours." **International, No children**

"It's hard to know how much you do in that time. That's a reasonable amount of time. As long as there was stuff to keep you occupied, then ... this would be the type of thing that I think tourists would do, and that I would do once. Perhaps if someone else came along and was interested, I'd do it again." **Local, No children**

"I kind of like your experiencing the treasures close up and engaged in the collection stuff. This is something I'd have to have the day for. If I was travelling here I wouldn't, it's just too long." **International, No children**

"Two and half hours? I don't think I'd be able to right now. So it may be the kind of the thing that we'd wait until they were a bit older to look at doing... I think the max I could stretch them out would be an hour. It would depend, there might be some stuff that would really grab them, but if it's an hour of walking around and being told to look and don't touch, they probably will be starting to lose the plot a little bit. My older kid, yeah she's got a much better attention span, my four year old boy would be running mad by then." **Local, Children aged 0-5 years**

"I think two and half hours on a specific subject is a long time anyway. When you're at school and stuff, you don't do two and a half hours solid of math. I think when you start getting over an hour on one specific subject, as much as you might enjoy it, I would probably start to lose my attention span." **International, No children**

"It sounds very interesting, but it also sounds very long. I think two and half hours would potentially be too long a session... Potentially just the thought of doing a two and a half hour tour would maybe make me think, like, "Oh, I might do something ... Maybe not." You know. But, whereas having 60 minutes, kinda like, "Oh, yeah, we'll do that."" **Local, No children**

"A lot of people are on tours here, so they go right, you've got a couple of hours of free time. If I came, for example, this talk, if you told me it was going to be two and a half hours, I would not have had time to do it." **International, No children**

Participants were positive about the opportunity to **interact with guides, ask questions and learn more about Māori culture**, with some noting that this was likely to be more engaging than a traditional tour, although there was a mixed response to the reflection and refreshments offering.

"It would be awesome to talk to some Māori people, I think, too. That would be an awesome part of that, I think. If I could interact with some ... You know, as close to the Māori specific bloodline, that would be awesome. You know. I would love to ask them a lot of questions." **International, No children**

"I love asking questions. I love me some refreshments. And then, I like how you, "short time to reflect with your hosts"; that's really nice, too." **International, No children**

"It kind've intrigues me straight way to think it's going to be more interactive and more personable. I think I don't know if it's the words 'behind the scenes', it just makes me, it makes me feel like I'm gonna really engrossed in it, with actual experts talking about it, rather than it just being a tour." **International, No children**

"The idea to actually talk to the people would be kind of interesting, but it would depend on what the people who are doing this. Whether they're passionate, whether they're comfortable being talked to." **Local, No children**

There was some more **critical feedback** around the concept, with some participants stating that they felt that the experience may not be authentic, or risked objectifying Māori culture, while others felt that there should be more Māori artefacts on the museum floor.

"I'm a bit suspicious if it's called a cultural experience because that, to me, makes me think of...let's look at all these people dancing and then have some exotic food and objectification. It just makes me a bit uncomfortable. I probably wouldn't recommend or go to something that said it was a cultural experience." **Local, Children aged 0-5 years**

"In New Zealand you can go to the Māori and kind of actually speak to people who kind of live there and for example I went on this day with my parents when we went on holiday there a few years ago. And you actually go through the- I can't remember what it was- like the village. And they kind of show you everything." **Domestic, No children**

"And it's kind of weird. And it's this thing, 'a short time to reflect with your host' as well. I mean, that's not my cup of tea at all. So yeah, I don't know about that. I imagine they will have to charge a fair bit because of that, but I wouldn't be happy to pay." **Domestic, No children**

"The light refreshments and the short time to reflect with your host almost seems like a forced party..." **Local, No children**

"You shouldn't really need to go behind the scenes to learn about the Māori tradition.. It should already be there. I think for me, if you're going to do a Māori tour, it's got to be more about someone just going through things with you and giving you their perspective. Yeah, I shouldn't have to do a tour to learn about it.." **International, No children**

Pricing Expectations – Taonga Māori Tour

The vast majority of participants would be prepared to pay for this type of experience, though the willingness to pay covered a relatively broad spectrum, from around \$10 to over \$100, with the majority suggesting between **\$30 and \$50** would be acceptable.

"I wouldn't mind paying \$15, it seems like a big tour." **Domestic, No children**

"I know it might seem stingy to say \$10, \$15, \$20 tops, but I guess for people, when ... My money on leisurely activities isn't ... don't have a lot, so it doesn't ... If it costs too much, it's just something that you wouldn't consider doing." **Local, No children**

"Two and a half hours is a long time, as well, so, I personally I would pay between \$20 and \$30, just because of the timeframe and everything, and the lunch." **International, No children**

“With this light refreshments, it quite nice isn't it? To be able to think what would I pay for it. I'd pay about \$30 I think... I just think that anything over \$30 would be too expensive I think, especially if you do it with the family. If it's a one-off, you can imagine can't you, a family, that's \$120, and ouch. Then children should be cheaper anyway, or free. Free with a paying adult.” **Local, Children aged 6-15 years**

“I'd probably be prepared to pay around \$30-\$40 for it. That's probably, maybe \$15, \$20 for each kid. It might be worth more than that, but I wouldn't consider it if it was more than that because that's where my limit would be.”

Local, Children aged 0-5 years

“I'd probably pay at most \$30, \$35 for that. That one really sparked my interest. I like that one.” **International, No children**

“I think if it was 2 and a half hours, I'd be probably thinking around, yeah you'd probably expect to probably pay about 50 dollars.” **International, No children**

“Perhaps for an individual, maybe \$50 to \$60. If you were maybe taking kids along to it, I guess maybe if there was an opportunity for a kind of a family friendly sort of price, maybe that would come in thinking maybe one or two adults and maybe two children.” **Local, Children aged 6-15 years**

“We went to something very similar, but it included food, and we paid \$120 each for adults, and the kids were free.” **International, Children aged 0-5 years**

“In terms of expectation, I've seen this sort of thing, the things that I'm a bit hesitant about, for up to \$80, \$100 depending on whether you get a big feast at the end or ... I've seen them advertised like that, but I think for me to be able to recommend it to a visitor, I would hope that it would be between \$40 and \$60.” **Local, Children aged 0-5 years**

There is clear demand for a Māori-culture experience among visitors to Te Papa, supported by participants being generally keen to have more insight into Māori-culture as part of their wider Te Papa experience.

Visitors are particularly keen to have an opportunity to interact with staff to ask questions and hear their perspectives, and this is likely to represent a key part of the value of this experience, rather than just the artefacts presented.

A number of participants suggested that this experience was too long, while others preferred to pay a lower amount for a shorter tour or exclude refreshments, and as a result, there is potential for this experience to overlap

with a Māori-themed curated experience. To avoid this, Te Papa may wish to consider marketing this experience as being a “premium” or “must-do” experience that focuses on the interaction with staff and experts with a limit on the number of participants at each experience.

Such a tour could be aimed at local interest or corporate groups or higher-spending international visitors, though it should be noted that an experience of this length is not going to be practical for cruise ship passengers.

Te Papa Curated Experience

A number of participants were **intrigued to find that 94% of artefacts** were held in storage, and this may offer a good tagline to pique interest in this kind of experience in future.

Having the opportunity to **engage with staff** was also seen as a positive, again highlighting visitor preference for an engaging and interactive experience.

"It really sparked my interest when it said it only displays 6% of the total collections. And to see some of the 94%, it really got my eye, I think." **International, No children**

"The 94%, which they've never actually shown. That's actually ... Speaks to exclusivity." **Local, No children**

"That figure is crazy. 94% is behind the scenes, and it would just be so incredible to see- it's just like a whole new museum... I'd be interested to see why they don't have the thing on display. It would kind of give insight into why the museum has on show what it has and why it has other stuff..." **Domestic, No children**

"If I could only display six percent of the total collection, you know, it's then not even so much seeing what's the other 94 percent. But access to that expert!" **Local, Children aged 6-15 years**

"I would like that because you don't just see what everyone sees but you see stuff behind the scenes, yeah. And like it says, you see 6% so I wonder what the 94% of? So I would really like to see the different things they still have even though it's big, you're like oh that's everything." **International, No children**

"See, you don't, you just don't know what the collection is that Te Papa has. And I think that's really exciting and really neat and I guess I've always been interested in sort of, experiences. The sort of, behind the scenes and kind of unveiling how the magic works and that kind of thing." **Domestic, No children**

"I think that'd be really cool, to go around the back of a museum. I feel like they'd have hidden treasures and stuff like that. I don't know. I've obviously never been around, but ... It's kind of interesting to see how a museum works. How they get stuff here, and how they preserve it, and the politics of it, as well, like, why should it be this museum, and not a different one?" **International, No children**

"6% of their total? I had no idea about, so that's massive. I imagine there's a lot to look at, 94% of it. Having a tour guide to guide you through that would be really helpful. They'd show you the most interesting pieces that they've got back there hidden away, it looks like they've got some cool stuff going on definitely." **Domestic, No children**

"Only 6% of the collections are displayed. I just find that crazy. I can understand why, but it's amazing what they must have behind the scenes. That would definitely be something I'd be interested in doing" **Local, Children aged 0-**

5 years

"Especially because it's a back of house one, and so you know that you don't know when an opportunity like that's going to come up again. To see only 6% gets shown, what the heck? There must be so much. Then part of me would be like, where do they keep it? That's why I'd like to go back of the house to see how everything's stored." **Domestic,**

Children aged 0-5 years

Some participants stated that they **would come to Te Papa to specifically do this tour**, with some noting that they would make return visits to cover different subjects, particularly if themes or items of interest to them were on show.

"I love the idea of seeing the stuff that's not displayed and going behind the scenes. I like the idea of select few, and the fact that there's a different one every day, so I could do a bunch of them." **Local, No children**

"If it was different things on a regular basis. So if the science tour wasn't always exactly the same things when you do it, I'd be interested in doing it a couple times a year. I guess the only problem, yeah Monday to Friday I was going to say, with us because we come here usually on the weekends. Weekdays, the kids are at school and preschool, I'm working and then in the afternoons we've got sports and classes and things." **Local, Children aged 0-**

5 years

"The first aspect of this one would probably be that each day of the week, we offer a different back of house experience. For me, I wouldn't want to miss out on what they have to show." **Domestic, Children aged 0-5 years**

"I'd probably do a couple, yeah. Depends what they had, but I could take my niece and nephews every month or something, and they could do a different one every month." **International, No children**

"I would be really interested in this back of house. Definitely. It would be really, really interesting to see what goes on behind ... especially such a big museum like this. I would probably be interested in every section as well, so I might not be that interested in the actual subject as much, but I'd still be interested in how the museum actually runs and how to do that." **International, No children**

Participants felt that the shorter time frame made this more **suitable for families with children or casual groups**.

"If it's only an hour, I'd probably be interested in bringing the kids along, too." **Local, Children aged 0-5 years**

"As long as they change the things they're looking at and they're describing. I mean, again, if you were looking at something for 20 minutes, they're going to go, "No. This is not going to work." Yeah, if it was five to seven minutes on each item, yeah, that wouldn't be too bad." **International, Children aged 0-5 years**

"It would be something like, I've got to make some spare time. Head down on a Monday afternoon. Especially only 60 minutes long so it's a perfect amount of time." **Local, No children**

More **critical feedback** about the concept included that "curated experience" sounded a little dated, and would be less appealing to a younger audience. In addition some local visitors pointed out that they would be unable to take the tour if it was only offered on weekdays.

"'Behind the scenes' sounds great, 'cause when you said 'behind the scenes' it feels like you're getting something quite exclusive and y'know you're actually meeting the people who put this together, whilst curated experience sort of, it's almost like it just makes it feel, I dunno, almost like old fashioned and a little bit pretentious?" **International, No children**

"Maybe I'd see this. I don't know, cause the way that you see things in a museum, they're all set up nicely and things like that, whereas this is with them in cupboards and things. It's not very visually pleasing." **International, No children**

"Like everyone, evenings and weekends is better for me because I work the rest of the time. But of these three, this one, the behind the scenes one, is the one that appeals to me the most." **Local, No children**

Pricing Expectations – Te Papa Curated Experience

Participants were broadly willing to pay for this type of experience, though not as much as for the Taonga Māori Tour. While a handful were prepared to pay in excess of \$40, the majority were willing to pay **up to \$30**.

"On a weekday, I would do it for \$10. I wouldn't do it for any more. It's just that midweek thing as well, because you've got to remember, in the middle of the week is parking. You've got to pay for the parking in the first place, so that's already bumped it up, whereas at weekends, it's free." **Local, Children aged, 6-15 years**

"It's an hour, so I'd pay \$10-15." **International, No children**

"I'd be happy to pay \$10 or \$20 for it." **Local, No children**

"For 60 minutes? Probably \$20." **International, no children**

"\$10, I'd be willing to do it. Depending on what there is... I think \$25 would be the most I would pay for something like that. And they would really have to catch my interest for that." **International, No children**

"I would probably pay 25, 30, 35 bucks." **Local, Children, aged 6-15 years**

"I would expect that the cost between \$30 to \$50 for a very specialised one hour tour" **Local, No children**

"I would say, probably say \$30 per person or you know \$30 to \$40 per person. I would pay 50, but I probably wouldn't pay more than 50." **Domestic, No children**

"It's an hour, so I'd probably pay \$30, \$35 push. I think anything over \$40, I would be like ... oh. I could probably spend that money doing something else...I wouldn't want a massive group. I'd probably be more inclined to pay the \$35 if it was only a group of eight. Whereas, if you're going to start doing 12, 15 something like that, I'd pay less money." **International, no children**

"If it was a one adult, two kids kind of thing, possibly \$50 or something like that, but maybe \$25 to \$30 for myself."
Local, Children aged 6-15 years

"For a small group, for an hour ... I mean, I think for a small group of three or four, I might be prepared to pay, I don't know, 50 bucks." **Local, No children**

"If somebody got out the old pictures that had been in the cupboards for years and put them out and said "No, you've got to pay \$20." I'd be annoyed. I'd say "Wait a minute. They're our pictures." **Local, No children**

The Curated Experience concept was popular among participants with broad interest in the "94% of the collection not currently on show" tagline and to participate in a "back of house" type experience, while some participants also stated a willingness to make return visits to take tours that covered the other subjects on offer. This suggests that there is scope for the development of a visitor experience along these lines.

However, it was clear that acceptable pricing for such an experience was likely to be lower than for the Taonga Māori experience, and much of the demand from local and domestic visitors is likely to come at evenings and weekends.

Given the staff costs and logistics involved in having members of the public in the “back of house” area, Te Papa may wish to amend this concept slightly to be a “back of house” tour that actually takes place in a public area, ensuring that the opportunity to see new artefacts and engage with Te Papa staff is not lost to ensure it remains appealing to potential visitors.

As an example, Te Papa may wish to consider offering this as a paid experience in a public area of the Museum, with staff presenting on a different theme each day, and offering visitors the chance to see selected items from the back of house collection, and engage with Te Papa staff, without the need to enter sensitive areas of the Museum.

Even then, demand among local visitors may be dependent upon whether or not this is offered at peak times, which may have a negative impact on the viability of such an experience.

Toi Art Tour

While a number of participants were enthusiastic about the Toi Art Tour, it was **notably less popular** than the other two concepts. There appeared to be three reasons for this. Firstly, the polarising nature of art meant that some participants simply weren't interested in an art tour:

"I'm just not interested enough in it to do a tour on it, if that makes sense. I think the actual tour sounds good if you're into art." **International, No children**

"I'm not a very big art person, so I wouldn't want to go on an art tour. I definitely wouldn't pay for one. Maybe if it was free." **International, No children**

"I think 'cause it's an art element, it just doesn't really appeal to me." **International, No children**

Secondly, some felt that they would simply **rather enjoy the art on their own**, rather than doing so on a tour:

"I accept that a lot of artists want you to have a specific interpretation of it, but I like to create my own." **Local, Children aged 0-5 years**

"I'm really just not interested in a front of house tour at all because I really like to just engage with it myself." **Local, Children aged 0-5 years**

"With art, I just like to look at it myself rather than someone talk about it." **International, No children**

"I don't want people talking when I'm looking at art...Most of these could have little captions and what have you, and say about it, and you just want to absorb it. You don't want someone talking. It's like listening to classical music. You wouldn't want someone talking all the way through classical music, because you're trying to listen to it. You're trying to look at the art. Shh!" **Local, Children aged 6-15 years**

A third group were put off by the concept of paying to do a tour of things that they can already **see for free**.

"I love art. I think, like, something like that, that's beautiful, but it's just not something that I can really keep my focus on, I guess, and not something that I would really want to pay for." **International, No children**

Despite these issues, there was **interest in the tour**, though most likely as a one-off:

"I would probably do once just out of interest and to get some insight into the collection, although I have seen quite a lot of the collection now, but I don't necessarily know everything about all the artists. It's not something that I would do over and over." **Local, No children**

"I feel if I went on a tour, I would do it once. And I would maybe go to ... I'd want to change it up. Go to more, different topics, or different shows. But I think don't think I'd go to a tour at the same show more than once." **Local, No children**

The type of guide was important for those who were interested, particularly if it was **led by an expert** or the artist/creator themselves.

"I would hope that it would be taken by someone with a good knowledge of art history, or who took part in putting the show together. I don't know how the structures here are set up, or if people who do that maybe don't work on the floor as well. But, I think when I think, or when I see, just young hosts, it's like ... maybe they just read a sheet on it, and then kind of walked around and discuss things with their knowledge of the sheet, and their knowledge of what they can see in front of them." **Local, No children**

"Like Peter Jackson with Gallipoli, you know? Yeah, I'd like him to just give me a special tour of that Gallipoli thing 'cause he's been there, you know. He's seen it, he's done it so he's already got the idea and he can explain to you why." **Domestic, No children**

Some participants liked the overall concept of an art experience, but suggested **alternative experiences** that may be shorter.

"I would probably be interested in doing smaller, subset-type tours on a particular topic or something like that." **Local, No children**

"To me, the artwork's great, and I'd go and have a look, but I wouldn't be able to sit there for half an hour with someone describing a picture. That to me would be, yeah, I would much rather sit down, talk about what they were doing, how they did it, and things like that." **International, Children aged 0-5 years**

Pricing Expectations – Toi Art Tour

Willingness to pay was lowest for this experience, with some visitors not prepared to pay for a tour of publicly available art. Where participants were willing to pay for this experience, pricing of up to \$30 was considered reasonable.

"I probably wouldn't pay an awful lot for it. Maybe \$10? \$5? But I don't think I'd be paying \$30 for a tour kind of thing." **Local, No children**

"Maybe \$20, \$25 at most I should think." **Local, No children**

"I'd pay sort of you know \$20 for the tour or something." **Domestic, No children**

Reactions to this concept suggest that visitors are less likely to pay for an experience where they do not feel they get significant extra value over the existing "free" experience.

Participant interest in art tended to be more polarising than more popular subjects such as nature or history, which may have had some impact on the feedback for this concept. However, it is worth considering the extent to which visitors will pay extra for front-of-house experiences generally, especially if they do not perceive significant extra value from such an offering and whether experiences of this sort are likely to encourage visitors to come to Te Papa specifically.

This type of experience may be more suitable as a short, free or low-cost event aimed at the local market, and offered at convenient times. For example, there may be greater interest in a curator providing a 20-30 minute lunchtime tour on weekdays, focusing on a specific subject or artist, or appealing to specific interest groups, rather than a more general offering.

Eruptive appeal

Natural Environment formative
evaluation

February 2017

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In 2016, Te Papa invested in visitor research to test **ideas** and **themes** developed as part of the **Natural Environment renewal**. The initial formative evaluation helped to **inform** further **concept design** for the new exhibition.

In **2017** an **online community** was created for Te Papa Audience Voice to **test** further developments with **members** of the **public**.

This document presents the research **findings** from the first **online conversation**, providing a set of **practical recommendations** to guide the exhibition's onward **development**.

Methodology

MHM were commissioned to carry out formative testing for three elements of Te Papa's Natural Environment exhibition which is currently in development. An online forum took place in January and February 2017, involving 25 members of the public.

Adults were recruited by Culture Segments: Stimulation (5), Expression (6), Affirmation (5) and Essence (8). Segments were selected based on their representation within the New Zealand culture market and recent Te Papa visitation.

Although the Natural Environment exhibition will prioritise the Expression and Affirmation segments as its core audience, a broader range of segments were consulted in this research so as to give a deeper understanding of the potential market for the exhibition.

A summary of findings

Volcanoes	Overarching findings	Segment specific findings
Interest in volcanoes	<ul style="list-style-type: none"> - A popular topic, many have childhood attachment to volcanoes - Key areas of interest: <ul style="list-style-type: none"> * Range of volcanic activity in New Zealand * Visible impact on the landscape * Power and danger of volcanoes * Cultural significance to Māori 	<ul style="list-style-type: none"> - Stimulation only segment to feel they had no personal connection/attachment with volcanoes * See them as interesting landscape features only
Response to exhibition plans	<ul style="list-style-type: none"> - Enthusiastic: participants saw exhibit as a safe way of exploring a new angle - Felt the proposed multi-sensory approach would engage a wide audience 	
Want to learn/experience	<ul style="list-style-type: none"> - Interested in a multi-sensory experience * See: landscape, vibrant colours, different types of rock * Feel: lava, ash, rock, heat, excitement, fear * Hear: explosions, rumbles, whistles * Smell: sulphur, burning rock 	
Potential concerns/barriers		<ul style="list-style-type: none"> - Stimulation and Expression thought that accessibility issues should be considered within exhibit design. In particular: <ul style="list-style-type: none"> * Allergies to particular smells * Sensitivity to Virtual Reality * Noise levels of exhibition

Mātauranga Māori and Science	Overarching findings	Segment specific findings
Response to experience	<ul style="list-style-type: none"> - Many people unfamiliar with the story but found it interesting - General agreement of importance of interweaving Mātauranga Māori and the science: <ul style="list-style-type: none"> * To be respectful * Central part of who New Zealand is * Increases accessibility for specific visitor groups such as children 	<p>Several members of Essence were concerned how the story could be represented realistically/effectively in the Museum, particularly:</p> <ul style="list-style-type: none"> * How to represent so many large places * How to represent fire and climbing a summit * How to balance the science with the Māori narratives <p>- Need to make sure the science is forefront and distinguishable from the traditional story</p>
Want to learn/ experience	<ul style="list-style-type: none"> - Activities suggested for visitor interaction include: <ul style="list-style-type: none"> * Chanting, singing, speaking basic Te Reo phrases * Using instruments, clapping and foot stamping * Hands-on activities e.g. carrying a lantern, touch sensitive floor - Maui as a guide - Lights to show pathway of fire 	<p>- Expression, Essence and Stimulation suggested representing Maui as a hologram</p>
Potential concerns/ barriers	<p>Concerns expressed by respondents include:</p> <ul style="list-style-type: none"> * Reserved visitor groups/independent visitors may not take part in verbal activities * Worry about getting pronunciation wrong * Noise * Crowding 	<p>- Affirmation don't want the interaction to be timed. They want to be able to take their time in the space.</p>

Climate change	Overarching findings	Segment specific findings
Interest in topic	<ul style="list-style-type: none"> - Overall lower engagement with this topic, compared to the others - Participants accept climate change is happening and believe that humans have caused it - See climate change primarily as passive, influenced by and reactive to humans - Most participants had experienced what they felt to be climate change: <ul style="list-style-type: none"> * Extremes in heat, wind, rising sea levels and impact on wildlife 	<ul style="list-style-type: none"> - Essence most engaged with this topic and most willing to share positive environmental actions that they take
Feelings about climate change	<ul style="list-style-type: none"> - Range of attitudes to climate change: <ul style="list-style-type: none"> * Opportunity * Terrifying * Need for collective action 	
Want to learn/experience	<ul style="list-style-type: none"> - Te Papa should present the facts, in an un-biased way - important to visitors that tone of exhibition is not 'preachy' - Optimism is key to engage: showcase innovations and success stories - Relate content to individuals: context will help visitors to engage with the material - There is a lack of awareness of climate change issues/factors specific to New Zealand 	<ul style="list-style-type: none"> - Essence felt that agriculture and the accepted dialogue in New Zealand were barriers for effective climate change reduction

Recommendations

Volcanoes - a compelling proposition

The topic of volcanoes resonated strongly with the audience. Volcanoes are seen as an important part of New Zealand's history and the exhibition needs to provide information that emphasises this relevance. Visitors are interested in how volcanoes are formed, the by-products they produce and how New Zealand volcanoes and eruptions rank globally.

The exhibition should provide immersive experiences, that feel 'real,' to play on visitors' fascination with danger. Addressing potential gaps in knowledge, for example around volcanic activity in the South Island, could be a new angle for the exhibition to explore.

Hands-on information gathering

Visitors expect multi-sensory, immersive experiences where they can, for example, step into the shoes of a volcanologist or be guided around the exhibition by a hologram Maui.

Within these interactive spaces it will be important to create a balance to ensure that key information needs are also met sufficiently.

Potential accessibility issues also need to be considered, particularly in regard to allergies and sensitivities to lights or other visual effects.

Interweaving culture and science

There was an enthusiastic response to the exhibition potentially interweaving Mātauranga Māori with science. Respondents thought that this approach would increase accessibility and cross-cultural engagement. They considered Māori culture to be central to New Zealand's identity.

However, it is important that a careful balance is achieved so that the science is clearly highlighted and distinguishable from the Māori narratives.

Overcoming disengagement with climate change

As a topic, climate change can be overwhelming. It is important that the exhibition acknowledges this and provides a clear focus, rather than attempt to cover too much ground.

The research indicated a lack of awareness of New Zealand specific climate change issues and drivers. Te Papa need to make climate change personally relevant to visitors by showing how it relates to individuals and to New Zealand as a whole.

Visitors are interested in the facts - they want to be able to come to their own conclusions. It is important that the exhibition isn't 'preachy.' Instead it needs to be optimistic, focusing on the power of both individual and collective actions. Showcasing specific efforts and innovations that have been successful in combating climate change, will help to motivate visitors.

Who took part?

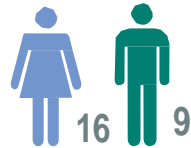
The first conversation involved **25** participants who were recruited from the **Essence, Affirmation, Expression** and **Stimulation** segments.

Most participants were **regular** visitors to Te Papa and had studied at **higher education** level.

Respondents predominantly identified as **NZ European** and were more likely to be **females** and **independent adults**.

There was a fairly **even** split between participants originating from within the **Wellington** region and those from **elsewhere** in New Zealand.

Participant profile



12
rest of NZ

9 family households

16 non-family

10
Wellington City

1 Porirua

2 Kapiti

18 NZ European

1 NZ European / Māori

1 Māori **5** Other



Last visited Te Papa

22 within past 12-months

3 over a year ago



1 Secondary school qualification

1 Trade qualification

8 Undergraduate degrees

15 Postgraduate degrees

[25 participants]

Volcanoes - a compelling proposition

Volcanoes as a topic was **popular** across the Panel. Participants view volcanoes as an important **part of New Zealand's Natural History** story.

Volcanoes' **impact** on the land, their raw **power** and the **range** of volcanic activity were key points of interest. Many participants discussed a **personal attachment** to individual volcanoes and recognised the **relevance** of volcanoes to **Mātauranga Māori**.

Impact on the landscape

Participants expressed a unanimous interest in volcanoes, viewing them as important because of their dramatic impact on the landscape. Volcanoes were thought to be both visually appealing and relevant due to their central role in New Zealand's history and development.

'Volcanoes have been a huge part of the development of the New Zealand landscape. Lake Taupo and Rangitoto Island are two iconic natural features which wouldn't exist without the force of a volcano.' Affirmation

'The way they have changed NZ's landscape over the years. I remember how fascinated I was the first time my family visited Rotorua, visiting the buried village and learning about the Pink and White Terraces. To think that such destruction had happened so recently in the grand scale of things!' Stimulation

'Volcanoes shape our landscape and are a big part of our tourism industry. Without them we wouldn't have our big picturesque landscapes... We wouldn't be one of the tourism and natural landscape leaders of the world.' Stimulation

Participants shared an interest in the by-products created in a volcanic eruption.

'I am also interested in the differing remnants they produce - including, for example, pumice and obsidian.' Affirmation

Stimulation were particularly interested in the range of volcanic activity concentrated in New Zealand. They described the variety of volcanic activity in the North Island, contrasting the Auckland volcanic field with the Taupo supervolcano.

'It seems that while most countries have only one type of volcano, NZ has examples of every type. Very easy to stay interested in the subject.'

'My interest in volcanoes is in the range of volcanic types exhibited within a relatively small land mass.'

Culturally significant

Respondents argued that as well as being an important part of New Zealand's natural history story, volcanoes were also a central part of New Zealand's cultural history. Many references were made to the prominence of volcanoes in Māori culture and narratives.

'Also maybe not so much with the importance of our natural history story but our cultural one. There is a lot of Māori myths and legends about our country's volcanoes.' Stimulation

'The volcanoes were important to Māori. Part of the Mihimihi tradition is to say which mountain you are affiliated with. In most instances (especially in the North Island) this will be a volcano.' Stimulation

'They're an undeniable feature of the country and are a part of the land's story and our history and beliefs.'

Essence

Whakaari/White Island, Bay of Plenty

Childhood nostalgia

As well as shaping New Zealand's history, volcanoes are also part of its people's past. The majority of respondents expressed a personal attachment to a particular volcano. Overwhelmingly, this attachment stemmed from childhood memories, with the majority of respondents growing up in the shadow of a volcano.

'Yes! Having grown up in Auckland surrounded by volcanoes, playing on summits and rolling into craters as well as skiing on dormant (and occasionally active!) volcanoes they are the backdrop to growing up.' Expression

'Rangitoto is such an important feature of the Auckland landscape. Rising up from the ocean so prominently gives it a special character. Whenever I'm away from the country, seeing a picture of Auckland city with Rangitoto in the background always brings me home.'

Affirmation

Stimulation, less likely to feel a personal connection

Several Stimulation participants felt that volcanoes were just interesting features of the landscape.

'I guess Mt Ngauruhoe and Mt Taranaki appeal to me because they are stereotypical volcanic forms that you would see in a child's drawing.'

'It felt like a privilege to visit White Island a few years back, walking on an active volcano is always interesting. But as for a personal connection not really, for me they're interesting landscape features only.'

Less awareness of South Island volcanic activity

Participants did not refer to South Island volcanic activity, tending to name volcanoes in the North Island of New Zealand only. Several participants mentioned the greater prominence to the landscape of the North Island compared to the South.

'Yes they definitely are - at least in the North Island where volcanic activity has been, and still is, a central part of the way the land has been formed and changed. They are not as obvious a part of South Island geography perhaps.'

Affirmation

'Most people in the North Island will have had some connection to volcanic activity as there are signs of it everywhere.' Expression

A fascination with danger

Another prominent theme across the discussion was a respect for the power and unpredictability of volcanoes. Participants found the risk-factor and the potential scale of devastation exciting.

'I think it's mostly the awe of the power and potential destruction held by volcanoes.'

Stimulation

'I suppose it's the unpredictability (of when they may erupt) that makes them quite exciting, and powerful and mysterious.' Expression

'Yes, I have an interest in volcanoes. I often think about the power of them and the possibility...to destroy life. I am in awe of them and go out of my way to visit active ones.' Expression

Rangitoto Island, Auckland

Hands-on information gathering

The volcano experience had **mass appeal**. Respondents saw it as a way of discovering previously **unknown** aspects of volcanoes in a **safe** and **accessible** way. Visitors expect a **multi-sensory** experience, and are keen to discover how volcanoes are **formed**, where NZ volcanoes fit within a **global context** and information on the **by-products** created in an eruption. Participants **emphasised** the need to consider various **accessibility** issues such as **allergies**, **crowding** and the **sensitivity** of particular audiences.

Task 1

Participants were asked to discuss:

- Whether they had an interest and personal attachment to volcanoes
- Whether they felt volcanoes were an important part of New Zealand's natural history story

A brief overview of a potential exhibition, where visitors will explore the inside of a volcano, was described to the participants. They were asked:

- Whether it was appealing
- What they would want to experience
- What information they would like to learn

A novel opportunity

There was excitement across the segments about the volcano experience. Participants felt it was

a safe way of exploring parts of a volcano, that ordinarily they would never see.

'I would certainly like to go inside an active volcanic experience at Te Papa. I have done the Tongariro Crossing and seen the variety of colours from the different craters. However, I am too much of a coward to abseil into an active volcano, however much I would like to do so.' Stimulation

'I think this is a novel exhibition idea. It is something which the vast majority of people will never do in real life so it's an opportunity to see what it's like in a safe way.' Affirmation

'I would certainly like to go inside a volcano, knowing that it was safe!' Expression

Multi-sensory immersion

Respondents shared a wide range of ideas of what they would want to experience inside a volcano, all describing a multi-sensory, immersive experience.

'I would like to have the experience of seeing and feeling what is in a real volcano.' Expression

'I would hope to experience the heat, turbulence, smells as well as the visual dynamics.' Essence

Waves of heat, smells of sulphur

Visitors expect a multi-sensory experience that recreates the sights, smells, sounds and feel of a real volcano. Waves of heat, strong smells of sulphur and burning rock will help create an immersive experience.

'Inside I would expect to feel intense, stifling waves heat.' Affirmation

'Inside a volcano I would expect to experience heat, perhaps gusts of heat.' Stimulation

'I would imagine the smell would be much like Rotorua, steamy, rumbling, shifting.' Essence

Colourful, tangible and noisy

Visitors want to be able to see and touch the inside of a volcano, immersing themselves in the exhibit by walking over volcanic rock and touching pumice and ash. Colours, lights and sound will all add to the experience.

'Lots of red and orange colours with some white and blue interspersed.' Affirmation

'Lifting a lid to find what pumice is or looking under lava (plastic) to touch ash or something like that.' Expression

'I would also expect volcanic rock underfoot.' Stimulation

'It would be very noisy - explosions, creaks, a heavy rumble of the lava flow and perhaps the occasional high pitched whistle.' Affirmation

A volcanologist for the day

A number of participants expressed an interest in dressing up as a way of fully immersing themselves in what it is like to be a volcanologist.

'I think maybe have a way for kids/visitors to experience wearing a volcanologist's firesuit might be cool (or hot!).' Stimulation

'A sense of climbing into a volcano, kitted out, and the enormity of the crater and the depth of what this

colossal earth produces.' Affirmation

Virtual Reality

Participants were enthusiastic about including an element of virtual reality to the exhibit. Many mentioning how this would increase accessibility for a wider range of visitors, particularly children and adults with physical impairments.

'I'm just thinking of what is current and I know that kids of all ages love the VR experience. It would enable equal access to all who visited, including disabled or elderly. You could also have it in multiple language through headsets maybe.' Expression

'I love the idea of the VR experience. Something that everyone can try and also will make the museum look "cool" and "relevant" to a younger audience that is so equipped with technology these days.' Stimulation

Ensuring accessibility

It will be important to consider potential accessibility issues that may arise from a multi-sensory experience. Stimulation and Expression were particularly vocal about aspects that may

require careful consideration. Allergies to certain smells, such as sulphur and sensitivity to VR were mentioned, as well as the potential for crowding and the “fear factor” of the exhibit.

‘Yes I think I’d like to go inside the volcano, as long as I was assured that it wouldn’t be too scary!...I wonder if you would avoid or embrace the frightening elements of volcanoes?’ Expression

‘You would need to be careful with odours / aromas as some people e.g. my children are allergic to Sulphur in the atmosphere and develop Asthma.’ Stimulation

‘VR is limiting in that some people can’t view it (my wife for instance) without intense headaches and nausea. You don’t want people put off because they can’t use the technology.’ Stimulation

‘Yes, I would definitely be interested this type of exhibit - although I would try to pick a ‘quiet’ time if it involved being inside an enclosed space.’ Affirmation

Tongariro National Park, Manawhatu, Wanganui

Advise rather than remove

While raising a number of concerns, members of Expression agreed that it would be better to offer multiple options within the exhibit, rather than remove any of them.

'I didn't know that people had reactions to VR - wow that must be a pain. Perhaps the 'both' option then - the immersive experience for some and the VR for others?'

'I've been to plenty of museums where people opt in or out of some experiences because of preference.'

Containing certain experiences within specific areas, with signs advising visitors of the content inside, will allow visitors to make an informed choice before entering.

'By the way, it does pay to take care around allergies and sensitivities, but I think that is better done by letting people know what each exhibit involves so they can choose whether to enter.'

Stimulation

'They are as creative as they are destructive. With intelligence, monitoring and planning, humans can co-exist with relative ease...to approach this field with knowledge, to make it accessible and reducing the negative effects of ignorance or misplaced fear is hugely important.' Essence

Facts as well as fun

Although visitors will be looking for an enjoyable, immersive experience they are also interested in being provided with factual information, covering a wide-range of areas.

Formation and products of volcanoes

Visitors want to know how volcanoes are formed, understand their life-cycle and impact on the land - including the by-products produced during an eruption, such as pumice and obsidian.

'Ash! After my own personal experiences of ash I'd like this explained...how far ash clouds travel, its impacts and how to look after yourself and your belongings. What it is, a macro micro lens of understanding. Where it comes from. Similar with pumice given it's so readily found in north island.'

Affirmation

'How volcanoes grow and change over time.'

Stimulation

'I'm also fascinated by the different rocks etc produced by volcanoes and would be keen to find out how they are made.' Affirmation

Range and relative prominence

Visitors will be interested in understanding the range and type of volcanoes, both within New Zealand and globally. An explanation of how volcanoes and specific eruptions rank against others will also be appealing.

'I would like to find out about how the NZ volcanic landscape fits into the Ring of Fire as a whole.' Affirmation

'Show how the Taupo type eruptions rank high on the list of the world's Supervolcanoes.'

Stimulation

'Around the world volcanoes are classified according to their type of eruption...NZ is one of the few places that has multiple volcanic types eg the Auckland field is essentially Hawaiian in nature, while Taupo erupts like a Vesuvius or Pinatubo. So information on volcanic types would be good.' Stimulation

Mount Taranaki, Taranaki

Interweaving culture and science

Respondents were generally in **agreement** that **Mā tauranga Mā ori** and **science** should be **interwoven** throughout the exhibit. They saw Mā ori narratives as **part of who they were** as **New Zealanders** and an effective way of making the material more **accessible** to a wider audience, particularly **children**. There was a **range of views** as to how visitors could participate in the exhibition, from **chanting, reciting** Te Reo and **stamping** their feet.

Task 2

A brief summary of a potential volcano experience was shared with participants who were then asked to listen to a traditional Mā ori story and share their response.

They were asked to consider:

- What was/wasn't appealing
- Whether they were familiar with the story
- How they felt about combining a traditional Mā ori story with scientific discourse
- Ideas for how visitors could engage with the story within the exhibition space

A positive response to interweaving culture and science

Across the segments there was strong agreement on the importance of interweaving Mā tauranga Mā ori with science in the exhibit. For several participants, this viewpoint was absolute.

'It is totally appropriate to have the scientific narrative and cultural perspective side by side, linking them together.' Expression

'I think it's a great idea to link scientific discovery and Mā tauranga Mā ori.' Stimulation

'Part of who we are'

Others explained that Mā ori narratives were part of who they were as New Zealanders. Mā tauranga Mā ori is central to the country's culture and they felt this should be embraced by Te Papa.

'I think having scientific discovery and Mā tauranga Mā ori side by side in a museum like Te Papa is definitely complementary. It is part of who we are as New Zealanders.' Expression

'I think it is important that we have the Mā ori myth side to the whole experience. Te Papa is the national museum of New Zealand, we should be embracing our native culture and sharing it whether it's myth or fact.' Stimulation

Respectful and engaging

Combining Mā ori perspectives with science was considered to be a way of honouring and respecting the indigenous culture of New Zealand.

As well as enabling a range of cultures to engage with the information, respondents also felt the storytelling aspect would interest other audience groups, such as children and young adults.

'I love the idea of science and Māori historical perspective side by side. It would meet lots of learning needs of many people cross culturally and I really like the idea of the Māori legends being told alongside [the science].' Affirmation

'Embracing both science and historical Māori perspectives honours our indigenous people.' Expression

'It makes science interesting to me and helps me and [my] kids learn the Māori stories which helps fix them in my head.' Affirmation

'I love the idea of the story telling with the science, again it is reaching more than one audience.' Essence

Science needs to be prominent

There were some participants - particularly amongst the Essence group - that expressed reservations at combining the two narratives.

For them, science needs to be distinguishable and prominent within the exhibit. One participant, while liking the idea in theory, felt that in practice it would be difficult to reconcile the two narratives, as they were often so contradictory.

'In a literal sense, it is difficult to reconcile the two, as Mātauranga Māori includes a lot of events which are scientifically impossible!' Essence

'I am accepting of the story being alongside the science...but it is the up to date science which should always be the predominant.' Essence

'Together and separate so science can stand alone but the legends can intertwine also.' Affirmation

Visitors want an interactive experience

Generally, respondents were enthusiastic about taking an active role in this exhibition space, suggesting a wide range of ideas of how visitors could attract fire, as Ngā toroirangi had done in the story.

Using sound

There was significant discussion around using language and sounds to attract fire. Suggestions included chanting, speaking Te Reo, playing instruments and stamping feet.

'Something with chanting.' Expression

'I think encouraging guests to try a little Te Reo would be neat - even if it's just a "haere mai".' Stimulation

'Footstomping, drumming, maybe bells, rocks banged together, leaf whistles, shells blown.' Stimulation

'Having rocks to touch, a shell to try and blow, or making an instrument to make sound out of natural materials. E.g. a leaf whistle.' Essence

Practical considerations

A number of participants raised potential problems with the ideas described above, suggesting that some visitors would feel too self-conscious to join in, particularly those visiting on their own or for whom English is an additional language.

‘Anything involving verbal cues (calling, karakia) would be difficult with larger crowds. More reserved groups and solo visitors would probably give it a pass, too.’ Essence

‘I agree with [other participant] that some visitors may feel shy or apprehensive about chanting/ speaking, (also I know many Kiwis that worry about getting pronunciation incorrect).’ Expression

‘I don’t like the idea of lots of noise or of having to sing/call to initiate the exhibit, but I also love the idea! Its more it’s an unfamiliar thing for me to do and I would feel self-conscious.’ Affirmation

Noise was considered to be off-putting for some participants, one participant citing this as the biggest barrier to visiting.

‘Of course, people might be more comfortable clapping, drumming, stomping... but if it’s just a matter of making a lot of noise, that could be really irritating to everyone around. Some way to limit or direct the activity would be my preference.’ Expression

‘I think for me, loud sounds would be the biggest potential problem.’ Stimulation

Roto i Taupo / Lake Taupo, Taupo

Active engagement

Considering the barriers indicated above, non-verbal activities may be more appealing. Affirmation in particular, were enthusiastic about hands-on, non-verbal activities.

'You could have people moving rocks to the correct alignment to draw the fire.'

'Or picking up a glow lantern that looks like a small nest of fire to carry through exhibit.' Both Affirmation

'Or even like that touch sensitive floor there used to be on Level 2, you could make people stand on certain points on the floor?' Stimulation

Setting the right atmosphere

Maui as guide

A popular theme across the Panel, was the idea of Maui as a guide, walking visitors through the exhibit while retelling the story. Several participants envisaged Maui as a hologram.

'I am trying to visualise whether Maui would be a voice-over or perhaps would appear like a hologram.' Expression

'I see myself walking down a tunnel with Maui perhaps as a hologram retelling the story walking along-side the group.' Stimulation

'Visually the idea of Maui or other gods guiding us with some interactive elements as described by others really appeals. A hologram particularly with some interactive direction.' Essence

Lights

Lights will also be key to creating the right atmosphere in this space. Participants discussed using lights as guides, to show the direction of the fire.

'Lights could illuminate the pathway of the fire.' Expression

'I'm imagining a floor map of NZ (like the one you used to have on level 1) seeing the places light up.' Expression

'Depicting visually (eg lights on a map) would be a great way to show the line of fire explained after the story.' Stimulation

Mt Tauhara, Taupo

Overcoming disengagement

There was a **less enthusiastic** response to the topic of **climate change** and **lower engagement** from participants. For respondents who did engage with the topic, responses were **complex**, expressing a **mixture** of **fatalism** and **optimism** about climate change. The importance of **collective action** and the ultimate **futility** of **individual** actions was a common theme across the online conversation. Visitors want the facts told in a **non-biased** way, to enable them to draw their **own conclusions**. **Contextualising** the information will be key to visitor **engagement**.

Task 3

Participants were asked to:

- Discuss their thoughts on climate change
- Consider whether Te Papa should be talking about climate change and, if so, what they should be saying

It's happening

Amongst the Panel there was almost unanimous agreement that climate change is real and happening now.

'We are all experiencing the effects of climate change, to not understand that you must be in denial.' Essence

'We have irrevocably changed the Earth's climate. It is bound to become more and more of a problem in the next few decades.' Stimulation

Personal experiences of climate change

Most participants felt that they had personally experienced the effects of climate change, ranging

from extremes in temperature to the impact on plants and animals.

'We are having the hottest and coldest (and wettest if you're in Wellington) summers and winters there has been in hundreds of years.'

Stimulation

'I live by the sea: the level has increased some 75 mm in the 25 years I have lived here, and the high tides are much higher, the storms more frequent, and the winds hard for vegetation to cope with.'

Essence

'The effect of climate on our bee keeping success has been profound. We've lost our bees, 2-3 hives every summer due to heat, wet, stormy weather and high winds. Its affected production of honey and the level of robbing from other hives and especially wasps.' Affirmation

Climate change as a passive force

Analogies drawn by a number of participants, emphasised the key role humans have played in creating and sustaining climate change. Climate change is not viewed as an independent force - it is shaped and ultimately controlled by humans.

'I find it really hard to try to personify Climate Change. In doing so, it makes it seem that Climate Change is a malignant force that's out to get us and ruin the party...Climate Change exists because of us. If I were to imagine it, I would see it as a karma-type spirit that takes in all the bad stuff we do (pollution, over-harvesting resources, destruction of forests etc.) and gets bigger. As it gets bigger and stronger it has a reactionary response to try to keep the balance and stay at a middle state.' Affirmation

'It is called anthropogenic climate change because we caused it! So the personification of climate change is, well, us. Short-sighted, arrogant, selfish and ignorant; only caring about a problem once it effects us or our children directly and not really giving a sod if it doesn't.' Essence

Tamaki-makau-rau / Auckland City

Boosted by a lack of action

Affirmation and Essence also considered inactivity by humans to be a key driver of climate change.

'I also wonder if [climate change] might be like a 'mass shooter' - an individual that have been ignored and shut down for so long that she/he finally finds ways to respond that are destructive and ultimately lethal.'

Affirmation

'For me climate change is this mixed up person the size of a giant. It seems to sleep or blend into the landscape at times then erupts into full force creating almighty noticeable forces on the world effecting change in landscape, in thinking, and action and inaction.' Affirmation

'The scientific community overwhelmingly supports the existence of man-made climate change, but for the majority of people around the world it doesn't affect their daily lives... that is until humanity no longer exists, by which time there's no one left to regret not doing something sooner.' Essence

Essence environmentally active

Essence, as a segment, were most vocal about their individual efforts at combatting climate change.

'I already walk or bus to work, actively recycle, and support Green Peace's efforts for what they are doing.'

'I take public transport often, am mostly vegetarian, eat organic eggs and meat, and least endangered fish. Don't follow fashion, make things last; compost, reuse/recycle.'

'We grow bee friendly plants. We eat less meat. We read labels to avoid Palm Oil, GMO MSG and animal testing products.'

Barriers to action

While individual members of other segments also shared actions they had taken, they also pointed out the barriers to environmentally-sustainable behaviour, for example the cost involved and lack of availability of eco-alternative packaging.

'I get overwhelmed and shocked at times with packaging and change what we buy, other times I find this hard to sustain.' Affirmation

'It is amazing how hard it is to avoid plastic - it's everywhere! Our rubbish bags have to be plastic as there are no alternatives. Our food is all packaged in plastic. Environmentally it's a disaster.' Expression

'I don't mind making a few sacrifices for the planet...If it meant paying more tax, or paying more for products, I could do it. Not everyone could afford that though, so I think passing on the costs (of combatting climate change) to the consumer/taxpayer is not the ideal solution.' Stimulation

Unstoppable or combatable?

There was a mixture of responses to the topic of climate change, ranging from those who viewed climate change as an unstoppable force to those who saw it as an opportunity.

'If I had to compare climate change and global warming to a person it would be Trump... A lot of people oppose against what he is doing but yet not enough to stop him from becoming president. We are at a point where it may be too late to stop either one.' Stimulation

'A robotic monster, carrying on whatever is put in its way.' Essence

A need for collective action

Others felt that climate change could be stopped but only with collective action. Individual efforts were not enough.

'I would feel pretty scared around Mr Climate Change, and I would feel like I couldn't stand up to him on my own. I think ideally everyone in my neighbourhood would stand up to him together, to put him in his place. I think he'd be an unstoppable super-villain otherwise.' Stimulation

'I do believe one person can affect change but it requires the collective to create success. As a result this scares me at times if I think too hard.' Affirmation

'I do what I can, but I see most people around me not making any effort, so it seems a bit pointless.'

Stimulation

Fear for future generations

Participants discussed their fear of climate change, particularly a concern for how it might impact future generations.

'It is too scary to be fascinating.' Essence

'I don't plan to have children or grandchildren, but I do worry for future generations. I think they will be pretty angry at how sluggish we were to reduce our impact on the climate. I think their lives will be a harder and riskier because of us.'

Stimulation

'I worry for my children/grandchildren and what their future will be.' Affirmation

An interesting opportunity

Some members of the panel were optimistic, describing positive collective responses to climate change as well as the opportunities it afforded, such as innovation and space travel.

'It's an opportunity rather than a problem - There has been significant progress in science with the Mars project..[Climate change] has opened up space travel further. It's scary but fascinating.'

Stimulation

'Most of all I see a future in the statement "It's an opportunity rather than a problem." We have to think positively about climate change to find solutions. Over the years I have seen the

behaviour of most people change; we recycle, use reusable bags when shopping, etc.' Expression

'If I stay scared though it feels hopeless and defeating so I turn it into interest and then it turns into an opportunity rather than a problem. I find I'm more thoughtful and innovative then.'

Affirmation

Lack of awareness of specific climate change issues

While participants described some of the effects of climate change that they felt they had personally experienced, there appeared to be less awareness of the causes of climate change in New Zealand. Members of Essence were the only segment to highlight what they felt to be key drivers, referencing agriculture, climate change denial by prominent figures in New Zealand and potential difficulties incurred from challenging NZ's 'clean green' image promoted by the tourist industry.

'Unfortunately, we have a long way to go with this sort of thing. Anti-intellectual media personalities like Mike Hosking or Paul Henry, would be chased out of town with pitchforks in other countries, but

here their views are accepted as an entertaining antidote to some amorphous “PC culture.”

‘New Zealand markets itself to tourists (and its own population) as “clean and green”. It really isn’t. At all. New Zealand per capita emission of green house gas is very high (much higher than Europe and China). Tell this to most New Zealanders and they won’t believe you.’

The potential conflict with New Zealand’s tourism message, was also a key finding in earlier research at Te Papa. Finding a way to present information that may directly contradict marketing messages, will be a key challenge for Te Papa to overcome when planning content for the exhibition.

Te Papa’s role to present the facts

One panelist stated that Te Papa should be pushing a particular viewpoint, directly challenging participants to confront their beliefs and behaviours.

Te Whanga-nui-a-Tara / Wellington

'I think it should focus on dispelling a lot of myths regarding New Zealand's domestic and international image as a green country. New Zealanders need to be told to not take this sort of stuff for granted, and to stop buying into a marketing ploy that really is not reflective of reality.'

However, the rest of the panel placed an emphasis on Te Papa presenting the facts in a non-judgemental way. Allowing visitors to come to their own conclusions, rather than direct them to a certain way of thinking, will be key in engaging visitors. Also a key finding in previous research, Te Papa need to take care that the tone of the exhibition does not come across as too 'preachy' – visitors will be more likely to take action if they do not feel forced into it.

'I think Te Papa should be presenting factual information and encourage the public to make informed decisions about climate change.'

'I think it would be great if Te Papa at least offered people a choice to learn and understand. If it is presented in a way where people do not feel like they are being preached to. It would have to

have well researched facts, not speculation.' Both
Essence

Engage through context

Contextualising information will help visitors to relate to the climate change issues they are presented with. Sharing first-hand experiences and simulating the cumulative impact of individual actions are two ways of reaching more of the audience.

'Make it accessible, help people understand how it will have an effect on all of us, grass roots and up.' Essence

'Perhaps a display showing the chain reaction of the decisions we make around rubbish, power usage, waste water, plastic in the drains, plastic recycling etc. could show how our decisions effect far more than ourselves.' Expression

Optimism is key

Crucially, the tone of the space needs to be optimistic. This is supported both by participant comments and the overall response to the climate change tasks undertaken in this research period. Attracting lower engagement

than the other topics, respondents' answers indicated that climate change is a controversial, challenging topic, the scale of which can often be overwhelming.

Showcasing climate change inspired innovations, as well as examples of where positive change is happening, will help to give the exhibition an optimistic tone.

'Perhaps the exhibition could showcase some of the innovative scientific technology developed in New Zealand that is helping to improve our overall position.' Expression

'Having alternatives that show a positive chain reaction- I really like what [another participant] said about the positive effects that small changes and choices can have and the importance of showing that.' Expression

'I think focusing on what we can do as individuals in nz and the chain reaction and effect as a ripple to further lands.' Affirmation

One participant suggested having an innovation space within the exhibition, where visitors can brainstorm their ideas for combatting climate change.

‘Keep it hopeful, letting people know no matter how small the change, how big the positives can be. Empowerment is so very powerful.’ Essence

‘What about using peoples’ innovative minds to problem solve so it has an interactive element... So for example asking people their ideas for rising seas and how its breaking sea walls, affecting homes etc. Give examples of how [it is] managed around NZ and the world and see what other ideas people have. We did after all have scientists i think who invented a sea rubbish collector and an oil collector/ container for leaking.’ Affirmation

Auckland City

Research parameters

This study was carried out for Te Papa Museum by Morris Hargreaves McIntyre.

It was commissioned October 2016

Target group for the research Adults in Stimulation, Affirmation, Expression, Essence segments

Sample size 25 participants - 8 Essence, 5 Affirmation, 6 Expression and 5 Stimulation

Date of fieldwork January - February 2017

Data collection method Data was collected via Te Papa Audience Voice, an online forum. Participants completed three tasks related to the Natural Environment exhibition, currently in development.

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A climate for change

Natural history formative evaluation
at Te Papa

September 2016

A climate for change

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Te Papa has invested in visitor research to test **ideas** and **themes** developed as part of the **Natural History renewal** to ensure the planned exhibition achieves **maximum impact, engagement and successful outcomes** for visitors.

This formative evaluation has resulted in a set of evidenced-based, **practical recommendations** which should guide the exhibition's onward development and help Te Papa further **embed Culture Segments** within exhibition development practice.

Methodology

MHM were commissioned to carry out formative testing for Te Papa's Natural History exhibition which is currently in development. Two forums with family visitors and independent adult visitors took place on September 11 2016 involving 48 members of the public.

Independent adults were recruited by Culture Segments: Essence, Expression, Stimulation, Affirmation, Enrichment and Entertainment. These segments were selected because, together they represent 81% of the New Zealand culture market and 88% of Te Papa's recent visitation. The Release and Perspective segments were not included since they have overall low engagement with museums and are typically harder to influence through tailored messaging.

Although the Natural History renewal will prioritise the Expression and Affirmation segments as its core audience, a broader range of segments were consulted within this research so as to give a deep understanding of the potential market for the exhibition.

Parents and children aged between 7 and 13 were recruited for the family forum.

Executive summary

The early-stage development ideas for the natural history renewal were met with an overall positive response. This formative research provides **clear direction** on visitors' **hopes, fears and expectations** for the content, with distinctions between different segments which will help refine onward plans.

Unique New Zealand is a compelling central theme

Underpinning the content with the central theme of 'Unique New Zealand' resonated strongly across different audience groups. There was general agreement that New Zealand has an abundance of unique natural features and wildlife and there was a passionate response when it comes to protecting them.

Nevertheless, this research highlighted a number of misconceptions when it comes to the scale of environmental challenge in New Zealand, with key knowledge gaps that the exhibition content will need to redress.

Covering the basics to ensure visitors are aware of the value at stake

Helping visitors understand the value of New Zealand's unique features will encourage proactive engagement with conservation messages.

This means that the exhibition needs to cover the basics. For example, visitors won't relate to a sustainable fishing message unless they have an understanding of the composition and fragility of the ecosystems in New Zealand's oceans and waterways.

Grounding issues within New Zealand to increase relevance

Contextualising the issues presented within the exhibition will be important; visitors want to explore content through a New Zealand 'lens' that incorporates personal, first-hand accounts.

This approach will be more relatable and encourage deeper engagement. It will bring home the impact of issues that can otherwise be dismissed as global problems that are out of sight and out of mind.

Climate change is a key concern but this doesn't necessarily produce strong interest

Climate change was identified as a key concern when it comes to New Zealand's natural environment. Despite this being mentioned unprompted and an expectation that it will feature within an exhibition on natural history, the topic was met with less enthusiasm than other content areas. Participants described a sense of hopelessness and being overwhelmed by climate change – a balance needs to be struck between transparency and hope, between being realistic without leaving visitors feeling depressed and fatalistic.

Climate change can also be an abstract concept that is fairly hard to grasp, particularly for younger visitors. Relating this topic to wildlife and nature will increase accessibility to a broad audience.

Empowering but not preaching

A positive, motivational tone will instil agency and encourage visitors to act. Revealing small, practical and individual acts that visitors can easily take on board, as well as highlighting the

collective and tangible differences they will make, will resonate with visitors.

Tone is, however, crucial in this regard. Visitors won't want to feel preached at or that Te Papa is taking a righteous position.

Visitors want insight into change over time through to the present day

To fully emphasise the consequences of environmental evolution and degradation, visitors need to be able to see and understand how the environment has changed over time. Providing clear visuals documenting the changes alongside projections of potential future scenarios will help convey the scale of New Zealand's environmental activity and challenges.

Presenting multiple perspectives and confronting issues head on

Visitors will expect to be provoked and challenged, with the exhibition addressing difficult questions, such as whether kiwis would be protected were it not for their national emblem status and whether or not global warming truly exists.

Visitors will also expect a 360-degree view on topics, including a diversity of voices and multiple

perspectives. For example, New Zealand's active land could be tackled through natural disaster events, different cultural perceptions of such events as well as the benefits of thermal power.

Participants were interested in the exhibition having space for debate, but alongside this they want strong, curated and expert guidance to help them fully engage with the diverse and complicated topics at hand.

Starting at the beginning when it comes to Mā tauranga Mā ori

Valued as a unique part of New Zealand, Mā ori culture and history has a clear place within the natural history exhibition. Most participants welcomed Mā tauranga Mā ori being interwoven throughout, but there was also a sense that care is needed to ensure that scientific facts were clearly identifiable.

Although there is interest and expectation that Mā ori narratives will be represented, knowledge cannot be assumed. Maui, for example, was not a familiar figure to everyone, a finding that will be more pronounced within the audience from overseas.

Applying Culture Segments to onward plans will broaden relevance

Considering responses through the lens of Culture Segments (which are summarised in the following and final chapters of this report) allows the exhibition content to consider multiple needs.

Although there were several similar responses across the different segment groups, there were many points of difference that the exhibition plans will need to consider. For example, the Expression segment is open to and has high expectations of the exhibition including messages that encourage collective action, while going too far down this route could alienate Affirmation (who feel they can be encouraged to take action independently once they have better insight into what's at stake). The ideal approach for Expression could also disenfranchise Enrichment who are seeking a positive outlook from their experience and be lost on Entertainment unless the content facilitates direct action there and then. Discerning Essence will be wanting a sophisticated view that explores cause and effect, while Stimulation will be most engaged by Te Papa pushing boundaries past the 'usual' environmental action narratives.

Introducing Culture Segments at Te Papa

Towards a deeper understanding of the Museum's visitors

While demographics are useful in understanding who is coming to the Museum it doesn't tell us *why* people are coming.

Culture Segments is a universal, sector-specific segmentation system used by arts, culture and heritage organisations. By understanding more about different visitors – why they attend, what their expectations are, their core values and what needs they have – confident, informed strategic decisions can be made which can inform all aspects of exhibition planning, from concept design, interpretation provision and core messaging through to how the proposition is positioned and marketed to audiences.

Further reading on Culture Segments can be found via: <http://mhminsight.com/articles/culture-segments-1179>

Essence

Discerning
Spontaneous
Independent
Sophisticated

Expression

Receptive
Confident
Community
Expressive

Affirmation

Self-identity
Aspirational
Quality time
Improvement

Enrichment

Mature
Traditional
Heritage
Nostalgia

Stimulation

Active
Experimental
Discovery
Contemporary

Release

Busy
Ambitious
Prioritising
Wistful

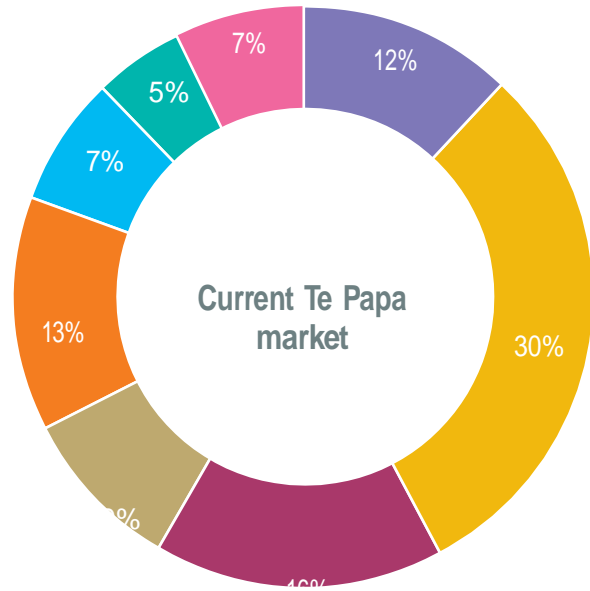
Perspective

Settled
Self-sufficient
Focused
Contented

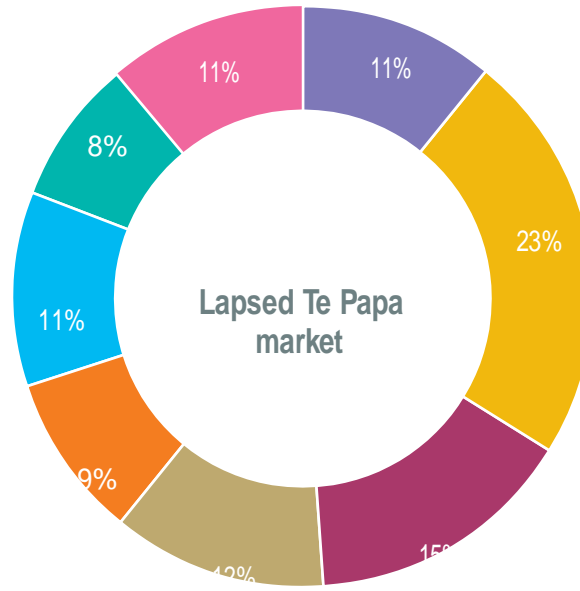
Entertainment

Consumers
Popularist
Leisure
Mainstream

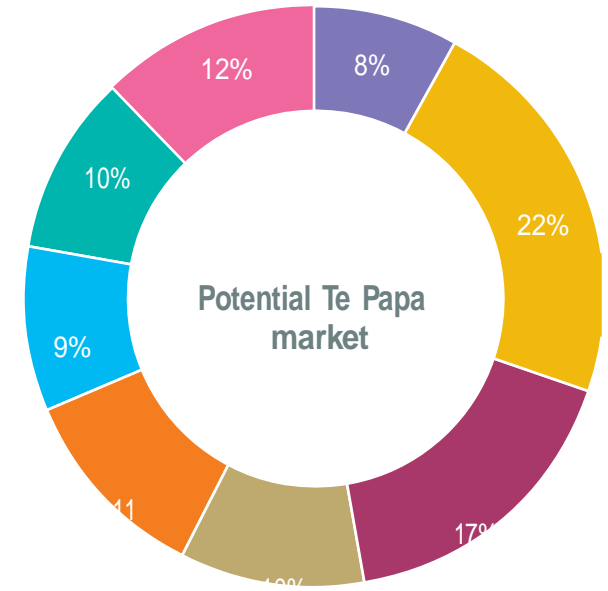
Culture Segment profile of Te Papa



Base [1,751]



Base [826]



Base [676]

Essence Expression Affirmation Enrichment Stimulation Release Perspective Entertainment

Culture Segment details

	Expression	Affirmation	Stimulation	Essence	Enrichment	Release	Perspective	Entertainment
% of NZ culture market	26%	17%	12%	10%	10%	9%	10%	7%
% of Te Papa current market (visited in past 3 years)	30%	16%	13%	12%	9%	7%	7%	5%
% of Te Papa's potential market	22%	17%	11%	8%	10%	9%	12%	10%
Average cultural spend / month	\$55.00	\$51.00	\$39.00	\$51.00	\$26.00	\$29.00	\$12.00	\$22.00
Family households (U16s at home)	32%	39%	36%	32%	20%	43%	39%	30%
% aged 15 -34	35%	38%	30%	34%	16%	49%	50%	29%
% aged 55+	35%	22%	35%	30%	59%	12%	18%	35%
Educated to bachelor degree or higher	34%	40%	34%	43%	44%	35%	34%	28%
% visited a Natural History space at Te Papa	60%	59%	60%	45%	59%	61%	43%	72%

Data taken from [AudienceAtlas2011](#), [AudienceAtlas2014](#) and [TePapavisitor data June-August 2016](#)

A summary of findings

Each different exhibition zone provoked a **range of responses**. Some responses reoccurred several times and were found to be **nearly universal** across the different groups engaged in this research. Others **provoked more diversity**, highlighting the core values-based differences across the distinct segment groups.

The tables overleaf summarise the **key findings** emerging from this qualitative focus on the Natural History renewal plans, taking **each exhibition zone in turn**. The core themes presented here are explored in greater depth in subsequent chapters.


The proposed zones for the Natural History exhibition. The working exhibition plans were shared with participants at the start of each forum and described as a 'work in progress' that was in its initial development phase.

Maui's Landfall	Overarching response	Segment findings	Family findings
Expect to learn	Participants are interested in learning about the early settlers: where they came from, how they lived and how they adapted to the natural environment.	Stimulation expect this zone to challenge current understanding of New Zealand history and move away from Euro-centric portrayals.	
Want to see/ experience	Pre-human settlement New Zealand through multi-sensory, immersive experiences. 3D/VR/technology to portray pre-human settlement. The conflicting feelings the settlers may have experienced.	Essence want to see a more realistic portrayal of the first settlers' arrival rather than the idealised versions they have previously been told.	Storytelling for this zone would appeal - children and adults indicated children find Māori perspectives interesting.
Potential concerns/barriers	How to cut a balance between Maui 'myth' and historical fact - something which is perceived as particularly confusing for international visitors. Only basic understanding of Mā tauranga Mā ori within general audiences.	Essence emphasised the lack of basic understanding of Mā ori 'mythology' that international visitors would have - catering for this will be important.	

Extinction Experience	Overarching response	Segment findings	Family findings
Expect to learn	<p>What's extinct and what's threatened.</p> <p>Actions currently undertaken to prevent further extinctions.</p> <p>How animals have evolved e.g. flightless birds and how extinct animals may have evolved to this day.</p>	<p>Stimulation and Affirmation want to understand the priorities for animal protection – this could include debate as to whether this is largely driven by self-interest i.e. kiwis are more important because it is a national symbol.</p>	<p>Children are most interested in this section - wildlife is central to their view of Unique New Zealand.</p>
Want to see/ experience	<p>Life-size replicas of extinct animals.</p> <p>What would have been different if these animals still existed - illustrate the impact of extinction.</p>	<p>Essence would like this zone to use 3D technology and a time-lapse animation of extinction history in New Zealand up to the present day.</p>	<p>Lights to emphasise extinction e.g. lights glow on extinct animals within the exhibition design.</p>
Potential concerns/barriers	<p>Portraying the causes - how can this be done without laying blame on a particular group?</p>		

Sustainable Oceans	Overarching response	Segment findings	Family findings
Expect to learn	What's actually in the sea? What should we be protecting?	Enrichment felt that the size of New Zealand's Exclusive Economic Zone should be emphasised and the range of species represented in that area.	Children are looking to see the variety of species of fish and other organisms that live in the sea.
Want to see/ experience	Māori perspectives. The sustainability debate - is it too late for this? What does the term mean?	Expression were very concerned and passionate about this topic - they want this tone to be reflected in the exhibition.	Expression families would like an immersive undersea experience - several suggested incorporating a mini aquarium into this zone.
Potential concerns/ barriers	Participants agreed oceans were a bit of a mystery to them - they didn't understand the complexities of species under the sea. This lack of prior knowledge results in less concern for this part of the environment.	Entertainment felt New Zealand's oceans were quite healthy and didn't see this as an area of concern.	

Transforming the land	Overarching response	Segment findings	Family findings
Expect to learn	<p>How the land has changed since the arrival of Mā ori.</p> <p>What have been the causes - the debate over land use and the conflicting requirements of humans and nature, including deforestation, mining, building.</p>	<p>Enrichment want to have erosion covered in this space.</p> <p>Essence want to understand how Mā ori have transformed the land since their arrival.</p>	
Want to see/ experience	<p>Visual representation of land change over time. Before and after human occupation.</p>		<p>Interactive simulations to understand the 'before' and 'after' of land transformation.</p>
Potential concerns/ barriers	<p>Framing the causes in a way that doesn't blame one group e.g. farmers.</p>	<p>Most segments consider this one the most important zone because they felt they had the most control over it.</p>	

Stardome	Overarching response	Segment findings	Family findings
Expect to learn	How Polynesian settlers used the stars to navigate, interlinking with the arrival zone of the exhibition.	Entertainment want to learn about New Zealand space efforts - e.g. Rocket Lab.	Star formations and how these change across the year.
Want to see/ experience	A reflective space that is multi-sensory. This could include quiet music and beanbags to lie down on		Children were enthusiastic about learning about 'New Zealand stars' and being immersed in the experience. They wanted to feel like they were looking up at the actual sky.
Potential concerns/ barriers	Could be quite a generic experience if not contextualised to New Zealand - needs to represent the country's night sky and provide educational information.	Enrichment were unsure why the sky was classified as 'natural history.'	Affirmation families did not understand if and how the sky connected with environmental concerns; they didn't see the sky as something that had really changed.

Climate Change	Overarching response	Segment findings	Family findings
Expect to learn	<p>The individual actions that can be done that will have a positive effect.</p> <p>Multiple perspectives within the climate change debate.</p>	<p>Expression want more emphasis on expert voices in this area and less 'visitor voice'.</p>	<p>Families wanted basic information on what climate change actually is before they can engage further.</p> <p>They seek transparency - the issues shouldn't be watered down for their children.</p>
Want to see/ experience	<p>As with all topics, contextualise climate change within New Zealand and include local, first-hand experiences.</p>	<p>Expression were interested in comedy being used, where appropriate, to make the information more user-friendly.</p> <p>Essence talked about having temperature changes within the zone so visitors could feel the difference.</p>	
Potential concerns/ barriers	<p>This is a controversial subject - and the scale of the topic can be overwhelming.</p> <p>This topic was of least interest to all independent segments.</p> <p>A new angle is needed to overcome 'information overload' already experienced with this topic.</p>	<p>Entertainment accepted that globally climate change was a problem but felt Wellington would be fine so weren't overly concerned.</p> <p>Enrichment were passionate about not providing space for climate change 'deniers'.</p>	<p>One of the more abstract themes for children –framing the topic with wildlife impacts should help younger visitors engage.</p>

Active Land	Overarching response	Segment findings	Family findings
Expect to learn	<p>About the 2010 and 2011 Christchurch earthquakes - what lessons can be learnt?</p> <p>The potential benefits of thermal activity in New Zealand.</p>	<p>Affirmation want Mā ori perspectives that explore the positives of having active land.</p> <p>Essence were interested in practical preparation lessons for tsunamis.</p> <p>Expression were interested in undersea activity.</p> <p>Stimulation and Essence were interested in building design impact.</p> <p>Enrichment were interested in extremophiles - organisms that survive in extreme environments.</p>	<p>Children were interested in undersea thermal activity.</p> <p>Affirmation families were interested in the effect of active land on everyday life in New Zealand - particularly Wellington.</p>
Want to see/ experience	<p>Participants felt that this should be the most interactive zone.</p> <p>Stories from those who have experienced 'active land' first hand.</p> <p>Sensory comparisons between the 1931 Napier and 2010 and 2011 Christchurch earthquakes.</p>	<p>Enrichment want a space to discuss the earthquakes' legacy in Christchurch e.g. the artwork and community projects.</p> <p>Essence want to experience the dramatic landscape change following a natural disaster through gaming.</p> <p>Entertainment would like to experience the sulphur smell.</p>	<p>Families would welcome interactive simulations of volcanoes.</p>
Potential concerns/ barriers	<p>Sensitivity over Christchurch is needed – where this section is placed within the exhibition design and which stories are told.</p> <p>Participants described a certain level of apathy - particularly around volcanoes.</p>	<p>Stimulation felt they were already prepared for earthquakes - all the information was provided by the Museum already as part of the Earthquake House experience.</p> <p>Enrichment want the emphasis to be on the natural history rather than the social history when telling the Christchurch story.</p>	

Waterways	Overarching response	Segment findings	Family findings
Expect to learn	<p>How to care for the waterway and examples of how this is already being done.</p> <p>Success stories.</p> <p>Fish stock and information on endangered species.</p> <p>How the waterways impact on wildlife and the role of farming in water degradation.</p>	<p>Essence want to learn about the link with sustainable oceans.</p> <p>Affirmation were interested in how the waterways affect wildlife.</p>	<p>Information on Wellington waterways.</p> <p>The effect of polluted waterways on the ocean.</p>
Want to see/ experience	<p>Examples of clean and dirty waterways.</p>	<p>Entertainment and Stimulation want tangible examples to aid understanding: Entertainment wanted examples of clean and unclean water and Stimulation wanted mineral water samples.</p>	<p>Children want to see the effects of litter on the waterways via games or role play.</p>
Potential concerns/barriers	<p>A lack of awareness of the state of waterways. Aside from Entertainment and Expression, the topic of waterways was not considered very interesting – mainly either due to lack of knowledge or misconception that there are no real environmental issues.</p>	<p>Affirmation consider New Zealand to be doing well here and do not see it as an important issue.</p>	<p>Affirmation family felt they had very little pre-existing knowledge on this topic.</p>

Engaging the Segments

Key recommendations and insights for Culture Segments

Expression	Affirmation	Essence	Stimulation
<p>Expression expect the full scale of New Zealand's environmental problems to be clearly articulated in the exhibition. They will arrive with a relatively high level of pre-existing knowledge, have a strong 'green conscience' and are passionate about the natural world. Protecting New Zealand's environment is something they see as requiring urgent, collective action and is something that they are fully supportive of Te Papa facilitating.</p> <p>They want the exhibition to be transportative, immersive and awe-inspiring through both design and factual content.</p> <p>While Expression appreciate multiple voices being represented, it is important that scientific discourse remains primary and personal experiences are used only when particularly relevant, e.g. for telling the Christchurch Earthquake story.</p>	<p>Affirmation have less background knowledge of natural history topics than some other segments. As such they will need adequate contextual support in order to experience the enjoyable opportunity for self-development they seek from their museum visit. Te Papa needs to ensure that topics are intellectually accessible and relatable.</p> <p>This group was particularly interested in gaining understanding of Māori perspectives on Natural History, how different value and belief systems relate to nature and how this has changed over time.</p> <p>In terms of offering practical advice on how they can help protect the environment, they did have some reservations about how prominent this should be, particularly within Affirmation non-families who didn't want to feel preached to.</p>	<p>Essence want the exhibition to help them access the 'bigger picture' –for example, revealing the extent of interconnectivity between humans and the environment and their own role within this dynamic will create impact and engagement.</p> <p>Essence often seek intellectual depth, challenge and provocation from their cultural experiences, and this exhibition is no different. While, like other segments, Essence welcome an interactive and immersive experience, authenticity is important to them and they have high expectations for content with integrity. They expect Te Papa to provide a frank, accurate and non-idealised account of the facts.</p> <p>Conservation messages are an expected feature of the exhibition and they want insight into cause and effect on a large-scale and individual level.</p>	<p>As a group continually looking for new and exciting cultural activities the exhibition will need to ensure new angles to familiar issues are explored prominently.</p> <p>Stimulation are excited by networks of ideas and debate and they were interested in seeing multiple perspectives represented throughout. They want these perspectives to tackle issues head on, to be potentially politically confronting, to be dynamic and reflect current issues and events.</p> <p>They expected the exhibition to challenge understanding of New Zealand history and move away from Euro-centric portrayals.</p> <p>While they are clear that the true picture may be shocking and should not be mediated, they also want to leave the exhibition feeling upbeat, with knowledge about the advances being made in protecting the environment.</p>

Key recommendations and insights for Culture Segments

Enrichment	Entertainment	Families
<p>Nature is a key interest for this segment. They seek an intellectually rewarding exploration of natural history alongside insight into the current threats to the natural environment.</p> <p>However, as a group Enrichment tend to resist doom and gloom messaging: they are after an uplifting experience. As such, promoting the success stories and positive actions that have already been taken in the area of environmental protection will keep them motivated.</p> <p>Care needs to be taken if presenting multiple views. Enrichment want to be assured they are accessing the facts and they may be wary of too many contrasting perspectives, particularly when it comes to topics like climate change.</p>	<p>Accessibility and providing fun experiences will be key to meeting the needs of this segment who has fairly high expectations when it comes to interactive features.</p> <p>As a segment more concerned about issues that are closer to home and showing relatively low interest in the natural environment, contextualising the issues and emphasising their personal connection to these will be key.</p> <p>Propensity to take action is lower than other groups, but offering the chance to contribute within the exhibition space itself could help engage Entertainment with conservation messages.</p>	<p>Interactives and hands-on activities are important for family visitors. Child participants wanted to learn about the environment through games, role play, and animation. Families expressed interest in interactives that illustrate environmental change over time and the impact of individual actions.</p> <p>Children will need support understanding the wider implications of key themes such as climate change. Context is key - framing the topics in subjects of interest to young learners, will help to engage this audience.</p> <p>Parents felt it was important the exhibition had strong links with the school curriculum. They saw it as a way of reinforcing learning of important topics.</p>

Unique New Zealand

The idea of 'Unique New Zealand' clearly **resonated** with the audience. Respondents agreed that New Zealand has an **abundance** of unique natural features and they are **passionate** about protecting them. However, the forums also highlighted a number of **misconceptions** that are held about the **scale** of environmental **challenge** in New Zealand.

Forum Session Plan

- 1: Topline response to questions about the natural environment
- 2: Presentation on key themes and concepts for exhibition by Te Papa staff
- 3: Segmented focus groups to explore detailed responses to themes and concepts
- 4: Independent group tasks - ranking messages and testing level of environmental activity
- 5: Final group activity - mood board for ideal exhibition

Unique landscape, unique wildlife

The diversity of landscape was one of the key aspects that respondents mentioned as being unique to New Zealand.

'Mix of everything – coast, lakes, rivers, mountains, flats etc.' Essence

'It has so many great/amazing natural features in so small a place.' Affirmation family

'The unique mix of sea, mountain, highlands and city.' Entertainment

'In two hours you can go from the beach or the water to the mountains.' Affirmation

The child participants focused on the native wildlife, particularly the birds.

'How cool the animals look.'

'Birds and nature.'

'We have kiwis and black robins are native.'

Adults too, described the distinctive wildlife in New Zealand.

Post-it response to what makes New Zealand unique (Essence)

Post-it response to what makes New Zealand unique (Enrichment)

'The beautiful and unique wildlife.' Entertainment

'Biodiversity hotspot.' Enrichment

'Our unique birds.' Expression

Protecting the oceans, waterways and forests

When it comes to prioritising which aspects of the environment should be protected, parent participants were unanimous in stating that the most important part of the environment to protect was the water, whereas their children were more interested in the forests and the trees.

'Rivers, we need them to stay clean.' Essence parent

'Water because we live off it.' Expression parent

'Ocean as it is so delicate and special.' Affirmation parent

'Forests because animals live there and we need them.' Child

'The trees.' Child

'Rainforest cos it's pretty and special.' Child

The independent adult segments felt similarly to the parent participants about the importance of protecting water sources, with Enrichment and Affirmation also expressing concern for protecting the wildlife.

'The waterways – rivers, streams, lakes, creeks. Why? Such an important part of an NZ childhood.'
Expression

'The rivers and waterways... They are really under threat and are the life blood of the land.'
Entertainment

'Wildlife – helping birds and animals not to become extinct.' Affirmation

'Bird life because it is a physical stage in evolution and because of the beauty of bird song.'
Enrichment

Clean and green

When respondents were asked what makes New Zealand unique, some children and adults mentioned a lack of pollution, with many describing New Zealand as both 'clean' and 'green.'

Although a priority for protection, some felt there weren't really any pressing environmental issues threatening oceans and waterways. Affirmation were in agreement that there is too much preoccupation with waterways over other aspects of the environment.

Post-it response to what makes New Zealand unique (Child)

Post-it response to what makes New Zealand unique (Affirmation family)

Post-it response to what makes New Zealand unique (Essence family)

'I used to check the water data in NZ, we're doing much better compared to Australia, America and [the] UK. We shouldn't worry too much about the water.' Affirmation

Entertainment were of the opinion that New Zealand is doing well in creating sustainable oceans and therefore this should be of less importance.

'Creating sustainable oceans...we thought we're actually doing OK on this one...there's other stuff we felt was more important.' Entertainment

This segment was also unconcerned about climate change, seeing it as more of an international problem, rather than something that would impact New Zealand in particular.

'I'm actually not [worried about climate change]. The world might be screwed, but I think Wellington's probably okay...Australia's going to have real problems and the Pacific Islands...but I think New Zealand's probably reasonably well-placed to handle most of it.' Entertainment

Global warming, pollution and the state of the waterways

While Affirmation didn't consider waterways a key environmental issue, other groups identified this as one of their biggest concerns about the environment.

'Waterways being polluted by intensive farming.' Enrichment post-it response

'The state of our rivers.' Essence

'Water quality.' Stimulation family

Post-it environmental concerns (Enrichment)

Post-it environmental concerns (Entertainment)

'I see it as a New Zealand birth right to be able to swim in any river without fear of disease...over 90% of our waterways can't be swum in, what sort of twisted logic is that?' Expression

Aside from members of the Entertainment segment, global warming and pollution were identified across the adult groups as their main areas of environmental concern.

'Global warming and its impact on the next generations.' Enrichment

'Irreversible damage and pollution.' Essence

'Air pollution, chemical disposals.' Expression

While waterways concerned the parent participants, their children were more concerned about negative environmental impacts on New Zealand wildlife.

'Endangered species!'

'Over fishing.'

Enthusiastic response overall

The response to the proposed exhibition was generally an enthusiastic one. Most participants agreed that environmental messages need to be communicated and were positive about Te Papa's planned approach to tackle the issues head on and encourage debate.

'My feeling is that Te Papa is being brave by confronting the issues because I think in New Zealand we're living under a false illusion that we're looking after the environment.'

Expression

'I like the fact that visitors can give their feedback and tell the stories of places. I think that's really cool.' Enrichment

'I quite like the idea of confronting people, I particularly want you [Te Papa] to drag some politicians through it..' Stimulation

'It needs to be tackled somehow. Everybody knows it's happening but not what to do about it, especially for the kids.' Affirmation family

A word of warning

Articulating a clear focus for the exhibition is important. Expression in particular were concerned that too much of a multi-disciplinary approach would water down the environmental messages.

'My reaction when I heard [the exhibition plans] was a little bit of a 'ooh danger!' kinda flag coming up – is it trying to do too much? To be all things to all people?' Expression

'The visitor may go in and get an impression of a whole lot of things but not a lot of learning. I think it's just got to be managed carefully if you have that multi-disciplinary approach.' Expression

Post-it environmental concerns (Child)

Stimulation create brainstorm on their interpretation of 'Unique New Zealand'

Showcasing what is at stake

The initial response from participants to the theme 'Natural History' illustrated several **misconceptions** held about the environment and a lack of **understanding** of some of the key themes of the exhibition. Helping visitors understand the **unique** features of New Zealand and the **value** of these will encourage visitors to **engage** with **conservation** messages and take **action**.

Self-awareness of knowledge gaps

Many respondents readily agreed they lacked knowledge of various themes and that they would expect the exhibition to cover the fundamental basics.

'I don't really know what else was extinct rather than the Moa.' Stimulation

'We need to know why we do have the tectonic plates stuff and how they interact and move... because a lot of people say 'Oh there's an earthquake.' Yes, why is there an earthquake and what is it actually doing?' Stimulation

'Apart from kiwis, I'd be hard pressed to think of much else. I know that there are lots of animals, as for plants I have no idea what's threatened or not.' Entertainment

'I don't know a lot about the waterways...None of us know anything about it and we need to.' Affirmation family

'Is the climate change because all the ice is melting and there's more water? I don't understand it, so I would want to learn what climate change was.' Affirmation family

Children need support understanding the bigger picture

While the children demonstrated a strong awareness of New Zealand wildlife and ideas around the causes of extinction, they showed less understanding of the wider implications of the key themes.

'The Mā ori made the Moa extinct.' Child aged 7

'The possum is a pest.' Child aged 10

[What might you see in the Sustainable Oceans zone?]

'Fish.' Child aged 8

'Sharks.' Child aged 9

[What might you see in the Climate Change zone?]

'How the weather changes.' Child aged 11

Child participants discussing New Zealand pests

This is to be expected from this age group. Contextualising issues wherever possible and framing these in subjects they know and take an interest in will help to engage younger visitors. For example, showing the effects on wildlife may be a useful tool in developing their understanding of the bigger issues.

'Global heating is actually destroying polar bears' habitats and melting the ice, so every year it gets less ice. [Making our] water levels rise. Global heating is actually caused by gases.' Child, age 8

This child was able to give quite a comprehensive description of global warming, an issue he had taken an interest in because he enjoyed learning about polar bears.

Considering the international visitor

Several groups talked about the barriers to tourists engaging with this exhibition. It will be particularly important that the basics of each issue are outlined in a way that is digestible for this group.

'At the same time there'll be people there from, I don't know, China, Hong Kong or America learning as well.' Affirmation family

'It's a huge tourist attraction...So you've got the NZ audience and then you've got the international audience and they want to be able to make some sense of this country that they're currently in.' Essence

'Those people [tourists] would have different considerations to those that live here.' Affirmation family

'As a foreigner I was amazed so many earthquakes happened...I think as a visitor, you come to the country not necessarily realising the earthquakes are an everyday thing. That'd be an eye-opener...as a visitor from abroad to experience that.' Former UK citizen, Essence family

100% Pure?

Te Papa will need to think carefully about misconceptions that may be held by tourists as a result of marketing campaigns that lead on New Zealand's natural environment (for example '100% Pure' which was used as stimulus during the session). Potential issues may arise from challenging this message.

'Did the environment or the advertising campaign about the environment come first?' Stimulation

[The 100% Pure tourism campaign] **'It's definitely an idealised version of New Zealand.'** Expression

'These types of things [the way the advert presents New Zealand] have always been in my mind when I think about New Zealand or whenever my family thinks about New Zealand...I think that's how a lot of the world sees us. Beautiful mountains, beaches, wildlife, etc.' Former U.S citizen, Enrichment

Helping people care

Many of the groups pointed out that with increased knowledge and understanding, visitors would be in a better place to care about the environment.

[Sustainable oceans] **'Part of the problem is you can't see what's down there. So it's something you can ignore. So it's understanding actually what's going on below the surface.'** Essence

'NZ has some really cool wildlife and flora... it's important to let people know what's there. That's the whole – you can't get people to care about something unless they know what's there.' Enrichment

‘Just knowing about what’s there and about having knowledge of what’s in the ocean and knowing about the inter - connectivity of the species.’ Essence / Stimulation family

‘Showcasing...all the beautiful stuff that we have. The ‘what’s worth protecting’ right?’
Entertainment

Te Papa needs to help visitors identify with experiences they may never have had – such as swimming in a river – or empathise with species they may never have encountered.

‘You’ve got to care that you’re missing something...so what are you actually missing? What’s the experience that you now can’t have?’

Essence

‘[Regarding extinction] I don’t understand what difference it makes when they disappear. I haven’t been educated as to how the process works and why it’s important for these animals to still be alive.’ Enrichment

Tongariro National Park, Manawhatu - Wanganui, New Zealand

Telling local stories

Contextualising the exhibition's themes will be important; visitors want to see environmental issues through a **New Zealand lens**. There was a general sense that people would **relate** more easily to this and therefore **engage more** with the material.

Grounding the exhibition in New Zealand

There was a strong sense across both adults and family groups that an exhibition on natural history should be made relevant to New Zealand, with real life stories and local events used as ways of explaining current environmental issues the country is facing.

'Can we keep it NZ specific? If you know the Atlantic is being over fished or whatever, there's not much we can do about that. Whereas I'd like to see within NZ's borders, what are we doing now? What's good and what isn't?' Entertainment

'Not just as a global thing, but being specific to NZ. How is NZ getting affected by these changes and...in terms of how the climate was ten years back, or twenty years back, or 50 years back... what has changed?' Expression family

I think it would be good to have some examples of the impact of climate change on flora and fauna in NZ. One thing that comes to mind is the frog population and also the reduction in glaciers which is something that is very noticeable in NZ.' Expression

'I wanted to put the Rena [oil spill] in [Sustainable Oceans zone] because I think that's a very important part of NZ's recent history...it had a huge impact on NZ and symbolised what could happen in the future as well.' Stimulation

[Tsunamis] 'I want to know what it would be like in Wellington harbour.' Essence

However, referencing the global picture will also be useful in emphasising the scale of certain issues, for example climate change.

'I think we need to look at the bigger picture as well as just NZ, we need to look at planet Earth first and...we're only a little bit of that.' Expression

First-hand experiences have strong impact

Respondents were keen for first-hand experiences to be integrated into the exhibition. Hearing from survivors of natural disasters and local people will be an important tool for drawing people into the story and helping them to relate to what they are being told.

'I can remember being really fascinated by my grandfather who lived through the Napier earthquake and the stories that he told. He gave me his perspective of it and I think those survivor stories are really powerful.' Essence

'It makes it more relatable' Affirmation

'You want to hear it from someone that's experienced it, because that's the only way you're going to get a real feel for something.' Essence

This will be particularly important in engaging visitors in climate change. As an issue considered by many to be overwhelming, personalising it will help to break this huge issue into manageable parts. This was a prominent theme across the Expression segment in particular.

'You could also have the personal stories such as Hawkes Bay where people have lost their bach or they had their caravan there and it's no longer there...to make that sort of thing personal.'
Expression

'Everybody's got a story about how the seasons have changed in their lifetime. If you can make these sorts of anecdotal evidence stories engaging...and make it more personable.'
Expression

Like most aspects of the exhibition, some respondents emphasised the need for balance. Expert voices and scientific discourse, will carry the most weight and should be central to the narrative. Again Expression were the most vocal here.

'Well I'd like to hear the expert voices because I'm there to learn. Where it makes sense I'd like to hear the personal stories, like the example of the climate change stories, and there'll be lots of other personal stories. For me, the experts [are the most important], I come to a museum to learn.'
Expression

'I think sometimes there's a movement towards hearing too many every day Joes as a way of rallying against the old dry style but I think sometimes with things that are scientific and concrete, its sometimes not the best way to engage with it. Sometimes it is, like real life examples of coastal change when you see someone affected by it, but I think I'd prefer to hear someone who's a charismatic expert speak about it dynamically.' Expression

Telling the Christchurch Story

Overall, participants expected to have the 2011 Christchurch earthquake covered in the Natural History exhibition. They saw it as part of recent history – a necessary story that could impart important lessons for future earthquake preparedness.

'That part of it could be something that could directly relate to the people in NZ in a special way, because NZ is so active in everything.' Enrichment

'What could have been done better? How the families could have prepared better, or the kids at school or the people at work. So...learning from

them, from that experience would [be] a plus.'
Expression family

'The impact upon legislation...the earthquake strengthening.' Stimulation

Sensitivity required

However, many emphasised the sensitive nature of this recent history and that there needed to be careful consideration around how the story is told and the location of this particular section of the exhibition.

'It depends on the type of tone you want for the room...It would be slightly awkward if you had these really cool interactive things and kids are having a lot of fun and then, just right next door, you're reading about this tragic, horrible story and people are crying.' Enrichment

'Expect it, but have it done tactfully.' Essence / Stimulation family

Considering the legacy

This topic could also provide the opportunity to consider the positives that can come out of a natural disaster, for example by looking at the

community initiatives and art installations that have been part of the Christchurch rebuild.

‘There are opportunities to be positive here as well...you could say Napier went through a horrible earthquake in 1931 and now it’s known for its art deco. You could leave the audience going, ‘What do you think? What is Christchurch’s legacy going to be?’ Enrichment

Martin Creed *Everything is going to be alright*, Christchurch

Dinosaurs – not a vital component

Respondents were generally not convinced that dinosaurs needed to be included in the exhibition. They didn’t see it as fitting in with the overall theme and messaging.

‘Personally I think we don’t need more dinosaurs in the museum.’ Affirmation

‘Initially coming in I thought dinosaurs and then once I’ve seen this [Te Papa’s presentation] no I don’t think so.’ Essence / Stimulation family

‘I think it would be a separate exhibition. I don’t think it’s part of this cluster.’ Essence/Stimulation family.

Many respondents did not think there were dinosaurs in New Zealand and some felt that this period in history was too far-back to incorporate.

‘Did they have any?’

‘I don’t think so.’

‘No I didn’t think so either.’ All Enrichment

‘It isn’t my thing...I just feel like it’s almost too long ago as well.’ Stimulation

‘I just assumed this was post-dinosaurs. You know with the introduction of people.’ Enrichment

‘It depends how far back you want to go.’ Enrichment

Relevant dinosaurs

Keeping the exhibition contextualised in New Zealand is important.

‘They’re just the big pull right, and if you can pull with something else then you don’t need dinosaurs unless they make sense contextually.’ Expression

‘Dinosaurs, they’re cool, they’re fun...but yeah to have something that’s uniquely Kiwi, like [the Harst] eagle.’ Expression

Some of the participants were aware of Joan Wiffen’s discovery of dinosaur bones in New Zealand and felt that this story should be told in the exhibition because it was relevant to the country.

‘You’ve got to tell that story.’ Stimulation

‘It [NZ dinosaur bone discovery] shouldn’t be the focus but maybe it should be included because of the relevance.’ Affirmation

[Do you expect to see dinosaurs?] ‘Yes because NZ actually has dinosaurs...they actually found dinosaur bones in NZ, which was quite cool because you never really think [there were dinosaurs].’ Entertainment

Family groups recognised the appeal of dinosaurs to their children, although questioned if there was anything else that could be taught on this subject that hadn't already been done elsewhere.

‘Kids love them.’ Affirmation family

‘The dinosaur stuff...that’s exciting for kids...The weird and wonderful creatures that used to be here.’ Essence

/Stimulation family

‘Dinosaurs are quite a tricky one, because it hasn’t changed. It must be quite difficult for a museum to [find a new angle on] dinosaurs, because nothing has really changed over the years.’

Affirmation family

Hawkes Bay / Heretaunga, site of the first discovery of dinosaur bones in New Zealand

Illustrating the full impact

To fully **emphasise** the **consequences** of environmental degradation visitors need to be able to see and understand how the environment has **changed** over **time**. Providing clear **visuals** documenting the changes alongside **projections** of potential future scenarios will help **convey** the scale of the environmental **challenge**.

Documenting the progression

Visitors want to see the 'before' and 'after' to fully understand the scale of the issues. This was a common theme amongst the children who designed exhibitions that showed the progression over time, for example of deforestation or pollution.

'I think it's important to talk about climate change historically. This isn't something new to our world.' Essence / Stimulation families

'It would be good to see what was in our ocean 50, 100, 200 years ago and what's there now. You hear that we are affecting the ocean by what we do...so how that's affecting species and how we can change.' Affirmation family

'You know, 'Fifty years ago this river was like this, now it's like this' ...before and after. You could do that as a VR thing as well.' Entertainment

'Pictures of before or after, shots of common places we all know.' Affirmation

Child's design for 'Transforming the Land' showing before and after deforestation

Child's design for 'Transforming the Land' showing before and after human occupation

Include future projections

Projections of what might happen if no change is made will also be impactful for visitors.

'What's going to change in the coming years and the way in which our land is used and how that might change...Seeing what happens if we keep going the way that we're going.' Affirmation family

'You could do an example where if we stopped all environmental impacts how it would change and if we just carried on the way we are going, how it would change.' Expression

'In ten years time, how much are water-levels going to increase...because we are so close to the South Pole. How's it going to affect us in New Zealand since we are so close?' Expression family

'I think it's really important to emphasise that we are part of the natural environment and we actually rely on it. If we keep going what we're doing and just killing everything we're going to drive ourselves to extinction.' Enrichment

'I think it'll be really interesting to see 'Okay this is what's going to happen.'...What's going to happen to Wellington?' Entertainment

'Having a little map of Wellington and being able to change the sea level...You could do that in VR or something.' Entertainment

Understanding the impact of individual actions

Many respondents expressed a desire to physically experience the consequences of individual actions on the environment through games and video.

'I wouldn't mind an exercise in me making some decisions and seeing what happens.' Essence

'An animation where if a kid...presses something and then something bad happens on screen they realise that this is how, like throwing rubbish on the road, how is that affecting that, or throwing rubbish in the sea.' Expression family

'[Visitors could be] Following the journey of plastic into the ocean.' Stimulation

'Showing everyone that...throwing that little trash into the road has a big snowball effect.' Essence / Stimulation family

The Kakapo, an endangered New Zealand bird

Child's design for 'Sustainable Oceans'

'I designed a game where there's a beach with heaps of rubbish on it and you have to clean up the rubbish.' Child, age 13

Presenting multiple perspectives

There was significant discussion about the exhibition space providing **multiple perspectives** - where these existed - particularly around the issue of **climate change**. The global warming **debate** has a place in this exhibition, as well as different **cultural perceptions** of natural disasters and the **benefits** New Zealand experiences from having such an 'active' land.

A space for debate

It was important for the majority of participants that the exhibition provided room for debate - a safe space where different perspectives could be heard and shared.

'Having an exhibit which really challenges the way that we view our natural history, the way that we view our impact upon that, I think it's absolutely critical and plays into Te Papa's role as being, not only a place for education, but a place for debate and conversation.' Stimulation

'Have a look at what Moas used to be like and all of those things you would still expect from a museum but putting that into a forum that encourages you to look at the impact we are having right now on our environment. That's really special.' Essence / Stimulation family

This was particularly important for the issue of climate change. Generally, respondents were interested in hearing both sides of the argument. Stimulation made the point that if the space was open to debate and discussion it needed to be open to all views.

'If Te Papa's going to be open to debate, it needs to be open to all.'

Stimulation

'Perhaps both sides of the debate need to actually be displayed or experienced...so that people can actually get their heads around...what it is.'

Essence

'If you want to start a debate that would be the room.' Essence

'I'd like to see a scientific and balanced presentation with facts and the current situation.' Expression

'I want climate change deniers to explain. Like, what is that about? Just explain why, give them a platform to explain why they deny the change. I'm interested.' Stimulation

Enrichment, however were passionate that climate change 'deniers' were not given room in this exhibition. Instead they want the facts to simply be laid out and for visitors to make their own decision, rather than be persuaded by a particular argument.

'We need to stop giving the deniers air time.'

'I just think there's pretty sound scientific evidence to the fact that humans have altered the environment...I think it just needs to be the facts.'

'Don't even mention the fact that there's a small camp of morons who don't think it's true, because that just gives them fodder. You're feeding the trolls.'

'The deniers belong on the internet, not in a natural history exhibit. It should be focused on fact.'

Giving the visitor a voice

Providing a channel for visitor input was appealing to participants. Stimulation and Affirmation discussed what this might look like, suggesting interactive questionnaires and social media.

'A poll saying ' Do you believe in climate change? Yes or no? Why?'...Tourists can come in and do it in their own language.' Stimulation

'I think people like those things where you can take photos of yourself and it generates it into a social media post.' Affirmation

Self-interest determining priorities?

Several groups talked about the double standards they felt influenced environmental priorities - particularly around wildlife.

'In terms of protection standards, like we protect the f** kiwi and then we're not going to protect like an octopus or a little crab.'** Affirmation

'Obviously you don't want the kiwi to...become extinct, but part of that is just because it's our national image and it would look pretty bad if it did. It all comes back to a person-centred point of view, how would this affect people, how would it affect us and me?' Stimulation

Mā ori relationship with the land is key to the narrative

A Mā ori voice will be important for this museum. Respondents discussed having a Mā ori guide/ narrator. This would also be a good way of weaving Mā tauranga Mā ori throughout.

'To have a Mā ori person there they could explain about the Mā ori legends and...what it was like when they came here.' Affirmation

'I think learning by story is really cool. I like learning by story.' Essence / Stimulation family

Affirmation also felt exploring Mā ori attitudes to certain themes, such as Active Land would be an interesting addition to the space.

'The old time Mā ori stories, they were never afraid of volcanoes or earthquakes. They always brought

new life. Volcanic ash [represented] fertility and that brought new life to the crops. So their view.... it was almost like proud to have another volcano eruption.' Affirmation

Exhibition should look at benefits of thermal activity

The benefits of active land are also worth exploring in the exhibition, particularly as a source of natural energy.

'Water sources and hydro thermals...the hot water bubbling up and how we use that and how pure it is.' Enrichment

'Maybe talking more about the geysers or the water ponds which have those different coloured waters...How that's part of the land here in New Zealand and yes just informing more about it.' Expression family

Stimulation and Essence also talked about the progress made in building design as a response to the number of earthquakes New Zealand experiences.

'It's a great source of [our] economy because of earthquakes and buildings and we are world leaders in building science.' Essence

Considering topics from multiple angles

Affirmation cautioned that not all environmental change was caused by humans. They emphasised the need for the exhibition to distinguish between human impact and natural causes. Families from Essence and Stimulation pointed out too that not all extinction was a bad thing.

'Some extinction is part of nature - some animals just don't fit in the environment anymore.' Essence / Stimulation family

'We wouldn't really want a T-Rex running around Wellington City... So in some ways the whole extinction thing worked in our favour... We survived... and live as do now without the threat that certain species would provide.' Essence / Stimulation family

Lake Taupo / roto i Taupō lies in the caldera of the Taupo Volcano

Balancing culture and science

Overall, audiences clearly **recognise** and **value Mā ori culture** and history, seeing this as **central** to New Zealand and part of what makes it a unique country to live in. The majority of respondents felt **interweaving Mā tauranga Mā ori** (Mā ori knowledge and perspectives) would be important in this exhibition but felt that this should be done **carefully** to ensure the **reality** of the science and its **message** was clearly **understood** by visitors.

Integrating Mā ori perspectives throughout

Across the two forums there was general consensus about the need to integrate Mā tauranga Mā ori (Mā ori knowledge and perspectives) throughout the exhibition. Mā ori culture was considered to be central to New Zealand and an important part of what sets the country apart.

'It's a huge part of what makes New Zealand unique. Mā ori culture is part of our history and you can't get it anywhere else.' Affirmation

'It's all integrated...It's all part of our history, it's not different history than my history' Affirmation
Family

'It would be interesting...to see how the Mā ori culture intersected with natural history and the legends that they had...relating to different animals and birds and when they went hunting.'
Enrichment

'I thought it would be cool to have the Mā ori perspective on all of these things, so the Mā ori perspective on the value of water, what an earthquake is to Mā ori.' Stimulation

Integrating Mā ori perspectives was considered to be particularly important for specific zones such as Maui's Landfall, Sustainable Oceans and Stardome.

'I think it's a really unique and lovely way to tie the beginning of a natural history [exhibition] back to a people, or to a particular society.' Enrichment

'If you're going to be calling it Maui's Landfall, you need to have some of that information in there because otherwise you're just using the name and not paying any homage to it.' Stimulation

'You can bring it back to that Mā ori beginning that actually for Mā ori, the ocean is a really important component.' Essence.

Generally, respondents were not concerned about Science and Mā tauranga Mā ori contradicting each other. It will be interesting for audiences to understand these perspectives, both where they align and where they diverge.

'Having the Mā ori point of view in there as well, an extra layer of interest...I always find it fascinating how their ideas agree or disagree.'

Essence/Stimulation family

'I think you need to incorporate the two ideas together...this is what science shows us but this is how Mā ori culture approached this, and how they understood these concepts. They go hand in hand.'

Essence / Stimulation family

A need to cover the basics

Knowledge of Mātauranga Māori should not be assumed within the domestic market. Participants identified that often they did not know much about it and would like to learn more. They saw the exhibition as something that could provide this opportunity.

‘Basically the mythologies...of Maui hooking the sun and fishing up the North Island...Beyond that I would say most New Zealanders don’t know a lot and if we’re talking about an external audience they’re not going to know anything.’ Stimulation

‘It would be something that I would like to learn about.’ Affirmation Family

‘I would really want to know what the mythology is about...It’s good to know.’ Expression Family

‘It would be interesting to know what their values were. Did they arrive and actually take the time to go ‘This looks and sounds amazing, wow’ or did they just sort of go, ‘Excellent, we’ve got somewhere to live now. Let’s crack on with that.’ It could have been totally different values.’ Enrichment

Learning from Māori

Some participants also discussed the learning opportunities for visitors that could be taken from Māori perspectives on the environment.

‘There’s a lot of indigenous people around the world with views and ways of dealing with these natural events. [For example] the old Māori system of seasonal, rotational harvesting not just the everyday trawling, you know rape and pillage [of resources]. If you could have that side by side, with the environmental effects of trawling every day. Perhaps that would cause us to maybe [take] interest to find out more.’ Affirmation

Creating the right balance

Several groups, while considering it important that Māori culture and history was interwoven throughout, urged caution around how this was carried out to ensure the impact of the science wasn’t muted in any way.

‘Maui’s landfall is a really nice connection point between Māori mythology and history but it’s got to be grounded in what’s at stake today. If the mythology is too heavily emphasized then it devalues the rest of the thing.’ Expression

‘As long as it’s not too overpowering. It’s got its place but I think the science and facts and ‘this is really what happened’ is more important.’ Enrichment

‘It just needs to tie into the wider exhibit, it needs to be relevant.’ Stimulation

There was also discussion about the potential confusion which could arise from the mixture of Māori perspectives and science.

‘Integrating the mythology...you will have to be very careful how you do that so people don’t come away confused about what did actually happen.’ Expression

‘[If] I take my grandson in...he needs to see clearly that Maui wasn’t real. How do you do that with the fish hook and the [fishing] up the North Island [narrative] so the kid doesn’t get totally confused?’ Expression

‘Especially from a tourist perspective...say you’ve got someone who comes over from China...they can often be confused by some of our Māori exhibits, like the village in Rotorua. What’s actually real and what isn’t real?’ Stimulation

Enrichment suggested that Mā tauranga Mā ori could be represented through artwork and language but agreed that the science would be of more interest to them in this exhibition.

'You would have the Mā ori word underneath the word 'volcano'...or in the variety of artwork you choose to present...I would appreciate the science probably a bit more than the story.'

'I probably wouldn't bother with too many stories and artwork things, but I'd hang out in the science for ages.'

Not always appropriate

Unlike the general consensus, Entertainment felt Mā tauranga Mā ori should not be interwoven throughout the exhibition but instead used in certain zones, where it was particularly relevant.

'I think you could probably do it for a few of them, but you definitely wouldn't want to do it for all of them.'

'The Stardome, how the Mā ori came to New Zealand with the use of stars, but I don't really see how it fits into climate change or waterways.'

'You could do...alternative explanations for earthquake and anything with Taniwhas in it, because I like them.'

Some members of Enrichment also agreed on the need to integrate Mā ori perspectives carefully, considering their relevance to the theme.

'The few Mā ori stories I've heard...I think they're beautiful. Maybe one, if one particularly relates to a specific event. I think balance is important. I would be much more engrossed about the science of it, than wanting to know the myth, the legend.'
Enrichment

There was disagreement within Essence about the inclusion of Mā ori perspectives.

'You don't want fairy tales...it's just mumbo jumbo.' Essence

'I'd like some science. I'd like some legends.'
Essence

Risk of taking away from other exhibitions

Some participants expressed concern that much of the potential Mā ori content is already covered elsewhere in the Museum and that there was a

danger of this material being replicated in the Natural History exhibition.

'They have their own departments for...the history and custom, so it's going to have all the same things.' Expression family

[In response to Maui's landfall] 'You wouldn't want to touch too much on the Mā ori aspect because you've got your own Mā ori exhibition up on Level 4.' Stimulation

Reflecting other cultures

The Enrichment segment had a discussion about the need for balance, in terms of also making room for other cultures - aside from Pakeha and Mā ori. They felt that the emphasis on Mā ori did not reflect the reality of multicultural New Zealand today.

'I'm not against Mā ori stuff but yes, Te Papa says it's quite cultural, but sometimes I feel like it's more mono-cultural.'

'Yes, New Zealand is changing...so I think yes, some kind of reflection of that.'

Cape Reinga / Te Rerenga Wairua, 'the leaping off place of spirits.'

New ways of telling familiar stories

Participants had **clear expectations** of the **content** and **narrative** for each zone. This chapter discusses **ideas** for particular **zones**, that are not captured elsewhere in the report.

Generally participants found the topics **appealing**. The only clear **exception** was the topic of **climate change** which participants ranked of **least interest**.

Maui's Landfall

Conveying the Māori arrival experience

Alongside myths and legends, there was strong interest in understanding how Māori experienced their arrival in New Zealand. Respondents were keen to understand the story of the journey, what they saw when they landed and how they adapted to this new climate and ecosystem.

'Conditions they travelled in, lived in. Where they landed, how they lived.' Affirmation family

'You'd...expect to see some pictures of the first places where humans landed and what it was like.' Entertainment

'Recreating exactly what they would have been faced with then they first arrived....I suppose a little bit about how that changed over time but mainly just trying to get their perspective before the journey, during and what happened once they came.' Affirmation

'It would be really interesting to get the historical and social history and how it intersects and involves natural history. So you know, they came here. What did they have to build shelters from? What did they do with this? What did they do with that? That is what would interest me.' Enrichment

'It would have things about where they came from and what their journey would have been like, how far they'd come, where they landed and then how they initially lived and spread.' Affirmation family

An immersive, stimulating experience

Visitors will expect a spectacular, multi-sensory arrival experience. As this is the first zone, the space needs to be enticing while recreating a visually stunning pre-human New Zealand that transports visitors back to that period in time.

'Personally I'd like it to feel very different...a living environment, so some trees...and you're entering a dark, wooded forest.' Stimulation

'The whole wild untouched nature thing and all the animals and sounds...really just use technology and...make it really multimedia and cool.' Entertainment

'If you had a virtual reality thing on your face...and you could see through Maui's eyes what it's like coming in and you see the Moa's running around the bare land.' Affirmation

'Pristine. A bush-like zone...Just something that's quiet and mystery and stillness.' Enrichment

'I can imagine being in the middle of a forest, it's noisy and it's dark and it's like eerie and special. It would be special.' Affirmation family

'It should be a pretty spectacular opening part of the exhibition...Lots of ethereal things, lots of visual things going on there – dramatic.'

Expression

Respondents felt it was important that this zone helps visitors explore the range of feelings the original settlers may have experienced. Visitors want to be able to step into the shoes of the settlers.

'Moa running around. I think I'd feel scared...I mean obviously you don't want to strike the fear of God into your visitors. However, I think it would be cool to give them a bit of that sense of anxiety.'

Enrichment

'I think it would be a really interesting question to get the audience to think about what...they would have been thinking and feeling when they arrived.' Enrichment

'I think you would feel very isolated.' Affirmation family

'The stereotype is that 'the waka arrived on a beautiful sunny day'...and one of the things might be that it was a howling southerly. It was freezing cold and you think,'God those guys came from the other side of the Pacific and were greeted on just an awful day. I don't know how they survived.'

Essence

Beyond European settler history

Stimulation felt Maui's landfall was a good opportunity to challenge current understanding of New Zealand history. They felt that for some New Zealanders there was a lack of awareness of pre-European NZ history.

'It's a good opportunity to challenge typical New Zealander's understanding of NZ history.'

'I feel like there's almost...[an] underlying tone when you talk to some people that New Zealand history didn't start until the Europeans came.'

Extinction Zone

What did the animals look like?

Visitors expect to see extinct flora and fauna in a way that is engaging. Instead of the traditional stuffed animals usually found in a museum, respondents discussed using smell, 3D rendering and life-size models that can be touched by visitors.

'Life size models of extinct flora and fauna. I'd quite like a bit of smell-o-vision.' Stimulation

'See how they might have looked and then see them die...How they really became extinct.'

Entertainment

'The experience of what a moa is...So I think the 3D...' Essence

'Just looking up at it as you're standing underneath it...' Wow, look at the teeth on that.' You're getting the 'wow factor' from that.' Expression family

Understanding the process of evolution

Exploring how New Zealand animals evolved, and how, for some native birds, this evolution has led to their extinction or endangered status, will be interesting to visitors.

'It would be quite cool to see something about the evolution of birds in NZ to become flightless.' Stimulation

Projecting how extinct animals may have continued to evolve, and what these species and their habitat in New Zealand generally would have looked like today had they continued to exist was particularly appealing to Expression members.

'What would they have looked like if they had existed today. Would they have evolved?' Expression

A forward looking space

As well as identifying species that are extinct, participants were also keen to have a clear understanding of the animals currently threatened and what action is being taken to combat these threats.

'Information on species that are currently endangered, ones that we have to look after and be careful of at the moment.' Affirmation family

'I think that's the biggest mistake that's made in [other extinction experiences]...it becomes a clearing house for old fossils...[You] don't get an opportunity to engage with what the environmental change was and when you understand that then you understand we still live in an environment and there are a whole bunch of animals that could be impacted by your actions.' Expression

'The ones that are in danger at the moment. Especially the ones that are so sort of helpless, but also so iconic to New Zealand like the kiwi... And what that would mean if they actually did go extinct.' Affirmation

Leaving blame out of the story

Expression had an animated discussion about how to frame the causes of extinction. While one member felt that the role of certain groups in causing extinction should be shared, the majority felt blame should be left out of this space – instead the key causes of extinction should be shared impartially.

'With all due respect to Mā ori, I think their role in the extinction of species has been underestimated. It did happen...and I think all of the affects should be up front.'

'I think it will be difficult if you start apportioning blame or anything... You can take pre-European and post-European...this is what happened... and this is what is endangered or threatened now.'

'I think the how and why are really important. Then you don't need to get into blame.'

Sustainable oceans

Expression, as a segment, were particularly vocal about the poor health of oceans and the urgency with which it needed to be addressed.

'Current health is terrible. Over fishing, Denniston coal, Great Barrier Reef, industry.'

'There's a hell of a lot of stuff being dumped in the ocean, still we are not learning...We need to stop that. We can't afford to carry on with it.'

'When I think of sustainable oceans, in terms of current state, I see pollution everywhere...For most people it's all about profit and over fishing.'

Sustainability: a complex term

The phrase sustainable prompted much debate across the two forums and is worth exploring within this zone.

'For me that's like an oxymoron – you can't develop and be sustainable...so I don't know what sustainable development means.' Affirmation

'I'm not sure about how valid that term sustainable is. Sort of assuming we can just exploit it for what we can get out of it and I think it's far too serious just to regard it as an ongoing resource. It's gone past that point.' Expression

'It has to be the long-term goal for us as a species. If there's no water, there are no oceans. I don't think there'll be much life after.' Expression family

Sustainable fishing - what does it look like?

Explaining what sustainable fishing looks like, as well as how to make sustainable meal choices will help visitor understanding within this zone.

'It's about commercial fishing...what is being done and what can we do, and what's happening if we don't do something.' Affirmation family

'Choosing if you're going to eat fish... which fish to eat, that kind of thing.'

Essence/Stimulation family

'Within New Zealand borders, what are we doing now? What's good and what isn't?' Entertainment

High expectations from Entertainment

Across the concepts and themes tested the Entertainment segment expressed very high expectations. As a segment attracted by spectacle and blockbuster events Entertainment look for leisure activities that provide them with escapism and thrills.

'I've never seen a kiwi before and I think it'd be quite cool if the museum could get one.'

'A thing that you can get on like a flight escalator and see sharks and stuff.'

'Build an aquarium in the museum'

'I think it would be quite cool to try and build a water ride.'

Highlighting people's connection to the sea

Stressing the links between the sea and the rest of the environment will be important in drawing visitors into this zone. They need to understand how it impacts them personally and to be reminded of the central role the ocean plays in many New Zealanders' everyday existence.

'It's not just a blob of blue water...it's actually part of dynamic system.' Essence

'It's everybody's summer holiday in New Zealand – Kiwis go to the beach. Well there are plenty of places now that you can't even swim in the sea.' Essence

Transforming the land

Across the groups there was agreement that human impact on the land was one of the most important issues – mainly because respondents felt they could do something about it.

'I think human impact because it's something that we can do.' Affirmation family

'Human impact on the land environment...The basic deal there was because it's about people... there's many levels - there's international, local and you can do something about it yourself if you want to.' Essence

Witnessing the transformation

Participants had a range of expectations on what they would like to see in this zone, ranging from the indirect impact of humans such as glacier retreat to the direct impacts, such as urban sprawl.

'The Fox Glacier moving.' Entertainment

'Do something...on deforestation.' Enrichment

'Being aware of how we're currently affecting NZ land mass and how we've historically affected it... How we've used gum and how we've used gold... to sustain society that was here.' Enrichment

'The building of towns and cities, and how it's transformed over the years. The landscape and then looking into the future as our population grows, where are we going to go and how are we going to do it?' Affirmation family

Understanding the drivers of change

It will be important that this zone not only outlines the drivers of change in New Zealand but also shares some of the current debates around land use.

'I think the driver of change is really important. There was initially [a need] for agriculture. You've got to set up those kind of things..and then there's maybe a question of whether there's a case for deintensification of that land and reclamation of things, or things like reserves.' Expression

'How did the Māori transform the land....what did they do first?' Essence

'Some of the urban planning stuff too... what's the impact of everyone wanting their own little piece of paradise?' Essence

'We can't really stop it...because our population is growing so we need housing and need agricultural land and farming and things, but probably conserving at the same time whatever little we can.' Expression family

Stardome

Interlinking with the arrival experience

There was a strong sense of the importance of linking the Stardome with Maui's Landfall by exploring how Polynesians used the stars to navigate their journey to New Zealand.

'I'd like to see that...those ancient star paths, how they got here, what they were called, a section on Matariki.' Affirmation

'How they navigated from where they came to get to New Zealand...It would be interesting to link myth and legends to the stars.' Enrichment

'I thought it was a really good way to connect everything...[for Māori] it was a really...central body of knowledge about understanding the land and the sea and the environment.' Essence / Stimulation family

'How the Māori used the night sky as well [for] planting or...navigation.' Affirmation family

The New Zealand sky

Educating the visitor on the role of the sky in the natural environment and current challenges will be important. Some respondents were either unsure of how the sky would fit into the wider environment or otherwise didn't think there were any environmental concerns to be tackled.

'Natural history doesn't really say 'Stars' to me. It's really more land-based things...but it would be cool to see...It's just not something I would [expect].' Essence / Stimulation family

'I was actually wondering why the Stardome was part of natural history.' Enrichment

'Has it changed in the last 200 years? I don't think it's like the extinct animals or the vegetation or plants that died off...We don't all of a sudden say, that the planet has died because we're blowing the ozone layer.' Affirmation family

A space for reflection

Both children and adults saw the potential for this space to be a reflective area - an opportunity to take a moment and be still. They suggested providing the means for visitors to lie back and look at the stars.

'I wanted a moving sky showing how stars pass over at night because you know it's like the classic falling asleep by a campfire in New Zealand.' Stimulation

'You could have mats...and you could lie down.' Stimulation

'If you wanted a break. You know you learn so much and you're seeing so much and you just go to the star zone - I'd like there to like lie down somewhere and look up?' Enrichment

Child's design for Stardome

'When people lie down and look up they will see stars.'

NZ space efforts

Entertainment liked the idea of this zone covering NZ efforts in space – for example the rocket programme.

'Rocket programme running out of NZ. Something about that would be quite cool...NZ's efforts to get things into space.'

Climate change

Overcoming fatalism

By far the zone sparking the most animated response was 'climate change'. Whilst all groups agreed it was a very important issue, there was a general sense of being overwhelmed by the scale of the problem.

'You feel a bit helpless about it.'

Entertainment ordering activity

'We had climate change last [when ranking the zones in order of appeal]...because it's something that everyone knows about but can't do much about it.' Affirmation ordering activity

'I find this very challenging and struggle to stay hopeful.' Essence /

Stimulation family

'You see the big, huge iceberg...We have driven the ice blocks there. They are nearer and nearer [to] us...Horrible, scary.' Expression family

'I think negative things immediately, it just breeds negative connotations....People might say about climate change, but they actually have no idea what that might mean, so what's happened, why it's happened, what effects climate change?'

Affirmation family

'When people say let's talk about climate change, everybody tenses up.' Expression

'You can't just have one little room to say 'this is climate change' – there are so many factors involved here and so many things you can focus on.' Affirmation

Across the board - the least interesting topic

When ordering the issues they felt were most interesting, without exception, every adult group listed climate change as least interesting.

'Last was climate change because...we're kind of over it...People have overdosed on it.' Entertainment ordering activity

'Climate change because we are all bored rigid with it.' Enrichment ordering activity

'Climate change is at the bottom of the list because its just not a very sexy topic.' Stimulation ranking activity

Active land

Key zone for interactive displays

Participants generally saw Active Land as being the most interactive zone; they wanted to be able to engage with exhibits and witness the destruction that can be caused in an immersive way.

'A simulator.' Affirmation

'Something interactive. I reckon that's where the children would go to if they saw boring bits and pieces.' Expression family

Child design for 'Active land'

'You can press the button and it looks like it erupts.'

Apathy towards geothermal activity

While respondents find the topic of Active Land very interesting, they also share a fatalistic attitude towards earthquakes and volcanoes. Participants generally ranked it as one of the least important issues, due to their perceived lack of control over natural disasters.

'Active land and its consequences – it's important but there's not much you can do about it.'

Entertainment ranking activity

'It's something we can't really control.' Affirmation

'It's going to happen whether we like it or not.'

Enrichment ranking activity

'Earthquakes are one for me where I can sort of think, 'Well my time's up when it comes to earthquakes.' Essence / Stimulation family

Expanding the remit of Active Land through incorporating the sea

Some participants shared an interest in the thermal activity that goes on in the sea, and felt there should be clear tsunami education, particularly for international visitors, who may not be aware of the tsunami risks in New Zealand.

Links with school curriculum

Families agreed that the exhibition should relate to the New Zealand school curriculum. They saw it as a way of reinforcing learning with their children on a very important topic.

'Yes you sort of have to be, bombarded isn't the right word, but at all angles, because these things are important, the more ways you can get these things in, the better.' Affirmation family

'Then they have something to relate back to. Very important.' Expression family

'I've got an idea there might be a lot of undersea volcanoes around New Zealand which people don't see but is probably an amazing phenomenon.' Expression

'There's a potentially amazing story out there, that would make the earthquakes up to now seem like little minnows, if the alpine fault line moves in the South Island it would create colossal damage... bigger than anything else that's happened.' Expression

'There are geysers under the sea, deep down. I want to put these in the exhibition.' Child, aged 9

'The tsunami thing...you could have one just with a projector just showing how large this actually is so you don't have to go down to the beach.'

Essence

Physically experiencing and comparing earthquakes

As mentioned earlier in the report, respondents were in agreement that the 2010 and 2011 Christchurch earthquakes should form part of this zone. Upgrading the current Earthquake House to reflect more recent earthquakes will be expected by visitors.

'I want to see a comparison between the Napier earthquake and the Christchurch earthquake...You go into the Earthquake House and you get all of what happened in Napier...but it'd be quite neat to be able to go into another one and it would be Christchurch...You can work out what the difference was between them and see what else we can learn from those two.' Entertainment

The risk from volcanoes is less front-of-mind

Across the two forums it was clear that while people were conscious of earthquakes they didn't really think about volcanoes. Highlighting the volcano risks in New Zealand will help to heighten awareness.

'I don't really think about volcanoes.'

Entertainment

'I think as New Zealanders we don't worry about volcanoes.' Affirmation family

'Volcanos look cool and kind of scary...it's a really good opportunity to actually teach them [visitors] about what they can do and how to be prepared.' Affirmation

Waterways

As has been mentioned previously in the report, waterways is an area people feel both passionate about but also one where there are misconceptions. This is a key area for Te Papa to share the true picture of the health of New Zealand's waterways.

'I don't actually know much about this at all.' Affirmation family

'It should be as interesting, but I don't find it as interesting. It needs to be made interesting.' Affirmation family

Tangible examples

Some participants felt it would be helpful to have real samples of clean and unclean water. Stimulation members felt this would help clear up misconceptions around water quality.

'Water can look crystal clear but it's full of manure and stuff so...dirty water does not look like the dirty water that most foreign places have.' Stimulation

'I want to have an explanation about swimmable, wadeable and drinkable...and then maybe even a sample of NZ spring water...to enjoy what natural NZ water is like when it comes out of a spring.' Stimulation

'Some samples would be good. Samples...of a not-so-good one and the something beautiful.' Entertainment

Evolving exhibition space

A theme amongst some of the **family group** participants, alongside the **Expression** and **Entertainment** independent adult segments, was the desire for the exhibition to **change** and **evolve** over time.

A living experience

'To keep coming back and keep revisiting, changing things. Like in the Stardome, different times of year, different stars are visible in the sky and have different significance.' Essence/ Stimulation family

'Every six months you could introduce a new thing. Here's the impact of – pick a topic – and then renew that every 6 months.' Expression

'You could have audience participation. Have your say to inform and direct policy.' Expression

Entertainment suggested having changeable pods, so that a particular zone can be updated to reflect current news or topical issues.

'You'd want stuff to change as it goes on. Maybe updates of things that are happening.'

'If you had the signing of the petition thing, maybe next time you came in six months it would say '3,000 people did this and now this has been done. This is the next one. Something like that.'

'Changing content...you wouldn't want it to change all the time but maybe every year or every other year.'

Expression create a mood board to describe their ideal natural history exhibition

Children sort pests from non-pests

Agency and empowerment

The exhibition needs to be **realistic** without being **depressing**. Sharing the **full reality** of environmental challenges will be **important** but considering the way this is **communicated** will be **key** to the exhibition. A positive, **motivational** tone will instil **agency** and encourage visitors to act.

Telling it like it is

Confronting the reality of environmental challenges was important to many participants.

'I think you need some quite horrific photos...you know like dolphins dying in nets.' Stimulation

'You don't want to be too positive...then people feel like everything's okay, and it's not.' Expression

'Sometimes a little fear is good, in moderation.' Essence / Stimulation family

[Waterways] 'I think it would be quite hard to pitch this one in a non - derogatory clean, green New Zealand but it's the truth that we...need to face up to at some point.' Stimulation

Child-friendly messaging

Generally, parents and grandparents agreed their children should also be clear on the exhibition message rather than be given a watered down version. Only one parent expressed concern about the content potentially being too upsetting for younger visitors.

'I think really carefully before talking to my kids about environmental disasters.' Essence family

'I don't think keeping quiet about it is a good thing.' Essence / Stimulation family

'Unless you learn these lessons we're going to keep repeating the same mistakes over and over again.' Essence / Stimulation family

'I want [my grandchildren] to come home and be affected some way. Sometimes that might be a 'God that was grisly,' or 'it was awful' or 'boy that was amazing.' Essence

Considering the tone

Although realism is anticipated with participants expecting a sense of the true scale of environmental challenges faced by New Zealand, participants stressed that care needs to be taken that the message is not all doom and gloom.

'People don't want to...leave a museum depressed and also if it's all negative information they just turn off straight away.' Stimulation

[Climate change] 'Just if it wasn't such a negative zone and you could like...find some positives out of it.' Entertainment

'You make it a positive thing and try to empower and enable people.' Essence

'I think this whole exhibition has to leave people feeling inspired rather than depressed. It would be very easy to go to dark places in every single one of the themes' Enrichment

Individual adults plot where they sit on a scale of 1-10 (1=agree, 10=disagree)

Providing agency

Agency is also an important consideration – many participants discussed feeling helpless in the face of larger issues, such as climate change. Breaking down these larger issues into manageable, absorbable parts will prevent visitors from switching off.

'I think it seems too big...what impact can we have? It's a global problem so...is it individual? How can I influence the future, rather than it just being this big problem it's too big for any of us.'

Essence

'I think you like to think there's stuff you can control but because of the size and the population and things, you can't control it. It would be nice to think 'we can control this' but I just don't think we can.' Affirmation family

Sharing success stories

Highlighting examples of where action has already been taken with positive results will be central to inspiring visitors.

'There's a bit of a story here about how, yes we've screwed it up pretty bad, but we've got rich doing it and now we're in a position where sustainability can be the focus...some sort of positive stories...like re-vegetation and restoring waterways.' Enrichment

'If we're going to focus on something bad, highlight anything good that is being done.'

Stimulation

'I'd like to see some of those transformational, inspirational stories of where absolute [profanity] dumps and wastelands have been re-vegetated... let's not be negative all the time... There is actually some hope and...if we take the decision-making kind of line that 'We can make different choices with different outcomes and here are some examples' you know?' Essence

'That'd be a nice thing to have a tick to say 'Actually we're doing quite well in this area.'

Essence / Stimulation family

Both the Stimulation and Entertainment segments talked about the reversing of the hole in the ozone layer as a positive example of collaboration in the face of large-scale environmental challenge.

'The hole in the ozone layer is being fixed...The fact that the international collaboration and one small change is fixing the environment. That's a really cool example...and very relevant to New Zealand.' Stimulation

'Once they stopped pumping CFCs into the atmosphere the ozone layer kind of repaired itself.' Entertainment

'They all kind of stopped climate change.' Entertainment

Showcasing innovations

The adult segments were interested in learning about the technology involved in measuring and combating environmental changes.

'Talk about how good the hydro water system is because it filters it out, it cleans it and it powers us.' Stimulation

'It would be really interesting to see what technology we're inventing to interact with finding out about climate change and how that is then being fed back into helping the natural history to recover.' Enrichment

'There's the opportunity to put forward the ideas of the new innovations, the success stories...these are the people that are succeeding.' Expression

Framing the actors

The exhibition will need to be careful in how it portrays some of the causes of environmental degradation. Farming in particular, is a key part of New Zealand's economy that many visitors will be familiar with. Sharing positive environmental actions that this group have undertaken will be a helpful accompaniment to information about the pollutant effects of farming in New Zealand.

'You need to be a little bit careful....that you're not going hardcore green-y on it and blaming everything on...the businesses that are involved because New Zealand owes a fair amount of where it is now to agriculture and fisheries...You don't want to blame them, you want to encourage them to be more sustainable.' Entertainment

'I come from a farming background and yes there are terrible stories about water pollution and things like that but the majority of farmers are doing good stuff when it comes to water.' Stimulation

Individual adults plot where they sit on a scale of 1-10(1=agree, 10=disagree)

'I'm not a great fan of dairying but there have been some sort of positives coming out of it. I think the government is requiring a lot of the dairy farmers to fence off waterways. I think it should be encouraged. It's something that's good that's happening with waterways and we need more and more of that.' Expression

Engaging all, encouraging action

Most respondents saw the exhibition as a **source of practical** advice on how they can make a personal **difference** to the environment. However, to prevent the exhibition being seen as **sanctimonious** striking the right **tone** and **grounding** the information in **visitors' world** will be key.

Visitors want practical advice on how they can help

Generally, participants expect to see practical suggestions for steps they can take as individuals to make a positive difference to the environment.

'I think it's definitely important [to provide advice]...I think people forget because they're attracted to things like volcanoes...and it's a really good opportunity to actually teach them about what they can do and how to be prepared.'
Affirmation

'It will be cool to have a 'What you can do individually' thing for each section?' Stimulation

'[Extinction Experience] I think it's important to come away from that sort of thing with a fact sheet but also a 'how can I make a difference?' sheet.' Expression

'If we are educating our children young enough and getting it into their mind...early. Teaching them what they can do. Just providing the tools, the means, the ideas of what they can do.'
Affirmation family

Particularly in the area of climate change, feasible actions that can be carried out on an individual level will be important to provide the visitor.

'[Climate change] What you can do about it.... things we could do everyday.' Affirmation family

'I'd really like to see a list of actions...on each of these areas, because this is such a depressing topic.' Enrichment

'Thinking globally but acting locally. 'What can I do?' You know, around the honeybees I'd plant blue flowers in my garden.' Essence

'Leaving and knowing as an individual no matter how small your actions are you can affect

something, rather than thinking it's too big.'
Essence

Take-away advice is more appropriate in some zones than others

The degree of advice and takeaway information will depend on the particular zone and the level of prior knowledge. For example, Stimulation agreed that they already had lots of information on how to prepare and respond to an earthquake and that this advice was already covered in the Earthquake House.

'I feel like if you're from New Zealand you know that stuff.'

'What we have already is pretty good.'

Expression families felt the space could be used to test how prepared visitors actually were.

'They could have a drill room in there...You could go around and say 'there's an earthquake. What are you doing? Test them.' Expression family

Cutting the right balance to avoid being 'preachy'

While practical advice will be welcomed, this needs to be framed thoughtfully. Some participants talked about the potential risk of the exhibition coming across as self-righteous, which would put many of them off.

'I feel like some of these [zones] could have a tendency to lean towards being preachy. So if somebody's quite against the ideas of climate change...then they're confronted with that, they might shut down completely and not engage with it. So I feel like that's something definitely to be wary of, as coming across as preachy instead of just informative.' Stimulation

Several groups felt that the desire to take action would be sparked from just reading and understanding the facts.

'Educational things where it doesn't look like you're preaching. It's like you know, motivating the kids to actually do it.' Expression family

'You want it still to be interesting, not a big 'do this, do that', as you leave. It's true that

interest will spark that awareness and change.'
Affirmation

'When you look at the how and why you don't actually need to preach about what you should and shouldn't do, because the learning should come from the history.' Expression

It may be useful having advice framed as an optional take-up - visitors interested in finding out more could be directed to an additional section of museum, an app, website or leaflet, for example.

Taking action there and then would help Entertainment contribute

Entertainment were very keen for the exhibition to enable visitors to take action there and then. They suggested ideas which included being able to sign environmental petitions or take seeds home to plant. This segment felt these would be more impactful than pamphlets, which they felt would often not get read.

'It's all very well having a debate...is there going to be the opportunity for people to do anything about it?'

'[You could] put your name into this iPad...and you've just signed a petition to present to the government to say we want cleaner waterways... Seeing that you've counted for something.'

'Plant seeds you can take away.'

Bringing issues of climate change to life

As well as providing practical advice, participants had a number of suggestions on ways to make the topic of climate change more engaging and appealing to visitors.

Where appropriate, comedic elements may be useful in explaining some of the aspects of climate change, for example to illustrate the causes.

'My brother was in Australia, the Federal coordinator for different climate change groups and one of the ways they approached it was through comedy...You make it a funny thing, sweet, then a dialogue can actually get going.'
Expression

'A whole bunch of model cars that are just farting.'
Expression

To overcome the scale of the issue, personalising it to the visitor will be vital. People need to understand their connection to it, their individual impact and in turn the individual consequences for them.

'Making it more personal, talking about climate change as a story telling thing 'we used to have a caravan until it slipped into the sea' – just trying to hook into something personal to each person.'

Expression

'What's my connection to it? How am I impacting on it? What could I do to reduce carbon emissions?....In terms of an exhibition topic we talked about making it a game...If I put in "ooh what does the world look like with 5% increase in carbon emissions? Or an increase in the temperature of oceans by 2% and have that interactive.' Stimulation

'Having a model where you could flood Wellington depending on how much the sea level rose and see where your house ended up.' Entertainment

Affirmation group complete activity

Visitors expect hands-on interaction

Visitors clearly anticipate a high level of interactivity. This expectation presented itself throughout participants' responses, particularly when it comes to engaging younger visitors. Interactive exhibits will distinguish the experience from the information visitors can already read about online or in classrooms.

'If you look at how [young people] spend their leisure time, it's not in that passive way. It's very much of an active, interactive, very stimulated way and so I think whatever happens here has to acknowledge that our children and our grandchildren perhaps are different beings to perhaps what we are.' Essence

'I think the whole interactive side of things as well is really important because there's so much information available to people now that you can go and search whatever you want on the internet. It's having that different experience – I think is important.' Essence

'I think the interacting thing is good...Upstairs there's like a station where you mix your hands and the music goes and it got everyone interested. I think we stayed there for like an hour just playing around with it.' Expression family

Children were explicit about the need for hands-on activities throughout the space with children suggesting games, role play activities, simulations and multi - sensory experiences to explore the various themes.

Extinction Experience

'Mine has animals hanging down and the room is all dark but then you push a button and they glow.' Child age 11

Sustainable Oceans

'So you travel under the sea to the deepest spot and see geysers erupting and deep sea creatures.' Child age 8

Transforming the Land

'You have a fake axe and can cut down a tree and then you see on the screen how the land has changed through the years.' Child age 10

Child design for *Extinction Experience*

Child design for *Sustainable Oceans*

Gamifying exhibition experiences

Essence discussed gamifying certain zones to create a fully immersive experience. In reference to Active Land this group discussed using 3D technology to change the environment following a simulated earthquake or a volcano. They felt this would add to visitor understanding of the aftermath of these natural disasters.

'You come out and then the whole environment has changed...It's more you're actually safer in your house and when you leave it's like 'Oh my gosh.'

Make sure it's authentic

Where the exhibition does try to replicate real times and events - for example the arrival experience - care needs to be taken that this is done as realistically as possible. Visitors expect to be transported both physically and mentally. This will help to generate engagement and empathy with the environmental concerns the exhibition wants to impart.

'I think there's some middle ground between the boring, dusty museum and the...Disneyland experience...that repels me.' Essence

South Island forest, New Zealand

Research parameters

This study was carried out for Te Papa Museum by Morris Hargreaves McIntyre.

Target group for the research Visitors of the Museum based in the Wellington region; individual adults in the 6 target segments and families

Forum participants were recruited using the Museum's contacts, with additional recruitment from MHM's leads and a panel company.

Individual adult participants were recruited by Culture Segment, with members of the Expression, Essence, Stimulation, Affirmation, Enrichment and Entertainment segments attending.

Individual participants took part in self-directed tasks and breakout focus groups within their Culture Segments, although initial activities were done with the group as a whole. The family group was divided into segmented groups with Affirmation, Essence and Stimulation and Expression families working separately for the breakout focus groups.

Sample size: 36 adults, 12 parents and 12 children

Date forums took place: 11 September 2016

Number of moderators: 4

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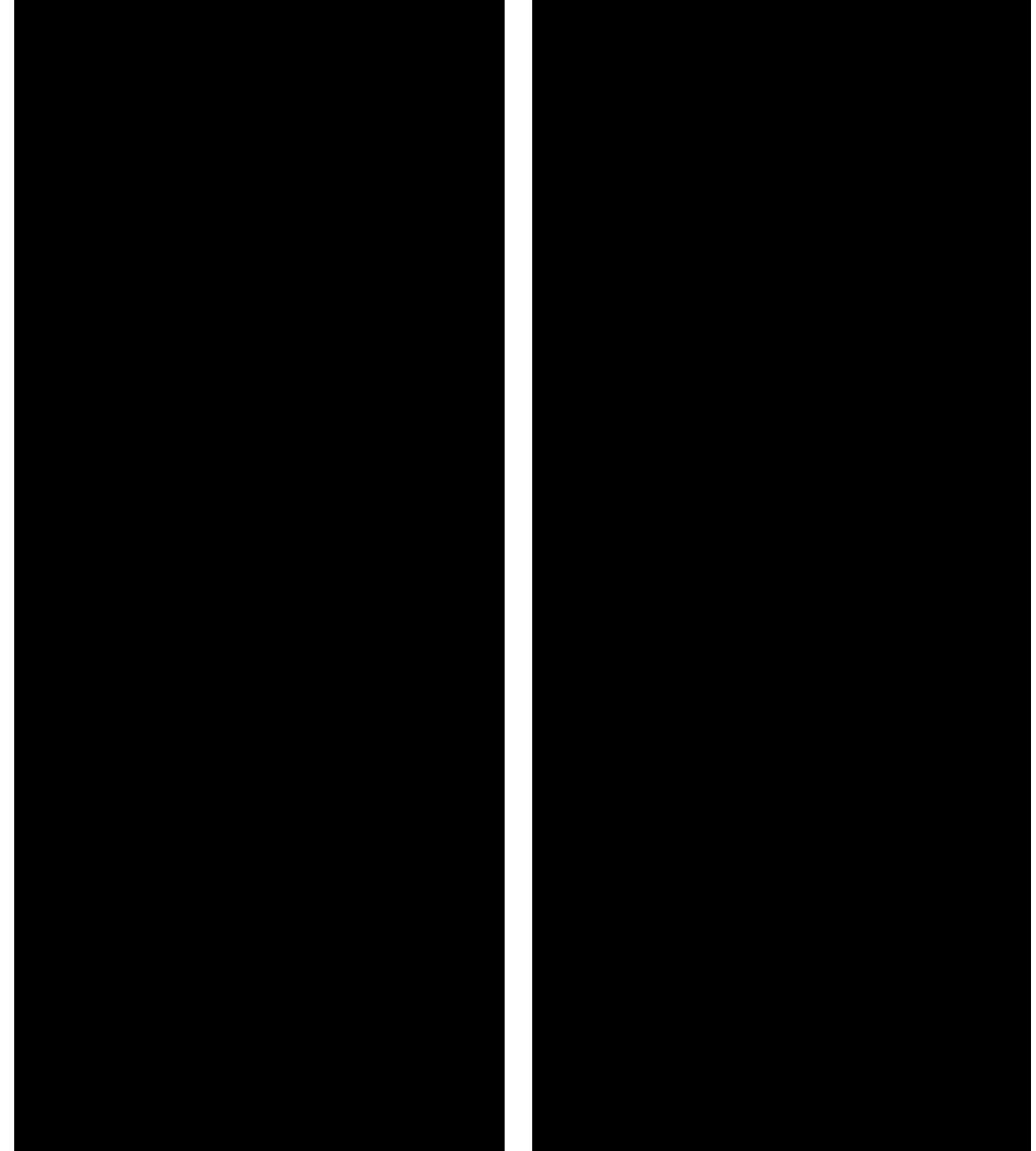
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Te Papa Brand Audit and Revitalisation

Colmar Brunton Report – May 2017

Background, objectives and approach



Business Issues



- The Te Papa brand over the last 19 years has largely remained unchanged, along with their purpose of “Changing hearts, changing minds, changing lives”
- New Zealand and the world however have changed and continue to change significantly in terms of technology, access to information and global accessibility
- With funding there is now an opportunity for Te Papa to redesign and refresh the museum to reflect the latest thinking, technology and culture. This provides the chance to update Te Papa’s brand to reflect the changing nature of the museum and to identify any gaps.

Objectives

Understand the essence of the Te Papa brand

Documenting the values and associations people currently hold with respect to Te Papa

Understand influences on perceptions of the Te Papa brand

How are current perceptions being formed and what is the influence of different touchpoints?

Identify the future direction for the Te Papa brand

How does the brand need to evolve to meet its aspirational goals both now and in the future?

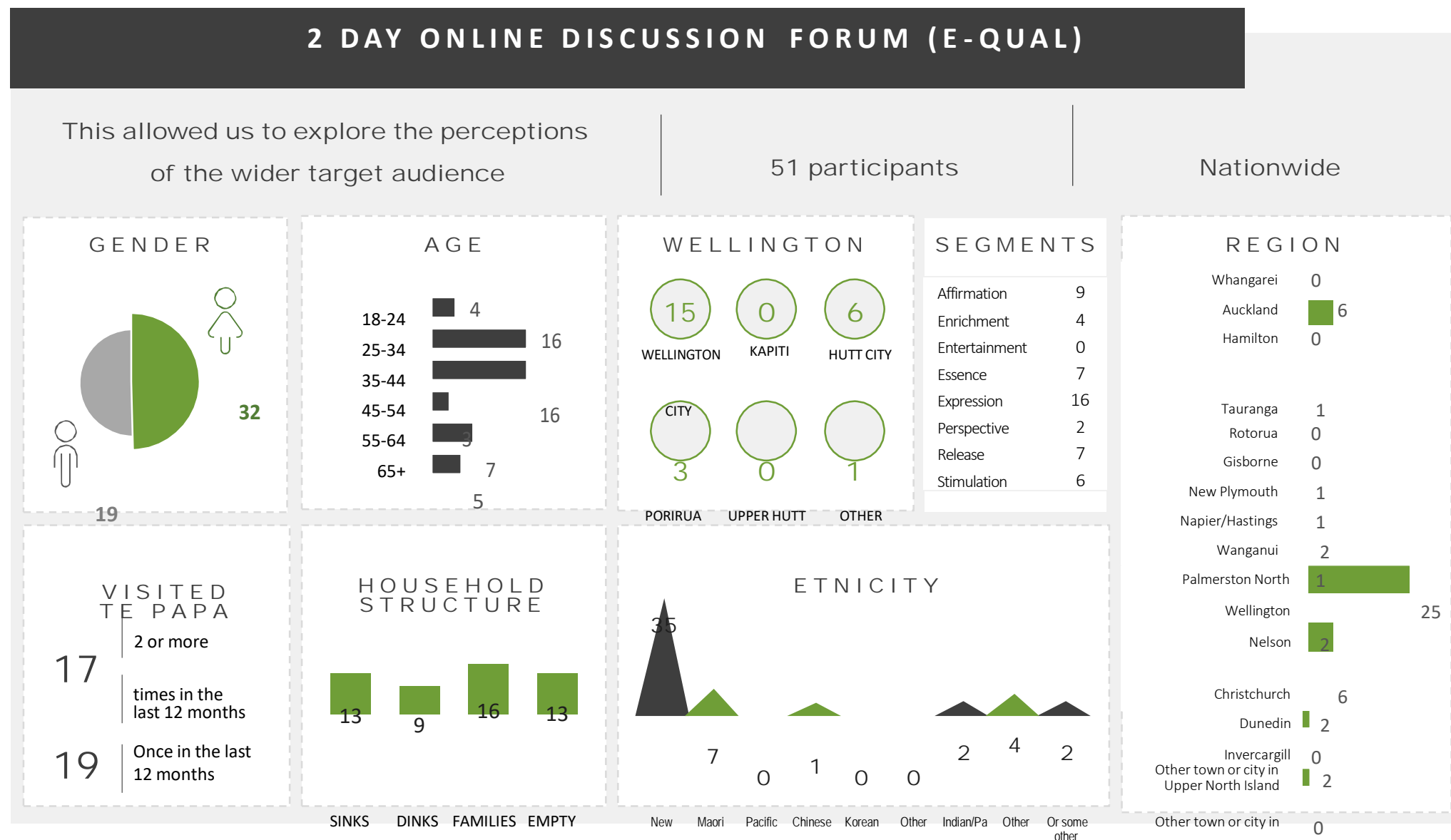
Identify aspects of the user experience that best substantiate the brand proposition

How does the Te Papa experience need to adapt to support the evolved brand proposition?

Understand how best to visually express the Te Papa brand through an effective brand architecture that incorporates sub-brands

- How does Te Papa's visual identity relate to the perceptions of the brand and how key sub-brands are seen in relation to the brand?
- What is the best way to build reciprocal brand equity between sub-brands and the master brand and build a framework under which this needs to operate

51 participants took part in a 2 day online discussion forum



15 Not visited in the last 12 months

NESTERS

Zealand European

Islander

Asian group
kistani/Sri Lankan European ethnicity

Lower North Island
Other town or city in South Island

2

Accompanied visits – Denise and Anita

Denise



Female



38 years old



Family Household



Not visited in last 12 months

Denise lives in central Wellington and enjoys coming on regular visits by herself to Te Papa as she has a lot of spare time, and occasionally with her partner, niece and nephew. She truly sees Te Papa as 'our place' – a place she can always enjoy walking around without having to have a reason to be there, and a place that is home to everything 'New Zealand'. A true gem and a great experience for all.

Anita



Female



43 years old



Couple, no kids



Visited 2 or more times in last 12 months

The last time Anita visited Te Papa was on 2 years ago on a school trip with her son. This has been the only ever way Anita has experienced Te Papa, and she has fond memories of this – seeing her son learn from playing inside the whale heart, having lunch in the play area outside. She views Te Papa as a place to broaden your mind and understand our place in the world.

Accompanied visits – Robert and Hannah

Robert



Male



61 years old



Empty Nester



Not visited in last 12 months

Robert lives in and dearly loves Wellington. He recognises the value of Te Papa and recalls bringing his son as a child to visit on numerous occasions. He believes that Te Papa serves a necessary purpose but is not particularly ground breaking or “inspiring”. As an adult he has no need to visit Te Papa and feels that he would only recommend it to people only if they have children.

Hannah



Female



20 years old



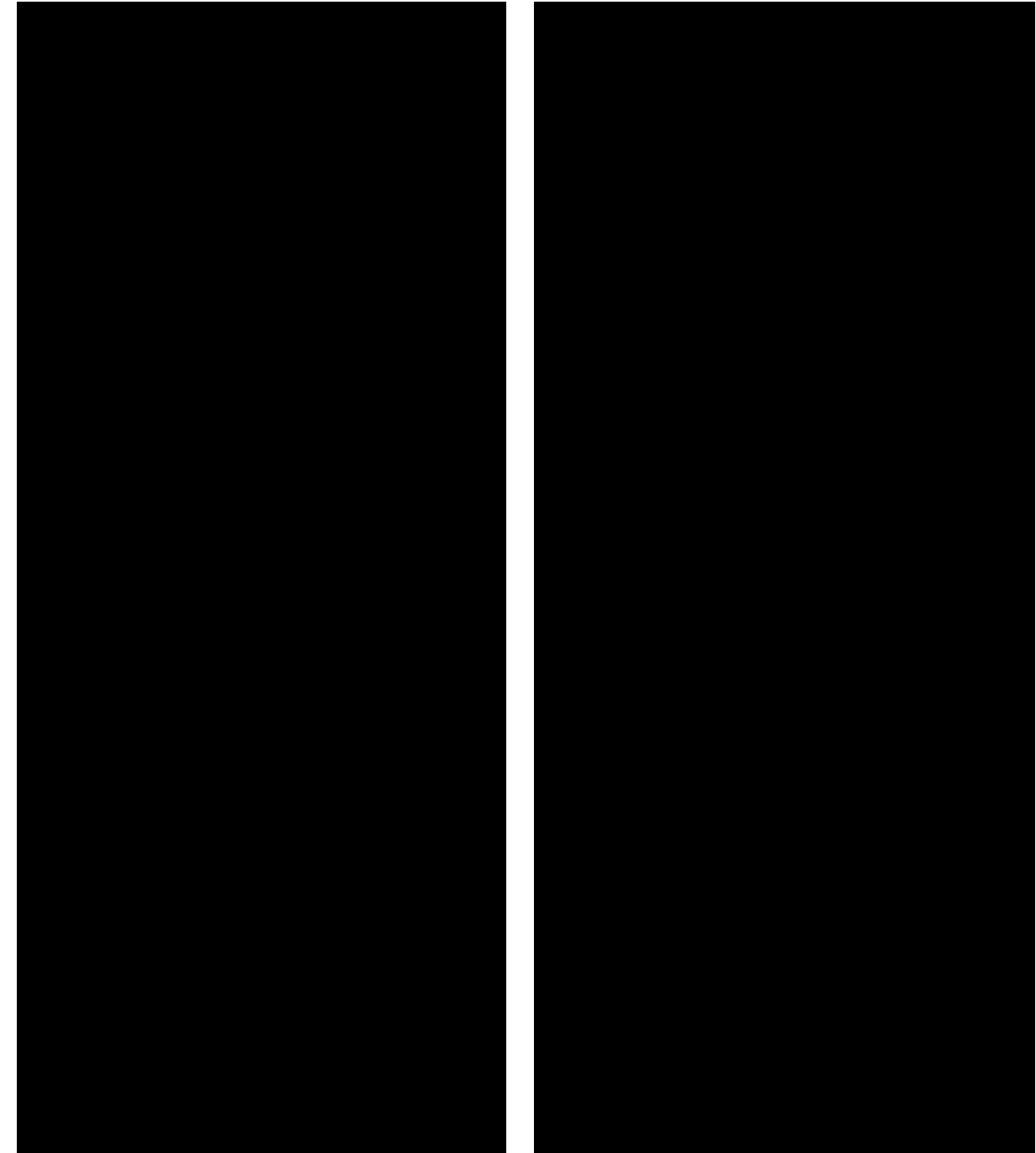
Single, no kids



Visited 2 or more times in last 12 months

Hannah feels affection towards Te Papa and the place it holds in the hearts and minds of Wellington locals. She has been visiting since childhood and recalls fond memories of excursions with her grandparents. As an adult she has visited with other children and has even has a date at Te Papa when a lunch time rendezvous turned rainy. She questions Te Papa’s ability to deliver a meaningful, deeper experience to an adult audience and feels her needs as a student - looking for information and stimulation - has not been met. She questions the location of the Maori heritage – an exhibition of artefacts rather than an experience.

Te Papa brand perceptions



There is a strong emotional connection to Te Papa as New Zealand's national museum

- Te Papa is consistently seen as an iconic treasure and a gem in the crown of NZ and Wellington.
 - A place for all ages
- Most visitors have experienced it initially through childhood or family experiences, this has created a 'halo' effect that has carried through to later life.
- Te Papa is seen as an innovative place of learning about New Zealand and a representation of our place in the world.
- This is reflected in the diverse range of interactive displays and range of exhibits that make you leave feeling like you've learnt something, in awe of our history, and wanting to return.

"I also always find myself in Te Papa once or twice a year. Sometimes it's for a specific reason, like going to see "Gallipoli: The Scale of our War" (which is a fantastic and really moving exhibition) or because I find myself trying to escape the rain or windy weather. I feel like Te Papa is a real Wellington treasure. It regularly changes its displays and exhibitions which keeps me coming back but I also like the nostalgic feelings that arise from the permanent fixtures (the earthquake house) that bring me back to my childhood. I like that in most instances Te Papa is free and therefore accessible to everyone. I think that Te Papa offers one of the best visitor experiences as you can wander about on your own or with family/friends in a guided or unguided capacity."

"In my opinion, Te Papa is the best museum in NZ...I would suggest that the Māori history be brought to the first floor and market it more.."

While there is a wide range of exhibitions offered, there is an underlying feeling that the Maori representation of our heritage has been pushed to the side and can be difficult to find amongst our story.

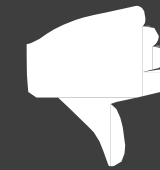
There is some desire for this to take a greater place at Te Papa to reflect the whole of New Zealand.

Likes and dislikes



Visitors love the content of Te Papa and that the changing temporary exhibitions make every visit feel different – and the fact that it is free!

- The Weta workshop exhibit collaborations
 - Well executed
 - Interactive exhibits and learning centres
 - Free
 - You don't feel like you need a reason to go there
 - Different to any other New Zealand museum
-



Some elements of the visitor experience fall short of expectations. There is a feeling that older elements can feel dated and not enough focus is placed on our Maori heritage.

- Queues for some exhibits and crowding whilst inside them
 - Large special exhibit fees
 - The exhibits don't change regularly
 - Can feel dated in older exhibits
 - The Maori cultural space is pushed to the side/marginalised
-

This strong emotive connection sets high expectations – something that the visitor experience is currently failing to live up to

- The visitor experience is a good one - it caters for all tastes and needs, from families with children to visiting alone.
- Well laid out, easy to navigate around
- Good sense of being able to control your own experience – i.e. despite the huge scale, you can walk around Te Papa at your own pace, take your own route, focus on what you want to focus on
- Fantastic customer service – staff willing to help and improving the experience
 - Some issues with the elevator system
 - Some perceptions that content is not changing as frequently as they would like
 - Some looking for greater variation in content
- The challenge is delivering a **consistent and changing** visitor experience that matches up to the strong emotional connection that exists

Awareness of the presence of the National Art Gallery is very low

- There is a lack of awareness that The National Art Gallery is housed at Te Papa, some saw the gallery as an extension of the museum, while others were unaware of the gallery's presence altogether. Those who are aware are largely from Wellington.
- The presence of the National Art Gallery brings predominately positive impact on perceptions of Te Papa, creating a greater sense of value and roundness to the museum's offering.
- However, some believe the Gallery gets lost in Te Papa and warrants a greater physical presence and identity.
- There is greater knowledge of the existence of the National Art Gallery within Wellington over and above being seen as just another exhibition of Te Papa.

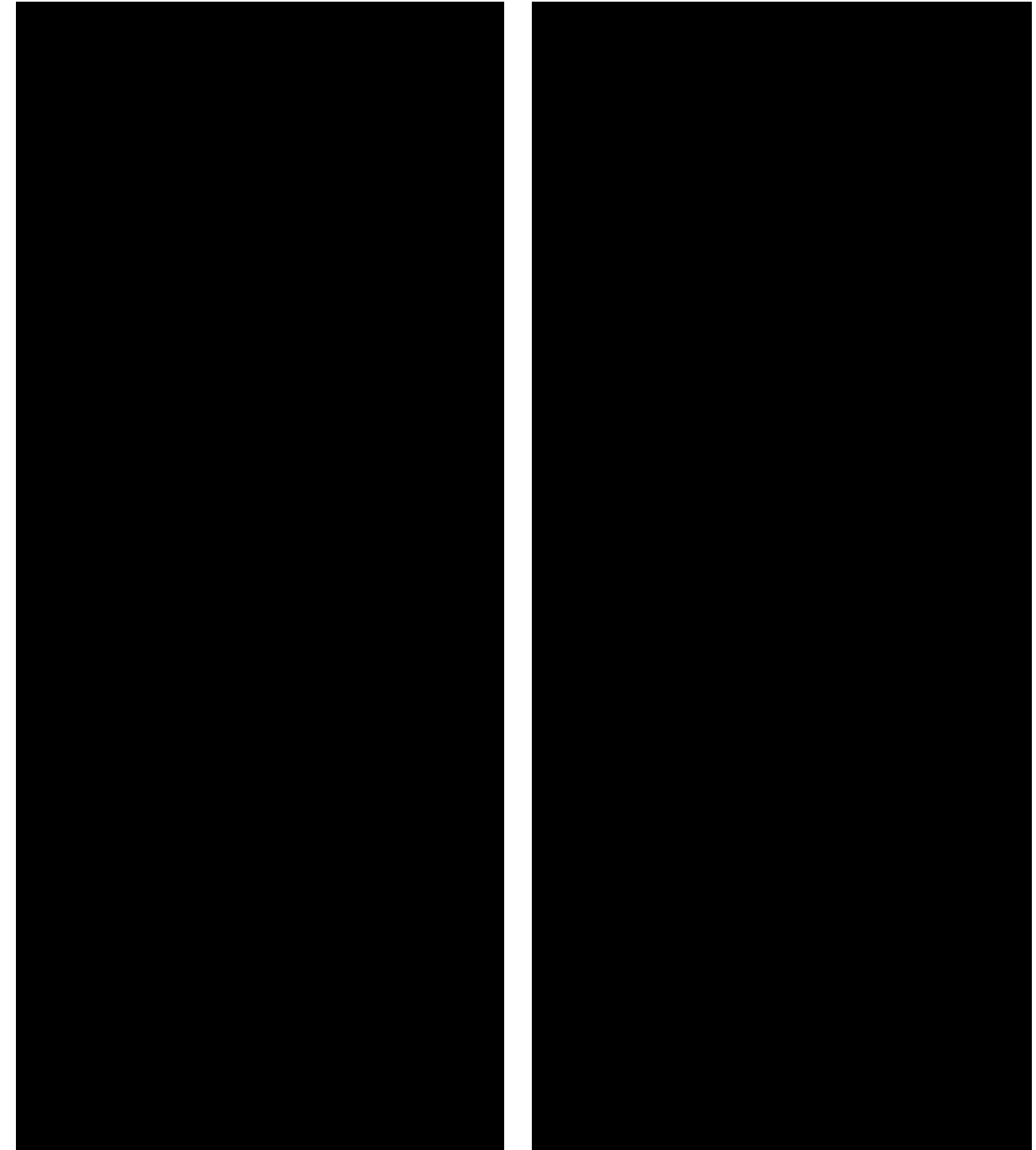
There is an opportunity here to emphasise and promote the presence of the National Art Gallery as part of the broader Te Papa proposition and visitor experience. However, care should be taken in ensuring that both maintain individual visual identities.

"I did know and I think I first found out on my first visit when I actually saw it. I have been and I love it. It is probably the only reason I am a repeat visitor. In terms of my view of Te Papa, including the art gallery makes me feel like Te Papa is a well-rounded hub for arts, culture and society. I think it is a great inclusion and adds heaps of value to Te Papa"

"It may be a good thing to have things like this together and make it easier for visitors. That is, they don't have to be concerned about getting from one area of the city to another to see things they might have an interest in visiting."

"I wasn't aware of this but am interested to see how it works. I personally think that the two should at least feel very distinct and separate even though they are in the same building. I feel like the purpose of a gallery and museum is different and those who go into a museum (which Te Papa is strongly recognised as) expect to view art while those going to a gallery have the intent to or at least are aware that they can buy the art."

**Visual identity and
associations**



Visual brand associations – from the rational to the emotive

Te Papa has a range of associations from the very rational to the highly emotive and personal.

For many there is a strong rational connection linked to the physical presence of the building. The building and the 'rocks out front' are a significant and prominent visual association.

Many also reference the 'thumb print' logo, or artefacts they remember most from their visits.

Others connect with Te Papa on a much more emotional level, associating the brand as being our connection to our history and heritage whilst also serving as a modern representation of our NZ culture (something we should be proud of and promote to visitors to NZ).



When I think of Te Papa, I think of the building and its tremendous presence along the Wellington waterfront.

The big building on the waterfront, and the fantastic entrance and up the stairs to fabulous exhibitions that await.

I think of the building, it does have a "sense of occasion as you walk up to it".... with flags flying, and taxis coming and going, and the way it stands there with just water and space immediately behind it, and no thing to detract from the statement it makes.

Te Papa first evokes thoughts of culture, arts and history. It feels modern, forward thinking and expressive.

It shows uniqueness that we have an identity . If you consider that people leave fingerprints on everything we touch historical evidence of being there. Te Papa being a museum has a collection of artefacts that have significance spiritual, history, artistically, and cultural uniqueness to our country. People are affected by things differently depending on their own life experiences.

Recognition of the logo is excellent and has become synonymous with Te Papa and Wellington

The logo is instantly recognised as the logo of Te Papa, to an extent that the thumbprint has now become synonymous with Te Papa and Wellington

It is a meaningful and relevant visual identity for Te Papa that has a strong emotive connection to what is understood to be the core purpose of a museum.

It is an accurate reflection of how NZers relate to / connect with Te Papa

- A common unity
- Our unique identity
- Cultivating and imparting knowledge
- Never ending possibilities

There is good awareness of the Koru at the centre of the thumbprint

However, there is an underlying feeling that the connection to NZ / Maori culture is too subtle or underplayed in the visual identity (a view that is often reinforced by the visitor experience).



The swirls are never ending, as are the possibilities for knowledge.

To me, it is saying we all have common unity. The swirling thumb print also seems to show the vastness of the world and everything there is to see, learn, experience within it.

To me it's a fingerprint representing the uniqueness of the museum. The koru in the middle signifies our heritage.

I can appreciate the logo as an interesting piece of art. I cannot appreciate it as an identification of the museum of NZ.

A design that creates a clear connection with our Maori heritage

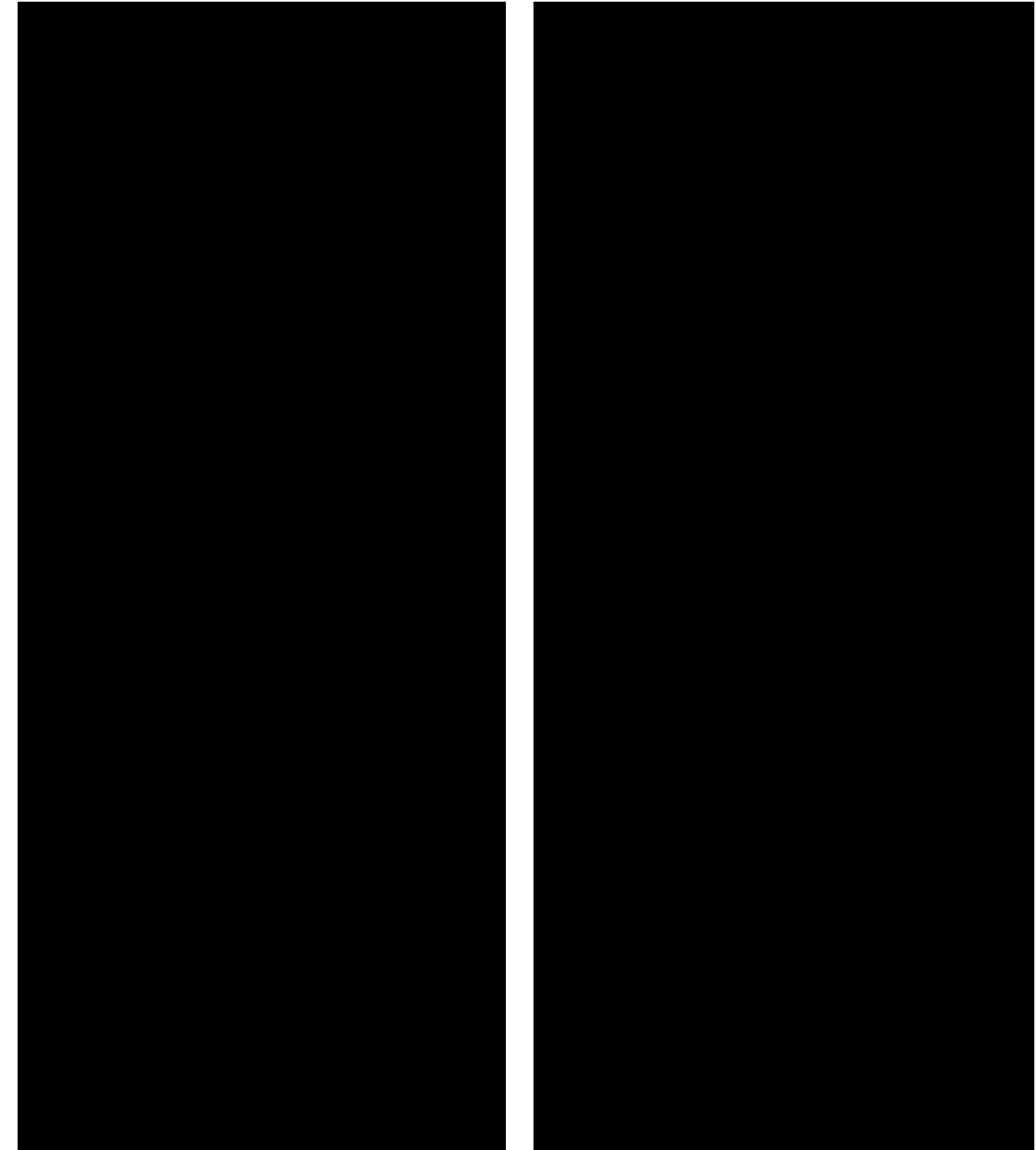
- The visual identity of Te Papa could better represent Maori heritage, with a more explicit visual reference to our culture and history
- At the moment the design alludes nicely to this, but it can feel understated and underplayed

So what could we do – an idea from one of our forum respondents...



I think when I looked at the current logo as a seed, I thought of Papa-tua-nuku and the importance of our whanua/land and native flora to Māori. I thought of the layers around the koru/seed as kaitiaki protecting and nurturing it. It reminded me of harakeke and how it symbolises whanau. The centre shoot of the plant represents the child, the shoots surrounding it are the parents and the outer leaves are grandparents and ancestors. Therefore the elders act as protectors of the growing shoot. I feel like the logo could easily incorporate a similar Māori narrative or design.

Sub-brands and brand architecture



Sub-brands lack a consistent distinctive connecting feature

- There are mixed levels of awareness of Te Papa sub-brands, but overall recognition is low
- At a visual level, there is no visual link between the sub-brands and they lack any obvious connection or cohesion to the extent that some felt that they could be from different establishments
- To our respondents they felt more like labels rather than Te Papa sub-brands
- There is a lack of a consistent distinctive feature, respondents felt the obvious solution was to utilise the thumbprint logo to connect the sub-brands (i.e. use the logo to replace 'o' in words)
- Watch out – over use of the thumbprint logo could devalue it
- Some exhibitions will also warrant a distinctive identity that enables them to stand out on their own



Many of the sub-brands are unknown and lack any connection to Te Papa



Gallipoli is well recognised from it's advertising around New Zealand, especially in Wellington, and is well associated with Te Papa as a result. There is an expectation to learn about this battle during the war.

Again this sub-brand is recognised from it's advertising as well as from visits to the exhibition. This is more known in Wellington, there is a general expectation to learn about insects here.

The Café is largely associated with Te Papa from the visual inclusion of the brand's logo. Once this connection to the brand is made people associate it with a café in the museum.

Hinatore is not recognised by many people, most recognition comes from those in Wellington. The inclusion of the words 'Te Papa' are the only thing to link it to the brand, otherwise it is felt it could associated with anyone. Those from Wellington were able to connect their experiences from visits with schools or children the learning centre to Hinatore from the inclusion of 'learning lab' on the sub-brand logo.

The Venues logo is felt to be for any venue centre, it is not something people identify with Te Papa from the logo.

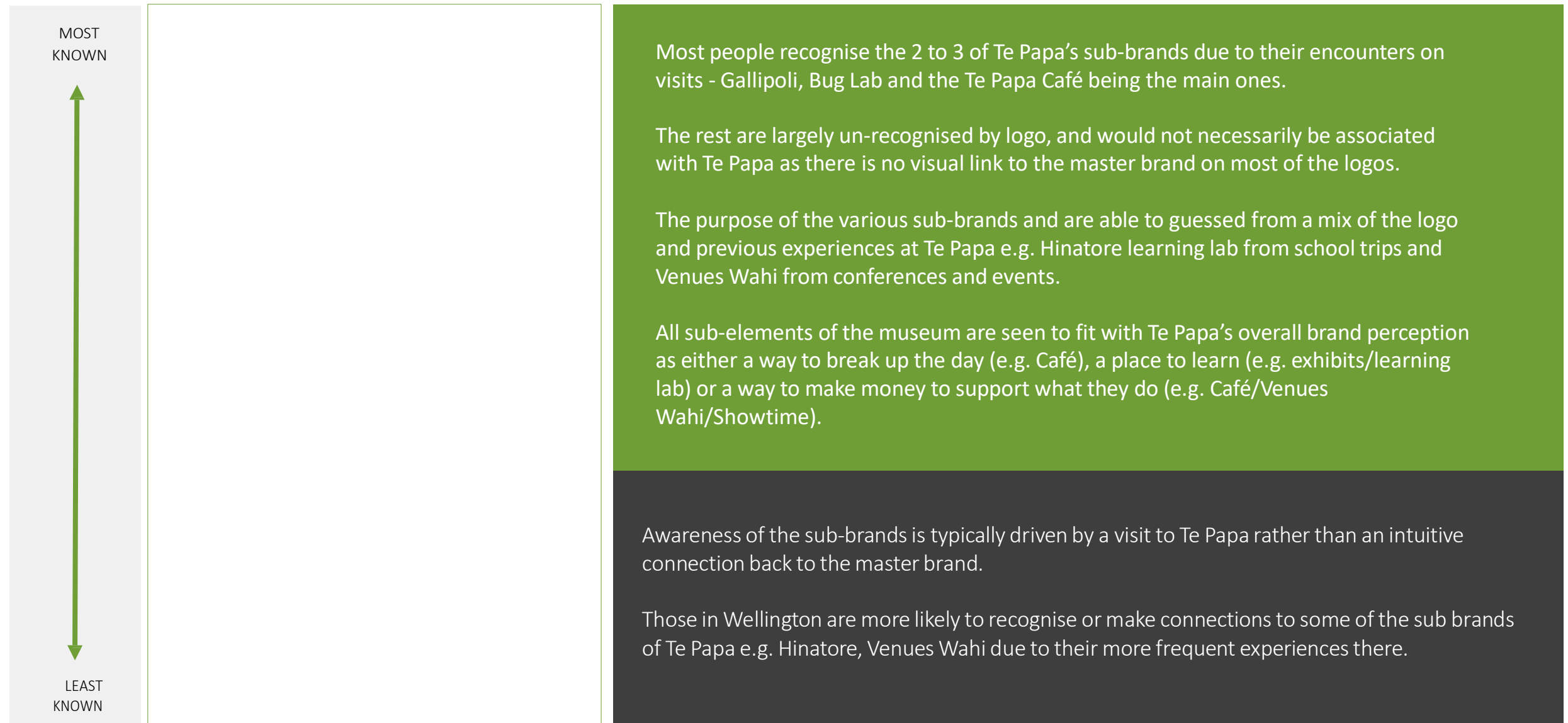
This sub-brand is again felt to be for anything and people are not sure what to expect from it. There is some vague awareness amongst those in Wellington that it could be an online collection of works associated with the museum.

Many people do not recognise this brand, however, there is some vague awareness from those in Wellington that this is something around the outside area of Te Papa. Most associate the logo with a luxury place or experience, such as a restaurant or hotel.

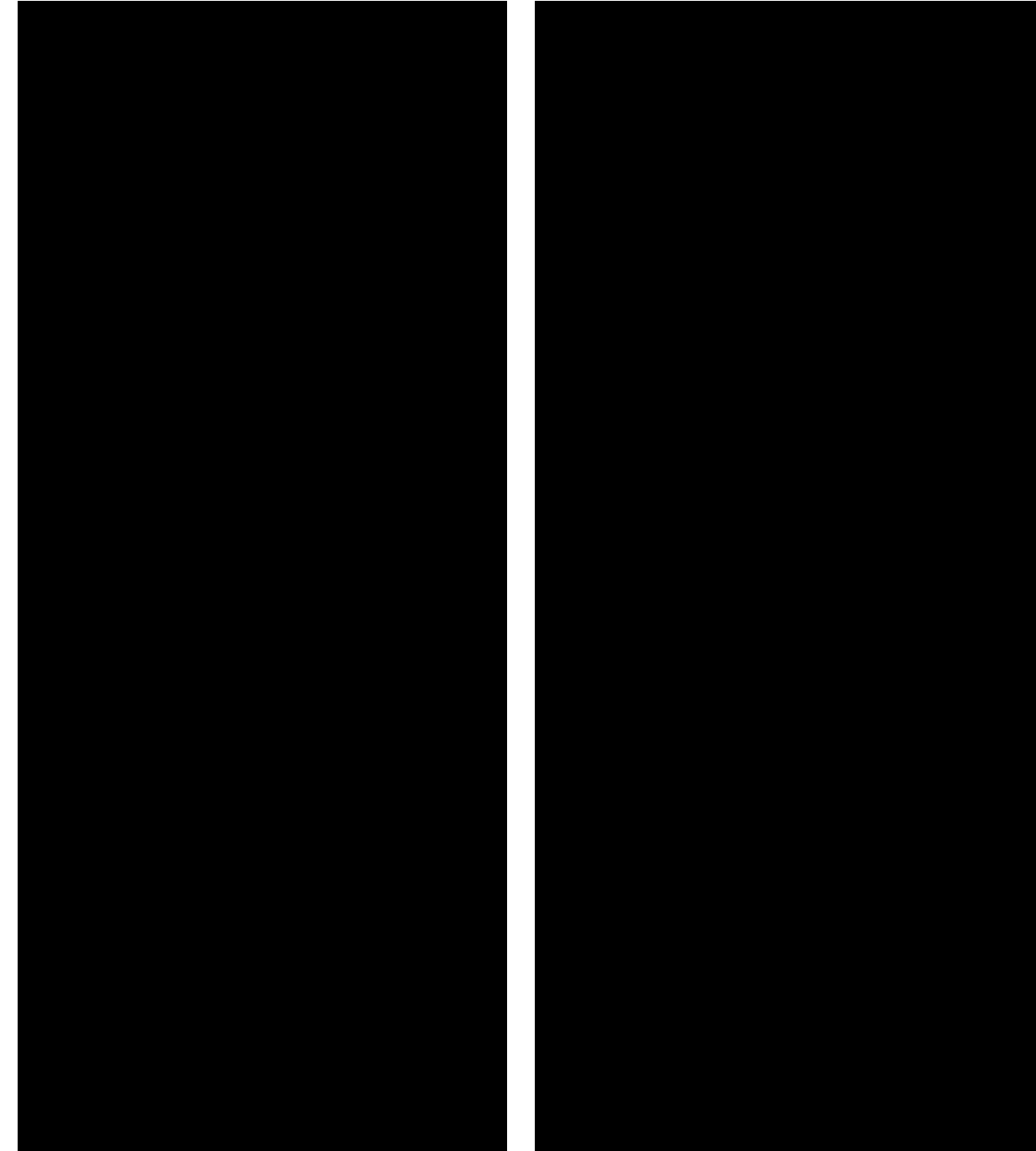
You called me what?! Is not recognised, but some people develop a sense that is something to do with science from the visual imagery and tag on the logo.

People do not recognise this brand and are not sure what to expect from it.

Gallipoli and Bug Lab are the only consistently recognised sub-brands



**Where does Te Papa sit
against the competitive set?**



Exploring perceptions of the competitive set - highlights

- Te Papa is viewed as something for everyone (kids, adults, families, friends)
 - There is nothing else quite like Te Papa – it is a unique experience and recognised as the museum of NZ
 - Great family day out, that creates a unique opportunity for shared learning across generations
 - New exhibits keep people coming back
- As expected, those in Wellington tend to have stronger connections to Te Papa and Wellington Zoo, with relationships to other attractions varying by interest and travel
- There is some confusion between Te Papa and Wellington Museum – some think they were one in the same, whilst others are just unaware Wellington museum exists and if it is connected to Te Papa
- - Te Papa is seen inclusive and a place that everyone can go to enjoy. Others can be seen as more 'exclusive' e.g. art galleries, WOW, art festival
 - Te Papa and the SkyTower are seen to have the most iconic status overall

Perceptions of the competitive set (1)

LIKES	DISLIKES	WHAT KEEPS ME COMING BACK	EXPERIENCE
<ul style="list-style-type: none"> - Well known as NZ's museum - Nothing like it - Range of Interactive exhibits - Place for everyone to enjoy 	<ul style="list-style-type: none"> - Doesn't change often - Crowd control for new exhibition - Parts are getting old 	<ul style="list-style-type: none"> - Good family day out - New exhibits 	<ul style="list-style-type: none"> - Fills you with knowledge and inspiration - Great to feel like you don't need a reason to be there and can freely explore and learn
<ul style="list-style-type: none"> - Easy day out for families - Lots to explore/see - There's a range of activities and events e.g. animal feeding, Valentines night event 	<ul style="list-style-type: none"> - For adults there is a tension between the conservation and captivity of the Zoo which can dampen visits - Unchanging, it becomes old 	<ul style="list-style-type: none"> - Easy activity - Children enjoy it 	<ul style="list-style-type: none"> - Happy experience for families being able to enjoy the animals and walk around - Unsettling for adults to see captivity
<ul style="list-style-type: none"> - Hub of creativity - Lord of the Rings and Peter Jackson associations 	<ul style="list-style-type: none"> - Quite touristy - Expectation does not always meet experience 		<ul style="list-style-type: none"> - For many it is a 'bucket list' place to visit, however for some of those that have been, the idealisation of it wears off quickly as expectations are not met – mostly a shop.
<ul style="list-style-type: none"> - Polished event - Great combination of music, design and creativity - World class event 	<ul style="list-style-type: none"> - Expensive - Can come off as exclusive and pretentious - Not for families 	<ul style="list-style-type: none"> - Visual delight of the experience - Iconic event 	<ul style="list-style-type: none"> - WOW is a well put together experience, however it can be repetitive
<ul style="list-style-type: none"> - Variety of arts and events – 	<ul style="list-style-type: none"> - Expensive 	<ul style="list-style-type: none"> - It's something different to do and come back to 	<ul style="list-style-type: none"> - Well put together, quality

"I would probably say it has the best visitor experience, given their interactive activities and displays, diverse range of information, catering to all ages, accessibility, and surrounding food places. I go back every now and then because I find there's always something different that I haven't seen before or I just go straight the art gallery floor where I know there will be new pieces."

"I would describe Wellington Zoo as great for both tourists and locals and I associate the brand with conservation and helping animals. I would describe the experience as joyous and humbling, and I imagine a sunny day and lots of family groups visiting. It's also a great tourist attraction for Wellington, given it's kiwi house"

"Zoo, where you see exotic and domestic animals. I associate this brand with a day out with the kids, and seeing animals in captivity. I suppose it's interesting, but it's sad to see animals locked up"

"I have been to Weta workshop once and it is fascinating. I think it is a great place to take visitors, it represents creativity and innovation as well as a progressive business model for NZ"

"Weta Caves impressive on the outside. Inside it is okay, nice memorabilia. Just a shop and found the pay tour boring."

"When I think of WOW, I think of colour, music, makeup, dance and weird/wonderful/innovative garments. I have only being to WOW once and it was an amazing performance, however, I have heard from people that have being multiple times that the storylines seem quite repetitive each year. I would describe it as a beautiful and exciting experience that can be enjoyed by young and old.."

- Reminder that we have fantastic artists

- Exclusive

- The atmosphere of the city from the festival
- Free options

festival experience with lot's to see and do

"Love the Festival of the Arts. Wellington is alive and exciting when this is on, the streets hum and there is so much to see and do. It makes me think of summer and music. It brings the fringe festival to mind and all the great street activity as well. I feel quite proud of Wellington when I see this logo as it has sustained this festival for so long and it is internationally respected."

Perceptions of the competitive set(2)

LIKES	DISLIKES	WHAT KEEPS ME COMING BACK	EXPERIENCE
<ul style="list-style-type: none"> - For families and children - Not something you'd see everyday 	<ul style="list-style-type: none"> - Expensive - Tension for adults of seeing animals in captivity 		<ul style="list-style-type: none"> - Offers an experience of wonder seeing sea creatures from all angles around you - Fun learning experience with interactive offerings
<ul style="list-style-type: none"> - Range of options and activities for children and adults - Views from the top - Iconic part of landscape - A place for everyone to enjoy - Range of activities and exhibitions - It's a war memorial as well 	<ul style="list-style-type: none"> - Overhyped for what it is - Hasn't changed much from what it's always been - Expensive 	<ul style="list-style-type: none"> - Range of options – restaurants, casino, events here, 	<ul style="list-style-type: none"> - Special moment seeing the view over Auckland
<ul style="list-style-type: none"> - Range of events - Interactive displays - Chilled out feeling - The building design 			<ul style="list-style-type: none"> - Not recognisable by logo - Doesn't change often - Exclusive for 'art lovers' and older ages - Large enough that you can miss rooms
<ul style="list-style-type: none"> - Interactive displays - Quality of exhibitions - Nostalgic for people 			<ul style="list-style-type: none"> - Range of lectures and events available to attend - The wide range of events and changing exhibitions - The café as a stand alone relaxed area - Location makes it a great day out (botanic gardens next door) - Children enjoy it - Affordable

"An underground, sea life and educational destination...Its a brand I associate with fun, learning, seeing creatures you wouldn't normally see up close and in a natural habitat. The place is incredible and we go over and over again and the family loves it"

"The Auckland sky tower is an amazing building. Here you can go up very high and be able to see all our into the city. It is very beautiful particularly at night, also has a casino, cafe etc. I think this is the type of experience which is pretty special, a little scary if afraid of heights though.."

"Sky Tower. Visited once, not great if you're scared of heights and it's sort of expensive for what it is. Image hasn't changed much that I know of since opening. To me symbolises Auckland."

- Impressive building with polished displays
 - Quality learning from lectures
-
- Vibrant experience walking around the building
 - Well designed and modern
-
- Very informative and engaging for all ages with interactive displays

"The Auckland War Memorial Museum is an awesome tribute to our fallen Heroes. Another Impressive building with a really well thought out set of collections. The recent Air New Zealand 75th anniversary exhibit was a welcome change to what can be a sobering visit to such a great museum. I find it very polished and professional. Clever use of awkward spaces and some impressive displays."

"We visit the Canterbury Museum often as a family outing. I'm always amazed at the quality of the exhibitions considering it's quite a small museum compared to others. The kids love it and it's one of the reasons we keep coming back. With cost being an issue it's great to have affordable family friendly options so close at hand."

"Love the Building. such an amazing space that lends itself to both the historic pieces that feature there and the wonderful colours and vibrancy of the modern works in the front atrium. Great Café, a very enjoyable afternoon when its wet outside."

Perceptions of the competitive set (3)

LIKES	DISLIKES	WHAT KEEPS ME COMING BACK	EXPERIENCE
<ul style="list-style-type: none"> - Best range of animals out of NZ zoo's - Conservation done by zoo - The family can enjoy it 	<ul style="list-style-type: none"> - Doesn't change much - Tension between conservation and captivity exists here for adults - Expensive 	<ul style="list-style-type: none"> - Easy family day out 	<ul style="list-style-type: none"> - Disappointing when you can't see animals - Good day out walking around with family
<ul style="list-style-type: none"> - Wahine section - Local displays 	<ul style="list-style-type: none"> - Overshadowed by Te Papa - Confusion between Te Papa and Wellington Museum 		<ul style="list-style-type: none"> - Dated and dull experience walking through - Some exhibits have been done well (e.g. Wahine Disaster) - Informative
<ul style="list-style-type: none"> - Great for kids and school trips especially - Interactive 	<ul style="list-style-type: none"> - Underfunded - Underwhelming 		<ul style="list-style-type: none"> - Interesting with lot's to see - Interactive fun with displays for all ages

"The zoo costs a fortune and at the time there were like no animals. Very disappointing!"

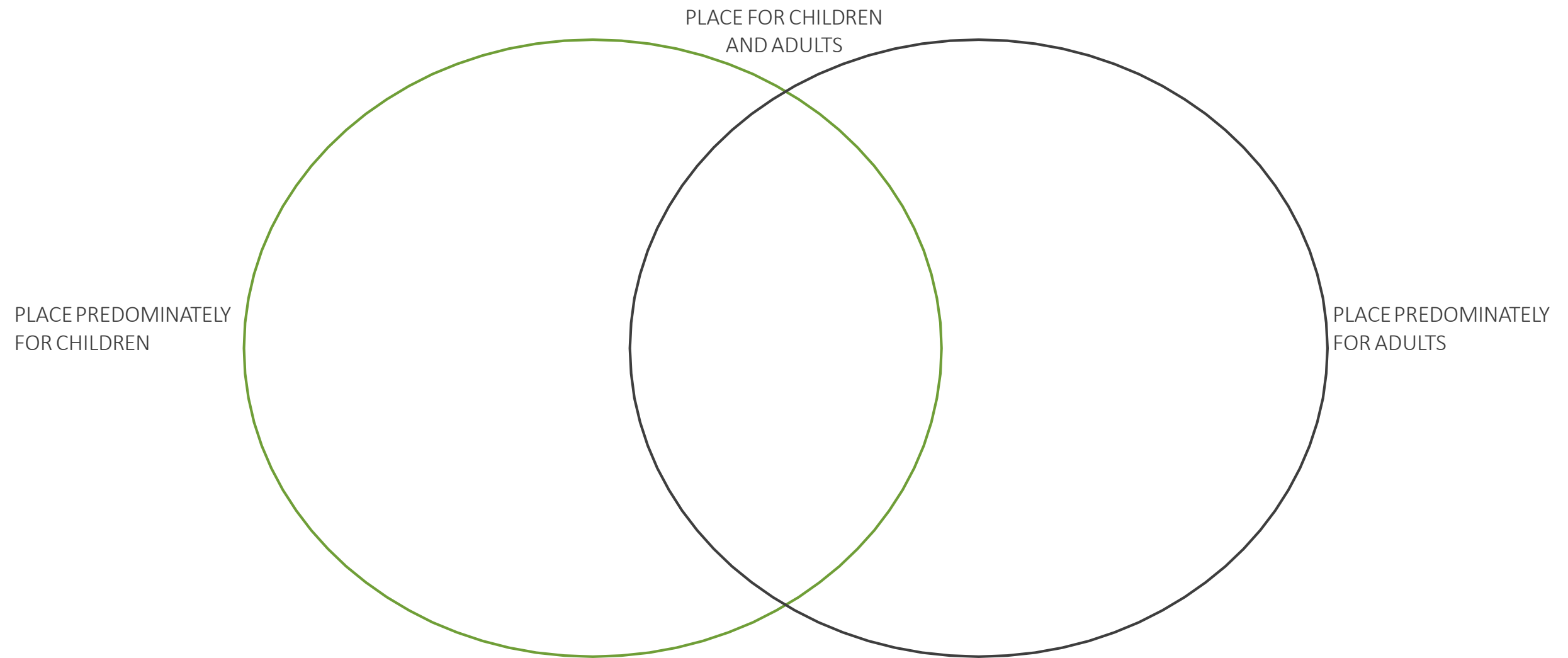
"It is a zoo with great animals. I have never been but I have heard they have a great variety of animals. I associate conservation and family time with this zoo."

"Good place to look at least once, but needs refreshing."

"The Wellington Museum. This place is surprisingly good, I randomly went there on a Saturday morning to kill time and really loved it. The Wahine section. The history of Wellington in photos and props, including the Kirkaldies mementos.."

"I have been to MOTAT once and enjoyed it, my son was particularly interested. I guess it brings machinery and technology to mind but in an interesting and informative way."

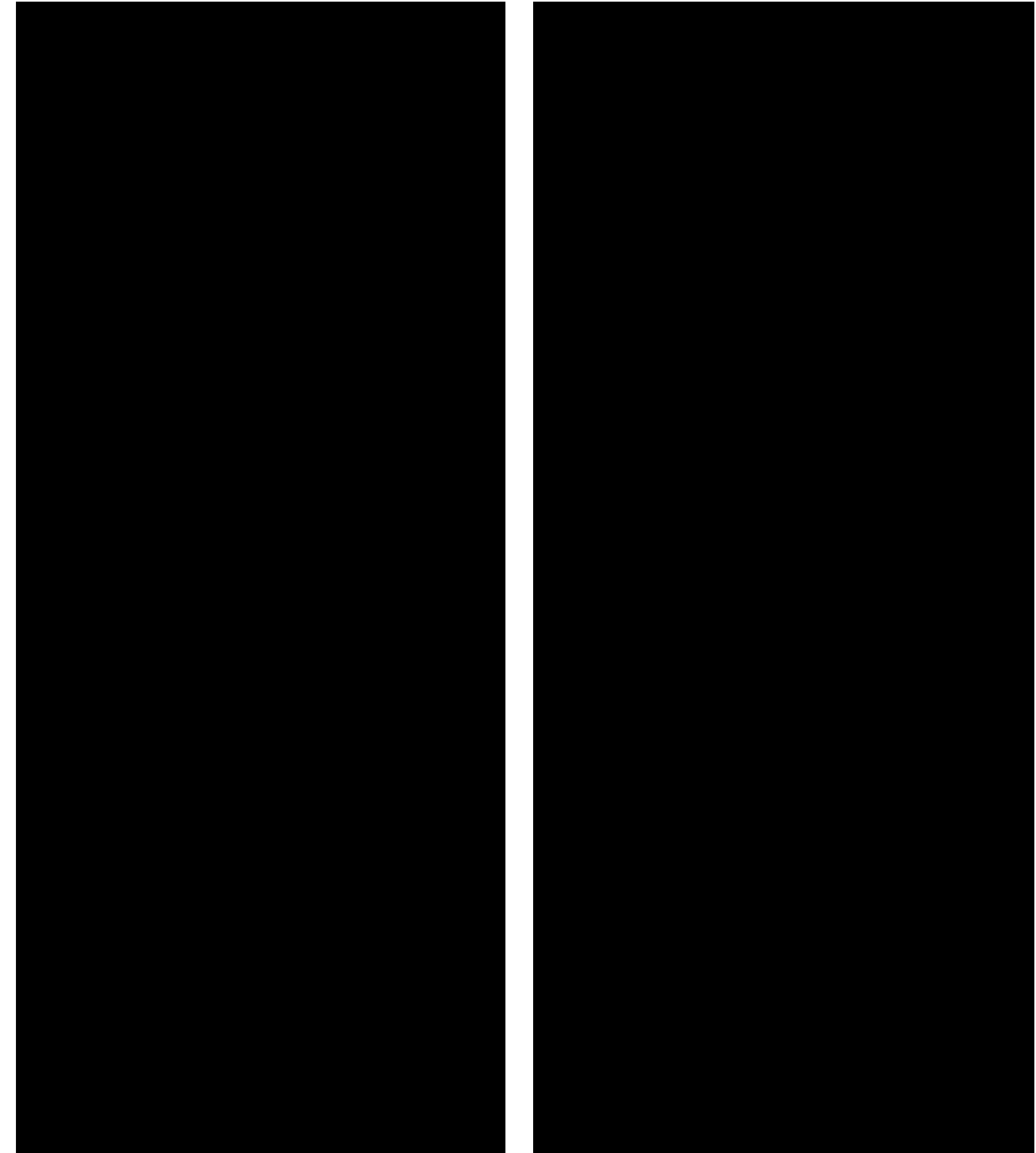
Te Papa is well known across New Zealand and seen to cater for a broad audience



Size broadly representative of awareness from logo

Purpose

*Changing hearts, changing minds,
changing lives*



There is no awareness of the purpose, but it feel instinctively right

*Changing hearts, changing minds,
changing lives*

- As expected there is no awareness of Te Papa's core purpose
- Response to the purpose is polarising, engendering a mixed response...
 - Some love the fact that it feels aspirational and inspirational
 - Others see it is as 'corny', pretentious' and 'a bit of stretch' for a museum to achieve this
- Consistently it is seen as being hard to deliver to

This is a purpose that instinctively feels hard to deliver to, but fundamentally right for Te Papa. It makes sense for this to underpin the culture of Te Papa, but could be potentially problematic if it was ever articulated externally in this way.

The purpose sets high expectations that is a challenge to deliver to

The sentiment at the heart of Te Papa's purpose is entirely appropriate, the challenge is how to deliver to it effectively and consistently.

This is a lofty purpose, but it feels intrinsically right. There is an appreciation that it would be very hard to deliver to consistently.

● The purpose sets high expectations and are a challenge to deliver to. Based on the purpose visitors will...

- Expect to be moved
- For their visit to have a deep lasting emotional impact on me
- Exhibits must be thoughtful and sensitive

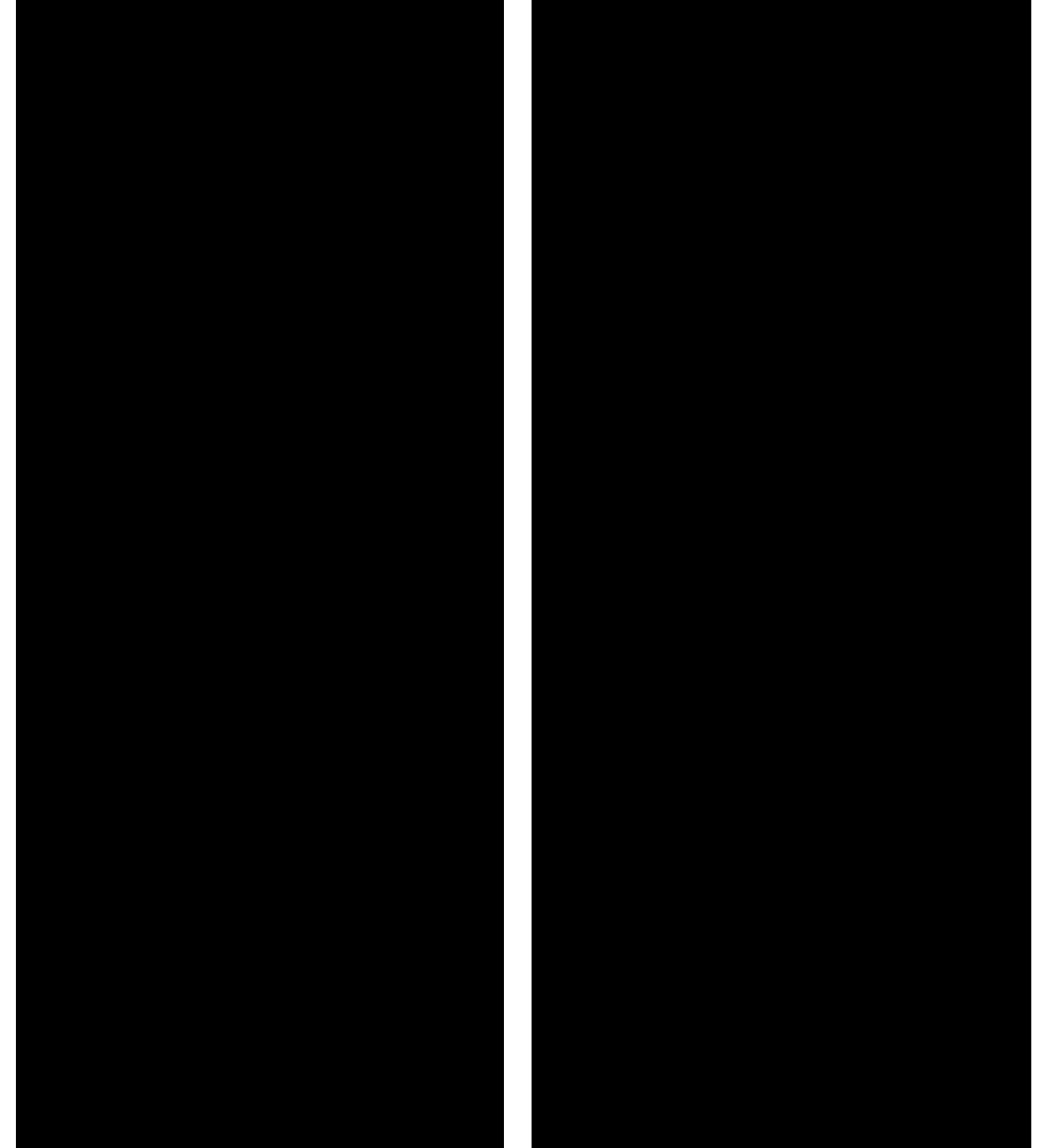
● At the moment the visitor experience is falling short of delivering to the purpose.

- A visit to Te Papa is more likely to broaden and enhance one's knowledge and prompt reflection rather than deliver a deep emotional response or change.

● Some elements of the experience are better at delivering to the purpose than others

- For example, the immersive and emotive experience of the Gallipoli exhibition delivers well to the underlying purpose
- However, core elements of Te Papa are felt to fall short

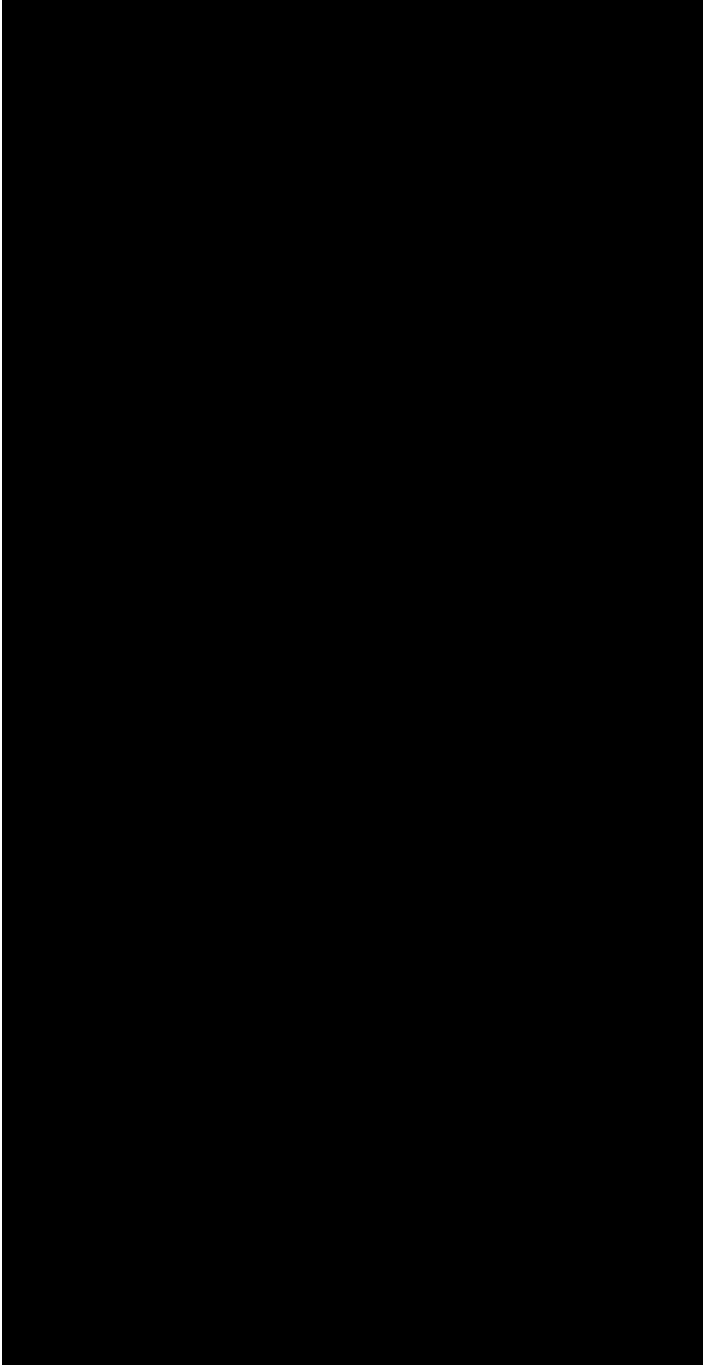
Summary and final thoughts



Brand proposition and positioning

- Te Papa occupies a unique position in the attraction landscape of NZ – it is seen as an iconic treasure and the museum of NZ, a place for everyone to enjoy.
- A strong emotional connection exists, reflecting the importance that NZers place in having an institution that connects them with their history and heritage and somewhere to learn about **Our Place** in the world.
- This creates high expectations amongst visitors and residents, that is hard to consistently deliver to.
- Similarly the current purpose is interpreted as being lofty and aspirational, but also relevant and (in the main) appropriate
 - It is a purpose that is extremely hard to deliver consistently to and overall some of the core elements of the current visitor experience are falling short of the high expectations that visitors have

Retain the current purpose as an aspirational objective that underpins everything Te Papa does (although never externally articulated). Consider how core elements of the current visitor experience can better deliver to brand perceptions and purpose – we have a strong emotional connection, but are not consistently delivering an emotional impact through our core offer.



Ensuring all elements of our visitor experience are delivering to our purpose

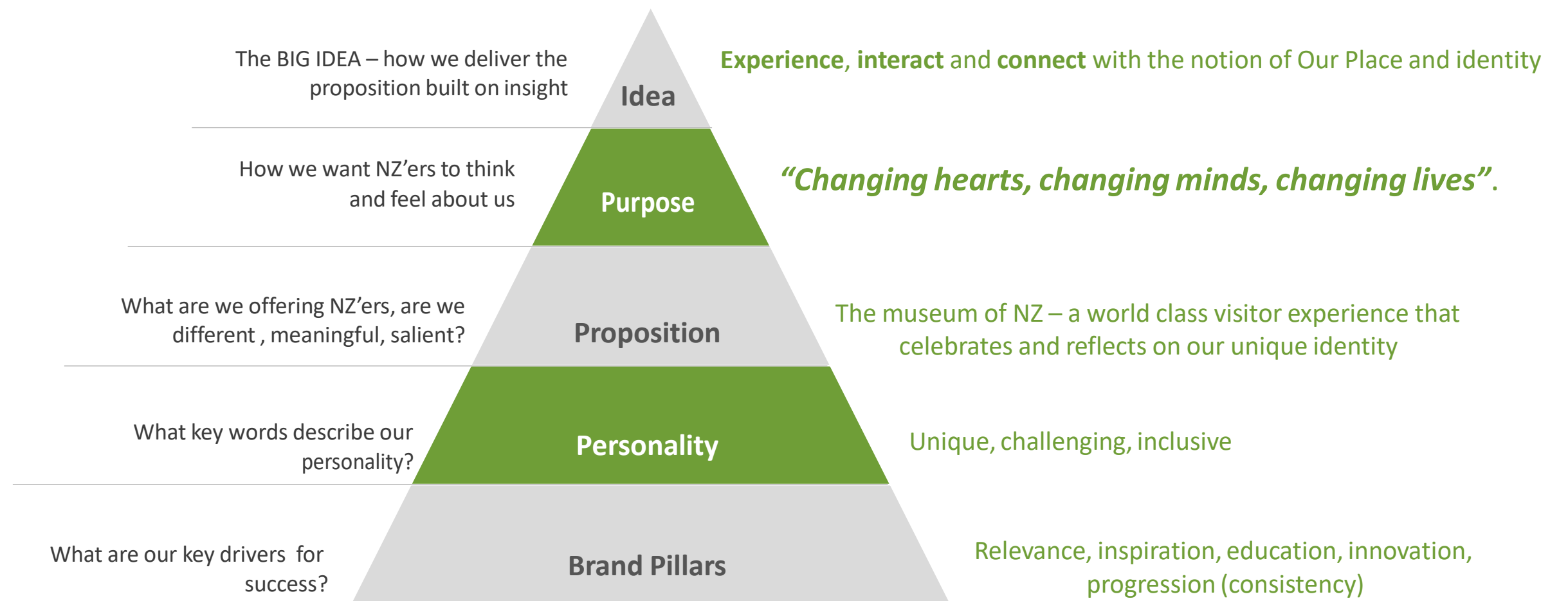
- It's essential that the visitor experience supports and delivers to the brand proposition and experience
- At the moment some core elements of the visitor experience fall short of these expectations.
- A visit to Te Papa is more likely to broaden and enhance one's knowledge and prompt reflection rather than deliver a deep emotional response.
 - Our Place – consider a broader definition of the term – this not just about a space, but an ethos
 - Our Place – to what extent are we able to interact with this concept. It's more than just showing visitors – how can we allow visitors to be part of the experience
- The entire visitor experience needs to speak to our purpose – from Gallipoli through to our core exhibits

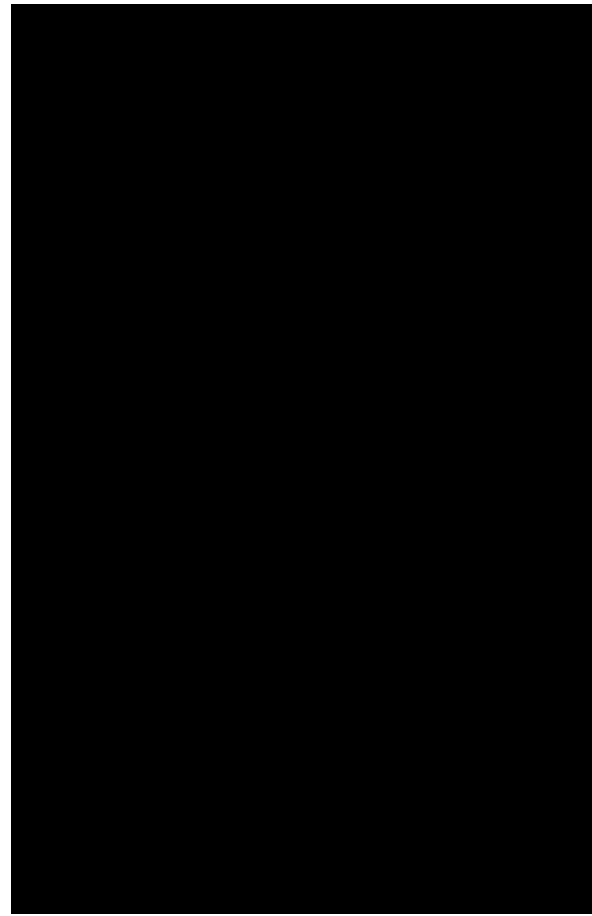
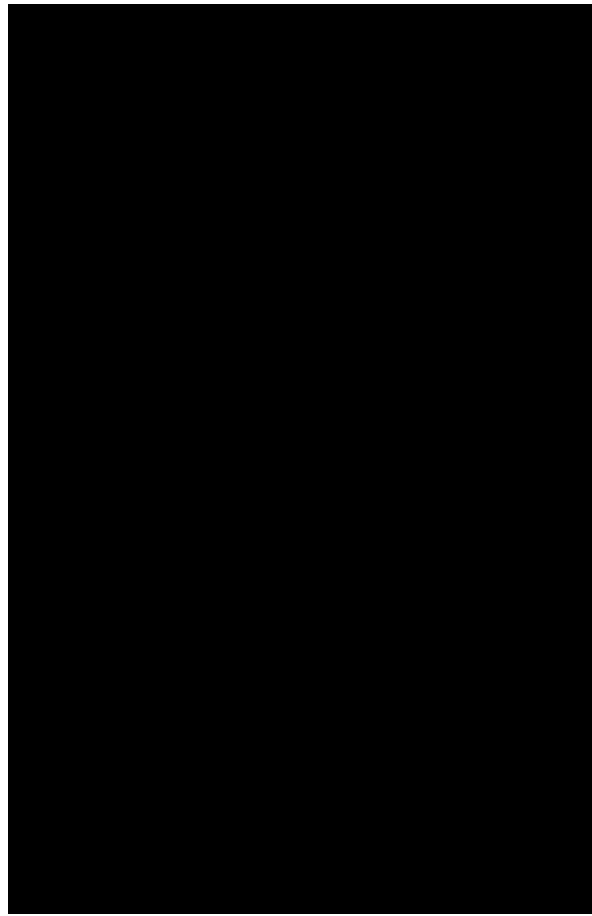
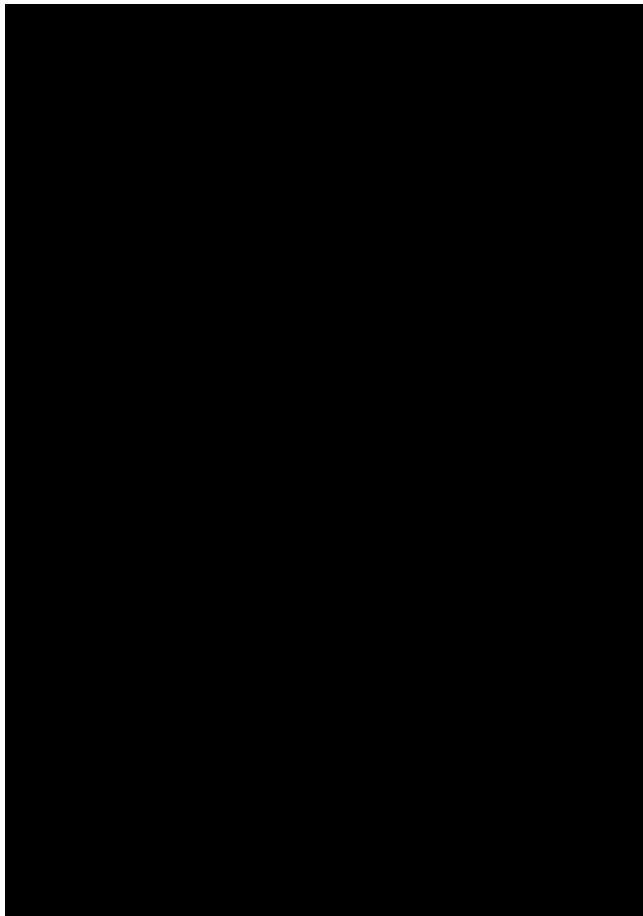


Visual identity and future brand architecture

- Te Papa’s current visual identity is strong, the building and memorable artefacts are the most frequently acknowledged visual reference points.
- The thumbprint logo is instantly recognised and has become synonymous with Te Papa and Wellington.
 - The logo is interpreted as recognition of the importance of celebrating our unique identity
 - Sub-brands feel disconnected and confused
 - However, it lacks the more explicit connection to NZ and our Maori heritage that some would like
- The logo is a unique and powerful asset that must play a central role in the future visual identity of Te Papa...
 - How do we develop it to emphasise (make more explicit) the connection with Maori heritage
 - How can we expand the concept of identity so that it becomes a more consistent theme across communications and the visitor experience
 - How do we best utilise the logo to provide greater cohesion across visual assets and sub-brands without devaluing it

Populating the brand pyramid





FOR FURTHER
INFORMATION PLEASE
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Framing Te Papa's arts market

Exploring market appetite,
perceptions and barriers to
engaging with art at Te Papa

August 2017 report

Framing Te Papa's arts market

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Following the closure of Ngā Toi I Arts Te Papa in February 2017, Te Papa's **national art collection** will be the **first** to enjoy a revitalised gallery space as part of the **Museum's renewal**.

Expanding further into the heart of the Museum, the arts collection will have **more prominent floorspace** once the new art spaces open to the public in early 2018.

At a **crucial stage** in the new art space **development**, Te Papa commissioned a **comprehensive study** of the New Zealand culture market to help understand **appetite** for, **attitudes** towards and **barriers** preventing **engagement** with art galleries and the **art offering at Te Papa**.

Methodology

An online panel survey was used to administer the questionnaire, with inter-locked quotas and weighting applied to make results nationally represented in relation to age, gender, region and educational attainment.

In order to qualify to take part in the study, respondents had to have engaged with at least one of the following activities within the past 3 years (and thus be in the culture market by this definition): a museum, an art gallery or exhibition, a pop or rock music festival, contemporary dance, ballet or classical dance, opera or classical music event, theatre or musical, film, stand-up comedy, an electronic music event or a literature event. 88% of the population were in the culture market and qualified to take part in the survey.

In total, 2,009 full survey responses were collected (1,943 after weighting). Those who had never visited Wellington and were not interested in ever doing so (2% of the whole sample) were screened out.

At a 95% confidence level, the maximum confidence interval or margin of error is 2.2. So at 50%, the actual figure could range from 47.8% to 52.2%.

Executive summary

With the relaunch of its art spaces, Te Papa has a unique opportunity to **reposition its arts offering**, using its household name status to introduce people entirely new to art to its collection, while attracting the attention of those who currently go elsewhere to get their art fix.

The most well-known museum in New Zealand, but not known for art

Te Papa has cultivated a high-profile, household name status as New Zealand's national museum, more widely known and visited than any other cultural attraction. But art is not what it's known for. Under half of the market aware of Te Papa would expect to see art and only around 3 in 10 who have visited in the past three years have made it upstairs to art.

Elevating art in branding and marketing

The reliance on internal marketing for driving visits to Te Papa's art offering to date suggests that investing in more external marketing would

have a significant impact in bringing a more gallery-focused audience to Te Papa's art.

There are signs that the market is 'ready' for Te Papa's art to have a higher profile, with general support across various groups of Te Papa's official name acknowledging its art collection.

Celebrating the collection to grow Te Papa's reputation for art

Current perceptions of how the art experience is, or would be, at Te Papa are tinged by its museum status – a Te Papa art experience would give ample chance to spend quality time with others and learn, but galleries elsewhere are likely to deliver more by way of aesthetic awe and wonder.

To counter this perception, Te Papa should consider amplifying the calibre of the collection through a generic marketing campaign for its arts offering.

However, it is also important to recognise that the Museum's brand means a Te Papa arts offering is viewed as more accessible and welcoming than elsewhere. This means Te Papa has a competitive advantage when it comes to fulfilling its mission of art being for everyone.

Use gateway artforms and a New Zealand focus to take visitors on a journey

This research has brought into focus certain topic areas and artforms that have broad appeal. New Zealand art is the biggest hook to engage the domestic market and this is expected from Te Papa's art collection. Alongside this, photography, paintings, sculpture and prints are appealing and accessible formats. Other artforms have narrower interest. This doesn't mean that they won't be valued or expected, but they won't work to activate the domestic market in the same way.

Breaking down barriers means finding a language to talk to those completely new to art

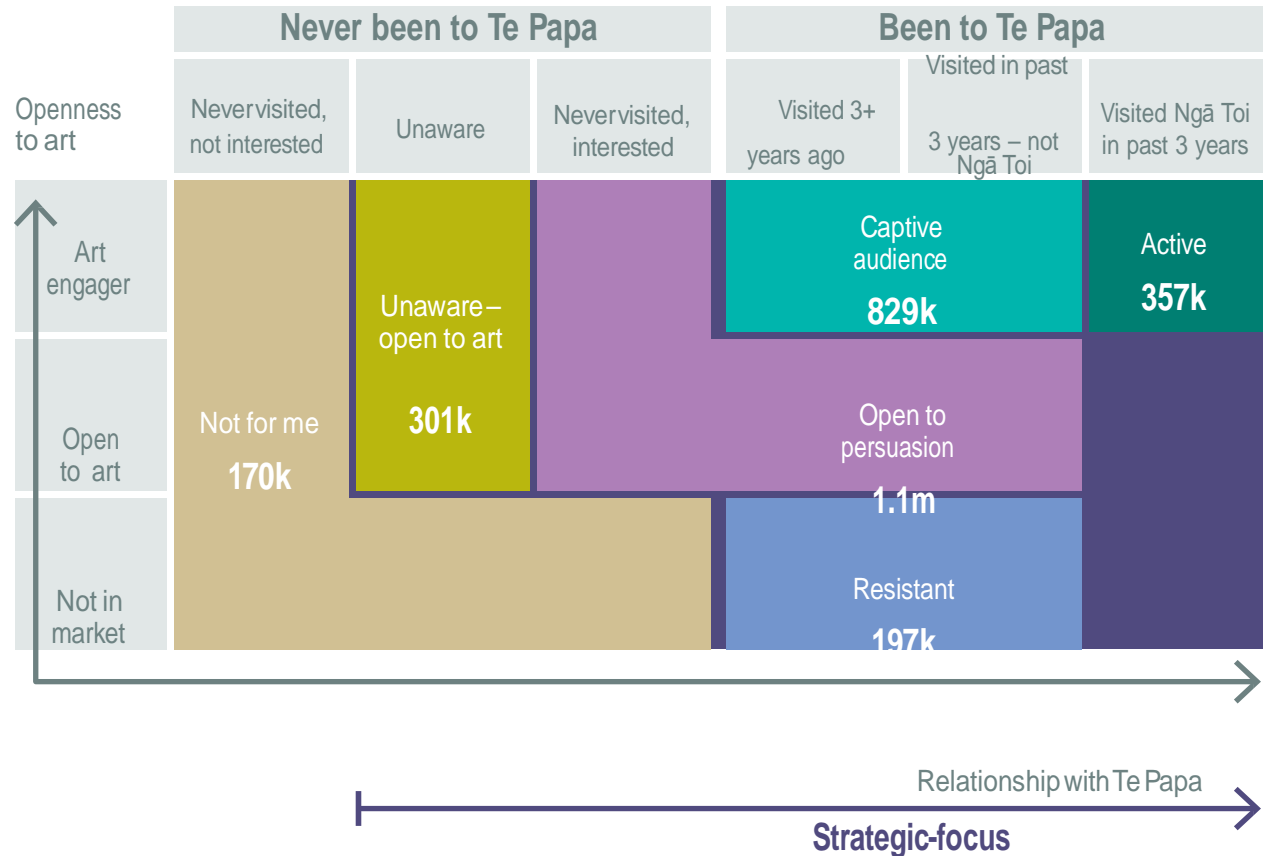
Te Papa needs to consider how to convince audiences who think art has no relevance to them to engage. More often than not this is about reassuring those who have no background knowledge or experience that Te Papa can connect them to the collection – they can learn if they want to (they'll be supported), decide what they like and what they don't like (they don't have to learn) or simply spend time with others in a new space.

Apply a Framework for breaking down the market and Culture Segments for refining targeted messages

Assessing the market potential for Te Papa's art offering necessitates a granular approach given the high market penetration already achieved for Te Papa in its 'museum' identity, the lesser known status of its art collection and the complexity of exploring the market for an art collection within a museum.

The Framework presented in this report is designed to give focus to strategic planning and help prioritise activity. Culture Segments (summarised on page 12-13) adds another dimension to the Framework, acting as a tool to help articulate repositioning messages and develop targeted tactics to activate the potential market for arts at Te Papa.

Te Papa arts market development categories and established market size



Framework groups – key characteristics and engagement strategy

	Not for me	Resistant	Unaware, but open to art	Open to persuasion	Captive audience	Active
Core strategy	Reposition Te Papa	Reposition Te Papa arts	Reach and engage	Acquisition	Reactivate with Te Papa arts	Retain
Description	Either not in the market for visiting Te Papa and / or not in the market for engaging with art galleries	Visited Te Papa, but not engaged with either Ngā Toi Arts Te Papa or art galleries elsewhere (and not interested in doing so)	Never heard of Te Papa but either engage with art galleries elsewhere or would be open to doing so	Mixed relationship: some have visited Te Papa and are in the potential market for art, others are interested in visiting Te Papa (but haven't yet) and are in the current market for art galleries	Visited Te Papa in the past, engaged with art elsewhere in the past three years, but never at Te Papa	Visited Te Papa in the past three years including Ngā Toi Arts Te Papa
Size of market	6%	7%	10%	37%	28%	12%
Key characteristics	More ethnically diverse, more likely to have kids at home, lower income. Low level of background knowledge on arts	Lower educational attainment and low 'cultural capital' –lack arts interest and experience	More remote from Te Papa, lower income. Enthusiasm and interest in arts and culture, Te Papa's just not on their radar (yet)	Older, lower than average arts knowledge	Younger, more likely to be Wellington-based, typically higher earners	Older, more affluent, most likely to be Wellington based. Culturally active and confident.
Core approach	Need firstly to build a relationship with Te Papa before there's any chance they'd engage with its art	Need convincing they don't need to be creative or know anything to get something out of arts at Te Papa - it's not a floor to avoid	Digital, social and national campaigns are key to raising their awareness. They seek hands-on, interactive and immersive arts experiences	Need reassuring that Te Papa arts spaces are welcoming and accessible, as good as anywhere else in the Museum and a great place to try art	Need convincing that Te Papa's art cuts through the competition –it's a gallery experience they won't get anywhere else.	Don't need convincing, just kept in the loop on what's on with messages that reinforce the idea that Te Papa's collection is second to none

Framework groups – key characteristics and engagement strategy

	Not for me	Resistant	Unaware, but open to art	Open to persuasion	Captive audience	Active
Core strategy	Reposition Te Papa	Reposition Te Papa arts	Reach and engage	Acquisition	Reactivate with Te Papa arts	Retain
Key Culture Segment and messages	Entertainment (61% of this group): Te Papa is a fun, must see attraction – the thing to do in Wellington for you and your family Perspective (12%): Te Papa has everything you need to explore your passions and interests	Entertainment (73%): Think art is boring? Ours isn't – come and have a taste at Te Papa Perspective (10%): If you're interested in this, why not have a look at this related artwork in our galleries upstairs?	Release (11%): Take time out for Te Papa, visiting is free, easy and fun – from arts to giant squids we've got it covered Expression (39%): Come and explore New Zealand with us, from arts to history, there's something for everyone to discover Enrichment (7%): Get close to New Zealand history through Te Papa's national art collection	Stimulation (24%): Want to see something different? Head to Te Papa's national art collection – it's art but not as you know it Expression (24%): You'll feel right at home in Te Papa's art spaces where you can make, create and debate	Affirmation (20%): While you're here exploring, make sure you pop upstairs – we guarantee you'll find something you love in the national art collection	Essence (10%): A unique art experience that we're constantly updating and researching Stimulation (24%): We're always mixing it up in our collection – come and see the latest Expression (36%): Your collection's here and waiting whenever you feel like joining us to explore
Programming	Outreach activity alongside mainstream events that can showcase arts outside the Museum	Activated spaces within the Museum that gives them a taste of what they're missing	Roadshow, hands-on and participatory arts events and digital content that brings Te Papa to them and tempts them to visit	Activated spaces within and outside the Museum to communicate the diversity of the collection and make it feel familiar to them	Compelling internal marketing is crucial – they need to be quickly informed on the Te Papa arts programming before they're distracted by everything else on offer	Dynamic events programme that gives them reasons to come back sooner

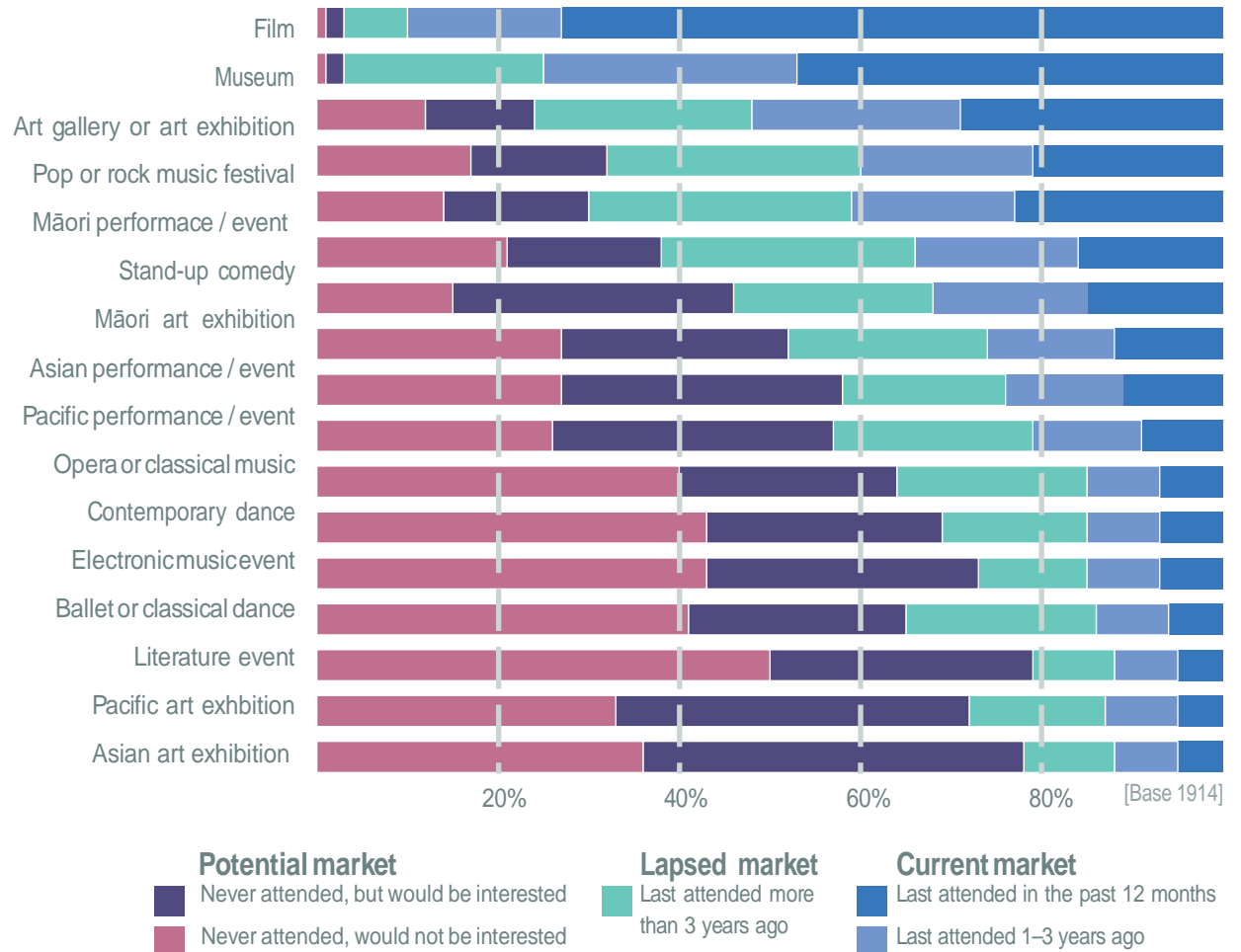
Understanding the domestic market

Te Papa is the **most visited and well known cultural attraction in New Zealand**, a position that is supported by a significant market for museum-going generally. We can estimate that around 2m adults in New Zealand have visited a museum in the past 3 years. For galleries the estimated current market is 1.5m.

While most people in the culture market have visited an art gallery in the past, the market is smaller and there is a **sizeable portion of the market** – around 1 in 5 – who are **open to museums but closed to engaging with art galleries**.

This means that Te Papa has a **unique opportunity** of capitalising on its **museum status to connect more people to its art collections**.

Artform engagement – New Zealand culture market



Museums are a near universal cultural activity

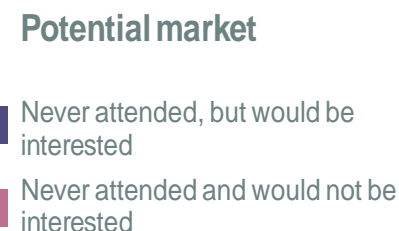
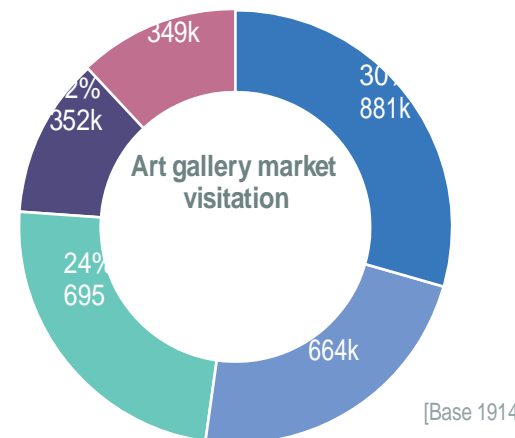
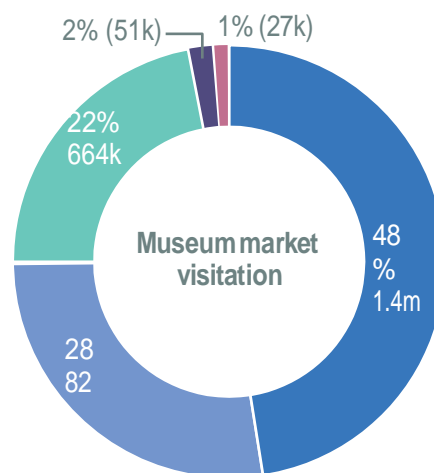
For the purposes of this study, the definition of the 'culture market' is broad, spanning those who have simply visited a cinema / film screening in the past three years through to those who have attended contemporary dance. Nearly 9 in 10 members of the population are in this definition of the culture market.

Of all artforms tested (shown in the chart on the previous page), museums are highlighted as achieving near universal engagement with 98% of the adult culture market having visited a museum at some point in the past.

Only film has a higher level of engagement.

2m in the current museum market

We can estimate that the current museum market – those who have visited a museum within the past three years – represents 2.2m adults in New Zealand. This is 44% higher than the estimated number in the current gallery / art exhibition market (1.5m).



[Base 1914]

Over 1 in 5 would visit a museum but not an art gallery

There is significant crossover within the museums and galleries market. Three-quarters are open to both museums and art galleries.

Alongside this market, there is a sizeable discreet market for museums, with 22% stating that they would visit a museum but not an art gallery. Meanwhile the discreet market for galleries accounts for just 1% of the culture market.

The museum positioning could be a gateway for art engagement

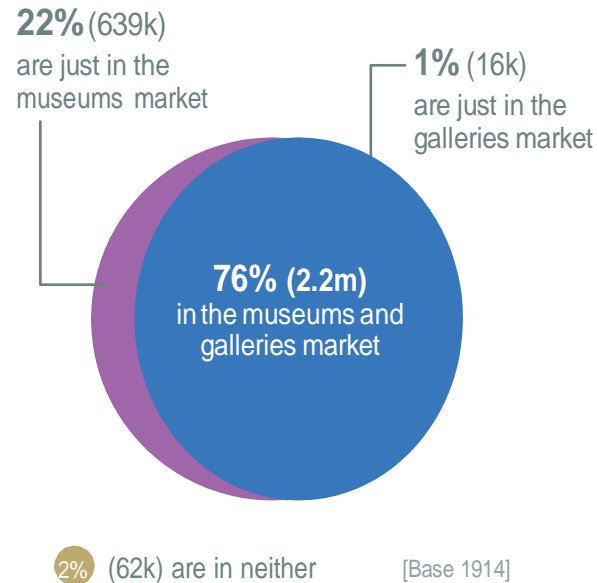
This market data highlights Te Papa's competitive advantage over other gallery-only offerings:

there is a clear opportunity for Te Papa to introduce a market that is open to museums but closed to art once they are through the doors.

But people often come to galleries for different reasons to museums

We know from research elsewhere that people typically have different reasons for visiting museums compared to galleries. Often a focus of museum visits is social self-development –

Museums and galleries market



what we might call 'Intellectual motivations' for visiting. At galleries, on the other hand, there is typically more emphasis of creative inspiration and escapism – what we might call 'Emotional' or 'Spiritual' motivations¹. This is an important consideration for the arts renewal – from how the market is activated through to how museum goers convert into gallery-goers once on-site.

Why does Te Papa hold the National Art Collection?

New Zealand's National Art Gallery opened in 1936 on a floor of the Dominion Museum. The basis of the National Art Collection, begun in the early 20th-century, focused on early New Zealand but also included international works with an emphasis on Britain.

In 1992 the National Art Gallery was dissolved and the collection incorporated into Te Papa (opened 1998). The lack of dedicated space for the National Art Collection within the new museum caused some controversy. Some in the arts community felt that the

art collection was now 'hidden away' on the fifth floor of the Museum², where only the most determined would find it.

¹ <https://mhminsight.com/files/never-mind-the-width-Tw57-68.pdf>

² <http://www.noted.co.nz/archive/listener-nz-2013/te-papas-culture-shock/>

New Zealanders are most interested in seeing home-grown art

Nearly two-thirds of the New Zealand gallery market express interest in seeing New Zealand art, making this the most broadly appealing type of art in the market and some way ahead of international art (45%), Māori art (39%), European (38%), Pacific (32%) and Asian art (28%).

Photography, film, video and paintings, drawings, prints and sculpture are the most broadly appealing formats.

In terms of eras of art, interest is highest for historical art (47%) followed by modern art (39%). Contemporary art holds more niche appeal, with just under one-third of the gallery market expressing interest in this type of art.

See page 33 for more detail on the type of art the culture market would expect to see on display at Te Papa.

Provenance **Era**
Medium / format **Other**

Type of art the gallery market is interested in experiencing

Broad appeal ↑

Type of art	% interested	Type of art	% interested
New Zealand art	64%	Architecture	36%
Photography, film, video (including animation)	60%	Fashion and design	36%
Paintings, drawings, prints, sculpture	59%	Digital/electronic art	33%
Historical art (before 1860s)	47%	Fantasy art/illustration	33%
International art	45%	Established artists	33%
Decorative arts (eg, pottery, jewellery, glassware)	44%	Contemporary art (from roughly 1970s)	32%
Street art / graffiti	41%	Pacific art	32%
Modern art (c. 1860s to 1970s), including its movements (eg, impressionism, cubism, pop)	39%	Upcoming artists	31%
Māori art	39%	Interactive or immersive art	30%
Performance: theatre, dance, music	39%	Asian art	28%
European art	38%	Art that deals with future-focused, topical themes	24%

↓ Niche appeal

Asked of those who have visited an art gallery or would be interested in doing so [1,458]

Te Papa is household name

88% of the culture market has heard of 'Te Papa (Museum of New Zealand Te Papa Tongarewa), Wellington', significantly higher than the second most known cultural organisation tested, Auckland War Memorial Museum, where awareness was 61%.

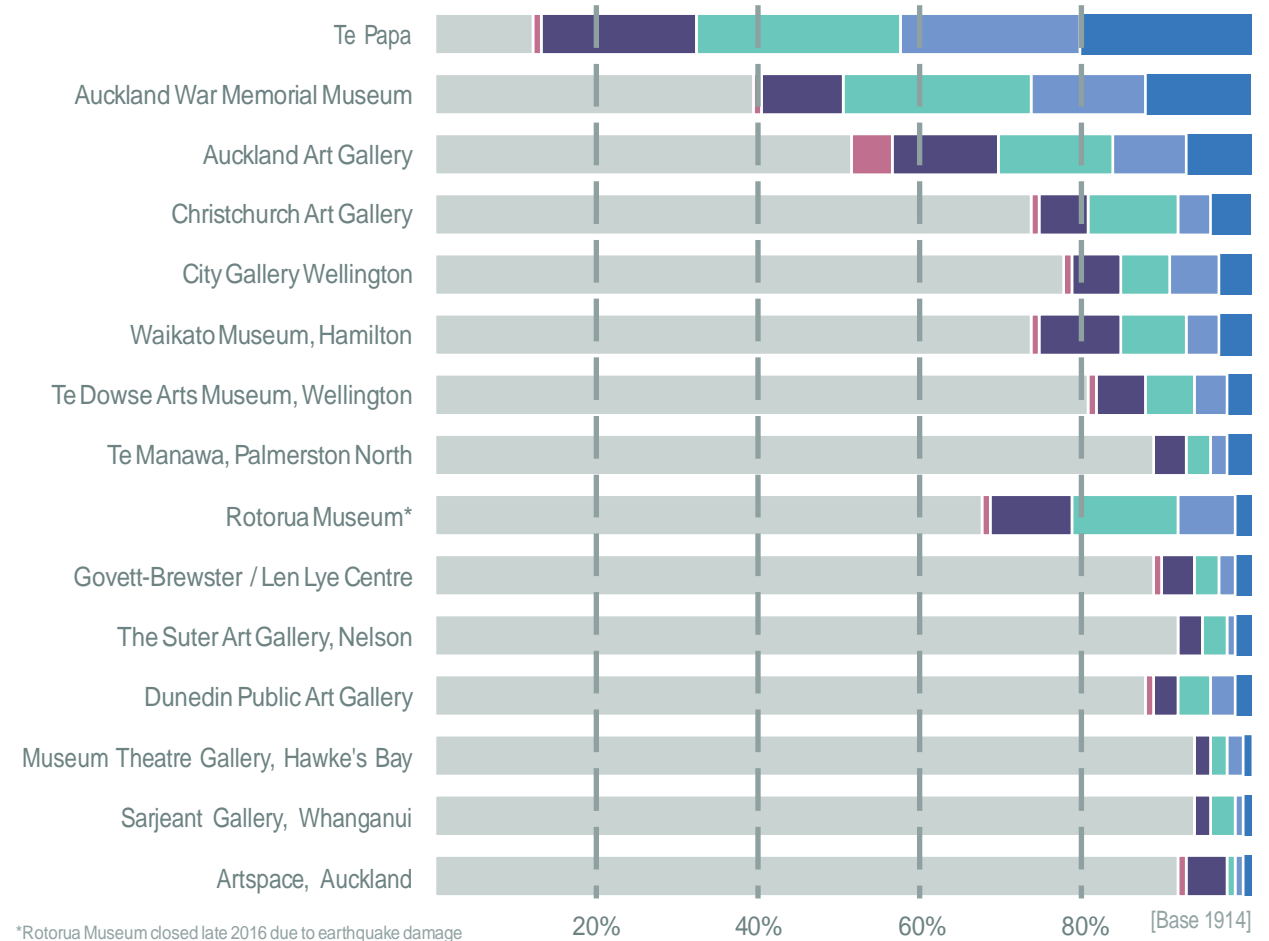
Te Papa also has significantly higher market penetration than other organisations tested. Nearly 8 in 10 (78%) report visiting Te Papa at some point in the past and for 21% of the culture market this was within the past 12 months. The success of the *Gallipoli: The scale of our war* exhibition will have boosted recent engagement with the domestic market, breaking records for being the most visited exhibition not only in Te Papa's history but for New Zealand as a whole².

A relevant cultural organisation

As well as enjoying a uniquely high level of market penetration, very few people in the culture

market would rule out a visit to Te Papa – just 1%. In addition, as well as potential to re-engage and retain repeat visitors, there remains 19% of New Zealand's adult culture market that has not yet visited but would be interested in doing so.

Levels of engagement



Potential market

Never attended, but would be interested

Never attended, would not be interested

Unaware

Lapsed market

Last attended more than 3 years ago

Current market

Last attended in the past 12 months

Last attended 1–3 years ago

² <http://www.mch.govt.nz/te-papa-annual->

[report-details-record-year](#)

A framework for market understanding

Assessing market potential for Te Papa’s art offering warrants a granular approach given the significant market penetration

and complexity of exploring the market for an art collection housed within a museum.

The Framework presented in this chapter looks beyond the ‘usual suspects’ and groups the population by their relationship to Te Papa and to art galleries in general. It is designed to help identify how the art market intersects Te Papa’s general market and helps pinpoint development priorities.

The Framework sub-groups and established market size

Openness to art	Never been to Te Papa			Been to Te Papa		
	Never visited, not interested	Unaware	Never visited, interested	Visited 3+ years ago	Visited in past 3 years – not Ngā Toi	Visited Ngā Toi in past 3 years
	Art engager	Not for me 5k	Unaware – open to art 167k	Open to persuasion 187k	Captive audience 293k	Captive audience 536k
Open to art	Not for me 13k	Unaware – open to art 134k	Open to persuasion 276k	Open to persuasion 336k	Open to persuasion 297k	
Not in market	Not for me 9k	Not for me 55k	Not for me 87k	Resistant 100k	Resistant 97k	

Relationship with Te Papa

A 'whole-of-population' approach

Te Papa's manifesto for its art offering is founded on the principle that 'art is for everyone'. It is therefore important to consider everyone in the culture market in its broadest sense, not just culturally active and experienced arts audiences. With this in mind, the Framework

classifies the New Zealand population according to their relationship with art galleries and their relationship with Te Papa.

The Framework groups explained

The Framework is structured so that moving from left to right, groups are increasingly engaged with Te Papa, and moving bottom to top increasingly open to experiencing art.

Broader groups have been applied, to the sixteen sub-groups, to help make sense of the data, resulting in six market groupings:

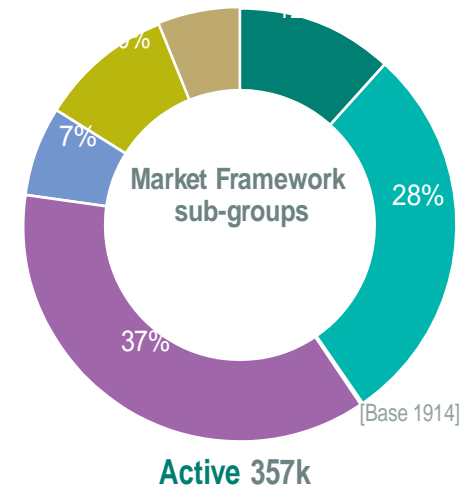
- **Active** have visited Te Papa in the past three years including Ngā Toi | Arts Te Papa.
- **Captive audience** have visited Te Papa in the past, engaged with art elsewhere

in the past three years, but not yet engaged with Ngā Toi | Arts Te Papa.

- **Open to persuasion** have a mixed relationship with Te Papa: around 6 in 10 have visited the Museum in the past and are in the potential market for engaging with art – art galleries are either something they've never visited but would consider, or something they last did over 3 years ago. The rest of this group have

never visited Te Papa but would be interested in doing so and are in the current market for art galleries, having done this in the past 3 years.

- **Resistant** have visited Te Papa, but not engaged with either Ngā Toi | Arts Te Papa or art elsewhere, and don't express interest in visiting galleries in the future.
- **Unaware, but open to art** have never heard of Te Papa but either engage with art elsewhere or would be open to doing so in future.
- **Not for me** comprises people that offer very little development potential for the arts offering at Te Papa since they are either not in the market for visiting the museum and / or not in the market for engaging with art galleries. This group would require significant effort and resources on Te Papa's part to successfully engage.



Captive audience 829k
 Open to persuasion 1,087k
 Resistant 197k
 Unaware, open to art 301k
 Not for me 170k

Open to persuasion represents the largest market group

The **Open to persuasion** group is the largest market group, representing over one million people or 37% of the market, followed by the **Captive audience** group who account for 829k people or 28% of the market.

A strategic planning tool

The Audience Framework is a strategic planning tool. It is not designed to replace existing audience development strategies, but it should help to

give them focus. The idea is that insights into the Framework groups will help give direction to existing strategies and help prioritise activity.

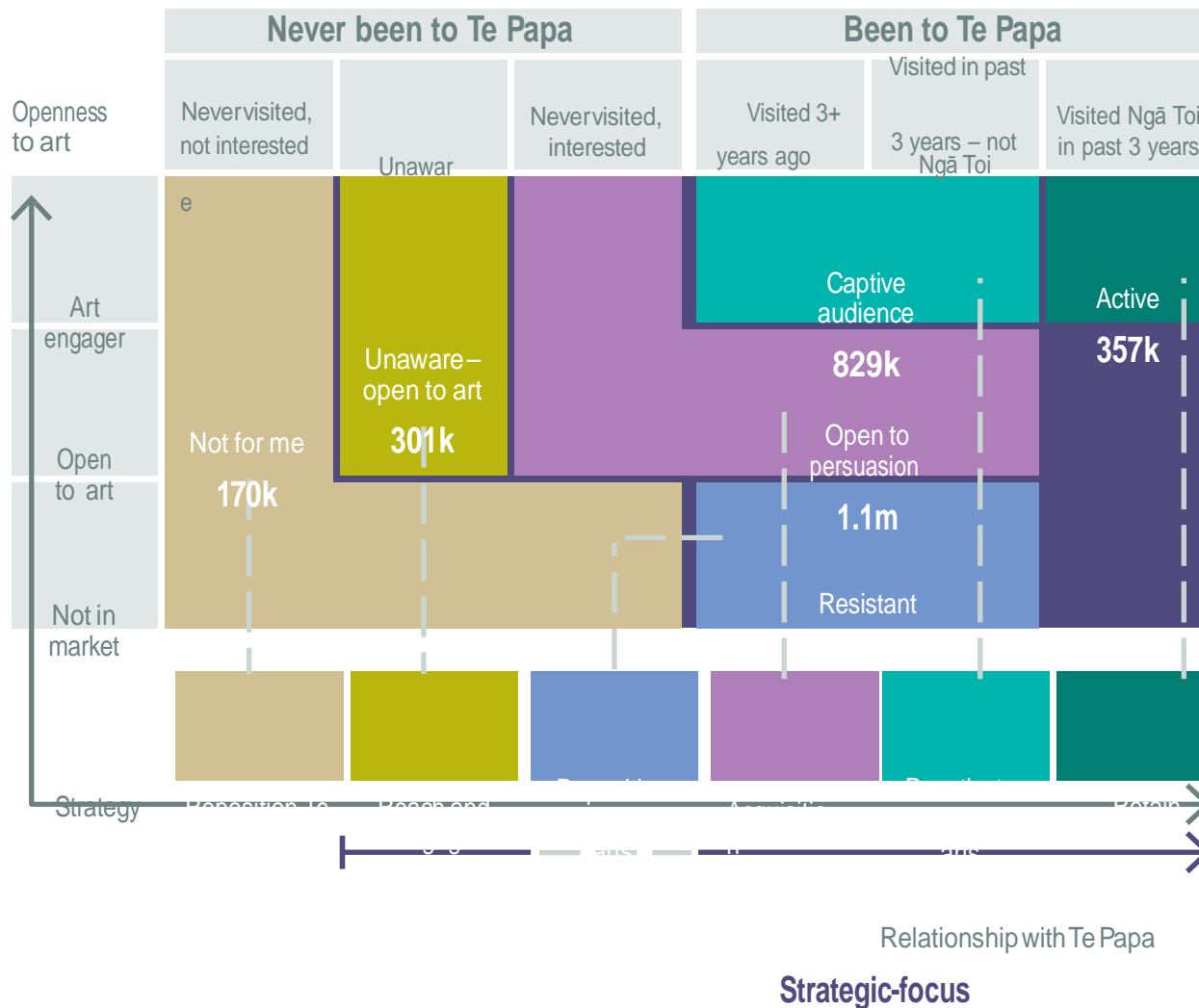
Maximising accessibility to the arts offering

Data from the Framework shows that the **Not for me** group are by far the most ethnically and socially diverse audience for Te Papa (see overleaf).

Therefore, in order to maximise its chances of attracting increasingly diverse audiences, Te Papa could consider repositioning its arts offering for this audience, who are naturally resistant and don't readily see value in 'conventional' art gallery visits. However, the idea is that identifying slightly 'closer' non-attending groups for cross-organisational focus – like **Unaware, open to art**

and **Open to persuasion** – will result in better return on investment in the short-term while supporting ongoing plans to reach out to the most distant audiences in the longer-term.

Te Papa arts market development categories and established market size



Framework groups – key characteristics

	Total	Not for me	Resistant	Unaware, but open to art	Open to persuasion	Captive audience	Active
Māori	8%	9%	5%	6%	8%	8%	7%
Pacific (Samoan, Tongan, Niuean, etc)	3%	11%	4%	5%	3%	1%	1%
Children in the household	36%	48%	44%	38%	36%	31%	30%
Under 25	9%	7%	11%	13%	6%	13%	9%
Over 60	23%	18%	14%	19%	25%	20%	31%
Wellington region	12%	4%	16%	3%	9%	16%	24%
Auckland region	34%	51%	32%	48%	33%	30%	25%
Bachelor's degree or higher	20%	14%	9%	23%	16%	22%	32%
Household income of 70k+ before tax	44%	27%	43%	35%	40%	52%	50%
Base	[1914]	[111]	[128]	[196]	[707]	[540]	[232]

Income levels and proximity correspond with closeness to Te Papa's art offering

When looking at key characteristics of the Framework groups, typically those closer to Te Papa and its art offering are more likely to be from the Wellington region, to have completed higher education and have higher levels of household income compared to

those groups that are less engaged with Te Papa and art experiences generally.

The idea of proximity being a key factor is reinforced by the fact that those in the **Not for me** and **Unaware, but open** groups were significantly more likely than average to be Auckland-based.

The data also shows that the three groups closest to Te Papa have an older age profile than those more distant groups on the left of the Framework.

While Māori were as likely to fall into any of the Framework groups, those of Pacific origin were significantly more likely to be in the **Not for me** group, at 11%. This proportion decreases the closer the relationship to Te Papa's art offering.

Incorporating overseas audiences

The Audience Framework was developed from a representative survey of New Zealand, so it includes domestic audiences only. It is important to bear this in mind when applying the Framework and use other data sources – such as in-venue exit surveys – to factor in the international audience who make approximately half the visits Te Papa receives annually.

The Framework can also be theoretically extended; conceptually, everyone in the world (or New Zealand’s inbound tourist population) could be allocated into one of the Framework groups.

The Active group has more established interests, whereas those for the Unaware, but open group are less defined

When we revisit the data relating to interest in different art genres (previously presented on page 10) and explore this by those market groups that express interest in engaging with art, we can see that there is a pattern across most types of art tested of the closest **Active** group expressing highest interest and the **Unaware, but open** to art group expressing lowest interest. There are,

Examples of type of art the gallery market is interested in experiencing by group

Gallery market overall	Unaware, but open	Open to persuasion	Captive audience	Active
New Zealand art	50%	59%	65%	79%
Photography, film, video (including animation)	41%	56%	64%	73%
Paintings, drawings, prints, sculpture	42%	56%	61%	73%
Decorative arts (eg, pottery, jewellery, glassware)	23%	45%	43%	56%
Architecture	33%	29%	37%	51%
Fantasy art/illustration	25%	31%	36%	35%
Established artists	25%	25%	34%	49%
Asian art	29%	21%	27%	48%
Art that deals with future-focused, topical themes	19%	20%	25%	32%
	[152]	[523]	[540]	[232]

however, a few exceptions and acknowledging these can help form strategies for activating different parts of the market. For example:

- We can see that those in the **Unaware, but open** to art group are more likely than those in the **Open to persuasion** and **Captive** audience groups to have an interest in Asian art.
- Decorative arts hold similar appeal to those in the **Open to persuasion** group as the **Captive** audience group.

- Architecture is of slightly higher interest to those in the **Unaware, but open** group than the **Open to persuasion** group.
- Fantasy art / illustration holds similar interest across all market groups.
- Established artists are of similar appeal to the **Unaware, but open** group as they are the **Open to persuasion** group.

Framework groups – key characteristics

	Total	Not for me	Resistant	Unaware, but open to art	Open to persuasion	Captive audience	Active
Little/no knowledge in visual art	60%	83%	91%	50%	67%	54%	30%
Te Papa is one of my favourite museums* –strongly agree	25%	0%	24%	n/a	16%	31%	48%
Arts and culture are essential to my life –strongly agree/agree	32%	12%	8%	42%	21%	40%	61%
Participated in arts activity in past 12-months	59%	43%	37%	59%	52%	70%	74%
	Base [1914]	[111]	[128]	[196]	[707]	[540]	[232]

*Was only asked of those aware of Te Papa. [Base in order: 1682; 74; n/a; 308; 528; 540; 323]

Red highlighting indicates proportions significantly above and blue proportions significantly below the average

A psychographic view highlights a knowledgeable, participatory and arts-connected Active audience

The closer the relationship to Te Papa's arts offering, the more likely the audience is to have some knowledge of visual art, to think of Te Papa as one of their favourite museums and to have a closer relationship to art and creative practice in general.

A prime manifestation of this is that the majority (61%) of the **Active** group agree that arts and culture are essential to their life compared to between 12% and 42% for other market groups.

Using the same example, the development potential of the **Unaware, but open to art** group is also highlighted, with this particular group significantly more likely than average to also agree that arts and culture are essential to them.

We can also see that the majority of the **Open to persuasion** group proclaim little or no knowledge of visual art (65%), so messaging to this audience will need to reassure that no background knowledge is necessary and that, as a novice, they will be supported in their art experiences.

Another opportunity revealed by this data is with the participatory nature of the **Captive audience**, who, like the **Active** group, are significantly more likely than average to have taken part in an art activity themselves in the past 12 months.

Seeing beautiful or stimulating art is by far the most anticipated benefit of visiting art galleries

Just over 6 in 10 members of the culture market identified seeing beautiful or stimulating art as a benefit from visiting art galleries (61%).

This result was some way ahead of the second most anticipated benefit of widening horizons / learning, which just under half the market felt art galleries could deliver (47%).

The closer to Te Papa, the more perceived benefits of engaging with art

As shown in the table overleaf, there is a general pattern of increased perception of the benefits offered by art galleries the closer the group is to Te Papa. In most cases the **Active** group is most likely to anticipate a given benefit, and more often than not the **Not for me** group the least likely to do so.

See page 34 for how the perceived benefits of art experiences at Te Papa specifically compare to those anticipated from visiting galleries more broadly.

Perceived benefits of visiting an art gallery in general – by Framework group

	Total	Not for me	Resistant	Unaware, open to art	Open to persuasion	Captive audience	Active	
Seeing beautiful and/or stimulating art	61%	31%	37%	44%	62%	67%	83%	
Widening my own horizons/learning	47%	22%	13%	37%	51%	51%	68%	
Visiting a must-see attraction	40%	20%	24%	31%	40%	46%	55%	
Spending time with friends and family	35%	28%	12%	31%	34%	39%	47%	
Having fun	33%	25%	14%	39%	32%	36%	45%	
Reflecting, contemplating, recharging	30%	17%	7%	24%	30%	33%	45%	
Inspiring my own creativity	28%	14%	10%	30%	28%	30%	40%	
Widening my children's horizons/learning	27%	23%	15%	20%	31%	28%	25%	
Pursuing my own interests	25%	15%	7%	26%	24%	25%	39%	
Taking part in creative activities or events	21%	17%	14%	16%	23%	20%	29%	
Researching	17%	19%	5%	22%	18%	17%	17%	
Being with like-minded people	17%	9%	13%	18%	18%	15%	23%	
Discussing or debating art	17%	17%	14%	20%	16%	16%	20%	
Exploring, discussing, or debating important topics	16%	11%	8%	19%	14%	17%	26%	
Socialising in cafés, bars and restaurants	15%	16%	15%	23%	14%	15%	12%	
Transcending the everyday	12%	7%	6%	9%	12%	12%	22%	
Influencing what is on display	11%	8%	9%	14%	12%	9%	17%	
Shopping	7%	10%	9%	17%	6%	6%	3%	
None of these	11%	35%	35%	11%	10%	6%	1%	
	Base	[1,914]	[111]	[128]	[196]	[707]	[540]	[232]

Considering groups by Culture Segments

Culture Segments can further **understanding** of the Framework's market groupings and, crucially, be applied to **develop differentiated messages** on what Te Papa's art has to offer that **align with different segment needs**.

The system can also help prioritise activity and pinpoint **which groups offer most return on investment**. There will be very little holding some segments back from engaging, but others will take more convincing. **Expression, Stimulation** and **Affirmation** are particularly **ripe for development** for Te Papa's art offering.

Essence

Discerning
Spontaneous
Independent
Sophisticated

Expression

Receptive
Confident
Community
Expressive

Affirmation

Self-identity
Aspirational
Quality time
Improvement

Enrichment

Mature
Traditional
Heritage
Nostalgia

Stimulation

Active
Experimental
Discovery
Contemporary

Release

Busy
Ambitious
Prioritising
Wistful

Perspective

Settled
Self-sufficient
Focused
Contented

Entertainment

Consumers
Popularist Leisure
Mainstream

Culture Segments is a sector-specific segmentation system for arts, culture and heritage organisations. The system is effectively a taxonomy of the deeply-held beliefs that define the role that culture and, more broadly, intellectual engagement, play in people's lives. As such they are a powerful analytical tool for getting to the heart of what motivates visitors to go to places like Te Papa and are key to developing strategies for engaging them more deeply.

Understanding what drives audiences' choices allows organisations to design and select appropriate programming, make bespoke offers, target audiences more accurately, transmit differential messaging, and build lasting relationships.

By understanding more about different visitors – why they attend museums and galleries, what might stop them from attending, what their expectations are, their core values and what needs they have – tactics for converting more of the market into an Active audience for Te Papa's art offering can be developed.

Further information about each of the Culture Segments is provided online here: <http://mhminsight.com/articles/culture-segments-1179>

Essence are a core audience for Te Papa's art

There is no question about whether or not members of the Essence segment offer development potential for Te Papa's art offering. As shown in the charts overleaf, Essence are

largely absent in the **Not for me** and **Resistant** market groupings and over-represented in the **Captive** audience and **Active** groups. They are predisposed to the type of deep, provocative and challenging experiences visual art can provide.

Being a highly culturally active, confident and intellectually-driven audience it is unsurprising that they are largely familiar with Te Papa. Making them aware of Te Papa's art experience should be fairly straightforward as they are constantly looking for cultural experiences. The challenge, however, will be not alienating Essence through messaging aimed at other segments that position the collection as accessible. Essence need reassuring that Te Papa's art experiences are of robust quality, expertly and substantively

curated – an experience that offers much more than simple enjoyment and quality time.

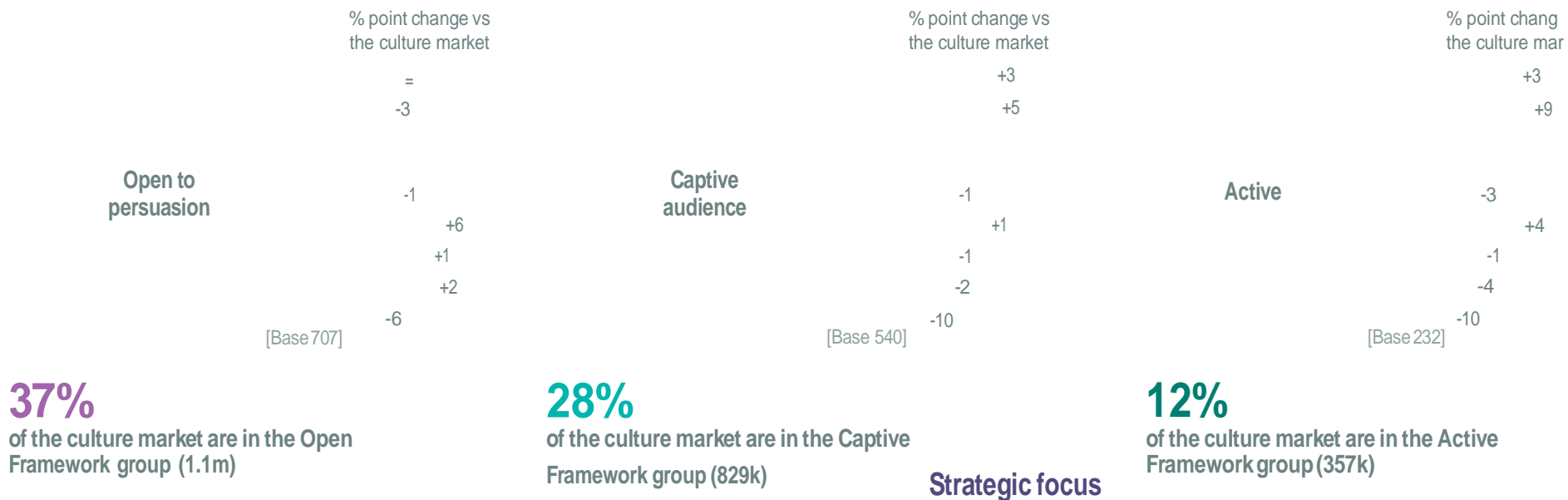
When assessing the value of Essence it is important to bear in mind that while they account for 10% of the Active market, the frequency at which they attend is likely to be high; essentially they are a relatively small group that could make a more significant number of visits.

Expression offer significant development potential

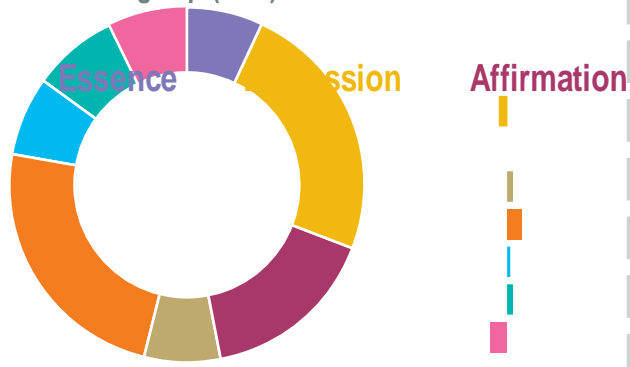
Expression offer room for development across all areas of the market that are of strategic importance to Te Papa's art offering.

They are the largest segment in the **Active** (36%) and **Captive** audience (32%) groups and represent an even larger proportion of the **Unaware, but open to art** grouping (39%). They have eclectic tastes, are open to most cultural experiences and like 'having a go'.

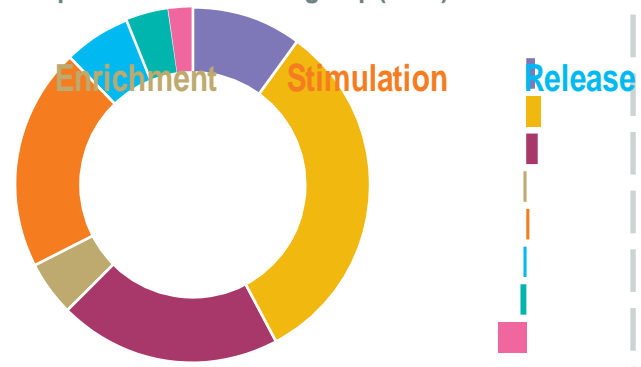
Culture Segment profile – Framework groupings



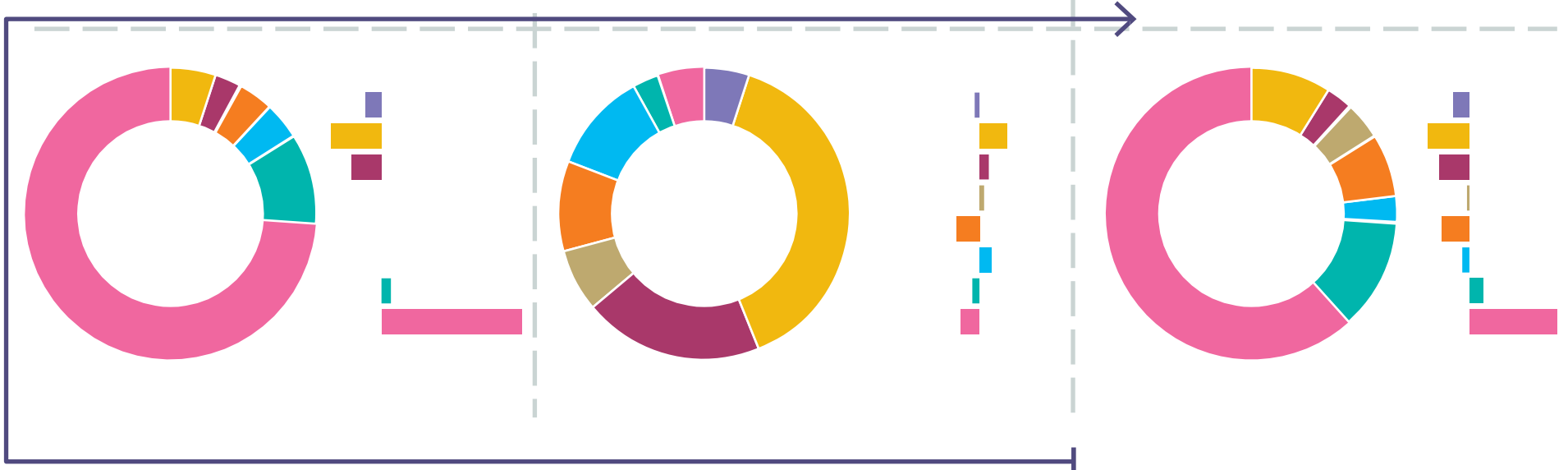
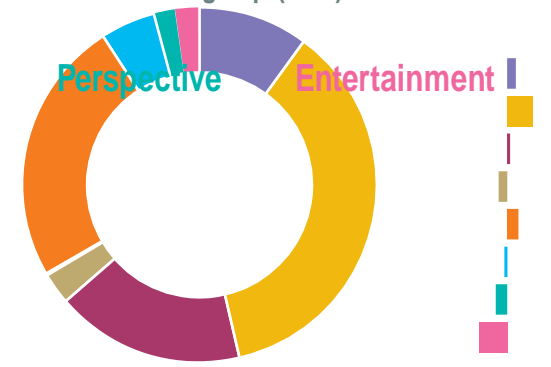
of the culture market are in the Resistant Framework group (197k)



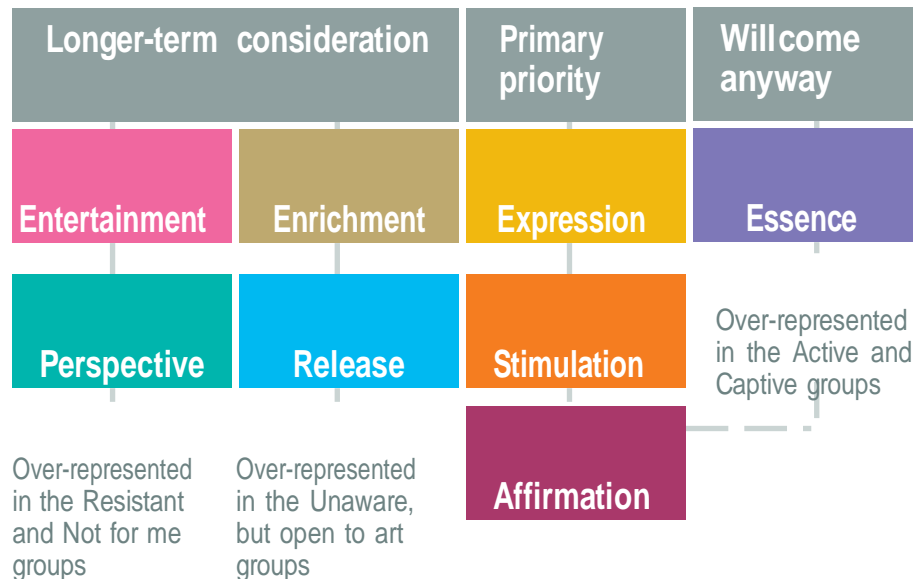
of the culture market are in the Unaware, but open to art Framework group (301k)



of the culture market are in the Not for me Framework group (170k)



Prioritising Culture Segments for developing Te Papa’s art offer



Expression are typically creative and the segment that is most artistically active (72% took part

in an artistic activity in the past year).

Of all the segments, they are the most likely to seek hands-on interactive arts experiences that create dialogue, open up debate and provide experiences to share with others. They offer significant value through advocacy and the value they place in communal, inclusive experiences means that they are well aligned to Te Papa’s art vision of art being for everyone.

The strategy for Expression should be retention, ‘befriending’ and making sure they’re across what Te Papa’s art collections

have to offer. The eclectic nature of the collection will also pique their interest.

Affirmation are consistently represented across the framework priority groups

Affirmation are the third largest segment in the **Active, Captive** audience and **Open to persuasion** groups, highlighting

this audience as of key strategic importance. It will be important to consider the needs of Affirmation throughout the development of Te Papa’s art offerings.

Affirmation are typically under-represented in gallery audiences; they are a relatively culturally active group but tend to gravitate towards mainstream activities and museums will be perceived as better able to meet their needs of fun and social self-development.

It therefore makes sense that Affirmation are slightly over-represented in the **Captive**

audience group. This highlights the importance that internal marketing will play in converting Affirmation to visit once over the threshold.

Messaging that reassures Affirmation that the art offering is accessible, that it will be a worthwhile experience for everyone in their group and that they will be supported in their quest for learning and development, will reassure this conscientious group that visiting the art offering is something for them.

Stimulation are an important group to persuade to visit and retain

Stimulation are already an important audience for art at Te Papa, representing

the second largest segment and accounting for one-quarter of the **Active** group. They are typically well informed; it will be more a case of reminding them than informing them about Te Papa's art.

Always looking for new and novel experiences, keeping Stimulation up to date on the changing arts programme will be advantageous and help convert the sizeable **Open to persuasion** group into **Active** attenders. Stimulation will respond well to messaging that positions Te Papa's art as unique and cutting edge – not a standard art gallery experience.

Enrichment display room for development

Although a fairly small group, there is some room to develop Enrichment who are currently

under-represented in the **Active** group (3%) and over-represented in the **Open to persuasion** and **Unaware, but open to art** groups (both 7%). It is, however, recommended that they are thought of as a secondary priority, behind the more culturally active segments described above.

A key characteristic of Enrichment is that they are risk-averse. They will require a high level of reassurance that a Te Papa arts experience can meet their needs and typically perceive more barriers to visiting than most. Cutting edge and experimental art is not what they are looking for; historical and traditional art experiences are much better suited to them. A selective approach to positioning the collection may, therefore, be required – more *Splendour* than Simon Denny's *Secret Power* installation of Season 6 Ngā Toi.

Release may not know enough about what Te Papa's art can offer them

Members of the Release segment are more than twice as likely to be in the

Unaware, but open to art group as they are the **Active** group. Their positioning is more towards the left side of the Framework, further away from art experiences and Te Papa specifically. While they are not closed to the type of experience Te Papa's art could give them, it's likely that many other competing priorities will get in the way of Release proactively finding out more about the benefits of a visit or committing to attend.

Art will either tick the box for Perspective or not – development potential is low

An inner-directed, independent group with focused interests,

members of the Perspective segment will visit Te Papa and its art on their own terms if the content aligns with their pre-existing interests. They are not looking for new experiences and will be wary of collections or interpretation that they perceive as 'gimmicky'. Over-represented in the Resistant and Not for me groups, Perspective offer low development potential.

Entertainment offer low return on investment

The majority of the Not for me and Resistant groups are in the Entertainment segment (61% and 73% respectively), clearly marking this segment

as the lowest immediate audience for Te Papa's art offering. Engagement with Te Papa and visual art experiences in general is low. While they represent 7% of the Open to persuasion group it's likely that Te Papa would have to invest significant effort in galvanising them into action and convincing them that the art experiences on

offer would meet their needs, which are largely social and centred around having fun. Tempting them away from more mainstream leisure activities will be challenging. At the same time, targeted messaging for this particular group could be at odds with messages that attract some of the more culturally-engaged groups.

Art for everyone

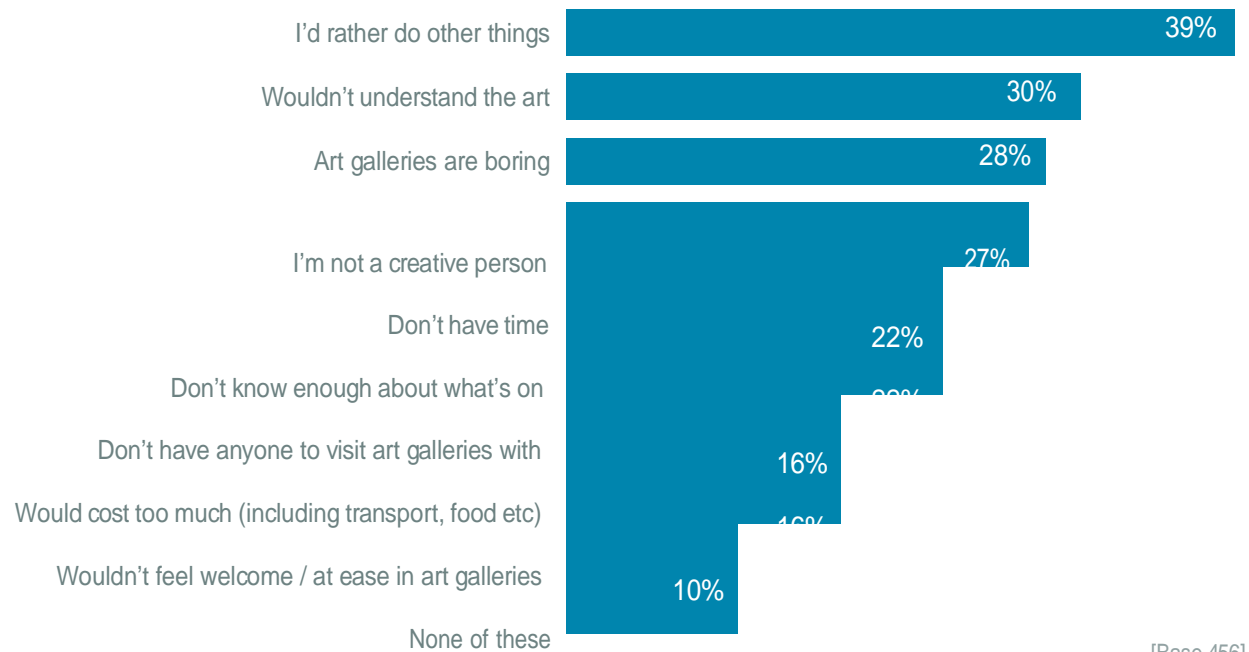
Barriers for visiting Te Papa present themselves in **different** ways **across the market**. Those with no experience of art galleries fail to see the relevance to them, or are intimidated and those

closer to Te Papa who haven't yet made it upstairs to the art offering prioritise other parts of the Museum. Meanwhile, it's simply time and cost that prevent the Active audience from coming back more often.

Understanding the different **dynamic barriers at play** will help Te Papa **work towards** its **mission** of its **art** being **for everyone**.

Although we recommend prioritising retaining the **Active** market, engaging the **Captive audience** and developing the **Open to persuasion** group, for Te Papa's art experiences to be true to the Museum's vision of art being for everyone, it is also important to consider parts of the market that are furthest away from or most closed to experiencing art at the Museum.

Top 10 barriers for those who have never visited an art gallery



[Base 456]

Perceived lack of relevance is the biggest barrier to engaging those with no gallery experience

Just under one-quarter of the culture market (24%) have never visited an art gallery before, with most falling in the **Resistant** and **Open to persuasion** market groups.

The most cited reason given for never having visited art galleries was a general lack of interest and background experience – effectively a self-assessed lack of 'cultural capital'. Nearly 4 in 10 (39%) would rather be doing other things, 3 in 10 thought that they would not understand the art, 28% felt that art galleries are boring and 27% gave a reason as not being 'a creative person'.

Framework groups and main barriers to visiting art galleries

Barrier	Total	Not for me	Resistant	Unaware, but open to art	Open to persuasion
Relevance					
I'd rather do other things	39%	53%	56%	11%	26%
Art galleries are boring	28%	37%	43%	8%	17%
I wouldn't like the art in art galleries	9%	13%	13%	-	5%
Knowledge					
I wouldn't understand the art in art galleries	30%	43%	43%	13%	19%
I'm not a creative person	27%	33%	38%	11%	21%
I don't know enough about what's on or how to visit art galleries	22%	28%	19%	16%	22%
I wouldn't feel welcome or at ease	10%	6%	13%	6%	10%
Practical					
I don't have time	22%	17%	17%	33%	26%
I don't have anyone to visit art galleries with	16%	11%	13%	24%	18%
It would cost too much after paying for transport, food and drink etc	16%	17%	11%	19%	17%
	Base [456]	[99]	[128]	[44]	[185]

Exploring barriers for non-engagement across the Framework highlights the potential within the **Unaware, but open** and **Open to persuasion** groups who are significantly less likely to display this type of perceived lack of relevance.

Encouragingly, only 8% of the **Unaware, but open** group gave a reason for non-engagement as thinking that art galleries are boring. Instead simply a lack of time or not having others to visit with were more substantial barriers.

The barriers expressed by the **Open to persuasion** group were slightly more prominent than the **Unaware, but open** group in most cases. Although time is a key barrier, they are just as likely to simply prefer doing other things.

'I don't have a good appreciation of art so would not know what I am

looking at.' Not for me / Resistant

'Because it's boring and I consider it a waste of time because I don't really care

about art.' Not for me / Resistant

'Not really my thing – none of my family would be interested in this. There are plenty of other things to enjoy/participate in... perhaps if there was a customised [gallery] that had some relevance

to me, I might attend.' Not for me / Resistant

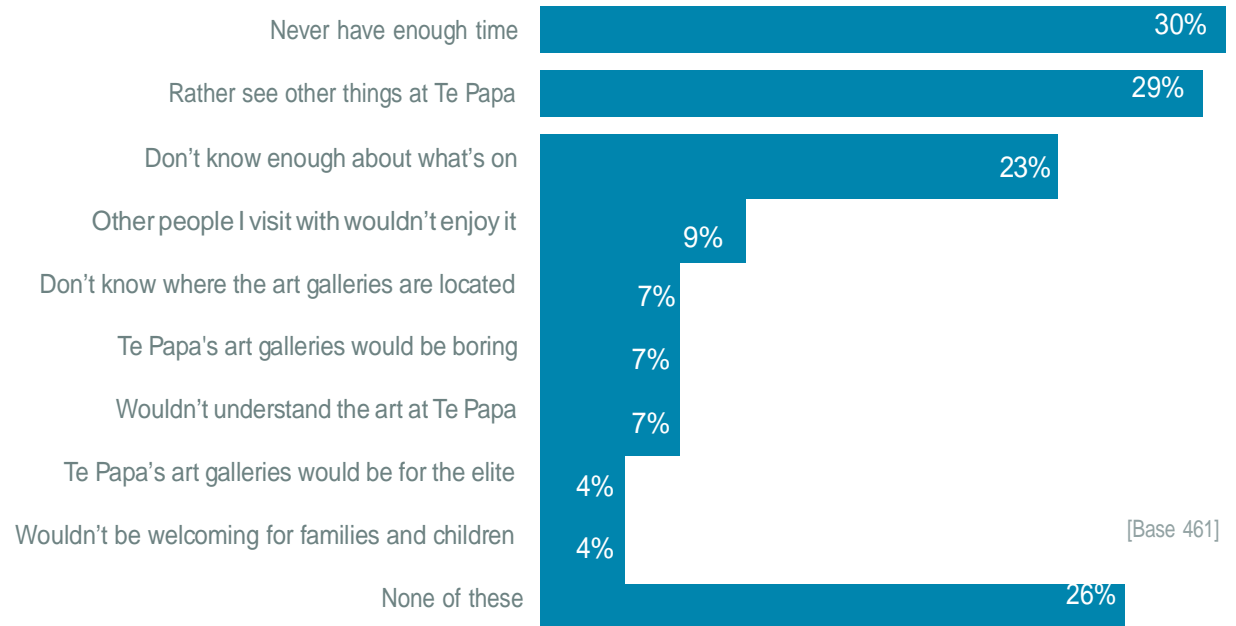
Competing Te Papa offers limits the Museum's arts market

For those who have visited Te Papa in the past 3 years, but not Ngā Toi, this is most frequently because people prioritise seeing other parts of the Museum in the limited time they have on-site.

The high conversion potential is also highlighted by the fact that 26% did not cite any barrier to visiting and 23% felt it was simply because they did not know enough about what's on. Internal marketing is naturally a key strategy for driving conversion and capturing the 'low hanging fruit' revealed here.

Unlike the results on the previous page, results are more homogenous across the two main Framework groups that intersect this type of non-engagement – **Open to persuasion** and **Captive audience**.

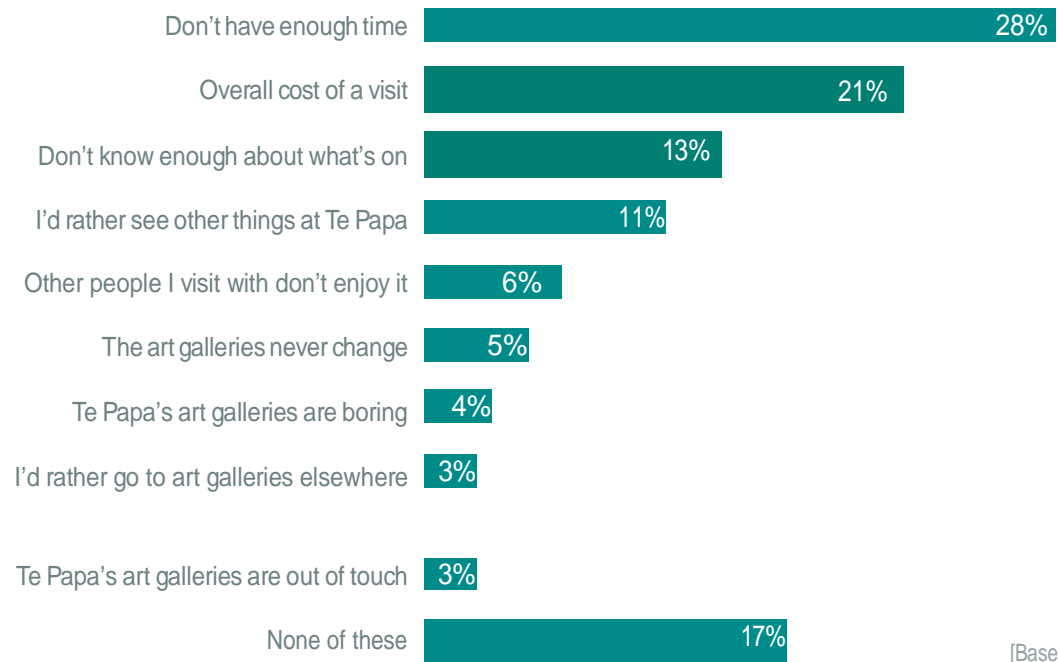
Top 10 barriers for not visiting Te Papa's art galleries specifically



Time and money are the main limitations for the Active group

It is really only time and resources that prevent the **Active** audience from visiting Te Papa's art spaces more frequently. Unlike those who have visited Te Papa but not its art, being tempted by other parts of the Museum or not knowing enough about what's on are less of an issue.

Top 10 barriers for not visiting Te Papa's art galleries more often



[Base 232]

By New Zealanders for New Zealand

Knowledge of Te Papa holding the **National Art Collection** was **fairly high**, approaching half of those aware of the Museum

claimed to be aware of this.

When asked what the National Collection means to them, respondents typically gave two types of responses – **artwork by New Zealanders** and a **taxpayer**

funded collection for the people.

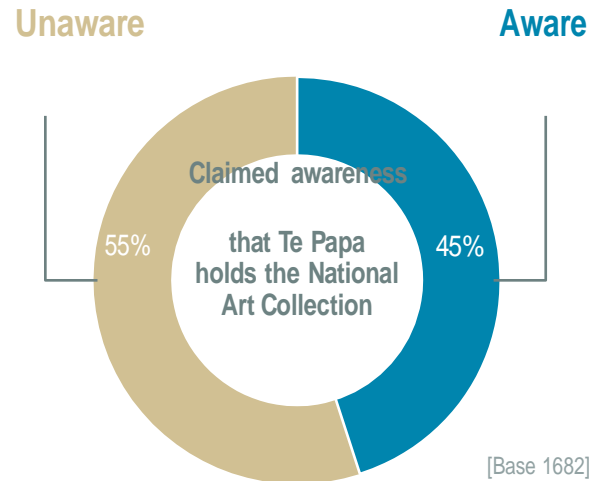
Artwork by New Zealanders

A common perception was that the National Art Collection would hold significant works by New Zealand artists.

'Important works by well known and respected New Zealand artists.'

'The most important New Zealand art pieces.'

'A first-class collection of New Zealand art, including both Māori and "European" art works.'



[Base 1682]

Some suggested that such a collection would primarily consist of New Zealand artwork but supplemented with artworks that are relevant or significant to the nation's story.

'A collection of New Zealand art by New Zealand artists first. Then a collection of art by non-New Zealand artists that resonates with the culture of New Zealand. Being such a multicultural society that would be hard to define.'

'A collection of artwork deemed as particularly relevant to New Zealand.'

'Art that is relevant to our nation.'

The collection was also considered to be a significant record of New Zealand's history.

'The most significant art collection in the country.'

'The collective art of our nation.'

'Recording the history of New Zealand through art / paintings and preserving this art for current and future populations.'

'New Zealand's art heritage-where important local art/ culture is stored and put on display.'

A collection for the people

of New Zealand

Another common perception was that a national collection was about preserving the collection for the people of New Zealand.

'An art collection that has been assembled by Government or by donations [and] bequests. In other words – art for the people.'

'Paintings collected and paid for by the Government on behalf of the taxpayer...'

'A collection of art in one location that is for the nation.'

'I assume it's government owned artworks but I've not heard the term before.'

Perceptions of art at Te Papa

Art isn't always expected

at Te Papa. Although there is clear support for showing art, Te Papa's **natural** and **cultural history** collections are seen as **more important**.

Certain genres of art achieve more universal appeal and will act as a 'gateway' to the whole collection.

New Zealand art is the prime example of this, with **high market interest and expectation** that Te Papa will present this type of art.

Te Papa enjoys a **reputation** of being **welcoming and accessible** and this extends into its art offering, setting it apart from the competition. While

positive, there are signs that other galleries are seen as stronger when it comes to providing a cutting-edge, aesthetically stimulating experience.

Topic expectations at Te Papa

	Total	Not for me	Resistant	Unaware, but open	Open to persuasion	Captive audience	Active
Māori culture	80%	61%	80%	63%	84%	82%	88%
Natural history	79%	65%	75%	54%	84%	84%	87%
Social / cultural history	76%	42%	77%	52%	80%	80%	86%
Science	65%	45%	63%	40%	66%	70%	76%
Pacificculture	63%	69%	57%	52%	64%	67%	77%
Technology	61%	55%	61%	39%	64%	64%	69%
Art	57%	49%	45%	47%	57%	62%	75%
Popular culture	56%	54%	48%	36%	61%	61%	69%
Outer space	45%	30%	41%	24%	49%	49%	56%
	Base [1914]	[111]	[308]	[196]	[528]	[540]	[232]

In the table above red indicates proportions significantly above and blue proportions significantly below the average

Art is a secondary association with Te Papa

Although nearly half of those aware of Te Papa claim knowledge that it holds the national art

collection, art is fairly low down on the list of expected topic areas covered at the Museum. Māori culture was the core topic associated with the Museum, by 8 in 10 within the culture market,

followed by natural history, social / cultural history, science, Pacific culture and technology.

Those with a 'weaker' relationship with Te Papa less likely to expect art

Overall just under 6 in 10 (57%) in the culture market would expect Te Papa to present art. The further away the audience is from Te Papa, the less likely they are to expect to encounter art onsite; less than half of those in the **Open to persuasion**, **Unaware, but open to art** and **Not for me** groups would expect art to feature at the Museum.

Even the Active group may not think art is a consistent part of the offer

Even those who have engaged with art at Te Papa in the past 3 years don't necessarily expect to encounter art at the Museum – only 75% do – suggesting the remaining 25% may have assumed the art they encountered is not part of Te Papa's collection or the 'standard' museum offer.

The natural history collection is seen as more important than art

Although nearly half (46%) of those aware of Te Papa agree that its art collection is a 'key part of what the Museum has to offer', there is a stronger level of agreement that its natural and cultural history collections are more important than its art collections.

The chart bottom right cross-analyses responses, showing that over half of those who think art is key to the Museum's offer value its natural and cultural history collection above art.

23%

agree art is a key part Te Papa's collection, but natural history is more important

18%

agree art is key to Te Papa, but unsure if natural history is more important or not

5%

agree art is key, but disagree that natural history is more important

Te Papa's natural & cultural history collections are more important than its art collections



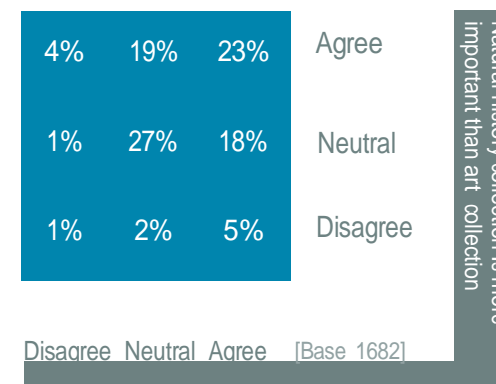
Te Papa's art collections are a key part of what the museum has to offer



Strongly disagree
Disagree
Neither

Agree
Strongly agree

Importance of art vs natural history collections



New Zealand art, photography, painting, drawing, prints and sculpture have 'gateway' appeal

We can compare the market's interest in seeing different types of art (previously explored on page 10) with the type of art people would expect Te Papa to present (if they expect any art at all). This helps identify where perceptions align with general market interest.

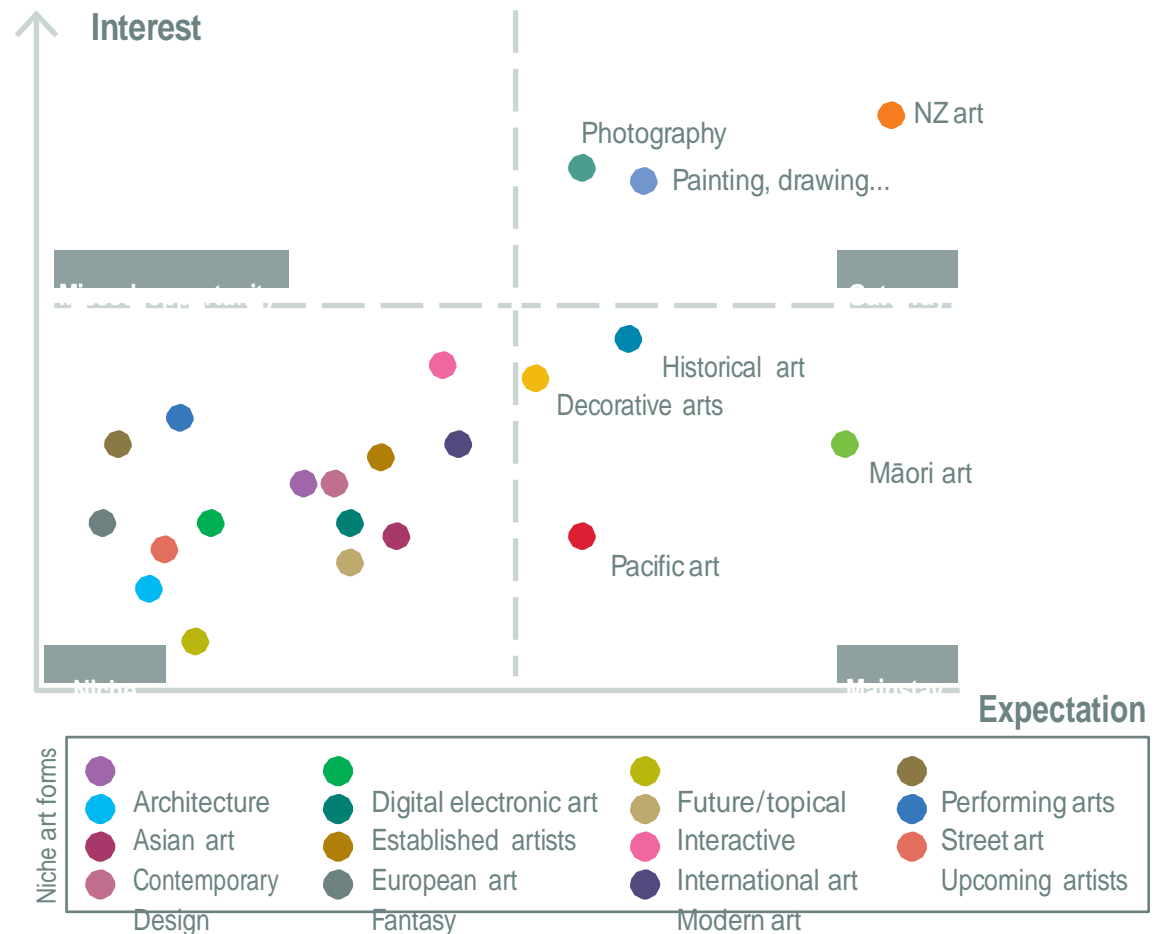
New Zealand art and the formats of photography, painting, drawing, prints and sculpture are what we can call 'gateway' types of art – they receive broad interest and most would expect these of a Te Papa art collection. Articulating these qualities of the collection, for the

domestic market at least, should resonate with a relatively broad market. It is important to consider that the interests of international visitors may be different to those presented here.

Other types of art are also generally expected

of Te Papa's collections, but receive lower general interest. These are what we can term 'mainstay' types of art. This category includes historical art, decorative art, Pacific and Māori art. It is important to note that even if general interest in the market is lower, support for

Interest vs expectation



Te Papa presenting certain artforms that align with its bicultural foundation may be strong.

'Missed opportunity' denotes types of art where interest is high but expectation of Te Papa presenting them is low. There were no types of art fitting into this group, however there were

several that fell into the 'niche' category, where both interest and expectation are lower. Those types of art in the 'niche' group will activate parts of the market and help convey a diversity of the collection, however will have less 'pulling power' than those in the 'Gateway' group.

Perceived benefits are different to art galleries generally

As well as being asked about the general benefits from visiting art galleries, those respondents aware of Te Papa were asked which benefits they thought a Te Papa arts experience would deliver.

A comparison of results highlights that Te Papa compares favourably to galleries generally when it comes to being a must-see attraction (59% felt Te Papa art would deliver this compared to 42% for art galleries generally, a difference of 17 percentage points). In addition, Te Papa was perceived as more likely to deliver quality time with friends and family, a chance to discuss or debate art, to widen horizons and have fun. It is notable that these motivations are often more prominent within museum audiences.

Galleries elsewhere seen as offering stronger escapism and aesthetic stimulation benefits

Several benefits were felt to be as likely to be delivered by art at Te Papa as galleries

Benefits of visiting art galleries generally compared with art at Te Papa	Art galleries generally	Art at Te Papa	% point difference	
Visiting a must-see attraction	42%	59%	+17%	Te Papa perceived more likely to deliver these benefits than galleries elsewhere
Spending time with friends and family	35%	51%	+15%	
Widening my own horizons/learning	49%	53%	+4%	
Having fun	33%	37%	+4%	
Widening my children's horizons/learning	28%	31%	+4%	Te Papa art offering similarly positioned to deliver these benefits as galleries elsewhere
Transcending the everyday	13%	14%	+1%	
Shopping	6%	6%	=	
Pursuing my own interests	25%	24%	=	
Socialising in cafes, bars and restaurants	14%	13%	-1%	Galleries elsewhere perceived more likely to deliver these benefits
Influencing what is on display	11%	9%	-2%	
Researching	17%	15%	-2%	
Exploring, discussing, or debating important topics	16%	13%	-3%	
Taking part in creative activities or events	22%	18%	-4%	
Reflecting, contemplating, recharging	31%	26%	-4%	
Being with like-minded people	17%	11%	-6%	
Discussing or debating art	17%	11%	-6%	
Inspiring my own creativity	28%	22%	-6%	
Seeing beautiful and/or stimulating art	64%	55%	-9%	
	Base	[1,682]	[1,682]	Divisions based on

significant differences

elsewhere, including widening children's horizons, transcending the every day and pursuing personal interests.

There are, however, many benefits that were felt to be less likely to be experienced through Te Papa's art offering than galleries generally, and these 'gaps' are typically more prominent in gallery audience motivations than for museums¹. The starkest difference related to being able to reflect, contemplate and recharge. 31% of respondents felt this was a benefit of engaging with art galleries generally yet only 26% felt that an art experience at Te Papa would deliver this. This suggests that Te Papa's predominant status as a museum could 'cloud' the market's perceptions on how authentic a gallery experience it can deliver.

Results also suggest that perceptions of the calibre of Te Papa's collection may not compare favourably to elsewhere since 64% feel that galleries generally deliver beautiful and stimulating art, compared to 55% who felt that Te Papa's art would offer this.

These results can help guide Te Papa's future 'repositioning messages' for its art, an idea that is revisited later in this report.

1 <https://mhminsight.com/files/never-mind-the-width-Tw57-68.pdf>

Appealing to international and domestic visitors alike

Around 7 in 10 of the New Zealand culture market who were aware of Te Papa thought that international and New Zealand visitors would enjoy art experiences at Te Papa, closely followed by those knowledgeable about art (68%).

Te Papa's art experiences were thought of as least appealing to teenagers (34%) followed by people new to art (48%).

Similar to patterns identified previously, those market groupings closer to Te Papa were more likely to think that a broad range of different audiences would enjoy Te Papa's art, while those furthest away least likely.

Perceptions on who would enjoy art at Te Papa

	Total	Not for me	Resistant	Open to persuasion	Captive audience	Active
International visitors	71%	58%	48%	70%	74%	84%
New Zealand visitors	70%	51%	42%	68%	74%	85%
People knowledgeable / educated about art	68%	57%	50%	69%	65%	83%
Adults	64%	37%	35%	63%	70%	80%
People who like making art	63%	61%	43%	63%	63%	73%
Wellington visitors	59%	32%	34%	58%	63%	75%
Retired people	55%	24%	33%	56%	58%	65%
Families and children	52%	34%	32%	52%	55%	62%
People new to art	48%	32%	19%	47%	51%	62%
Teenagers	34%	14%	15%	33%	36%	46%
Base	[1,682]	[74]	[128]	[707]	[540]	[232]

In the table above red indicates proportions significantly above and blue proportions significantly below the average

Te Papa can capitalise on a reputation for being welcoming and accessible

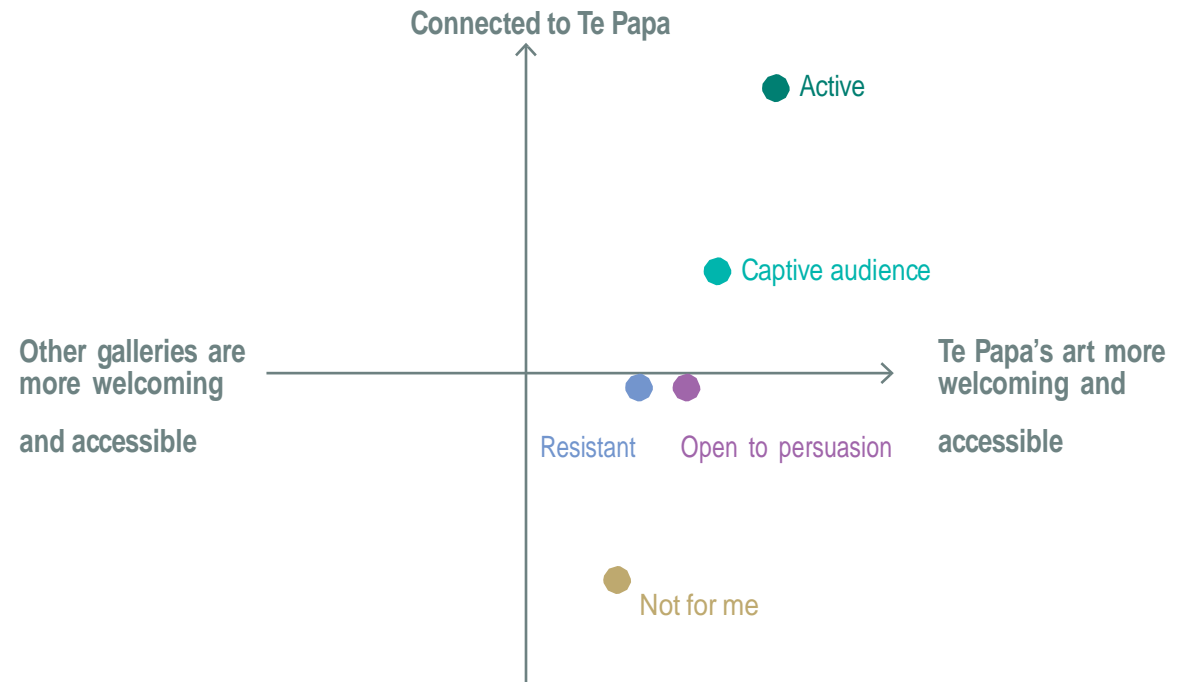
When we explore how the different market groups respond to the Te Papa brand we can see that, as can be expected, there is some distance between how connected the **Active** group feels to the Museum compared to the **Not for me** group (displayed on the vertical axis to the right).

However, when we explore perceptions of how welcoming and accessible Te Papa's art spaces would be relative to other gallery experiences

elsewhere (shown on the horizontal axis), we can see that the spread of perceptions is much narrower. Although the **Active** group is most likely to agree and the **Not for me** least likely to do so, overall there is a general positive perception that Te Papa compares favourably to its gallery competition across all five market groups aware of the Museum.

This highlights a key unique selling point for Te Papa and a healthy cross-market alignment to the overall mission of art being accessible to everyone.

Connectedness vs perceived accessibility of Te Papa's art



Coordinates in the model above were formed from responses to a 5-point attitudinal scale assessing strength of agreement to various brand statements for Te Papa.

A place to form opinions but not necessarily be provoked

The **Active** market group has an informed view on Te Papa's art experiences having visited Ngā Toi in the past three years. Most of this audience identify Te Papa's art galleries as a space for

them and feel that the experience invites them to form an individual opinion about art.

In a broader sense, however, agreement that Te Papa provokes debate about art and society was lower and most did not agree that Te Papa takes risks with its art exhibitions and events.

This is not necessarily a negative perception – indeed if the programme was viewed as provocative and risky, this would likely be at odds with the perception that Te Papa provides an accessible and welcoming arts space.

Nevertheless, if Te Papa did want to cultivate deeper engagement from the more 'serious arts crowd' – who may currently be looking elsewhere for a more challenging arts experience – targeting messages by Culture Segments could help. Essence is a key segment to bear in mind here – a group that wants challenge, experimentation and intellectual stimulation.

Active market perceptions of Te Papa's art offering (agree or strongly agree)

Te Papa's art galleries are a place for me

68%

Te Papa invites me to form my own opinion about art

64%

Te Papa champions the importance of art

53%

I feel encouraged to participate in Te Papa's art galleries

49%

What I see/do in Te Papa's art galleries makes me think or feel about the world in new ways

48%

Te Papa provokes debate about art and society

40%

Te Papa takes risks with its art exhibitions and events

39%

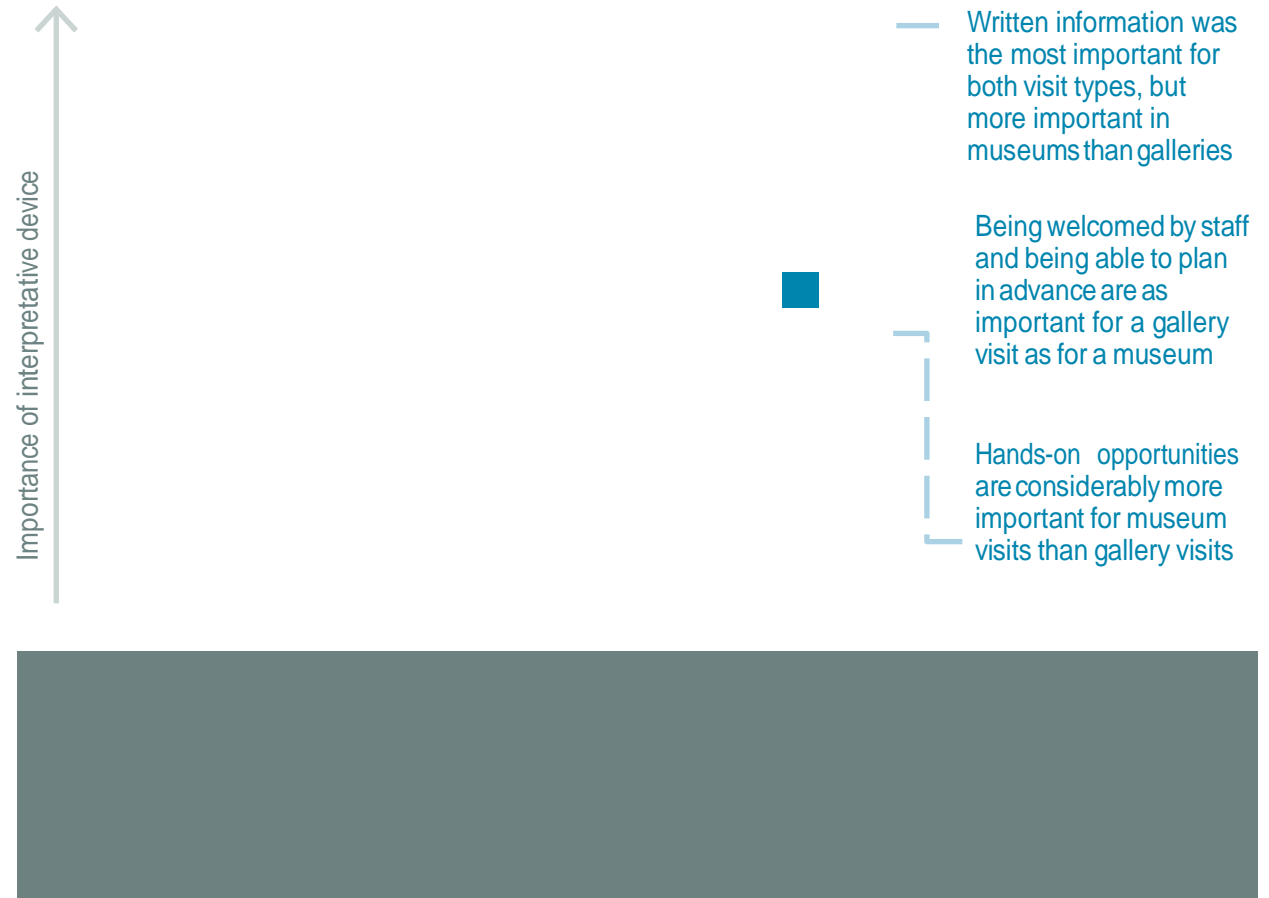
[Base 232]

Interpretation needs for art are distinct

audience is more likely to be responding to what is there on an emotional and aesthetic level.

There is, however, consistency with the four most important interpretation devices being the same for museums and galleries.

Written information is deemed to be most important by some margin, followed by 'stories about people, not just objects', trails or themed routes to follow and immersive



or multi-sensory experiences. Incorporating these four interpretative devices across displays will help ensure an optimum range of needs and learning preferences is catered for.

Hands on opportunities are more important to families

Overall the difference between museums and galleries in the importance placed in interpretation is most pronounced for ‘hands-on opportunities’ which are felt to be more important for museum experiences. It is, however, worth considering that families generally welcome hands-on experiences in an art gallery setting. 51% of the gallery market with children in the household felt that this was important compared to 40% of those with no children at home.

Interpretative preferences informing the new arts space

The contrast in interpretative preferences has particular implications for Te Papa bringing the art collection down a floor, further into the heart of the Museum. These results suggest that the Museum will need to continue to

consider how the gallery-going audience has a particular set of needs and interpretative expectations. This consideration echoes one of the key recommendations based on a summative evaluation of Ngā Toi ¹, that the Museum should offer more ‘transition strategies’ to help museum goers access art:

Although the modular approach successfully encourages exploration, making any thematic links more obvious or presenting suggested ‘routes’ through the collection will help those who want to do more than simply browse.

Reassuring visitors on how to ‘tackle’ the space – that there’s no wrong or right way of doing this – will also help visitors acclimatise to Te Papa’s approach to presenting art. Hosts can clearly play a key role here – it is clear that they already help to orientate visitors and play a core facilitation role when it comes to initiatives like the audio guides. In addition, more upfront information on internal marketing about the size and nature of the art spaces may help inform visitors on how much time to invest, particularly those who have a packed itinerary and who may leave the art collection until last.

¹ MHM. A journey through Ngā Toi: Ngā Toi | Arts Te Papa Season 6 evaluation, March 2017

The Framework groups add granular understanding to different interpretative needs

When we look at the importance placed on different interpretative devices by market groups we can see that those closest to and furthest away from Te Papa (but in the gallery market) have more distinct preferences.

Of particular note is that the **Unaware, but open** group place high importance on audio-visual, interactive and hands-on experiences, and they like to understand what art they will see in advance.

At the other end of the scale, those closest to Te Papa in the **Active** group express 'applied' preferences and clearly value tailored options to find out more, either through audioguides on-site or guidance on where they can find out more post-visit.

These results give clear direction that depth of information and 'tailorisation' should be the strategy for the **Active** audience, whereas the **Unaware, but open** group need more convincing of the value of the collection and the interactive ways through which they can engage with it.

Top 5 most important interpretation devices for gallery experiences by Framework group

Gallery market overall	Unaware, but open	Open to persuasion	Captive audience	Active
Written information to connect with what's on display	Written information to connect with what's on display	Written information to connect with what's on display	Written information to connect with what's on display	Written information to connect with what's on display
Stories about people, not just objects	Films and multimedia	Stories about people, not just objects	Stories about people, not just objects	Stories about people, not just objects
Trails or themed routes to follow	Stories about people, not just objects	Trails or themed routes to follow	Trails or themed routes to follow	Having staff to help connect with what's on display
Immersive and/or multisensory experiences (i.e. experiences that use sounds, lights, smells)	Hands-on opportunities to connect with what's on display	Immersive and/or multisensory experiences (i.e. experiences that use sounds, lights, smells)	Immersive and/or multisensory experiences (i.e. experiences that use sounds, lights, smells)	Audio guides
Having staff to help connect with what's on display	Being able to plan what I want to see in advance	Having staff to help connect with what's on display	Films and multimedia	Pointers on where I can find more information after my visit
[1,458]	[152]	[523]	[540]	[232]

Red highlighting shows where preference is different from the 'top 5' for the gallery market overall

Repositioning art at Te Papa

Art is **not a prominent feature** in a typical Te Papa visit and is only part of the reason for visiting for about 20% of the current domestic market. **Internal marketing** plays a **significant role** in **driving visits** to the space.

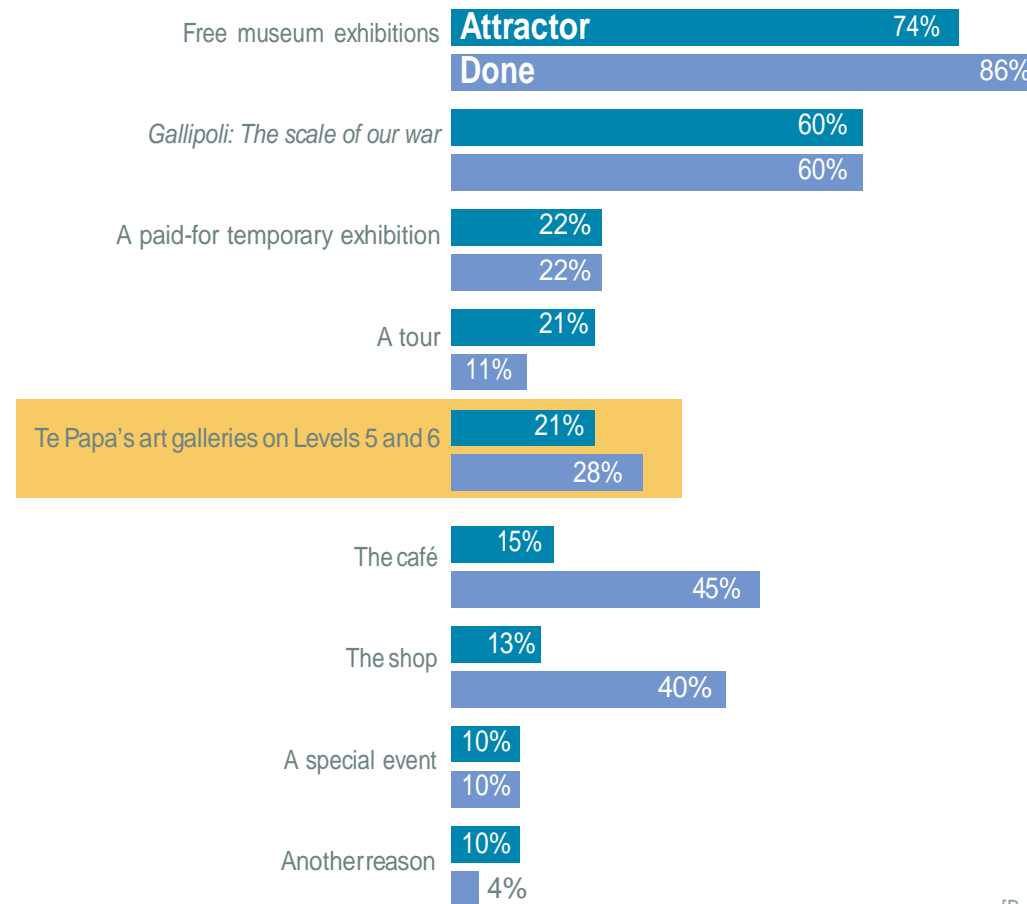
There is fairly **widespread support** for **Te Papa considering a name change** that would **elevate art** to feature alongside its museum status.

The current art offering is a hook for around 1 in 5

Around 1 in 5 people in Te Papa's current market visited specifically with the intention of seeing art but only 28% of this audience have actually gone on to include the art collection within visits over the past 3 years.

This level of engagement is similar to the on-site 'conversion rates' reported through Te Papa's

Activities visited for and activities done during a Te Papa visit (past 3 years)



[Base 831]

exit surveys, with 21% of all visits including Ngā Toi¹ throughout the duration of Season 6.

Not all visitors who intend to see art actually go on to do so. For example, 8% of those in the recent **Captive audience** group visited with the intention of seeing the art collection but didn't actually do this. It is unclear exactly why this is the case, although likely to be related to running out of time or being distracted by other things in the Museum (these were the most prominent barriers for the **Captive audience** group, as described on page 26).

Most of the Active group came specifically to visit art

6 in 10 of those who have visited the art spaces in the past 3 years (the **Active** group) actually visited Te Papa specifically for its art collection.

The Active group are the most

active across the board

It's not just the art collections that receive

higher engagement from the **Active** group. This audience was also significantly more likely than

¹ MHM. A journey through Ngā Toi: Ngā Toi | Arts Te Papa Season 6 evaluation, March 2017

Activity done during visits in past 3 years

	Total	Open to persuasion	Captive audience	Active
Visited the free museum exhibitions	86%	84%	86%	94%
Visited <i>Gallipoli: The scale of our war exhibition</i>	60%	51%	54%	72%
Visited Te Papa's art galleries on Levels 5 and 6	28%	-	-	100%
Visited the cafe/restaurant/bar	45%	34%	42%	59%
Visited the shop	40%	29%	39%	54%
Visited a paid-for temporary exhibition	22%	21%	17%	35%
Took part in a tour	11%	8%	9%	17%
Attended a special event (e.g. talk, discussion, course etc)	10%	11%	9%	14%
Other	4%	6%	3%	5%
	Base [831]	[187]	[349]	[232]

In the table above red indicates proportions significantly above and blue proportions significantly below the average

those who have visited in the past 3 years in the **Open to persuasion** and **Captive audience** groups to have engaged with other parts of

the Te Papa offer, from visiting paid exhibitions through to using the on-site facilities.

Recommendations and internal marketing crucial to driving art visits

General visits to Te Papa are typically informed by a range of marketing and promotion sources, with recommendations (33%) and media coverage (27%) being most frequently mentioned by those who visited in the past 12 months.

Paid advertising, word of mouth and other publicity has lower impact on informing visits to Te Papa's art offer, however. Instead, internal marketing sources and directional signage are relied on, informing 18% and 16% of recent visits respectively.

Information sources for most recent visit in past 12-months

Source informing visit	Te Papa overall	Ngā Toi
Recommendation	33%	20%
Saw or heard something in the news or media about it	27%	4%
Visited the Te Papa website	19%	12%
Read an article in a newspaper or magazine	13%	7%
Saw a post on social media	10%	7%
Saw advertising online	9%	6%
Saw advertising outdoors / on a billboard	8%	-
Saw newspaper or magazine advertising	7%	2%
Heard advertising on the radio	6%	1%
Saw it advertised in a flyer / brochure	4%	3%
Read a blog about it	1%	1%
Stumbled upon the art space during a visit to Te Papa*	n/a	18%
Saw a sign / map within Te Papa (about the art space)*	n/a	16%
Informed by staff within Te Papa (about the art space)*	n/a	8%
Other	11%	6%
None of these – just decided to go	31%	37%

Base visited in past 12m
*asked of Ngā Toi | Arts visitors only

[404]

[129]

Support for elevating art in Te Papa's name

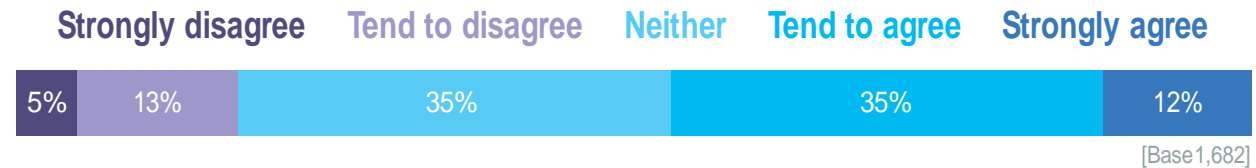
There is support for art being elevated to feature in Te Papa's official name. Just under half (47%) of those aware of Te Papa agreed this should be the case, more than twice the proportion who disagreed (18%).

Support for this change was also fairly consistent across different market groupings. In all cases the proportion who agreed outweighed the proportion who disagreed. For the **Active** and **Captive** groups this was three-fold (51% agreement compares to 17% who disagreed within both groups).

Wellingtonians less enthusiastic about a name change

Although those based in Wellington were more likely to agree Te Papa's official name should reflect the art collection than disagree, strength of agreement was lower than elsewhere in New Zealand, with 38% agreeing compared to 49% elsewhere on North Island and 46% on South Island.

Te Papa's name should include – 'art gallery' as well as 'museum'



51%
of Active group agree or strongly agree

51%
of Captive group agree or strongly agree

46%
of Open to persuasion group agree or strongly agree

33%
of the Resistant group agree or strongly agree

31%
of the Not for me group agree or strongly agree

The notion of making more of the art collection was also revealed through the summative evaluation of Ngā Toi. Based on qualitative consultation with visitors to the gallery spaces, a key finding was that Te Papa's role in looking after the National Art Collection was not widely known or appreciated. Once made aware, there was occasional surprise that the collection on display was not larger or housed in a dedicated building, and the minority who were aware typically expressed some dismay that more of the collection was not made accessible.

A resulting recommendation was that a clearer articulation of what Te Papa's intent is for the country's National Art Collection, what the collection means and how it can be accessed will help develop audiences for the art offering.

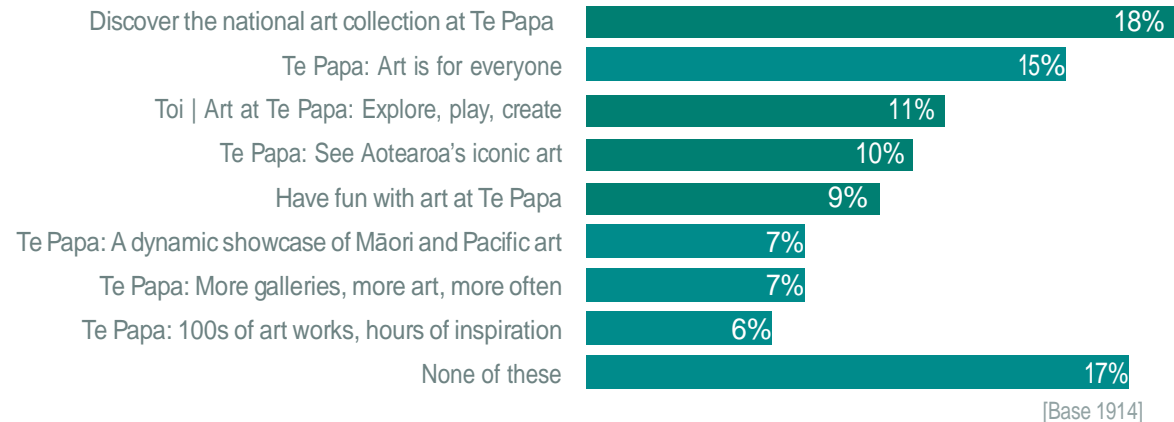
A positioning statement that does what it says on the tin

A selection of 'positioning statements' were tested, with respondents asked to select the one which would most encourage them to visit Te Papa's art offering, regardless if they were previously aware of the Museum or in the market for visiting.

Overall, 'Discover the national art collection at Te Papa' was most popular, receiving 18% of the votes. 'Te Papa: Art is for everyone' was a relatively close second at 15%.

It is useful to consider the differences in preference by market groupings. The idea of 'Art for everyone' resonated with those closest to Te Papa, being preferred by nearly one-quarter of the **Active** group. However, those development groups slightly further away from Te Papa's art offering actually preferred a more literal description, with 'Discover the national art collection at Te Papa' preferred by 19% of the **Captive** audience and 25% of the **Open to persuasion** group.

Statement which would encourage a visit to art spaces at Te Papa most

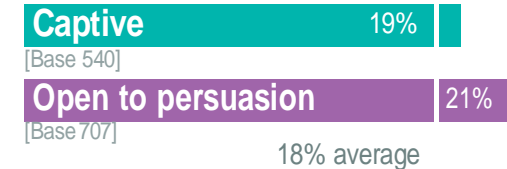


Top statement by Framework category

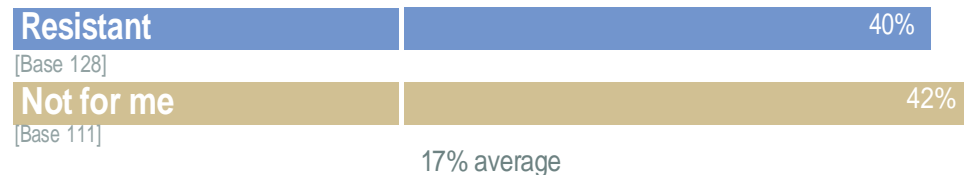
Te Papa: Art is for everyone



Discover the national art collection at Te Papa



None of these



The Spectrum of Audience Engagement

The **Spectrum of Audience Engagement** is a model that MHM has developed in conjunction with organisations who are looking at the future role of museums and galleries and the **changing expectations of audiences**.

The Spectrum can help Te Papa **refine** its **vision** for the new arts spaces and articulate the **value proposition** to the broad market.

The Spectrum of Audience Engagement shows how the model of a gallery has evolved through the latter part of the 20th century to now and will go on to evolve in the future.

When they were originally established, the functions of museums and galleries was to collect, preserve and display collections, enable research and be the trusted experts.

Gradually this role expanded, largely influenced by Government and funding policies from the 1980s onwards, to include both formal and informal education.

Once a concern to broaden and diversify audiences became a priority in the 1990s, there was an additional focus on inspiring visitors through developing new forms of engagement and interaction.

Whilst collections, research and education are still a mainstay of museum and gallery practice, the increasing concern for widening the relevance of museums and galleries in order to reflect changing social values and embrace larger and increasingly diverse audiences means that venues are challenging the traditional model in many new ways.

Multiple voices and two-way dialogue rather than one authoritative voice; co-creation and co-curation and genuine and sustainable relationships with their communities are becoming a new norm for those organisations focused on remaining relevant and sustainable in the 21st century.

And, looking forward, the developing model is for galleries to have wider, more positive societal impact, engaging more non-attenders in debates around current, relevant issues. They will be creating safe, non-judgmental spaces for challenging ideas, self-directed thinking and exploration. They will become egalitarian facilitators that invite debate, discussion and questions through unbiased presentation of multiple viewpoints.

These are radical changes in gallery practice for some and a welcome invitation to engage for others.

It's important to say that we don't believe that empower replaces all the modes before it - a museum or gallery will deliver all of these, but to truly engage audiences - particularly new ones - it also needs to embrace those modes to the right of the spectrum.

A new policy matrix: The spectrum of audience engagement

Deliver	Inform	Involve	Co-create	Empower
We believe Museum knowledge and research underpin our civilisation	We believe Education sets you free and improves your life	We believe Museums inspire curiosity and fire the imagination	We believe Sharing experiences and identities builds communities	We believe Sharing ideas builds an empathetic and participatory society
Personality Trusted expert	Personality Benevolent educator	Personality Inspirational storyteller	Personality Generous partner	Personality Egalitarian facilitator
The museum is Storehouse of knowledge	The museum is Centre for learning	The museum is Portal to an amazing world	The museum is Community builder	The museum is Platform for ideas
We offer Authoritative reference	We offer Interpretation	We offer Immersive experiences	We offer Emotional connections	We offer Debate and discussion
You'll experience Knowledge	You'll experience Understanding	You'll experience Active engagement	You'll experience A sense of community	You'll experience New perspectives
Our promise Our expert knowledge is credible, authoritative and accurate	Our promise We will open your mind and expand your horizons	Our promise We make learning and discovery fun and magical	Our promise Share your story and ours to find personal relevance	Our promise You will not be judged and can make up your own mind
Our Brand Essence Keepers of the flame	Our Brand Essence Explain the world	Our Brand Essence Hands on, minds on	Our Brand Essence Self-discovery + Shared identity = Community	Our Brand Essence Safe place for challenging ideas
Context of exchange Institutional	Context of exchange Individual	Context of exchange Social	Context of exchange Communal	Context of exchange Societal
Our communication style Single, authoritative voice	Our communication style One group telling another	Our communication style Telling relevant stories	Our communication style Two-way exchange	Our communication style Multiple viewpoints with as many questions as answers

Summarising insight on priority audiences

This final section presents **pen portraits** of the four market groups closest to Te Papa’s art offering – Active, Captive audience, Open to persuasion and Resistant – resulting in a handy **summary** that can **help develop and roll out strategies** for **activating** different groups in the **market**.

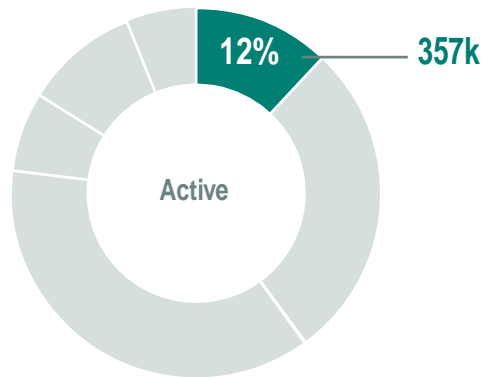
Framework market groupings explained

Unaware, but open	Open to persuasion	Captive audience	Active
Have never heard of Te Papa before and either engage with art elsewhere or would be open to doing so in future.	Have a mixed relationship with Te Papa: around 6 in 10 have visited the Museum in the past and are in the potential market for engaging with art – art galleries are either something they’ve never visited but would consider, or something they last did over 3 years ago. The rest of this group have never visited Te Papa but would be interested in doing so and are in the current market for art galleries, having done this in the past 3 years.	Have visited Te Papa in the past, engaged with art elsewhere in the past three years, but not yet engaged with Ngā Toi Arts Te Papa.	Have visited Te Papa in the past three years including Ngā Toi Arts Te Papa.
[Base 128]	[707]	[540]	[323]

Strategic focus

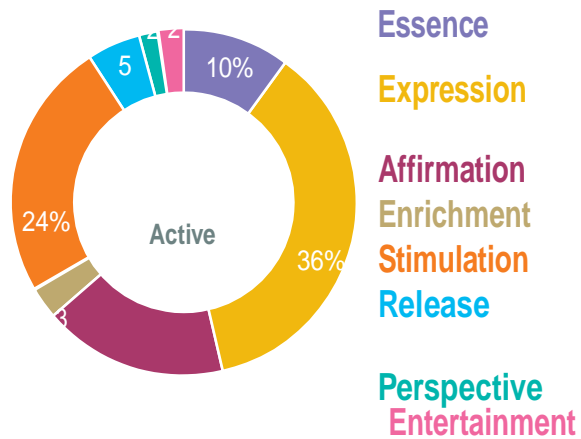
Active

Market potential Framework group

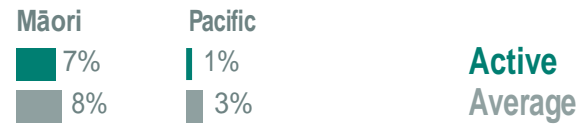


[Base 1914]

Culture segment profile



An educated, more local audience



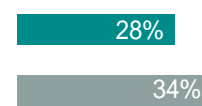
Have a bachelor degree or higher



Have a household income of 70k+ before tax

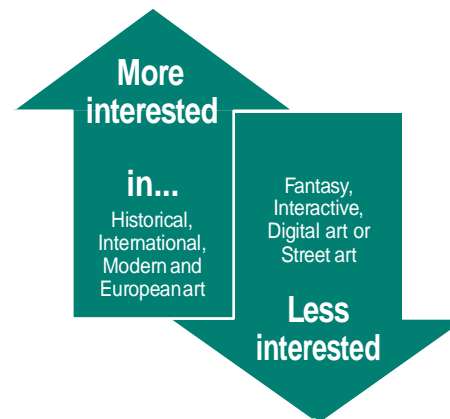


16-34



[Base 232]

Classic 'high art' tastes



Value young people's access to art

Children 15 or under at home



Take children 15 or under to museums

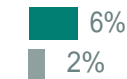


Take children 15 or under to galleries

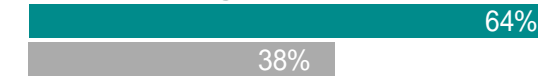


A more knowledgeable audience

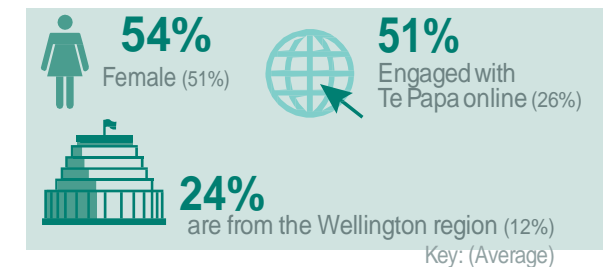
Specialist knowledge



General knowledge



Little or no knowledge



Perceived benefits of art at Te Papa: where Active group differs most

Visiting a must-see attraction



Spending time with friends and family



Seeing beautiful and / or stimulating art



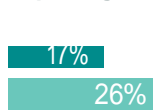
Inspiring my own creativity



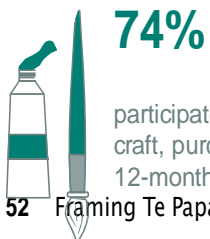
Taking part in creative activities or events



Exploring, discussing, or debating important topics



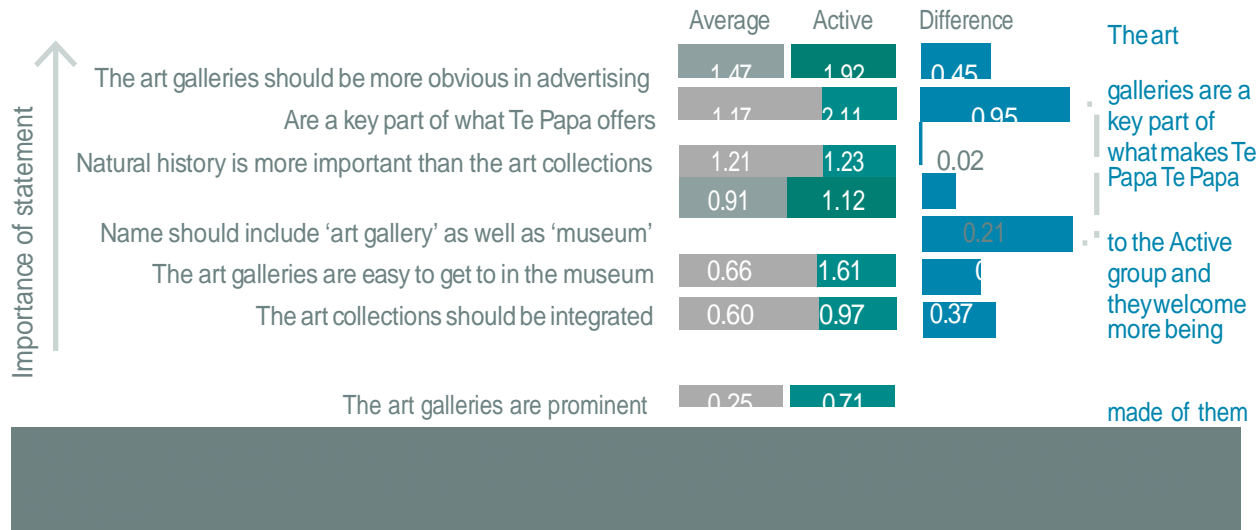
**Te Papa art
Art galleries generally**



74%

participated in an arts activity, including craft, purchasing original art, in past 12-months (average 59%)

Positioning statement scores



Key strategy: retention

The Active group is not only highly engaged with Te Papa's art offering, but Te Papa generally. They strongly support Te Papa having an art collection, and think more should be made of it.

Engaging this part of the market should be relatively straight-forward; they are culturally confident and will be proactively looking for things to do. Retention is the key strategy for the Active group, Te Papa should focus on proactive contact-capture

and targeted, regular digital engagement to keep them in the loop on the latest art developments.

Key messages

The Essence, Expression and Stimulation segments should be the main focus when crafting messages for the Active group. Messaging should appeal to

their desire to get closer to art:

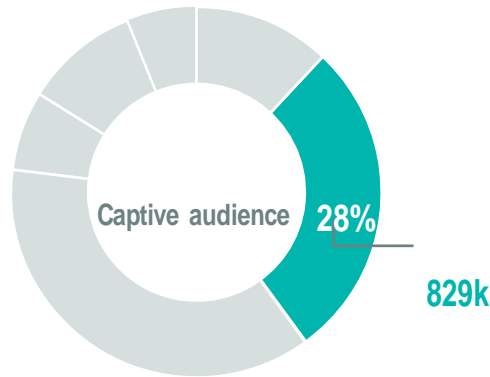
Essence (10% of the Active group):
A unique art experience that we're constantly updating and researching

Stimulation (24%): We're always mixing it up in our collection – come and see the latest

Expression (36%): Your collection's

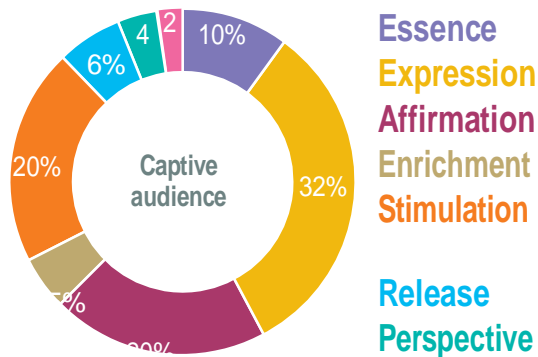
Captive audience

Market potential Framework group



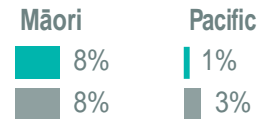
[Base 1914]

Culture segment profile



Essence
Expression
Affirmation
Enrichment
Stimulation
Release
Perspective

A diverse group



Captive Average

Have a bachelor degree or higher



Have a household income of 70k+ before tax

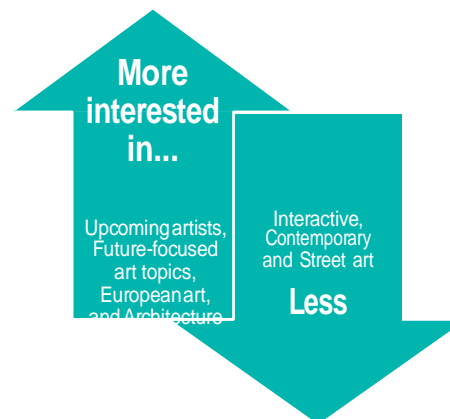


16-34



[Base 540]

A wide-range of art form interests



A potential family audience

Children 15 or under at home



Take children 15 or under to museums



Take children 15 or under to galleries



Generalists when it comes to art

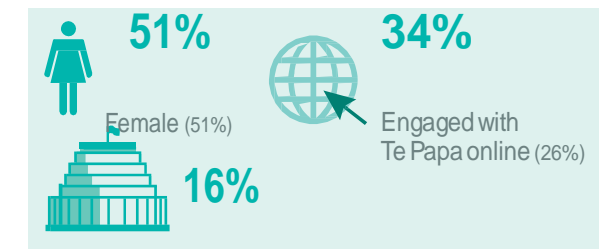
Specialist knowledge



General knowledge



Little or no knowledge



Entertainment

are from the Wellington region (12%)
Key: (Average)

Perceived benefits of art at Te Papa: where Captive audience group differs most

Visiting a must-see attraction



Spending time with friends and family



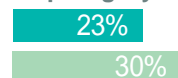
Having fun



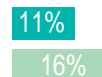
Seeing beautiful and / or stimulating art



Inspiring my own creativity



Discussing or debating art



Te Papa art Art galleries generally



participated in an arts activity, including craft, purchasing original art, in past 12-months (average 59%)

Positioning statement scores

Importance of statement	Average	Captive	Difference
The art galleries should be more obvious in advertising	1.47	1.64	- 0.16
Are a key part of what Te Papa offers	1.17	1.10	6
Natural history is more important than the art collections	1.21	1.33	0.12
Name should include 'art gallery' as well as 'museum'	0.91	1.05	0.15
The art galleries are easy to get to in the museum	0.66	1.63	-0.02
The art collections should be integrated	0.60	0.56	-0.04
The art galleries are prominent	0.25	0.06	-0.19

For the Captive group, more could be made of what's on and how to find the galleries within the Museum

Key strategy: reactivate with Te Papa arts

The Captive group are 'low hanging fruit', already familiar with Te Papa and already engaging with art elsewhere, they just need an extra

push to connect with Te Papa's art offering.

They don't need a reason to engage with art, but they do need a reason to engage with Te Papa's art as opposed to everything else there is to see in the Museum, and the other galleries they have to choose from. Proficient orientation

information at the start of a visit and compelling internal marketing is essential for capturing this audience and converting them to Te Papa's art.

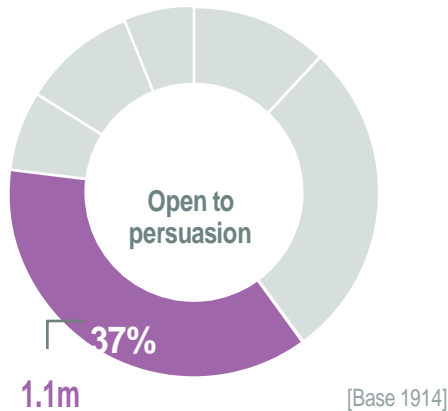
Key messages

The Affirmation segment should be a core consideration when developing messages for the Captive audience group. Messaging should focus on reassuring them the arts offering is a

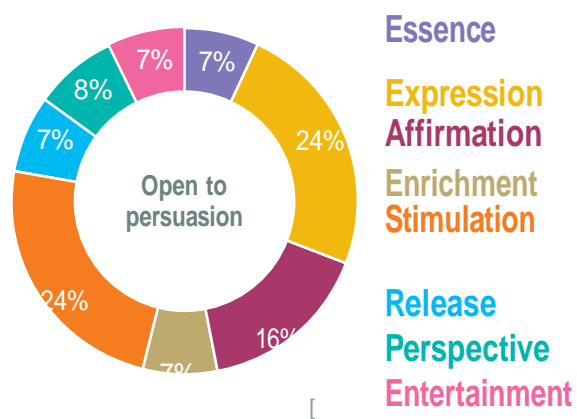
worthwhile and rewarding highlight of Te Papa: Affirmation (20% of this group): While you're here exploring, make sure you pop upstairs – we guarantee you'll find something you love in the national art collection

Open to persuasion

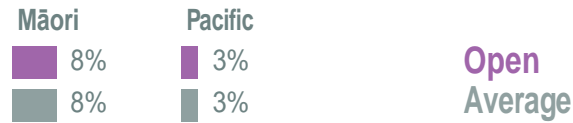
Market potential Framework group



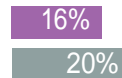
Culture segment profile



Less likely to have higher education



Have a bachelor degree or higher



Have a household income of 70k+ before tax

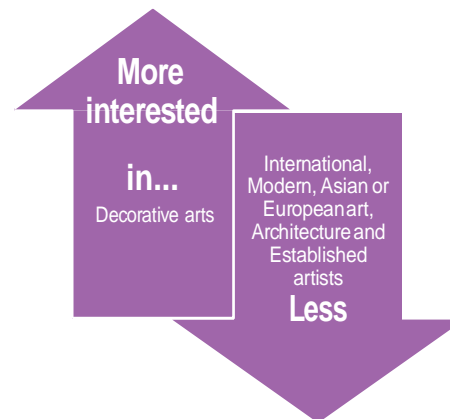


16-34



[Base 707]

Fewer defined interests



Need convincing of relevance to kids

Children 15 or under at home



Take children 15 or under to museums



Take children 15 or under to galleries



Less knowledgeable about art

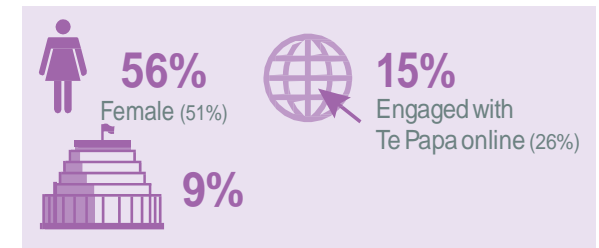
Specialist knowledge



General knowledge



Little or no knowledge



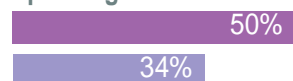
are from the Wellington region (12%)
Key: (Average)

Perceived benefits of art at Te Papa: where the Open audience group differs most

Visiting a must-see attraction



Spending time with friends and family



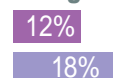
Widening my own horizons / learning



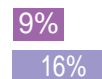
Seeing beautiful and / or stimulating art



Being with like-minded people



Discussing or debating art



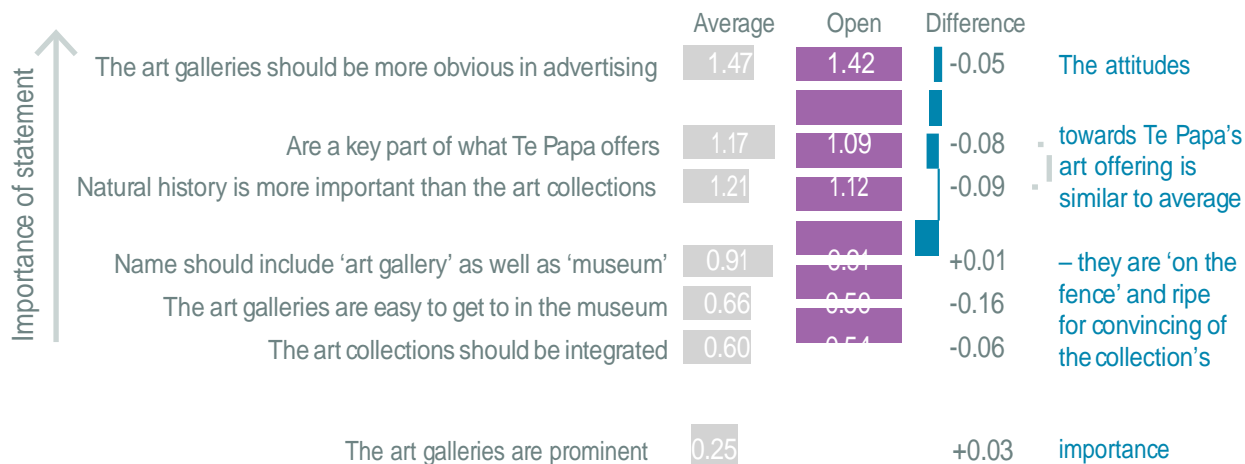
**Te Papa art
Art galleries generally**



participated in an arts activity, including

55 Forming Te Papa's arts market August 2017 report >>>

Positioning statement scores



Key strategy: acquisition

To some extent the Open to persuasion group is a blank canvas. Te Papa has currency with them that it can bank on; the Open group trust that Te Papa would help them cultivate self-development and

an interest in art, all they need is reassuring that the art spaces are welcoming and accessible.

Key messages

The Expression and Stimulation segments should be the main focus when targeting messages to the Open to persuasion group. Messaging should work to pique

their interest and put them at ease:

Stimulation (24% of this group): Want to see something different? Head to Te Papa's national art collection – it's art but not as you know it

Expression (24%): You'll feel right at home in Te Papa's art spaces where

craft, purchasing original art, in past

12-months(average59%)

Research parameters

This study was carried out for the Museum of New Zealand Te Papa Tongarewa by Morris Hargreaves McIntyre.

It was commissioned in June 2017

Target group for the research the culture market (those who have visited a cultural event in the past three years).

Sample size 1992 after weighting

Date of fieldwork July 2017

Data collection method Respondents were recruited to respond to an online questionnaire. In order to qualify to take part in the survey, respondents had to be 16 or over and have engaged with culture in the past three years

Weighting procedures Responses were weighted to be representative of the population of New Zealand based on census data.

Reliability of findings At a 95% confidence level, the maximum confidence interval or margin of error is 2.2. So at 50%, the actual figure could range from 47.8% to 52.2%.

This report was prepared for the Museum of New Zealand Te Papa Tongarewa, August 2017

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**Appendix 4 – Question 46: Advertising and public relations campaigns and publications
(over page)**

Bug Lab **Wrap Report**

SUMMER EXHIBITION 10 DEC 2016 – 17 APR 2017

Marketing strategy: Kristen Meads, Marketing Manager

Implementation: Kristen Meads with Amie Lightbourne, Senior Marketing Advisor

Key statistics

- 137,741 visitors to *Bug Lab*, surpassing visitation to *DreamWorks* and *Tyrannosaurs*
- *Bug Lab* achieved 127% of total budgeted visitors and 128% of total budgeted ticket revenue
- 23% conversion rate of total museum visitors that went to the *Bug Lab* exhibition
- 23,917 total visitation during the 3 week *Bug Lab* closing campaign – 92% increase from budgeted visitors in that period (12,432)
- 58% visited the exhibition with children
- 47% came from the Wellington region, compared with Te Papa usual 21%.
- 86,600 visits to the *Bug Lab* webpage
- Just under 1.5 million *Bug Lab* video views online and social, across Te Papa video (817,458 views) and WREDA similar version (681,619 views)
- Just under 10 million online display ad impressions across Te Papa spend (4,808,330 impressions) and WREDA spend (5,146,368 impressions)
- 77 Media results across outlets including Seven Sharp, TV One News, Radio New Zealand, Newstalk ZB, New Zealand Herald, Dominion Post and regional newspapers. Stuff ran an opening story that was syndicated across eight outlets the following week, and kids show What Now sent a crew from Chch
- 2,387 people participated in the *Bug Lab* public programme events
- 6,655 students visited as part of school groups in either educator-led or self-guided tours.

Campaign summary

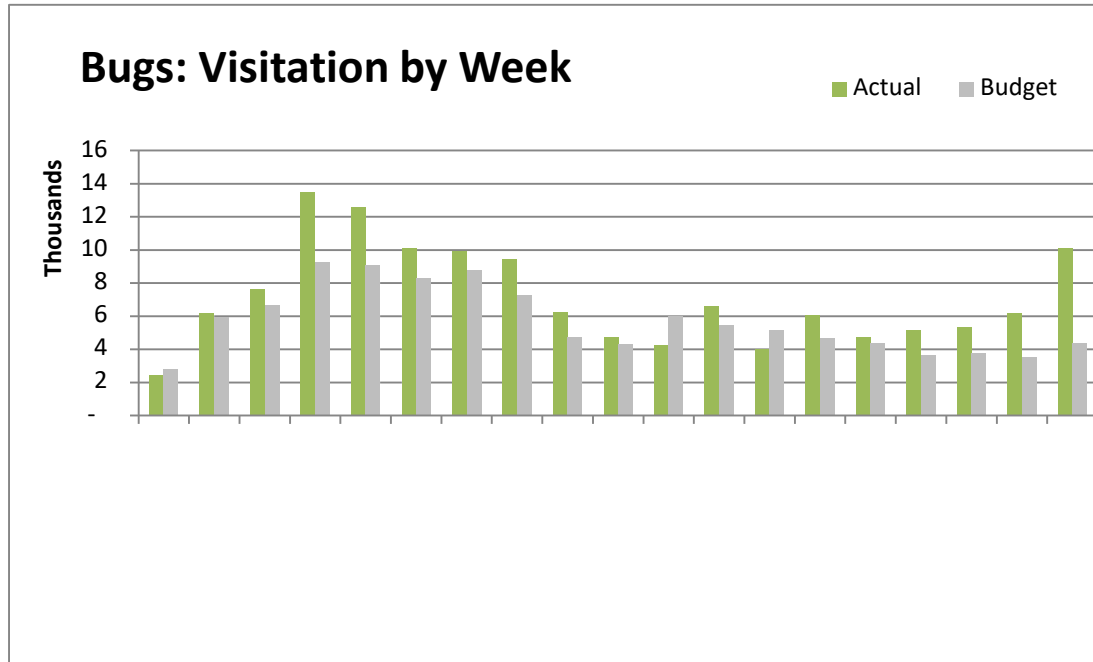
What worked well

- Partnership with Weta Workshop, with both brands leveraging off one another
- Teaser campaign during school holidays was successful in generating excitement and awareness of the upcoming exhibition (social media, videos, cinema)
- The digital campaign performed well overall with a huge number of video views (1.5 million), and just under 10 million online display ad impressions (8,417,539 unique reach)
- The social investment provided great value for spend, and the subject content led to high engagement, with 462,633 social video views from 638,505 unique reach.
- Our partnership with WREDA was also very high-performing, with increased spend and national coverage. Their digital campaign reached high quantities over social, display and video
- High proportion of local visitation from Wellington city and region (47%) supporting the exhibition, compared to Te Papa usual 21%.
- High proportion of family audiences (58%).

Learnings

- Sourcing imagery before the exhibition opened for use in the marketing campaign was difficult, and should be allowed for in future negotiations. It limited the range of visuals we could use to sell the show and our ability to engage potential audiences with what *Bug Lab* looked like
- Expand the range of video creative for even higher engagement.

Visitation and survey results



With 137,741 visitors, *Bug Lab* surpassed target visitation and previous Summer exhibitions Tyrannosaurs and DreamWorks visitation. Our visitor surveys revealed:

- 35% of visitors came from Wellington city, 13% came from Kapiti, Porirua or the Hutt Valley, 32% came from the rest of New Zealand, 21% came from overseas
- 58% visited the exhibition with children
- 79% of all *Bug Lab* visitors were aware of the exhibition before their visit to Te Papa (and 86% of New Zealand-based visitors were aware)
- The marketing channels with the highest recall from our visitor surveys were Adshels (16%), Busbacks (16%), online advertising (14%), and cinema ads (6%).

MARKETING OVERVIEW

Bug Lab opened on Sat 10 Dec 2016 and closed Mon 17 Apr 2017. The [Marketing strategy](#) document can be read on Pou Mataaho.

Bug Lab: What if the planet's smallest geniuses could share their biggest secrets? The *Bug Lab* is a science exhibition like no other, presented by the incredible bugs themselves.

Our biggest challenge is to learn from their genius. Precision flight, swarm intelligence, mind control ... bugs did it all first, and they're still doing it better. What would the future look like if we could match their brilliance?

Visitors will:

- Marvel at ultra-detailed, large-scale models of bugs
- Experience the world as bugs do via immersive, sensory experiences
- Explore cutting-edge science

Campaign objectives

Reach our audiences

- National domestic audience
- International visitors – in country and at Te Papa

What do we want them to think do feel

- **Think I want/need to go this this exhibition**
- **Feel Excited, once in a lifetime experience**
- **Do Visit website, go to exhibition with family/friends, spread the word**

Create buzz that goes viral to help sell touring show

Key messages

A single minded proposition along the lines of... The GENIUS of BUGS on show

Enter the bugs' world; hear their stories, discover their secrets, and learn from their genius.

Emphasise 3D experience, interactivity, immersive show

Awe of evolution

Brought to you by Te Papa, Weta and the bugs, of course

Target audiences

Families with children 5-13	
Stimulation	Active, Experimental, Discovery, Contemporary Adult-led decisions 25 – 54yrs
Expression	Receptive, Confident, Community, Expressive Learn together families 25 – 54yrs
Affirmation	Self-identity, Aspirational, Quality time, Improvement Learn together families 25 – 54yrs
	AND: Bug lovers, scientists, film industry fans Audience influencers Teachers Friends Te Papa staff Media

Creative Development

The design of the marketing material evolved during the development of the exhibition from a text based teaser campaign to using a high impact visual image designed by Weta Workshop representing the exhibition. The tag line evolved with the campaign from “See Unbelievable” to “See the world the bugs built” when we moved to the visual image of the exhibition.

Teaser campaign:

Text based campaign with a theme of superpowers. The design was based on the premise that the exhibition is built by bugs for humans with an organic look while reflecting the slightly alien quality of bugs. The role of this phase of work is to create a real sense of scale and intrigue around the exhibition.

On now campaign:

Use of the hero marketing image that is reminiscent of a movie poster that draws you into this magical world.

Phases

Teaser campaign 24 Sep – 9 Oct 2016 (school holidays)	Launch campaign Nov-Dec 2015	Promote & leverage Jan – Mar 2017	Closing campaign Apr 2017
Build awareness and anticipation	Create desire to attend	Ongoing presence with on now message	Last chance to see

Budget

\$10K Teaser campaign

\$140K Launch and 'on now' campaign

\$10K Closing campaign

\$100K WREDA marketing partner spend

Sample imagery

Social videos (Phase 1)

Display ads (Phase 1)

Display ads (Phase 2)

Adshels

DL flyer - 4 panel

Variations of design for tickets, online banners, email signature

Plinth

Newspaper insert – Activity booklet

Retail store banners

L1 Te Papa entrance stairway

CAMPAIGN ACTIVITY & RESULTS

The Te Papa marketing campaign primarily targeted the domestic Wellington region, with some additional national exposure. Marketing partner WREDA ran a campaign simultaneously with the same creative (details changed out) targeted nationally, upweighting Auckland and Christchurch, to encourage tourism to Wellington. WREDA campaign activity and results are noted separately later in the report.

Teaser campaign

Cinema

Dates: 24 Sep – 9 Oct 2016

Spend: \$2,500 media cost

'Superpowers' creative 45 second cinema ads ran in Wellington (plus Auckland & Christchurch through WREDA). Overall the campaign in the 3 cities did extremely well, over performing at 162% of target, partly due to the popularity of the movie *The Secret Life of Pets*. Wellington delivered 30% of the market reaching a total attendance of 19,508 people. Overall the cinema campaign reached 66,128 people.

Bug Lab selfie stand

Dates: 24 Sep – 9 Oct 2016

Spend: \$7,500 production cost

In-museum display stand dressed with *Bug Lab* creative where you can take your own bug selfie image, email it to yourself and post it in the linked Te Papa Facebook photo album and be in to win prizes. Each image taken against a *Bug Lab* backdrop and with a bug image overlay to make people look like bugs with human faces. \$1,000 Facebook boost to promote the stand online. 283 people took a Bug Selfie at Te Papa and posted it on the Facebook album. The Facebook boost achieved a reach of 80,140.

External media campaign

The 'on now' campaign ran in phases:

1. Pre-launch: 26 Oct – 28 Nov
2. Launch: 4-24 Dec
3. 8 Jan – 11 Feb
4. 26 Feb – 25 Mar

Pre-rolls on DBM and YouTube

Dates: Dec 2016 – Mar 2017

Spend: \$16,100 media cost

Targeted nationally (excluding Auckland and Christchurch) with a strong Wellington weighting.

We ran 3 superpower creative 30" videos: 'size', 'beauty' and 'mind', created for us by Weta Workshop for pre-rolls, cinema and social ads. The videos were very similar, correspondingly there was no great difference in completion rates of video view between each creative. With DBM video the viewer must watch until the end to proceed and TrueView is skippable.

Video phase	Placement	Impressions	Video views	Completion rate	Cost per view	Investment
4 – 24 Dec	DBM Video	200,073	127,349	64%	\$0.04	\$4,800
	TrueView YouTube	73,666	12,377	17%	\$0.19	\$2,400
	Total	273,739	139,726	51%	\$0.05	\$7,200
8 Jan – 11 Feb	DBM Video	174,161	107,037	61%	\$0.03	\$3,000
	TrueView YouTube	75,591	12,089	16%	\$0.12	\$1,500
	Total	249,752	119,126	48%	\$0.04	\$4,500
26 Feb – 25 Mar	DBM Video	127,801	84,738	66%	\$0.03	\$2,900
	TrueView YouTube	72,351	11,235	16%	\$0.13	\$1,500
	Total	200,152	95,973	48%	\$0.05	\$4,400
GRAND TOTAL		723,643	354,825	49%	\$0.05	\$16,100

Display banners

Dates: Dec 2016 – Mar 2017

Spend: \$7,800

We ran 3 animated creative for the display activity: 'superpowers', 'world' and 'magic'. 'World' performed best for reach across the campaign period, note that the creatives were optimised based on performance.

The display banner advertising aims to increase awareness and includes the key messages on the page where viewed, but the ads also delivered 3,893 clicks to the website.

Display phase	Placement	Impressions	Reach	Average Frequency	Cost per reach	Investment
4 – 24 Dec	DBM Display	1,649,967	1,383,834	1.19	\$2.60	\$3,600
8 Jan – 11 Feb		1,761,233	1,494,686	1.18	\$1.47	\$2,200
26 Feb – 25 Mar		1,073,363	950,499	1.13	\$2.10	\$2,000
Total		4,484,563	3,829,019	1.17	\$2.04	\$7,800

Te Papa Website

Unique traffic to the *Bug Lab* landing page increased 61% (48,000 upvs) when compared to traffic to the DreamWorks landing page (30,000 upvs). Total *Bug Lab* content earned 86,600 unique page views.

Those *Bug Lab* events where we had information early to promote the event yielded better viewership.

TEPAPA.GOV.NZ/BUGLAB	UPV (unique page views)	Organic Google search	Display ads	Direct (through URL link)	Social
Total	86,600	/	/	/	/
<i>Bug Lab</i> landing page	48,500	53%	26%	10%	6%

Events pages	UPV (unique page views)	Organic Google search	Social	Direct (through URL link)	Referral (WCC & WREDA co-promotion)
<i>Bug Lab</i> events landing pg	1,760	/	/	/	/
Wellington Free Day	1980	42%	37%	13%	5%
Bug out Picnic	1,170	66%	8%	14%	6%
Drone Race	1,000	60%	12%	16%	10%
Bugger Off Valentines	960	70%	2%	12%	8%

Build a Bug Bot	890	70%	5%	13%	6%
PechaKucha night	500	38%	20%	16%	9% (+11% e-news link)
Build a Bug Hotel	480	69%	7%	11%	7%
Good Bug Talks	304	52%	22%	14%	6%
Bad Talks	180	/	/	/	/

Social media

Dates: 26 Oct 2016 – 19 Mar 2017

Spend: \$11,000 media cost

We ran a mix of video and carousel advertising on Facebook complementing the organic social posts (occasionally boosted) run by Te Papa's Social Media Advisor. This section covers the agency run social media advertising only.

The primary objective was to raise awareness of and engagement with the *Bug Lab* exhibition, with a secondary objective of driving clicks through to the website. All advertising was targeted at the lower North Island and upper South Island with a Wellington upweight.

We ran five 'superpower' video ads created for us by Weta, and the videos were optimised for reach. The first 4 videos were staggered out and reach declined over time presumably because the videos were so similar. We shelved video 5 and created a new video to replace it, which was filmed inside the exhibition and received an impressive level of engagement with 1,600 positive reactions, 245 shares and 294 comments. Organic social media activity is listed in Appendix.

TOP LINE SOCIAL RESULTS	Unique reach	Video views	Impressions	CPM* (cost per '000 impressions)	Link clicks	Spend
All activity	745,417	508,383	2,961,333	\$3.17	7,478	\$11,000

*CPM exceeds the media agency benchmark of \$6.98 per thousand impressions

Social videos

Placement	Timings	Unique reach	Impressions	CPM	Video views	Spend
Video 1 Superpowers	26 Oct – 1 Nov	353,983	595,193	\$3.36	131,250	\$1,000
Video 2 Mind control	21 – 28 Nov	203,968	348,892	\$2.87	75,057	\$1,000
Video 3 Fight a giant	2 – 9 Dec	104,640	187,796	\$5.32	40,947	\$1,000
Video 4 Real life zombies	4-10 Mar	99,085	156,424	\$4.79	39,763	\$750
Video 5 Inside the exhibition	4 – 19 Mar	306,193	619,084	\$3.63	175,616	\$2,250
Total/Average		638,505	1,097,389	\$3.67	462,633	\$7,000

Facebook carousels

Placement	Timings	Impressions	Clicks	CTR	CPC
On Now	14-23 Dec	203,358	3,023	1.49%	\$0.33
Still Running	12-25 Jan	269,525	2,380	0.88%	\$0.42

Facebook boost posts

Placement	Reach	Impressions	CPM (cost per '000 impressions)	CPRM (cost per '000 reach)	Engagements	Spend
<i>Bug Lab</i> behind the scenes album	84,080	149,158	\$3.35	\$5.95	5,478	\$500
Open Today	176,415	274,375	\$3.64	\$5.67	6,375	\$1,000
Build a bugbot video	65,166	157,628	\$3.17	Video views: 45,750	Cost per video view: \$0.01	\$500

Adshels

Dates: 12 – 24 Dec 2016, 20 Feb – 5 Mar 2017

Spend: \$7,044 media and production cost

Campaign	Size
Versions	<i>Bug Lab</i> – Weta image creative
Size	Superlite
Quantity	20 panels
Location	Wellington Central

QMS bus backs

Dates: 12 Dec 2016 – 15 Jan 2017 (Te Papa), 21 Nov – 25 Dec (WREDA – AKL), 2 Jan – 5 Feb (WREDA Chch)

Spend: \$10,270 design and media cost

The estimated reach was 616,000 people across Auckland, Christchurch (WREDA sponsored) and Wellington population (Te Papa sponsored). The 15 buses with *Bug Lab* artwork nationwide would be seen an estimated average of 6.6 times per person.

Campaign	Size
Versions	<i>Bug Lab</i> – Weta image creative
Quantity	6 bus backs per week for 6 weeks
Location	Wellington Central

Community newspaper insert

Dates: 17 – 19 Jan 2017

Spend: \$7,290 – media placement cost

We developed a fun, family *Bug Lab* Holiday Activity Playbook where you could make your own origami bug amongst other activities. The Playbook featured as an insert into the Wellington community newspapers reaching 162,000 households.

Placement	Circulation / quantity of inserts
Kapi Mana News	23,000
Hutt News	44,000
Upper Hutt Leader	23,000
The Wellingtonian	72,000
Free giveaway in museum (Info desk, L2) during school holidays	2,500
Copies for Te Papa staff and families	500
TOTAL	165,000

Te Papa Pro Tips A6 brochure

Dates: Summer 2017

Bug Lab featured in Te Papa's Summer Pro Tips brochure, maildropped into Wellington households and distributed through the Wellington café and retail network.

Cinema

Dates: 5 Jan – 1 Feb 2017

Spend: \$692 cinema production cost, \$0 media cost with QMS sponsorship + WREDA covering the bulk of cinema spots & costs. Excludes creative & file development cost.

We ran one version created for us by Weta Workshop. Admissions for the *Star Wars* and *Moana* movies were high, so our campaign finished very successfully at 188% of target in terms of number of people reached.

Campaign	Size
Versions	Superpower creative
Quantity	20 screens
Reach	17,771 people/admissions
Location	Wellington, Hutt, Petone, Pauatahanui

DL Flyer

Dates: From 18 Dec 2016

Spend: \$2,345 design and distribution cost

We printed 20,000 DL flyers to promote *Bug Lab*. We distributed 9,500 flyers through the Phantom café and retail distribution lists for the lower North Island and the upper South Island. We also made 10,000 available for Te Papa museum visitors internally at the L2 Info Desk. We ran out of flyers with 3 weeks left to the exhibition so the quantity was about right.

Location	Quantity
Café and retail network:	
- Wellington region	6,000
- Nelson	500
- Palmerston North	1,000
- Napier/Hastings	1,000
- New Plymouth	1,000
Te Papa museum – info desk & surrounds	10,000
Wellington Airport (Visitor Point)	500
Wellington I-Site	500

Radio

Dates: 10 Dec 2016 – 17 Apr 2017

Spend: \$7,000 (\$139,700 media value)

NZME came on board as a media partner for *Bug Lab*, offering a range of promotion and brand engagement opportunities for the exhibition and events.

Radio campaigns for the *Bug Lab* exhibition ran throughout the period Dec – Apr, with the ads refreshed monthly. Radio event campaigns were run for the Junk Bug picnic, the Drone race and the Buzzer Off Valentine's Day tour, as well as some liners for the Good and Bad talks.

Stations broadcasting *Bug Lab* radio ads, brand engagement and promotions:

Station	Weekly listeners	Bug Lab exhibition
ZM	50,100	Exhibition ad, Drone race, Bugger Off tour
Newstalk ZB	45,000	Exhibition ad, The Good Talks, The Bad Talks
The Hits	36,800	Exhibition ad, Junk Bug picnic
Hauraki	15,300	Bugger Off Tour

Radio survey, 2016

Search

Dates: 10 Dec 2016 – 17 Apr 2017

Spend: \$4,500

We used Google Search advertising to direct consumers quickly and easily to the Te Papa *Bug Lab* landing pages when they made relevant searches on Google during the campaign period. We targeted:

- 'Brand' specific keywords e.g. 'Te Papa *Bug Lab*' and '*Bug Lab* exhibition'
- General museum terms e.g. museum exhibit 2017
- Ad copy used strong calls to action e.g. 'book your tickets today' and linked directly to ticket booking landing pages and pages with more information.

Objective	Impressions	Clicks	Click through rate	Average cost per click	Spend
Traffic	24,253	7,103	29%	\$0.37	\$2,645

Bug Lab's SEM (search engine management) activity performed well delivering a strong click through rate and an efficient cost per click. The generic *Bug Lab* keywords drove the majority of traffic (e.g. **+te +papa +bugs, +bug +lab +te +papa**), unsurprising given they are the words people would most likely use to search for the exhibition. Ad copy with scientific / educational language (e.g. explore the latest bug science' and 'learn about' typically had the strongest click through rates.

Campaigns	Impressions	Clicks	Click through rate	Average cost per click	Spend
Brand	17,355	5,339	31%	\$0.38	\$2,030
Generic – <i>Bug Lab</i>	3,764	1,632	43%	\$0.21	\$338
Generic – Museum	3,134	132	4%	\$2.09	\$2.76

Te Papa internal assets promotion

Asset
Bug Lab DL flyers x 10,000
Outside plinth
Main entrance banner
L1 stairs
Te Papa store external facing window banners x 2
Tory St billboards
L2 glass wall banner
L2 lift doors internal and external
A1 lift posters
Marketing monitor videos, L1, L4 and opposite Quake Breaker
What's on digital screen on level 2 next to info desk
Te Papa online promotion <ul style="list-style-type: none"> • Te Papa What's on e-news - Featured in our monthly EDM to over 30,000 addresses from Sept 2016 – Apr 2017. • Staff email signature • Te Papa website homepage and subsection

Additional *Bug Lab* promotion

We ran a couple of promotions during the traditionally light period for visitation. Wellington Free Day was very successful (run each year for the summer exhibition), the 5pm – 6pm promotion was reasonably successful given its inherent restrictions.

Wellington Free Day

Thursday 23 February

*If you're a Wellington City resident or ratepayer, you can visit Bug Lab **free of charge** this Thursday! Simply bring proof of your address. It's all part of Wellington City Council's support for Te Papa.*

Wellington free day was a great success with over 2,605 people attending over the course of the day, an increase from 2,300 attending the *Dreamworks* free day the previous year and a third higher than the normal daily average. We ran a 5-day radio campaign, 2 press ads, co-promotion through WCC and WREDA, and shared through the Te Papa e-news.

5pm – 6pm promotion

Mon 13 – Fri 24 Mar

Come and see the Bug Lab exhibition at Te Papa with a special entry price between 5pm and 6pm on weekdays. This great offer starts on Monday 13 March for 2 weeks only. Adults only 10 dollars, and family discounts too.

The premise was to increase the number of visitors at a time when visitation is traditionally light. Adults might also be tempted to visit *Bug Lab* if straight after work and assured it will only be an hour (as the museum closes at 6pm), fitting into busy lives.

Results showed 252 people (33 families of 3 or 4 and 129 adults) attending on the discount over the 10 working days the deal was valid, this is a good number for such a defined promotion. We ran a radio campaign over the 2 weeks of the promotion as the sole method of promotion, partly to test how well the channel reaches our audience. We were pleased with the outcome.

Other

Two other promotions run by other parties included a staff offer facilitated by the *Bug Lab* project team, and a Triple Header sports deal run by WREDA. The staff discount for staff to visit with families sold 50 adult/family tickets, and the WREDA promotion pulled in no extra visitors to *Bug Lab*. The promotion focussed on ticket sales to Phoenix, Hurricanes and Pulse games, with a secondary gesture of showing your ticket to receive a discount to other Wellington activities including *Bug Lab*. As it is quite a complicated scenario, we were not surprised with the result.

CLOSING CAMPAIGN

27 Mar – 17 Apr 2017

The *Bug Lab* closing campaign aimed at the Wellington target audience to raise awareness about the closing of the exhibition and the chance to see it for the last time.

The closing campaign consisted of radio, display ads, Adshels, press ad, Facebook boost posts and we placed a *Bug Lab* closing soon slash over the large roadside plinth outside Te Papa.

Display banners

Dates: 27 Mar – 17 Apr 2017

Spend: \$850

We ran a simple MREC and adapted the creative to a closing soon message with an animation of the flax closing over the Bug tent. We targeted affinity/interest audiences and in-market families in Wellington. The activity also delivered 436 clicks to the Te Papa website.

Placement	Impressions	Reach	Average Frequency	Cost per '000 reach	Investment
DBM Display	323,767	226,234	1.43	\$3.76	\$850

Adshels

Dates: 3 – 16 April 2017

Spend: \$3,200

Campaign	Size
Versions	<i>Bug Lab</i> – Weta image creative, new version of Mantis close up
Size	Superlite
Quantity	10 panels
Location	Wellington Central

Print advertisement

Dates: 13 Apr 2017

Spend: \$1,500

Placement	Size
Dom Post	200 x 148mm

Social boost posts

We ran two boost posts over the two weeks before closing using engaging bug-related videos and running a competition.

BUG LAB EVENTS

Dates: 14 Jan – 9 Mar 2017

Spend: \$5,839

The marketing team assisted with promotion of the exhibition events. The family events and the *Bugger Off with the One you Love* Valentine's Day event were among the highlights of the programme with great attendance and positive feedback. 2,387 people participated in the *Bug Lab* public programme events.

Marketing activity included:

- Radio advertising, commercials, adlibs, crossovers and on the streets promotion and giveaways through the NZME sponsorship of *Bug Lab*.
- Event listings
- Facebook boost posts
- Te Papa website
- Internal: staff networks, digital What's On tower on L2
- Posters distributed through email and in youth hostels etc
- Press ads for selected events
- Co-promotion through partner and supporter email distribution lists (WCC, WREDA, Model Flying NZ etc).

DATE	EVENT	COST	ATTENDANCE
Sat 14 Jan, 11am – 2pm	Bug out picnic	Free	1,523
Tue 17 Jan, 9am – 12pm	Build a bug bot	\$20	75
Tue 17 Jan, 2 – 3.30pm	The Good Talks	Free	70
Thu 19 Jan, 9am – 12pm	Build a bug hotel	\$20	35
Sat 11 Feb, 6 – 9pm	Drone Racing	\$20	253
Tue 14 Feb, 7 - 9pm	<i>Bugger Off with the One you Love</i> Valentine's Day	\$20	208 (sold out)
Sat 25 Feb 12 – 3pm	The Bad Talks	Free	30
Thu 9 Mar, 6-9pm	Pecha Kucha Bug-ganza	\$15	193

BUG LAB EDUCATION

Dates: 10 Dec – 17 Apr

Spend: \$1,600

The marketing team assisted the education team with promotion of the education programme for *Bug Lab*.

Marketing activity included:

- Education Gazette advertising
- Te Papa education e-news
- Emails out to Ministry of Education school contact list – directed at science teachers to download resource
- Te Papa website
- Emails to teachers who attended previous exhibition (Dreamworks) educator tours and other education programmes at Te Papa
- Cold calls to selected schools who might be likely to attend
- Contact Kura Kaupapa schools about the Māori language educator-led tours.

Education	Dates	Numbers
Teacher resource	10 Dec – 17 Apr	834 unique page views 708 downloads
Education visit webpage visits	10 Dec – 17 Apr	530 unique page views
Total students in tours		6,655 students
Educator-led tours	30 Jan – 17 Apr	3,427 students in 139 tour sessions
Self-guided tours	10 Dec – 17 Apr	3,228 students

APPENDIX

Bug Lab ticket sales and comps

Sales

Ticket type	Quantity	Percent of total visitation
Adult	38,662	28%
Concession	17,657	13%
Child (3-15 years)	17,811	13%
Child (under 3)	4,745	3%
Family A (2 adults, 2 children)	13,449	10%
Family B (1 adult, 2 children)	30,432	22%
Friends of Te Papa	604	0.4%
School – self led	6,583	5%
Complimentary	4,023	3%
Non-ticketed (sponsors)	2,605	2%

Source: <http://poumataaho.boh.tepapa.govt.nz/otcs/llisapi.dll/overview/3346397>

Comps allocated by marketing

Ticket type*	Redeemed	Allocated	Printed
Comps	1,162	2,395	4,000
Gift	161	161	300
Wholesale	31	100	400

*tickets are counted as ticket/group type so includes e.g. family tickets where 1 might equal 4 entries.

Source: <http://csprod.boh.tepapa.govt.nz/otcs/cs.exe?func=ll&objaction=overview&objid=3263365&viewType=1>

WREDA report

The WREDA campaign ran in 3 phases and the target audience is Active/Expressives 25-54 and young families. Key geographic areas 1-5 hr drive range, plus Auckland and Christchurch. The campaign objective is to get out-of-town visitors to book a weekend in Wellington to see the *Bug Lab* exhibition.

Phase	Timing	Media
Teaser	22 Sep – 6 Oct 2016	Cinema, online video, social
On now - visit Wellington	13 Nov – 11 Dec, 1 Jan – 28 Feb	Online video, display banners, cinema, social, bus backs, PWT owned assets
Closing soon	1 Mar – 15 Mar	Display banners, social

Digital promotion

- Online videos achieved 1,164,862 impressions and 563,917 video views, cost per view of \$0.05 on average and investment of \$29K.
- Social videos added an additional 117,702 video views.
- Display ads yielded over 5 million impressions with a reach of 4.5 million. Investment was \$16K. Results exclude closing campaign, figures not yet available.
- Social media activity included video, carousels, competitions, and boosted posts. Total reach was 518,874 and investment was \$6,141.
- Wellingtonnz.com web traffic: 12,347 landing page sessions (excl WLG). The majority of traffic sourced from DBM online videos and display ads (11,384), with an additional few from Facebook social ads (735).

Cinema

- Two bursts of cinema, with reaching 176,189 people (total admissions – Auckland and Christchurch). The most popular movies were Star Wars Rogue One, Hidden Figures and Moana.

Bus backs

- Reaching 616,000 people across Auckland, Wellington and Christchurch at an average frequency of 6.6. These are Te Papa and WREDA investments combined.

Source: <http://poumataaho.boh.tepapa.govt.nz/otcs/llisapi.dll/properties/3578464>

Bug Lab organic social media

Bug Lab has taken off on social media, with Te Papa's posts across Facebook, Twitter and Instagram reaching hundreds of thousands of New Zealanders since our pre-opening campaign began in September 2016.

Highlights:

- Our first social post from Te Papa, using the Bug Lab logo to highlight our announcement on Facebook, had a very positive reception reaching over 28,000 people organically.
- We gave Absolutely Positively Wellington an exclusive opportunity to livestream the opening of the bee and hornet crate during installation at Te Papa, to their Facebook page (120,000 followers).
- On December 10; opening day, the exhibition's official hashtag #BugLab was the number two Twitter trend in New Zealand, reaching over 100,000 people. Wellington's mayor Justin Lester and deputy mayor Paul Eagle both tweeted photos from our opening breakfast event.
- Our most popular creative content for social media included two graphics calling for bug facts (66,000 and 68,000 engaged respectively, 1,200 and 1,300 engaged respectively) and a caption competition using a photo from Te Papa's collection (23,000 reached, 470 engaged).
 - Two videos created especially for social media; How to Build a Bug Bot and Try a Bug Slider, also reached over 100,000 people each, even those right at the end of the season close to closing – people couldn't get enough of Bug Lab!
- Positive feedback from visitors sharing their experiences at Bug Lab rolled in from every direction which was great to see.

One of our most engaging and popular social media posts: A call for 'bug facts'

Examples of positive feedback from visitors sent to us via social media:

SOCIAL MEDIA FULL LIST

PLATFORM	POST	DATE	POST DETAILS	ESTIMATED REACH	LINK TO MEDIA
Facebook	Graphic	27/08/2016	Bug Lab announcement - logo	28,367	https://www.facebook.com/TePapa/photos/a.316727381776.155895.58511591776/10154540544211777/?type=3&theater
Twitter	Graphic	30/09/2016	Bug selfie promotion	1,815	https://twitter.com/Te_Papa/status/781676152326909952
Facebook	Graphic (boosted)	3/10/2016	Bug selfie promotion	80,140 (4,060 organic)	https://www.facebook.com/TePapa/photos/a.316727381776.155895.58511591776/10154635904426777/?type=3
Facebook	Video (boosted)	25/10/2016	Cinema ad 'super powers'	368,997 (13,836 organic)	https://www.facebook.com/TePapa/videos/10154695160766777/

Facebook	Photo album (boosted)	7/11/2016	Behind the scenes at Weta Workshop	98,870 (11,641 organic)	https://www.facebook.com/pg/TePapa/photos/?tab=album&album_id=10154729409311777
Twitter	Photos	8/11/2016	Behind the scenes at Weta Workshop	3,618	https://twitter.com/Te_Papa/status/795721419233456129
Facebook	Graphic (boosted)	22/11/2016	Tell us your best bug fact	66,353 (21,857 organic)	https://www.facebook.com/TePapa/photos/a.316727381776.155895.58511591776/10154768529181777/?type=3
Instagram	Photo	25/11/2016	Close up of hornet dome	NA (129 likes)	https://www.instagram.com/p/BNM_5vFgLXh/?taken-by=te_papa
Facebook	Link	6/12/2016	TVNZ sneak peek	22,168	https://www.facebook.com/TePapa/posts/10154803079106777?match=YnVnlGxhYixidWdz
Twitter	Graphics	6/12/2016	Genius of Bugs books	2,709	https://twitter.com/Te_Papa/status/805904328762343424
Twitter	Photo	7/12/2016	Opening soon	3,146	https://twitter.com/Te_Papa/status/806316359323828224
Twitter	Photo	9/12/2016	Caption competition; woman & weta	2,196	https://twitter.com/Te_Papa/status/806999821965897728
Facebook	Photo	9/12/2016	Caption competition; woman & weta	23,475	https://www.facebook.com/TePapa/photos/a.316727381776.155895.58511591776/10154813192996777/?type=3
Instagram	Photo	9/12/2016	Opening tomorrow - wind tunnel	NA (77 likes)	https://www.instagram.com/p/BNxr03Yg4ms/?taken-by=te_papa
Facebook	Graphic (boosted)	10/12/2016	Opening today - boy in exhibition	232,103 (48,081 organic)	https://www.facebook.com/TePapa/photos/a.316727381776.155895.58511591776/10154809012926777/?type=3
Twitter	Photos	10/12/2016	A taste of bugs for breakfast	2,069	https://twitter.com/Te_Papa/status/807302247054917632
Twitter	Photos	10/12/2016	Deputy Mayor eating bugs	2,034	https://twitter.com/Te_Papa/status/807304186463330304
Twitter	Photos	10/12/2016	Open!	2,111	https://twitter.com/Te_Papa/status/807301650020872192
Instagram	Photo	10/12/2016	Open!	NA (120 likes)	https://www.instagram.com/p/BNzteZggPsh/?taken-by=te_papa
Facebook	Photo album	13/12/2016	Opening breakfast event	8,424	https://www.facebook.com/pg/TePapa/photos/?tab=album&album_id=10154828912406777

Facebook	Photo (boosted)	16/12/2016	Educational resource	40,196 (16,427 organic)	https://www.facebook.com/TePapa/photos/a.316727381776.155895.58511591776/10154839964231777/?type=3
Twitter	Photo	27/12/2016	Rick Ellis with his Bug Lab present from Weta	3,714	https://twitter.com/Te_Papa/status/812088959450763264
Twitter	Photos	16/01/2017	Family Day photos	2,245	https://twitter.com/Te_Papa/status/820796857039273988
Facebook	Photo	27/01/2017	How to make an origami honeybee	5,932	https://www.facebook.com/TePapa/photos/a.316727381776.155895.58511591776/10154956584371777/?type=3&theater
Facebook	Video	3/02/2017	Drone Race promo	12,670	https://www.facebook.com/TePapa/videos/10154973885311777/
Facebook	Link	11/02/2017	Drone race promo - Facebook Event link	2,630	https://www.facebook.com/TePapa/posts/10154993076166777?match=ZHJvbmU%3D
Facebook	Photo	14/02/2017	Older couple visit Bug Lab	9,635	https://www.facebook.com/TePapa/photos/a.316727381776.155895.58511591776/10155000220326777/?type=3
Twitter	Text	23/02/2017	Free entry to Bug Lab for Wellington Residents Day	3,753	https://twitter.com/Te_Papa/status/834511829002883072
Twitter	Link	27/02/2017	What Now visit Bug Lab	2,015	https://twitter.com/Te_Papa/status/836044845319761920
Twitter	Photos	9/03/2017	Pecha Kucha night promo	2,342	https://twitter.com/Te_Papa/status/839711461786046464
Twitter	Text	9/03/2017	Overheard at Bug Lab	2,340	https://twitter.com/Te_Papa/status/839711461786046464
Facebook	Video	11/03/2017	How to build a bug bot	102,705	https://www.facebook.com/TePapa/videos/10155060411291777/
Facebook	Graphic/photo	29/03/2017	Got a spider question?	18,419	https://www.facebook.com/TePapa/photos/a.316727381776.155895.58511591776/10155122177106777/?type=3
Facebook	Video (boosted)	3/04/2017	Try a bug slider	111,426 (16,597 organic)	https://www.facebook.com/TePapa/videos/10155134898956777/
Facebook	Photo (boosted)	11/04/2017	Share a bug fact	68,801 (19,668 organic)	https://www.facebook.com/TePapa/photos/a.316727381776.155895.58511591776/10155160674166777/?type=3

Visitor survey results

Place usually live		%
Wellington City	170	35%
Wellington region	62	13%
Rest of NZ	155	32%
Overseas	103	21%
Total	490	

In which area of Wellington do you live?		% wgtm region visitors	% all visitors
Hutt City	22	9%	4%
Kapiti	13	6%	3%
Porirua	17	7%	3%
Upper Hutt	12	5%	2%
Wellington City	170	73%	35%
Total	234		

Visited with or without children?		%
Visited with children	285	58%
Visited without children	205	42%
	490	

Aware of <i>Bug Lab</i> before today's visit?		% all visitors		% NZ residents
Yes – I was aware of the exhibition BEFORE today's visit to Te Papa	382	79%	329	86%
No – I found out about it at Te Papa TODAY	101	21%	54	14%
Total	483		383	

Source of awareness of <i>Bug Lab</i> [if aware before today's visit]					
		% all visitors			% NZ residents
Word of mouth	207	54%		178	54%
<i>Bug Lab</i> exhibition advertising (NOT at Te Papa)	144	38%		125	38%
Social media	87	23%		86	26%
An article (newspaper, magazine, online)	79	21%		76	23%
Te Papa's website	61	16%		49	15%
On TV or radio	49	13%		49	15%
Other	22	6%		19	6%
I don't know	11	3%		7	2%
Email	7	2%		7	2%
Total	382			329	

Advertising seen before today?	All				
		% all visitors			% NZ residents
Ad at a bus stop or roadside	117	24%		101	26%
Ad on the back of a bus	76	16%		73	19%
Ad online	70	14%		66	17%
Ad at the cinema	31	6%		30	8%
Other	29	6%		21	5%
Ad on the radio	21	4%		21	5%
NONE OF THESE	254	52%		179	46%
Grand Total	490			387	

Marketing Strategy

- **Get** Families and Lego enthusiasts of all ages from the Wellington region and out of town
- **Who** Love Lego and/or are looking for a summer experience in Wellington
- **To** Attend the BME display event and festival of Lego activities (including for those out of Wellington travelling to Wellington to attend)
- **By** Showing how amazing the Lego can be and giving a sense of its immense versatility and scale
- **They like** clever marketing that creates interest, appeals to our inner child (and actual children!) and creates fear of missing out for Summer

What is on offer

What is on offer to parents children and families and enthusiasts?

- **Brickman wonders of the world display event – *Imagine***
- **Adult Te Papa talks on the history of Lego – *Learn***
- **Fun and interactivity with community engagement through a common interest in Lego and connecting enthusiasts - *Create***

Understanding our Market

What does success look like?

- **Upmarket presentation** and engagement that creates a level of sophistication and interest for adults as well as being playful for children.
- Speaks to those Lego enthusiasts (Adults), that **provokes amazement** by those grew up with Lego, and **attracts families**.
- Campaign **versatility** that allows for executions that can reflect the various activities on offer and thus attracts a wider interest group

Provoking Amazement

A Festival that Attracts Families

Provides Versatility For Adult Audiences

Wellington Key Dates (WIP)

Launch media release: 2nd October

Media Schedule:

- Online and social media
 - using Lego groups, October School holidays
 - Using ticketek event databases and solus email
 - “Grab one” Lego purchase databases
- Advertising
 - Radio, Lego building online videos, media interviews with Ryan McNaught, weekend press
 - Online Te Papa, WREDA, Ticketek, Lego channels
- Publicity stunt – great ball contraption, map of New Zealand

Regional Focus (WIP)

- Integrated into the regional summer campaign where possible
Community papers, Focus on lower north island - Taranaki to Hawkes Bay for Summer.

Gallipoli: The scale of our war
April 2017 Anzac promotion
Wrap Report

31 Mar – 25 Apr 2017

Key statistics

- 6% increase in visitors to *Gallipoli* during the main campaign period 31 Mar – 13 Apr (26,047 visitors) over April of the previous year.
- 6% increase in visitors to *Gallipoli* during the extended campaign period 31 Mar – 25 Apr (54,235 visitors) over April of the previous year.
- 6% increase in conversion (43%) of total museum visitors visiting *Gallipoli* compared with the previous month (37%).
- 9,045 visits to the *Gallipoli* web pages during the April campaign period compared to 3,775 visits in March.
- 778,784 impressions on Facebook through our social ads and 253,713 video views.
- An impressive amount of engagement with our Facebook social ads, with 995 reactions, 676 comments and 84 shares.
- 12,000 Maheno souvenirs printed and given away to visitors of the exhibition during April.

Campaign summary

What worked well

- We received a lot of positive feedback on the vibrant and impactful *Gallipoli* hanging banner above the Level 1 stairs and foyer.
- We achieved our target visitation for the campaign period (6% increase)
- The social videos were successful with high engagement and a high number of video views, ranking closely with social videos from the *Gallipoli* opening campaign in 2014.

Learnings

- The Maheno souvenir could be more interactive for children, or if for adults, not included in active marketing, rather as a note on the website or a nice keepsake to take away after visiting.

MARKETING OVERVIEW

The *Gallipoli: The scale of our war* promotion ran for 2 weeks from Fri 31 Mar – Thu 13 April before school holidays and Easter. The campaign achieved positive results and was extended to Anzac Day. The [campaign plan document](http://poumataaho.boh.tepapa.govt.nz/otcs/llisapi.dll/properties/3621485) can be read on Pou Mataaho. [http://poumataaho.boh.tepapa.govt.nz/otcs/llisapi.dll/properties/3621485]

Campaign objectives

Increase visitation by 5% to see *Gallipoli: The scale of our war* in the lead up to Anzac Day.

Key messages

Have you seen *Gallipoli*? Visit before the Easter rush and receive an ANZAC souvenir
Free entry. Visit early or late in the day for the quietest times.

[logo lock up] Developed by Te Papa with Weta Workshop

Supporter logos: Lottery Grants Board, WCC, WWI Commemorative Poppy

Target audiences

Wellington audience

- GenY / Millennials (20-34yr olds) – MHM segments Expression & Stimulation
 - Driven by happiness, passion, diversity, sharing and discovery.
 - More likely to visit an exhibition like *Gallipoli* to see and experience the technology, as opposed to the subject matter itself.
 - Have high expectations of service and timeliness (emphasise no queues, free entry)
 - Internet is key source of information and learning for this group, high social media use, can reach through cafes, bars, galleries etc where they like to hang-out.
- Individuals/couples – 50 plus – MHM segments Expression & Essence
 - Covers a lot of people who are not necessarily similar.
 - Values justice, integrity, family, practicality and duty.
 - Strong national and local pride, and likely to visit *Gallipoli* because it's about something they perceive is part of their identity rather than the technology.
 - Consume traditional media such as TV, radio, newspapers, are competent not savvy internet users.

Campaign Look and Feel

- Consistent look and feel with original *Gallipoli* campaign
- Feeling of urgency
- Engage and interest

Budget:

\$30,000+GST including \$10,000 for dressing Te Papa internal marketing assets

SAMPLE IMAGERY

Main entrance external banner

L1 hanging banners

Press ad

Plinth

Social ad

Postcard / poster

CAMPAIGN ACTIVITY & RESULTS

Internal assets promotion

We produced 12,000 Maheno Hospital Ship diorama souvenirs that included printed links to more information about WWI and promoted them as part of the campaign. The souvenir was interactive in that you needed to fold the diorama together to create a piece that could sit on desks or be kept potentially as part of a set Te Papa would produce. The free souvenir was available for visitors to pick up as they departed the exhibition in the L2 *Gallipoli* store. The diorama was popular and needed regular topping up. There were none left over.

A few were folded and constructed but left behind, and host feedback is that they were mainly children who enjoyed the interactive part but didn't want to take it away as the content was less meaningful for them. In future we might build on that desire to construct and create a souvenir targeted to children. We had some adults confused around the terms 'limited edition souvenir' and their expectations of the souvenir were too high. If we continue the souvenir in different versions for adults going forward, we recommend including it as a bonus when they visit rather than actively included in marketing.

Asset	Creative
Free diorama souvenir	Maheno Hospital Ship
Main external banner	Lottie
L1 hanging banners	Malthus
Plinth	Carkeek
Lift posters	Malthus
Tory St billboards	Malthus & Warden
Te Papa online promotion <ul style="list-style-type: none">Te Papa What's on e-news - Featured in our monthly EDM to over 30,000 contacts 7 Apr.<i>Gallipoli</i> subscriber database – 1,000 contacts – 3 AprStaff email signatureTe Papa website promotional banner and tiles: homepage and <i>Gallipoli</i> subsection	Lottie Lottie Carkeek & Buck

External media campaign

Radio

Dates: 31 Mar – 28 Apr 2017

Spend: \$5,175 (+ \$4,159 campaign extension)

Gallipoli is a major exhibition at Te Papa and we wanted to lead the campaign with broad radio coverage. We targeted stations popular with our 50yrs+ target audience, plus stations with strong millennial listenership.

Stations broadcasting *Gallipoli* radio ads:

Station	Weekly listeners	Target audience
ZM	50,100	48% listeners 18-34yrs
Newstalk ZB	45,000	42% listeners 45-64yrs
Coast	23,900	49% listeners 45-64yrs
RadioLive	20,700	N/A
The Breeze	43,600	N/A
MoreFM	24,400	N/A

Radio survey, 2016

Print advertisements

Dates: 1 – 8 Apr

Spend: \$5,880

Placement	Size
Dom Post (1, 8 Apr)	14 x 10
Kapi Mana (4 Apr)	20 x 4
Hutt News (5 Apr)	20 x 4

Postcards

Dates: 3 Apr – 25 Apr

Spend: \$480 distribution cost

Campaign	Size
One version	Malthus wading through the poppies
Size	A5 (210mm x 148)
Quantity	3,000
Location	Wellington region café and retail network

Social media

Dates: 31 Mar - 25 Apr

Spend: \$5,000

We used social media to target online audiences primarily millennial with some '34-60yrs' for comparison. The videos were extremely successful, with excellent levels of social engagement.

Martinsquare produced the 5 social videos from vox pop footage interviewing *Gallipoli* audiences what they thought about the exhibition. We targeted the videos to different audiences as dark posts remarketing those who have seen one video with the second. Only the first video was landed on the Te Papa Facebook page.

Approach:

- 31 Mar – 3 Apr: 'Chloe' video on Te Papa Facebook page + competition
- 5 – 11 Apr: 'Andrea' and 'Matt' videos targeted millennials 20-34 (Wellington 70%, Lower North and Upper South Island 30%) + competition
- 5 – 11 Apr: 'Louisa' and 'McCullochs' targeted older 34 – 60 (Wellington 70%, Lower North and Upper South Island 30%) + competition
- 18 – 25 Apr: We ran the best two performing videos (Louisa & McCullochs) targeting all people 20-54yrs (Wellington only)

TOP LINE SOCIAL RESULTS	Impressions	Video views	Video view rate	Spend	Ad reactions	Ad comments	Ad shares
Chloe	193,240	72,833	38%	\$1,000	454	282	30
McCullochs	202,733	70,669	35%	\$1,188	194	121	25
Louisa	147,609	52,881	36%	\$1,000	180	142	28
Matt	118,052	27,818	24%	\$688	91	55	0
Andrea	117,260	29,512	25%	\$500	76	76	1
TOTAL	778,894	253,713	33% avg	\$4375	995	676	84

Te Papa Website

Dates: April 2017

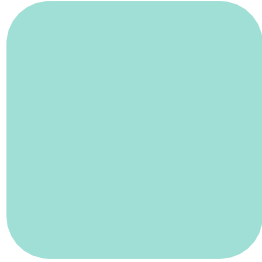
Traffic to the *Gallipoli* pages of the Te Papa website increased in April during the campaign period, with 9,045 page views in April compared to 3,775 unique page views in March.

- *Gallipoli* landing page = 4,267 upvs
- Free souvenir page = 342 upvs
- Overall traffic to *Gallipoli* pages (including the subsite) = 9,241 page views
- 49% of traffic came from mobile devices, 38% from desktop, and 13% from tablet.

October 2017

TE PAPA KO RONGOWHAKAATA Final Report

DIGITAL CAMPAIGN SUMMARY



OBJECTIVE

Video Views
Reach



AUDIENCE

AP 25-55
Wellington plus drive time
regions,
Some Maori culture
interest targeting



TIMINGS

15th September to
26th October



BUDGET

DBM/YouTube \$8,000
FB Video \$3,000
FB Carousel \$1,000
FB Boosts \$1,500

VIDEO PERFORMANCE

Placement	Impressions	Complete Video Views	Completion Rate	Cost Per View	Clicks	Spend
DBM Teaser	102,288	35,629	34.8%	\$0.04	733	\$1,533
DBM On Now	197,270	48,863	24.8%	\$0.06	1,428	\$3,145
TrueView Teaser	22,850	4,022	17.6%	\$0.17	31	\$687
TrueView On Now	93,040	22,780	24.5%	\$0.12	148	\$2,652
Total/Average	415,448	111,294	26.8%	\$0.07	2,340	\$8,017

We ran the video activity in two phases with a Teaser and On Now video creative. Overall the videos generated 111,294 completed views at an average cost of \$0.07 each.

The DBM video activity performed on par with our \$0.05 Te Papa benchmark.

The TrueView activity performed especially well, with an average CPV of \$0.12 compared to the \$0.17 benchmark and a 23% completion rate compared to 17% benchmarked.

Note TrueView is always skippable whilst DBM is a mixture of skippable and non-skippable.

SOCIAL PERFORMANCE

Placement	Impressions	3s Views	View Rate	Cost Per View	Reach	Spend
Teaser Video	157,769	41,868	26.5%	\$0.03	47,178	\$1,200
On Now Video	336,911	80,874	24.0%	\$0.02	85,497	\$1,800
Total	494,680	122,742	24.8%	\$0.02	132,675	\$3,000

Placement	Impressions	Reach	CPR	Spend
Static Boost	231,234	154,613	\$6.47	\$1,000

We boosted the videos to Wellington and drive time audiences with Maori interest. The teaser was more heavily weighted to Wellington whilst the On Now included Gisborne targeting.

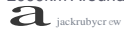
As expected, the second video was more cost effective than the teaser. This is because the teaser had a large amount of text in the still image, which restricts reach. The Drive Time audience was the cheapest per view, followed by Wellington then Gisborne.

The static image boost (left) was bought with a goal of reach to further communicate the opening of the exhibition. We reached 154,613 unique users with a frequency of 1.5. There were also 236 clicks on the link in the text.

We did not end up running the planned carousel.

SCREENSHOTS

2000km Around New Zealand - Episode One



18.1

883

+ Add to *list* *share* *more*

Published on Aug 24, 2011



Museum of New Zealand Te Papa

Subscribe 8K

Visit Advertise Site

Up next

Autopilot **aj**

WINTER ROAD TRIP TO NEW ZEALAND - SOUTH ISLAND

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G3S--

New Zealand! 2 weeks in 2 m

New Zealand 2017 - Part 4

MOUFI

1

---, LAKE TEKAPO | New Zealand

Southern Roadtrip 1 Day 1

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In views

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11...-S

New Zealand Trip In 10 days!

2,706 views



SCREENSHOTS

FLAVA FREE MONE



The Wholehearted

CONNECT WITH FLAVA:



Massive Company is taking its beautiful 2016 show, *The Wholehearted*, on a national tour in September and October.

The Wholehearted will embark on a 6+ stop tour of the country, including Whangarei, Hamilton, Wellington, Christchurch, Dunedin, Hawke's Bay and Auckland.

An honest portrayal of the extreme power of love, *The Wholehearted* was developed through conversations with the local community, asking them to share their personal stories of affection and dedication.

SCREENSHOTS

Te Papa

Sponsored

Explore the land, people, and stories of the Rongowhakaata iwi in a stunning new exhibition, coming soon to Te Papa.

Find out more: tepapamuseum.nz/rongowhakaata

Te Papa

Sponsored

Explore the land, people, and stories of the Rongowhakaata iwi in a stunning new exhibition, on now at Te Papa.

Find out more: tepapamuseum.nz/rongowhakaata

Like Page

44 comments 213 shares

PAID SEARCH RECAP

WHAT WE AIMED TO DO:

Direct users quickly and easily to the Rongowhakaata specific landing pages on the Te Papa website when they made relevant searches on Google during the campaign period.

WHAT WE DID:

- Targeted 'brand' specific keywords e.g. 'te papa museum Rongowhakaata exhibition'
- We also targeted general 'Art Exhibition' terms (e.g. 'iwi art', 'maori art' and 'wellington art exhibition').
- Ad Copy used inquisitive calls to action e.g. "Discover awe-inspiring treasures" and "Explore the Land, Stories and Art of this Unique Iwi".

SEARCH RESULTS

OBJECTIVE	IMPRESSIONS	CLICKS	CLICK THROUGH RATE	AVERAGE COST PER CLICK	TOTAL COST
TRAFFIC	17,247	949	5.50%	\$1.05	\$993.54

- In spite of being highly specific, our Brand and Rongowhakaata keywords performed well, generating 526 clicks from 3,365 impressions which equated to a CTR of 15.6%. On average we paid an efficient \$0.28 for these clicks.
- The majority of campaign spend went into our Generic “art exhibition” terms (\$846.26). To maximise efficiency we added bid modifiers to users searching in the Wellington area. This campaign performed better over time as we added negative keywords to refine search queries that were triggering our ads e.g. “nz art universities” and “culinary arts”.
- In future we would recommend creating additional landing pages e.g. a register interest page, so we could apply sitelink ad extensions and activate conversion tracking. With this we could more accurately assess the success of a SEM campaign.

PERFORMANCE BREAKDOWN

CAMPAIGNS	IMPRESSIONS	CLICKS	CLICK THROUGH RATE	AVERAGE COST PER CLICK	TOTAL COST
Generic – Art Exhibition	13,882	423	3.05%	\$2.00	\$846.26
Brand - Rongowhakaata	2,401	372	15.49%	\$0.30	\$110.69
Brand - Rongowhakaata Te Papa	964	154	15.98%	\$0.24	\$36.59

TOP KEYWORDS	IMPRESSIONS	CLICKS
+rongowhakaata	1956	215
+new +zealand +art	7022	204
+maori +art	6025	131
+rongowhakaata +exhibition	239	188
+ko +rongowhakaata	193	95
+te +papa +rongowhakaata	241	60
+te +papa +art	581	60

TOP PERFORMING ADS	CLICKS	CTR
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236	15.74%
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188	2.98%
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NORTH CITY SHOPPING CENTRE, PORIRUA

WELLINGTON ADSHELS

19th November – 3rd December

TE PAPA SUMMER 2017 DIGITAL FINAL REPORT

CAMPAIGN SUMMARY

Campaign	Audience	KPI	Timings	Placements and Budget
Te Papa Summer 2017	North Island: Targeting families and young couples, driver time	Video Views/ Reach	19 th November – 3 rd December	Digital – \$2,015 Social – \$1,200

DISPLAY PROSPECTING



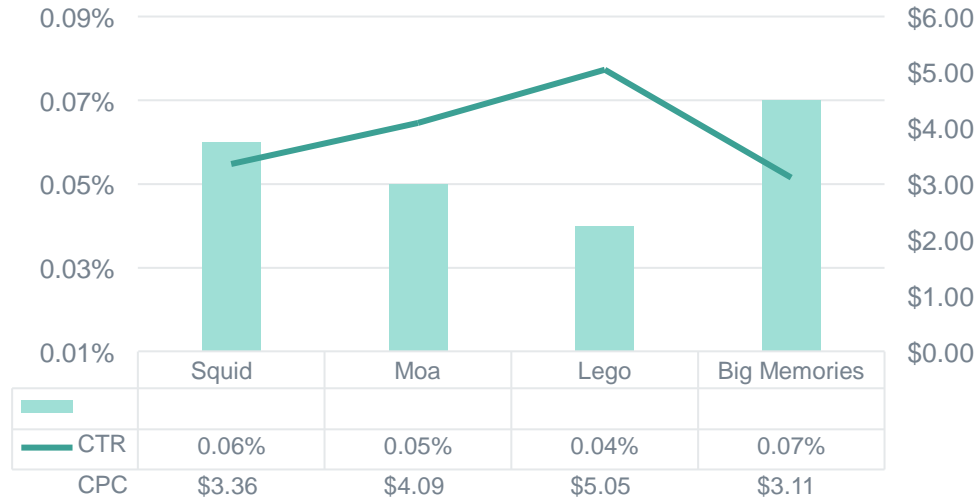
Campaign ran for two weeks with a reach objective. Summer activity was specifically geo targeted to Wellington, New Plymouth, Hawke's Bay, Manawatu, Whanganui (up weighted budget on Wellington). In terms of audience, we skewed it to Families and Young Couples. We used DBM's affinity and in market audiences to fulfil the audience strategy, both performed similarly in terms of CPC at \$3.8.

Overall, campaign went well with a CPR of \$4.20 and an average lifetime frequency of 2. The frequency was a bit on a high side, but this is an expected outcome as we targeted niche audience due to its volume. CPC and CPR are above the MBM benchmark of a targeted campaign.

MBM CPC Benchmark for a targeted campaign: \$4

MBM CPR Benchmark for a targeted campaign: \$5

DBM CREATIVE PERFORMANCE

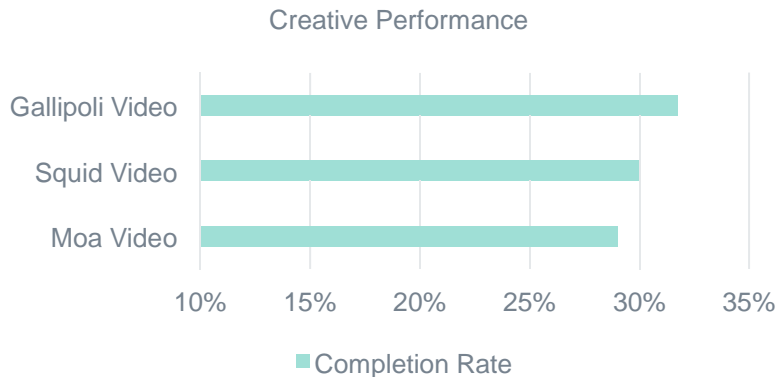


We ran four different creative banners on DBM, “big memories” was the top performer in terms of CPC and CTR followed by Squid. Note that the budget was relatively small which restricts us to effectively determine

what asset worked best.

SOCIAL VIDEO RESULTS

Ad Name	Impressions	Reach	Video Views	Completed Views	Video View Rate (3sec)	MBM Benchmark	Cost per View (3sec)	Spend
Gallipoli Video	35,848	18,940	11,261	1,399	31.74%	26.85%	\$0.03	\$285
Moa Video	13,569	8,324	3,932	481	28.94%		\$0.03	\$110
Squid Video	100,093	40,572	29,531	4,164	29.50%		\$0.03	\$805
Total / Average	149,146	67,836	44,724	6,044	29.99%		\$0.03	\$1,200



We ran three different 15s creatives targeted to family based households in Hawke's Bay, Taranaki and Manawatu to amplify awareness.

Gallipoli had the highest completion rate followed by the squid video. In terms of volume, Squid's performance was outstanding. There wasn't any significant difference on the videos to take note of, all achieved a cost effective video view of \$0.03 which is in line with MBM's campaign benchmark of \$0.03, similar case to completion rate as shown on the above table.

RECOMMENDATIONS

Moving forward it would be good to:

- Allocate more budget on DBM to maximise the creative variations
- Consider broad reach targeting as a layer instead of just families and young couples
- Remarketing on Web visits on DBM
- Remarketing on video views and web visits on Facebook

SOCIAL SCREENSHOTS

Squid Video

Gallipoli Video

Moa Video

DIGITAL SCREENSHOTS

Trade Me LifeConnect Trade Me Insurance HomeSay Houses Fjdsomstone TravlDOO Motorweb Harmono

8:21pm, 20 Nov

Browse v Sell v My Trade Me v Community v Register Log in

Buying

Home > Home&MIQ > Home&decor

Home decor

Location All regions v

My favourites

Recently viewed

Selling

Item marked as

Baskets&boxes (1+18)	Frames (2+27)	sofns (751)
Calen-cla., (199)	Morro., (705)	vases (2300)
Candles&holde" (3897)	Ornaments & sculptures (7770)	WallhangWigs c.S.34)
C10Cks (2+51)	Poictures&prints (1+9n)	ocner =>
Cush1011S (881+1)	Plates&boWts (1352)	Real Metal 190mlS
DecaS (6)	Post... (256LU)	... Dinnerware&servngdrshes
FIOWeIS (996)	RackS&stands (2138)	

On sale Free Shipping Buy Now
Pay Now Afterpay

Antique White mirror

\$1.00

'It's Bigger than Summer'
Summer campaign wrap report

Campaign dates: 11-26 Nov 2017

Key Statistics

- # Wellingtonian Museum Visitors Nov 2016: 20,657 vs. 2017: 22,994 (+11.3%)
- # Lower North Island Museum Visitors Nov 2016: 5337 vs. 2017: 3285
- Flyer page visits: 403
- Total Facebook video impressions: 149,146
- Total Facebook video views: 44,724
- Total banner ad impressions: 1,011,193
- Clicks on Chris Lam Sam tours through MailChimp: 73
- Response to Chris Lam Sam tours: 22 responses (requesting 81 tickets)

Campaign Summary

What worked well?

- Immediate impact on the Wellington market with an 11% increase in visitation by Wellington market in the first month.
- Strong existing brand drives better results. The thumb print was the best performing digital banner, and the Squid and the giants from Gallipoli videos were much more successful than the moa by a large margin.
 - Gallipoli had the highest completion rate followed by the squid video. In terms of volume, Squid's performance was outstanding.
- Chris Lam Sam's tour was well received and hugely popular. Chris has since been contacted by members of the public and private wanted to book (and pay for) specialised family tours. There is the opportunity to extend this to corporate tours (to be discussed with LH on her return)
- The density of the campaign in Wellington was successful, and is clear in the increased visitation numbers.

What we learned.

- More budget for digital banners allows for variations and makes analysing the results and A B testing easier with a greater pool of viewers.
- Consider broader reach, as just targeting families resulted in more frequent viewing.
- Remarket Facebook videos and Facebook visits. (Target those who visit our Facebook page with promotions)
- More density of the campaign in the Lower North Island to encourage visitation, it will also be important to measure visitation for the rest of the Summer period, as this group will plan their holidays ahead, rather than instant response like Wellingtonians.

Marketing Overview

Campaign objectives from strategy:

Increase visitation from the Wellington region and, generate a secondary market of lower North Island visitation throughout November-February.

We will be successful if we stabilise the declining trend and increase visitation year on year as this would be seen to have continuity every summer so that our audience will look out for this information and support total visitation to Te Papa.

Aim: We will match or increase our visitation from the previous year.

Key Messages:

You haven't seen it all yet!
There is so much on!
There is something for everyone.

Target Audiences:

Primary: Wider Wellington region.
Secondary: 1-Lower North Island (Wairarapa-Hawkes Bay)

Target market: A family of 4 looking for a way to entertain the kids while during school holidays. The parents are 28-48, and the kids are aged 5-15.

Budget

Production	\$8000
Print	\$9000
Media partnership (Press and radio)	\$25000
Other media	\$25000
TOTAL	\$67000

Samples

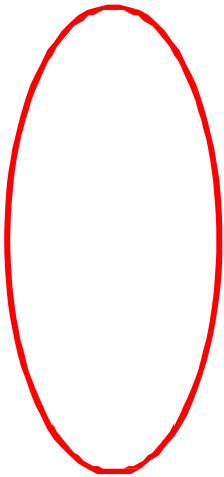
Posters:

Flyer:

Pre-Roll Video:

Facebook Ads:

Digital Banner Ads:



Chris Lam Sam tour:

Newspaper insert:

Radio script:

You can't rely on a Wellington summer, but you can rely on Te Papa for big summer fun.

Everything's big at Te Papa this summer, like Let's Go Lego: A festival for Lego lovers! A Stunning Christmas Lights Extravaganza, and your old favourites like Gallipoli, Colossal Squid and the Earthquake house.

The relax at Red Gates – Te Papa's waterfront bar, when you need a break from all that BIG Summer fun

There's always something to do at Te Papa! It's bigger than Summer!

For more information on what's on visit [TE PAPA dot G O V T dot N Z](http://TE.PAPA.GOV.NZ)

Campaign activity and results

Traditional Collateral	Quantity
Posters - Wellington	22
Posters – Lower North Island	20
Flyer – internal display	5000
Flyer – Newspaper inserts	41,000
Flyer – café network	5000
Radio ads – the Hits, Coast, ZB, ZM, Hauraki	1160

Digital Collateral	Budget	Results
Banner ads	\$2012	<p>1,011,193 impressions 479,033 reach 531 clicks (this was an awareness driven campaign so limited clicks were expected)</p> <p>The most successful of all the banners was the thumb print in the sand.</p>
Social videos	\$1,200	<p>Gallipoli: 35,848 impressions 18,940 reach 11,261 views</p> <p>Moa: 13,569 impressions 8,324 reach 3,932 views</p> <p>Squid: 100,093 impressions 40,572 reach 29,531 views</p> <p>The squid, followed by Gallipoli were the most successful videos. The moa lacked existing brand following.</p>
E-newsletter – Chris Lam Sam event	-	<p>Enews opens: 4588 Clicks to link: 73</p>
E-Newsletter – Flyer	-	<p>Enews opens: 4398 Clicks to link: 79</p>

Appendix 5 – Question 63: Contractors and Consultants

Name of consultant or contractor	Type of service generally provided by the consultant or contractor	Details of the specific consultancy or contract	Total \$	Maximum hourly and daily rates charged	Date of the contract	Date the work commenced	Completion date	Whether tenders were invited; if so, how many were received	Whether there are proposals for further or following work from the original consultancy; if so, the details of this work?
AXENIC LTD	Information security and privacy consultants	Information security review	52,450	\$220/hr	21/11/2015	30/11/2015	30/09/2016	Selected from All of Government contract	None
MALTBYS LIMITED	Quantity Surveying	Quantity Surveyor - Art Gallery Renewal	52,940	Fixed price	3/10/2016	3/10/2016	On notification	Yes - Seven	Possible extension as project progresses to next stages
BRADFORD HAAMI	Consultant	Matauranga Maori subject expert	53,540	\$800/day	11/05/2016	11/05/2016	20/12/2018	No - direct engagement of subject expert	Yes - Contract has been extended twice
KPMG	Consultancy services	Business consultancy	54,481	Various	Various	Various	Various	Selected from All of Government contract	Yes - Engaged as required
ROBERT WALTERS NZ LTD	Recruitment services	Personnel recruitment	56,900	\$100/hr	As required	Various	Ongoing	Selected from All of Government contract	Ongoing as required
TIM von DAELSZEN	Consultant	Mahuki	59,567	Fixed price	1/03/2017	1/03/2017	1/03/2017	No - specialist requirement	None
KERNL DIGITAL LIMITED	Web and app design	App design for art wall	61,463	Fixed price	1/05/2017	1/05/2017	15/02/2018	No - engagement based on prototype development work and known value	None
THREE HATS	Website creation and content management	Digital project management	62,653	\$40/hr	16/06/2016	16/06/2016	27/08/2016	No - selection based on experience, value and market review	Yes - Extended to March 2017 in October 2016.
MINTER ELLISON RUDD WATTS - WELLINGTON	Legal services	Various engagements	64,571	Various	Various	Various	Various	Selected from All of Government contract	Yes - Ongoing as required
SHEARWATER ASSOCIATES LTD	Story development and writing services	Story development and writing services	69,560	\$90/hr	Various	Various	Various	Selected from Te Papa supplier panel	Yes - Ongoing as required
TOUCHTECH LTD	Digital interactive product development	Digital Experience Delivery System development	73,065	\$220/hr	29/05/2017	1/06/2017	30/06/2018	Selected from Te Papa supplier panel	Second contract issued 30/6/17 running until 31 July 2017, followed by maintenance/support contract expiring 31/12/17
EQUINOX IT	IT consultancy	IT consultancy	76,568	\$180/hr	Various	Various	Various	Selected from All of Government contract	Yes - Ongoing as required
ARMSTRONG CREATIVE LTD	Creative consultants	Exhibition concept creation	76,950	\$75/hr	14/04/2016	7/04/2017	30/06/2017	Selected from Te Papa supplier panel	Extended on 21/10/16 to 30/6/17
PRICEWATERHOUSECOOPERS	Business and finance consultant services	Business consultancy	77,749	Various	Various	Various	Various	Selected from All of Government contract	No
H2R LIMITED	Recruitment services	Personnel recruitment	79,477	\$169.50/hr	As required	Various	Ongoing	Selected from All of Government contract	Yes - Ongoing as required

Name of consultant or contractor	Type of service generally provided by the consultant or contractor	Details of the specific consultancy or contract	Total \$	Maximum hourly and daily rates charged	Date of the contract	Date the work commenced	Completion date	Whether tenders were invited; if so, how many were received	Whether there are proposals for further or following work from the original consultancy; if so, the details of this work?
COGNITION EDUCATION LTD	Story development and writing services	Story development and writing services	85,147	\$120/hr	Various	Various	Various	Selected from Te Papa supplier panel	Yes - Will be engaged as required
MARLENADIJKSTRA	Digital project management	Digital asset management system	92,469	\$750/day	10/11/2015	31/12/2015	31/05/2016	No - selection based on experience, value and market review	None
JASMAX LTD	Architects	Office renovation design	116,998	\$80-\$260/hr	16/12/2015	1/01/2016	1/06/2017	Selected from All of Government contract	None
BECA CARTER HOLLINGS & FERNER LTD	Engineering Services	Seismic restraints, Art Gallery renewal fire design	118,552	Various	Various	Various	Various	Various - some services tendered, some All of Government	Yes - contract covers Museum renewal projects and likely to be extended as projects progressed
WESTSIDE CONSULTING ENGINEERS	Engineering and project management	Facilities engineering and project management	122,604	\$110/hr	No contract	6/07/2015	Ongoing	No - expenditure consists of a number of smaller engagements and selection based on experience, value and market review	Ongoing as required
ABSOLUTE IT RECRUITMENT	Recruitment services	Personnel recruitment	122,807	Commission	As required	Various	Various	Selected from All of Government contract	Ongoing as required
SECOND ROAD	Strategic innovation consultancy	Business strategy planning	144,109	Fixed price	1/05/2015	10/06/2015	1/09/2015	No - specialist requirement	Subject to further requirements including specialist knowledge, value, availability
SUE HARROP	Project Management Services	Project management	148,198	\$85/hr	31/05/2016	10/06/2016	30/09/2017	No - expenditure consists of a number of smaller engagements and selection based on experience, value and market review	None
MORRISHARGREAVES MCINTYRE	Cultural strategy and research	Audience analysis and strategy	149,666	Fixed price	Various	30/06/2015	Ongoing	No - selected for specialist international research capability	Yes - Ongoing as required
JACKSON STONE & PARTNERS	Recruitment services	Provision of temporary labour and recruitment	159,536	\$120/hr	As required	As required	Various	Selected from All of Government contract	Ongoing consultant and recruitment costs.
PAULA VAN RAALTE	Project Management Services	Project management	167,099	\$125/hr	Various	Various	Various	No - expenditure consists of a number of smaller engagements and selection based on experience, value and market review	Yes - Ongoing as required
THE METHOD WORKS NZ LTD	Project Management Services	DAMS project management	169,806	\$120/hr	1/06/2016	1/06/2016	1/06/2017	No - selection based on experience, value and market review	No - project completed

Name of consultant or contractor	Type of service generally provided by the consultant or contractor	Details of the specific consultancy or contract	Total \$	Maximum hourly and daily rates charged	Date of the contract	Date the work commenced	Completion date	Whether tenders were invited; if so, how many were received	Whether there are proposals for further or following work from the original consultancy; if so, the details of this work?
THE WARWICK TRUST	Management services	PMO	169,966	\$110/hr	1/01/2016	26/01/2016	Ongoing	No - selection based on experience, value and market review	Currently on two year contract
DONALD IAN GILLIES	Project Management Services	Project management museum renewal	175,754	\$95/hr	31/05/2016	1/06/2016	30/09/2018	No tenders - recruitment selection process undertaken	Yes - allowance for two year extension
DESIGN + SPACE LTD CLAYTONMCGREGOR	Spatial design	Art gallery spatial design	186,388	\$80/hr	1/07/2017	1/07/2017	15/12/2017	Nil - selected from Te Papa supplier panel	Contract extended
KLAUSKNOSPE	Project Design and Management Services	IT systems business case design	192,720	\$110/hr	1/06/2015	1/06/2015	23/12/2017	No - expenditure consists of a number of smaller engagements and selection based on experience, value and market review	Yes - occasional requirement to contract in skills offered
BECA LIMITED	Engineering Services	Seismic restraints, Art Gallery renewal fire design	273,806	Various	Various	Various	Various	Various - some services tendered, some All of Government	Yes - contract covers Museum renewal projects and likely to be extended as projects progressed
WARREN AND MAHONEY	Architects	Architect - Art Gallery Renewal	334,963	Fixed price	3/10/2016	3/10/2016	Dec-18	Yes - Five tenders received	Yes - contract covers Museum renewal projects and likely to be extended as projects progressed
KERNEL LTD	IT Architecture Solutions	IT architecture solution, DAMS integration	363,969	\$160/hr	Various	Various	Various	No - selection based on experience, value and market review	None
OPUS INTERNATIONAL CONSULTANTS LTD	Engineering, project management	Art gallery renewal eng, Facilities project mgmt	707,056	Various	Various	Various	Various	Yes - via open tender and All of Government contracts	Yes - contract covers Museum renewal projects and likely to be extended as projects progressed
Sub-total spend over \$50,000pa			4,973,546						
Contractors/Consultants with spend under 50K.			830,531						
Total Contractor/Consultant and Professional Services spend			5,804,077						

MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA

2016/17 ANNUAL REVIEW

SOCIAL SERVICES AND COMMUNITY COMMITTEE

Post-hearing questions 116 to 129

Exhibition renewal programme

116. Are the exhibit renewals being managed according to the projected timeframes and budget?

Yes. The current exhibition renewal projects span multiple financial year periods, and their timeframes are frequently reviewed throughout the project lifecycle. Any changes to the current renewal project budgets or timeframes are managed through a formal change control process and approved by the Te Papa Board.

117. What further exhibit/facility renewals are planned and what are these funding implications?

Te Papa intends to renew the public exhibitions on Level 3 and Level 4 of the museum. Conceptual planning for these future projects has begun along with a high level architectural analysis of the spaces. At this stage we expect to be able to deliver renewed exhibitions in these areas as we can afford it.

118. What are the main risks of this programme of work and how are they being managed?

There are two main risks to the renewal programme:

- a. There is a risk that Te Papa commercial building costs may continue to increase as part of the renewal programme. This is being managed by incorporating the lessons learned as we complete renewal projects.
- b. There is a risk that the quality of visitor experience within the museum might reduce during this period of renewal when large parts of the museum are closed off due to construction activity. Mitigation of this risk is being addressed as part of the architectural analysis mentioned above. The analysis will seek to ensure that the construction work is staged and sequenced in such a way to reduce the impact on the visitor experience.

Te Papa Manukau

119. In respect of the proposal to open a second site at Manukau: What funding sources have been identified for this project?

Funding has been identified from five potential sources with the likely amounts and quantum yet to be determined through a business case:

- a. Te Papa's existing capital reserves.
- b. Free cash flows generated from Te Papa's operations.
- c. Funds arising from the possible sale of Te Papa's assets.
- d. Further funding from the Crown, either as equity or a loan.
- e. Co-investment funding from third parties with whom Te Papa has been consulting (both public and private sector interests)

120. What are the key project risks?

Risks fall into two categories: pre-project approval risks and post project approval and implementation risks. In respect of the former, the main risk is that the Crown may not approve the business case, meaning that the project will be terminated. Our ability to prepare a sufficiently robust business case hinges upon being able to, first, adequately resource and undertake the planning including consultation with the appropriate stakeholders; secondly, capacity and capability to prepare a business case and thirdly, ensure there is sufficient budget available to undertake the planning and conceptual work that informs the business case. The risks associated with the second phase of the project are very generic project risks, e.g. scope and budget creep; inability to meet programme timelines and milestones; failure to meet the projected benefits from the project.

121. What governance is in place to oversee this project?

Project governance has been considered and established to oversee the planning and business case preparation phase of the project. If and when the business case is approved then this governance structure would remain in place but be complemented by further governance structures such as a Project Control Group (PCG) and/or Governance Oversight Group (GOG) and a Local Advisory Board with appropriate Terms of Reference established. This post-approval governance would be outlined in the Business Case. Te Papa has worked closely with mana whenua and will continue to do so to ensure that we recognise the mana of the whenua and people and the potential partnerships that will be created.

122. What are the indicative timeframes for establishing Te Papa Manukau?

If the business case is completed and approved as part of the Crown's FY2019/20 budget round then construction and implementation of the facility would commence in Q2/2019 and be completed in Q2/2021. This timeline is still being confirmed and will be finalised within the business case.

123. Do you project a drop off in visitor numbers to Wellington's museum as a result of the opening of the museum in Manukau?

No. Te Papa Manukau is considered to be a complementary delivery option to Te Papa's existing Wellington offering and not a substitute, with the majority of visitors seen as being

from a new audience base in Auckland that do not regularly attend museums or find the trip to Wellington beyond their means.

Business growth

124. What is the projected revenue increase for catering options for the next financial year?

We are currently at capacity for venue catering at Te Papa therefore any significant increase in this area may only be found from opportunities outside the building. We have entered into a catering services agreement with the Parliamentary Service that we anticipate will grow our revenue by \$2.5m.

125. Does Te Papa anticipate receiving any commercial return on investment from Mahuki?

Mahuki is in its second year and the treatment of future commercial return is yet to be determined. Returns from Mahuki are expected to be:

- a. The design of products and solutions that Te Papa, and others, can use to improve visitor experience and efficiency;
- b. Increase in the value of Te Papa's shares in the start-up companies that participate in Mahuki.

126. What other potential opportunities for revenue has Te Papa identified?

We are exploring the opportunity to further exploit our existing Commercial Touring Exhibition sales pipeline across the GLAM sector internationally. We successfully toured the Whales exhibition at museums through the USA and have secured some of these museums to host the Bugs Exhibition until 2020. We intend to tour Lego "Wonders of the World" in partnership with the creators to locations in Auckland, Hamilton and Christchurch (and potentially Napier) in 2018 and then internationally from 2019.

Last year we entered into a partnership with Circa Theatre to deliver their bar and bistro restaurant that will have completed construction mid-2018, upon completion the bistro will provide additional revenue through our cafes business. The Parliamentary Services contract provides additional revenue to our Venues business over the next three years.

Asset management

127. Does the capital management plan include capital investment initiatives beyond 2019? If so, what steps has Te Papa taken to identify ongoing funding for capital works and asset management/investment?

Yes. Cabinet approved \$40m funding for the first four years of a 15-year capital asset management plan in 2015, and expected a bid in 2018 for years 5-8 of the plan. This bid has been submitted as part of the 2018 budget bid process for funding years 5-8 of the capital asset management plan at a further \$10m per year.

This funding is to address significant deferred maintenance on buildings and facilities during the first 17 years of Te Papa's life, for example, roof replacement; fire systems; heating, ventilation and air conditioning; bathrooms; elevators; lighting; seismic strengthening and restraints; external cladding; information technology and systems; and general facilities replacements. The current funds run out at the end of the 2018/19 financial year; however there is still much to do, and many of these projects are multi-year and therefore stretch out beyond 2019.

Te Papa has not been advised on the progress of the budget bid to date. There are no other sources of funding for this work, so if funds are not secured through government the work will stop and risk of facilities failure is high.

128. What progress has Te Papa made towards developing a comprehensive asset management plan?

In 2015 Te Papa commissioned the development of a 15 year Capital Asset Management Plan to cover its capital asset management requirements. This plan was updated in 2016.

Te Papa has also adopted a Strategic Asset Management Module within its enterprise financial system, and is in the process of populating this module with comprehensive asset data. Once complete this tool will inform the asset replacement plan for Te Papa and coupled with the Planned Maintenance Programme will enable the completion of a comprehensive asset management plan. Data collection and reporting protocols are expected to be in place by the end of December 2018.

The Audit New Zealand Report for the period ending 30 June 2017 noted "The CMP (Capital Asset Management Plan) is a good plan, and marks a step change in Te Papa's asset management practices. The plan has excellent coverage of the issues it was designed to address. It sets out a clear and compelling rationale for the work included in its financial forecasts."

129. What is Te Papa's plan for managing depreciation costs in the future?

Since opening in 1998, Te Papa has not received full funding to cover depreciation. Te Papa is an asset intense entity heavily reliant on specialised assets to support service delivery. We hold depreciable assets of approximately \$375 million. Depreciation is running at approximately 25% of total revenue, and 50% of Crown revenue.

Te Papa has a capital asset management plan which is a 15 year programme based on standard asset management practices and principles that will ensure buildings and other core assets are maintained and do not degrade over the course of their useful life. We have submitted a budget bid seeking continuation of capital funding of \$10million per annum over four years beginning 2019/2020 as the programme has significant commitments flowing beyond currently funded years.

We have also signalled to the Ministry for Culture and Heritage and Treasury that we need to engage on a sustainable funding model and a business case to be submitted into the next budget round.

MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA

2016/17 ANNUAL REVIEW

SOCIAL SERVICES AND COMMUNITY COMMITTEE

Post-hearing questions 116 to 129

Exhibition renewal programme

116. Are the exhibit renewals being managed according to the projected timeframes and budget?

Yes. The current exhibition renewal projects span multiple financial year periods, and their timeframes are frequently reviewed throughout the project lifecycle. Any changes to the current renewal project budgets or timeframes are managed through a formal change control process and approved by the Te Papa Board.

117. What further exhibit/facility renewals are planned and what are these funding implications?

Te Papa intends to renew the public exhibitions on Level 3 and Level 4 of the museum. Conceptual planning for these future projects has begun along with a high level architectural analysis of the spaces. At this stage we expect to be able to deliver renewed exhibitions in these areas as we can afford it.

118. What are the main risks of this programme of work and how are they being managed?

There are two main risks to the renewal programme:

- a. There is a risk that Te Papa commercial building costs may continue to increase as part of the renewal programme. This is being managed by incorporating the lessons learned as we complete renewal projects.
- b. There is a risk that the quality of visitor experience within the museum might reduce during this period of renewal when large parts of the museum are closed off due to construction activity. Mitigation of this risk is being addressed as part of the architectural analysis mentioned above. The analysis will seek to ensure that the construction work is staged and sequenced in such a way to reduce the impact on the visitor experience.

Te Papa Manukau

119. In respect of the proposal to open a second site at Manukau: What funding sources have been identified for this project?

Funding has been identified from five potential sources with the likely amounts and quantum yet to be determined through a business case:

- a. Te Papa's existing capital reserves.
- b. Free cash flows generated from Te Papa's operations.
- c. Funds arising from the possible sale of Te Papa's assets.
- d. Further funding from the Crown, either as equity or a loan.
- e. Co-investment funding from third parties with whom Te Papa has been consulting (both public and private sector interests)

120. What are the key project risks?

Risks fall into two categories: pre-project approval risks and post project approval and implementation risks. In respect of the former, the main risk is that the Crown may not approve the business case, meaning that the project will be terminated. Our ability to prepare a sufficiently robust business case hinges upon being able to, first, adequately resource and undertake the planning including consultation with the appropriate stakeholders; secondly, capacity and capability to prepare a business case and thirdly, ensure there is sufficient budget available to undertake the planning and conceptual work that informs the business case. The risks associated with the second phase of the project are very generic project risks, e.g. scope and budget creep; inability to meet programme timelines and milestones; failure to meet the projected benefits from the project.

121. What governance is in place to oversee this project?

Project governance has been considered and established to oversee the planning and business case preparation phase of the project. If and when the business case is approved then this governance structure would remain in place but be complemented by further governance structures such as a Project Control Group (PCG) and/or Governance Oversight Group (GOG) and a Local Advisory Board with appropriate Terms of Reference established. This post-approval governance would be outlined in the Business Case. Te Papa has worked closely with mana whenua and will continue to do so to ensure that we recognise the mana of the whenua and people and the potential partnerships that will be created.

122. What are the indicative timeframes for establishing Te Papa Manukau?

If the business case is completed and approved as part of the Crown's FY2019/20 budget round then construction and implementation of the facility would commence in Q2/2019 and be completed in Q2/2021. This timeline is still being confirmed and will be finalised within the business case.

123. Do you project a drop off in visitor numbers to Wellington's museum as a result of the opening of the museum in Manukau?

No. Te Papa Manukau is considered to be a complementary delivery option to Te Papa's existing Wellington offering and not a substitute, with the majority of visitors seen as being

from a new audience base in Auckland that do not regularly attend museums or find the trip to Wellington beyond their means.

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**MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA
2017/18 ANNUAL REVIEW**

SOCIAL SERVICES AND COMMUNITY COMMITTEE

POST-HEARING QUESTIONS

126. The Committee notes the variance against budget for 2017/18, the new Parliamentary Services catering contract, and that Te Papa has indicated it expects depreciation costs to rise in the near future.
- What is projected revenue and what are the forecast depreciation costs for the next financial year?
 - Does Te Papa expect to deliver in accordance with the 2018/19 SPE?

Budget for 19/20 will not be finalised until June, in line with the SPE timeline.

Te Papa expects to deliver the Earnings before depreciation and amortisation result for 2018/19, but depreciation is expected to be \$1.8 million higher than indicated in the SPE, which will increase the net deficit by the same amount.

127. The Committee notes that Te Papa received \$40 million in 2016 (over four years) to address deferred maintenance and renewal work.
- What further significant maintenance and renewal work is required within the next five years, and what are the estimated costs of this work?
 - How are any risks to staff and the public being managed? Please provide an update on the work Te Papa is doing with the Ministry for Culture and Heritage to develop a sustainable funding model.

The next 5 years of our capital asset programme represent the completion of the regeneration phase where the buildings are returned to optimal state. At that point Te Papa will transition to a period of sustainment, where remedial work is completed in advance of asset performance issues, and with major cyclic replacements planned.

The focus during the next few years is to ensure ongoing fire compliance, seismic compliance, upgrade of lifts, bathrooms and conversion of exhibition lighting to energy efficient LED solutions as existing units reach end of life.

Ongoing capital investment is also required in the areas of IT and replacement of equipment used in Te Papa's commercial operations.

\$000's	19/20	20/21	21/22	22/23	23/24
Capital Plan	10,820	11,517	10,463	9,372	8,814

None of the outstanding deferred maintenance poses a direct threat to staff or the public. Projects are prioritised based on potential impact on staff, the public and museum operations and implemented with health and safety plans and in compliance with extant regulatory requirements. Front of house maintenance is generally completed outside the museum opening hours with some exceptions, for example lift upgrades and the escalator replacement, which are an inconvenience to the public but managed such that they pose no risk to staff or the public.

Te Papa is actively engaging with MCH on developing a sustainable funding model. We expect this work to be finalised by 30 June 2019.

128. What are the key components of the capital asset management plan, and how will the effectiveness of the plan be measured?

The key components of the Capital Asset Management Plan are:

- Detailed capital asset data capture for all business units within Te Papa (facilities asset data capture is complete and maintained).
- Development of a Strategic Asset Management Module (SAMM) in core systems
- Long term asset acquisition forecasts
- Integration of maintenance requirements to maintenance contract schedules.
- Completion of deferred maintenance

The effectiveness of the programme will be measured by:

- Capital project delivery performance.
- The effectiveness of new maintenance contracts.

129. The Committee notes the importance of Te Papa developing its non-Crown revenue.

- What activities is Te Papa proposing to increase non-Crown revenue sources, and how much it is planning to earn from commercial, sponsorship and philanthropic sources?
- Does Te Papa plan to put performance targets in place in respect of non-Crown revenue growth?
- What level of growth is Te Papa aiming to achieve, and within what timeframe?

Te Papa is working through its non-Crown revenue planning at present. As per question 126, the Budget for 19/20 will not be finalised until June.

Te Papa utilises performance measures and targets at an operational level to deliver non-Crown revenue across our Hospitality, Cafes, Visitor Tours, Retail, Licencing, Sponsorship and other commercial activities.

130. The Committee notes the restructuring that was undertaken in 2018.

- Has the restructuring process been completed?
- If not, what further restructuring is needed and what is the timeframe for that?
- How will Te Papa assess whether the restructuring has achieved its key objectives, and when will that information be available?
- What systems has Te Papa put in place to ensure that there is appropriate training and development of less experienced curatorial staff?

As at 19th February 2019 the restructuring has not been completed.

The process will be completed when redeployment and then any consequential recruitment has been completed. This is expected to finish approximately in May 2019.

Te Papa will evaluate whether the restructuring has achieved its key objectives in the 2019/20 year. This information would be available to be reported for select committee financial review for 2019/20.

Te Papa provides professional development opportunities for our staff, and senior curatorial staff also mentor less experienced staff.

131. The Committee notes the expert panel's review of Te Papa's natural history collection and its key recommendations.

- Did the Independent Review Panel have access to information about Te Papa's proposed changes to the number and type curatorial roles when carrying out their review?
- How is Te Papa addressing the Independent Review Panel's recommendations?

The independent panel advised the Executive Leadership Team and the Board on international best practice of collection management for Natural History collections. It was asked to identify any gaps in our processes and possible new practises which should be incorporated into our collection management system. The panel reviewed the suitability of our current collection policy, collection strategy for Natural History and collection standards, so that it could provide advice on collection management and access to collections as they relate to our strategic direction. The panel was also asked to provide advice on the emphasis of roles in the areas of research, exhibition development, collection management, collection documentation and object conservation. This was all done prior to help us define our proposed structure. However the panel was not directly involved with the detailed plan.

The recommendations of the independent panel are being addressed through the realignment of the Natural History team and the revisions within the collection standards documentation.

132. The Committee notes Te Papa's performance measure relating to a plan to create a more focussed collection (including de-accession).

- Please update the Committee on how this work is progressing, and how decisions are made about de-accessioning.

Te Papa has commenced a process that looks to continually refine our collections in line with our collecting strategies for each of the collection areas (i.e. Mātauranga Maori, Pacific Cultures, Art, New Zealand History and Culture, and Natural History). Senior leaders within the Collections and Research team have over the last year commenced a review of some key items for deaccession. The work associated with any deaccessioning is complex. Some of the matters to be considered are: provenance, ownership, fit with the collection, quality and standard of the item, community relationships, research and exhibition potential.

Deaccessioning is an integral part of ongoing collection development. It is not a simple one off process but one that involves ongoing work and development. Each year curatorial staff will lead an assessment of identified areas of the collection. Currently our Collections Research and Leadership team are developing an overview of how to tackle this issue in a systematic way over the next five years. The plan will be presented to the Te Papa board in June 2019 and included in 2019-2020 business plans.

The request to deaccession a collection item/taonga may be initiated by an external body or internally by a staff member, usually a curator.

The first stage of a deaccession is the **Propose** stage, with a deaccession usually being triggered by a:

- a) repatriation request
- b) request to transfer to another museum
- c) state where the item no longer fits with Te Papa's Collection Strategy or
- d) state where the item has come to end of life e.g. natural history specimen

During the propose stage a curator will assess and research the item to confirm legal title, consult with any relevant source community or individual, identify relevance/significance to Te

Papa's Collection Strategy, identify any risks/mitigations, and seek cross-disciplinary comments from other curatorial staff. Once the primary-research has been completed and a digital proposal created it is submitted to the Head of Discipline (Art, Natural History, History & Pacific, or Mātauranga Māori) for approval to proceed to the **Assess** stage. During the assess stage the proposal is formally circulated more widely to other collection staff to confirm the physical state of the item and determines if there are any external relationship considerations and cultural protocols. This stage also identifies rights, information and images to transfer, and determines any associated costs.

Next is **Deaccession** where the proposal is submitted to the Collection Development Committee for a formal decision of whether or not to deaccession the item. If the item has a value \$150,001 and over then CE approval is required and \$250,001 and over requires Te Papa Board approval. If the deaccession proposal is approved, then the collection item is formally *deaccessioned* from the national collection. All records of the deaccessioned item remain in the Te Papa collections system.

The final stage is **Repatriate or Transfer/Disposal**. This stage involves the transfer of ownership and the physical item to a new party if repatriated or transferred to another museum. The item may also be disposed of through being gifted, exchanged, sold or in rare cases where the object has irreparably degraded having little or no value destroyed.

133. The Committee notes the redeveloped Toi Art exhibition, and the work underway to redevelop the Natural History exhibition.
- Have the exhibit renewals being managed according to the projected timeframes and budget?
 - What further exhibit/facility renewals are planned?

Yes, the projected timeframes and budgets of the multi-year exhibit renewal projects are regularly reviewed at key programme milestone points. Any required changes to the parameters of the projects are quantified and then approved by the Te Papa Board.

Exhibit Renewals: A new Iwi exhibition project is planned for FY19/20.

For facilities projects please refer to Question 127.

134. In respect of the proposal to open a second site at Manukau:
- Please update the Committee on planned next steps for progressing Te Papa Manukau.
 - How is Te Papa working with the other museums and galleries in Auckland in developing the concept of Te Papa Manukau?

The Te Papa Manukau Indicative Business Case has been provided to the Ministry for Culture and Heritage consistent with the guidelines of the Treasury Better Business Case process. This is under active consideration. If successful this bid will fund the development of full Better Business Case to government for the building of a community focused museum in the Manukau area.

Te Papa started a Museum and Gallery Working Group to consider Te Papa Manukau's place in the Auckland museum and gallery landscape and to take a collective view of the purpose and strategic fit of Te Papa Manukau. The Working Group was also set up to share information on collections storage plans with other institutions in the area. The current membership of the working group is: Auckland War Memorial Museum, MOTAT, Regional Facilities Auckland, Auckland Art Gallery, New Zealand Maritime Museum, Auckland Council Property Portfolio, Auckland Council Arts Communities and Events team and The Southern

Initiative. During the year, the working group met twice (17 August and 25 October) to talk through progress with the IBC and look at solutions to collection storage, strategic fit and programming of events.

135. The Committee notes the Raranga Matihiko contract to deliver learning to Northland, Auckland and the Hawke's Bay.

- Please provide the Committee with an overview of the programme.
- What are the key objectives of the programme?
- How will the success of the programme be evaluated?
- If successful, is there any intention to roll the programme out to other areas, and if so, which areas would be prioritised?

Overview of Raranga Matihiko

As part of the Ministry of Education Digital Technologies for All Equity fund, the Raranga Matihiko programme delivers rich and engaging opportunities to learn of and with digital technologies to those with limited digital learning opportunities, while increasing access to national and local exhibitions and collections.

This comprehensive programme has students and their teachers visit their local museum for a two-day learning experience where students access the national and local collections to co-create and curate their own learning using digital technologies.

Following these initial two days, our facilitators take the digital technologies to continue work with the students and extend the learning experience. Overall, each student will have at least 16 hours face-to-face contact with their facilitators – up to 12 hours in the museum and up to 4 hours in the classroom plus additional online support.

Key components of the programme are:

- **Equity is at the heart of this programme** – equity of access and use of digital technologies as well as gaining new experiences e.g. travelling to the city, seeing a museum
- **Bespoke programme** – each programme is designed for the needs of the class and the learning goals of the teacher. No two programmes are the same.
- **Builds on the existing classroom programme** – our facilitators design a programme that works with the class inquiry focus so that this weaves into existing learning thereby making it more meaningful for learners.
- **Dual facilitation** – two facilitators, at least one of which is a Māori Medium specialist, deliver the programme ensuring there is support for all students.
- **Delivered in English Medium and Māori Medium** - as required by the learners and the school.
- **Teachers learn alongside their students** – we are seeing strong results and embedded practice as everyone learns together
- **Modelling of strategies and skills** for teachers to use back in the classroom – in regards to new practices, classroom management and digital technology skills.

Te Papa leads the contract and have partnered with Te Kōngahu Museum of Waitangi, Tamaki Paenga Hira Auckland War Memorial Museum, and MTG Museum in the Hawkes Bay to deliver this programme to schools and kura in the Auckland, Northland, Hawke's Bay and Wellington regions.

Key Objectives:

- To provide increased access to rich technology learning opportunities for priority learners who have had limited learning opportunities to date in the strengthened Digital Technologies and Hangarau Matihiko (DT&HM) content.

- To create opportunities to open DT&HM pathways for students by inspiring and motivating them and increasing engagement with the strengthened DT&HM content.
- To increase teachers' confidence in teaching the new curriculum content by including them in the programmes where possible.

The Museum of New Zealand Te Papa Tongarewa

EQUITY PROGRAMME

4

**REGIONS.
MUSEUMS INCLUDE**

- Te Papa
- Auckland Museum
- MTG Hawkes Bay
- To Kōngahu Museum of Waitangi

8,316

**UNIQUE STUDENTS
LOCATED IN**

- Wellington
- Auckland
- Northland
- Hawke's Bay

308

**UNIQUE SCHOOLS
AND KURA**

We will work with Kāhui Ako to identify classes and services.

Participating schools and kura will be involved for two+ years.

668+

COURSES

Each course will be **responsive to different individual and community contexts**. It will be tailored to the **achievement challenges** of the Kāhui Ako and designed to enable each class to develop **digital fluency skills** in a cross-curricula approach.

<Programme platforms>



Offsite at museum

One day teacher only day, followed by a two day student learning experience at Te Papa or partner museum site (one day in subsequent years)



Onsite at school

Two school based sessions with museum educators with hands-on digital technologies



Online from school

Scheduled remote session and access to online support from museum educators and other museum staff between visits



Whānau Celebration

Whānau celebration and sharing

How will the success of the programme be evaluated?

The programme has been evaluated since the commencement of the programme. Yearly evaluation reports are provided, along with case studies from each site. The first evaluation report and case study are included with this response.

The evaluation is focused on how effective the programme is at:

- providing motivating opportunities for learners to engage with and learn about digital technologies
- strengthening teacher understanding, confidence and capability to teach Digital Technologies | Hangarau Matihiko
- strengthening leader understanding, confidence and capability to implement Digital Technologies | Hangarau Matihiko
- engaging families /whānau in the learning process

As well as monitoring for adjustments or enhancements that might further strengthen the programme's ability to achieve the desired outcomes.

If successful, is there any intention to roll the programme out to other areas, and if so, which areas would be prioritised?

The programme has proven to be successful in improving learner outcomes. This includes social impact and experiences, awareness of vocational pathways and understanding of digital ways to create new knowledge. The programme is scalable and with additional funding, we would be able to take this programme across New Zealand.

The areas that we are interested in prioritising are Ōtautahi/Christchurch and the wider South Island as there are currently many schools and kura that have requested to participate in this programme as they have limited access to digital technologies learning that builds on local curriculum and authentic contexts.

The two other priority target regions are Taranaki and Tairāwhiti/Gisborne as again, we have had requests from schools and kura in these regions to provide Digital Technologies/Hangarau Matihiko learning that is woven into the rich local contexts in each of these regions.

However, we see this type of programme as important for all learners, and are continuing to look for ways to gain national reach.

136. Please provide a copy of the evaluation of Raranga Matihiko.

The evaluation is provided in the appendix.

Please answer the following questions about your department, agency or organisation. If you have a wholly owned/controlled subsidiary who is not independently answering these questions please also answer on their behalf.

RESTRUCTURING/REVIEWS

1. What restructuring occurred during 2018/19 and each of the previous four financial years? Please provide copies of any evaluations carried out prior to restructuring, and details of the structural change; the objective of restructuring; staff increases or reductions as a result; and all costs associated with the change including costs of redundancy.

2018/19

During 2018/19 Te Papa formally reviewed Target Operating Model of Tier 3 and below and Collection Care and Curatorial services. The review re-oriented the focus of a number of positions and established new positions that aligned more closely with the future direction of collections care and curatorial.

The reviews resulted in 15 redundancies at a total cost of \$854,850. Additional costs associated with the implementation of the restructuring such as recruitment, outplacement support made the total cost associated with change (including redundancies) \$1,223,311.48.

2017/18

During 2017/18 the Te Papa Tier Two structure was formally reviewed as part of the Target Operating Model. In May 2018, after consultation decisions were made on the new structure there was one redundancy confirmed.

The cost of the redundancy in 2017/18 was \$76,500.

2016/17

During the 2016/17 reporting period there were no restructures or formal reviews at Te Papa. There were two redundancy payments made during the financial year due to the reviews in the previous financial year. The two redundancies paid in 2016/17 totaled \$36,659.07.

2015/16

During 2015/16, two areas of Te Papa's operations were formally reviewed.

These were:

- A review of the Retail Team operating structure.
- A review of the administration function at the Tory Street site.

As at 30 June 2016, neither of these two reviews had resulted in any costs including redundancies. Total costs for 11 redundancies paid in the 2015/16 year was \$379,778 and were related to the prior year (May 2015) organisation-wide review.

2014/15

During the 2014/15 financial year, there were several areas of Te Papa's operations that were formally evaluated and reviewed.

These were:

- A review of the Loans and Acquisitions Team structure, namely the management position. It was proposed to disestablish this one position. No redundancies eventuated as the management role was subsequently reviewed and re-focused following consultation.
- Following the review of Te Papa's financial capability (processes and systems)

undertaken in early 2014 (see commentary below), a change review commenced in July 2014. The key driver of this change was to return to a centralised Finance model for Te Papa, and clearer lines of accountability for transactional, reporting, business analysis and procurement functions. This change review resulted in the disestablishment of six positions, and four redundancies.

- The change review for the Office of the Chief Executive Directorate noted in the 2013/14 commentary concluded in November 2014. Five positions were disestablished however no redundancies eventuated.
- A review of the Visitor and Market Research (VMR) Team occurred in April 2015. This review was designed to meet Te Papa's newly established strategic priorities, and in response to the need for the organisation to have improved data gathering, interpretation and decision making around research going forward. The review proposed outsourcing the visitor and market research function to ensure that Te Papa benefited from external research capabilities. Two positions were disestablished, with one redundancy.
- Te Papa reviewed the operations of Te Papa Press and ultimately reached a solution to enable ongoing publication while reducing the losses Te Papa was suffering. Te Papa remains committed to publishing books through Te Papa Press.
- In May 2015 Te Papa commenced a review of the organisation's structure. The objectives of the review were to align the new strategic priorities of Museum Renewal, Revenue growth, Iwi engagement, Te Papa Manukau and Digital. These new priorities resulted in a need to assess gaps in capacity and capability that would hinder delivering to the strategic priorities. Although the final decisions of this change review were announced on the 30 June 2015, no redundancies were paid as at this date.

The above five redundancies noted above (Finance review and VMR review) were at a cost of \$179,636.

Total costs for the above change reviews as at 30 June 2015 were \$651,595 (inclusive of the above five redundancy costs).

2. Was any work conducted around mergers with other agencies in the 2018/19 year? If so, for each such project, what agencies were being considered for mergers?

Not applicable.

3. Was any rebranding undertaken in the 2018/19 financial year? If so, what did the rebranding involve, how much was spent on rebranding, why was it undertaken, and was it carried out internally or externally? What rebranding was carried out in each of the previous four financial years?

No rebranding was carried out in 2018/19.

4. Are any inquiries or investigations currently being undertaken into performance by any external agency? If so, please provide the following details:

- The body conducting the inquiry/investigation
- The reason for the inquiry/investigation
- The expected completion date

Not applicable.

5. How many reviews, working groups, inquiries or similar does the department operate or participate in? Please list by title.

We created an international Collections Review Panel (CRP) in September 2018.

6. For each review, working group or inquiry, what is the estimated cost for 2018/19, 19/20, 20/21 and 21/22?

There was a one-off cost in 2018/19 for the report which was \$4,500 per person for a total of 5 people (total = \$22,500).

7. For each review, working group or inquiry, what are the key dates and milestones including start dates, regular reporting dates, and end dates?

The panel members were invited in September 2018. There were two Zoom interviews in October and a final document was agreed to on 24 October 2018. The report was given to the Te Papa Board in a Board paper on 22 November 2018.

8. For each review, working group or inquiry how many departmental staff are involved by head count and by FTE?

The panel was run by Director of CRL and the Director of S&P. We worked on this for approximately 2 weeks of time for each of us.

9. For each review, working group or inquiry what reports, briefings or documents have been produced? Please list by title and date produced.

Te Papa Natural History – Collections Review Panel (CRP) Recommendations
Copy provided in the appendix.

BUDGET INITIATIVES

If your entity does not prepare Budget initiatives, please answer N/A to this section

10. For each new spending initiative introduced over the last seven Budgets (ie, Budget 2012, Budget 2013, Budget 2014, Budget 2015, Budget 2016, Budget 2017 and Budget 2018), what evaluation has been undertaken of its effectiveness during 2018/19 and what were the findings of that initiative? Please provide a copy of the evaluation reports. Where no evaluation has been completed, what provision has been made for an evaluation to occur and what is the timeframe for that evaluation?

Not applicable.

COST AND SERVICE CHANGES

11. What new services, functions or outputs have been introduced in the last financial year? Please describe these and estimate their cost.

Not applicable.

12. What services, functions or outputs have been cut, reduced, or had funding reprioritised from in the last financial year? Describe the service or function concerned and estimate the cost saving.

Not applicable.

13. What programmes or projects, if any, were delayed in the 2018/19 financial year and what was the reason for any delay in delivery or implementation?

Lighting Controls Upgrade Project was delayed by 3 months due to difficulties in programming the work around Te Papa's Events & Functions schedule

Vertical Transportation (escalator) Upgrade Project was delayed by 4 months due to unavailability of Main Contractor and Sub-Contractor to carry out the work

Te Taiao Exhibition Project was delayed by 2 months due to a revised opening date to align with other Te Papa exhibition opening events.

14. How much funding for specific projects, policies or programmes has been carried forward from the 2018/19 financial year to the current financial year? For each, please provide the following details:

- Name of project, policy or programme
- Amount of funding brought forward
- Amount of funding already spent
- Amount of funding originally budgeted for the project
- Estimation completion date.

Not applicable.

15. How many projects or contracts that were due to be completed in 2018/19 were shelved, curtailed or pushed into out years? For each, what was the project name, what was the total budgeted cost, what is the actual cost to date, what was its purpose and why it was it not completed in 2018/19?

An Indicative Business Case for the *Te Papa Manukau Project* was completed in December 2018. No further work is planned to progress Te Papa Manukau.

USER CHARGES

If your entity does not operate user charges, please answer N/A to this section

16. What user charges were collected in the last financial year and what was the revenue from each of them? How does this compare to the previous financial year?

Te Papa operates a charging policy whereby there is no general admission charge; however, selected 'value-added' services are charged-for. Charged-for elements of the Te Papa experience include:

- a. Special exhibitions
- b. Tour products offered by Te Papa Tours
- c. Visitor services such as audio-guides

No new user charges were introduced in the last year and existing user charges are the same as previous years.

PROPERTY/CAPITAL WORKS

17. How much funding was allocated to capital works in the last financial year? How does this figure compare to that allocated and that spent in the previous four financial years?

Year	2018/19	2017/18	2016/17	2015/16	2014/15
Budget	\$18,025,000	\$20,889,000	\$23,333,000	\$14,987,000	\$12,400,000
Actual	\$16,667,000	\$18,640,000	\$21,526,000	\$13,873,000	\$14,727,000

Under-investment in capital projects in the past has resulted in a significantly increased spend in the last four financial years. This is in accordance with the 15 year capital plan. Additional capital funding from the Crown of \$10.0 million per annum has been approved for the four year period commencing in the 2014/15 financial year (\$40.0m in total). An exhibition replacement programme started in the 2015/16 year and accounts for the additional spend above the \$10.0m capital funding provided per annum by the Crown.

18. What land, building, and other assets were sold in 2018/19? What processes were undertaken for the disposal of these assets and how much did they sell for? How does that compare to each of the previous four financial years?

Year	No. of assets sold	Proceeds from sale
2018/19	2	\$6,483
2017/18	2	\$1,500
2016/17	-	-
2015/16	31	\$11,809

The two assets sold were a Forklift and Toyota Hilux that had been previously updated due to age and were now surplus to requirements. Surplus assets to be sold require the appropriate delegation holder's approval, once approval has been granted the assets sale was handled by Turners.

19. How much floor space does your department, agency or organisation lease and what is the annual cost per square metre and total cost in each building of those leases? How does this compare with each of the previous four financial years?

40sqm of floor space on Brandon St Wellington was leased from July 2010 to February 2014 for an amount of \$40,000 p.a.

On 20 June 2016, Te Papa leased a warehouse in Jepson Grove, Upper Hutt. The area of warehouse and office totals 3531 m² and costs \$254,660 per annum; this relates to a cost of \$72.12/m²/annum. This lease will expire on 19 June 2031.

20. Were any of your offices relocated in 2018/19? In each case please provide where did the office move from and to, a breakdown of the cost of relocating, the amount of any saving or increase in rent paid resulting from the move, the floor space of the original and new office, and the reason for the relocation. Please also provide these details for each of the previous four financial years.

Not applicable.

21. How much was spent on each renovation, refurbishment or redecoration project in offices or buildings of the department, agency or organisation that cost more than \$5,000 in the 2018/19 financial year? For each, please provide the following details:

- a. A description of the renovation carried out
- b. Location of the project
- c. Name of provider(s) or manufacturer(s)
- d. Type of product or service generally provided by the above
- e. Cost of the project
- f. Completion date
- g. Whether tenders were invited, if so, how many were received
- h. List separately any single item of furniture or fixture worth more than \$2,500 with its cost.

Not applicable.

22. What offices were closed in 2018/19 and how much is the closure of each office expected to cost or save? What offices were closed in each of the previous four financial years?

Not applicable.

23. What offices did your department, agency or organisation open in 2018/19 and how much is the opening of each office expected to cost or save? What offices were opened in each of the previous four financial years?

Not applicable.

24. How many regional offices, other than your department, agency or organisation's head office, reduced their opening hours during the 2018/19 financial year listed by new and former opening hours, date of change, and location?

Not applicable.

25. How many vehicles did your department, agency or organisation own during the 2018/19 financial year and to what office are each of these vehicles assigned by vehicle year and vehicle model? How many were owned during each of the previous four financial years and to what office are each of these vehicles assigned by vehicle year and vehicle model?

Make and model	Acquisition date	Office assigned to	Acquisition cost
2018/19 Financial year			
Toyota - Corolla Station Wagon	31 August 2012	Non assigned open fleet	\$ 21,402
Toyota Corolla GWE432	13 June 2013	Non assigned open fleet	\$ 20,236
Toyota Hilux Double cab 4WD, 2015	1 June 2015	Non assigned open fleet	\$ 44,936
Toyota Corolla Station Wagon, 2013	1 June 2015	Non assigned open fleet	\$ 22,388
Ford 350E Jumbo High Roof Van, 2015	1 June 2015	Non assigned open fleet	\$ 55,865
Toyota Single Cab	1 July 2017	Non assigned open fleet	\$ 30,397
Toyota Hilux 2WD Single Cab	1 July 2018	Non assigned open fleet	\$ 29,039

Make and model	Acquisition date	Office assigned to	Acquisition cost
2017/18 Financial year*			
Toyota Hilux 2.7P Reg ZS8009	31 December 2000	Non assigned open fleet	\$ 22,470

Toyota - Corolla Station Wagon	31 August 2012	Non assigned open fleet	\$ 21,402
Toyota Corolla GWE432	13 June 2013	Non assigned open fleet	\$ 20,236
Toyota Hilux Double cab 4WD ,2015	1 June 2015	Non assigned open fleet	\$ 44,936
Toyota Corolla Station Wagon 2013	1 June 2015	Non assigned open fleet	\$ 22,388
Ford 350E Jumbo High Roof Van, 2015	1 June 2015	Non assigned open fleet	\$ 55,865
Toyota Single Cab	1 July 2017	Non assigned open fleet	\$ 30,397

* The acquisition cost of Ford 350E Jumbo High Roof Van was updated in 2017/18 to reflect an additional cost to make the vehicle fit for purpose.

Make and model	Acquisition date	Office assigned to	Acquisition cost
2016/17 Financial year*			
Toyota Hilux 2.7P Reg ZS8009	31 December 2000	Non assigned open fleet	\$ 22,470
Toyota - Corolla Station Wagon	31 August 2012	Non assigned open fleet	\$ 21,402
Toyota Corolla GWE432	13 June 2013	Non assigned open fleet	\$ 20,236
Toyota Hilux Double cab 4WD ,2015	1 June 2015	Non assigned open fleet	\$ 44,936
Toyota Corolla Station Wagon 2013	1 June 2015	Non assigned open fleet	\$ 22,388
Ford 350E Jumbo High Roof Van, 2015	1 June 2015	Non assigned open fleet	\$ 54,063

* There are two vehicles where the acquisition cost changed between 2015/16 and 2016/17:

Ford 350E Jumbo High Roof Van – this was to reflect that a tail lifter was not able to be successfully operated on the vehicle, so the acquisition cost reduced in 2016/17 to reflect a credit given back by the dealer.

Toyota Hilux Double cab 4WD – this was to reflect the addition of a tracking device in the vehicle.

2015/16 Financial year			
Toyota Hilux 2.7P Reg ZS8009	31 December 2000	Non assigned open fleet	\$ 22,470
Ford transit 2.4 Diesel 350L High Roof LWB	14 July 2003	Non assigned open fleet	\$ 14,614
Toyota - Corolla Station Wagon	31 August 2012	Non assigned open fleet	\$ 21,402
Toyota Corolla GWE432	13 June 2013	Non assigned open fleet	\$ 20,236
Toyota Hilux Double cab 4WD ,2015	1 June 2015	Non assigned open fleet	\$ 42,054
Toyota Corolla Station Wagon 2013	1 June 2015	Non assigned open fleet	\$ 22,388
Ford 350E Jumbo High Roof Van, 2015	1 June 2015	Non assigned open fleet	\$ 66,091

26. What was the total amount spent on purchasing vehicles during the 2018/19 financial year and to what office were each of these vehicles assigned by vehicle year and vehicle model? How much was spent during each of the previous four financial years and to what office are each of these vehicles assigned by vehicle year and vehicle model?

Make and model	Acquisition date	Office assigned to	Acquisition cost
2018/19 Financial year			
Toyota Hilux 2WD Single Cab	1 July 2018	Non assigned open fleet	29,039
2017/18 Financial year			
Toyota Single Cab	1 July 2017	Non assigned open fleet	30,397
2016/17 Financial year			
No Vehicles purchased			Nil
2015/16 Financial year			
No Vehicles purchased			Nil

27. Were any labour and/or contractor costs been capitalised into capital project costs during the 2018/19 financial year, if so, for each project what is the breakdown by project of labour vs non labour costs?

Project	Total Activity	Non Labour	Labour
Fire Compliance Cable St Level 2	246,577	229,698	16,880
HVAC Infrastructure Upgrade	4,492,843	4,230,340	262,502
Minor Capital Works	857,505	854,230	3,275
Te Taiao Nature	8,611,543	6,256,596	2,354,947
Cable St Seismic Bracing	258,998	227,975	31,023
Tory St Seismic Strengthening	106,632	93,409	13,224
Vertical Transportation Redevelopment	399,626	351,995	47,631
Capital Projects less than \$100k each	194,904	43,430	151,474
Total	15,168,628	12,287,672	2,880,956

ICT

28. Does your department, agency or organisation have a policy about the use of personal email accounts (e.g. Gmail accounts) in the workplace; if so, what policies are in place and do those policies include a prohibition on the use of such accounts for official government business? How many breaches of any such policy during the last financial year were reported and how does this compare to each of the previous four financial years?

Te Papa does not specifically prohibit the use of personal email accounts. Te Papa's Information Technology policy states that access to the Internet is provided to staff for professional reasons. Personal use of the Internet is permitted providing such browsing falls outside a normal period, does not incur significant cost, and the length of browsing activity is reasonable. What constitutes reasonable usage of the Internet is determined by a User's Manager and the Manager Information Technology Service Delivery.

There were no reported breaches of policy during the last financial year or the previous six financial years.

29. What IT projects, if any, were shelved or curtailed in the 2018/19 year and how much will have been spent on each project before it is shelved or curtailed?

No IT projects were shelved or curtailed in 2018/19.

30. What IT projects, if any, were completed or under way in the 2018/19 year? For each, please provide the following details:

- Name of project
- Initial estimated budget
- Initial estimated time frame
- Start date
- Completion date or estimated completion date.
- Total cost at completion or estimated total cost at completion.

Name of Project	Initial Estimate	Initial Estimated Time Frame	Start Date	Completion Date or Estimated Completion	Total cost at completion or estimated total cost at completion
Nimble Storage Solution Implementation	\$65,200	3 months	October 2018	December 2018	\$63,687
Service Desk Plus Implementation	\$42,000	8 months	July 2018	February 2019	\$38,745
Service Desk Plus Upgrade (Change and Problem Module Implementation)	\$27,500	7 months	May 2019	November 2019	\$27,500
AV end of life replacement - venues	\$228,000	11 months	July 2018	May 2019	\$228,000
AV end of life replacement - exhibitions	\$175,000	10 months	August 2018	May 2019	\$175,000
AV end of life replacement - meeting rooms	\$6,000	10 months	August 2018	May 2019	\$6,000

31. How much was spent for software licensing fees in the 2018/19 financial year and how does this compare with spending in each of the previous four financial years?

Year	Operating	Capital
2018/19	\$457,900	\$ -
2017/18	\$523,524	\$ -
2016/17	\$275,531	\$ -
2015/16	\$185,667	\$60,00
2014/15	\$73,478	\$139,002

32. How many websites did your department, agency or organisation run in 2018/19 and for each, what is it called, what is its URL, when was it established, what is its purpose and what is the annual cost of operating it?

Website Name	URL	Date Established	Purpose	Operating Cost
Te Papa Website	http://tepapa.govt.nz	First established: 1998, updated 2015	The main entry point to Te Papa's online offering allows users to plan a visit to Te Papa and offers an overview of what the Museum does	\$60,000
Collections Online Website (and API)	http://collections.tepapa.govt.nz	First established: 2005, Updated 2016	The central access point to all of the collections. Users can access over 850,000 collection records, 150,000 images (65,000 downloadable in high resolution) as well as records on people, places, subjects and topics.	\$30,000
Te Papa Blog	http://blog.tepapa.govt.nz	First established: 2007, updated 2018	The blog allows users to find out more about behind-the-scenes at Te Papa (amongst other topics) and for Te Papa staff to tell Te Papa's stories in their own voices. Staff write their own blogs and have them reviewed by a peer before posting. Content is diverse, ranging from the latest science field trip to education programmes, and covering the full gamut of Te Papa's subject expertise.	\$3,000
NZ Museum	http://nzmuseums.co.nz	2008	A portal for finding New Zealand museums, art galleries, cultural organisations and their collections, part of the National Services Te Paerangi services to museums.	\$4000
NZ Birds Online	http://nzbirdsonline.org.nz	2013	An encyclopaedia of New Zealand birds, created by Te Papa in partnership with DOC and OSNZ. Contains species information, images and audio about all native and vagrant birds found in New Zealand.	\$3,000
Te Papa	http://tepapastore.co.nz	2011	Te Papa's online store and e-commerce offering	\$12,000

Website Name	URL	Date Established	Purpose	Operating Cost
Store - Shopify			sells merchandise, gifts, event tickets and Te Papa Press books to the general public.	
Tales from Te Papa (Video mini-site)	http://talesresource.tepapa.govt.nz	2016/17	A teaching resource that features 120 Tales from Te Papa, mini-documentaries that showcase many of the unique pieces that Te Papa holds in trust for the nation.	\$200
Treaty2U	http://treaty2u.govt.nz	Unknown	TREATY 2 U tells the story of New Zealand's founding document: the Treaty of Waitangi.	\$200
McCahon	http://mccahon.co.nz	Unknown	The site records the ongoing project to catalogue McCahon's complete works, dating from the mid-1930s to the early 1980s. mccahon.co.nz is not a TP website, but we do host it for the McCahon Trust.	\$200

33. How many data security issues were identified in 2018/19 and how many data security issues were there in each of the previous four financial years? If there were breaches, what were they, how were these addressed and what are the titles of any reports into them? What involvement, if any, was there from either the GCSB or the National Cyber Security Centre?

No identified breaches in FY18/19 or during the previous financial years.

34. How many laptop computers, tablet computers and hard drives, if any, provided or paid for by your department, agency or organisation have been lost or gone missing in the 2018/19 financial year; and how many of these were returned to or found by the agency or organisation if any? How many were lost or missing and how many subsequently returned or found in each of the previous four financial years?

One laptop computer and one iPad were reported lost or missing in the 2018/19 financial year. No hard drives were reported lost or gone missing in the 2018/19 financial year.

One iPad designed to be used in a public area of the museum was stolen in the 2016/17 year. The theft was reported to the Police and the iPad was remotely wiped. It has not been recovered.

One laptop was reported missing and unaccounted for in the 2014/15 financial year. It has not been recovered.

REPORTS, PLANNING, AND EVALUATION

35. Please provide a list of all reports that were prepared in 2018/19 relating to:

- baseline update (if applicable)
- value for money
- savings identified

No reports were prepared in 2018/19 in relation to the baseline update, value for money or savings identified.

36. Please provide copies of the current work plan.

Te Papa's current work programme is set out in the Strategic Narrative (https://www.tepapa.govt.nz/sites/default/files/strategic_narrative.pdf), Statement of Intent 2017-2021 (https://www.tepapa.govt.nz/sites/default/files/tp_statement_of_intent_2017-2021_online_002.pdf) and in the Statement of Performance Expectations 2019/20 (https://www.tepapa.govt.nz/sites/default/files/statement_of_performance_expectations_2019-20.pdf). Strategic priorities include exhibition renewal, digital capability, business growth, iwi engagement and leading important national conversations, in addition to continuing with our core museum work such as caring for and managing the collections, education, learning, research and sector support. No further work is being undertaken in relation to Te Papa Manukau. We are currently revising our strategic framework ahead of publishing a new Statement of Intent to take effect from 1 July 2020.

37. Please list projects and major policy initiatives progressed in 2018/19.

Significant projects progressed in 2018/19 include:

- Completion or progression of major infrastructure replacement projects, including replacement of water chillers and cooling towers, lighting upgrades, lift and escalator upgrades, seismic restraining services and upgrades, and building management system upgrades;

- Certified Emissions Measurement and Reduction Scheme (CEMARS) certification, awarded as a result of efforts to improve environmental sustainability practice;
- Completion of a major investment in natural history exhibition, experiences and learning opportunities through the construction and opening of Te Taiao | Nature, featuring a commitment to bicultural perspectives and inclusion of mātauranga Māori and te reo Māori throughout the physical exhibition and online information spaces;
- Continued digitisation of collection items and growth in the number of collection items accessible worldwide through Collections Online at www.tepapa.govt.nz.
- Continued delivery of touring exhibitions regionally throughout New Zealand and internationally.
- Repatriation of 120 Māori and Moriori ancestral remains to New Zealand from two overseas institutions through the Karanga Aotearoa Repatriation Programme.
- Through *Terracotta Warriors: Guardians of Immortality*, the opportunity for nearly 200,000 visitors to see and learn about ancient imperial icons of China's Qin Dynasty – eight terracotta warriors, two full size horses, in addition to over 160 works of ancient Chinese art.

Part Two ('Statement of Performance 2018/19') (pp 15-42), Part Three ('Financial Statements 2018/19') (pp 43-84) and Part Four ('How we operate and our people and capability') (pp 86-94) of Te Papa's 2018/19 Annual Report (https://www.tepapa.govt.nz/sites/default/files/te_papa_annual_report_2018-19.pdf) provide more details about the key projects and initiatives undertaken in the 2018/19 year, including the performance results for specific projects and the cost of Te Papa's operations.

38. Please provide copies of any reports made to the Minister in 2018/19 about performance against the agency or organisation's Statement of Intent, Statement of Corporate Intent, Statement of Performance Expectations or Output Plan.

As an Autonomous Crown Entity Te Papa does not report directly to the Minister. Performance measures and outcomes for 2018/19 are reported in Te Papa's Annual Report 2018/19. Regular reports outlining highlights, achievements, opportunities and any risks and issues are provided to the Ministry for Culture and Heritage as Te Papa's monitoring agency.

39. How many evaluations of policies or programmes were completed in 2018/19? Please provide details of who carried out the evaluation, the cost of the evaluation, the date completed, and its main findings.

Not applicable.

40. What reviews of capability were started or completed in 2018/19? What aspects of capability were or are being reviewed? Who undertook or is undertaking these reviews and when were or will they be completed?

Not applicable. No reviews of capability were undertaken during 2018/19.

41. Please provide details of all monitoring, evaluation and auditing of programmes or initiatives undertaken or commissioned by your department, agency or organisation in the 2018/19 financial year (including details of all performance measures, targets and benchmarks and whether programmes contributed to desired outcomes in an efficient and effective manner).

Te Papa's non-financial and financial performance was audited and reported on in the Annual Report for 2018/19

(https://www.tepapa.govt.nz/sites/default/files/te_papa_annual_report_2018-19.pdf). Non-financial performance is reported in pp 15-42 and financial performance is reported in pp 43-84.

GIFTS AND EXTERNAL RELATIONSHIPS

42. What policies were in place in 2018/19 on accepting corporate gifts or hospitality? How did this compare to the previous financial year? Please list all corporate gifts or hospitality accepted by staff in the 2018/19 financial year with the following details:

- Gift or hospitality accepted
- Position of staff member who accepted
- Estimated value
- Date received
- Name of the organisation or individual who paid for/gave the gift or hospitality.

Te Papa has a Discretionary and Sensitive Expenditure Policy, and the Code of Professional Conduct, which details the processes and procedures to be following when accepting corporate gifts or hospitality. This guidance is consistent with the previous years.

Gift/Hospitality Accepted	Position of Staff Member who accepted	Value	Date	Organisation/Individual who provided gift/hospitality
Gunpowder tea and stamp collection book	Kaihautu	\$50	3/07/2018	China State Administration of Culture Heritage
1x WOW Show Launch and Preview at Beehive.	Kaihautu, Head of Iwi Relations, Head of NSTP	\$50	9/08/2018	World of Wearable Art
Around the World in 10 Courses - Wellington on a Plate Event	Chief Executive	\$165	22/08/2018	CEO, Wellington Regional Economic Development Agency
1x Wellington on a Plate ticket to attend with FCM Travel	Executive Assistant	\$69	24/08/2018	FCM Travel
Museum Of China Gift Bag including; museum of china souvenir guide, large format paperback on exhibitions, DVD and 1 sealed unknown box	Director Museum and Commercial Services	\$100	7/10/2018	National Museum of China
Woven bracelet	Kaihautu	\$30	12/10/2018	Coastguard NZ

Gift/Hospitality Accepted	Position of Staff Member who accepted	Value	Date	Organisation/Individual who provided gift/hospitality
Red Chinese tea set including teapot and 2 cups	Director Collections and Research	\$100	13/12/2018	Mr. Qian Jikui, Shaanxi Provincial Cultural Relics Bureau, Mr. Wang Weilin, Shaanxi History Museum, Mr. Zhang Yan, Emperor Qin Shihuang's Mausoleum Site Museum, Ms. Zhang Huling, Yan 'an Revolutionary Memorial Administration Bureau, Mr. Lu Zhiyong, Shaanxi Provincial Institute of Archaeology
2 x Terracotta Warriors commemorative plates	Chief Executive, Kaihautu	\$150	13/12/2018	Emperor Qinshihuangs Terracotta Army Museum
Promotional material and catalogues from National Museum of china	Chief Executive	\$50	13/12/2018	National Museum of China
2 x gift packs comprising: Raki, Turkish Delight, Coffee and Olive Oil	Chief Executive, Community Relations Manager	\$150	14/12/2018	Embassy of the Republic of Turkey
1X book. The Fall was a publication commissioned by artist Patrick Pound for the NGV Art Book Fair. Edition of 100.	Te Aka Matua Library	\$80	14/12/2018	City Gallery, Wellington
1 x gift of goodies (chocolates, biscuits, lollipops, candy, xmas mince pies, etc - no alcohol)	Head of Experience Design and Content	\$80	18/12/2018	Toulouse Ltd
4x gift basket (small bottle of gin and some tonic, plastic cups and a water bottle)	Chief Technology Officer, Head of Finance Operations	\$260	18/12/2018	Red Wolf
2 silk ties	Director Museum and Commercial Services, Director Collections and Research	\$30	19/12/2018	Embassy of the Peoples' Republic of China

Gift/Hospitality Accepted	Position of Staff Member who accepted	Value	Date	Organisation/Individual who provided gift/hospitality
Overnight bag and goodies (chocolates, biscuits, mince tarts etc)	General Manager Partnerships and Business Development	\$70	19/12/2018	Mainfreight
1x bottle of Akarua Pinot Noir 2017	Chief Executive	\$35	21/12/2018	Warren and Mahoney
2x 2019 blank journal	Chief Executive, Director Museum and Commercial Services	\$60	7/01/2019	Taipei Economic and Cultural Office in New Zealand
5x \$20 Dragons Restaurant vouchers	Foundation Engagement Manager	\$100	26/01/2019	China Cultural Centre
Invitation to Evening with Steve Hansen (4 Feb at Circa)	Chief Finance and Operations Officer	\$350	28/01/2019	Wellington City Council
3x Xia Nan artist t-shifts	Events Manager	\$60	17/02/2019	Xia Nan
Golf event with WSP-Opus	Project Manager	\$70	25/03/2019	WSP-Opus
Set of 4 wooden bookmarks	Board Chair	\$50	30/03/2019	China's Minister of Culture and Tourism
China Southern branded Dreamliner Boeing 787-8 model and display stand	Chief Executive	\$250	10/05/2019	China Cultural Centre in NZ
Publication: Museum Vrolik	Kaihautu	\$50	20/05/2019	Museum of Vrolik
\$50 book voucher	Curator Natural History	\$50	27/05/2019	Lift Education
David Jones \$30 voucher and product samples	Executive Assistants (2)	\$60	20/06/2019	Air NZ

43. What policies were in place in 2018/19 on the organisation giving gifts to external organisations or individuals? How did this compare to the previous financial year? Please list all gifts given to external organisations or individuals in the 2017/18 financial year. For each, please provide the following details:

- Gift given
- Name of external organisation or individual
- Reason given
- Estimated value
- Date given.

Te Papa has a Discretionary and Sensitive Expenditure Policy, and the Code of Professional Conduct, which details the processes and procedures to be following when gifts are to be provided.

This guidance is consistent with previous years.

Gift given	External organisation or individual	Reason	Estimated value	Date
5 Copies Te Papa: Reinventing New Zealand's National Museum	Shanghai Museum	Cultural exchange	156.52	16/07/2018
Various small gift items	Chinese Ministry of Culture and Tourism	Cultural exchange	103.65	02/10/2018
Various small gift items	Party Secretary Guangdong Province	Cultural exchange	170.61	02/10/2018
Terracotta Warriors book	Embassy of the Peoples Republic of China	Cultural exchange	24.35	26/11/2018
Various small gift items	Shanxxi Museum	Gift to visiting Chinese Delegation	89.74	22/01/2019
Various small gift items	Shanxxi Museum	Gift to visiting Chinese Delegation	556.41	22/01/2019
Various small gift items	Shanxxi Museum	Gift to visiting Chinese Delegation	182.65	22/01/2019
Various small gift items	Aboriginal Elders associated with Australian Museum	Cultural exchange	270.61	08/03/2019
Various small gift items	Aboriginal Elders associated with Australian Museum	Cultural exchange	131.48	08/03/2019
3 100 Natural History books	Various Chinese Museums	Cultural exchange	70.43	20/03/2019

Gift given	External organisation or individual	Reason	Estimated value	Date
Various small gift items	Deputy Director National Museum of China	Purchase Museum Of New Zealand Gift for	188.70	28/03/2019
Various small gift items	Various Chinese Museums	Cultural exchange	262.34	03/04/2019
Tickets to Terracotta Warriors Exhibition	Various attendees at leadership course	Gift	108.69	13/04/2019
Te Papa Front of House tour	National Singapore Museum and Indian Heritage Centre	Cultural exchange	78.26	13/04/2019
Tickets to Terracotta Warriors Exhibition	National Singapore Museum and Indian Heritage Centre	Cultural exchange	19.57	23/04/2019
Te Papa Front of House tour	National Singapore Museum and Indian Heritage Centre	Cultural exchange	17.39	23/04/2019
Tickets to Terracotta Warriors Exhibition	Peter Wells Marketing	Gift	19.57	23/04/2019
1 Copy Tangata o le Moana	King Tupou of Tonga	Cultural exchange	69.56	24/05/2019
P Card Shaun Pallet	ID Tours	Appreciation gift	434.78	11/06/2019
4 Te Papa Press books	Various UK Museums	In appreciation of hosting	96.52	19/06/2019
Various small gift items	Various US Museums	In appreciation of hosting	180.17	05/07/2019

44. What policies were in place in 2018/19 on giving gifts to staff? How did this compare to the previous financial year? Please list all gifts given to staff exceeding \$100 in value in the 2018/19 financial year. For each, please provide the following details:

- Gift given
- Position of staff member
- Reason given
- Estimated value
- Date given.

Te Papa has a discretionary and sensitive expenditure policy which details the processes and procedures to be followed regarding gifts to staff. This guidance is consistent with the previous financial year.

In 2018/19 three gift cards were presented in recognition of exceptional effort and hours over and above what was required.

Position	Estimate Value	Date
Core team who delivered Terracotta Warriors	\$400 gift voucher	December 2018
Senior HR Advisor	\$200 gift voucher	August 2018
Financial Accountant	\$206 gift voucher	November 2018

45. What potential conflicts of interest were identified regarding the board, management or senior staff in 2018/19? For each, please provide the following details:

- Conflict identified.
- Whether or not any contract, policy, consent or other consideration has been entered into with any entity identified in any conflict in the last three financial years.
- Value of any contract, policy, consent or other consideration has been entered into with any entity identified in any conflict in each of the previous three financial years.
- Steps taken to mitigate any possible conflict in granting any contract, policy, consent or other consideration which has been entered into with any entity identified in any conflict in each of the previous three financial years.

Te Papa's conflicts of interest information for Board and senior management in 2018/19 is attached in the appendix.

46. What non-government organisations, associations, or bodies, if any, was your department, agency or organisation a paid member of in 2018/19? For each, what was the cost for each of its memberships? How does this compare to each of the previous four financial years?

Membership Organisation	2018/19
Apnic Pty Ltd	\$1,131.84
Camd Council Of Aust Museum Directors	\$1,904.12
Conferenz Limited	\$3,052.50
Cruise New Zealand	\$1,500.00
Enviro-Mark Solutions Limited	\$3,999.98
Facilities Management Association Of NZ	\$1,652.39
Hospitality NZ Ltd	\$1,227.57
ICOM International Council Of Museums	\$1,780.00
Low Value Memberships	\$7,747.96
Museums Aotearoa	\$18,878.72

N3 Limited (Gsb)	\$2,000.00
National Digital Forum Incorporated	\$10,000.00
NZ Institute Of Chartered Accountants	\$4,369.13
The Royal Society	\$1,478.26
Total	\$60,722.47

Year	Expenditure on memberships
2018/19	\$60,722
2017/18	\$80,193
2016/17	\$103,193
2015/16	\$103,006
2014/15	\$84,245

INVOICES AND PROCUREMENT

47. How many penalties for late payment of an invoice were incurred in the 2018/19 year and what was the total cost of that. How does this compare to each of the previous four financial years?

There were no penalties incurred for late payment of an invoice in 2018/19. There are no records of any penalties being incurred for late payment of an invoice in the previous six financial years.

48. How many and what proportion of invoices and bills received in the 2018/19 financial year were not paid on time, and how does this compare to each of the previous four financial years?

Te Papa's payment terms for suppliers varies because of the different nature of our suppliers. To ensure all invoices are paid on time, or as soon as practicably possible after receiving them, Te Papa pays weekly to ensure the smaller trade and/or hospitality suppliers (usually on seven day terms) receive funds on a timely basis. Te Papa also pays on the 20th of the month for standard suppliers. Te Papa operates a purchase order system, and outstanding orders are regularly reviewed, and suppliers followed up with where work has been completed or supplied, but no invoice has been received. Because of this approach, invoices are either paid on time and in agreement with our trade terms, or within seven days of receiving the invoice.

ADVERTISING, POLLING, AND PUBLIC RELATIONS

49. What polls, surveys or market research did your department, agency or organisation undertake in the last financial year and what were the total estimated costs of this work? Please provide a copy of the polling report(s) and the following details:

- a. Who conducted the work
- b. When the work commenced
- c. When it was completed (or due to be completed)
- d. Estimated total cost
- e. Whether tenders were invited; if so, how many were received.

Project	Detail	a. Who conducted the work	b. When the work commenced	c. When it was completed (or due to be completed)	d. Estimated cost (excl GST)	e. Whether tenders were invited; if so, how many were received
Data Warehouse, Dashboard, Analysis	12 month subscription	Dexibit	Jul-18	Jun-19	\$50,700	No
Visitor Profile Interview	Interviewing conducted in-house by Te Papa Staff	Te Papa Staff	Jul-18	Jun-19	\$36,000	NA
Visitor Profile Interview	External interviewing cover (as needed throughout year)	Reid	Aug-18	Aug-18	\$3,842	No
Visitor Profile Interview	Database License Fee	Information Tools	Jul-18	Jun-19	\$4,000	No

Project	Detail	a. Who conducted the work	b. When the work commenced	c. When it was completed (or due to be completed)	d. Estimated cost (excl GST)	e. Whether tenders were invited; if so, how many were received
Location Analytics	License fee and 3 years support	Hewlett Packard	Oct-18	Oct-21	\$7,135	No
Toi Art Summative Research	Focus groups	Morris Hargreaves McIntyre	Oct-18	Dec-18	\$15,440	No
Visitor Profile Interview	Data processing	Information Tools	Oct-18	Oct-19	\$18,000	No
Toi Art Summative Research	Venue hire for focus groups	Te Papa Venues	Oct-18	Dec-18	\$165	No
Wonderland Concept Test	Online Quantitative, Nat Rep	Pure Profile	Nov-18	Dec-18	\$4,750	No
Terracotta Warriors Exit Survey	Survey platform and translations	Get Smart	Dec-18	Dec-18	\$6,350	No
Electronic visitor counts	Annual license	Beonic	Dec-18	Dec-18	\$2,117	No

Project	Detail	a. Who conducted the work	b. When the work commenced	c. When it was completed (or due to be completed)	d. Estimated cost (excl GST)	e. Whether tenders were invited; if so, how many were received
Electronic visitor counts	Te Papa Front Door Camera, monthly lease	Bellwether (MC Lease)	Feb-19	Jan-20	\$2,856	Two
Visitor Profile Interview	VPI survey review and upgrade - Survey platform and translations	Get Smart	Mar-19	Sep-19	\$20,511	No
Electronic visitor counts	Te Taiao Entry Camera, monthly lease	Bellwether (MC Lease)	Mar-19	Apr-21	\$2,856	No
Visitor Profile Interview	License Fee	Get Smart	May-19	May-20	\$4,950	No
Visitor Profile Interview	VPI survey review and upgrade - parallel testing	Information Tools	Jun-19	Aug-19	\$4,375	No

Project	Detail	a. Who conducted the work	b. When the work commenced	c. When it was completed (or due to be completed)	d. Estimated cost (excl GST)	e. Whether tenders were invited; if so, how many were received
Understanding our Māori Audiences	Focus groups	Nan Wehipohana, Research Evaluation Consultancy Limited - a member of the Kinnect Group	Jun-19	Dec-19	\$30,000	Two
Culture Segment Tag Tool	License fee	Morris Hargreaves McIntyre	Jul-18	Jun-19	\$3,000	No

50. How much was spent on advertising, public relations campaigns or publications in the last financial year? How does this compare to the cost of this in the previous four financial years?

Year	Cost
2018/19	937,162
2017/18	835,955
2016/17	1,013,205
2015/16	1,037,018
2014/15	1,070,851

51. For each advertising or public relations campaign or publication conducted or commissioned in the 2018/19 financial year, please provide the following:

- a. Details of the project including a copy of all communication plans or proposals, any reports prepared for Ministers in relation to the campaign and a breakdown of costs
- b. Who conducted the project
- c. Type of product or service generally provided by the above
- d. Date the work commenced
- e. Estimated completion date
- f. Total cost
- g. Whether the campaign was shown to the Controller and Auditor-General
- h. Whether tenders were or are to be invited; if so, how many were or will be received

2018/19	Comms plan	Reports prepared for Minister	Who conducted the project	Type of work	Date started	Date finished	Total cost	Campaign shown to Controller and Auditor-General	Tenders
Te Papa Commercial Marketing, venues, store, tourism	No	No	Te Papa	Digital search	July	Ongoing	\$208,305	No	Not tendered. Consultant agencies (if required), selected via quotes or AoG agencies used where appropriate.
Toi Art & Te Papa Exhibitions temporary	No	No	Te Papa	Digital, Collateral, Outdoor, Cinema	July	Ongoing	\$91,000	No	Not tendered. Consultant agencies (if required), selected via quotes or AoG agencies used where appropriate.
Gallipoli: The scale of our war	No	No	Te Papa	Internal hanging banner	July	Ongoing	\$883	No	Not tendered. Consultant agencies (if required), selected via quotes or AoG agencies used where appropriate.
Rongowhakaata Exhibition	No	No	Te Papa		July	Ongoing	0	No	Not tendered. Consultant agencies (if required), selected via quotes or AoG agencies used where appropriate.
Event Marketing	No	No	Te Papa	Digital, Brochure Collateral, Radio,	July	Ongoing	\$2321	No	Not tendered. Consultant agencies (if required), selected via quotes or AoG agencies used where appropriate.
Te Taiao Nature Exhibition	Yes	No	Te Papa	Digital, Collateral, Radio, Outdoor digital screens, activation	July 18	May 19	225,078	No	Not tendered. Consultant agencies (if required), selected via quotes or AoG agencies used where appropriate.
Terracotta Warriors, (includes marketing of Terracotta Warriors events)	Yes	No	Te Papa	Digital, Collateral, Radio, Outdoor digital screens, activation	July 18	Apr 19	\$350,871	No	Not tendered. Consultant agencies (if required), selected via quotes or AoG agencies used where appropriate.
Brand Video (commercial & marketing)	No	No	Te Papa	Digital content	Feb	June 19	\$20,000	No	Not tendered. Consultant agencies (if required), selected via quotes or AoG agencies used where appropriate.

2018/19	Comms plan	Reports prepared for Minister	Who conducted the project	Type of work	Date started	Date finished	Total cost	Campaign shown to Controller and Auditor-General	Tenders
School holiday programme	No	No	Te Papa	Digital, Brochure Collateral, Radio,	July	Ongoing	\$11,642	No	Not tendered. Consultant agencies (if required), selected via quotes or AoG agencies used where appropriate.
Education	No	No	Te Papa	N/A	July	Ongoing	\$1190	No	Not tendered. Consultant agencies (if required), selected via quotes or AoG agencies used where appropriate.
Generic Marketing	No	No	Te Papa	Digital, Brochure Collateral, Radio, Press	July	Ongoing	\$25,872	No	Not tendered. Consultant agencies (if required), selected via quotes or AoG agencies used where appropriate.

52. How many public relations and/or communications staff, contractors/consultants or providers of professional services were employed in the last financial year; what was the total salary budget for these staff and how much were these staff paid broken down by salary band? How does that compare with each of the previous four financial years? Provide a numerical and percentage breakdown of public relations or communications staff by employment status ie permanent, contractor/consultant, provider of professional service.

Te Papa employs 5.43 FTE. Five are full time permanent and one is part time permanent. In the last financial year Te Papa employed three contractors/consultants.

The total salary budget for the permanent Marketing and Communications team was \$588,940. This information has not been provided by salary band as the employees will be identifiable given the small number of communications staff at Te Papa at any one time. The variance in salary comparative to previous years reflects; the additional 0.43FTE and the increase in scope and accountability of the refreshed roles since the Target Operating Model review in 2018/19.

The total annual salary budget for the previous four financial years in shown below:

Year	Salary Cost (\$)
2017/18	\$427,110
2016/17	\$395,270
2015/16	\$288,317
2014/15	\$168,930

Note The Salary Variance in 2017/18 is due to additional resources required to support various programs throughout Te Papa. The Salary Variance between 2015/16 to 2016/2017 is due the requirement for additional resources to support the opening of the new Toi Art exhibition in March 2018. The salary variance between 2014/15 to 2015/16 is due to the full year cost impact of these employees, in comparison to the previous year where there was turnover and vacancy lag in all three positions.

53. How much was spent in 2018/19 on merchandise/promotional products (apparel, stationery, pen drives etc) carrying the branding of your department, agency or organisation or its campaigns, polices or marketing? How did this compare to each of the previous four financial years? For each invoice over \$1,000 in 2018/19 please provide the item purchased, the amount purchased, costs and the intended use.

Merchandise to a value of \$25,869 was purchased in 2018/19.

Item	Quantity	Cost	Intended use
Note Pads	20,000	\$14,994	Te Papa Venue
Pens	15,000	\$10,875	Te Papa Venue

Year	Cost
2018/19	18,325
2016/17	8,711
2015/16	23,915
2014/15	0
2013/14	1,192

54. How many press releases, if any, were released in the 2018/19 financial year? How many were released in each of the previous four financial years?

2018/19	29
2017/18	37
2016/17	78
2015/16	30
2014/15	40

OFFICIAL INFORMATION AND PRIVACY

If your entity is not covered by the Official Information Act, please answer N/A to the relevant questions.

55. In 2018/19, did your department, agency or organisation have an internal group of staff whose primary role was to support the Minister or their Office by processing information requests such as Parliamentary questions, Official Information Act requests, and ministerial correspondence; if so, what is the name of that group, how many staff were in the group, what was the cost of this, and where were they located? What were these numbers for each of the previous four financial years?

As an Autonomous Crown Entity Te Papa does not have a dedicated group of staff whose primary role is to support the responsible Minister or the Minister's office by processing information requests.

56. What was the number of Official Information Act Requests received, responded to within 20 working days, responded to after 20 working days, transferred, and declined during 2018/19? What were these numbers for each of the previous four financial years?

The total number of OIA requests received in 2018/19 and the previous four years is listed below:

Year	Number of requests received	Responded to within 20 working days	Responded to after 20 working days	Transferred	Declined
2018/19	29	25	4	0	0
2017/18	11	10	1	1	1
2016/17	10	8	2	0	0
2015/16	4	2	2	0	0
2014/15	15	8	6	1	0

57. What was the average response time for Official Information Act Requests during 2018/19? What was this number for each of the previous four financial years?

Year	Average working days to respond (including extensions)
2018/19	25
2017/18	16
2016/17	17
2015/16	23
2014/15	22

58. How many complaints were received under the Privacy Act or Official Information Act during 2018/19 broken down by whether each has been upheld, dismissed, or still under investigation? How does this compare to each of the previous four financial years?

Year	Number of complaints	Upheld	Dismissed	Still under investigation
2018/19	0	n/a	n/a	n/a
2017/18	1 (from request received in 2016/17)	1	0	0
2016/17	0	n/a	n/a	n/a
2015/16	0	0	2 (from 2013/14 and 2014/15 FY)	0
2014/15	1	n/a	n/a	n/a

In 2017/18, in response to a complaint the Ombudsman's Office formed a provisional opinion that information should have been released that was initially withheld within the response to a request for information. Te Papa provided the information to the requester and the matter was resolved with the Ombudsman taking no further action and without a final opinion being issued.

59. What policies are in place for Official Information requests to be cleared by or viewed by the Minister's office? Have any of these policies changed since the new Government was sworn in?

Te Papa has a 'no surprises' policy with both the Ministry for Culture and Heritage and the Minister's office in regards to content released through the Official Information Act. In order to fulfil this all responses are provided to the Ministry, and copies of draft responses are provided to the Ministry for consultation where appropriate, prior to final responses being sent out.

60. Does your department, agency or organisation have specific policies or procedures that apply to requests for information from media, bloggers, political parties, or OIAs deemed 'high risk' which differ to those for regular requests; if so, please provide full details of those policies?

Te Papa does not have specific policies or procedures that apply to requests for information from media, bloggers, political parties or OIA requests deemed 'high risk'.

61. What instructions or directions from Ministers or their staff regarding the processing or handling of Official Information Act requests did the agency or organisation receive during 2018/19?

Te Papa did not receive any instructions or directions from Ministers or their staff regarding processing or handling of Official Information Act requests in 2018/19; standard processes apply.

62. Were any privacy issues identified in the 2018/19 financial year and in the previous four financial years? If so, what were they and what are the titles of any reports into them?

In 2018/19, there were no privacy issues identified.

The table below relates to any identified privacy issues over a four year period at Te Papa:

Year	Number of complaints	Upheld	Dismissed	Still under investigation
2018/19	0	0	0	0
2017/18	0	0	0	0
2016/17	0	0	0	0
2015/16	0	0	0	0
2014/15	0	0	0	0

PERMANENT STAFF/GENERAL STAFFING BREAKDOWNS

If the information sought in this section is found in the department, agency or organisation's Annual Report with the same breakdown as requested, your response may refer to this, giving details. However your response MUST be specific and cite the relevant page numbers.

If the question is not relevant to your department, agency or organisation (for example if it does not have a policy function or a staffing cap) please answer N/A

63. How many staff positions in the policy area were left unfilled in the 2018/19 financial year broken down by policy area in total? How did that compare with each of the previous four financial years? How is the agency or organisation continuing to carry out work in the absence of staff in these positions?

Not applicable. There are no policy positions at Te Papa.

64. How many permanent staff were employed within your department, agency or organisation during the last financial year? How does this compare to each of the previous four financial years? Please breakdown by:

- Role (e.g. policy/admin/operational)
- Classification (full and part-time)
- Office (e.g. geographical location)

Please provide detailed explanations for any fluctuations in staff numbers of plus or minus 10%.

Permanent (Full time and Part Time) Staff Numbers (Headcount) (NB: new Directorates in place from Sept 2018 change) as at 30 June 2019

For the year ended 30 June	2019	
	FT	PT
Audience & Insight	37	2
Collections & Research	77	7
Finance & Operations	60	1
Museum & Commercial Services	97	8

For the year ended 30 June	2019	
Nga Manu Atarau	12	2
Other Strategy & Performance	4	
Strategy & Performance	8	
Total	295	20

Permanent (Full time and Part Time) Staff Numbers (Headcount) (NB: new Directorates in place from May 2015 change) as at 30 June 2019

For the year ended 30 June	2018		2017		2016	
	<i>FT</i>	<i>PT</i>	<i>FT</i>	<i>PT</i>	<i>FT</i>	<i>PT</i>
Commercial	86	23	82	38	93	23
Collection Research Learning	90	11	93	9	79	3
Digital	36	8	40	7	25	2
Finance	15		16	0	15	0
Exhibition Renewal	15	2	15	0	9	2
Engagement & Development*	11		15	0	-	-
Nga Manu Atarau	14	3	17	2	16	2
Operations	66	1	69	1	59	1
Total	333	48	346	60	296	33

Permanent (Full time and Part Time) Staff Numbers (Headcount) (NB: new Directorates in place from April 2013 change)

For the year ended 30 June	2015	
	<i>FT</i>	<i>PT</i>
Office of the Chief Executive	13	3
Ngā Manu Atarau	8	2
Museum for the Future	31	3
Museum of Living Cultures	35	3
Museum Operations & Services	107	9
Te Papa Enterprises	83	14
Total	277	34

Most staff employed by Te Papa are located in either the Tory or Cable Street sites in Wellington, with the exception of three staff who work within the community as part of Te Papa's Sector Development Program.

Fluctuations in staff numbers compared to previous years represents Te Papa's move to a more sustainable staffing model. Te Papa supplements its core workforce with casuals to meet; the increased demand of high tourist season and varying demands of functions and hospitality hire.

Most staff employed by Te Papa are located in either the Tory or Cable Street sites in Wellington, with the exception of three staff who work within the community as part of Te Papa's Sector Development Programme.

Table 1: Permanent (Full time and Part Time) Staff Numbers 2018 (Headcount)

For the year ended 30 June	2018		2017		2016	
	FT	PT	FT	PT	FT	PT
Commercial	86	23	82	38	93	23
Collection Research &	90	11	93	9	79	3
Digital	36	8	40	7	25	2
Finance	15		16	0	15	0
Exhibition Renewal	15	2	15	0	9	2
Engagement & Development*	11		15	0	-	-
Nga Manu Atarau	14	3	17	2	16	2
Operations	66	1	69	1	59	1
Total	333	48	346	60	296	33
Permanent (% of Total Headcount)	61.85%		69.4%		63%	

Table 2: Permanent (Full time and Part Time) Staff Numbers 2013-2015 (Headcount) (NB: new Directorates in place from April 2013 change)

For the year ended 30 June	2015		2014	
	FT	PT	FT	PT
Office of the Chief Executive	13	3	16	1
Ngā Manu Atarau	8	2	10	2
Museum for the Future	31	3	34	2
Museum of Living Cultures	35	3	39	5
Museum Operations & Services	107	9	93	11
Te Papa Enterprises	83	14	81	19
Total	277	34	273	40
Permanent (% of Total Headcount)	58%		60%	

65. Please provide a breakdown by role (e.g. policy/administration/operational) and location of the agency or organisation's staff numbers in 2018/19 and each of the previous four financial years, by age and gender.

The following table shows the breakdown by role and gender for 2018/19.

Roles	F	M
Audience & Insight	74%	26%
Collections & Research	58%	42%
Finance & Operations	29%	71%
Museum & Commercial Services	61%	39%
Nga Manu Atarau	71%	29%
Other	50%	50%
Strategy & Performance	63%	38%
Te Papa	58%	42%

Most staff employed by Te Papa are located in either the Tory or Cable Street sites in

Wellington, with the exception of three staff who work within the community as part of Te Papa's Sector Development Program.

As noted in the previous response to question 64, most staff employed by Te Papa are located in either the Tory or Cable Street sites in Wellington, with the exception of three staff who work within the community as part of Te Papa's Sector Development Program.

As part of the organisational review and restructure conducted in May 2015, Te Papa reclassified staff to new directorates from 1 July 2015. Many roles also changed as part of this process. A similar organisational wide change occurred in April 2013.

Table 1 represents the current organisational structure from 2015/16 including the separation of the Engagement & Development Directorate in 2016/17.

Table 2 represents the 2012/13 to 2014/15 data classified by the April 2013 structure Table 3 represents the 2009/10 to 2011/12 data prior to the April 2013 change.

Table 1: Breakdown by role and gender
(NB: new Directorates in place from May 2015 change)

	2018/17		2016/17		2015/16	
	F	M	F	M	F	M
Commercial	60%	40%	57%	43%	59%	41%
Collections Research and	59%	41%	58%	42%	54%	46%
Digital	66%	34%	64%	36%	67%	33%
Finance	47%	53%	50%	50%	61%	39%
Exhibition Renewal	65%	35%	68%	32%	63%	38%
Engagement	67%	33%	60%	40%		
Nga Manu Atarau	71%	29%	71%	29%	70%	30%
Operations	30%	70%	39%	61%	37%	63%
Te Papa	57%	43%	56%	44%	56%	44%

Explanatory Note: The Engagement & Development Directorate was part of the Commercial team in 2015/16.

Table 2: Breakdown by role and gender
(NB: new Directorates in place from April 2013 change)

	2014/15		2013/14	
	F	M	F	M
Office of the Chief Executive	85%	15%	72%	28%
Ngā Manu Atarau	58%	42%	64%	36%
Museum for the Future	65%	35%	63%	38%
Museum of Living Cultures	67%	33%	65%	35%
Museum Operations & Services	45%	55%	46%	54%
Te Papa Enterprises	56%	44%	57%	43%
Te Papa	56%	44%	56%	44%

NB: The figures cover all employees – permanent, temporary and casual. Percentages have been given rather than staff numbers to provide ease of comparison with previous years.

Not all Te Papa staff have chosen to disclose their date of birth or age, therefore, it is not possible to provide this information by age.

66. If your agency or organisation has a cap on the number of Full Time Equivalent (FTE) positions in 2018/19, what was the figure at which it was capped? How many FTEs were employed in 2018/19, and how does this compare to each of the previous four financial years?

Te Papa does not have a cap on the number of FTE positions.

67. How many of the total staff employed are considered to be frontline staff and how many are considered back office staff (both in nominal terms and as a percentage of total staff) and how does that number compare to the number of frontline and back office staff in each of the past four financial years?

Set out below is a summary table (both in nominal terms and as a percentage of total staff) for 2018/19 and for the previous four financial years requested.

Financial Year	Front Line	Back Office
2018/19	87% (561 staff)	13% (82 staff)
2017/18	83% (513 staff)	17% (103 staff)
2016/17	82% (454 staff)	18% (99 staff)
2015/16	81% (425 staff)	19% (98 staff)
2014/15	83% (447 staff)	17% (93 staff)

This figure includes all casuals, permanent and fixed term staff.

Te Papa defines “front-line” jobs as those positions whose responsibilities and outputs enable or directly deliver Te Papa’s services. The responsibilities of the Te Papa Board, and the services provided by Te Papa to its many stakeholders, are diverse and include core museum services, education and training services, services to regional museums and repatriation services. In addition, Te Papa engages in a variety of commercial activities, delivering a broad range of customer services, e.g. retail, hospitality and visitor services.

“Back-office” jobs are considered those positions whose responsibilities support and underpin the delivery of Te Papa’s services, however are not directly involved in the actual delivery. These include positions considered ‘core corporate positions’ such as Finance, Human Resources and IT.

The percentage of front line and back office staff has remained relatively the same over the past four years. The reason for the increase of Frontline staff relates to the addition of the Parliamentary Services catering contract in December 2017.

CONSULTANTS, CONTRACTORS/TEMPORARY CONTRACTS, PROVIDERS OF PROFESSIONAL SERVICES

68. How many contractors, consultants, including those providing professional services, were engaged or employed in 2018/19 and what was the estimated total cost? How did this compare to each of the previous four financial years, both in terms of the number engaged and the total cost? For each consultant or contractor that has been engaged in the previous four financial years please provide the following details:

- Name of consultant or contractor
- Type of service generally provided by the consultant or contractor
- Details of the specific consultancy or contract
- Budgeted and/or actual cost
- Maximum hourly and daily rates charged
- Date of the contract
- Date the work commenced
- Completion date
- Whether tenders were invited; if so, how many were received
- Whether there are proposals for further or following work from the original consultancy; if so, the details of this work?

2018/19	2017/18	2016/17	2015/16	2014/15
48	68	105	169	127
2,136,784	4,278,315	5,804,077	2,682,910	3,311,300

Details of each consultant and contractor that has been engaged in the previous six financial years are included in the appendix.

69. Were any contracts awarded in the last financial year which were valued at \$1 million or more? If so, please list by name of company contracted and total value of contract. How did this compare with each of the previous four financial years?

There were no contracts greater than \$1m awarded during 2018/19.

There were three contracts greater than \$1m awarded during 2017/18:

- ISS (3 year cleaning and combined services contract) – base price \$3.31m
- Contact Energy (3 year electricity supply) – estimated \$3.0m
- ABS (cooling towers and chillers replacement) – \$4.9m

There were three contracts greater than \$1m awarded during 2016/17:

- Weta Workshop (Bug Lab model construction) – \$2.56m
- Choice Commercial (Innovation Hub and office refurbishment) – \$2.4m
- Hawkins Construction (Museum renewal projects) – \$5.3m

There were four contracts greater than \$1m awarded during 2015/16:

- Kone (lift refurbishment) – \$1.4m
- Hawkins Ltd and Aquaheat NZ Ltd (Tory St seismic restraint work) – \$2.6m
- Hawkins Ltd and Aquaheat NZ Ltd (Cable St seismic restraint work) – \$3.2m
- SWP Commercial (Tory St roof replacement) – \$1m

There were two contracts greater than \$1m that were awarded during the 2014/15 year;

- Weta Workshop (exhibition build) – \$2.7m
- Naylor Love (exhibition infrastructure build) – \$1.18m.

70. What is the policy of your department, agency or organisation on the use of consultants, contractors or people providing professional services as opposed to regular employees? Has this policy changed in the last financial year, if so, why and how?

Te Papa's policy on the use of consultants and contractors has not changed in the last 12 months. Te Papa has expenditure and procurement policies which detail the processes and procedures to be followed regarding incurring expenditure and procuring resources. These policies state that external suppliers should only be used when there is no internal capacity or capability available to complete the required work.

Te Papa has expenditure and procurement policies which detail the processes and procedures to be followed regarding incurring expenditure and procuring resources. These policies state that external suppliers should only be used when there is no internal capacity or capability available to complete the required work. This guidance is consistent with the previous financial year.

71. How many consultants, contractors or people providing professional services contracted in 2018/19 were previously employed permanently within your department, agency or organisation during the previous two financial years broken down by whether they had received a redundancy payment, severance or other termination package or not? How many contractors hired in each of the previous four financial years had previously been permanent employees in the agency or organisation in the previous two financial years?

Financial Year	Number of Ex Permanent Employees
2018/19	0
2017/18	1
2016/17	2
2015/16	3
2014/15	1

In each of the above financial years, the ex-permanent employee did not receive a redundancy, severance or termination payment in the prior two years to their departure.

In 2017/18, there was one former employee engaged as a contractor in 2017/18 reporting period. This employee did not receive a redundancy, severance or termination in the previous two years.

Two former permanent employees were engaged as contractors within the 2016/17 reporting period. Neither of these employees received a redundancy, severance, or termination in the previous two years.

Three ex-permanent employees were engaged as contractors over the 2015/16 year however they had not received any redundancy, severance or termination packages in the previous two financial years.

One ex-employee was engaged as a contractor over the 2014/15 year, and had not received any redundancy, severance or other termination package in the prior two financial years.

72. Were any consultants, contractors or agencies contracted to provide communications, media or public relations advice or services in the 2018/19 financial year; if so, with whom did they contract, what was the specific purpose or project, for what length of time and at what total actual or estimated cost? How does this compare to each of the previous four financial years?

2018/19

Agency	Cost	Purpose	Duration
Latitude Strategy and Communication	\$5,294	Strategic Communications Advice	June – April 19
Sputnik Limited	\$29,600	PR campaign opening of Te Taiao Nature	April – May 2019

2017/18

Agency	Cost	Purpose	Duration
Latitude Strategy and Communication	\$1,788	Communications Strategy	March 2018

2016/17

Agency	Cost	Purpose	Duration
Sputnik Limited	\$24,000.00	Contractor – Senior Communications Advisor	February - April 2017
Matai Media	\$4,690.00	Contractor – Social Media Advisor	February – March
Careering Option	\$19,190.37	Matariki 2016	July 2016
Latitude Strategy & Communication	\$1787.47	Contractor – Team Coverage	July – November 2016

2015/16

Agency	Cost	Purpose	Date
Ideas Shop	\$1,400	Communications strategy	June and October 2015
Jackson Stone	\$10,011.11	Te Papa 150 anniversary celebrations	September – November 2015
Careering Options	\$20,280.32	Matariki Festival	May 2016

2014/15

Careering Options	Contractor	Communications Support	\$41,820.00	\$120.00	Communication support to Gallipoli exhibition.
Ideas Shop	Consulting	Communications Support	\$91,810.50	\$400.00	General communications support.
Jackson Stone & Partners	Contractor	Provision of temporary labour	\$150,391.18	\$120.00	General communications support – while recruiting to fill a vacant role.

For the 2016/17 financial year, three contractors were engaged to provide team support at a cost of \$30,477.47. One consultant was engaged at a cost of \$19,190.37 in the financial year.

For the 2014/15 financial year, one contractor was engaged to provide communications, media or public relations services to Te Papa at a cost of \$150,391. A communications consultancy organization also continued to provide communications services over the

financial year at a cost of \$91,810.

73. How many temporary staff were contracted by your department, agency or organisation in the 2018/19 financial year, listed by purpose of contract, name of company or individual contracted, duration of temporary staff's service, hourly rate of payment and total cost of contract?

Contractor	Purpose of contract	Duration of contract	Rate of pay	Total amount
Robert Walters NZ Ltd	Recruitment and temp staff	Ongoing	Various	\$3,761
Carmel Russell	Contractor - Senior Advisor to Learning Innovation	1 Month	\$50/Hr	\$4,010
Absolute It Recruitment	Contractor - IT Support	2 Months	Various	\$4,012
Michael Huaki	Contractor - Installer for Whales - Calgary	3 Weeks	\$35/Hr	\$4,760
The Temp Centre	Contractor/temp staff - Chef - Kitchen	2 Months	Various	\$4,945
Lana Gibson T/A Lanalytics	Research and data analysis	Various	\$150/Hr	\$5,550
Vanessa Palmer	Contractor - Marketing Support	Ongoing	\$85/Hr	\$8,798
Nicole Stevenson	Contractor - Transition Coordinator to Store	3 Months	\$24/Hr	\$12,924
Jacqueline Philips	Contractor - Partnerships and Foundation Support	3 Months	\$60/Hr	\$14,460
Statistics New Zealand	Secondment for Audience Insights Advisor	Ongoing	\$2782/Mth	\$14,704
Hays Specialist Recruitment (Australia)	Contractor - Learning innovation (Raranga Matihiko) Support	Ongoing	Various	\$17,749
Kelly Services (Nz) Ltd	Contractor - Payroll Administrator	Ongoing	Various	\$25,452
Ben Thurston	Contractor - Cover Lighting Technicians Annual Leave	Ongoing	\$50/Hr	\$32,000
Michael Slater	AV installation services	Various	\$50/Hr	\$47,268
Jackson Stone & Partners	Recruitment and temp staff	Ongoing	Various	\$58,751

Contractor	Purpose of contract	Duration of contract	Rate of pay	Total amount
Beyond	Recruitment and temp staff	Ongoing	Various	\$92,189
The Recruitment Network	Recruitment and temp staff	Ongoing	Various	\$572,122

74. How many staff were hired on each of the following contract lengths: three-month or less, three-to-six month, or six-to-nine month in the 2018/19 financial year? How does this compare to the number hired on each of these contracts in each of the previous four financial years?

A summary table of staff employed on the relevant term employment agreements is outlined below.

Year ended 30 June	Number of staff (less than 3 months)	Number of staff (3 – 6 months)	Number of staff (6 – 9 months)
2018	1	0	2
2017	3	11	3
2016	0	5	6
2015	3	6	9
2014	3	7	2

Less than 3 months – There was one employee employed on this type of contract to cover an essential role while recruitment was undertaken.

3 – 6 months – There were no employees provided this length of contract during FY2017/18.

6 – 9 months – There has been a decrease in the number of staff employed on a 6-9 month fixed term agreement over 2015/16. High season employees are now predominantly engaged on casual employment agreements. In addition there has been an increased number of employees engaged on fixed term employment agreements related to long-term projects extending beyond 9 months.

75. How many staff were employed on a fixed term contract in total in 2018/19? How does this compare to each of previous four financial years?

42 staff were employed on Fixed Term Contract as at 30 June 2019. Te Papa operates a contingent workforce to meet the fluctuating demands and programs of work/investment which reflects changes year-to-year. The table below outlines the number of staff on fixed term employment agreements over the previous four years, for comparison. These numbers only include new employees joining Te Papa.

Year	Number of Employees
2018/19	42
2017/18	61
2016/17	68
2015/16	24
2014/15	28

In the reporting period, there have been 61 employees in employment at Te Papa on a fixed term basis between 01 July 2017 and 30 June 2018. Te Papa operates a contingent workforce

to meet the fluctuating demands and programs of work/investment which reflects changes year-to-year.

The table below outlines the number of staff on fixed term employment agreements over the previous four years, for comparison.

Year	Number of employees
2017/18	61
2016/17	68
2015/16	24
2014/15	28
2013/14	22

COLLECTIVE BARGAINING AND EMPLOYMENT ISSUES

76. How many staff were hired in the last financial year whose contracts included a 90-day probationary period? Please provide a breakdown by role.

Not applicable. Te Papa does not have 90 day probationary period clauses in their employment agreements.

77. Please provide a summary of any collective employment agreement negotiations completed in the 2018/19 financial year including the cost of that, and an outline and timeline of negotiations to be conducted in 2019/20?

Collective Employment Agreement negotiations started in 2018/19 but were not completed in that year. There was no direct cost. Negotiations were completed in October 2019.

78. How many staff were on collective and individual employment agreements respectively in the last financial year? How does this compare with the numbers of staff on collective and individual employment contracts for each of the previous four financial years?

The table below outlines the number of staff on collective and individual employment agreements for the 2018/19 financial year as at 30 June 2019 with a comparison to the previous four financial years.

Year	Collective	Individual
2018/19	180	462
2017/18	155	461
2016/17	149	404
2015/16	152	371
2014/15	161	379

The number of employees on collective agreements has increased on previous years and reflects the increase in our casual contingent workforce.

79. Were any specific instructions, directions or advice received in relation to employment agreement matters from the State Services Commission or responsible Minister in the 2018/19 financial year? If so, please provide details.

There were four key instructions, directions and advice received in the period:

- 2018 CE Remuneration Advice
- State Sector and Crown Entities Reforms
- Speaking up Model standards

- Model standards

LEAVE AND EAP

80. How many days of annual leave did employees have accrued on average during 2018/19? How does this compare to each of the previous four years? What strategies are used to encourage employees to reduce annual leave balances?

Year Ending 30 June	Average Annual Leave Balance (days)
2019	14.12
2018	14.36
2017	14.47
2016	13.33
2015	14.99

Regular reporting of Te Papa's annual leave liability to the Executive Leadership Team has been occurring for a number of financial years. Regular communications are also sent out to managers and staff regarding the benefits of regular rest and relaxation to encourage staff to take their annual leave and assistance provided in developing appropriate leave management plans.

Employees with annual leave balances over 30 days continue to be monitored monthly for annual leave plans and consideration given to 'buying-out' any annual leave available under the amendment to the Holidays Act 2003.

81. How many annual leave applications did the agency or organisation cancel or refuse during 2018/19? How does this compare to each of the previous four financial years?

This information is not readily available and would be difficult to obtain. As a matter of process, Te Papa does not readily record annual leave requests that were cancelled or declined upfront.

82. How many employees sold their fourth week of annual leave in the 2018/19 financial year? How does this compare to each of the previous financial years since this policy came into effect?

Detailed below is the number of employees who have bought out their fourth week of annual leave or any further entitlement under the Holidays Act 2003, since the amendment came into effect in 2011.

Year	Number of Buy-outs
2018/19	7
2017/18	7
2016/17	6
2015/16	8
2014/15	4
2013/14	8
2012/13	5
2011/12	2

83. How many days of sick leave did employees take on average during 2018/19? How does this compare to each of the previous four financial years? What strategies are used to reduce the amount of sick leave employees need to take?

Year	Average Sick Leave Days Taken
2018/19	5.13
2017/18	5.28
2016/17	5.25
2015/16	6.29
2014/15	5.49
2013/14	5.84

Te Papa has a range of mechanisms in place to ensure its staff wellbeing, including regular review of working hours, ensuring annual leave is taken, review of staff morale, and one on one meeting with managers. Employees with unusual sick leave patterns have appropriate monitoring measures in place.

84. How much was spent on EAP or workplace counselling in the 2018/19 financial year and how did that compare to each of the previous four financial years?

Year	Spend (\$)
2018/19	\$21,105
2017/18	\$9,667
2016/17	\$14,025
2015/16	\$11,028
2014/15	\$13,098

In 2018/19, the expenditure on EAP services was higher than normal due to a concentrated period of change over most of the financial year.

SECONDED STAFF

If your department, agency or organisation does not second staff to Ministers' offices, please answer N/A to these questions

85. What was the number and cost of staff seconded to Ministerial offices during 2018/19 and how many of these had their salaries paid by the department, agency or organisation rather than Ministerial Services? What were these numbers in each of the previous four financial years? For each staff member seconded, please provide the following details:

- How long they were seconded for (less than 6 months, 6-12 months, 12-24 months or 24 months or more);
- The role they were seconded to;
- The role they were seconded from;
- The reason for the secondment;
- The remuneration they have received over and above the remuneration they are contracted for in the role they have come from.

Not applicable. Te Papa has no staff seconded to Ministerial offices.

86. What was the turnover rate of staff seconded to Ministerial offices from the agency or organisation during 2018/19 and what was it for each of the previous four financial years?

Not applicable. Te Papa has no staff seconded to Ministerial offices.

87. Has your department, agency or organisation covered any travel or accommodation costs for any staff seconded from one role to another in 2018/19; if so, what was the total cost for each secondment, broken down by type of expenditure? How does this compare to the previous three financial years?

Not applicable.

STAFF TURNOVER/TERMINATION OF EMPLOYMENT

88. What was the staff turnover for 2018/19 and what was the staff turnover for each of the previous four financial years by category? Please provide this information both as a percentage and in numerical terms. Is the turnover rate cause for any concern, if so, what are the major issues and how will these be addressed in 2019/20?

The table below provides details of overall unplanned permanent staff turnover for 2018/19 and a comparison for the last four years.

Year	Turnover %	No. of Resignations
2018/19	16.1%	51
2017/18	15.5%	65
2016/17	15.5%	51
2015/16	13.2%	41
2014/15	13.2%	50

The overall unplanned turnover rate is considered within acceptable parameters for Te Papa and is similar to the previous four years.

89. What was the average length of service in your department, agency or organisation in the 2018/19 financial year and each of the previous four financial years? Please also provide this information broken down by age and gender.

As at 30 June 2019 the average length of service for permanent employees was 8.23 years with the overall average length of service across our total workforce is 5.19 years.

A comparison to the previous four years is detailed below:

Year	Avg. length of service in years (Permanent employees)	Avg. length of service in years (total org)
2018/19	8.23	5.19
2017/18	7.33	5.35
2016/17	7.96	5.64
2015/16	7.99	5.90
2014/15	8.61	5.88

The below table provides the average length of service by permanent employees and then total organisation, by gender.

Year	Avg. length of service Permanent (F)	Avg. length of service Total Organisation (F)	Avg. length of service Permanent (M)	Avg. length of service Total Organisation (M)
2018/19	6.62	4.22	10.17	6.54

Year	Avg. length of service Permanent (F)	Avg. length of service Total Organisation (F)	Avg. length of service Permanent (M)	Avg. length of service Total Organisation (M)
2017/18	6.12	4.45	8.77	6.54
2016/17	6.99	4.79	9.02	6.74
2015/16	6.86	4.99	9.23	7.06
2014/15	7.63	5.11	9.68	6.87

NB: Not all Te Papa staff have chosen to disclose their date of birth or age, therefore, it is not possible to provide this information by age.

90. How many staff resigned during 2018/19, what were the reasons provided, and what are the possible implications for the agency or organisation? Please also provide the number broken down by age and gender.

There were 51 permanent resignations in 2018/19.

The top three reasons why people resign are:

- Lack of career advancement
- Salary
- Too few learning and development opportunities.

61% of the resignations were female and 39% were male. It is not possible to provide this information by age as not all Te Papa employees chose to disclose their date of birth.

91. How many people received and how much was spent in total on redundancy payments, severance or other termination packages by the agency or organisation in the 2018/19 financial year? How does that compare to the number and amount spent in each of the previous four financial years?

The total cost of all redundancy, severance or other termination packages for the 2018/19 financial year (paid up to 30 June 2019) is set out in the table below. A comparison to the previous financial years is also provided.

Year	Total Costs	# of Employees
2018/19	\$975,851	17
2017/18	\$196,270	6
2016/17	\$162,421	6
2015/16	\$726,419	20
2014/15	\$212,909	7

92. How much, in \$10,000 bands, of all individual total amounts, was paid out in redundancy, severance or other termination packages in the 2018/19 financial year? How does this compare to the individual total amounts paid out in redundancy, severance or other termination packages in each of the previous four financial years?

A summary in \$10,000 bands, of individual total amounts paid out is outlined below, with a comparison to the previous four financial years.

Year	Salary Band Paid Out	Number of Payments
2018/19	\$10,001 - \$20,000	1

Year	Salary Band Paid Out	Number of Payments
	\$20,001 - \$30,000	5
	\$30,001 - \$40,000	5
	\$40,001 - \$50,000	1
	\$70,001 - \$80,000	1
	\$90,001 - \$100,000	1
	\$110,001 - \$120,000	1
	\$150,001 - \$160,000	1
	\$170,001 - \$180,000	1
2017/18	\$0 - \$10,000	1
	\$20,001 - \$30,000	2
	\$30,001 - \$40,000	1
	\$50,000 - \$60,000	1
	\$70,001 - \$80,000	1
2016/17	\$0 - \$10,000	2
	\$20,001 - \$30,000	2
	\$30,001 - \$40,000	1
	\$50,000 - \$60,000	1
2015/16	\$0 - \$10,000	2
	\$10,001 - \$20,000	3
	\$20,001 - \$30,000	5
	\$30,001 - \$40,000	5
	\$40,001 - \$50,000	2
	\$60,001 - \$70,000	2
	\$120,001 - \$130,000	1
2014/15	\$30,001 - \$40,000	5
	\$40,001 - \$50,000	2

SALARIES AND BONUSES

93. How much was spent on performance bonuses, incentive payments or additional leave in 2018/19 and each of the previous four financial years? Please provide a breakdown of the number of bonuses received during 2018/19 in \$5,000 bands. What were the specific criteria for such performance payments? Has there been any changes to the criteria since October 2017; if so, what specific changes and why?

Incentive Payments are defined as contractual bonuses with agreed targets for achievement in each financial year. The targets are a combined set of quantitative and qualitative measures with final approval by the Chief Executive as to whether payment is due and how much is paid.

The criteria for Incentive Payments is based on performance against individual Key Accountabilities for each staff member who has an Incentive Payment as part of the remuneration package.

Discretionary bonuses are defined as lump sum payments which can be made to an employee however are not an automatic contractual entitlement for payment. The payment of, and amount of which are at the discretion of Te Papa.

The Papa paid no discretionary bonuses in 2018/19 however prior eligibility criteria for employees was; the employee must be a current permanent member of staff, have been employed in their current position prior to 1 April 2017, and have received a performance assessment of “Exceeds Expectations” or better for the relevant financial year.

In the 2014/15 financial year, the Commercial Directorate introduced an incentive based scheme for some of its commercial (Retail and Hospitality) teams. These discretionary incentive payments were made on the achievement of sales targets per quarter and continued for the Hospitality Team into the 2015/16 financial year.

Performance Payments		
	Discretionary Bonuses	Incentive Payments
2018/19	No discretionary bonuses were paid	\$112,250 was paid to 15 staff for their 2017/18 performance.
2017/18	\$7200.00 was paid to four staff	Contractual incentives were paid to 17 people to a total value of \$161,000
2016/17	\$147780.91 was paid to 116 staff \$25,000 was paid to 5 staff from Commercial based on target	9 contractual incentives paid. Total amount \$98,500.
2015/16	\$135,000 was paid to 86 staff for their 2015/16 performance in December 2016. \$26,353 was paid to 48 staff, in discretionary bonuses under the incentive based scheme for the Commercial Hospitality Team.	\$153,500 was paid to 17 staff for their 2015/16 performance.
2014/15	\$138,000 (related to 2014/15 performance) was paid in December 2015. 92 staff qualified. \$7,778 was paid in discretionary bonuses under the new incentive based scheme for commercial Hospitality. 47 staff qualified.	\$136,600 (related to 2014/15 performance) was paid in September 2015, and December 2015. 17 staff qualified.

The table below shows the breakdown of bonus payments by \$5,000 bands for 2018/19

Bonus Payment	Number of Employees
<\$5000	4
\$5000 - \$9,999	5
\$10,000 - \$14,999	4
\$15,000 - \$19,999	1
\$20,000 +	1

No employees at Te Papa received additional leave over and above their contractual arrangements.

94. In \$10,000 bands, what are the salary levels of all staff, and how does this compare with the salary levels for each of the previous four financial years? Please also provide this information by age and gender.

As previously reported in earlier responses, not all Te Papa staff have chosen to disclose their date of birth or age, therefore, it is not possible to provide the requested information by age.

Table 1 outlines in \$10,000 bands, the salary levels of all staff for the 2018/19 financial year and a comparison to the past four financial years.

Table 1

Salary Bands	30-Jun-19	30-Jun-18	30-Jun-17	30-Jun-16	30-Jun-15
30,001 - 40,000	216	207	169	176	210
40,001 - 50,000	112	81	71	65	59
50,001 - 60,000	50	61	56	64	64
60,001 - 70,000	74	65	79	78	78
70,001 - 80,000	87	83	71	52	52
80,001 - 90,000	30	31	23	26	21
90,000 - 100,000	21	25	19	9	12
100,001 - 110,000	8	13	16	15	16
110,001 - 120,000	14	17	10	11	9
120,001 - 130,000	7	9	8	7	4
130,001 - 140,000	3	0	11	4	3
140,001 - 150,000	4	8	8	3	1
150,001 - 160,000	5	6	3	2	0
160,001 - 170,000	2	1	2	3	3
170,001 - 180,000	2	2	2	2	3
180,001 - 190,000	2	2	1	0	3
190,001 - 200,000	0	0	3	3	0
200,001 - 210,000	1	2	1	1	1
210,001 - 220,000	0	0	0	2	1
220,001 - 230,000	0	0	1	1	0
230,001 - 240,000	3	1	0	0	0

Salary Bands	30-Jun-19	30-Jun-18	30-Jun-17	30-Jun-16	30-Jun-15
270001 - 280,000	1	1	0	0	0
480001 - 490,000	1	1	1	1	1
Total Employees	643	616	555	525	541

Note: These figures differ slightly from those provided in Te Papa's 2018/19 annual report. Figures shown in the annual report include the total amount paid to each staff member including additional allowances such as overtime or bonus payments that were made. Figures shown in the table above are gross, full-time per annum salary only.

Table 2 - The figures cover all employees – permanent, temporary and casual. Percentages have been given rather than staff numbers to provide ease of comparison with previous years.

Salary Bands	30-Jun-19			30-Jun-18		30-Jun-17		30-Jun-16		30-Jun-15	
	Male%	Gender Diverse%	Female%	Male%	Female%	Male%	Female%	Male%	Female%	Male%	Female%
30,001 - 40,000	33%	-	67%	36%	64%	36%	64%	36%	64%	39%	61%
40,001 - 50,000	46%	1%	53%	44%	56%	46%	54%	45%	55%	46%	54%
50,001 - 60,000	36%	-	64%	38%	62%	38%	62%	44%	56%	44%	56%
60,001 - 70,000	49%	-	51%	46%	54%	49%	51%	49%	51%	46%	54%
70,001 - 80,000	52%	-	48%	48%	52%	42%	58%	52%	48%	52%	48%
80,001 - 90,000	40%	-	60%	58%	42%	61%	39%	42%	58%	38%	62%
90,001 - 100,000	43%	-	57%	40%	60%	42%	58%	33%	67%	33%	67%
100,001 -	38%	-	63%	46%	54%	44%	56%	40%	60%	44%	56%
110,001 -	64%	-	36%	59%	41%	60%	40%	73%	27%	89%	11%
120,001 -	57%	-	43%	33%	67%	25%	75%	57%	43%	25%	75%
130,001 -	0%	-	100%	-	-	86%	14%	75%	25%	67%	33%
140,001 -	75%	-	25%	75%	25%	75%	25%	67%	33%	-	100%
150,001 -	20%	-	80%	50%	50%	-	100%	0%	100%	-	-
160,001 -	50%	-	50%	100%	-	100%	-	100%	0%	33%	67%
170,001 -	100%	-	0%	100%	-	100%	-	50%	50%	67%	33%
180,001 -	50%	-	50%	50%	50%	-	100%	-	-	67%	33%

Salary Bands	30-Jun-19				30-Jun-18		30-Jun-17		30-Jun-16		30-Jun-15		
190,001	-	-	-	-	-	-	67%	33%	67%	33%	-	-	
200,001	-	100%	-	-	100%	-	100%	-	-	100%	-	100%	
210,001	-	-	-	-	-	-	-	100%	-	100%	-	-	
220,001	-	-	-	-	-	-	100%	-	-	-	-	-	
230,001	-	67%	-	33%	100%	-	-	-	-	-	-	-	
240,000													
260,001	-	-	-	-	-	100%	-	-	-	-	-	-	
270,001	-	0%	-	100%	-	-	-	-	-	-	-	-	
280,000													
480,001	-	100%	-	0%	100%		100%		100%	-	100%	-	
490,000													
Gender	58%	0%	42%	43%	57%	44%	56%	44%	56%	44%	56%	44%	56%

TRAINING, TRAVEL AND OTHER EXPENSES

95. How much was spent on catering in the 2018/19 financial year? What policies were in place for the use of catering and were there any changes to these?

	2018/19
Food & Entertainment	306,715
Staff Meals	20,093
Total	326,808

Food and entertainment expenditure is largely driven by exhibition and public programme events, which is within budget for the event, some of which may be sponsored e.g. Matariki festivals and Eat My Lunch for Raranga Matihiko.

Staff meals are included in our collective agreement for staff working on public holidays.

For all other staff functions, Te Papa's Discretionary and Sensitive Expenditure Policy provides guidance on entertainment and hospitality. There has been no change in this policy from 2017/18.

96. How much was spent on domestic travel in the 2018/19 financial year and how does this compare to each of the previous four financial years? Provide a breakdown of spending on airfares, taxis/UBER and rental cars. Please provide a list of the positions of the top twenty spenders on domestic travel for 2018/19 including the amount spent.

Year	Amount
2018/19	\$595,692
2017/18	\$529,949
2016/17	\$568,232
2015/16	\$577,906
2014/15	\$376,122

2018/19 Financial Year Spending Breakdown	
Airfares	\$200,237
Taxis/Uber	\$108,769
Rental Car	\$25,096
Other	\$261,589

Role	Amount
Project Director Raranga Matihiko	\$20,332
Museum Development Advisor	\$19,672
Kaihautu	\$19,209
Board Chairman	\$18,787
Director Commercial	\$12,673
Publisher	\$12,309
Director Collections, Research and Learning	\$11,573
Head of National Services Te Paerangi	\$11,137
Iwi Development Advisor	\$9,681
Museum Development Advisor	\$8,804
Senior Touring Exhibition Manager	\$7,975

Role	Amount
Chief Executive Officer	\$7,521
Head of Iwi Relationships	\$6,858
Head of Arts	\$6,678
Head of Learning	\$6,663
Board Member	\$6,538
Director Nga Manu Atarau	\$6,216
Commercial Business Manager	\$6,112
Board Member	\$6,059
Learning Innovation Specialist	\$5,735

97. What domestic airlines are used by staff and why? Provide a breakdown of spending on each airline used in 2018/19 financial year and how does this compare to each of the previous four financial years?

Airlines	2014/15	2015/16	2016/17	2017/18	2018/19	Total
Air Chathams				742	1,345	2,087
Air New Zealand	155,577	207,498	279,694	200,992	179,716	1,023,477
Barrier Air	157					157
Jetstar	4,467	2,343	6,589	19,608	18,848	51,855
Sounds Air		725	1,575	1,922	2,525	6,747
Totals	160,201	210,565	287,858	223,263	202,434	1,084,321

Airlines used by staff are for transacting Museum business. The majority of business is able to be conducted using standard commercial airlines, where a combination of frequency, convenience and affordability determines which airline is used.

98. How much was spent on international travel in the 2018/19 financial year, how does this compare to each of the previous four financial years, and what proportion of operating expenditure does this represent? Please provide a list of the positions of all spenders on international travel for 2018/19, including the amount spent (broken down by travel, accommodation and other expenditure), locations travelled, reason visited and outcomes achieved. For any items of other expenditure greater than \$15,000 please provide details of what this was.

Year	Spend	% of opex
2018/19	542,007	1.8%
2017/18	480,292	2.0%
2016/17	522,292	2.3%
2015/16	389,795	1.8%
2014/15	253,524	1.1%

Title	Purpose	Destination	Travel	Accommodation	Other	Total
Various External	<p>Speaking at series of museum sector talks around NZ Undertaking repatriation negotiation meetings and formal repatriation ceremonies in the USA and Europe.</p> <p>Attending Closing Blessing of Whales Tohorā exhibition Deinstall and install of Bug Lab, Whales</p> <p>Installation and attending Honolulu Biennial Michael Volkerling Lecture</p> <p>Promotion with China Southern to secure funding for TCW Receiving THEA Award in LA for Gallipoli Exhibition/Presenting case study of Gallipoli alongside WETA/Visiting Field Museum to help negotiate Bugs Contract</p> <p>Repatriation of Māori and Moriori ancestral remains Robin White: Exhibition and publication research</p> <p>Site visit for Threshold Gallery for new site specific installation commission</p> <p>Terracotta Warriors Research</p> <p>Speaking at TCW Public Programme events Visiting ACMI for Wonderland precheck</p>	<p>San Francisco, Bellingham, Boston, New York, LA, Honolulu, Charlotte, Chicago USA, Berlin, Cologne Germany, Edinburgh Scotland, Cambridge, London England</p> <p>Sydney, Melbourne, Adelaide, Canberra Australia</p> <p>Xi'an China</p> <p>Amsterdam Netherlands, Berlin Germany</p>	53,318.96	14,620.35	19,268.31	87,207.62

Title	Purpose	Destination	Travel	Accommodation	Other	Total
Kaitiaki Taonga Collection Manager Humanities	Deinstall and install of Bug Lab, Whales Repatriation of Māori and Moriori ancestral remains Attending TEG Board meeting and NGV meetings Visiting ACMI for Wonderland precheck Attending Australasian Registrars Committee conference Attending workshop at Art Gallery of New South Wales	Charlotte, LA USA, Calgary Canada, Amsterdam Netherlands, Berlin Germany, Sydney, Melbourne Australia	17,534.64	10,164.49	15,009.38	42,708.51
Head of Repatriation	Undertaking repatriation negotiation meetings and formal repatriation ceremonies in the USA and Europe. Repatriation of Māori and Moriori ancestral remains	San Francisco, Bellingham, Boston, New York, LA USA, Berlin, Cologne Germany, Edinburgh Scotland, Cambridge, London England, Amsterdam Netherlands	19,185.25	13,784.67	3,754.63	36,724.55
Touring Exhibition Manager	Deinstall and install of Bug Lab, Whales Receiving THEA Award in LA for Gallipoli Exhibition/Presenting case study of Gallipoli alongside WETA/Visiting Field Museum to help negotiate Bugs Contract Visiting ACMI for Wonderland precheck Attending Wonderland/ACME/Art Science Museum	Charlotte, Chicago, LA USA, Sydney, Melbourne Australia, Calgary Canada, Singapore	16,326.07	1,876.39	16,070.90	34,273.36

Title	Purpose	Destination	Travel	Accommodation	Other	Total
Senior Touring Exhibition Manager	Deinstall and install of Bug Lab Terracotta Warriors Exhibition negotiation Visiting ACMI for Wonderland Contract negotiation	Charlotte, Chicago USA, Xi'an China,	9,950.20	4,480.48	14,323.21	28,753.89
Lead Lighting and Sound Technician	Deinstall and install of Bug Lab, Whales	Charlotte, Chicago USA, Sydney Aus	11,884.23	-	14,228.07	26,112.30
Kaihautū	Keynote speaker at SWICH Summative Conference Attending Oceania Exhibition Opening Royal Academy of Arts Repatriation of Māori and Moriori ancestral remains	Berlin Germany, London England, Amsterdam Netherlands	9,630.03	8,165.56	6,976.46	24,772.05
Head of Arts	Attending Art events, Openings and Symposiums Attending Honolulu Biennale International Exhibition Organisers meeting Attending NGV meetings	London England, Honolulu USA, Madrid Spain, Melbourne Australia	6,075.78	9,253.17	6,014.04	21,342.99
Repatriation Co-ordinator	Undertaking repatriation negotiation meetings and formal repatriation ceremonies in the USA and Europe. Meeting with the State Minister for Culture in Dresden, Free State of Saxony, Germany. Repatriation of Māori and Moriori ancestral remains	San Francisco, Bellingham, Boston, New York, LA USA, Berlin, Cologne, Dresden Germany, Edinburgh Scotland, Cambridge, London England, Amsterdam Netherlands, Copenhagen Denmark	4,882.90	9,849.46	3,330.26	18,062.62

Title	Purpose	Destination	Travel	Accommodation	Other	Total
Head of New Zealand and Pacific Cultures	Attending residential Cultural Leaders course at Oxford and visiting national museums and other new museum projects	Shanghai China, Oxford, London, Liverpool England, Cardiff Wales, Paris France , Washington, D.C. USA	7,669.07	7,382.69	1,829.32	16,881.08
Pou Tikanga	Repatriation of Māori and Moriori ancestral remains Visiting ACMI for Wonderland precheck	Amsterdam Netherlands, Berlin Germany	8,138.03	4,757.17	1,893.11	14,788.31
Technology Solutions Systems Engineer	Deinstall and install of Bug Lab	Charlotte, Chicago USA	9,908.80	-	4,792.92	14,701.72
General Manager Partnerships & Business Development	Attending ASTC Conference and sales for touring exhibitions Attending Global Summit of Museum Directors, museums in Beijing and Xi'an	USA, Beijing, Xi'an China	8,600.80	2,283.56	2,123.66	13,008.02

Title	Purpose	Destination	Travel	Accommodation	Other	Total
Director Museum & Commercial Services	Attending Whales opening, TEG, Nelson Mandala and Lego Attending Oceania at Royal Academy and Singapore art museum for partnerships Receiving THEA Award in LA for Gallipoli Exhibition/Presenting case study of Gallipoli alongside WETA/Visiting Field Museum to help negotiate Bugs Contract Visiting ACMI for Wonderland Contract negotiation	Sydney, Melbourne Australia, Singapore, London England, Los Angeles USA	7,869.32	2,020.39	1,036.65	10,926.36
Head of Mātauranga Māori	Attending Leadership Programme Presenting Keynote at ASEAN Museum Forum Transitioning Museums in South East Asia care of Goethe- Institut Attending the Opening of Oceania at Quai Branly Museum, Paris	Sydney Australia, Paris France, Bangkok Thailand, Jakarta Indonesia	6,921.74	2,773.56	1,080.26	10,775.56
Head Collection Access	Attending MusuemNext, Axiell ALM Europe and digitisation	London, Manchester England	2,805.80	4,753.63	1,131.40	8,690.83
Curator Mātauranga Māori	Participating at New Zealand House, London in response to the Oceania exhibition at the Royal Academy Attending Salzburg Global Seminar	London England, Salzburg Austria	3,147.60	4,499.79	1,023.16	8,670.55
Senior Curator NZ Culture & History	Attending the Textile Society of America symposium	Vancouver, BC Canada	3,672.53	4,396.04	320.79	8,389.36

Title	Purpose	Destination	Travel	Accommodation	Other	Total
Curator Modern & Contemporary Maori & Indigenous Art	Attending Art events, Openings and Symposiums Presenting Paper at Tate Modern and lecture at OCA Attending the Culture Summit Abu Dhabi	London England, Oslo Norway, Sydney Australia, Abu Dhabi United Arab Emirates	4,309.44	2,584.12	1,012.81	7,906.37
Conservator Paintings	Attending FRAME symposium at AGNSW Terracotta Warriors Research	Sydney Australia, Xi'an China	765.55	3,641.85	2,551.40	6,958.80
Director Collections & Research	Attending Global Summit of Research Museums	Berlin Germany, London England	5,385.28	983.26	426.73	6,795.27
Curator Maori	Repatriation of Māori and Moriori ancestral remains Reviewing a couple of institutions and uplifting a taonga	Amsterdam Netherlands, Berlin Germany, New York USA	937.21	4,598.39	767.76	6,303.36
Senior Curator Pacific Histories & Cultures	Attending Honolulu Biennale	Honolulu USA	1,640.69	3,823.79	151.74	5,616.22

Title	Purpose	Destination	Travel	Accommodation	Other	Total
Curator Botany	Attending 7th International Orchid Conservation Congress (IOCCVII) Meeting with Council of Heads of Australasian Herbaria (CHAH)	London England, Cairns Australia	2,967.64	2,310.59	153.11	5,431.34
General Manager Mahuki	Meetings workshops with Brazilian cultural institutes Participate in the discussion labs, incubators, colonies at GSAPP in New York	Sao Paulo Brazil, New York USA	1,680.80	2,796.20	791.00	5,268.00
Chief Executive Officer	Attending Global Summit of Museum Directors, museums in	Beijing, Xi'an China	624.37	436.72	4,143.70	5,204.79
General Manager Te Papa Stores	Attending Trade Fairs	Hong Kong China	391.40	2,996.32	1,684.88	5,072.60
Director Collections, Research & Learning	Attending Whales opening, TEG, Nelson Mandela and Lego Attending Honolulu Biennale Visiting Australian Museum	Sydney, Melbourne Australia, Honolulu USA	3,395.00	1,328.37	335.11	5,058.48
Object Support Preparator	Terracotta Warriors Research Attending FRAME symposium at AGNSW	Xi'an China, Sydney Australia	1,465.50	2,105.67	1,477.87	5,049.04
Head of National Service Te Paerangi	Attending CAMD Conference	Alice Springs Australia	2,630.99	1,291.28	77.73	4,000.00

Title	Purpose	Destination	Travel	Accommodation	Other	Total
Conservator Paper	Getty workshop Managing Collection Environment	Melbourne Australia	617.33	2,963.82	37.75	3,618.90
Commercial Business Manager	Attending NZ on Show Trade Show Attending Wonderland/ACME/Art Science Museum	Singapore, Melbourne, Brisbane Au	3,105.60	134.70	95.75	3,336.05
Kaitiaki Taonga Collection Manager	Attending Australian Systematic Botany conference Whales install at Australian Museum	Sydney Australia	803.49	-	2,363.94	3,167.43
Conservator Objects	Terracotta Warriors Research	Xi'an China	617.49	1,929.04	419.13	2,965.66
Digital Producer	Terracotta Warriors Research	Xi'an China	1,465.50	952.03	537.35	2,954.88
Tour Host	Attending NZ on Show Trade Show	Brisbane Australia	707.68	1,752.15	177.32	2,637.15
Curator Contemporary Art	Attending workshop at Art Gallery of New South Wales	Sydney Australia	745.73	1,205.33	549.04	2,500.10
Chief Finance & Operations Officer	Attending CAMD	Alice Springs Australia	1,203.08	798.27	108.10	2,109.45
Project Director Raranga Matihiko	Google Summit Presenting and feedback on funding	Sydney Australia	624.88	1,408.03	37.75	2,070.66

Title	Purpose	Destination	Travel	Accommodation	Other	Total
Spatial / 3D Designer	Attending Terracotta Warriors Opening at NGV	Melbourne Australia	973.58	849.02	232.60	2,055.20
System Engineers	Attending Technology Conference	Sydney Australia	1,430.16	551.18	38.50	2,019.84
Installer - Casual	Deinstall of Whales Tohora	Sydney Australia	626.88	-	1,362.46	1,989.34
Head of Science	Visiting Australian Museum	Sydney Australia	715.38	769.29	37.75	1,522.42
Digital Channels Manager	Facilitating and Presenting workshops at Heritage leaders workshop: pause, reflect and learn, State Library of Queensland	Brisbane Australia	1,408.24	-	35.50	1,443.74
Curator Photography	Attending AAANZ Conference Attending Art Association of Australia & Nzconference	Melbourne Australia	489.92	607.42	286.46	1,383.80
Researcher Repatriation	Attending Oceanists Conference of European Society and another conference as a keynote speaker in Leipzig Germany	London England, Leipzig Germany	123.31	761.44	457.07	1,341.82
Post Doctoral Researcher	Attending Australian Systematic Botany conference	Brisbane Australia	662.88	620.28	37.75	1,320.91

Title	Purpose	Destination	Travel	Accommodation	Other	Total
Curator Historical NZ Art	Attending Terracotta Warriors Opening at NGV	Melbourne Australia	973.58	-	331.42	1,305.00
Programme Manager Exhibitions	Terracotta Warriors Exhibition negotiation	Xi'An China	-	-	1,221.89	1,221.89
Curator History	Presenting paper on Gallipoli	Melbourne Australia	812.82	358.50	20.00	1,191.32
Director Nga Manu Atarau	Keynote speaker at Museum Spirit in Metropolis Shanghai	Shanghai China	76.88	929.83	88.74	1,095.45
Other	International trips individually below \$1000 in total	Sydney, Melbourne, Brisbane Austr	604.43	542.75	2,155.70	3,302.88

99. How many staff have Koru Club memberships paid for by your department, agency or organisation, and how does this compare with each of the previous four financial years? What is the policy regarding entitlement to Koru Club membership? What is the total amount paid for Koru Club memberships during the 2018/19 financial year?

Year	Koru Club memberships
2018/19	4
2017/18	3
2016/17	3
2015/16	1
2014/15	5

The policy regarding entitlement to Airline Lounge membership requires that there must be a clear business justification for the membership, that this must be supported by the relevant Director, and approved by the Chief Executive/Kaihautū.

Note: this is memberships paid for by Te Papa – there are Te Papa staff who have memberships, but are at no cost due to their status.

100. How many staff had the use of vehicles paid for by your department, agency or organisation in 2018/19; what are the estimated costs; how do these numbers compare to each of the previous four financial years?

Make and model	Acquisition date	Office assigned to
2018/19 Financial year		
Toyota - Corolla Station Wagon	31 August 2012	Non assigned open fleet
Toyota Corolla GWE432	13 June 2013	Non assigned open fleet
Toyota Hilux Double cab 4WD, 2015	1 June 2015	Non assigned open fleet
Toyota Corolla Station Wagon, 2013	1 June 2015	Non assigned open fleet
Ford 350E Jumbo High Roof Van, 2015	1 June 2015	Non assigned open fleet
Toyota Single Cab	1 July 2017	Non assigned open fleet
Toyota Hilux 2WD Single Cab	1 July 2018	Non assigned open fleet

Total operational vehicle running costs (Excludes Depreciation and Insurance) \$39,180

Make and model	Acquisition date	Office assigned to
2017/18 Financial year		
Toyota - Corolla Station Wagon	31 August 2012	Non assigned open fleet
Toyota Corolla GWE432	13 June 2013	Non assigned open fleet
Toyota Hilux Double cab 4WD ,2015	1 June 2015	Non assigned open fleet
Toyota Corolla Station Wagon 2013	1 June 2015	Non assigned open fleet
Ford 350E Jumbo High Roof Van, 2015	1 June 2015	Non assigned open fleet
Toyota Single Cab	1 July 2017	Non assigned open fleet

Total operational vehicle running costs (Excludes Depreciation and Insurance) \$33,036

2016/17 Financial year		
Toyota Hilux 2.7P Reg ZS8009	31 December 2000	Non assigned open fleet
Toyota - Corolla Station Wagon	31 August 2012	Non assigned open fleet
Toyota Corolla GWE432	13 June 2013	Non assigned open fleet
Toyota Hilux Double cab 4WD ,2015	1 June 2015	Non assigned open fleet
Toyota Corolla Station Wagon 2013	1 June 2015	Non assigned open fleet
Ford 350E Jumbo High Roof Van, 2015	1 June 2015	Non assigned open fleet

Total operational vehicle running costs (Excludes Depreciation and Insurance) \$27,147

2015/16 Financial year		
Toyota Hilux 2.7P Reg ZS8009	31 December 2000	Non assigned open fleet
Ford transit 2.4 Diesel 350L High Roof LWB	14 July 2003	Non assigned open fleet
Toyota - Corolla Station Wagon	31 August 2012	Non assigned open fleet
Toyota Corolla GWE432	13 June 2013	Non assigned open fleet
Toyota Hilux Double cab 4WD ,2015	1 June 2015	Non assigned open fleet

2015/16 Financial year		
Toyota Corolla Station Wagon 2013	1 June 2015	Non assigned open fleet
Ford 350E Jumbo High Roof Van, 2015	1 June 2015	Non assigned open fleet

Total operational vehicle running costs (Excludes Depreciation and Insurance) \$10,109

101. How much was spent on internal conferences and seminars, staff retreats, offsite training, or planning and teambuilding exercises, including travel costs, and what is the purpose of each in 2018/19? How does this compare to each of the previous four financial years? For each year please include:

- a. Purpose
- b. Venue
- c. Cost (including travel and accommodation costs)
- d. Activities undertaken

Te Papa does not hold internal conferences and seminars, the following relates to offsite planning and leadership development.

2018/19

Purpose	Venue	Cost	Activities undertaken
Team planning and strategy (multiple days)	Wellington Zoo	17,540.28	Facilitated workshop, planning activities
Leadership Development	Mac's Conference Centre	1,298.48	Workshops, activities, facilitated discussions
ELT planning day	Wharewaka Function Centre	1,164.51	Facilitated workshop, planning activities

Te Papa does not hold internal conferences and seminars, the following relates to offsite planning and leadership development.

2017/18

Purpose	Venue	Cost	Activities undertaken
Team planning day	Wellington Botanical Gardens	2,815.56	Facilitated workshop, planning activities
Leadership Development	Port Nicholson Yacht Club	45,670.06	Workshops, activities, facilitated discussions
Team planning day	Willeston Conference Centre	2,585.03	Facilitated workshop, planning activities

Te Papa does not hold internal conferences and seminars, the following relates to offsite planning and leadership development.

2016/17

Purpose	Venue	Cost	Activities undertaken
Team planning day	Port Nicholson Yacht Club	5,035.85	Facilitated workshop, planning activities
Leadership Development	Biz Dojo, Macs Function Room, Clifton's Conference Centre	67,185.81	Workshops, activities, facilitated discussions
Senior Leadership Development	Biz Dojo, Te Papa	64,777.50	Workshops, activities, facilitated discussions

Offsite Planning 2015/16

Purpose	Venue	Cost	Activities Undertaken
Facilitation of team workshop, and follow up coaching	Port Nicholson Yacht Club	\$6,840.00	workshop facilitation, recording of discussions and outputs

102. What are the measures used to evaluate the success or effectiveness for internal conferences or seminars?

Te Papa does not hold internal conferences and seminars and therefore cannot respond to this question.

103. How much was spent on staff training in 2018/19; and what percentage of the vote does the amount represent? How does this compare to each of the previous four financial years?

Year	Amount	% of Vote
2018/19	\$340,365	1.15%
2017/18	\$236,563	0.80%
2016/17	\$461,082	1.56%
2015/16	\$219,612	0.74%
2014/15	\$117,062	0.40%

104. What specific activities or events were conducted that contributed towards staff morale in the last financial year?

Te Papa continues to focus on activities that build staff morale these include:

- Regular staff briefings
- In house team building
- Knowledge sharing activities and continuing to support a range of development opportunities
- Continuing to lift leadership capability through development and provision of resources and tools
- Highlighting and celebrating achievements
- Providing cross team networking and staff led social activities
- Regular monitoring of staff morale through our Pulse Survey
- Formation of a cross functional team to identify, involve and address morale activities that are important to staff at all levels

105. How much was spent on pay television subscriptions (such as SKY and Netflix) in the last financial year and for how many subscriptions? How much was spent in each of the previous four financial years and how much has been budgeted for the latest financial year?

There was \$0 spent on pay television subscriptions in the last financial year, and for the last four financial years.

There is \$0 budgeted in the latest financial year.

106. What is the total amount spent, if any, on speakers fees and/or speaker honorariums for year of the last seven financial years by event, event date, speaker and amount received?

2018/19

Description of event	Event Date	Speaker	Amount received
1919 Armistice and Influenza Panel Discussion and Film Screening	10-Nov-18	Tuki Laumea (Mischief Media)	\$ 300.00
1919 Armistice and Influenza Panel Discussion and Film Screening	10-Nov-18	Linda Bryder	\$ 300.00
1919 Armistice and Influenza Panel Discussion and Film Screening	10-Nov-18	Meihana Durie	\$ 300.00
Asian Aotearoa Arts Hui: After Dark event	22-Sep-18	Steph Timms	\$ 200.00
Asian Aotearoa Arts Hui: After Dark event	22-Sep-18	Balamohan Shingade	\$ 200.00
Asian Aotearoa Arts Hui: After Dark event	22-Sep-18	Julie Zhu	\$ 200.00
Asian Aotearoa Arts Hui: After Dark event	22-Sep-18	Rosabel Tan (All Day Breakfast Ltd)	\$ 200.00
Asian Aotearoa Arts Hui: After Dark event	22-Sep-18	Eric Ngan	\$ 200.00
Asian Aotearoa Arts Hui: After Dark event	22-Sep-18	Vanessa Crofskey	\$ 200.00
Asian Aotearoa Arts Hui: After Dark event	22-Sep-18	Alice Canton	\$ 400.00
Kate Sylvester in conversation with Megan Tamati-Quennell	13-Mar-19	Kate Sylvester	\$ 300.00
Te Kooti Symposium	8-Sep-18	Te Ngaehe Wanikau	\$ 250.00
Te Kooti Symposium	8-Sep-18	Shane Te Ruki	\$ 250.00
Te Kooti Symposium	8-Sep-18	Taiarahia Black	\$ 250.00
Te Kooti Symposium	8-Sep-18	Layne Harvey	\$ 312.50
Te Kooti Symposium	8-Sep-18	Te Kahautu Maxwell	\$ 400.00
Terracotta Warriors After Dark - Exhibition floor talk	22-Mar-19	Richard Stratton	\$ 250.00
Terracotta Warriors After Dark - Poetry reading	22-Mar-19	Chris Tse	\$ 200.00
Terracotta Warriors After Dark - Poetry reading	22-Mar-19	Rose Lu	\$ 200.00

Description of event	Event Date	Speaker	Amount received
Terracotta Warriors Talks series	6-Mar-19	Rob Tse	\$ 200.00
Terracotta Warriors Talks series	12-Apr-19	Danny Karatea-Goddard	\$ 200.00
Terracotta Warriors Talks series	12-Apr-19	Kirsten Wong	\$ 200.00
Terracotta Warriors Talks series	2-Apr-19	Duncan Campbell	\$ 200.00
Terracotta Warriors Talks series	12-Apr-19	Maru Karatea-Goddard	\$ 200.00
Terracotta Warriors Talks series	2-Apr-19	Nick Agar	\$ 200.00
Terracotta Warriors Talks series	6-Mar-19	Crissy Zhang	\$ 354.17
Young feminist hui	15-Sep-18	Jase Te Patu	\$ 200.00
Young feminist hui	15-Sep-18	George Fowler	\$ 200.00
Young feminist hui	15-Sep-18	Dr Anita Brady	\$ 200.00
Young feminist hui	15-Sep-18	Nancy Brunning	\$ 200.00
Young feminist hui	15-Sep-18	Emmett Roberts	\$ 200.00
Young feminist hui	15-Sep-18	Thomas LaHood	\$ 200.00
Young feminist hui	15-Sep-18	Melody Thomas	\$ 200.00
Young feminist hui	15-Sep-18	Angela Meyer	\$ 200.00
Young feminist hui	15-Sep-18	Emma Ng	\$ 200.00
Young feminist hui	15-Sep-18	Emiko Sheehan	\$ 200.00
Young feminist hui	15-Sep-18	Sarah Jane Parton	\$ 200.00
Young feminist hui	15-Sep-18	Nope Sisters Clothing (2)	\$ 400.00

2017/18

Event	Event date	Speaker	Amount received fees/honorariums
'Lisa Walker and the Art of Collecting' Lecture	18/03/2018	Liesbeth de Besten	\$300.00
Speaking Tour - Panel Discussion	12/04/2018	Otto Kunzli	\$434.78
Speaking Tour - Panel Discussion	12/04/2018	Lisa Walker	\$500.00
Art and Well-being Weekend Panel Discussion	4/05/2018	Catherine Spence	\$288.00
Art and Well-being Weekend Panel Discussion	4/05/2018	Tiffany Singh	\$300.00
Art and Well-being Weekend Panel Discussion	4/05/2018	Martin Awa Clarke	\$300.00
Art and Well-being Weekend Panel Discussion	4/05/2018	Langdon	\$300.00
Art and Well-being Weekend Panel Discussion	4/05/2018	Ella Brewer	\$300.00
Teachers Preview	22/03/2018	Lisa Walker	\$300.00
Artist Talk	17/06/2018	Lisa Walker	\$300.00

2016/17

Event	Event date	Speaker	Amount received fees/honorariums
"The Myriad Faces of War: 1917 and its legacy" Symposium	25th-28th April 2017	Dr Galina Rylkova	\$8,000.00
The Bad Bug Talks - Spider Day	25th Feb 2017	Dr Cor J. Vink	\$ 150.00
The Bad Bug Talks - Spider Day	25th Feb 2017	Dr Simon Pollard	\$ 130.44

Event	Event date	Speaker	Amount received fees/honorariums
Nga Toi - Arts Te Papa Season 6: Opening event	17th Sep 2016	Laura Webster	\$ 217.41
Te Papa Talks: Virtual Realities	17th March 2017	Kat Lintott	\$ 300.00

2015/16

Event	Event Date	Speaker	Amount Received Fees/Honorariums
DreamWorks Animation Public Talks	19 February 2016	Zoe Gillett	\$ 125.00
Photography Symposium	11 June 2016	Judy Annear	\$ 380.00
Photography Symposium	11 June 2016	Cassandra Barnett	\$ 200.00
Photography Symposium	11 June 2016	Fiona Amundsen	\$ 260.00
Photography Symposium	11 June 2016	Geoffrey Batchen	\$ 300.00
Photography Symposium	11 June 2016	Ken Hall	\$ 260.00
Photography Symposium	11 June 2016	Ron Brownson	\$ 260.00

2014/15

Event	Event Date	Speaker	Amount Received Fees/Honorariums
Nga Toi Arts talk: Natalia Goncharova	12/09/2014	Tony Mackle	\$ 200.00
Framing the Museum	9/10/2014	Billy Apple	\$ 230.00
Karanga Aotearoa Repatriation Programme	4/12/2014	Tim Walker	\$ 250.00
Richard Bell tour of Nga Toi	14/12/2014	Richard Bell	\$ 330.00
Lauren Redican talk	14/02/2015	Lauren Redican	\$ 230.00
Out of the Glory Box: The Art of Tivaevae	11/04/2015	3 Guest speakers	\$ 150.00
In Conversation with Emily Karaka	12/04/2015	Emily Karaka	\$ 230.00
Gretchen Albrecht Artist Talk	20/06/2015	Gretchen Albrecht	\$ 250.00

107. Does your department, agency or organisation pay travel and/or accommodation costs for guest speakers; if so what was the total amount of travel and/or accommodation costs paid over the last seven financial years by speaker and event spoken at?

2018/19

Event	Event Date	Speaker	Travel/accommodations costs paid
Kate Sylvester in Conversation	13-Mar-19	Kate Sylvester	499.39
Kate Sylvester in Conversation	13-Mar-19	Wayne Conway	162.52
1919 Armistice and Influenza Panel Discussion and Film Screening	10-Nov-18	Linda Bryder	786.71
Te Kooti Symposium	8-Sep-18	Shane Te Ruki	447.04
Te Kooti Symposium	8-Sep-18	Taiarahia Black	453.80
Te Kooti Symposium	8-Sep-18	Te Kahautu Maxwell	378.27
Te Kooti Symposium	8-Sep-18	Te Ngaehe Wanikau	271.18

2017/18

Event	Event date	Speaker	Travel/accommodation costs paid
Art and Well-being Weekend Panel Discussion	4/05/2018	Catherine Spence	\$ 462.03
Art and Well-being Weekend Panel Discussion	4/05/2018	Tiffany Singh	\$ 745.98
Art and Well-being Weekend Panel Discussion	4/05/2018	Ella Brewer	\$ 676.34

2016/17

Event	Event date	Speaker	Travel/accommodation costs paid
The Bad Bug Talks - Spider Day	25th Feb 2017	Dr Cor J. Vink	\$ 577.44
The Bad Bug Talks - Spider Day	25th Feb 2017	Dr Simon Pollard	\$ 1,062.89

2015/16

Event	Event Date	Speaker	Travel/Accommodation costs paid
Gallipoli Public Talk	8 August 2015	Peter Pederson	\$ 874.25
Science Express	3 September 2015	Dave Snell	\$ 129.24
Iwi Cultural Centre Conference	12 November 2015	Claire Hall	\$ 414.94
The Art of Remembrance	28 April 2016	Paul Baragwanath	\$ 339.90
Kaitiaki Hui - Museum Writing Skills	18 May 2016	Tapunga Nepe	\$ 938.93
Kaitiaki Hui - Museum Writing Skills	18 May 2016	Bridget Reweti	\$ 376.26
Photography Symposium	11 June 2016	Ron Brownson	\$ 644.09
Photography Symposium	11 June 2016	Judy Annear	\$ 1,157.65
Photography Symposium	11 June 2016	Fiona Amundsen	\$ 454.67
Photography Symposium	11 June 2016	Ken Hall	\$ 430.41
Photography Symposium	11 June 2016	Clare Veal	\$ 1,031.57

2014/15

Event	Event Date	Speaker	Amount Received Travel/Accommodation
Framing the Museum	9/10/2014	Billy Apple	\$ 889.00
Karanga Aotearoa Repatriation Programme	4/12/2014	Tim Walker	\$ 550.00
In Conversation with Emily Karaka	12/04/2015	Emily Karaka	\$ 860.00
Gretchen Albrecht Artist Talk	20/06/2015	Gretchen Albrecht	\$ 850.00

Te Papa does not have centralised records for previous years.

108. What special units, task forces or reviews have been set up; and what particular issue or issues are they providing advice or analysis on? How many people are in any such units or reviews, and from what other government departments or outside organisations, if any, are they drawn? What is the total cost of this work?

None.

109. What actions, if any, have been taken to improve the seismic safety of buildings, offices, and workplaces; or the seismic resilience of key infrastructure? What is the total cost of this work?

Te Papa has four capital projects under action to improve the seismic safety and seismic resilience of the two buildings that Te Papa own and operate from. These projects are:

Cable Street Seismic Strengthening of Services	To provide seismic bracing of services for Cable Street.
Tory Street Seismic bracing of services	The bracing of building services to Seismic Code NZS4219:2009
Tory Street Seismic Strengthening of Building Elements	Seismic strengthening of the Tory Street building to meet seismic compliance.
Base Isolators Mid Life Maintenance	Proposed Upgrade of Base Isolators to Cable Street Building.

This is a multi-year programme commencing FY 16/17. The total cost of this work to the end of FY 18/19 was \$2,049,217.

110. What actions, if any, have been taken to lower greenhouse gas emissions; and how does the level of greenhouse gas emissions in 2018/19 compare to previous years? What is the total cost of this work?

Te Papa has commenced measuring greenhouse emissions and will be using 2017/18 as the baseline year for future targeted emission reductions. Te Papa is expecting Certified Emission Management and Reduction Scheme certification in December 2018.

Te Papa has commenced measuring greenhouse emissions and achieved Certified Emission Management and Reduction Scheme (CEMARS) certification in December 2018. This certification has been recently extended to November 2021. The total emissions for FY 18/19 were marginally higher than FY 17/18 due to primary HVAC plant being operated 24/7 for three months to commission the new water chillers and cooling towers with natural gas being the single biggest contributor to Te Papa's carbon footprint.

Te Papa currently has four projects underway that will contribute to a reduction in carbon emissions:

1. Waste recycling has resulted in a 35% reduction in waste going to the landfill.
2. Te Papa has been converting both house lights and exhibition lights to LED and to date has completed the transfer of 70% of Cable Street lighting to LED at a cost of \$1,150,235. This has resulted in a 47% reduction in power consumption for lighting and an as yet unquantified saving in maintenance of light fittings.
3. Te Papa has replaced inefficient water chillers and water cooling towers, as part of heating ventilation and air-conditioning replacement, with modern efficient chillers and water cooling towers which will reduce energy consumption. This work reached practical completion in April 2019. This project total cost to date is \$5,293,928.

The Te Papa HVAC distribution system is being optimised with work being completed on the mixing boxes and replacement of 221 obsolete Fan Coil Units over this and the next financial year. The new Fan Coil Units are 84% more efficient than the current technology Fan Coil Units. The projected costs for this work is \$860,000.

111. What actions, if any, have been taken to improve the gender pay gap; and how does the gender pay gap in 2018/19 compare to previous years? What is the total cost of this work?

Detailed below is pay gap by gender. Te Papa has seen a significant increase in its gender pay gap in comparison to prior years. This increased gap is the result of Te Papa's commercial activity expansion, and the employment of a greater number of females into low-skilled positions. This is an area of concern, and Te Papa will undertake further review and investigation into this change over the coming 19/20 year and aim to put in place a plan to address this.

As at 30 June	2018/19	2017/18	2016/17	2015/16
Te Papa Gender Pay Gap	20.45%	17.5	12.09%	15.84%
New Zealand Pay Gap	9.2%	9.2%	9.4%	12.0%

**2018/19 Annual Review of the Museum of New Zealand Te Papa Tongarewa Board
additional written questions 111 to 116**

112. Did Te Papa complete its four-year programme of works ending in 2018/19?

- Did those projects come in within the \$40 million appropriated?
- Please explain any significant variations in cost or coverage.

Capital spend against the \$40m appropriated is below:

	2015/16	2016/17	2017/18	2018/19	Total (\$m)
Appropriated	10.0	10.0	10.0	10.0	40.0
Actual Spend	13.9	12.1	9.2	7.9	43.1

Te Papa managed a programme of critical infrastructure works – the appropriation was to cover the first four years of a 15-year plan. There were timing differences between the funding appropriated and when spent, based on a prioritisation of works across the total programme. Over this time, Te Papa supplemented the capital appropriation with \$3.1m of its own funding.

113. Please explain the completed, sustainable funding model, including:

- What additional funding is Te Papa seeking beyond that already provided in Budget 19?
- How have any potential risks (or benefits) to Te Papa’s revenue streams from the new Wellington Convention Centre been factored in to the funding model?

The sustainable funding model was the basis of the business case for additional funding in Budget 19.

- Budget 20 Bids are still budget sensitive at this time.
- A range of risks and benefits to Te Papa’s revenues were considered in the model, including the potential impact of the new Wellington Convention Centre.

114. What progress has Te Papa made with its Tory Street storage site, in particular Building D – the Spirit Collection Area?

Te Papa continues to maintain the facility at Tory Street and has commenced a project to remediate the seismic risk associated with the site and in particular the Spirit Collection Area. This project has been approved by the Te Papa Board and remediation design work is nearing completion. Construction is expected to commence in June 2020. In addition to seismic work, the site now has a new standby generator capable of powering the whole site in the event of a mains power outage, upgraded mechanical handling equipment, partial conversion of traditional lighting to LED.

115. What other measures could Te Papa introduce into its performance measures to give the public assurance on Te Papa’s management of collections?

Te Papa has introduced Ngā Tikanga Whakahaere Kohinga Taonga a Te Papa | Collection Care and Practice Framework which defines our approach to and expectations of collection care across all five disciplines: Art, History, Pacific Cultures, Natural History, and Mātauranga Māori. In implementing this framework, as at 01 July 2019, we continue to manage our

collections responsibly, sustainably, and with a focus on the future, while meeting our statutory obligations.

The Framework consists of 16 standards covering all aspects of managing collections from policy, risk management, prioritisation, compliance, through to collection care and access. This current FY is providing an opportunity for Te Papa to develop an approach for measuring performance against the standards. Te Papa will be introducing new collection care 2020/21 performance measures based on the Framework, and to meet the expectations set from the Minister in his Letter of Expectations for FY20/21.

116. Please explain Te Papa's new plan for more focused collections, including what outcomes the plan will deliver, and when and how these will be apparent.

Te Papa planned to complete several curatorial changes during its 2019 organisational change. The New Zealand History and Pacific Cultures team was modified to include a curator with a dedicated focus on Asian communities. This was to acknowledge and recognise this important demographic change in our society; we made a deliberate shift away from Historical International Art in order to place more focus on Pacific Art and communities; and within our Natural History team we established a curatorial position with a focus on marine mammals to provide breadth across our vertebrates collections. This provides Te Papa with new opportunities to develop the collections in new areas and enhance those that already exist. It also supports our mandate to engage a wide range of audiences through our exhibitions, research and publications.

To support our collecting activities, Te Papa maintains a Collection Strategy 2019-2024 that outlines collecting priorities for each collection discipline. The Strategy is governed by the Collections Policy; whereby the policy was reviewed in early 2019, with minor updates approved by ELT in June 2019. The Collection Strategy is due for its annual review in March 2020, as changes were delayed during the 2019 review due to the organisational change process staff were in at the time. This approach was discussed and approved by the internal Collection Development Committee. The act of acquiring and deaccessioning follows strict protocols and assurance measures, including a significance statement and sound relevance to the Collection Strategy.

The Collections Policy (Section 6) addresses the deaccession of collection items from the national collection. Clause 6.2 states that 'Research will determine Collection items/taonga no longer relevant to Te Papa's strategic priorities...'. The plan is to approach deaccessioning on a case-by-case basis, as any collection item/taonga that is to be deaccessioned must meet all parameters described in the collection policy. Within this current FY Te Papa has assessed and deaccessioned the following collections items/taonga:

- a) D1602 - ME008238; Koruru (gable mask); Ngāti Tūwharetoa
Approved by CE and Kaihautu 9 July 2019
Legal Title passed over 13 September 2019
- b) D1601 - NS000047/1; Anchor; circa 1760
Approved by Te Papa Board 14 February 2019
Legal Title passed over 23 November 2019

117. Provide examples and information about Te Papa working with other museums and organisations

Te Papa provides support to museums, galleries and cultural organisations in a range of ways, including workshops and learning opportunities on the care of taonga and collection items, building capability in regions across New Zealand through grants and expert knowledge exchange and providing loans and packaged exhibitions for display. In total, Te Papa's sector capability and support team National Services Te Paerangi worked with 271 cultural organisations and cultural sector agencies over the year.

In 2018/19, exhibitions toured domestically to museums and galleries in Whanganui, Christchurch, Northland, Bay of Plenty, Marlborough, the Tasman District and Auckland with a combined visitation of just over 580,000.

Te Papa staff also provide advice and support to the sector in a range of other specialist areas, such as digital strategy and production, governance advice and representation on smaller museums, public programming, security, accessibility and copyright.

Te Papa staff routinely facilitate visits to collections not on display. In 2018/19 curators and collection managers hosted 350 visits by students, teachers, researchers, iwi, community groups, artists, designers, sector colleagues, and families with personal connections to items in the collection.

118. Provide the latest statistics about gender diversity at Te Papa and information about how Te Papa plans to improve gender diversity

As at 1 January 2020, Te Papa's gender diversity is 57.8% female, 42% male and 0.2% gender diverse.

Te Papa's gender diversity is relatively balanced, and the profile has remained static over the prior few years. Te Papa continues to ensure gender diversity is maintained through its HR practices, policies and processes. We continually update our tools and resources to reflect both legislative change and current best practice. In particular, one on one support and coaching to managers for recruitment and selection is provided to ensure our processes are fair and equitable, and supports gender diversity.

Flexible work arrangements and work design are also ongoing gender neutral practices at Te Papa, as are our job evaluation methodology and remuneration structure which ensures transparent, equitable and gender neutral decisions are made to same or like positions as opposed to gender specific, length of service or seniority.

Please answer the following questions about your department, agency or organisation. If you have a wholly owned/controlled subsidiary who is not independently answering these questions please also answer on their behalf.

RESTRUCTURING/REVIEWS

1. What restructuring occurred during 2019/20 and each of the previous four financial years? Please provide copies of any evaluations carried out prior to restructuring, and details of the structural change; the objective of restructuring; staff increases or reductions as a result; and all costs associated with the change including costs of redundancy.

There were no formal reviews conducted in Te Papa during 2019/20.

2018/19

During 2018/19 Te Papa formally reviewed Target Operating Model of Tier 3 and below and Collection Care and Curatorial services. The review re-oriented the focus of a number of positions and established new positions that aligned more closely with the future direction of collections care and curatorial.

The reviews resulted in 15 redundancies at a total cost of \$854,850. Additional costs associated with the implementation of the restructuring such as recruitment, outplacement support made the total cost associated with change (including redundancies) \$1,223,311.48.

2017/18

During 2017/18 the Te Papa Tier Two structure was formally reviewed as part of the Target Operating Model. In May 2018, after consultation decisions were made on the new structure there was one redundancy confirmed.

The cost of the redundancy in 2017/18 was \$76,500.

2016/17

During the 2016/17 reporting period there were no restructures or formal reviews at Te Papa. There were two redundancy payments made during the financial year due to the reviews in the previous financial year. The two redundancies paid in 2016/17 totalled \$36,659.07.

2015/16

During 2015/16, two areas of Te Papa's operations were formally reviewed.

These were:

- A review of the Retail Team operating structure.
- A review of the administration function at the Tory Street site.

As at 30 June 2016, neither of these two reviews had resulted in any costs including redundancies. Total costs for 11 redundancies paid in the 2015/16 year was \$379,778 and were related to the prior year (May 2015) organisation-wide review.

2. Was any work conducted around mergers with other agencies in the 2019/20 year? If so, for each such project, what agencies were being considered for mergers?

No.

3. Was any rebranding undertaken in the 2019/20 financial year? If so, what did the rebranding involve, how much was spent on rebranding, why was it undertaken, and was it carried out internally or externally? What rebranding was carried out in each of the previous four financial years?

No.

4. Are any inquiries or investigations currently being undertaken into performance by any external agency? If so, please provide the following details:

- The body conducting the inquiry/investigation
- The reason for the inquiry/investigation
- The expected completion date

No.

5. How many reviews, working groups, inquiries or similar does the department operate or participate in? Please list by title.

The Museum Hardship Fund – sector advisory working group was established in the last financial year.

6. For each review, working group or inquiry, what is the estimated cost for the next three financial years?

2019/20	\$3,000
2020/21	\$6,000
2021/22	\$3,000

7. For each review, working group or inquiry, what are the key dates and milestones including start dates, regular reporting dates, and end dates?

The Advisory group meets as needed. The first meeting was held 26 June 2020 and the final meeting for the group will be 16 July 2022.

8. For each review, working group or inquiry how many departmental staff are involved by head count and by FTE?

Three staff are involved. We do not record hours spent in order to estimate FTE.

9. For each review, working group or inquiry what reports, briefings or documents have been produced? Please list by title and date produced.

Minutes and recommendations are produced after each meeting (22|06|20, 13|07|20 and 20|07|20).

BUDGET INITIATIVES

If your entity does not prepare Budget initiatives, please answer N/A to this section

10. For each new spending initiative introduced over the last three Budgets what evaluation (if any) has been undertaken of its effectiveness during 2019/20 and what were the findings of that initiative? Please provide a copy of the evaluation reports. Where no evaluation has been completed, what provision has been made for an evaluation to occur and what is the timeframe for that evaluation?

Not applicable.

COST AND SERVICE CHANGES

11. What new services, functions or outputs have been introduced in the last financial year? Please describe these and estimate their cost.

Not applicable.

12. What services, functions or outputs have been cut, reduced, or had funding reprioritised from in the last financial year? Describe the service or function concerned and estimate the cost saving.

Not applicable.

13. What programmes or projects, if any, were delayed in the 2019/20 financial year and what was the reason for any delay in delivery or implementation?

The delivery of the following projects were delayed due to the Covid19 Pandemic Lockdown:

- Expanded Collection Digitisation Programme
- Front Of House Network Redesign Project
- Goods Lift Upgrade
- Art Gallery Balustrade Replacement Project
- Exhibition Lighting Conversion Project
- External Cladding Replacement Project
- Front Of House Bathroom Upgrade Project
- Tory St Seismic Strengthening Project
- Lighting Control System Upgrade Project
- Exterior Joint Seals Replacement Project
- Chiharu Shiota exhibition
- Dali and the Surrealists exhibition
- Rita Angus exhibition

14. How much funding for specific projects, policies or programmes has been carried forward from the 2019/20 financial year to the current financial year? For each, please provide the following details:

- Name of project, policy or programme
- Amount of funding brought forward
- Amount of funding already spent
- Amount of funding originally budgeted for the project
- Estimation completion date.

Not applicable.

15. How many projects or contracts that were due to be completed in 2019/20 were shelved, curtailed or pushed into out years? For each, what was the project name, what was the total budgeted cost, what is the actual cost to date, what was its purpose and why it was it not completed in 2019/20?

No projects that were due to be completed in 2019/20 were shelved, curtailed, or pushed into out years.

USER CHARGES

If your entity does not operate user charges, please answer N/A to this section

16. What user charges were collected in the last financial year and what was the revenue from each of them? How does this compare to the previous financial year?

Te Papa operates a charging policy whereby there is no general admission charge; however, selected 'value-added' services are charged-for. Charged-for elements of the Te Papa experience include:

- a. Special exhibitions
- b. Tour products offered by Te Papa Tours
- c. Visitor services such as audio-guides

No new user charges were introduced in the last year and existing user charges are the same as previous years.

PROPERTY/CAPITAL WORKS

17. How much funding was allocated to capital works in the last financial year? How does this figure compare to that allocated and that spent in the previous four financial years?

Year	2019/20	2018/19	2017/18	2016/17	2015/16
Budget	\$5,755,000	\$18,025,000	\$20,889,000	\$23,333,000	\$14,987,000
Actual	\$4,921,000	\$16,667,000	\$18,640,000	\$21,526,000	\$13,873,000

18. What land, building, and other assets were sold in 2019/20? What processes were undertaken for the disposal of these assets and how much did they sell for? How does that compare to each of the previous four financial years?

Year	No. of assets sold	Proceeds from sale
2019/20	1	\$2,215
2018/19	2	\$6,483
2017/18	2	\$1,500
2016/17	-	-
2015/16	31	\$11,809

The asset sold was a 1992 Komatsu Forklift that had been updated due to age and was now surplus to requirements. Surplus assets to be sold require the appropriate delegation holder's approval, once approval has been granted the asset sale was handled by Turners.

19. How much floor space does your department, agency or organisation lease and what is the annual cost per square metre and total cost in each building of those leases? How does this compare with each of the previous four financial years?

The only lease Te Papa has had for the last four financial years is a warehouse in Jepson Grove, Upper Hutt. The lease began 20 June 2016 for the warehouse and office space totalling 3531 m² and costs \$254,660 per annum; this relates to a cost of \$72.12/m²/annum. The lease will expire on 19 June 2031.

20. Were any of your offices relocated in 2019/20? In each case please provide where did the office move from and to, a breakdown of the cost of relocating, the amount of any saving or increase in rent paid resulting from the move, the floor space of the original and new office, and the reason for the relocation. Please also provide these details for each of the previous four financial years.

No.

21. How much was spent on each renovation, refurbishment or redecoration project in offices or buildings of the department, agency or organisation that cost more than \$5,000 in the 2019/20 financial year? For each, please provide the following details:

- a. A description of the renovation carried out
- b. Location of the project
- c. Name of provider(s) or manufacturer(s)
- d. Type of product or service generally provided by the above
- e. Cost of the project
- f. Completion date
- g. Whether tenders were invited, if so, how many were received
- h. List separately any single item of furniture or fixture worth more than \$2,500 with its cost.

Not applicable.

22. What offices were closed in 2019/20 and how much is the closure of each office expected to cost or save? What offices were closed in each of the previous four financial years?

Not applicable.

23. What offices did your department, agency or organisation open in 2019/20 and how much is the opening of each office expected to cost or save? What offices were opened in each of the previous four financial years?

Not applicable.

24. How many regional offices, other than your department, agency or organisation's head office, reduced their opening hours during the 2019/20 financial year listed by new and former opening hours, date of change, and location?

Not applicable.

25. How many vehicles did your department, agency or organisation own during the 2019/20 financial year and to what office are each of these vehicles assigned by vehicle year and vehicle model? How many were owned during each of the previous four financial years and to what office are each of these vehicles assigned by vehicle year and vehicle model?

Make and model	Acquisition date	Office assigned to	Acquisition cost
2019/20 Financial year			
Toyota Corolla Station Wagon	31/08/2012	Non assigned open fleet	\$ 21,402
Toyota Corolla GWE432	13/06/2013	Non assigned open fleet	\$ 20,236
2015 Toyota Hilux Double Cab 4WD	1/06/2015	Non assigned open fleet	\$ 44,936
2013 Toyota Corolla Station Wagon	1/06/2015	Non assigned open fleet	\$ 22,388
2015 Ford 350E Jumbo High Roof Van	1/06/2015	Non assigned open fleet	\$ 55,865
Toyota Single Cab	1/07/2017	Non assigned open fleet	\$ 30,397

Make and model	Acquisition date	Office assigned to	Acquisition cost
Toyota Hilux 2WD Single Cab	1/07/2018	Non assigned open fleet	\$ 29,039
2019 Hyundai Ioniq 1.6 litre Hybrid	1/10/2019	Non assigned open fleet	\$ 32,062

Make and model	Acquisition date	Office assigned to	Acquisition cost
2018/19 Financial year			
Toyota - Corolla Station Wagon	31 August 2012	Non assigned open fleet	\$ 21,402
Toyota Corolla GWE432	13 June 2013	Non assigned open fleet	\$ 20,236
Toyota Hilux Double cab 4WD, 2015	1 June 2015	Non assigned open fleet	\$ 44,936
Toyota Corolla Station Wagon, 2013	1 June 2015	Non assigned open fleet	\$ 22,388
Ford 350E Jumbo High Roof Van, 2015	1 June 2015	Non assigned open fleet	\$ 55,865
Toyota Single Cab	1 July 2017	Non assigned open fleet	\$ 30,397
Toyota Hilux 2WD Single Cab	1 July 2018	Non assigned open fleet	\$ 29,039

Make and model	Acquisition date	Office assigned to	Acquisition
2017/18 Financial year*			
Toyota Hilux 2.7P Reg ZS8009	31 December 2000	Non assigned open fleet	\$ 22,470
Toyota - Corolla Station Wagon	31 August 2012	Non assigned open fleet	\$ 21,402
Toyota Corolla GWE432	13 June 2013	Non assigned open fleet	\$ 20,236
Toyota Hilux Double cab 4WD, 2015	1 June 2015	Non assigned open fleet	\$ 44,936
Toyota Corolla Station Wagon 2013	1 June 2015	Non assigned open fleet	\$ 22,388
Ford 350E Jumbo High Roof Van, 2015	1 June 2015	Non assigned open fleet	\$ 55,865
Toyota Single Cab	1 July 2017	Non assigned open fleet	\$ 30,397

* The acquisition cost of Ford 350E Jumbo High Roof Van was updated in 2017/18 to reflect an additional cost to make the vehicle fit for purpose.

Make and model	Acquisition date	Office assigned to	Acquisition cost
2016/17 Financial year*			
Toyota Hilux 2.7P Reg ZS8009	31 December 2000	Non assigned open fleet	\$ 22,470
Toyota - Corolla Station Wagon	31 August 2012	Non assigned open fleet	\$ 21,402
Toyota Corolla GWE432	13 June 2013	Non assigned open fleet	\$ 20,236
Toyota Hilux Double cab 4WD 2015	1 June 2015	Non assigned open fleet	\$ 44,936
Toyota Corolla Station Wagon 2013	1 June 2015	Non assigned open fleet	\$ 22,388
Ford 350E Jumbo High Roof Van, 2015	1 June 2015	Non assigned open fleet	\$ 54,063

* There are two vehicles where the acquisition cost changed between 2015/16 and 2016/17:

Ford 350E Jumbo High Roof Van – this was to reflect that a tail lifter was not able to be successfully operated on the vehicle, so the acquisition cost reduced in 2016/17 to reflect a credit given back by the dealer.

Toyota Hilux Double cab 4WD – this was to reflect the addition of a tracking device in the vehicle.

2015/16 Financial year			
Toyota Hilux 2.7P Reg ZS8009	31 December 2000	Non assigned open fleet	22,470
Ford transit 2.4 Diesel 350L High Roof LWB	14 July 2003	Non assigned open fleet	14,614
Toyota - Corolla Station Wagon	31 August 2012	Non assigned open fleet	21,402
Toyota Corolla GWE432	13 June 2013	Non assigned open fleet	20,236
Toyota Hilux Double cab 4WD ,2015	1 June 2015	Non assigned open fleet	42,054
Toyota Corolla Station Wagon 2013	1 June 2015	Non assigned open fleet	22,388
Ford 350E Jumbo High Roof Van, 2015	1 June 2015	Non assigned open fleet	66,091

26. What was the total amount spent on purchasing vehicles during the 2019/20 financial year and to what office were each of these vehicles assigned by vehicle year and vehicle model? How much was spent during each of the previous four financial years and to what office are each of these vehicles assigned by vehicle year and vehicle model?

Make and model	Acquisition date	Office assigned to	Acquisition cost
2019/20 Financial year			
2019 Hyundai Ioniq 1.6L Hybrid	1 October 2019	Non assigned open fleet	32,062
2018/19 Financial year			
Toyota Hilux 2WD Single Cab	1 July 2018	Non assigned open fleet	29,039
2017/18 Financial year			
Toyota Single Cab	1 July 2017	Non assigned open fleet	30,397
2016/17 Financial year			
No Vehicles purchased			Nil
2015/16 Financial year			
No Vehicles purchased			Nil

27. Were any labour and/or contractor costs capitalised into capital project costs during the 2019/20 financial year, if so, for each project what is the breakdown by project of labour vs non labour costs?

Project	Total Activity	Non Labour	Labour
Te Taiao Nature	5,413,422	5,296,273	117,149
Accelerated Collection Digitisation	129,046	15,561	113,485
Tory St Seismic Strengthening	473,236	374,605	98,631
Exhibition Lighting	292,673	215,073	77,600
Lift and Escalator Redevelopment	529,558	485,866	43,692
Bathroom Upgrades	98,436	61,505	36,931
Fan Coil Unit Fleet Replacement	650,598	622,163	28,435
HVAC Infrastructure Upgrade	303,203	291,328	11,875
Minor Capital Works	746,046	739,061	6,985
Toi Art Bridge Glazing	77,787	72,681	5,106

ICT

28. Does your department, agency or organisation have a policy about the use of personal email accounts (e.g. Gmail accounts) in the workplace; if so, what policies are in place and do those policies include a prohibition on the use of such accounts for official government business? How many breaches of any such policy during the last financial year were reported and how does this compare to each of the previous four financial years?

Te Papa does not specifically prohibit the use of personal email accounts. Te Papa's Information Technology policy states that access to the Internet is provided to staff for professional reasons. Personal use of the Internet is permitted providing such browsing falls outside a normal period, does not incur significant cost, and the length of browsing activity is reasonable. What constitutes reasonable usage of the Internet is determined by a User's Manager and the Manager Information Technology Service Delivery. Te Papa updated its Acceptable Use Guidelines in May 2020.

There were no reported breaches of policy during the last financial year or the previous seven financial years.

29. What IT projects, if any, were shelved or curtailed in the 2019/20 year and how much will have been spent on each project before it is shelved or curtailed?

No IT projects were shelved in 2019/20, however the timelines of the projects detailed in Question 30 have been noted with * did have their timelines impacted by Covid-19.

30. What IT projects, if any, were completed or under way in the 2019/20 year? For each, please provide the following details:

- Name of project
- Initial estimated budget
- Initial estimated time frame
- Start date
- Completion date or estimated completion date.
- Total cost at completion or estimated total cost at completion.

Name of Project	Initial Estimate	Initial Estimated Time Frame	Start Date	Completion Date or Estimated Completion	Total cost at completion or estimated total cost at completion
End of life replacement of current in-use IT infrastructure	\$268,000	12 months	July 2019	June 2020	\$262,000
*Core Switch Replacement	\$121,000	2 months	February 2020	Dec 2020	\$125,00
*Front of House Network Redesign	\$85,000	5 months	October 2019	June 2021	\$85,000
AV end of life replacement - venues	\$150,000	11 months	July 2018	May 2019	\$162,000
AV end of life replacement - exhibitions	\$40,000	10 months	August 2018	May 2019	\$24,000

Name of Project	Initial Estimate	Initial Estimated Time Frame	Start Date	Completion Date or Estimated Completion	Total cost at completion or estimated total cost at completion
AV end of life replacement – meeting rooms	\$30,000	10 months	August 2018	May 2019	\$30,000

31. How much was spent for software licensing fees in the 2019/20 financial year and how does this compare with spending in each of the previous four financial years?

Year	Operating	Capital
2019/20	\$638,869	\$ -
2018/19	\$457,900	\$ -
2017/18	\$523,524	\$ -
2016/17	\$275,531	\$ -
2015/16	\$185,667	\$60,000

Please note we have progressively transitioned to a Software as a Service offering for many of our service offerings. This has made it been difficult to extrapolate a division between license costs verse maintenance and support costs as license, maintenance and support is often bundled together with Software as a Service, however we have estimated the proportion of licensing to maintenance/support for key applications to derive the licensing spend.

32. How many websites did your department, agency or organisation run in 2019/20 and for each, what is it called, what is its URL, when was it established, what is its purpose and what is the annual cost of operating it?

Website Name	URL	Date Established	Purpose	Operating Cost
Te Papa Website	http://tepapa.govt.nz	First established: 1998, updated 2015	The main entry point to Te Papa's online offering allows users to plan a visit to Te Papa and offers an overview of what the Museum does	\$60,000
Collections Online Website (and API)	http://collections.tepapa.govt.nz	First established: 2005, Updated 2016	The central access point to all of the collections. Users can access over 850,000 collection records, 150,000 images (65,000 downloadable in high resolution) as well as records on people, places, subjects and topics.	\$30,000
Te Papa Blog	http://blog.tepapa.govt.nz	First established:	The blog allows users to find out more about behind-the-scenes at Te	\$3,000

Website Name	URL	Date Established	Purpose	Operating Cost
		2007, updated 2018	Papa (amongst other topics) and for Te Papa staff to tell Te Papa's stories in their own voices. Staff write their own blogs and have them reviewed by a peer before posting. Content is diverse, ranging from the latest science field trip to education programmes, and covering the full gamut of Te Papa's subject expertise.	
NZ Museum	http://nz museums.co.nz	2008	A portal for finding New Zealand museums, art galleries, cultural organisations and their collections, part of the National Services Te Paerangi services to museums.	\$4000
NZ Birds Online	http://nzbirdsonline.org.nz	2013	An encyclopaedia of New Zealand birds, created by Te Papa in partnership with DOC and OSNZ. Contains species information, images and audio about all native and vagrant birds found in New Zealand.	\$3,000
Te Papa Store - Shopify	http://tepapastore.co.nz	2011	Te Papa's online store and e-commerce offering sells merchandise, gifts, event tickets and Te Papa Press books to the general public.	\$12,000
Tales from Te Papa (Video mini-site)	http://talesresource.tepapa.govt.nz	2016/17	A teaching resource that features 120 Tales from Te Papa, mini-documentaries that showcase many of the unique pieces that Te Papa holds in trust for the nation.	\$200

Website Name	URL	Date Established	Purpose	Operating Cost
Treaty2U	http://treaty2u.govt.nz	Unknown	TREATY 2 U tells the story of New Zealand's founding document: the Treaty of Waitangi.	\$200
McCahon	http://mccahon.co.nz	Unknown	The site records the ongoing project to catalogue McCahon's complete works, dating from the mid-1930s to the early 1980s. mccahon.co.nz is not a TP website, but we do host it for the McCahon Trust.	\$200

33. How many data security issues were identified in 2019/20 and how many data security issues were there in each of the previous four financial years? If there were breaches, what were they and what are the titles of any reports into them?

No identified breaches in FY19/20 or during the previous financial years.

34. How many laptop computers, tablet computers and hard drives, if any, provided or paid for by your department, agency or organisation have been lost or gone missing in the 2019/20 financial year; and how many of these were returned to or found by the agency or organisation if any? How many were lost or missing and how many subsequently returned or found in each of the previous four financial years?

Year	Laptops	Tablets	Hard Drives
2019/20	0	0	0
2018/19	1	1	0
2017/18	0	0	0
2016/17	0	1	0
2015/16	1	0	0

REPORTS, PLANNING, AND EVALUATION

35. Please provide a list of all reports that were prepared in 2019/20 relating to:

- baseline update (if applicable)
- value for money
- savings identified

No reports were prepared in 2019/20 in relation to the baseline update, value for money or savings identified.

36. Please provide copies of the current work plan.

Te Papa's current work programme is set out in the Statement of Intent 2020-24 (<https://www.tepapa.govt.nz/sites/default/files/statement-of-intent-2020-24.pdf>) and in the Statement of Performance Expectations 2020/21 (<https://www.tepapa.govt.nz/sites/default/files/statement-of-performance-expectations-2020-21.pdf>).

Strategic priorities include being a 'forum for the nation', 'reaching beyond the walls', 'commitment to museum sector leadership and enablement' and being a 'place to be' in addition to continuing with our foundational work relating to Treaty partnership, caring for the collections and maintaining a strong, vibrant and sustainable whare.

37. Please list projects and major policy initiatives progressed in 2019/20.

Significant projects progressed in 2019/20 include:

- Infrastructure management and replacement, including lighting control upgrades, transition to LED lighting, exterior panel and joint sealing replacement, upgrade of the heating, ventilation and air conditioning (HVAC) system contributing to energy efficiency gains;
- Investigation and planning for seismic upgrade of the Tory Street facility and Spirit Collection Area;
- Delivery of enhanced online experiences in response to the COVID-19 lockdown, such as online sector hui and learning opportunities, plus new activities on the 'little page of calm';
- Presentation of a range of exhibitions and experiences including *Wonderland: Te Ao Mīharo*, art exhibitions *Finale: Bouquet*, *The New Photography*, *Tatau: Samoan Tattooing and Photography*, *Tamatea: Legacies of Encounter* and *MAU: House of Night and Day*;
- Delivery of diverse learning opportunities through the programme Raranga Matihiko: Weaving Digital Futures, teacher professional learning sessions via webinar and content development for the Ministry of Education's Learning from Home TV channel;
- Partnership with Manatū Taonga | Ministry for Culture and Heritage on the nationally focused repatriation project Ngā kahu – Te Korowai o te Aroha mo ngā Kōiwi Tūpuna to enhance understanding and support to museums and cultural organisations on the repatriation of ancestral human remains.

Part Two ('Statement of Performance 2019/20') (pp 16-45), Part Three ('Financial Statements 2019/20') (pp 46-87) and Part Four ('How we operate and our people and capability') (pp 88-96) of Te Papa's 2019/20 Annual Report (<https://www.tepapa.govt.nz/sites/default/files/te-papa-annual-report-2019-20.pdf>) provide more details about the key projects and initiatives undertaken in the 2019/20 year, including the performance results for specific projects and the cost of Te Papa's operations.

38. Please provide copies of any reports made to the Minister in 2019/20 about performance against the agency or organisation's Statement of Intent, Statement of Corporate Intent, Statement of Performance Expectations or Output Plan.

As an Autonomous Crown Entity Te Papa does not report directly to the Minister. Performance measures and outcomes for 2019/20 are reported in Te Papa's Annual Report 2019/20. Regular reports outlining highlights, achievements, opportunities and any risks and issues are provided to the Ministry for Culture and Heritage as Te Papa's monitoring agency.

39. How many evaluations of policies or programmes were completed in 2019/20? Please provide details of who carried out the evaluation, the cost of the evaluation, the date completed, and its main findings.

Not applicable.

40. What reviews of capability were started or completed in 2019/20? What aspects of capability were or are being reviewed? Who undertook or is undertaking these reviews and when were or will these be completed?

Not applicable. No reviews of capability were undertaken during 2019/20.

41. Please provide details of all monitoring, evaluation and auditing of programmes or initiatives undertaken or commissioned by your department, agency or organisation in the 2019/20 financial year (including details of all performance measures, targets and benchmarks and whether programmes contributed to desired outcomes in an efficient and effective manner).

Te Papa's non-financial and financial performance was audited and reported on in the Annual Report for 2019/20 (<https://www.tepapa.govt.nz/sites/default/files/te-papa-annual-report-2019-20.pdf>). Non-financial performance is reported in pp 16-45 and financial performance is reported in pp 46-87.

GIFTS AND EXTERNAL RELATIONSHIPS

42. What policies were in place in 2019/20 on accepting corporate gifts or hospitality? How did this compare to the previous financial year? Please list all corporate gifts or hospitality accepted by staff in the 2019/20 financial year with the following details:

- Gift or hospitality accepted
- Position of staff member who accepted
- Estimated value
- Date received
- Name of the organisation or individual who paid for/gave the gift or hospitality.

Te Papa has an Expenditure Policy, and the Code of Professional Conduct, which details the processes and procedures to be following when accepting corporate gifts or hospitality. This guidance is consistent with the previous years.

Gift/Hospitality Accepted	Position of Staff Member who accepted	Value	Date	Organisation/Individual who provided gift/hospitality
2x tickets to All Blacks Rugby match at Westpac Stadium on 27 July	Head of Property, Facilities & Security	\$200	17/07/2019	Red Badge Security Services
Lisa Reihana Cinemania - exhibition catalogue	Chief Executive	\$75	31/07/2019	Campbelltown Arts Centre
12 Mooncakes	Chief Executive	\$60	11/09/2019	Embassy of China
1 x bottle of wine	Senior Advisor Planning & Performance	\$25	13/09/2019	Deloitte
2x tickets to 2019 World of WearableArt® Awards Show opening night	Chief Executive	\$280	26/09/2019	AirNZ
2x tickets to 2019 World of WearableArt® Awards Show opening night	Chief Technology Officer	\$280	26/09/2019	Hewlett Packard
Shenzen Museum branded tote bag, scarf and two wooden bookmarks	Head of Natural History	\$75	25/11/2019	Shenzen Museum

Gift/Hospitality Accepted	Position of Staff Member who accepted	Value	Date	Organisation/Individual who provided gift/hospitality
One night's accommodation at Oaks Hotel on Courtney Place	Chief Executive	\$160	28/11/2019	Oaks Hotel
Book <i>Louise Henderson: From Life</i>	Chief Executive	\$65	3/12/2019	Christchurch Art Gallery
Box of Al Dar Khalas Dates	Chief Executive	\$20	10/12/2019	Embassy of the United Arab Emirates Wellington
Christmas gift hamper x 3	Head of Marketing & Communications	\$150	12/12/2019	Eighty One design agency
1 x Blunt metro umbrella (sign-writ with Milfords logo)	Head of Finance Operations	\$99	12/12/2019	Milford Investment Fund
1x bottle of Black Estate Pinot Noir	Chief Executive	\$45	12/12/2019	Warren and Mahoney
2x bottles of Craggy Range Wine	Board Chair	\$77	12/12/2019	Singapore High Commission
<i>Water</i> exhibition catalogue	Chief Executive	\$55	16/12/2019	Queensland Art Gallery & Gallery of Modern Art
Christmas gift hamper	Manager Audio Visual Services	\$150	17/12/2019	Toulouse
Christmas gift hamper	Manager IT Service Delivery	\$60	17/12/2019	Cyclone Computing
Bohemein chocolates	Senior Advisor Planning & Performance	\$27	19/12/2019	ComplyWith
Poppy brooch by Martin de Ruyter	Chief Executive	\$50	6/01/2020	Martin de Ruyter
OMG (Organic Market Garden) City Honey, Michael Lett Christmas Edition 2019	Chief Executive	\$20	6/01/2020	Michael Lett Gallery
Ticket to Black Caps T20 game against India 31/1/20	Project Manager	\$104	29/01/2020	Kone Elevators

Gift/Hospitality Accepted	Position of Staff Member who accepted	Value	Date	Organisation/Individual who provided gift/hospitality
Framed Samoan print	Public Programmer	\$50	30/01/2020	Samoan community
Two tickets to NZSO performance of Glass / Richter / Järvi (NZ Festival event)	Chief Executive	\$100	3/02/2020	NZSO
Two tickets to opening of Chosen and Beloved (NZ Festival event)	Chief Executive	\$100	7/02/2020	NZ Festival
Book: Evaluation Things, James R Ford	Chief Executive	\$50	10/02/2020	James R Ford
Screen print by Dale Harding (Australian artist)	Kaitiaki Taonga Collection Manager Humanities	\$50	10/02/2020	Dale Harding
Book: Whispers and Vanities (5)	Public Programmer	\$180	28/02/2020	Samoan community
Book: Su'Esue Manogi: In search of Fragrance	Public Programmer	\$40	28/02/2020	Samoan community
To'I Fafau Samoa (tool)	Senior Curator	\$300	28/02/2020	Samoan community
<i>Te Papa to Berlin</i> (book) by Ken Gorbey	Chief Executive	\$40	23/06/2020	Ken Gorbey

43. What policies were in place in 2019/20 on the organisation giving gifts to external organisations or individuals? How did this compare to the previous financial year? Please list all gifts given to external organisations or individuals in the 2019/20 financial year. For each, please provide the following details:

- Gift given
- Name of external organisation or individual
- Reason given
- Estimated value
- Date given.

Te Papa has an Expenditure Policy, and the Code of Professional Conduct, which details the processes and procedures to be following when gifts are to be provided.

This guidance is consistent with previous years.

Gift given	External organisation or individual	Reason	Estimated value	Date
Small gifts	gifts from Matiu to US colleague	In appreciation of hosting	180.17	14/10/2019
Various Te Papa Press publications	Berlin State Museum, Museum of Movements, Ihumatao SOUL	In appreciation of hosting	215.22	12/12/2019
2 copies of Hei Tiki	Cindy Boote	In appreciation of work completed	90.43	22/10/2019
1 copy of Scenic Playground	Jo Maxwell	In appreciation of work completed	41.74	06/07/2020
1 Copy of Cook Voyage Collections of Te Papa	Stephane Martin	cultural exchange	33.91	26/11/2019
1 Copy of Lost Gold	Director General of DoC	cultural exchange	28.70	23/06/2020
2 Copies of Lost Gold	Governor General, Prime Minister of NZ	cultural exchange	57.39	30/06/2020
Small gifts	Various Conference Organisers	In appreciation of work completed	131.91	12/11/2019

Gift given	External organisation or individual	Reason	Estimated value	Date
Small gift	Designer, Crafting Aotearoa	In appreciation of work completed	73.91	08/01/2020
Insulated cups (6)	Botany Volunteers	In appreciation of work completed	137.68	13/12/2019
Various Te Papa Press publications	Various recipients	In appreciation of hosting and/or cultural exchange	3,530.39	2019/20

44. What policies were in place in 2019/20 on giving gifts to staff? How did this compare to the previous financial year? Please list all gifts given to staff exceeding \$100 in value in the 2019/20 financial year. For each, please provide the following details:

- Gift given
- Position of staff member
- Reason given
- Estimated value
- Date given.

Te Papa has an Expenditure Policy which sets out the process and guidelines for giving gifts to staff. This policy was reviewed and updated in 2019.

This year there were no gifts given to staff exceeding \$100 in value.

In 2018/19 three gift cards were presented in recognition of exceptional effort and hours over and above what was required.

Position	Estimate	Date
Core team who delivered Terracotta	\$400 gift	December 2018
Senior HR Advisor	\$200 gift	August 2018
Financial Accountant	\$206 gift	November 2018

45. What potential conflicts of interest were identified regarding the board, management or senior staff in 2019/20? For each, please provide the following details:

- Conflict identified.
- Whether or not any contract, policy, consent or other consideration has been entered into with any entity identified in any conflict in the last three financial years.
- Value of any contract, policy, consent or other consideration has been entered into with any entity identified in any conflict in each of the previous three financial years.
- Steps taken to mitigate any possible conflict in granting any contract, policy, consent or other consideration which has been entered into with any entity identified in any conflict in each of the previous three financial years.

The Crown Entities Act 2004 specifies procedures for the disclosure and management of conflicts of interest by Board members. Conflicts of interest must be actively managed to ensure the Board's business is carried out in an open, frank and impartial manner to produce the best result for Te Papa. The Crown Entities Act 2004 places a duty on Board members to act in good faith and to not pursue their own interests at the expense of the entity's interest. These procedures seek to ensure the Board as a whole is able to exercise judgement within an appropriate framework for a public sector organisation, and meet the requirements of the Crown Entities Act 2004.

Board members must provide a declaration of interests annually and advise any changes to their interests as they occur. In all circumstances where a member declares an interest in a matter, the following procedure applies:

- (i) All conflicts of interest (potential, actual or perceived) will be recorded in the minutes.
- (ii) A member who is interested in a matter:
 - (a) Must not vote or take part in any discussion or decision of the Board or any committee relating to the matter, or otherwise participate in any activity of the entity that relates to the matter
 - (b) Must not sign any document relating to the entry into a transaction or the initiation of the matter
 - (c) Is to be disregarded for the purpose of forming a quorum for that part of a meeting of the Board or committee during which a discussion or decision relating to the matter occurs or is made.

The same principles apply to staff members and is set out in the Code of Professional Conduct and procedures for procurement and purchasing.

Board and senior management declared the following interests in 2019/20:

Position	Organisation
Board members	Remuneration Authority
	Kiwi Can Do Ltd
	Capital and Coast District Health Board
	Wellington Lifelines Group
	Frequency Ltd
	Mori Treaty of Waitangi Claim
	Asia New Zealand Foundation
	Urban Development Institute of NZ
	Te Papa Foundation
	International Network for Government Science Advice Chair
	International Science Council, Governing Board
	University of Auckland
	Koi Tū: The Centre for Informed Futures
	Brody Technology Ltd
	Z Energy Ltd
	Chapman Tripp
	TVNZ
	Sanford Limited
	Freightways Limited
	NZ Antarctic Research Institute
	The Kiwi Trust
	Predator Free NZ Trust
	Sustainable Seas National Science Challenge
	Deep South National Science Challenge
	Ngati Whatua Orakei Whai Rawa Limited (and subsidiaries)
	Air NZ
	Westpac Bank
	Local Government NZ
	Te Matuku Bay Oysters Limited (and subsidiaries)
	Future of our Fisheries (MPI) Advisory Group
	Predator Free 2050 Ltd
	EnviroMark
	Hauraki Charters Limited
	The Stone Paper Company Limited
Creative New Zealand (Arts Council of New Zealand)	
Pacific Co-operation Broadcasting Ltd	
Pacific Inc Ltd (trading as Le Va)	
Pacific Island Home Care Services Trust	
Cook Islands Investment Corporation	

Position	Organisation
	Cook Islands Property Group New Zealand
	Ministry for Pacific Peoples
	Secretariat for The Pacific Community – Noumea
	RNZ
	Ei Mua Consulting Ltd
	University of Otago
	Ngā Pae o te Māramatanga NZ's Māori Centre of Research Excellence
	Science Media Centre
	Kahui Wai Māori, Ministry for the Environment
	Expert Advisory Panel, Family Court Review, Ministry for Justice
	Blueskin Resilience Communities Trust
	Te Kāhui, Geonomics Aotearoa
	Wellington Museums Trust (trading as Experience Wellington)
	New Zealand Post
	Kiwi Group Holdings (KGH) Limited
	The Lion Foundation
	Naylor Love Enterprises Ltd
	AgResearch
	New Zealand Cricket
	Institute of Directors in New Zealand (Inc)
	Ngai Tahu Property Ltd
	E-we Consultants Ltd
	Arts on Tour Trust
	Wairewa Runanga Inc Soc
	TVNZ
	Weta Workshop
	My Action Sport
	NZ On Air
	Te Manawa Museum
	Palmerston North Medical Museum
	Wildbase Recovery (run by Palmerston North City Council)
	University of Auckland
	Stats NZ
	Department of the Prime Minister and Cabinet and University of Auckland (operated via MOU)
Senior management	Cullen Employment Law
	Dyhrberg Drayton Employment Law
	Philanthropy NZ
	Springboard Arts Trust (The Company NZ)
	Orotokare: Art, Story, Motion Trust
	New Zealand Festival
	Waimangō Papakāinga Trust

Position	Organisation
	Te Pou Theatre
	WelTec's School of Hospitality Industry Partner Committee
	Auckland Philharmonic Orchestra
	Auckland University of Technology
	Mahuki Enterprises
	Victoria University of Wellington
	Otago University Business School
	NZ Blood Service
	Arts Wellington
	Pantograph Punch
	Pātaka Art & Museum
	Radio New Zealand
	Performing Arts Trust
	Victoria University Press

The following entities, where an interest has been declared, have been identified as having entered into a contract, policy, consent or other consideration with Te Papa within the last three financial years:

Supplier/Customer	Products and services provided to Te Papa	Products and services provided by Te Papa
2019/20 Financial Year		
Capital and Coast District Health Board		\$59,537
Asia New Zealand Foundation		\$11,808
Urban Development Institute of NZ		\$481
Te Papa Foundation		\$212,962
University of Auckland	\$258	\$2,532
Z Energy Ltd		\$3,870
Chapman Tripp	\$9,338	\$7,417
Westpac Bank		\$18,276
Local Government NZ		\$45,767
Ministry for Pacific Peoples		\$7,756
University of Otago	\$1,581	\$22,390
Naylor Love Enterprises Ltd		\$6,059
Institute of Directors in New Zealand (Inc)	\$10,104	\$144
Weta Workshop	\$22,236	\$112
NZ On Air		\$11,424
Stats NZ		\$30,322
Department of the Prime Minister and Cabinet		\$9,355
Springboard Arts Trust (The Company NZ)		\$1,803
New Zealand Festival	\$3,020	\$42,428
Victoria University of Wellington		\$95,851

Supplier/Customer	Products and services provided to Te Papa	Products and services provided by Te Papa
Pātaka Art & Museum		\$230
Future of our Fisheries (MPI) Advisory Group	\$3,342	
EnviroMark	\$14,806	
Creative New Zealand (Arts Council of New Zealand)	\$23,946	
Wellington Museums Trust (trading as Experience Wellington)	\$685	
New Zealand Post	\$21,935	
Te Manawa Museum	\$2,000	
Auckland University of Technology	\$190	

Supplier/Customer	Products and services provided to Te Papa	Products and services provided by Te Papa
2018/19 Financial Year		
University of Auckland	\$446	\$34,434
CCDHB		\$10,054
Z Energy Ltd		\$47,352
Chapman Tripp	\$42,665	
Predator Free NZ Trust		\$521
Westpac Bank		\$23,252
Future of our Fisheries (MPI) Advisory Group	\$1,339	\$58,740
Creative New Zealand (Arts Council of NZ)	\$86,250	\$67,522
Ministry for Pacific Peoples		\$417
University of Otago	\$9,462	\$40,562
Kahui Wai Maori, Ministry for the Environment		\$12,205
Ministry for Justice		\$67,831
Dyhrberg Drayton Employment Law		\$200
Philanthropy NZ		\$113,631
Springboard Arts Trust (The Company NZ)		\$1,461
Auckland University of Technology	\$264	
Victoria University of Wellington	\$823	\$427,215
NZ Blood Service		\$6,454
Pataka Art & Museum		\$58
2017/18 Financial Year		
CCDHB		\$41,176
University of Auckland	\$1,466	\$19,892
Wellington Culinary Events Trust	\$2,544	
Massey University	\$130,812	\$188,558
Z Energy Ltd		\$74,607

Supplier/Customer	Products and services provided to Te Papa	Products and services provided by Te Papa
Chapman Tripp		\$5,679
TVNZ	\$4,815	
Predator Free NZ Trust		\$228
Westpac		\$24,944
Local Government NZ		\$58,608
EnviroMark	\$9,200	
Philanthropy NZ		\$359
Springboard Arts Trust	\$2,000	
New Zealand Festival	\$2,775	
Victoria University of Wellington	\$3,875	\$147,788

46. What non-government organisations, associations, or bodies, if any, was your department, agency or organisation a paid member of in 2019/20? For each, what was the cost for each of its memberships? How does this compare to each of the previous four financial years?

Membership Organisation	2019/20
CAMD Council Of Aust Museum Directors	\$1,817.21
Conventions & Incentives NZ	\$5,300.00
Council of Heads of Australasian Herbaria	\$1,211.58
Cruise New Zealand	\$1,500.00
Enviro-Mark Solutions Limited	\$8,000.00
Hospitality NZ Ltd	\$2,008.71
ICOM International Council Of Museums	\$1,880.02
Korn Ferry	\$6,600.00
Low Value Memberships	\$5,334.36
Marketing Association	\$1,104.00
Museums Aotearoa	\$18,588.48
N3 Limited (Gsb)	\$2,000.00
National Digital Forum Incorporated	\$10,000.00
NZ Institute Of Chartered Accountants	\$2,775.64
NZ Law Society	\$1,096.64
Tourism Industry Aotearoa	\$1,525.00
Total	\$70,741.64

Year	Expenditure on Memberships
2019/20	\$70,742
2018/19	\$60,722
2017/18	\$84,839
2016/17	\$106,020
2015/16	\$103,006

INVOICES AND PROCUREMENT

47. How many penalties for late payment of an invoice were incurred in the 2019/20 year and what was the total cost of that. How does this compare to each of the previous four financial years?

There were no penalties incurred for late payment of an invoice in 2019/20. There are no records of any penalties being incurred for late payment of an invoice in the previous six financial years.

48. How many and what proportion of invoices and bills received in the 2019/20 financial year were not paid on time, and how does this compare to each of the previous four financial years?

Te Papa pays weekly to ensure all suppliers receive funds on a timely basis. Te Papa operates a purchase order system, and outstanding orders are regularly reviewed, and suppliers followed up with where work has been completed or supplied, but no invoice has been received. Because of this approach, invoices are either paid on time and in line with contractual agreements, or within seven days of receiving the invoice.

ADVERTISING, POLLING, AND PUBLIC RELATIONS

49. What polls, surveys or market research did your department, agency or organisation undertake in the last financial year and what were the total estimated costs of this work? Please provide a copy of the polling report(s) and the following details:

- a. Who conducted the work
- b. When the work commenced
- c. When it was completed (or due to be completed)
- d. Estimated total cost
- e. Whether tenders were invited; if so, how many were received.

Project	Detail	a. Who conducted the work	b. When the work commenced	c. When it was completed (or due to be completed)	d. Estimated cost (excl GST)	e. Whether tenders were invited; if so, how many were received
Visitor Profile Interview	External interviewing cover	Reid research	23/07/2019	02/08/2019	\$786	No
Culture Segment Tag Tool	License fee	Morris Hargreaves McIntyre	Jul-19	Jun-20	\$3,000	No
Visitor Profile Interview	Annual License and quarterly updates.	Information Tools	Jul-19	Jun-20	\$22,000	No
Visitor Profile Interview	Extend parallel testing for new VPI by 2 months	Get Smart	Aug-19	Sept-19	\$525	No

Project	Detail	a. Who conducted the work	b. When the work commenced	c. When it was completed (or due to be completed)	d. Estimated cost (excl GST)	e. Whether tenders were invited; if so, how many were received
Data Warehouse, Dashboard, Analysis	6 months subscription	Dexibit	July-19	Dec-20	\$25,350	No
Visitor Profile Interview	External interviewing cover	Reid research	06/08/2019	08/08/2019	\$575	No
Visitor Profile Interview	Extra cost for translations	Get Smart	Oct-19	Oct-19	\$496	No
Electronic visitor counts	Annual license	Beonic	Dec-19	Dec-20	AUD\$2,955	No
Visitor survey software	Annual license	SurveyMonkey	Dec-19	Dec-20	\$5425	No
Visitor Profile Interview	License Fee	Get Smart	Jun-20	May-21	\$4,950	No
Dali Concept Test	Online Quantitative, Nat Rep (Post-covid)	Pure Profile	Jun-20	Jun-20	\$5,257	No
Dali Concept Test	Online Quantitative, Nat Rep	Pure Profile	Sept-19	Sept-19	\$7,300	No

Project	Detail	a. Who conducted the work	b. When the work commenced	c. When it was completed (or due to be completed)	d. Estimated cost (excl GST)	e. Whether tenders were invited; if so, how many were received
Dali Concept Test	Summer 20/21 Concept boards	BC Creative	Sept-19	Sept-19	\$425	No
Visitor Profile Interview	Interviewing conducted in-house by Te Papa Staff	Te Papa Staff	Jul-19	Jun-20	\$30,000	NA

50. How much was spent on advertising, public relations campaigns or publications in the last financial year? How does this compare to the cost of this in the previous four financial years?

Year	Cost
2019/20	633,320
2018/19	937,162
2017/18	835,955
2016/17	1,013,205
2015/16	1,037,018

51. For each advertising or public relations campaign or publication conducted or commissioned in the 2019/20 financial year, please provide the following:

- a. Details of the project including a copy of all communication plans or proposals, any reports prepared for Ministers in relation to the campaign and a breakdown of costs
- b. Who conducted the project
- c. Type of product or service generally provided by the above
- d. Date the work commenced
- e. Estimated completion date
- f. Total cost
- g. Whether the campaign was shown to the Controller and Auditor-General
- h. Whether tenders were or are to be invited; if so, how many were or will be received.

2019/20	Comms plan	Reports prepared for Minister	Who conducted the project	Type of work	Date started	Date finished	Total cost	Campaign shown to Controller and Auditor-General	Tenders
Wonderland exhibition marketing campaign	Attached	No	Te Papa MBM Eighty One	Te Papa: strategy, design. MBM: media placement. Eighty One: moving image adverts.	Sept 2019	March 2020	\$225,000	No	No
Gordon Walters New Light exhibition marketing campaign	Attached	No	Te Papa MBM	Te Papa: strategy, design. MBM: media placement.	June 2019	July 2019	\$20,000	No	No
New Photography Life in the 60s and 70s exhibition marketing	Attached	No	Te Papa MBM	Te Papa: strategy, design. MBM: media placement.	June 2019	June 2019	\$10,000	No	No

2019/20	Comms plan	Reports prepared for Minister	Who conducted the project	Type of work	Date started	Date finished	Total cost	Campaign shown to Controller and Auditor-General	Tenders
Tatau Samoan Tattooing and Photography exhibition marketing campaign	Attached	No	Te Papa MBM	Te Papa: strategy, design. MBM: media placement.	Oct 2019	Nov 2019	\$20,000	No	No

52. How many public relations and/or communications staff, contractors/consultants or providers of professional services were employed in the last financial year; what was the total salary budget for these staff and how much were these staff paid broken down by salary band? How does that compare with each of the previous four financial years? Provide a numerical and percentage breakdown of public relations or communications staff by employment status ie permanent, contractor/consultant, provider of professional service.

Te Papa employs 5.95 FTE in the Marketing and Communications team. No contractors or consultants were employed in the last financial year.

The total salary budget for the Marketing and Communications team was \$575,000. This information has not been provided by salary band as the employees will be identifiable given the small number of staff at Te Papa at any one time.

The total annual salary budget for the previous four financial years is shown below:

Year	Salary Cost
2018/19	\$588,940
2017/18	\$427,110
2016/17	\$395,270
2015/16	\$288,317
2014/15	\$168,930

5.45 FTE are Permanent and 0.5 FTE is Fixed Term.

53. How much was spent in 2019/20 on merchandise/promotional products (apparel, stationery, pen drives etc) carrying the branding of your department, agency or organisation or its campaigns, policies or marketing? How did this compare to each of the previous four financial years? For each invoice over \$1,000 in 2019/20 please provide the item purchased, the amount purchased, costs and the intended use.

Merchandise to a value of \$23,559 was purchased in 2019/20.

Item	Quantity	Cost	Intended use
Note Pads	20,000	\$14,994	Te Papa Venue
Pens	15,000	\$8,565	Te Papa Venue

Year	Cost
2019/20	23,559
2018/19	25,869
2017/18	18,325
2016/17	8,711
2015/16	23,915

54. How many press releases, if any, were released in the 2019/20 financial year? How many were released in each of the previous four financial years?

Year	Number
2019/20	26
2018/19	29
2017/18	37
2016/17	78
2015/16	30

OFFICIAL INFORMATION AND PRIVACY

If your entity is not covered by the Official Information Act, please answer N/A to the relevant questions.

55. In 2019/20, did your department, agency or organisation have an internal group of staff whose primary role was to support the Minister or their Office by processing information requests such as Parliamentary questions, Official Information Act requests, and ministerial correspondence; if so, what is the name of that group, how many staff were in the group, what was the cost of this, and where were they located? What were these numbers for each of the previous four financial years?

As an Autonomous Crown Entity Te Papa does not have a dedicated group of staff whose primary role is to support the responsible Minister or the Minister's office by processing information requests.

56. What was the number of Official Information Act Requests received, responded to within 20 working days, responded to after 20 working days, transferred, and declined during 2019/20? What were these numbers for each of the previous four financial years?

The total number of OIA requests received in 2019/20 and the previous four years is listed below:

Year	Number of requests received	Responded to within 20 working days	Responded to after 20 working days	Transferred	Declined
2019/20	18	18	0	0	0
2018/19	29	25	4	0	0
2017/18	11	10	1	1	1
2016/17	10	8	2	0	0
2015/16	4	2	2	0	0

57. What was the average response time for Official Information Act Requests during 2019/20? What was this number for each of the previous four financial years?

Year	Average working days to respond (including extensions)
2019/20	14
2018/19	25
2017/18	16
2016/17	17
2015/16	23

58. How many complaints were received under the Privacy Act or Official Information Act during 2019/20 broken down by whether each has been upheld, dismissed, or still under investigation? How does this compare to each of the previous four financial years?

Year	Number of complaints	Upheld	Dismissed	Still under investigation
2019/20	0			
2018/19	0	n/a	n/a	n/a
2017/18	1 (from request received in 2016/17)	1	0	0
2016/17	0	n/a	n/a	n/a

Year	Number of complaints	Upheld	Dismissed	Still under investigation
2015/16	0	0	2 (from 2013/14 and 2014/15 FY)	0
2014/15	1	n/a	n/a	n/a

In 2017/18, in response to a complaint the Ombudsman's Office formed a provisional opinion that information should have been released that was initially withheld within the response to a request for information. Te Papa provided the information to the requester and the matter was resolved with the Ombudsman taking no further action and without a final opinion being issued.

59. What policies are in place for Official Information requests to be cleared by or viewed by the Minister's office? Have any of these policies changed since the new Government was sworn in?

Te Papa has a 'no surprises' policy with both the Ministry for Culture and Heritage and the Minister's office in regards to content released through the Official Information Act. In order to fulfil this all responses are provided to the Ministry, and copies of draft responses are provided to the Ministry for consultation where appropriate, prior to final responses being sent out.

60. Does your department, agency or organisation have specific policies or procedures that apply to requests for information from media, bloggers, political parties, or OIAs deemed 'high risk' which differ to those for regular requests; if so, please provide full details of those policies?

Te Papa does not have specific policies or procedures that apply to requests for information from media, bloggers, or political parties. The OIA policy requires requests deemed 'high risk' to be reviewed and signed out by the CEO with this authority also delegated to the Director Strategy and Performance.

61. What instructions or directions from Ministers or their staff regarding the processing or handling of Official Information Act requests did the agency or organisation receive during 2019/20?

Te Papa did not receive any instructions or directions from Ministers or their staff regarding processing or handling of Official Information Act requests in 2019/20; standard processes apply.

62. Were any privacy issues identified in the 2019/20 financial year and in the previous four financial years? If so, what were they and what are the titles of any reports into them?

A review of all museum systems was conducted in September/October 2019. The review suggested improvements but found no major issues to remedy. A report on the findings of this review was made to the Executive Leadership Team in October. No issues have been identified in the past four financial years.

PERMANENT STAFF/GENERAL STAFFING BREAKDOWNS

If the information sought in this section is found in the department, agency or organisation's Annual Report with the same breakdown as requested, your response may refer to this, giving details. However your response MUST be specific and cite the relevant page numbers.

If the question is not relevant to your department, agency or organisation (for example if it does not have a policy function or a staffing cap) please answer N/A

63. How many staff positions in the policy area were left unfilled in the 2019/20 financial year broken down by policy area in total? How did that compare with each of the previous four financial years? How is the agency or organisation continuing to carry out work in the absence of staff in these positions?

Not applicable. There are no policy positions at Te Papa.

64. How many permanent staff were employed within your department, agency or organisation during the last financial year? How does this compare to each of the previous four financial years? Please breakdown by:

- Role (e.g. policy/admin/operational)
- Classification (full and part-time)
- Office (e.g. geographical location)

Please provide detailed explanations for any fluctuations in staff numbers of plus or minus 10%.

Permanent (Full time and Part Time) Staff Numbers (Headcount) (NB: new Directorates in place from Sept 2018 change) as at 30 June 2020

For the year ended 30 June	2020		2019	
	FT	PT	FT	PT
Audience & Insight	34	4	37	2
Collections & Research	77	11	77	7
Finance & Operations	67	0	60	1
Museum & Commercial	104	22	97	8
Nga Manu Atarau	11	3	12	2
Other	2	0	4	
Strategy & Performance	10	0	8	
Total	305	40	295	20

Permanent (Full time and Part Time) Staff Numbers (Headcount) (NB: new Directorates in place from May 2015 change) as at 30 June 2019

For the year ended 30 June	2018		2017		2016	
	FT	PT	FT	PT	FT	PT
Commercial	86	23	82	38	93	23
Collection Research Learning	90	11	93	9	79	3
Digital	36	8	40	7	25	2
Finance	15		16	0	15	0
Exhibition Renewal	15	2	15	0	9	2
Engagement & Development*	11		15	0	-	-

For the year ended 30 June	2018		2017		2016	
Nga Manu Atarau	14	3	17	2	16	2
Operations	66	1	69	1	59	1
Total	333	48	346	60	296	33

Most staff employed by Te Papa are located in either the Tory or Cable Street sites in Wellington, with the exception of four staff who work within the community as part of Te Papa's Sector Development Program and Repatriation Programs.

Fluctuations in staff numbers compared to previous years represents Te Papa's move to a more sustainable staffing model. Te Papa supplements its core workforce with casuals to meet; the increased demand of high tourist season and varying demands of functions and hospitality hire.

65. Please provide a breakdown by role (e.g. policy/administration/operational) and location of the agency or organisation's staff numbers in 2019/20 and each of the previous four financial years, by age and gender.

Staff Numbers (Percentage) broken down by Role & Gender (NB: new Directorates in place from Sept 2018 change) as at 30 June 2020

Roles	2020		2019	
	F	M	F	M
Audience & Insight	66%	34%	74%	26%
Collections & Research	61%	39%	58%	42%
Finance & Operations	34%	66%	29%	71%
Museum & Commercial Services	52%	48%	61%	39%
Nga Manu Atarau	79%	21%	71%	29%
Other	50%	50%	50%	50%
Strategy & Performance	60%	40%	63%	38%
Te Papa	57%	43%	58%	42%

Most staff employed by Te Papa are located in either the Tory or Cable Street sites in Wellington, with the exception of four staff who work within the community as part of Te Papa's Sector Development Program and Repatriation Programs.

Not all Te Papa staff have chosen to disclose their date of birth or age, therefore, it is not possible to provide this information by age.

	2018/17		2016/17		2015/16	
	F	M	F	M	F	M
Commercial	60%	40%	57%	43%	59%	41%
Collections Research and Learning	59%	41%	58%	42%	54%	46%
Digital	66%	34%	64%	36%	67%	33%
Finance	47%	53%	50%	50%	61%	39%
Exhibition Renewal	65%	35%	68%	32%	63%	38%
Engagement & Development*	67%	33%	60%	40%		
Nga Manu Atarau	71%	29%	71%	29%	70%	30%
Operations	30%	70%	39%	61%	37%	63%
Te Papa	57%	43%	56%	44%	56%	44%

66. If your agency or organisation has a cap on the number of Full Time Equivalent (FTE) positions in 2019/20, what was the figure at which it was capped? How many FTEs were employed in 2019/20, and how does this compare to each of the previous four financial years?

Te Papa does not have a cap on the number of FTE positions.

67. How many of the total staff employed are considered to be frontline staff and how many are considered back office staff (both in nominal terms and as a percentage of total staff) and how does that number compare to the number of frontline and back office staff in each of the past four financial years?

The table below shows the total number of staff employed (both in nominal terms and as a percentage of total staff) considered to be frontline or back office staff for 2019/20 and for the previous four financial years.

Financial Year	Front Line	Back Office
2019/20	86% (526)	14% (90)
2018/19	87% (561 staff)	13% (82 staff)
2017/18	83% (513 staff)	17% (103 staff)
2016/17	82% (454 staff)	18% (99 staff)
2015/16	81% (425 staff)	19% (98 staff)

This includes all casuals, permanent and fixed term staff.

Te Papa defines “front-line” jobs as those positions whose responsibilities and outputs enable or directly deliver Te Papa’s services. Te Papa delivers a diverse and broad range of museum and commercial activity including; core museum services, education and training services, services to regional museums, repatriation services, retail, hospitality and visitor services.

“Back-office” jobs are considered those positions whose responsibilities support and underpin the delivery of Te Papa’s services, however are not directly involved in the actual delivery. These include positions considered ‘core corporate positions’ such as Finance, Human Resources and IT.

CONSULTANTS, CONTRACTORS/TEMPORARY CONTRACTS, PROVIDERS OF PROFESSIONAL SERVICES

68. How many contractors, consultants, including those providing professional services, were engaged or employed in 2019/20 and what was the estimated total cost? How did this compare to each of the previous four financial years, both in terms of the number engaged and the total cost? For each consultant or contractor that has been engaged in the previous four financial years please provide the following details:

- Name of consultant or contractor
- Type of service generally provided by the consultant or contractor
- Details of the specific consultancy or contract
- Budgeted and/or actual cost
- Maximum hourly and daily rates charged
- Date of the contract
- Date the work commenced
- Completion date
- Whether tenders were invited; if so, how many were received
- Whether there are proposals for further or following work from the original consultancy; if so, the details of this work?

2019/20	2018/19	2017/18	2016/17	2015/16
38	48	68	105	169
1,263,960	2,136,784	4,278,315	5,804,077	2,682,910

Details of each consultant and contractor that has been engaged in the previous four financial years are included in the appendix.

69. Were any contracts awarded in the last financial year which were valued at \$1 million or more? If so, please list by name of company contracted and total value of contract. How did this compare with each of the previous four financial years?

There were no contracts greater than \$1m awarded during 2019/20, or during 2018/19.

There were three contracts greater than \$1m awarded during 2017/18:

- ISS (3 year cleaning and combined services contract) – base price \$3.31m
- Contact Energy (3 year electricity supply) – estimated \$3.0m
- ABS (cooling towers and chillers replacement) – \$4.9m

There were three contracts greater than \$1m awarded during 2016/17:

- Weta Workshop (Bug Lab model construction) – \$2.56m
- Choice Commercial (Innovation Hub and office refurbishment) – \$2.4m
- Hawkins Construction (Museum renewal projects) – \$5.3m

There were four contracts greater than \$1m awarded during 2015/16:

- Kone (lift refurbishment) – \$1.4m
- Hawkins Ltd and Aquaheat NZ Ltd (Tory St seismic restraint work) – \$2.6m
- Hawkins Ltd and Aquaheat NZ Ltd (Cable St seismic restraint work) – \$3.2m
- SWP Commercial (Tory St roof replacement)– \$1m

70. What is the policy of your department, agency or organisation on the use of consultants, contractors or people providing professional services as opposed to regular employees? Has this policy changed in the last financial year, if so, why and how?

Te Papa's policy on the use of consultants and contractors is that external suppliers should only be used when there is no internal capacity or capability available to complete the required work. This policy has not changed in the last financial year.

71. How many consultants, contractors or people providing professional services contracted in 2019/20 were previously employed permanently within your department, agency or organisation during the previous two financial years broken down by whether they had received a redundancy payment, severance or other termination package or not? How many contractors hired in each of the previous four financial years had previously been permanent employees in the agency or organisation in the previous two financial years?

Financial Year	Number of Ex Permanent Employees engaged as Contractors	Number of Ex Permanent Employees receiving redundancy, severance or termination packages
2019/20	0	0
2018/19	0	0
2017/18	1	0
2016/17	2	0
2015/16	3	0

In each of the above financial years, the ex-permanent employee did not receive a redundancy, severance or termination payment in the two years prior to their departure.

72. Were any consultants, contractors or agencies contracted to provide communications, media or public relations advice or services in the 2019/20 financial year; if so, with whom did they contract, what was the specific purpose or project, for what length of time and at what total actual or estimated cost? How does this compare to each of the previous four financial years?

2019/20

Agency	Cost	Purpose	Duration
Latitude Strategy and Communication	\$3,712.50	Strategic Communications Advice	March – May 20

2018/19

Agency	Cost	Purpose	Duration
Latitude Strategy and Communication	\$5,294	Strategic Communications Advice	June – April 19
Sputnik Limited	\$29,600	PR campaign opening of Te Taiao Nature	April – May 2019

2017/18

Agency	Cost	Purpose	Duration
Latitude Strategy and Communication	\$1,788	Communications Strategy	March 2018

2016/17

Agency	Cost	Purpose	Duration
Sputnik Limited	\$24,000.00	Contractor – Senior Communications Advisor	February - April 2017
Matai Media	\$4,690.00	Contractor – Social Media Advisor	February - March 2017
Careering Option	\$19,190.37	Matariki 2016	July 2016
Latitude Strategy & Communication	\$1787.47	Contractor – team coverage	July – November 2016

2015/16

Agency	Cost	Purpose	Date
Ideas Shop	\$1,400	Communications strategy	June and October
Jackson Stone	\$10,011.11	Te Papa 150 anniversary celebrations	September – November 2015
Careering Options	\$20,280.32	Matariki Festival	May 2016

73. How many temporary staff were contracted by your department, agency or organisation in the 2019/20 financial year, listed by purpose of contract, name of company or individual contracted, duration of temporary staff's service, hourly rate of payment and total cost of contract?

Contractor	Purpose of contract	Duration of contract	Rate of Pay	Total Amount
Victoria Cleal	Copyedit/Writer	Various	\$80 per hr	\$6,392
Hutch Wilco	Project Management	8 months	\$55 per hr	\$8,884
Donald Gerson	IT Technical services	Ongoing	\$50 per hr	\$19,925
Madison Recruitment Ltd	Recruitment and temp staff	Ongoing	\$33 per hr	\$24,063
Michael Slater	Exhibition Installer	Various	\$75 per hr	\$24,914
Three Hats	Digital Content Co Ordinator	Various	\$110 per hr	\$34,341
Christine Cummings	Corporate Sponsorship Manager	6 months	\$75 per hr	\$45,054
Beyond	Recruitment and temp staff	Ongoing	Various	\$50,337
Ben Thurston	Lighting Technician	3 months	\$40 per hr	\$85,600
Sidekicker New Zealand Limited	Recruitment and temp staff	Ongoing	Various	\$95,242

The Recruitment Network Ltd	Recruitment and temp staff	Ongoing	Various	\$264,869
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2019

Contractor	Purpose of contract	Duration of contract	Rate of pay	Total amount
Robert Walters NZ Ltd	Recruitment and temp staff	Ongoing	Various	\$3,761
Carmel Russell	Contractor - Senior Advisor to Learning Innovation	1 Month	\$50/Hr	\$4,010
Absolute It Recruitment	Contractor - IT Support	2 Months	Various	\$4,012
Michael Huaki	Contractor - Installer for Whales - Calgary	3 Weeks	\$35/Hr	\$4,760
The Temp Centre	Contractor/temp staff - Chef - Kitchen	2 Months	Various	\$4,945
Lana Gibson T/A Lanalytics	Research and data analysis	Various	\$150/Hr	\$5,550
Vanessa Palmer	Contractor - Marketing Support	Ongoing	\$85/Hr	\$8,798
Nicole Stevenson	Contractor - Transition Coordinator to Store	3 Months	\$24/Hr	\$12,924
Jacqueline Philips	Contractor - Partnerships and Foundation Support	3 Months	\$60/Hr	\$14,460
Statistics New Zealand	Secondment for Audience Insights Advisor	Ongoing	\$2782/Mth	\$14,704
Hays Specialist Recruitment (Australia)	Contractor - Learning innovation (Raranga Matihiko) Support	Ongoing	Various	\$17,749
Kelly Services (Nz) Ltd	Contractor - Payroll Administrator	Ongoing	Various	\$25,452
Ben Thurston	Contractor - Cover Lighting Technicians Annual Leave	Ongoing	\$50/Hr	\$32,000
Michael Slater	AV installation services	Various	\$50/Hr	\$47,268
Jackson Stone & Partners	Recruitment and temp staff	Ongoing	Various	\$58,751
Beyond	Recruitment and temp staff	Ongoing	Various	\$92,189
The Recruitment Network	Recruitment and temp staff	Ongoing	Various	\$572,122

74. How many staff were hired on each of the following contract lengths: three-month or less, three-to-six month, or six-to-nine month in the 2019/20 financial year? How does this compare to the number hired on each of these contracts in each of the previous four financial years?

A summary table of staff employed on the relevant term employment agreements is outlined below.

Year ended 30 June	Number of staff (less than 3 months)	Number of staff (3 – 6 months)	Number of staff (6 - 9 months)
2019/20	0	0	1
2018	1	0	2
2017	3	11	3
2016	0	5	6
2015	3	6	9

Less than 3 months: There were no employees provided this length of contract during FY2019/20.

3 - 6 Months: There were no employees provided this length of contract during FY2019/20

6 – 9 Months: There was one employee employed on this type of contract during the FY2019/20.

75. How many staff were employed on a fixed term contract in total in 2019/20? How does this compare to each of previous four financial years?

39 staff were employed on Fixed Term Contracts as at 30 June 2020. Te Papa operates a contingent workforce to meet the fluctuating demands and programs of work/investment which reflects changes year-to-year. The table below outlines the number of staff on fixed term employment agreements over the previous four years, for comparison. These numbers only include new employees joining Te Papa.

Year	Number of Employees
2019/20	39
2018/19	42
2017/18	61
2016/17	68
2015/16	24

COLLECTIVE BARGAINING AND EMPLOYMENT ISSUES

76. How many staff were hired in the last financial year whose contracts included a 90-day probationary period? Please provide a breakdown by role.

Not applicable. Te Papa does not have 90 day probationary period clauses in their employment agreements.

77. Please provide a summary of any collective employment agreement negotiations completed in the 2019/20 financial year including the cost of that, and an outline and timeline of negotiations to be conducted in 2020/21?

Collective Employment Agreement negotiations started in 2018/19 but were not completed in that year. There was no direct cost. Negotiations were completed in October 2019. Negotiations also commenced in 2020/21 and were concluded in December 2020.

78. How many staff were on collective and individual employment agreements respectively in the last financial year? How does this compare with the numbers of staff on collective and individual employment contracts for each of the previous four financial years?

The table below outlines the number of staff on collective and individual employment agreements for the 2019/20 financial year as at 30 June 2020 with a comparison to the previous four financial years.

Year	Collective	Individual
2019/20	170	446
2018/19	180	462
2017/18	155	461
2016/17	149	404
2015/16	152	371

The number of employees on collective agreements remains at a similar to 2018/19 where it had increased on previous years and reflected the increase in our casual contingent workforce.

79. Were any specific instructions, directions or advice received in relation to employment agreement matters from the Public Service Commission or responsible Minister in the 2019/20 financial year? If so, please provide details.

There were four key instructions, directions and advice received in the period:

- Enduring letter of Expectations 2019
- 2019 Guidance to Boards appointing a new Chief Executive
- Recruitment guidance - Gender Pay Gap and Pay Equity Taskforce
- Model standards
- Numerous COVID-19 guidance

LEAVE AND EAP

80. How many days of annual leave did employees have accrued on average during 2019/20? How does this compare to each of the previous four years? What strategies are used to encourage employees to reduce annual leave balances?

Year Ending 30 June	Average Annual Leave Balance (days)
2020	16.23
2019	14.12
2018	14.36
2017	14.47
2016	13.33

Regular reporting of Te Papa's annual leave liability to the Executive Leadership Team has been occurring for a number of financial years. Regular communications are also sent out to managers and staff regarding the benefits of regular rest and relaxation to encourage staff to take their annual leave and assistance provided in developing appropriate leave management plans.

Due to Covid-19, annual leave balances are higher than normal as there was restricted opportunity for people to travel for holidays.

Employees with annual leave balances over 30 days continue to be monitored monthly for annual leave plans and consideration given to 'buying-out' any annual leave available under the amendment to the Holidays Act 2003.

81. How many annual leave applications did the agency or organisation cancel or refuse during 2019/20? How does this compare to each of the previous four financial years?

This information is not readily available and would be difficult to obtain. As a matter of process, Te Papa does not readily record annual leave requests that were cancelled or declined upfront.

82. How many employees sold their fourth week of annual leave in the 2019/20 financial year? How does this compare to each of the previous financial years since this policy came into effect?

Detailed below is the number of employees who have bought out their fourth week of annual leave or any further entitlement under the Holidays Act 2003, since the amendment came into effect in 2011. There has an increase in the number of 'cash-ups' over the 2019/20 financial year as the practice becomes more well-known and employees opt to buy/cash-up their eligible entitlement alongside active leave management plans. This increase is also as a result of Covid-19.

Year	Number of Buy-outs
2019/20	16
2018/19	7
2017/18	7
2016/17	6
2015/16	8
2014/15	4
2013/14	8
2012/13	5
2011/12	2

83. How many days of sick leave did employees take on average during 2019/20? How does this compare to each of the previous four financial years? What strategies are used to reduce the amount of sick leave employees need to take?

Year	Average Sick Leave Days Taken
2019/20	4.76
2018/19	5.13
2017/18	5.28
2016/17	5.25
2015/16	6.29

There has been a reduction in average sick leave taken in the period, it is likely this is a result of Covid-19, where Te Papa followed guidance from the State Services Commission and special leave was applied during this time instead of sick leave. Te Papa has a range of mechanisms in place to ensure its staff wellbeing, including regular review of working hours or work location, ensuring annual leave is taken, review of staff morale, and one on one meeting with managers. Employees with unusual sick leave patterns have appropriate monitoring measures in place.

84. How much was spent on EAP or workplace counselling in the 2019/20 financial year and how did that compare to each of the previous four financial years?

In 2019/20 Te Papa spent \$15,948.20 on EAP services. The amount spent in the previous four financial years is below.

Year	Spend (\$)
2018/19	\$21,105
2017/18	\$9,667
2016/17	\$14,025
2015/16	\$11,028

SECONDED STAFF

If your department, agency or organisation does not second staff to Ministers' offices, please answer N/A to these questions

85. What was the number and cost of staff seconded to Ministerial offices during 2019/20 and how many of these had their salaries paid by the department, agency or organisation rather than Ministerial Services? What were these numbers in each of the previous four financial years? For each staff member seconded, please provide the following details:

- How long they were seconded for (less than 6 months, 6-12 months, 12-24 months or 24 months or more);
- The role they were seconded to;
- The role they were seconded from;
- The reason for the secondment;
- The remuneration they have received over and above the remuneration they are contracted for in the role they have come from.

Not applicable. Te Papa has no staff seconded to Ministerial offices.

86. What was the turnover rate of staff seconded to Ministerial offices from the agency or organisation during 2019/20 and what was it for each of the previous four financial years?

Not applicable. Te Papa has no staff seconded to Ministerial offices.

87. Has your department, agency or organisation covered any travel or accommodation costs for any staff seconded from one role to another in 2019/20; if so, what was the total cost for each secondment, broken down by type of expenditure? How does this compare to the previous three financial years?

Not applicable.

STAFF TURNOVER/TERMINATION OF EMPLOYMENT

88. What was the staff turnover for 2019/20 and what was the staff turnover for each of the previous four financial years by category? Please provide this information both as a percentage and in numerical terms. Is the turnover rate cause for any concern, if so, what are the major issues and how will these be addressed in 2020/21?

The table below provides details of overall unplanned permanent staff turnover for 2019/20 and a comparison for the last four years.

Year	Turnover %	No. of Resignations
2019/20	12.9%	43
2018/19	16.1%	51
2017/18	15.5%	65
2016/17	15.5%	51
2015/16	13.2%	41

The overall unplanned turnover rate is considered within acceptable parameters for Te Papa and is similar to the previous four years.

89. What was the average length of service in your department, agency or organisation in the 2019/20 financial year and each of the previous four financial years? Please also provide this information broken down by age and gender.

As at 30 June 2020 the average length of service for permanent employees was 8.67 years with the overall average length of service across our total workforce is 6.54 years.

A comparison to the previous four years is detailed below:

Year	Avg. length of service in years (Permanent employees)	Avg. length of service in years (total org)
2019	8.67	6.31
2018	8.23	5.19
2017	7.33	5.35
2016	7.96	5.64
2015	7.99	5.90

The below table provides the average length of service by permanent employees and then total organisation, by gender.

Year	Avg. length of service Permanent (F)	Avg. length of service Total Organisation (F)	Avg. length of service Permanent (M)	Avg. length of service Total Organisation (M)
2019/20	7.33	5.33	10.21	7.58
2018/19	6.62	4.22	10.17	6.54
2017/18	6.12	4.45	8.77	6.54
2016/17	6.99	4.79	9.02	6.74
2015/16	6.86	4.99	9.23	7.06

NB: Not all Te Papa staff have chosen to disclose their date of birth or age, therefore, it is not possible to provide this information by age.

90. How many staff resigned during 2019/20, what were the reasons provided, and what are the possible implications for the agency or organisation? Please also provide the number broken down by age and gender.

There were 43 permanent resignations in 2019/20.

The top four reasons why people resign are:

- Job Satisfaction
- Career Advancement
- Going to another Job
- Salary

65% of the resignations were female and 35% were male. It is not possible to provide this information by age as not all Te Papa employees chose to disclose their date of birth.

91. How many people received and how much was spent in total on redundancy payments, severance or other termination packages by the agency or organisation in the 2019/20 financial year? How does that compare to the number and amount spent in each of the previous four financial years?

The total cost of all redundancy, severance or other termination packages for the 2019/20 financial year (paid up to 30 June 2020) is set out in the table below. A comparison to the previous financial years is also provided.

Year	Total Costs	# of Employees
2019/20	\$121,359	1
2018/19	\$975,851	17
2017/18	\$196,270	6
2016/17	\$162,421	6
2015/16	\$726,419	20

92. How much, in \$10,000 bands, of all individual total amounts, was paid out in redundancy, severance or other termination packages in the 2019/20 financial year? How does this compare to the individual total amounts paid out in redundancy, severance or other termination packages in each of the previous four financial years?

A summary in \$10,000 bands, of individual total amounts paid out is outlined below, with a comparison to the previous four financial years.

Year	Salary Band Paid Out	Number of Payments
2019/20	\$120,001 - \$130,000	1
2018/19	\$10,001 - \$20,000	1
	\$20,001 - \$30,000	5
	\$30,001 - \$40,000	5
	\$40,001 - \$50,000	1
	\$70,001 - \$80,000	1
	\$90,001 - \$100,000	1
	\$110,001 - \$120,000	1
	\$150,001 - \$160,000	1
	\$170,001 - \$180,000	1

Year	Salary Band Paid Out	Number of Payments
2017/18	\$0 - \$10,000	1
	\$20,001 - \$30,000	2
	\$30,001 - \$40,000	1
	\$50,000 - \$60,000	1
	\$70,001 - \$80,000	1
2016/17	\$0 - \$10,000	2
	\$20,001 - \$30,000	2
	\$30,001 - \$40,000	1
	\$50,000 - \$60,000	1
2015/16	\$0 - \$10,000	2
	\$10,001 - \$20,000	3
	\$20,001 - \$30,000	5
	\$30,001 - \$40,000	5
	\$40,001 - \$50,000	2
	\$60,001 - \$70,000	2
	\$120,001 - \$130,000	1

SALARIES AND BONUSES

93. How much was spent on performance bonuses, incentive payments or additional leave in 2019/20 and each of the previous four financial years? Please provide a breakdown of the number of bonuses received during 2019/20 in \$5,000 bands. What were the specific criteria for such performance payments? Has there been any changes to the criteria since October 2017; if so, what specific changes and why?

Incentive Payments are defined as contractual bonuses with agreed targets for achievement in each financial year, and are as set out for each employee as part of their remuneration package. The targets are a combined set of quantitative and qualitative measures with final approval by the Chief Executive as to whether payment is due and how much is paid. Payment of any bonuses are normally paid in November of each year, related to the prior performance/ financial year.

Discretionary bonuses are defined as lump sum payments which can be made to an employee however are not an automatic contractual entitlement for payment. The payment of, and amount of which are at the discretion of Te Papa.

Te Papa paid no discretionary bonuses in 2019/20 however prior eligibility criteria for payment of these discretionary bonuses has not changed since October 2017. This criteria being; the employee must be a current permanent member of staff, have been employed in their current position prior to 1 April 2017, and have received a performance assessment of "Exceeds Expectations" or better for the relevant financial year.

In the 2014/15 financial year, the Commercial Directorate introduced an incentive based scheme for some of its commercial (Retail and Hospitality) teams. These discretionary incentive payments were made on the achievement of sales targets per quarter and continued for the Hospitality Team into the 2015/16 financial year.

Performance Payments		
	Discretionary Bonuses	Incentive Payments
2019/20	No discretionary bonuses were paid.	\$88,500 was paid to 12 staff for their 2018/19 performance.
2018/19	No discretionary bonuses were paid.	\$112,250 was paid to 15 staff for their 2017/18 performance.
2017/18	\$7200.00 was paid to four staff	Contractual incentives were paid to 17 people to a total value of \$161,000.
2016/17	\$147780.91 was paid to 116 staff \$25,000 was paid to 5 staff from Commercial based on target.	9 contractual incentives paid. Total amount \$98,500.
2015/16	\$135,000 was paid to 86 staff for their 2015/16 performance in December 2016. \$26,353 was paid to 48 staff, in discretionary bonuses under the incentive based scheme for the Commercial Hospitality Team.	\$153,500 was paid to 17 staff for their 2015/16 performance.

The table below shows the breakdown of bonus payments by \$5,000 bands paid in the FY 2019/20.

Bonus Payment	Number of Employees
<\$5000	1
\$5000 - \$9,999	6
\$10,000 - \$14,999	4
\$15,000 - \$19,999	1

The table below shows the breakdown of bonus payments by \$5,000 bands for 2018/19.

Bonus Payment	Number of Employees
<\$5000	4
\$5000 - \$9,999	5
\$10,000 - \$14,999	4
\$15,000 - \$19,999	1
\$20,000 +	1

No employees at Te Papa received additional leave over and above their contractual arrangements.

94. In \$10,000 bands, what are the salary levels of all staff, and how does this compare with the salary levels for each of the previous four financial years? Please also provide this information by age and gender.

As previously reported in earlier responses, not all Te Papa staff have chosen to disclose their date of birth or age, therefore, it is not possible to provide the requested information by age.

Table 1 outlines in \$10,000 bands, the salary levels of all staff for the 2019/20 financial year and a comparison to the past four financial years.

Table 1

Salary Bands	30-06-20	30-06-19	30-06-18	30-06-17	30-06-16	30-06-15
30,001	65	216	207	169	176	210
40,001	222	112	81	71	65	59
50,001	57	50	61	56	64	64
60,001	71	74	65	79	78	78
70,001	86	87	83	71	52	52
80,001	34	30	31	23	26	21
90,000	24	21	25	19	9	12
100,00	11	8	13	16	15	16
110,00	11	14	17	10	11	9
120,00	11	7	9	8	7	4
130,00	4	3	0	11	4	3
140,00	4	4	8	8	3	1
150,00	2	5	6	3	2	0
160,00	7	2	1	2	3	3
170,00	0	2	2	2	2	3
180,00	1	2	2	1	0	3
190,00	1	0	0	3	3	0
200,00	1	1	2	1	1	1
210,00	0	0	0	0	2	1

Salary Bands	30-Jun-20	30-Jun-19	30-Jun-18	30-Jun-17	30-Jun-16	30-Jun-15
220,001 - 230,000	0	0	0	1	1	0
230,001 - 240,000	0	3	1	0	0	0
240,001 - 250,000	3	0	0	0	0	
260,001 - 270,000	1	0	0	0	0	
270001 - 280,000	0	1	1	0	0	0
350,001 - 360,000	1	0	0	0	0	
480001 - 490,000	0	1	1	1	1	1
Total Employees	0	643	616	555	525	541

Note: These figures differ slightly from those provided in Te Papa's 2019/20 annual report. Figures shown in the annual report include the total amount paid to each staff member including additional allowances such as overtime or bonus payments that were made. Figures shown in the table above are gross, full-time per annum salary only.

Table 2 - The figures cover all employees – permanent, temporary and casual. Percentages have been given rather than staff numbers to provide ease of comparison with previous years.

Salary Bands	30-Jun-20		30-Jun-19			30-Jun-18		30-Jun-17		30-Jun-16	
	Male%	Female%	Male%	Gender Diverse%	Female%	Male%	Female%	Male%	Female%	Male%	Female%
30,001 - 40,000	40%	60%	33%	-	67%	36%	64%	36%	64%	36%	64%
40,001 - 50,000	37%	63%	46%	1%	53%	44%	56%	46%	54%	45%	55%
50,001 - 60,000	39%	61%	36%	-	64%	38%	62%	38%	62%	44%	56%
60,001 - 70,000	56%	44%	49%	-	51%	46%	54%	49%	51%	49%	51%
70,001 - 80,000	48%	52%	52%	-	48%	48%	52%	42%	58%	52%	48%
80,001 - 90,000	44%	56%	40%	-	60%	58%	42%	61%	39%	42%	58%
90,001 - 100,000	46%	54%	43%	-	57%	40%	60%	42%	58%	33%	67%
100,001 - 110,000	45%	55%	38%	-	63%	46%	54%	44%	56%	40%	60%
110,001 - 120,000	55%	45%	64%	-	36%	59%	41%	60%	40%	73%	27%
120,001 - 130,000	64%	36%	57%	-	43%	33%	67%	25%	75%	57%	43%
130,001 - 140,000	0%	100%	0%	-	100%	-	-	86%	14%	75%	25%

Salary Bands	30-Jun-20		30-Jun-19		30-Jun-18		30-Jun-17		30-Jun-16		
140,001 - 150,000	75%	25%	75%	-	25%	75%	25%	75%	25%	67%	33%
150,001 - 160,000	100%	0%	20%	-	80%	50%	50%	-	100%	0%	100%
160,001 - 170,000	43%	57%	50%	-	50%	100%	-	100%	-	100%	0%
170,001 - 180,000	-	-	100%	-	0%	100%	-	100%	-	50%	50%
180,001 - 190,000	100%	0%	50%	-	50%	50%	50%	-	100%	-	-
190,001 - 200,000	0%	100%	-	-	-	-	-	67%	33%	67%	33%
200,001 - 210,000	100%	0%	100%	-	-	100%	-	100%	-	-	100%
210,001 - 220,000	-	-	-	-	-	-	-	-	100%	-	100%
220,001 - 230,000	-	-	-	-	-	-	-	100%	-	-	-
230,001 - 240,000	0%	100%	67%	-	33%	100%	-	-	-	-	-
240,001 - 250,000	100%	0%									
260,001 - 270,000	0%	100%	-	-	-	-	100%	-	-	-	-
270,001 - 280,000	-	-	0%	-	100%	-	-	-	-	-	-
350,001 - 360,000	0%	100%									
480,001 - 490,000	-	-	100%	-	0%	100%		100%		100%	-
Gender Distribution			58%	0%	42%	43%	57%	44%	56%	44%	56%

The salary represented in the salary level \$350,001 - \$360,000, is lower than the contracted salary due to a salary reduction for COVID-19.

TRAINING, TRAVEL AND OTHER EXPENSES

95. How much was spent on catering in the 2019/20 financial year? What policies were in place for the use of catering and were there any changes to these?

	2019/20
Food & Entertainment	152,324
Staff Meals	13,076
Total	165,400

Food and entertainment expenditure is largely driven by exhibition and public programme events, which is within budget for the event, some of which may be sponsored e.g. Matariki festivals and Eat My Lunch for Raranga Matihiko.

Staff meals are included in our collective agreement for staff working on public holidays.

For all other staff functions, Te Papa's Discretionary and Sensitive Expenditure Policy provides guidance on entertainment and hospitality. There has been no substantive change in this policy from 2017/18, although it was last reviewed in 2019/20.

96. How much was spent on domestic travel in the 2019/20 financial year and how does this compare to each of the previous four financial years? Provide a breakdown of spending on airfares, taxis/UBER and rental cars. Please provide a list of the positions of the top twenty spenders on domestic travel for 2019/20 including the amount spent.

Year	Amount
2019/20	\$518,496
2018/19	\$595,692
2017/18	\$529,949
2016/17	\$568,232
2015/16	\$577,906

2019/20 Financial Year Spending Breakdown	
Airfares	\$221,371
Taxis/Uber	\$74,096
Rental Car	\$25,211
Other	\$197,818

Role	Amount
Project Director Raranga Matihiko	\$19,624
Iwi Development Advisor	\$19,035
Museum Development Advisor	\$14,356
Museum Development Advisor	\$12,674
Kaihautu	\$10,746
Director Nga Manu Atarau	\$10,546
Board Member	\$9,785
Board Member	\$8,750
Resource and Content Advisor	\$8,496
Head of Repatriation	\$7,256
Research Fellow	\$7,051
Publisher	\$6,894

Role	Amount
Director Museum and Commercial Services	\$5,344
Board Member	\$5,233
Museum Development Advisor	\$4,984
Strategic Advisor Iwi Relationships	\$4,237
Senior Touring Exhibition Manager	\$4,017
Venues Sales Manager	\$3,981
Head of National Services Te Paerangi	\$3,044
Kaitiaki Taonga Collections Manager Humanities	\$2,644

97. What domestic airlines are used by staff and why? Provide a breakdown of spending on each airline used in 2019/20 financial year and how does this compare to each of the previous four financial years?

Airlines	2015/16	2016/17	2017/18	2018/19	2019/20	Total
Air Chathams			742	1,345	2,905	4,992
Air New Zealand	207,498	279,694	200,992	179,716	212,020	1,079,920
Jetstar	2,343	6,589	19,608	18,848	5,202	52,590
Sounds Air	725	1,575	1,922	2,525	949	7,696
SunAir					295	295
Totals	210,566	287,858	223,264	202,434	221,371	1,145,493

Airlines used by staff are for transacting Museum business. The majority of business is able to be conducted using standard commercial airlines, where a combination of frequency, convenience and affordability determines which airline is used.

98. How much was spent on international travel in the 2019/20 financial year, how does this compare to each of the previous four financial years, and what proportion of operating expenditure does this represent? Please provide a list of the positions of all spenders on international travel for 2019/20, including the amount spent (broken down by travel, accommodation and other expenditure), locations travelled, reason visited and outcomes achieved. For any items of other expenditure greater than \$15,000 please provide details of what this was.

Year	Spend	% of opex
2019/20	187,999	0.8%
2018/19	542,007	1.8%
2017/18	480,292	2.0%
2016/17	522,292	2.3%
2015/16	389,795	1.8%

Title	Purpose	Destination	Travel	Accommodation	Other	Total
Director Museum & Commercial Services	American Alliance of Museums conference/Museum expo/Meetings with MFAT and Foundation donor meetings; Rita Angus related events and agreements with the Royal Academy; Tours Business clients/Visiting equivalent visitor services management teams/Follow up meeting with ACMI/GM's at Convention Centres/Sales presentation/conventions business workshop/Catch up with two donor prospects; Ungerboeck annual conference and visit to Brisbane Convention Centre	Sydney, Brisbane Australia, London England, Chicago, San Francisco USA, Singapore, Rotterdam Netherlands	15,611.86	3,833.56	1,770.61	21,216.03

Title	Purpose	Destination	Travel	Accommodation	Other	Total
Head of Arts	Rita Angus related events and agreements with Royal Academy; Deliver lecture at Art and Law Diploma Course, visit Terracotta Warriors at NGV; CIMAM conference at the Museum of Contemporary Art, Sydney	London England, Chicago USA, Singapore, Rotterdam Netherlands, Melbourne, Sydney Australia	8,154.91	6,319.35	2,623.64	17,097.90
Manager Collection Imaging	Robin White exhibition research; Imaging project at British Museum; and Photography research	Fiji, London England, Marseille France, Amsterdam Netherlands	12,248.04	5,633.72	2,082.84	19,964.60
Various External	Wonderland exhibition install/deinstall crew and courier flights (travel unavailable on sponsor airline); Keynote lecturer for annual memorial event in partnership between the Museum and Heritage Studies programme and National Services Te Paerangi; <u>Tatau</u> Exhibition Public Programming and Opening; Keynote speaker at Millennial Masculinities Conference at Massey; International Speaker Repatriation at Museums Aotearoa Conference; Robin White exhibition research	Melbourne, Sydney Australia, Prague Czech Republic, Frankfurt Germany, Edinburgh Scotland, Hawaii USA, Fiji	16,569.43	-	2,267.79	19,567.23
Kaihautu	Invited to join the He <u>Wai</u> Mātauranga delegation to the UK	London, England	6,991.04	4,731.60	1,326.60	13,049.24

Title	Purpose	Destination	Travel	Accommodation	Other	Total
Head of Repatriation	Repatriation of Māori and Moriori <u>ancestral</u> remains;	Amsterdam Netherlands, London England, Berlin and Leipzig Germany	5,096.94	5,114.75	2,345.94	12,557.63
Repatriation Coordinator	Repatriation of Māori and Moriori <u>ancestral</u> remains; meeting with staff from the Natural History Museum London to assess packing and crating requirements for the kōiwi and kōimi tangata that are being repatriated to Aotearoa NZ.	London England, Leipzig Germany, Denmark	2,182.89	5,513.94	2,890.34	10,587.17
General Manager, Partnerships & Business Development	Bug Lab potential venues/ASTC conference	USA	4,179.46	1,703.19	706.18	6,588.83
Head of Matauranga Maori	Transitioning Museums in South East Asia care of Goethe Institute; Speaker at International Centre for Study and Preservation of Cultural Property	Indonesia, Rome Italy, Berlin Germany	1,357.00	2,724.63	2,042.41	6,124.04
Museum Education Specialists	Professional Development; Attending Google Summit	Canberra, Sydney Australia	1,571.26	3,835.91	62.00	5,469.17
Object Support <u>Preparator</u>	Dali and the Surrealists Exhibition	Netherlands	2,704.03	937.13	1,361.23	5,002.39
Curator Modern Art	Dali and the Surrealists Exhibition	Netherlands	2,681.63	1,111.62	343.02	4,136.27

Title	Purpose	Destination	Travel	Accommodation	Other	Total
Head of Public Programming	International Audience Engagement Network Annual Meeting	Singapore	2,253.20	878.17	270.02	3,401.39
Project Director Raranga Matihiko	Attending Google Summit	Canberra, Sydney Australia	859.18	1,944.76	315.80	3,119.74
Curator Contemporary Art	Robin White exhibition research	Fiji	2,376.82	-	397.57	2,774.39
Manager Audio Visual Services	Attend and present at the 2019 AETM (association of Audio-Visual and Education Technology Managers) conference - Aus & NZ - Te Taio project (Technology); Attending Integrate (Australia's premier annual AV and integration trade show)	Melbourne, Australia	1,122.56	821.14	610.89	2,554.59
Curator Botany	Meeting of the Council of Heads of Australasian Herbaria (CHAH)	Perth, Australia	1,429.49	663.80	113.42	2,206.71
General Manager Venues	Tours Business clients/Visiting equivalent visitor services management teams/Follow up meeting with ACMI/GM's at Convention Centres/Sales presentation/conventions business workshop/Catch up with two donor prospects; Ungerboeck annual conference and visit to Brisbane Convention Centre;	Sydney, Brisbane Australia	1,502.81	517.32	177.81	2,197.94
Kaitiaki Taonga Collection Manager	Chairing the Annual General Meeting for Managers of Australasian Herbarium Collections	Darwin, Australia	1,328.77	734.70	33.00	2,096.47

Title	Purpose	Destination	Travel	Accommodation	Other	Total
Director Audience & Insight	Professional Development	Canberra, Sydney Australia	875.66	1,094.79	99.96	2,070.41
Learning Innovation Specialist	Attending Google Summit	Canberra, Sydney Australia	656.53	1,290.11	49.00	1,995.64
Senior Curator Mataranga Maori	Reinstallation workshop at the MET Museum	New York, USA	-	779.23	1,143.95	1,923.18
<u>Tumu</u> Whakarae Chief Executive	Attend CAMD, AMAGA and other meetings in Canberra; Attend CAMD AGM and visit National Australia Museum	Canberra, Sydney Australia	1,291.13	436.50	191.61	1,919.24
Senior Systems Engineers	Attending Ignite Technology Conference	Sydney, Australia	926.26	916.90	36.00	1,879.16
Head of Visitor Services	Tours Business clients/Visiting equivalent visitor services management teams/Follow up meeting with ACMI/GM's at Convention Centres/Sales presentation/conventions business workshop/Catch up with two donor prospects;	Sydney, Australia	1,218.18	489.67	147.35	1,855.20
Touring Exhibition Manager	Wonderland/ACME/Art Science Museum	Singapore, Melbourne Australia,	379.05	1,338.29	82.56	1,799.90
Commercial Business Manager	Wonderland/ACME/Art Science Museum	Singapore, Melbourne Australia,	92.94	1,338.29	221.78	1,653.01
Head of Property, Facilities & Security	Protecting Australasian Cultural Assets	Adelaide, Australia	1,060.83	343.92	293.32	1,698.07

Title	Purpose	Destination	Travel	Accommodation	Other	Total
Manager of Security Services	Protecting Australasian Cultural Assets	Adelaide, Australia	1,060.83	343.92	260.08	1,664.83
Conservator Paper	Getty workshop managing collection environments	Melbourne, Australia	120.00	-	921.09	1,041.09
Manager Collection Care Practice	Australian Registrars Committee Annual Conference	Canberra, Australia	-	951.56	53.00	1,004.56
Other	International trips individually below \$1000 in total	Melbourne, Canberra, Sydney Australia, Cologne/ <u>Köln</u> Germany	2,219.21	805.74	1,199.72	4,224.67
Other	Cancelled trips due to Covid-19 (non-refundable amounts)	Chicago, Philadelphia USA, London England, Japan	2,468.36	-	1,090.00	3,558.36

99. How many staff have Koru Club memberships paid for by your department, agency or organisation, and how does this compare with each of the previous four financial years? What is the policy regarding entitlement to Koru Club membership?

Year	Koru Club memberships
2019/20	3
2018/19	4
2017/18	3
2016/17	3
2015/16	1

The policy regarding entitlement to Airline Lounge membership requires that there must be a clear business justification for the membership, that this must be supported by the relevant Director, and approved by the Chief Executive/Kaihautū.

Note: these are memberships paid for by Te Papa – there are Te Papa staff who have memberships, but are at no cost due to their historic status.

100. How many staff had the use of vehicles paid for by your department, agency or organisation in 2019/20; what are the estimated costs; how do these numbers compare to each of the previous four financial years?

The Te Papa fleet of vehicles is available to all staff, for a valid business use, or with the approval of their manager for private use.

Total operational vehicle running costs (Excludes Depreciation and Insurance):

2019/20	\$33,967
2018/19	\$39,180
2017/18	\$33,036
2016/17	\$27,147
2015/16	\$10,109

101. How much was spent on internal conferences and seminars, staff retreats, offsite training, or planning and teambuilding exercises, including travel costs, and what is the purpose of each in 2019/20? How does this compare to each of the previous four financial years? For each year please include:

- a. Purpose
- b. Venue
- c. Cost (including travel and accommodation costs)
- d. Activities undertaken

Te Papa does not hold internal conferences and seminars, the following relates to offsite planning and leadership development.

2019/20

Purpose	Venue	Cost	Activities undertaken
Team planning and strategy	Wellington Zoo	6105.00	Facilitated workshop, planning activities
Leadership Development	Mac's Conference Centre	2,241.31	Workshops, activities, facilitated discussions
Team building	Tora Homestead	2,252.07	Team building and planning activities

2018/19

Purpose	Venue	Cost	Activities undertaken
Team planning and strategy (multiple days)	Wellington Zoo	17,540.28	Facilitated workshop, planning activities
Leadership Development	Mac's Conference Centre	1,298.48	Workshops, activities, facilitated discussions
ELT planning day	Wharewaka Function Centre	1,164.51	Facilitated workshop, planning activities

2017/18

Purpose	Venue	Cost	Activities undertaken
Team planning day	Wellington Botanical Gardens	2,815.56	Facilitated workshop, planning activities
Leadership Development	Port Nicholson Yacht Club	45,670.06	Workshops, activities, facilitated discussions
Team planning day	Willeston Conference Centre	2,585.03	Facilitated workshop, planning activities

2016/17

Purpose	Venue	Cost	Activities undertaken
Team planning day	Port Nicholson Yacht Club	5,035.85	Facilitated workshop, planning activities
Leadership Development	Biz Dojo, Macs Function Room, Clifton's Conference	67,185.81	Workshops, activities, facilitated discussions

Purpose	Venue	Cost	Activities undertaken
Senior Leadership Development	Biz Dojo, Te Papa	64,777.50	Workshops, activities, facilitated discussions

2015/16

Purpose	Venue	Cost	Activities undertaken
Facilitation of team workshop, and follow up coaching	Port Nicholson Yacht Club	\$6,840.00	Workshop facilitation, recording of discussion and outputs

102. What are the measures used to evaluate the success or effectiveness for internal conferences or seminars?

Te Papa does not hold internal conferences and seminars and therefore cannot respond to this question.

103. How much was spent on staff training in 2019/20; and what percentage of the vote does the amount represent? How does this compare to each of the previous four financial years?

Year	Amount	% of Vote
2019/20	\$239,976	0.57%
2018/19	\$340,365	1.15%
2017/18	\$236,563	0.80%
2016/17	\$461,082	1.56%
2015/16	\$219,612	0.74%

The spend on training in 2019/20 was less compared to previous years. We attribute this to COVID-19.

104. What specific activities or events were conducted that contributed towards staff morale in the last financial year?

Te Papa continues to focus on activities that build staff morale; these include:

- Regular staff briefings and communications
- Knowledge sharing activities and continuing to provide a range of development opportunities delivered across of range of mediums
- Regular focus building and maintaining leadership capability through development and provision of resources and tools
- Highlighting and celebrating achievements
- Enabling cross team networking and staff led social activities
- In house team building
- Quarterly monitoring of staff engagement through our Staff Engagement Survey
- Formation of a cross functional team to identify, involve and address morale activities that are important to staff at all levels

105. How much was spent on pay television subscriptions (such as SKY and Netflix) in the last financial year and for how many subscriptions? How much was spent in each of the previous four financial years and how much has been budgeted for the latest financial year?

There was \$0 spent on pay television subscriptions in the last financial year, and for the last four financial years.

There is \$0 budgeted in the latest financial year.

106. What is the total amount spent, if any, on speakers' fees and/or speaker honorariums for each year of the last five financial years by event, event date, speaker and amount received?

2019/20

Event	Event Date	Speaker	Amount Received
Talk - Debts and Homages: Gordon Walters in Perspective	14 September 2019	Tyrone Ohia	\$ 200.00
Talk - Debts and Homages: Gordon Walters in Perspective	14 September 2019	Darryn George	\$ 250.00
Talk - Debts and Homages: Gordon Walters in Perspective	14 September 2019	Huhuna Smith	\$ 173.92
Talk - Debts and Homages: Gordon Walters in Perspective	14 September 2019	Peter Brunt	\$ 200.00
Rongowhakaata second anniversary Taura Here event	24 September 2019	Tanith Wilson	\$ 300.00
Tatau opening weekend: Artist Talks	9 November 2019	Angela Tiatia	\$ 238.77
Tatau opening weekend: Artist Talks	9 November 2019	Mark Adams	\$ 200.00
Tuia250: Taxonomy and Conservation: The science of collecting	28 November 2019	Priscilla McAllum Wehi	\$ 260.87
Tuia250: Taxonomy and Conservation: The science of collecting	28 November 2019	Hemi Whaanga	\$ 300.00
Queer objects: Chris Brickell and Will Hansen in Conversation	29 February 2020	Will Hansen	\$ 300.00
Queer objects: Chris Brickell and Will Hansen in Conversation	29 February 2020	Chris Brickell	\$ 300.00
Talking Tatau: Mana Wahine panel	8 March 2020	Phillipa Hartley	\$ 200.00
Talking Tatau: Mana Wahine panel	8 March 2020	Luisa Keteiyau Tora	\$ 200.00
Talking Tatau: Mana Wahine panel	8 March 2020	Julia Mageau Gray	\$ 200.00
The Last Supper and other Messianic	30 March 2020 (Cancelled)	Greg Semu	\$ 422.39

Event	Event Date	Speaker	Amount Received
portraits with Greg Semu			

2018/19

Description of event	Event Date	Speaker	Amount received
1919 Armistice and Influenza Panel Discussion and Film Screening	10-Nov-18	Tuki Laumea (Mischief Media)	\$ 300.00
1919 Armistice and Influenza Panel Discussion and Film Screening	10-Nov-18	Linda Bryder	\$ 300.00
1919 Armistice and Influenza Panel Discussion and Film Screening	10-Nov-18	Meihana Durie	\$ 300.00
Asian Aotearoa Arts Hui: After Dark event	22-Sep-18	Steph Timms	\$ 200.00
Asian Aotearoa Arts Hui: After Dark event	22-Sep-18	Balamohan Shingade	\$ 200.00
Asian Aotearoa Arts Hui: After Dark event	22-Sep-18	Julie Zhu	\$ 200.00
Asian Aotearoa Arts Hui: After Dark event	22-Sep-18	Rosabel Tan (All Day Breakfast Ltd)	\$ 200.00
Asian Aotearoa Arts Hui: After Dark event	22-Sep-18	Eric Ngan	\$ 200.00
Asian Aotearoa Arts Hui: After Dark event	22-Sep-18	Vanessa Crofskey	\$ 200.00
Asian Aotearoa Arts Hui: After Dark event	22-Sep-18	Alice Canton	\$ 400.00
Kate Sylvester in conversation with Megan Tamati-Quennell	13-Mar-19	Kate Sylvester	\$ 300.00
Te Kooti Symposium	8-Sep-18	Te Ngaehe Wanikau	\$ 250.00
Te Kooti Symposium	8-Sep-18	Shane Te Ruki	\$ 250.00
Te Kooti Symposium	8-Sep-18	Taiarahia Black	\$ 250.00
Te Kooti Symposium	8-Sep-18	Layne Harvey	\$ 312.50
Te Kooti Symposium	8-Sep-18	Te Kahautu Maxwell	\$ 400.00
Terracotta Warriors After Dark - Exhibition floor talk	22-Mar-19	Richard Stratton	\$ 250.00
Terracotta Warriors After Dark - Poetry reading	22-Mar-19	Chris Tse	\$ 200.00
Terracotta Warriors After Dark - Poetry reading	22-Mar-19	Rose Lu	\$ 200.00
Terracotta Warriors Talks series	6-Mar-19	Rob Tse	\$ 200.00
Terracotta Warriors Talks series	12-Apr-19	Danny Karatea-Goddard	\$ 200.00

Description of event	Event Date	Speaker	Amount received
Terracotta Warriors Talks series	12-Apr-19	Kirsten Wong	\$ 200.00
Terracotta Warriors Talks series	2-Apr-19	Duncan Campbell	\$ 200.00
Terracotta Warriors Talks series	12-Apr-19	Maru Karatea-Goddard	\$ 200.00
Terracotta Warriors Talks series	2-Apr-19	Nick Agar	\$ 200.00
Terracotta Warriors Talks series	6-Mar-19	Crissy Zhang	\$ 354.17
Young feminist hui	15-Sep-18	Jase Te Patu	\$ 200.00
Young feminist hui	15-Sep-18	George Fowler	\$ 200.00
Young feminist hui	15-Sep-18	Dr Anita Brady	\$ 200.00
Young feminist hui	15-Sep-18	Nancy Brunning	\$ 200.00
Young feminist hui	15-Sep-18	Emmett Roberts	\$ 200.00
Young feminist hui	15-Sep-18	Thomas LaHood	\$ 200.00
Young feminist hui	15-Sep-18	Melody Thomas	\$ 200.00
Young feminist hui	15-Sep-18	Angela Meyer	\$ 200.00
Young feminist hui	15-Sep-18	Emma Ng	\$ 200.00
Young feminist hui	15-Sep-18	Emiko Sheehan	\$ 200.00
Young feminist hui	15-Sep-18	Sarah Jane Parton	\$ 200.00
Young feminist hui	15-Sep-18	Nope Sisters Clothing (2)	\$ 400.00

2017/18

Event	Event date	Speaker	Amount received fees/honorariums
'Lisa Walker and the Art of Collecting' Lecture	18/03/2018	Liesbeth de Besten	\$300.00
Speaking Tour - Panel Discussion	12/04/2018	Otto Kunzli	\$434.78
Speaking Tour - Panel Discussion	12/04/2018	Lisa Walker	\$500.00
Art and Well-being Weekend Panel Discussion	4/05/2018	Catherine Spence	\$288.00
Art and Well-being Weekend Panel Discussion	4/05/2018	Tiffany Singh	\$300.00
Art and Well-being Weekend Panel Discussion	4/05/2018	Martin Awa Clarke Langdon	\$300.00
Art and Well-being Weekend Panel Discussion	4/05/2018	Ella Brewer	\$300.00
Teachers Preview	22/03/2018	Lisa Walker	\$300.00
Artist Talk	17/06/2018	Lisa Walker	\$300.00

2016/17

Event	Event date	Speaker	Amount received fees/honorariums
"The Myriad Faces of War: 1917 and its legacy"	25th-28th April 2017	Dr Galina Rylkova	\$ 8,000.00
The Bad Bug Talks - Spider Day	25th Feb 2017	Dr Cor J. Vink	\$ 150.00
The Bad Bug Talks - Spider Day	25th Feb 2017	Dr Simon Pollard	\$ 130.44
Nga Toi - Arts Te Papa Season 6:	17th Sep 2016	Laura Webster	\$ 217.41
Te Papa Talks: Virtual Realities	17th March 2017	Kat Lintott	\$ 300.00

2015/16

Event	Event Date	Speaker	Amount Received Fees/Honorariums
DreamWorks Animation Public Talks	19 February 2016	Zoe Gillett	\$ 125.00
Photography Symposium	11 June 2016	Judy Annear	\$ 380.00
Photography Symposium	11 June 2016	Cassandra Barnett	\$ 200.00
Photography Symposium	11 June 2016	Fiona Amundsen	\$ 260.00
Photography Symposium	11 June 2016	Geoffrey Batchen	\$ 300.00
Photography Symposium	11 June 2016	Ken Hall	\$ 260.00
Photography Symposium	11 June 2016	Ron Brownson	\$ 260.00

107. Does your department, agency or organisation pay travel and/or accommodation costs for guest speakers; if so what was the total amount of travel and/or accommodation costs paid over the last five financial years by speaker and event spoken at?

2019/20

Event	Event Date	Speaker	Travel/Accommodation costs paid
Te Hā o Rukupō Rukupō talks: Robert Jahnke	24 & 25 July 2019	Bob Jahnke	\$184.00
Gordon Walters in Wellington: Talk and visit to McLeavey Gallery	27 July 2019	Julia Waite	\$850.01
Talk - Debts and Homages: Gordon Walters in Perspective	14 September 2019	Tyrone Ohia	\$928.40
Talk - Debts and Homages: Gordon Walters in Perspective	14 September 2019	Darryn George	\$622.65
Symposium – Collecting Contemporary Photography	11 October 2019	Fiona Clark	\$267.48
Symposium – Collecting Contemporary Photography	11 October 2019	Anne Petersen	\$342.60

Event	Event Date	Speaker	Travel/Accommodation costs paid
Symposium – Collecting Contemporary Photography	11 October 2019	Ron Brownson	\$377.06
Symposium – Collecting Contemporary Photography	11 October 2019	Shaun Higgins	\$377.06
Tuia250: Taxonomy and Conservation: The science of collecting	28 November 2019	Priscilla McAllum Wehi	\$534.94
Tuia250: Taxonomy and Conservation: The science of collecting	28 November 2019	Hemi Whaanga	\$454.87
Tuia250: Taxonomy and Conservation: The science of collecting	28 November 2019	Peter de Lange	\$578.54
Tuia250: Taxonomy and Conservation: The science of collecting	28 November 2019	Tom Roa	\$514.85
Queer objects: Chris Brickell and Will Hansen in Conversation	29 February 2020	Chris Brickell	\$204.90
Talking Tatau: Mana Wahine panel	8 March 2020	Phillipa Hartley	\$510.36
Talking Tatau: Mana Wahine panel	8 March 2020	Luisa Keteiyau Tora	\$488.08
Talking Tatau: Mana Wahine panel	8 March 2020	Tyler Vaea Tu'ufo'ou	\$616.47
Talking Tatau: Mana Wahine panel	8 March 2020	Julia Mageau Gray	\$689.15

2018/19

Event	Event Date	Speaker	Travel/accommodation costs paid
Kate Sylvester in Conversation	13-Mar-19	Kate Sylvester	\$499.39
Kate Sylvester in Conversation	13-Mar-19	Wayne Conway	\$162.52
1919 Armistice and Influenza Panel Discussion and Film Screening	10-Nov-18	Linda Bryder	\$786.71
Te Kooti Symposium	8-Sep-18	Shane Te Ruki	\$447.04
Te Kooti Symposium	8-Sep-18	Taiarahia Black	\$453.80
Te Kooti Symposium	8-Sep-18	Te Kahautu Maxwell	\$378.27

Event	Event Date	Speaker	Travel/accommodation costs paid
Te Kooti Symposium	8-Sep-18	Te Ngaehe Wanikau	\$271.18

2017/18

Event	Event date	Speaker	Travel/accommodation costs paid
Art and Well-being Weekend Panel Discussion	4/05/2018	Catherine Spence	\$462.03
Art and Well-being Weekend Panel Discussion	4/05/2018	Tiffany Singh	\$745.98
Art and Well-being Weekend Panel Discussion	4/05/2018	Ella Brewer	\$676.34

2016/17

Event	Event date	Speaker	Travel/accommodation cost paid
The Bad Bug Talks - Spider Day	25th Feb 2017	Dr Cor J. Vink	\$ 577.44
The Bad Bug Talks - Spider Day	25th Feb 2017	Dr Simon Pollard	\$ 1,062.89

2015/16

Event	Event Date	Speaker	Travel/Accommodation costs paid
Gallipoli Public Talk	8 August 2015	Peter Pederson	\$ 874.25
Science Express	3 September 2015	Dave Snell	\$ 129.24
Iwi Cultural Centre Conference	12 November 2015	Claire Hall	\$ 414.94
The Art of Remembrance	28 April 2016	Paul Baragwanath	\$ 339.90
Kaitiaki Hui - Museum Writing Skills	18 May 2016	Tapunga Nepe	\$ 938.93
Kaitiaki Hui - Museum Writing Skills	18 May 2016	Bridget Reweti	\$ 376.26
Photography Symposium	11 June 2016	Ron Brownson	\$ 644.09
Photography Symposium	11 June 2016	Judy Annear	\$ 1,157.65
Photography Symposium	11 June 2016	Fiona Amundsen	\$ 454.67
Photography Symposium	11 June 2016	Ken Hall	\$ 430.41
Photography Symposium	11 June 2016	Clare Veal	\$ 1,031.57

108. What special units, task forces or reviews have been set up; and what particular issue or issues are they providing advice or analysis on? How many people are in any such units or reviews, and from what other government departments or outside organisations, if any, are they drawn? What is the total cost of this work?

None.

109. What actions, if any, have been taken to improve the seismic safety of buildings, offices, and workplaces; or the seismic resilience of key infrastructure? What is the total cost of this work?

Te Papa has four capital projects under action to improve the seismic safety and seismic resilience of the two buildings that Te Papa own and operate from. These projects are:

Cable Street Seismic Strengthening of Services	To provide seismic bracing of services for Cable Street.
Tory Street Seismic bracing of services	The bracing of building services to Seismic Code NZS4219:2009
Tory Street Seismic Strengthening of Building Elements	Seismic strengthening of the Tory Street building to meet seismic compliance.
Base Isolators Mid Life Maintenance	Proposed Upgrade of Base Isolators to Cable Street Building.

This is a multi-year programme commencing FY 16/17. The total cost of this work to the end of FY 19/20 was \$2,994,260.17

110. What actions, if any, have been taken to lower greenhouse gas emissions; and how does the level of greenhouse gas emissions in 2019/20 compare to previous years? What is the total cost of this work?

Te Papa's building and plant regeneration is focusing on the whole of life costs and energy efficiency. This investment in energy-efficient plant and equipment is reducing our energy consumption and carbon footprint. Closure of the museum due to COVID-19 lockdown contributed to more significant energy savings than expected this year. The considerable investments to date affecting our energy efficiency are the new chillers and water cooling towers, new Fan Coil Units (84% more efficient than the current Fan Coil Units), the upgrade of our mixing boxes and the conversion of our exhibition lights to LED.

These investments optimise our HVAC delivery and minimise the energy consumption from both the HVAC systems and exhibition lighting.

The continued conversion of house and exhibition lights to LED is also yielding energy savings. The exhibition lighting conversion to LED will be completed in 2020/21. The conversion of house lighting to LED is 70% complete and has yielded approximately 47% energy savings and an unquantified saving in the maintenance of light fittings.

Domestic and international travel has reduced by more than 50%. While some of this will be the impact of COVID-19 travel restrictions, this is still indicative of greater use of virtual meeting technologies. Additionally, Te Papa has commenced the conversion of our vehicle fleet to electric vehicles with the purchase of our first hybrid pool vehicle.

Continued improvement in rubbish recycling and the initiatives above have contributed to Te Papa retaining CEMARS (Certified Emission Management Reduction Scheme) accreditation.

This year's Te Papa's emissions were 2,458.71 tCO₂e, which is 26% lower than last year's total of 3,310.25 tCO₂e and 17% lower than the base year of 2,972.30 tCO₂e. A reduction in the emissions intensity of 3.91 tCO₂e/\$M has been achieved.

Te Papa currently has four projects underway that will contribute to a reduction in carbon emissions:

1. Waste recycling has resulted in a 35% reduction in waste going to the landfill.
2. Cost for converting both house lights and exhibition lights to LED is \$1,436,445.54.
3. Te Papa has replaced inefficient water chillers and water cooling towers, as part of heating ventilation and air-conditioning replacement, with modern efficient chillers and water cooling towers which will reduce energy consumption. This work reached practical completion in April 2019. This project total cost to date is \$ 5,688,535.21.
4. The Te Papa HVAC distribution system is being optimised with work underway on the mixing boxes and replacement of 221 obsolete Fan Coil Units over the next two financial years. The new Fan Coil Units are 84% more efficient than the current technology Fan Coil Units. The projected costs for this work is \$1.54M.

111. What actions, if any, have been taken to improve the gender pay gap; and how does the gender pay gap in 2019/20 compare to previous years? What is the total cost of this work?

Detailed below is the gender pay gap and a comparison to prior years. Te Papa has seen a significant increase in its gender pay gap in comparison to prior years. This increased gap is the result of Te Papa’s commercial activity expansion, and the employment of a greater number of females into low-skilled positions – approximately 55% of Te Papa’s total workforce are paid within the bottom three declared salary bands, with the distribution of women to men across these three levels weighted to just over 60:40).

Te Papa has not yet costed any work required to address this pay gap until more in depth analysis is undertaken including against other benchmarks such as occupation/role and ethnicity.

As at 30 June	2020	2019	2018	2017	2016
Te Papa Gender Pay Gap	21.59%	20.45%	17.5%	12.09%	15.84%

112. What specific work, if any, has the department, agency or organisation undertaken in relation to the 2020 Speech from the Throne? Has this required the employment of additional staff, contractors or consultants; if so, for what purpose? What is the total or budgeted cost for undertaking this work?

Although the Speech from the Throne post-dates the period under review, Te Papa has carried out work aligned to some of the key objectives and will continue to do so in the current financial year. No additional staff, contractors or consultants have been employed. The cost is absorbed within our usual operating budget.

Te Papa implemented a pandemic response process in response to the COVID-19 alert system and lockdown, and maintains a plan to respond further should the virus re-emerge in the community. Te Papa continues to provide QR codes for visitors to scan and record their visit to the museum in line with current alert level requirements.

To assist with economic recovery we are considering ways to reinvigorate our non-Crown revenue streams, encourage domestic visitors to visit Te Papa to boost regional economic growth and local (Wellington region) visitors to engage in repeat visitation by providing experiences that are frequently changed out. Partnerships with agencies also continue, in order to collaborate for shared benefit and economic growth. A recent example of this is the World of Wearable Art exhibition.

Te Papa’s work to respond to climate change is addressed in questions 113 to 119. Te Papa has also carried out specific work to contribute to wellbeing through access to cultural experiences and learning opportunities in 2019/20, as indicated in the Annual Report (pages

23 to 43), and has recommitted to Treaty partnership in the Statement of Intent 2020-24. A summary of how Te Papa has responded to the Maihi Karauna to assist in the revitalisation and visibility of Te Reo Māori is provided in the Annual Report (pages 24-25). Te Papa's Statement of Performance Expectations 2019/20 includes an assessment of how Te Papa's work contributes to the Living Standards Framework capitals for intergenerational wellbeing and this will be revisited as the strategy and Statement of Intent are implemented in the coming years.

Carbon Neutral by 2025

The Carbon Neutral Government Programme requires public sector agencies to measure and publicly report on their emissions and to offset any they can't cut by 2025:

113. What specific measures does the department, agency or organisation have in place to measure and publicly report on emissions?

Te Papa uses CEMARS (Certified Emission Management Reduction Scheme) accreditation to measure and report on emissions. Te Papa has developed a GHG emissions management plan and reduction targets.

114. How does the department, agency or organisation currently offset emissions, how many have been offset and what has been the cost for each of the last five financial years?

Te Papa doesn't purchase carbon offsets.

115. What has been the department, agency or organisation's annual total of emissions for each of the last five financial years?

Year	Total gross emissions (tCO2e)
2015/2016	Data not recorded in this year
2016/2017	2972.297
2017/2018	3093.192
2018/2019	3310.25
2019/2020	2458.708

116. How many vehicles are currently in the department, agency or organisation's vehicle fleet?

- What is the total number of electric vehicles in the fleet and how many of these have been purchased in each of the last five financial years?
- How many plug in hybrids and pure battery EVs are in the fleet?
- What is the total number of vehicles that are able to be converted to electric?
- What evaluations of electric vehicles have been undertaken by the department, agency or organisation and what are the identified risks and advantages associated with the use of electric vehicle in the fleet?

Te Papa has eight vehicles in its road fleet.

- No fully electric vehicles are in the road fleet.
- Te Papa has one hybrid vehicle the 2019 Hyundai Ioniq sedan
- None of Te Papas vehicles can be converted into a fully electric vehicle.
- Te Papa has assessed the current capabilities and availability of electric vehicles to meet Te Papa's needs. At this time Te Papa has a plan to replace the current fleet with electric vehicles where electric vehicles can meet the transport need. Vehicles supporting remote scientific research expeditions, long-distance collection items transfers and rough terrain access will not be replaced with electric vehicles until the electric vehicle technology provides an appropriate vehicle to meet those roles

117. What are the sources of energy used by the department, agency or organisation and what changes, if any, will be required to achieve carbon neutrality by 2025?

Te Papa's uses natural gas and electricity as energy. To achieve carbon neutrality, Te Papa will need to continue its building and plant regeneration, focusing on the whole of life costs and energy efficiency.

118. What issues or problems are envisaged as a result of the Government requirement to implement energy efficiency building rating standards over 5 years?

Efficiency building rating is primarily focused on office accommodation, and an assessment is yet to be carried out on Te Papa. This investigation will be undertaken in this calendar year.

119. What issues or problems are envisaged as a result of the Government requirement that all new property leases must achieve a minimum of four stars?

The assessment is to be carried out in this calendar year. The assessment will highlight what requirements are needed to achieve a minimum of four stars rating.

COVID-19

120. What impact, if any, has Covid-19 had on your organisation's property plans or requirements?

The impact was mixed, in some aspects, we had to defer aspects of our property plans, and also it enabled some planned work to be bought forward when there was less or no people in office areas.

121. What effect has COVID-19, and staff working from home, had on the organisation's property requirements?

Te Papa was already well set up for staff to be able to work with remote or mobile options, so there was no change to our property requirements.

122. Has Covid-19 led to change in the organisation's policies re staff working from home or flexible working arrangements? If so, please provide details.

Prior to Covid-19 Te Papa already had flexible working arrangements in place. These existing guidelines and practices were expanded post Covid-19.

123. Was your organisation prepared for the effects of Covid-19 on the way the organisation went about its core business? What lessons have been learned as a result? Would, in hindsight, your organisation have done anything differently?

While impossible to fully predict and prepare for a situation like Covid 19, a number of elements supported Te Papa's response to the effects of the pandemic.

Te Papa has a well-established incident readiness and response structure that is designed to adapt to a range of situations. A pandemic group formed in January to assess and update our existing pandemic plan shifting to formal incident response and recovery structures as the pandemic progressed.

Previous investment in technology helped with preparedness. The ability to work remotely was available to all staff who could complete their work from home. The technology had been implemented and trialled over preceding years making the transition to remote working relatively smooth. Te Papa was also well set up to support the sector through webinars and to shift our public engagement, retail and education support to online delivery.

Our strong working relationships with our Iwi in Residence, Rongowhakaata, and mana whenua, was essential in ensuring our collections and buildings were cared for in an appropriate way.

Te Papa takes a 'people first' approach to our incident response and decision making. Our staff reported that this philosophy supported their wellbeing and productivity.

Preparing for the logistics of closing the buildings, maintaining the collections and facilities during lockdown and re-opening was challenging, but our incident response and recovery structures supported us in ensuring all considerations were covered.

Lessons learnt:

- We have run several debriefs throughout the period of the Covid 19 response to identify and capture lessons learnt. All of our responses and procedures have been thoroughly documented to allow us to use them in a similar situation in the future. Our most significant learnings are:
- Maintaining our emphasis on online engagement and service delivery where possible into the future
- The ability of the sector to engage in digital forums has increased, making it easier to reach more agencies and individuals with support and education than previously.
- Continuing our communications approach and flexible working options beyond lockdown has been important for our people
- Ensuring we remain in a state of readiness to move in and out of alert levels as smoothly as possible.

124. What specific information technology issues did your organisation experience as a result of COVID-19 and how were these addressed? Did your organisation need to purchase additional IT equipment (eg laptops, printers etc) and was your network able to manage with increased demand for remote access (eg some departments had to limit remote access at certain times) and how did this impact on the way the organisation did its job? What was the total cost for Covid-19 related IT expenses and how does this breakdown?

Te Papa did not incur any additional costs for hardware or software during the lockdown. The network coped as designed with all remote access requirements met. The Te Papa technology infrastructure is designed to cater for full remote access for all staff. All the appropriate data repositories and applications were available to staff and they were able to conduct their jobs remotely.

125. What specific effect, if any, did Covid-19 have on your organisation's total FTEs?

Covid-19 has not had a specific impact on Te Papa's total FTEs. Te Papa was able to manage FTEs through the different work patterns that emerged.

126. Were additional staff/contractors employed as a result of Covid-19 – if so:

- a. how many
- b. at what total cost
- c. are these permanent additions to staff; if not, what is the average length of contract
- d. for what specific purpose
- e. were these staff seconded from other organisations – if so specify the total number from each.

No additional staff /contractors were employed as a result of Covid-19.

127. Were any of the organisation's staff seconded to work on the All of Government Covid-19 response? If so, how many and in what capacity?

No staff were seconded to work on the All of Government Covid-19 response.

Appendix – Question 68

Name of consultant or contractor	Type of service generally provided by the consultant or contractor	Details of the specific consultancy or contract	Total \$	Maximum hourly and daily rates charged	Date of the contract	Date the work commenced	Completion date	Whether tenders were invited; if so, how many were received	Whether there are proposals for further or following work from the original consultancy; if so, the details of this work?
Sub-Total Spend over \$50k			897,585						
Contractors/Consultants with spend under 50K.			366,375						
Total Contractor/Consultant and Professional Services spend			1,263,960						

2018-19

Name of consultant or contractor	Type of service generally provided by the consultant or contractor	Details of the specific consultancy or contract	Total \$	Maximum hourly and daily rates charged	Date of the contract	Date the work commenced	Completion date	Whether tenders were invited; if so, how many were received	Whether there are proposals for further or following work from the original consultancy; if so, the details of this work?
Warren And Mahoney	Architectural services	Museum projects renewal	52,988	Various fixed prices	3/10/2016	3/10/2016	Dec-18	Yes - Five tenders received	Yes - contract covers Museum renewal projects and likely to be extended as projects progressed
Manuireva Consulting Limited	Project consultant	Te Papa North strategy	60,209	\$1,350/day \$230/hour	28/04/2018	26/04/2018	30/06/2018	No - direct procurement of specialist services	No – no, project postponed.
Buddle Findlay	Legal services	Various	64,368	Various	Various	Various	Various	Selected from All of Government contract	Yes – ad hoc requirements
Maltbys Limited	Quantity Surveying	QS services – Museum renewal & capital projects	76,500	\$150/hr	3/10/2016	3/10/2016	On notification	Yes - Seven	Possible extension as project progresses to next stages
Beca Limited	Engineering consultants	Museum renewal and capital projects	87,270	Various	Various	Various	Various	Various - some services tendered, some All of Government	Yes - contract covers Museum renewal projects and likely to be extended as projects progressed
Westside Engineers Consulting	Engineering consultants	Museum renewal and capital projects	107,360	\$110/hr	No contract	6/07/2015	Ongoing	No - expenditure consists of a number of smaller engagements and selection based on experience, value and market review	Ongoing as required

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Name of consultant or contractor	Type of service generally provided by the consultant or contractor	Details of the specific consultancy or contract	Total \$	Maximum hourly and daily rates charged	Date of the contract	Date the work commenced	Completion date	Whether tenders were invited; if so, how many were received	Whether there are proposals for further or following work from the original consultancy; if so, the details of this work?
Design + Space Ltd	Design consultant	Museum renewal design – Te Taiao Nature	123,090	\$80/hr	1/07/2017	1/07/2017	15/12/2017	No - selected from Te Papa supplier panel	No – appointed to full time position
WPS Opus New Zealand Ltd	Engineering consultants	Museum renewal and capital maintenance projects	179,719	Various	Various	Various	Various	Yes - via open tender and All of Government contracts	Yes - contract covers Museum renewal projects and likely to be extended as projects progressed
H2R Limited	Recruitment services	Supply of temp staff	192,250	Various	Various	Various	Various	Selected from All of Government contract	Yes – Ongoing requirement
D. Gillies	Building management consultant	Museum renewal projects	197,196	\$95/hr	31/05/2016	1/06/2016	30/09/2018	No tenders - recruitment selection process undertaken	Yes - allowance for two year extension
Springload Ltd	Digital media consultants	Digital media for Te Taiao Nature projects	220,902	\$160/hr	11/12/2018	11/12/2018	28/06/2019	Secondary procurement selected from Te Papa supplier panel	Yes – ongoing service and support contract
PricewaterhouseCoopers	Organisational development consultants	Strategic organisational advice	300,935	Various	Various	Various	Various	Selected from All of Government contract	No
Sub-Total Spend over \$50k			1,662,788						
Contractors/Consultants with spend under 50K.			473,996						
Total Contractor/Consultant and Professional Services spend			2,136,784						

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Previous four years

2017-18									
Name of consultant or contractor	Type of service generally provided by the consultant or contractor	Details of the specific consultancy or contract	Total \$	Maximum hourly and daily rates charged	Date of the contract	Date the work commenced	Completion date	Whether tenders were invited; if so, how many were received	Whether there are proposals for further or following work from the original consultancy; if so, the details of this work?
D. Campbell	Business analysis and IT services	Business analysis and IT services	50,470	\$70/hr	Various	Various	29/06/2018	No - selection based on experience, value and market review	No - projects completed
The Method Works	Project Management Services	Project management	62,850	\$120/hr	1/06/2016	1/06/2016	30/09/2017	No - selection based on experience, value and market review	No - project completed
Axenic Ltd	Enterprise Security Architecture	Prepare ESA security strategy and Devops procedures	77,751	\$200/hr	3/10/2017	3/10/2017	31/12/2017	Selected from All of Government contract - Security Services Subscription Agreement	No - project completed
Maltbys Limited	Quantity Surveying	Quantity surveying - museum renewal	79,375	\$150/hr	3/10/2016	3/10/2016	On notification	Yes - Seven	Possible extension as project progresses to next stages
Ikara Software Ltd	Software development and support	Development of game software	81,309	Fixed price	20/09/2017	18/09/2017	30/06/2018	Yes - three suppliers in closed RFP process	Ongoing support services through a service level agreement possible
April Strategy	Business strategy	Culture change strategy	98,099	Fixed price	30/11/2017	1/12/2017		No - direct procurement of specialist services	No - project completed
K. Knospe	Project Design and Management Services	IT systems business case design	112,541	\$110/hr	1/06/2015	1/06/2015	23/12/2017	No - expenditure consists of a number of smaller engagements and selection based on experience, value and market review	No - projects completed
Westside Consulting Engineers	Engineering and project management	Engineering consultancy	116,765	\$110/hr	No contract	6/07/2015	Ongoing	No - expenditure consists of a number of smaller engagements and selection based on experience, value and market review	Ongoing as required
P. van Raalte	Project Management Services	Project management	119,969	\$125/hr	Various	Various	Various	No - expenditure consists of a number of smaller engagements and selection based on experience, value and market review	Yes - Ongoing as required
The Warwick Trust	Management services	Management services	130,888	\$110/hr	1/01/2016	26/01/2016	Ongoing	No - selection based on experience, value and market review	Currently on two year contract
Design + Space Ltd	Spatial design	Design Management	146,913	\$80/hr	1/07/2017	1/07/2017	15/12/2017	Nil - selected from Te Papa supplier panel	Contract extended

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2017-18									
Name of consultant or contractor	Type of service generally provided by the consultant or contractor	Details of the specific consultancy or contract	Total \$	Maximum hourly and daily rates charged	Date of the contract	Date the work commenced	Completion date	Whether tenders were invited; if so, how many were received	Whether there are proposals for further or following work from the original consultancy; if so, the details of this work?
D. Gillies	Project Management Services	Project management	189,943	\$95/hr	31/05/2016	1/06/2016	30/09/2018	No tenders - recruitment selection process undertaken	Yes - allowance for two year extension
Touchtech Ltd	Digital interactive product development	Digital consultancy	191,103	\$220/hr	29/05/2017	1/06/2017	30/06/2018	Selected from Te Papa supplier panel	Second contract issued 30/6/17 running until 31 July 2017, followed by maintenance/support contract expiring 31/12/17
Beca Limited	Engineering Services	Engineering consultancy	328,345	Various	Various	Various	Various	Various - some services tendered, some All of Government	Yes - contract covers Museum renewal projects and likely to be extended as projects progressed
Warren And Mahoney	Architects	Architectural services	360,627	Fixed price	3/10/2016	3/10/2016	Dec-18	Yes - Five tenders received	Yes - contract covers Museum renewal projects and likely to be extended as projects progressed
PricewaterhouseCoopers	Business and finance consultant services	Business consultant	650,793	Various	Various	Various	Various	Selected from All of Government contract	No
Opus International Consultants Ltd	Engineering, project management	Engineering and project management	708,007	Various	Various	Various	Various	Yes - via open tender and All of Government contracts	Yes - contract covers Museum renewal projects and likely to be extended as projects progressed
Sub-Total Spend over \$50k			3,505,747						
Contractors/Consultants with spend under 50K.			772,568						
Total Contractor/Consultant and Professional Services spend			4,278,315						

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2016-17										
Name of consultant or contractor	Type of service generally provided by the consultant or contractor	Details of the specific consultancy contract	Total \$	Maximum hourly and daily rates charged	Date of the contract	Date the work commenced	Completion date	Whether tenders were invited; if so, how many were received	Whether there are proposals for further or following work from the original consultancy; if so, the details of this work?	
AXENIC LTD	Information security and privacy consultants	Information security review	52,450	\$220/hr	21/11/2015	30/11/2015	30/09/2016	Selected from All of Government contract	None	
MALTBYS LIMITED	Quantity Surveying	Quantity Surveyor - Art Gallery Renewal	52,940	Fixed price	3/10/2016	3/10/2016	On notification	Yes - Seven	Possible extension as project progresses to next stages	
BRADFORD HAAMI	Consultant	Matauranga Maori subject expert	53,540	\$800/day	11/05/2016	11/05/2016	20/12/2018	No - direct engagement of subject expert	Yes - Contract has been extended twice	
KPMG	Consultancy services	Business consultancy	54,481	Various	Various	Various	Various	Selected from All of Government contract	Yes - Engaged as required	
ROBERT WALTERS NZ LTD	Recruitment services	Personnel recruitment	56,900	\$100/hr	As required	Various	Ongoing	Selected from All of Government contract	Ongoing as required	
TIM von DADELSZEN	Consultant	Mahuki	59,567	Fixed price	1/03/2017	1/03/2017	1/03/2017	No - specialist requirement	None	
KERNL DIGITAL LIMITED	Web and app design	App design for art wall	61,463	Fixed price	1/05/2017	1/05/2017	15/02/2018	No - engagement based on prototype development work and known value	None	
THREE HATS	Website creation and content management	Digital project management	62,653	\$40/hr	16/06/2016	16/06/2016	27/08/2016	No - selection based on experience, value and market review	Yes - Extended to March 2017 in October 2016.	
MINTER ELLISON RUDD WATTS - WELLINGTON	Legal services	Various engagements	64,571	Various	Various	Various	Various	Selected from All of Government contract	Yes - Ongoing as required	
SHEARWATER ASSOCIATES LTD	Story development and writing services	Story development and writing services	69,560	\$90/hr	Various	Various	Various	Selected from Te Papa supplier panel	Yes - Ongoing as required	
TOUCHTECH LTD	Digital interactive product development	Digital Experience Delivery System development	73,065	\$220/hr	29/05/2017	1/06/2017	30/06/2018	Selected from Te Papa supplier panel	Second contract issued 30/6/17 running until 31 July 2017, followed by maintenance/support contract expiring 31/12/17	
EQUINOX IT	IT consultancy	IT consultancy	76,568	\$180/hr	Various	Various	Various	Selected from All of Government contract	Yes - Ongoing as required	
ARMSTRONG CREATIVE LTD	Creative consultants	Exhibition concept creation	76,950	\$75/hr	14/04/2016	7/04/2017	30/06/2017	Selected from Te Papa supplier panel	Extended on 21/10/16 to 30/6/17	
PRICEWATERHOUSECOOPERS	Business and finance consultant services	Business consultancy	77,749	Various	Various	Various	Various	Selected from All of Government contract	No	

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H2R LIMITED	Recruitment services	Personnel recruitment	79,477	\$169.50/hr	As required	Various	Ongoing	Selected from All of Government contract	Yes - Ongoing as required
COGNITION EDUCATION LTD	Story development and writing services	Story development and writing services	85,147	\$120/hr	Various	Various	Various	Selected from Te Papa supplier panel	Yes - Will be engaged as required
MARLENADIJKSTRA	Digital project management	Digital asset management system RFP	92,469	\$750/day	10/11/2015	31/12/2015	31/05/2016	No - selection based on experience, value and market review	None
JASMAX LTD	Architects	Office renovation design	116,998	\$80-\$260/hr	16/12/2015	1/01/2016	1/06/2017	Selected from All of Government contract	None
BECA HOLLINGS & CARTER LTD	Engineering Services	Seismic restraints, Art Gallery renewal fire design	118,552	Various	Various	Various	Various	Various - some services tendered, some All of Government	Yes - contract covers Museum renewal projects and likely to be extended as projects progressed
WESTSIDE CONSULTING ENGINEERS	Engineering and project management	Facilities engineering and project management	122,604	\$110/hr	No contract	6/07/2015	Ongoing	No - expenditure consists of a number of smaller engagements and selection based on experience, value and market review	Ongoing as required
ABSOLUTE IT RECRUITMENT	Recruitment services	Personnel recruitment	122,807	Commission	As required	Various	Various	Selected from All of Government contract	Ongoing as required
SECOND ROAD	Strategic innovation consultancy	Business strategy planning	144,109	Fixed price	1/05/2015	10/06/2015	1/09/2015	No - specialist requirement	Subject to further requirements including specialist knowledge, value, availability
SUE HARROP	Project Management Services	Project management	148,198	\$85/hr	31/05/2016	10/06/2016	30/09/2017	No - expenditure consists of a number of smaller engagements and selection based on experience, value and market review	None
MORRIS HARGREAVES	Cultural strategy and research	Audience analysis and strategy	149,666	Fixed price	Various	30/06/2015	Ongoing	No - selected for specialist international	Yes - Ongoing as required
JACKSON STONE & PARTNERS	Recruitment services	Provision of temporary labour and recruitment	159,536	\$120/hr	As required	As required	Various	Selected from All of Government contract	Ongoing consultant and recruitment costs.
PAULA VAN RAALTE	Project Management Services	Project management	167,099	\$125/hr	Various	Various	Various	No - expenditure consists of a number of smaller engagements and selection based on experience, value and market review	Yes - Ongoing as required
THE METHOD WORKS NZ LTD	Project Management Services	DAMS project management	169,806	\$120/hr	1/06/2016	1/06/2016	1/06/2017	No - selection based on experience, value and market review	No - project completed
THE WARWICK TRUST	Management services	PMO	169,966	\$110/hr	1/01/2016	26/01/2016	Ongoing	No - selection based on experience, value and market review	Currently on two year contract
DONALD IAN GILLIES	Project Management Services	Project management museum renewal	175,754	\$95/hr	31/05/2016	1/06/2016	30/09/2018	No tenders - recruitment selection process	Yes - allowance for two year extension

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DESIGN + SPACE LTD CLAYTONMCGREGOR	Spatial design	Art gallery spatial design	186,388	\$80/hr	1/07/2017	1/07/2017	15/12/2017	Nil - selected from Te Papa supplier panel	Contract extended
KLAUSKNOSPE	Project Design and Management Services	IT systems business case design	192,720	\$110/hr	1/06/2015	1/06/2015	23/12/2017	No - expenditure consists of a number of smaller engagements and selection based on experience, value and market review	Yes - occasional requirement to contract in skills offered
BECA LIMITED	Engineering Services	Seismic restraints, Art Gallery renewal fire design	273,806	Various	Various	Various	Various	Various - some services tendered, some All of Government	Yes - contract covers Museum renewal projects and likely to be extended as projects progressed
WARREN AND MAHONEY	Architects	Architect - Art Gallery Renewal	334,963	Fixed price	3/10/2016	3/10/2016	Dec-18	Yes - Five tenders received	Yes - contract covers Museum renewal projects and likely to be extended as projects
KERNEL LTD	IT Architecture Solutions	IT architecture solution, DAMS integration	363,969	\$160/hr	Various	Various	Various	No - selection based on experience, value and market review	None
OPUS INTERNATIONAL CONSULTANTS LTD	Engineering, project management	Art gallery renewal engineering, Facilities project management	707,056	Various	Various	Various	Various	Yes - via open tender and All of Government contracts	Yes - contract covers Museum renewal projects and likely to be extended as projects progressed
2015/16									
ALLEN AND CLARKE POLICY AND REGULATORY SPECIALISTS LTD	Policy evaluation and research	Policy evaluation and research	\$24360	Fixed price	Jun-16	28/06/2016	31/08/2016	Yes - Three	None
ANGUS AND ASSOCIATES	Market and customer research and analysis	Market and customer research and analysis	\$14850	Fixed price	20/04/2016	30/04/2016	Ongoing	No - Specialist research service. Continuity required	Ongoing as required
AXENIC LTD	Information security and privacy consultants	Information security review	\$91364	\$220hr	21/11/2015	30/11/2015	30/09/2016	Selected from All of Government contract	None
BECA CARTER HOLLINGS & FERNER LTD	Engineering	Fire engineering and protection, seismic restraint review	\$333415	\$206hr	Various	17/08/2015	Ongoing	Selected from syndicated procurement contract	Yes - now on Te Papa contract
BOSSLEY ARCHITECTS LTD	Architects	Architectural services	\$50743	\$195hr	Dec-15	31/10/2015	29/02/2016	No - limited short term requirement	None
BRADFORD HAAMI	Mātauranga Māori subject expert	Rongowhakaata Exhibition development	\$17400	\$800day	11/05/2016	10/04/2015	Ongoing	Subject expert	Contract extended for eight months until exhibition work completed
CADUCEUS SYSTEMS LIMITED	CAD specialist	CAD specialist advice	\$11404	\$95hr	PO only	15/06/2016	28/10/2016	No - minor engagement	None

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CAREERING OPTIONS	Recruitment	Recruitment services	\$20280	\$115hr	Various	31/05/2016	Ongoing	Selected from All of Government contract	Ongoing as required
CERNO LIMITED	Human resources	HR development	\$18800	Fixed price	Various	15/09/2015	Ongoing	Selected from All of Government contract	Ongoing as required
DAVANTI CONSULTING	Business and technology consultancy	Records retention and disposal	\$68000	\$175hr		30/06/2015	18/09/2015	Selected from All of Government contract	Possible - select from All of Government contract
DESIGN + SPACE LTD CLAYTON MCGREGOR	Design services	Exhibition design	\$47860	\$80hr	Various	31/07/2015	Ongoing	Yes - 20 tenders for supplier panel	Yes - on Te Papa contract
DOUGLAS CAMPBELL	Software engineer	API development	\$27948	\$70hr	18/01/2016	30/04/2016	Ongoing	No - selection based on experience, value and market review	Possible - project is being completed in stages.
EDIT1 LTD	Writing and editing	Writing and editing services	\$15300	Fixed price	15/05/2016	27/05/2016	30/06/2016	Yes - 20 tenders for supplier panel	None
ENGIE SERVICES NZ LIMITED (WAS COWLEY SERVICES)	Building services	Building services consultancy services	\$15122	Fixed price	15/10/2015	23/10/2015	15607	No - specialist technical equipment service	None
EQUINOX IT	IT Consultancy	IT consultancy	\$102106	\$180hr	16/11/2015	30/11/2015	Ongoing	Selected from All of Government contract	Possible - select from All of Government contract
FUSION5 (WAS EMPOWER HR LTD & JADE STAR)	HR systems provider	HR systems support	\$21897	\$190hr	Various	30/06/2015	Ongoing	Specialist system support	Ongoing as required
H2R LIMITED	Recruitment	Recruitment services	\$31596	\$169.50hr	Various	26/06/2015	Ongoing	Selected from All of Government contract	Ongoing as required
KAREN FERNS	Transition management	Te Papa Press transition	\$44799	\$150hr	24/03/2016	21/02/2016	30/04/2016	No - selection based on experience, value and market review	None
MA MAX LTD (TRADING AS EMPLOYERS ASSOCIATES)	HR Consultancy	Recruitment services	\$27586	\$200hr	Various	30/09/2015	Ongoing	Selected from All of Government contract	Ongoing as required
MARKET ECONOMICS LIMITED	Market and economic analysis	Market and economic analysis	\$21700	Fixed price	Various	30/09/2015	Ongoing	No - necessary continuation for business continuity/consistency	Ongoing as required
MARLENA DIJKSTRA	Digital project management	Digital asset management system RFP	\$27174	\$750 day	10/11/2015	31/12/2015	31/05/2016	No - selection based on experience, value and market review	None
MICHELLE GALLAGHER T/A SMART SENSE CONSULTING	Software and web development	Software and web development	\$13419	\$55 hr	PO only	8/02/2016	27/07/2016	No - minor engagement	None

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MINT DESIGN LIMITED	Website design	Website design	\$16550	Fixed price	16/05/2016	1/06/2016	30/06/2016	Selected from syndicated procurement contract	None
MORRIS HARGREAVES MCINTYRE	Cultural strategy and research	Audience analysis and strategy	\$117181	Fixed price	Various	30/06/2015	Ongoing	No - selected for specialist international research capability	Ongoing as required
NOMAD8 LTD	Agile consultancy and training	Agile consultancy and training	\$11200	\$175hr	6-May-16	31/03/2016	31/05/2016	No - minor engagement	None
OPUS INTERNATIONAL CONSULTANTS LTD	Engineering	Various engineering requirements	\$82307	\$795day	Various	23/05/2016	Ongoing	Selected from syndicated procurement contract	Yes - All of Government and Te Papa contracts in place
PACIFIC CONSULTING GROUP LIMITED	Engineering	Electrical engineering services	\$46325	\$165hr	Various	30/06/2015	Ongoing	No - selection based on experience, value and market review	Yes - on Te Papa contract
PETONI MAHI LIMITED	Computer consultants	Computer system consultancy	\$64570	\$130hr	20/02/2016	29/02/2016	Ongoing	Selected from syndicated procurement contract	None
PIONEER GENERATION LIMITED	Heat and power engineers	FM heating systems	\$27850	Fixed price	21-May-15	1/06/2015	31/07/2015	No - minor engagement	None
PRICEWATERHOUSECOOPERS	Business consultancy	Business analysis and consultancy	\$149009	\$1500day	Aug-15	14/08/2015	15/03/2016	Selected from All of Government contract	None
RDT PACIFIC	Quantity surveying	Quantity surveying	\$12384	Fixed price	PO only	31/01/2016	29/02/2016	Selected from syndicated procurement contract	None
RHE INFRASTRUCTURE SERVICES LES	Storage management services	Storage management services	\$11523	\$160hr	PO only	31/05/2016	31/07/2016	No - minor engagement	None
ROBERT WALTERS NZ LTD	Recruitment services	Recruitment services	\$148425	\$100hr	1/07/2015	3/07/2015	30/09/2016	Selected from All of Government contract	Ongoing as required
SANDRA DAVEY	Digital strategy management	Digital programme development	\$49627	\$1000day	22/04/2016	1/05/2016	29/07/2016	No - selection based on experience, value and market review	None
SARAH KNOWLES	Programme management	Development of programme and asset management systems	\$32835	\$110hr	2/12/2013	31/07/2015	11/02/2016	No - initially engaged via recruitment service	None
SECOND ROAD	Strategic Planning	Business strategy	\$219974	Fixed price	May-15	10/06/2015	Sep-15	No - specialist requirement	Subject to further requirements including specialist knowledge, value, availability

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SHAND SHELTON LTD	Architects	Architectural services	\$10848	\$175hr	PO only	7/05/2015	29/02/2016	No - minor engagement	None
STACE CONSULTING LIMITED	Procurement consulting	Procurement assistance	\$68813	\$157hr	Oct-15	9/11/2015	Aug-16	Selected from All of Government contract	Possible - select from All of Government contract
TATTICO LIMITED	Programme management	Programme management	\$11375	Fixed price	PO only	31/08/2015	31/03/2016	No - minor engagement	None
TECHTONICS GROUP LTD	Technology hardware development	Hardware evaluation and supply	\$25795	N/A	Various	Various	Ongoing	Selected from All of Government contract	Ongoing as required
TERRACE CONSULTING LIMITED	Records management	Records management advice	\$24375	\$125hr	27/05/2016	30/05/2016	30/06/2016	No - selected for specialist knowledge	None
THE WARWICK TRUST	Project management	Project management services	\$50416	\$681day	Jan-16	26/01/2016	Ongoing	No - selection based on experience, value and market review	Currently on two year contract
UMR RESEARCH LIMITED	Market research and evaluation	Market research and evaluation	\$12000	Monthly fee	Dec-15	8/04/2016	Ongoing	Yes - Three	Ongoing
WESTSIDE CONSULTING ENGINEERS	Engineering and project management	Facilities engineering and project management	\$136565	\$110hr	No contract	6/07/2015	Ongoing	No – ongoing engagement based on experience and value.	Contract to be tendered in 2017
124 Contractors/Consultants with spend under 10K.	Various	Various	\$305842	Various	Various	Various	Various	Below procurement policy threshold for individual tracking and reporting	Individual minor suppliers engaged as required

Post-hearing questions - TePapa (Questions 128 – 138)

128. The Committee notes that Te Papa's 2020/21 budget anticipates commercial revenue to be 40% lower than in 2019/20. Based on current information, is this still Te Papa's expectation? What impact will this have on Te Papa's financial position and its operations going forward?

The latest projection for 2020/21 is a decrease in commercial revenue of 25% compared to 2019/20 and a 44% decrease compared to 2018/19 (being the last financial year without a Covid impact). However, there is ongoing revenue uncertainty due to Covid alert level changes. The \$18m received in the CRRF and revision of our capital investment programme has enabled Te Papa to absorb this decrease as it begins to reposition its commercial offerings until international tourism returns.

129. How is Te Papa utilising the \$18 million allocated to Te Papa in the CRRF? How much of this funding has been received to date? Given current information, does Te Papa anticipate this to be sufficient to mitigate reductions in commercial revenue?

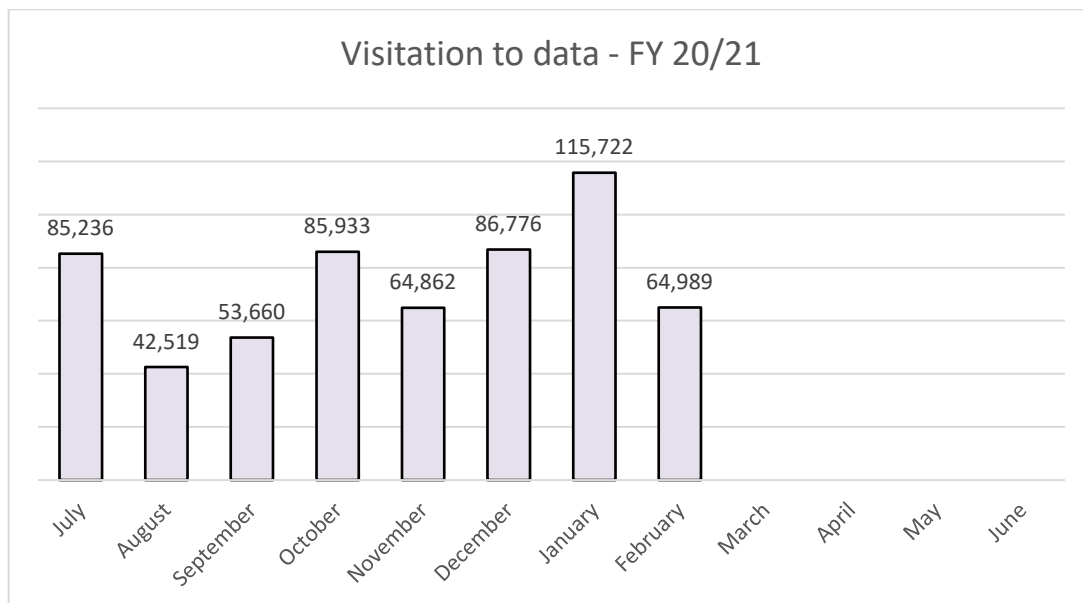
The funding is received quarterly during the 2020/21 financial year. As of 22 February we have received three instalments totaling \$13.5m with the fourth and final instalment due to be received on 1 April 2021. The additional funding has enabled Te Papa to retain its workforce, continue an audience programme and the capital maintenance of its facilities. We anticipate that the funding received should be sufficient to mitigate reductions in commercial revenue in 2020/21 however Te Papa's largest revenue stream, earned from hosting conferences, is extremely susceptible to future changes in Covid Alert Levels.

130. The Committee notes that Te Papa's target for visits to Te Papa in 2020/21 is 30% lower than actual visit numbers in 2019/20. How is this reduction affecting Te Papa's operations?

The visitation target is linked to the continuing absence of international visitation. As indicated in questions 128 and 132, we have adjusted our programming to encourage local and regional visitors to come into Te Papa more frequently, offer online experiences beyond the walls of the museum to enable New Zealanders to engage where they are, and look into repositioning commercial offerings until international visitors return to New Zealand.

131. How many visits to Te Papa have taken place to date in 2020/21?

In FY 20/21, we had 599,697 visits up to 28 February 2021.



Visitation in the first quarter was negatively affected by the return to Alert Level 2 between August and September. Visitation has been particularly high during school holidays (July and October) and across summer (December and January).

132. What is Te Papa doing to encourage domestic visitors to come to the Museum?

As the national museum, appealing to domestic visitors has always been a key focus for Te Papa. Despite the fact that in a 'usual' year, roughly 50% of visitation comes from internationals, our exhibitions, public programmes, and events are designed with the New Zealand audience in mind.

Post lockdown and without international tourism, ensuring repeat visitation, particularly from Wellington Region has been an imperative to our programming decisions, and those decisions are based on our understanding of our domestic audiences' needs, motivations and barriers.

Through visitor research we know that Wellington locals pop into the museum to spend time with family and friends, and to experience new content. With them in mind, we developed Wana Ake Festival, a dynamic festival of events, activities, and exhibitions at Te Papa; each week is different with clay makers, Māori and Pasifika art, skate culture, the world's first Māori VR film, a garden in the sky, and more.

We know that visitors from elsewhere in New Zealand come to Te Papa because it is a must-see attraction in Wellington. In line with this, and to appeal to our diverse audiences, a few highlights from this year's programme include:

- Award-winning Japanese artist Chiharu Shiota unveiled *The Web of Time* a fully immersive installation in Te Papa's Toi Art that will run until late 2021;
- *World of Wearable Art – Upclose* a short-term immersive and theatrical exhibition that invited audiences to get up close to the extraordinary garments over the summer;
- *Surrealist Art: Masterpieces from Museum Boijmans Van Beuningen* offers New Zealanders the opportunity to explore world-class Surrealist art from Rotterdam at Te Papa this winter, including pieces by Dali, Duchamp, Magritte, Carrington, and Man Ray.

We are also aware that location is the biggest barrier for New Zealanders to access Te Papa museum, and to counter that, and to offer New Zealanders across the country the opportunity to access Te Papa content, we are focused on developing our holistic programming that goes beyond the walls of the museum, and enables

New Zealanders to engage where they are.

133. The Committee notes that Te Papa received an additional \$12.5 million in funding for the upkeep of Te Papa's infrastructure assets.

- a. What is the current status of Te Papa's maintenance work programme? Has the Covid-19 pandemic and lockdown caused delays? If so, how does Te Papa plan to address these delays?
- b. Given the impact of Covid-19 on commercial revenue, does Te Papa expect to have sufficient funds to complete its existing maintenance work programme for 2020/21? If not, what will the impact of this be on the Museum's operations?

Te Papa's maintenance work programme experienced some minor delays during the Covid-19 lockdown which have been able to be caught up on subsequently. Work continues to progress in accordance with projects approved to proceed within the Capital Asset Management Plan.

Te Papa has sufficient funds to complete the existing maintenance work programme for 2020/21.

134. The Committee notes that Wellington City Council has been in discussions with Te Papa about the future operations of the Wellington Convention Centre.

- a. What is the current status of these discussions?

Te Papa is currently working together with Wellington City Council and other local stakeholders on the most effective approach to operating Wellington Convention Centre. Discussions are centred on an approach that mitigates potential impact on Te Papa's commercial operations, builds economic benefit and enhances the reputation of Wellington City as a visitor destination. The approach is anticipated to be resolved by June 2021.

135. Has Covid-19 and its impact on Te Papa's financial position and operations affected Te Papa's ability to take care of the collections?

Te Papa has maintained its core investment into the care of collections throughout Covid-19, and continues to do so. For example, during the Covid-19 lockdown in March 2020, the collections were protected and safe, with 24/7 security and all building systems maintained and monitored. Digital remote access to the collections database remained unhindered.

136. What other performance measures could Te Papa introduce to give the public assurance on Te Papa's management of collections?

Our view of performance surrounding the care of collections could be framed around the question - how well does Te Papa know its collections? And by answering this question we can provide some level of assurance to the public. Te Papa has been positioned as a trusted repository in the *Statement of Intent*, which means we need to know our collections in order to care for them. Broadly speaking, to know our collections we apply core collection management principles for knowing what collections we have, where they are located, their condition, and how they are used.

We are proposing to include one new performance measure on collection care in the *Statement of Performance Expectations* for 2021/22, relating to collection assessments.

In our *Statement of Performance Expectations*, Collection Care performance measures are developed based on desired outcomes from Ngā Tikanga Whakahaere Kohinga Taonga a Te Papa | Collection Care and Practice

Framework as follows:

In relation to protecting our collections from changes that could result in adverse effects in their care, use and accessibility:

- The number of collection assessments undertaken (new measure)
- Collections preserved by minimal cases of irreparable damage occurring as a result of public access and handling by staff
- Collections are developed in accordance with policy and strategy
- The number of New Zealand regions where Te Papa's collections are shared through loans

In relation to enabling Māori participation in and engagement with the preservation and use of their taonga; and enabling non-Māori communities or interest groups' participation in and engagement with the preservation and use of relevant collection items:

- The number of physical collection access requests supported by the practice of Mana Taonga

Mana taonga is an important aspect of collection care, supporting people-centred museology and recognising that iwi, communities and individuals critically shape how we create, collect, conserve and share collections.

137. Please explain Ngā Tikanga Whakahaere Kohinga Tāonga a Te Papa | Collection Care and Practice Framework 2018-2023. How has this new framework improved the way Te Papa manages and cares for the collections?

We developed Ngā Tikanga Whakahaere Kohinga Taonga a Te Papa | Collection Care and Practice Framework (the Framework | pou tarāwaho), with the intention of uniting all Arts, Humanities and Natural History collection care activities under a single collaborative umbrella. The practice of collection care is at the heart of the Framework | pou tarāwaho, along with community and collaboration. Community is the source and outcome of our work, and collaboration prompts us to develop deeper engagement, and persuades us to find new solutions and hold different conversations. The Framework | pou tarāwaho is designed around the concept of people-centered museology and the practice of Mana Taonga, and also addresses collection use and access reflecting our responsibility to share collections with tangata whenua and tangata tiriti, while also protecting their physical and spiritual wellbeing.

The Framework | pou tarāwaho, consists of sixteen standards relating to the management, care and use of collections. It has been informed by the *National Standards for Australian Museums and Galleries* (2016), and ascribes at the higher level to the ICOM *Code of Ethics for Museums*, UNESCO 2015 *Recommendation concerning the Protection and Promotion of Museums and Collections*, and the UN *Declaration on the Rights of Indigenous Peoples 2007* (specifically Article 12).

For each standard within the Framework | pou tarāwaho, we describe *Our practice*, which is based on professional museum, library and art gallery practices. Our practice is reflective of activities and tasks undertaken to realise a particular standard. Our practices may vary across collections, and we may also use different practices or adapt an established practice to suit a situation or our environment. We may also trade-off pieces of work or activities to undertake other prioritised pieces of work. We encourage our practices to uphold and reflect the standards, so as to avoid activities that result in adverse effects.

The desired outcomes of Te Papa's Framework | pou tarāwaho include:

- Delivering to our 10 year organisational strategy with regards to collections care and access
- Remaining adaptive to changes in the global museum environment, meaning

we can respond to how we practice collection care as new technologies, techniques, systems etc. are developed

- Protecting our collections from changes that could result in adverse effects in their care, use and accessibility
- Enabling Māori participation in and engagement with the preservation and use of their taonga
- Enabling non- Māori communities or interest groups participation in and engagement with the preservation and use of relevant collection items
- Achieving ongoing sustained investment in the preservation of our collections for future generations
- Demonstrating the value of our roles as kaitiaki and the importance of being trained and experienced museum and gallery professionals

The Framework | pou tarāwaho provides us with an agreed set of standards and practices for the care of collections. To identify our impact, staff record their time against the standards. The raw data is used to produce monthly and quarterly reports, and data visualisations indicating where activity is focused. This feeds directly into the business planning process so that we can make informed decisions and argue resource needs and prioritisation based on factual information rather than generalisations. The data can signal potential impacts on standards where there are competing priorities, e.g. preservation vs. access. In such cases we have to accept a trade-off, or seek alternative funding opportunities, however we also need to be able to identify and manage the short and long term impacts of those decisions.

138. Please provide information about the ethnic pay gap at Te Papa.

Background

- Te Papa has had a bicultural leadership model since it opened in 1998, with the Kaihautū and Tumu Whakarae | Chief Executive as co-leaders of the organisation.
- Currently these roles are held by Tumu Whakarae Courtney Johnston and Kaihautū Dr Arapata Hakiwai.
- Te Papa is the national museum and holds the national art collection. It is also a visitor destination, research institution with curators across science, Māori, Pacific, history and art. It has a large commercial arm and is a major conference venue.

Ethnicity pay gap

- At June 2020, Te Papa's Māori employees were paid 10.92%, more than the median hourly rate of European Pākehā employees.
- The Pacific pay gap, is 26.72%, and for Asian employees, 28.28%, below the median hourly rate of European Pākehā employees at Te Papa.
- Like gender pay gaps, ethnic pay gaps can relate to occupational segregation or the occupation profile of a particular ethnic group.
- At Te Papa, we have a small number of Pacific and Asian employees, who are over represented in occupational groups that are lower paid.
- Te Papa's management are committed to measuring ethnic pay gaps across the organisation and working towards achieving pay parity over time.