

## MEETING AGENDA (OPEN SECTION)

### OTAGO MUSEUM TRUST BOARD MEETING 1pm, Tuesday 23 June 2026 Graham Crombie Board Room, Tūhura Otago Museum

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## Resolution to exclude the public:

*That the public be excluded from the following parts of this meeting. The general subject of each matter to be considered while the public is excluded, the reason for passing this resolution in relation to each matter, and the specific grounds under section 48 (1) of the Local Government Official Information and Meetings Act 1987 for the passing of this resolution are as follows:*

General subject matter to be considered	Reason for passing this resolution in relation to each matter	Ground(s) under section 48 (1) for the passing of this resolution
MINUTES OF THE LAST OTAGO MUSEUM TRUST BOARD MEETING AND ACTION REGISTER (CLOSED)	<p><i>To enable, without prejudice or disadvantage, commercial activities;</i></p> <p><i>That the exclusion of the public from the whole or the relevant part of the proceedings of the meeting is necessary to enable the local authority to deliberate in private on its decision or recommendation in any proceedings to which this paragraph applies</i></p>	7 (2) (h), 48 (1) (d)
HEALTH & SAFETY REPORT	<p>To protect the privacy of natural persons;</p> <p>That the exclusion of the public from the whole or the relevant part of the proceedings of the meeting is necessary to enable the local authority to deliberate in private on its decision or recommendation in any proceedings to which this paragraph applies</p>	7 (2) (a), 48(1) (d)
FINANCE	<p>To enable, without prejudice or disadvantage, commercial activities;</p> <p>That the exclusion of the public from the whole or the relevant part of the proceedings of the meeting is necessary to enable the local authority to deliberate in private on its decision or recommendation in any proceedings to which this paragraph applies</p>	7 (2) (h), 48 (1) (d)
DIRECTORS REPORT	<p>To protect the privacy of natural persons;</p> <p>To enable, without prejudice or disadvantage, commercial activities</p> <p>That the exclusion of the public from the whole or the relevant part of the proceedings of the meeting is necessary to enable the local authority to deliberate in private on its decision or recommendation in any proceedings to which this paragraph applies</p>	7 (2) (a), 7 (2) (h), 48 (1) (d)
KAUPAPA MĀORI AND TANGATA MOANA REPORT	To protect the privacy of natural persons	7 (2) (a)
OTHER BUSINESS	<p>To protect the privacy of natural persons, including that of deceased natural persons.</p> <p>That the exclusion of the public from the whole or the relevant part of the proceedings of the meeting is necessary to enable the local authority to deliberate in private on its decision or recommendation in any proceedings to which this paragraph applies</p>	7(2) (a), 48 (1) (d)

## **OTAGO MUSEUM TRUST BOARD**

**23 JUNE 2026**

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### **DECLARATION OF INTEREST**

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#### **EXECUTIVE SUMMARY**

Members will recognise and declare potential conflicts of interests to allow open and transparent discussions. Managing those interests may involve purely the declaration, or in some circumstances, that the member leaves the room for that discussion.

Changes to interests are to be notified to the Secretary as soon as practical, and recognised during the meeting as they become relevant.

#### **RECOMMENDATIONS**

That the meeting:

**Notes and amends** the attached interest register as necessary.

## Otago Museum Trust Board

### Interest Register 26 February 2026

Name of Trustee	Role	Nature of Interest
<b>Jamie Adamson</b>	Deloitte	Partner
	Board member	Athletics Otago Inc
	Member	Council for Otago Medical Research Foundation
<b>Barbara Anderson</b>	Otago Institute	Chair
	Orokonui Ecosanctuary	Life member
	Geography Dept, University of Otago	Husband's employer
	Sustainable Investment portfolio	Highgate partners
<b>Angela Davis</b>	Startup Dunedin Trust	Deputy Chair
	Collective Strategy Ltd	Director and shareholder. Involves contract work for DCC and the University of Otago.
	Distill NZ Ltd	Director and shareholder
<b>Bruce Graham</b>	None	
<b>Prof David Hutchinson</b>	Employee	University of Otago
	Member	Marsden Fund Council
<b>Prof Nancy Longnecker</b>	Employee	University of Otago
	President	Friends of Otago Museum
	Member	Green Party Aotearoa New Zealand
<b>Cherry Lucas</b>	Trustee	Otago Farmers Market
	Member	Otago A & P Society
	Trustee	Henderson Lucas Family Trust - Residential Dunedin Property
	Member	Chartered Accountants Australia and New Zealand
	Member	Otago Museum Trust Board (Council Appointment)
	Member	Dunedin Chinese Garden Advisory Board (Council Appointment)
	Member	Toitū Otago Settlers Museum Board (Council Appointment)
	Member (alternate)	Grow Dunedin Partnership (Council Appointment)
	Member	Mosgiel Taieri Community Board (Council Appointment)
	Member	Te Poāri a Pukekura Partnership (Council Appointment)
Zone 6 representative	LGNZ	
Member	Taieri Airport Trust	

<b>Lisa Matisoo-Smith</b>	Employee	University of Otago
<b>Andrew Simms</b>	Director	Landseer Motor Investments Limited
	Director	Landseer Motor Investments Auckland Limited t/a Andrew Simms Motor vehicle retail
	Director	Stephen Duff Motors Limited t/a Andrew Simms Dunedin - Motor vehicle retail
	Director	Three Diamond Automotive t/a Ralliart NZ - Race car preparation
	Director	Cambridge Finance Limited - Financial Services
	Director	The Landseer Group Limited - Investments
	Director	Otago Motorhome Centre Limited - Motor vehicle retail
	Director	Landseer Motor Investments Henderson Limited - Motor vehicle retail
	Director	Landseer Motor Investments Moorhouse Limited - Motor vehicle retail
	Director	Minaret Property Investments Limited - Property Investment
	Trustee	The Newfoundland Trust
	Trustee	The Moturata Trust
	Member	Taieri Trails Group
	Member	Taieri Cricket Club
	Member	Mosgiel AFC
	Member	Dunedin Heritage Fund (Council Appointment)
	Member	Heritage Advisory Group (Council Appointment)
	Member	Taieri Airport Trust (Council Appointment)
<b>Rachel Wesley</b>	Associate Investigator	Coastal People: Southern Skies CoRE
	Member	New Zealand Archaeological Association
	Deputy Chair	Te Pōari a Pukekura Trust
	Member	Māori Heritage Council
	Curator Māori	Tūhura Otago Museum
	Member	Mana Whenua Advisory Panel, Aukaha (1997) Ltd
<b>Jeff Wilson</b>	Partner	Findex
	Member	Chartered Accountants Australia and New Zealand
	Director	Brighton Boat Hire Limited
	Member	Otokia Creek & Marsh Habitat Trust

## **OTAGO MUSEUM TRUST BOARD**

**23 JUNE 2026**

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### **MINUTES OF THE LAST MEETING**

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#### **EXECUTIVE SUMMARY**

Minutes of the previous meetings to be reviewed and confirmed as a true and accurate record of the meeting.

#### **RECOMMENDATIONS**

That the meeting:

**Confirms** the minutes of the last meeting.

**MINUTES**  
**(Open Section)**

**OTAGO MUSEUM TRUST BOARD MEETING**

**1pm, Thursday 28<sup>th</sup> April 2026**

**Graham Crombie Board Room, Otago Museum**

**PRESENT:**

David Hutchinson, Cherry Lucas, Nancy Longnecker, Jeff Wilson, Angela Davis, Bruce Graham, Andrew Simms, Lisa Matisoo-Smith

**IN ATTENDANCE:**

**Deloitte:**

Jamie Adamson (Deloitte)

**From Tūhura Otago Museum:**

Ian Griffin (Director)

Helen Gregory (Acting Secretary to the Board)

Anne Bridger (Head of Finance)

**1. APOLOGIES**

Rachel Wesley

The apology was noted.

**2. INTEREST REGISTER**

The interest register was noted.

**3. MINUTES OF LAST MEETING (open section)**

There were no amendments to the minutes of the last meeting.

**It was moved that:** *the minutes of the meeting held on 26<sup>th</sup> February 2026 are accepted as a true and accurate record of that meeting.*

**Moved by: Jeff Wilson**

**Seconded by: Nancy Longnecker**

**CARRIED**

**4. ACTION REGISTER**

**The Director to prepare a submission to DCC's next Annual Plan flagging that we will be asking for a contribution to some capital projects**

In progress. On 18<sup>th</sup> March Ian Griffin met with the DCC's General Manager Arts, Culture & Economic Development, Mike Costelloe to discuss funding for future capital projects.

**5. TRUST BOARD MEMBERSHIP**

The Board membership report was noted.

## 6. CORRESPONDENCE

### Outwards:

5/3/2026      Condolences – family of Neville Peat MNZM

The correspondence was noted.

## 7. HEALTH AND SAFETY REPORT

The health and safety charts were noted.

## 8. TREASURER'S REPORT

The financial reports for the 2-month period to 28 February 2026 were noted and would be discussed in more detail in the closed session.

## 9. DIRECTOR'S REPORT

The Director highlighted key points from his written report:

- The Museum's new annual plan goals are mostly on track so far.
- The period after Christmas is traditionally one of our busiest, and this year has been no exception.
- There is a lot going on behind the scenes in preparation for the opening of the Tangata Moana gallery (formerly Pacific Cultures). The board are warmly invited to the opening on the morning of 6<sup>th</sup> June, consisting of the formal blessing of the gallery, a cava ceremony, and food.
- The Tūhura Photography Exhibition has been a recent standout; this year the competition was opened to nationwide participation and received more than 9,000 entries.
  - The board formally acknowledged the efforts put into the photography competition, particularly regarding the acquisition of sponsorship from DOC and the marketing efforts resulting in a nationwide profile with Museum branding front and centre.
- The Perpetual Guardian Planetarium is showing its age, and we are looking to replace the projectors. An application for funding will be submitted to the Otago Community Trust.
- We had large involvement in the recent Wild Dunedin festival.
  - Members of the board commended the gala that was hosted by the Museum, noting that the event had a great atmosphere.

The Director's report and verbal updates were noted.

Key points in response to questions from the Board:

- The new branding has received positive feedback. We are excited to soon launch our new website, which offers integration with the collections management system as well as incorporation of the cohesive new branding.
- We have recently noted a decline in visitor numbers of 7%, which is thought to be due to a combination of factors:
  - Surveys indicate that this summer we saw fewer cruise ship passengers through the doors.

- Our summer exhibition this year was targeted at local children, so, while very successful, might not have drawn in many groups from out of town compared to previous exhibitions such as the dinosaurs.
- We would love to be able to survey everybody, but this isn't feasible. However, our marketing team will do more work in this area to get a clearer picture of what demographics comprise our visitors, and what they want to see.
- It was noted that other organisations such as Toitū have also seen lower visitor numbers this year, so we are not concerned that introducing fees for international tourists has been the cause of the drop in visitor numbers
- There has been a reported increase in Asian tourists, which is good for the city. We should ensure that we are continuing to offer appropriate programmes for them.

## 10. KAUPAPA MĀORI AND TANGATA MOANA

- Opening of Tangata Moana gallery already discussed above.
- We are about to advertise for two critical positions in the Taoka Māori team: Curator Māori (backfill for Gerard O'Regan who has secured a grant to work on a new project), and another Māori Curator to work full-time on the redevelopment of the Tangata Whenua gallery. These positions are both largely covered by grants and will be fixed-term.
- We are preparing for our Matariki celebrations on July 10<sup>th</sup>. These celebrations will consist of the usual predawn ceremony at the Museum. Feedback from the Māori community last year was that the kai could be improved by ensuring it aligns with key Matariki traditional elements (the ground, sky/trees, freshwater and the ocean). This year Precinct have created a menu that is more culturally appropriate, and the DCC are funding this. This event is open to the public; everyone is warmly invited to attend.
  - The city is putting in a bid for major funding in 2028 to hold a series of events during the 10 days between Matariki and the Solar Eclipse. So, we are hoping that we will be able to take our Matariki celebrations in 2028 to the next level, as this is already one of our largest annual events.

Mention of the Solar Eclipse sparked a new line of conversation that is outlined below:

- We have pitched to host the 2028 Communicating Astronomy with the Public conference, which would bring 300 astronomers together to align with the solar eclipse.
- A high priority for us in preparation for this event is ensuring that our planetarium is working at its best.
  - We are exploring avenues for funding, such as securing naming rights.
  - The conference will be organised in partnership with other organisations which might provide other funding opportunities.
- The eclipse is already gaining a lot of interest – local hotels are already taking bookings for large groups. We should be preparing for a huge number of people to come to the city for this event.
- We are already brainstorming special exhibitions that we could hold during this eclipse period.
- The city is committed to promoting the eclipse and will be using the upcoming TRENZ tourism conference to do so. Our marketing team will also do work to promote our connection with the eclipse.

## 11. REPORT FROM THE FRIENDS ASSOCIATION OF THE OTAGO MUSEUM

Nancy Longnecker highlighted key points from her written report:

- The Friends' volunteers have been busy working on the archives and researching the history of the Friends, and are currently collating the number of hours they have contributed this year; this is likely to bring the museum up to its annual target for volunteer hours.
- An interesting finding: the Friends' first donation to the Museum came out of the 1925/26 exhibition of armaments in the British court. The Friends bought some items for about GBP 100, which is the equivalent of about NZD 18,000 today. This is roughly the amount that the Friends have been planning to donate to the Museum for their upcoming anniversary, so it's good to know that their contribution holds up against past records. Though, it's worth noting that back then the donation would have likely come from a few people with deeper pockets, compared to nowadays where the Friends is made up of more people contributing smaller amounts.
- The public is strongly encouraged to listen to the Friends' Otago Access Radio podcasts broadcasting weekly (oar.org.nz/shows/friends-forever)
- The Friends' centenary exhibition launch has been pushed back for reasons outside their control so will be mid-year now.

The Friends' report was noted.

## 12. OTHER BUSINESS

There was no other business

## 13. MATTERS IN COMMITTEE

### Resolution to exclude the public:

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<b>General subject matter to be considered</b>	<b>Reason for passing this resolution in relation to each matter</b>	<b>Ground(s) under section 48 (1) for the passing of this resolution</b>
<b>MINUTES OF THE LAST OTAGO MUSEUM TRUST BOARD MEETING AND ACTION REGISTER (CLOSED)</b>	<i>To enable, without prejudice or disadvantage, commercial activities;  That the exclusion of the public from the whole or the relevant part of the proceedings of the meeting is necessary to enable the local authority to deliberate in private on its decision or recommendation in any proceedings to which this paragraph applies</i>	7 (2) (h), 48 (1) (d)
<b>HEALTH &amp; SAFETY REPORT</b>	To protect the privacy of natural persons;  That the exclusion of the public from the whole or the relevant part of the proceedings of the meeting is necessary to enable the local authority to deliberate in private on its decision or recommendation in any proceedings to which this paragraph applies	7 (2) (a), 48(1) (d)
<b>FINANCE</b>	To enable, without prejudice or disadvantage, commercial activities;	7 (2) (h), 48 (1) (d)

	That the exclusion of the public from the whole or the relevant part of the proceedings of the meeting is necessary to enable the local authority to deliberate in private on its decision or recommendation in any proceedings to which this paragraph applies	
<b>DIRECTORS REPORT</b>	To protect the privacy of natural persons; To enable, without prejudice or disadvantage, commercial activities  That the exclusion of the public from the whole or the relevant part of the proceedings of the meeting is necessary to enable the local authority to deliberate in private on its decision or recommendation in any proceedings to which this paragraph applies	7 (2) (a), 7 (2) (h), 48 (1) (d)
<b>KAUPAPA MĀORI AND TANGATA MOANA</b>	To protect the privacy of natural persons	7 (2) (a)
<b>OTHER BUSINESS</b>	To protect the privacy of natural persons, including that of deceased natural persons.  That the exclusion of the public from the whole or the relevant part of the proceedings of the meeting is necessary to enable the local authority to deliberate in private on its decision or recommendation in any proceedings to which this paragraph applies	7(2) (a), 48 (1) (d)

**Moved by the Chair: David Hutchinson  
CARRIED**

**Moved into closed session: 1:36pm**

**Meeting closed: 3:00pm**

**Next meeting 23 June 2026**

Signed by:

.....  
David Hutchinson  
Trust Board Chair

Date: .....

## **OTAGO MUSEUM TRUST BOARD**

**23 JUNE 2026**

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### **ACTION REGISTER**

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#### **EXECUTIVE SUMMARY**

A record of actions from the last meeting.

#### **RECOMMENDATIONS**

That the meeting:

**Reviews** the actions as required

**OTAGO MUSEUM TRUST BOARD  
ACTION REGISTER  
From meeting 28<sup>th</sup> April 2026 – Open Section**

<b>Item number</b>	<b>Date of OMTB meeting</b>	<b>Item</b>	<b>Action reference from minutes</b>	<b>Who responsible</b>	<b>Action completion due date/status</b>
5	29 April 2025	Action Register	Prepare a submission to DCC's next Annual Plan flagging that we will be asking for a contribution to some capital projects	Director	Completed

## **OTAGO MUSEUM TRUST BOARD**

**23 JUNE 2026**

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### **BOARD MEMBERS - RECORD OF TERMS SERVED ON THE BOARD**

Submitted by: Jane Gregory, Secretary to the Board

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#### **Executive Summary**

This report records the date that each Board member was appointed to the Board, the number of terms served and when their appointment is due for renewal.

Some organisations have agreed to operate a staggered appointment process that is out of synch with local authority elections. A staggered appointment process helps the Board to achieve continuity of skills and knowledge and reduces the risk of a loss of a large proportion of members at one time.

#### **RECOMMENDATION**

That the Board **notes** the report.

Representative Organisation	Board member	Month/year started on Trust Board for this organisation	Number of complete 3-year terms served in this role	Current 3-year term	Reappointment due date	Status	Notes and additional representative positions held
Manawhenua	Rachel Wesley	October 2020	1	2023-2026	October 2026	Confirmed	
University of Otago	Lisa Matisoo-Smith	June 2021	1	2024-2027	June 2027	Confirmed	
Association of the Friends of Otago Museum	Nancy Longnecker	July 2025	0	2025-2028	July 2028	Confirmed	Also served two terms as OI representative June 2019 to June 2025
University of Otago	David Hutchinson	February 2011	5	2025-2028	November 2028	Confirmed	Also served one term as OI representative 2008 to 2010
DCC	Cherry Lucas	February 2023	1	2025-2028	November 2028	Confirmed	Also served two terms as DCC representative 1996 to 2001
DCC	Jeff Wilson	September 2024	0	2025-2028	November 2028	Confirmed	
DCC	Andrew Simms	December 2025	0	2025-2028	November 2028	Confirmed	
DCC	Angela Davis	December 2025	0	2025-2028	November 2028	Confirmed	
Contributing Local Authorities	Bruce Graham	December 2025	0	2025-2028	November 2028	Confirmed	
Otago Institute for the Arts and Sciences	Barbara Anderson	December 2025	0	2025-2028	November 2028	Confirmed	

## **OTAGO MUSEUM TRUST BOARD**

**23 JUNE 2026**

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### **CORRESPONDENCE**

Submitted by: Jane Gregory, Secretary to the board

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#### **STAPP loan Final Report**

14<sup>th</sup> May 2026 Huia Ackerman, MBIE – STAPP Loan completion report and email and report

#### **Dunedin Heritage Fund**

28<sup>th</sup> May 2026 Dunedin Heritage Fund – protected extent of building

#### **FENZ insurance premium**

10<sup>th</sup> June 2026 Letter emailed to the Prime Minister and copied to:

- Minister for Internal Affairs, Hon Brooke Van Velden
- Minister for Arts, Culture and Heritage, Hon Paul Goldsmith
- Local MPs, Ingrid Leary and Rachel Brooking
- Directors of Metropolitan Museums, David Reeves (Auckland), Courtney Johnston (Te Papa), Anthony Wright (Canterbury)

### **RECOMMENDATION**

That the AFRM committee:

**Notes** the correspondence

## Jane Gregory

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**From:** Ian Griffin  
**Sent:** Thursday, 14 May 2026 9:45 AM  
**To:** Huia Ackerman  
**Cc:** Anne Bridger; Jane Gregory  
**Subject:** Otago Museum final STAPP report  
**Attachments:** Otago\_Museum\_STAPP\_Final\_Completion\_Report - Updated.docx

Kia ora Huia,

the Museum has now repaid the STAPP loan, which I believe completes our responsibilities towards the contract.

A final report is attached.

On behalf of the Museum we would like to thank the team for the help over the past five years.

Sincerely

Ian

### Ian Griffin JP Ph.D. CRSNZ

*International Fellow of the Explorers Club of New York*

Director

TŪHURA OTAGO MUSEUM

[ian.griffin@tuhura.nz](mailto:ian.griffin@tuhura.nz)

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419 Great King Street, Dunedin 9016, New Zealand



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# Support Your Museum



**Tūhura Otago Museum needs to raise approx. 50% of its costs each year**

Your donation supports vital education, outreach, exhibition and conservation work that make a real difference in our community, our region and beyond

Every donation helps us continue this important work

**Please donate [here](#) today**

**Thank YOU so much for your generosity**

Otago Museum Trust Board is a  
Registered Charity CC38158

## **Final Completion Report – STAPP Loan**

Otago Museum Trust Board

### **1. Achievement of Tourism Programme Objectives**

The STAPP loan provided critical financial resilience that enabled Tūhura Otago Museum to continue operating and protecting its Tourism Facing Assets (Science Centre, Tropical Forest, Planetarium and guided experiences) during a prolonged period of post-COVID disruption. The loan reduced immediate liquidity risk, allowing the Museum to maintain public access, stabilise staffing levels within tourism-facing operations, and manage rising operating costs while international and domestic visitation recovered unevenly. The financing also enabled essential planning and due-diligence work for the Tropical Forest roof renewal without placing unsustainable pressure on operating cashflow, aligning directly with the programme objective of safeguarding strategically important tourism assets.

### **2. Wider Benefits to the Tourism Industry**

By remaining fully operational throughout the STAPP loan period, Tūhura Otago Museum serves as a significant regional tourism anchor, drawing both domestic and international visitors to Dunedin. As a major attraction in the city's cultural tourism offering, the Museum contributes to broader visitor spend and length-of-stay outcomes for the Otago region. Cruise ship engagement represents a particularly direct contribution to regional tourism flows. Although the 2025–26 season is expected to see reduced port calls compared to previous years, the Museum has maintained its position as a destination for cruise passengers and continues to coordinate guided tours for arriving visitors.

The Museum's ability to maintain and grow its TFA, including the Tropical Forest and Planetarium, provides a differentiated, year-round tourism product that supports the regional visitor economy. These assets attract visitors who may not otherwise engage with a traditional museum, broadening the appeal of Dunedin as a destination and contributing to the city's profile as a science and culture tourism hub.

### **3. Jobs Protected**

The STAPP loan has been instrumental in enabling the Museum to retain staffing levels in its Tourism Facing Assets. As of 31 December 2025, the Museum employed 48 full-time and 5 part-time staff in core Museum operations (49.05 FTEs), and 11 full-time and 2 part-time staff across Tourism Facing Assets (11.49 FTEs).

For context, at the time of the original STAPP loan application in February 2020, the Museum employed 76 full-time and 52 part-time staff (94.6 FTEs) in Museum operations, and 11 full-time and 2 part-time (12 FTEs) in Tourism Facing Assets. TFA staffing levels

have therefore been largely preserved relative to pre-pandemic levels, which is a direct outcome of STAPP loan support.

A staff restructuring was implemented in July 2024 in response to unsustainable levels of local council levy funding. This restructure was confined to non-TFA roles and did not affect Tourism Facing Asset staffing. Tourism-facing roles were retained to ensure continuity of specialist capability and uninterrupted visitor services throughout the recovery period.

#### **4. Equipment and Intellectual Property Maintained**

The Museum has maintained all major Tourism Facing Asset infrastructure throughout the reporting period, including the Science Centre, Tropical Forest, Planetarium, and guided gallery experiences. These assets represent significant capital investment and embody accumulated scientific, educational, and curatorial expertise.

With respect to the Tropical Forest re-roof, the primary capital project for which STAPP loan funding is earmarked, the Museum has completed architectural design work and engineering due diligence. These activities have produced reliable cost estimates and reduced financial risk ahead of physical work. The re-roofing project is now expected to proceed in 2026, subject to financial viability and construction market capacity, with constraints partly attributable to the Dunedin hospital rebuild. By maintaining its TFA in operational condition and progressing design and planning work, the Museum has preserved the physical and intellectual capital associated with these assets.

#### **5. Regional and National Resilience**

The STAPP loan increased regional and national resilience by safeguarding a nationally significant cultural and science institution through a period of sustained economic disruption. As the primary science and natural history museum in the South Island, it provides services and programming that extend well beyond its immediate visitor base, including outreach to schools, communities, and underserved audiences across the region.

The Museum's survival and stabilization through the post-COVID period represents a meaningful contribution to regional resilience. Its continued operation sustains cultural infrastructure that would be costly and difficult to rebuild if lost. The 2024 organizational restructure has strengthened internal capability and placed the Museum on a more sustainable operational footing. The staged capital planning approach enabled by the loan has improved long-term infrastructure resilience, particularly in the context of construction market constraints associated with Dunedin Hospital redevelopment.

#### **6. Additional Information**

The STAPP loan continues to be managed conservatively and prudently. To date, loan funds have not been drawn down for physical construction work; expenditure has been limited to architectural design and engineering due diligence, funded directly by the

Museum. This approach has ensured that reliable cost estimates are in place before committing loan capital to the Tropical Forest re-roof. In response to extended project timelines, the Museum requested and received approval to retain the STAPP loan for the full five-year term rather than the originally anticipated two years. This extension provides greater financial flexibility and reflects a prudent approach in the current interest rate environment. The Museum reports increasing pressure on margins and cashflow across all operating areas, driven by soft consumer confidence, declining admissions, and rising costs in utilities, insurance, compliance, and staffing. Cost inflation is consistently outpacing revenue growth. In response, the Museum is accelerating revenue diversification through commercial activity, philanthropy, sponsorship, and partnerships, while applying disciplined cost controls to preserve core service delivery.

The Museum enters the next quarter in a stronger internal position than in prior years, with the 2024 restructuring fully embedded, clearer reporting lines, and a renewed strategic focus on long-term financial resilience.

28<sup>th</sup> May 2026

Dunedin Heritage Fund  
Mark Mawdsley  
Team Leader Advisory Services  
City Development

**Otago Museum, 419 Great King Street (REF24/2/27)**

Dear Mark

The Otago Museum Trust Board agrees to extend the protected extent of the building, as identified in the 2GP plan, to include the entire external building envelope of the Hocken Wing, Ross Building, and Fels Wing of the Museum.

At present, the protected extent applies only to the “Façade to Great King Street (original portion),” being the Ross Building.

Regards



Ian Griffin  
Director

## Jane Gregory

---

**From:** Ian Griffin  
**Sent:** Wednesday, 10 June 2026 3:02 PM  
**To:** C.Luxon@ministers.govt.nz  
**Cc:** B.vanVelden@ministers.govt.nz; P.Goldsmith@ministers.govt.nz  
**Subject:** Submission: Insurance based levy to fund FENZ  
**Attachments:** 20260610 Letter to Prime Minister - Submission - insurance based levy to fund FENZ.pdf

Kia ora Prime Minister,

We have recently found out about the Government's proposal to introduce an insurance-based levy to fund Fire and Emergency New Zealand. This change to the funding model raises serious concerns for our organisation which, under this proposal, will see our Fire Levy increase by almost 100%. I attach my letter setting out our concerns and questions regarding this change and would appreciate the opportunity to discuss this issue further with you.

Kind regards

Ian Griffin

### Ian Griffin JP Ph.D. CRSNZ

*International Fellow of the Explorers Club of New York*  
**Director**  
**TŪHURA OTAGO MUSEUM**

[ian.griffin@tuhura.nz](mailto:ian.griffin@tuhura.nz)

Phone 021 194 7480 or 03 474 7471

419 Great King Street, Dunedin 9016, New Zealand



**Tūhura  
Photography  
Exhibition**

Open until 19 July | Free

Image: Tyler McBeth

Tūhura relies on donations to educate tamariki, care for our collections,  
and keep exhibitions and events free for the community.

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**TŪHURA**  
Otago Museum

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10<sup>th</sup> June 2026

The Prime Minister  
Freepost Parliament  
Private Bag 18 888  
Parliament Buildings  
Wellington 6160

emailed to: C.Luxon@ministers.govt.nz

Dear Prime Minister,

**Submission: Insurance-based levy to fund Fire and Emergency New Zealand**

I am writing to express serious concern about the unintended consequences of the Government's new Fire and Emergency New Zealand levy regime for museums, galleries, libraries and other heritage organisations.

Under the new rules, from 1 July 2026, Tūhura Otago Museum's annual Fire and Emergency levy will increase from approximately \$54,000 to \$107,000 per year — an increase of almost 100%.

We ask, how can this increase be warranted when the Museum is not becoming a greater risk; we are not expanding; we are not placing additional demands on Fire and Emergency services. We are simply being required to pay substantially more because we occupy and care for a collection of historic heritage buildings that are becoming disproportionately expensive to insure.

The result is that organisations preserving New Zealand's heritage for public benefit are effectively being penalised because of the insured value of the buildings they occupy, regardless of their actual fire risk, investment in fire protection systems, or ability to absorb additional costs.

Over the next five years, Tūhura Otago Museum (based on the proposed new levy) will pay approximately \$535,000 in Fire and Emergency levies.

For context, our current and proposed Fire Levy:

	<b>Current Levy</b>	<b>New Levy</b>
Annual payment	\$54,000	\$107,000
Annual increase	–	\$53,000
Five-year cost	\$270,000	\$535,000
Additional cost over five years	–	\$265,000

That is an additional \$265,000 over five years that would otherwise be invested directly into public programmes, school education, exhibitions, conservation of nationally significant collections and community engagement activities.

Our revenue has limited means to absorb this Fire Levy increase. We are funded by a local government levy that covers 50% of our operational costs. We are a registered charity and not-for-profit cultural institution serving hundreds of thousands of New Zealanders each year. How do we explain to our stakeholders (councils and community) that such an increase will have an impact on the services that we can deliver?

I want to be clear that we support Fire and Emergency New Zealand and recognise the essential service it provides. This is not an argument against funding Fire and Emergency. Rather, it is a concern about whether the burden of that funding is being distributed fairly.

We ask that the Government review the funding model for the proposed FENZ levy increase, in particular to answer these questions:

- Has the Government assessed the impact of the new levy regime on museums, galleries, libraries and other heritage organisations?
- Were heritage buildings that are serving a public purpose specifically considered during the development of the levy framework?
- Has consideration been given to a capped levy, reduced rate, exemption, or other form of recognition for registered charitable and cultural organisations?
- Why have special provisions or different treatment of the Levy been made available for some sectors (e.g. mining) while no equivalent recognition has been provided for museums and heritage institutions that are preserving nationally significant assets for public benefit?
- Is the Government prepared to review the unintended consequences of the levy regime for public heritage institutions?
- Why does the proposed levy convert heritage value of the building into a financial penalty, taking no account of actual risk of loss of the building or its functional replacement value?

We believe that cultural and heritage not-for-profit organisations should not be disproportionately disadvantaged by a funding model that takes no account of public benefit.

For organisations already operating under significant financial pressure, these additional costs are significant. Every additional dollar spent on levies is a dollar unavailable for school programmes, public exhibitions, research, conservation work and visitor services. Adding a disproportionate Fire Levy on cultural institutions seems

counterproductive to the government's goals of supporting education and local businesses.

We have limited funds for our operations and what we do have is ploughed back into serving our community.

We ask that you consider how museums, libraries and galleries are treated under this levy model, and whether a reduced rate, cap or exemption should apply to registered charitable cultural organisations like ours.

I would welcome the opportunity to discuss this issue further and would appreciate any information you can provide regarding the Government's position.

Yours sincerely



Dr Ian Griffin JP PhD CRSNZ  
Director  
Tūhura Otago Museum  
Telephone: +64 3 474 7471 or 0220200702  
Email: [Ian.Griffin@tuhura.nz](mailto:Ian.Griffin@tuhura.nz)

cc: Hon Brook Van Veldon, Minister for Internal Affairs [B.vanVelden@ministers.govt.nz](mailto:B.vanVelden@ministers.govt.nz)  
Hon Paul Goldsmith, Minister for Arts, Culture and Heritage [P.Goldsmith@ministers.govt.nz](mailto:P.Goldsmith@ministers.govt.nz)

## **OTAGO MUSEUM TRUST BOARD**

**23 JUNE 2026**

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### **REPORTS: HEALTH AND SAFETY**

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#### **EXECUTIVE SUMMARY**

Attached are regular health and safety charts showing the number of visitors compared to the number of health and safety incidents reported.

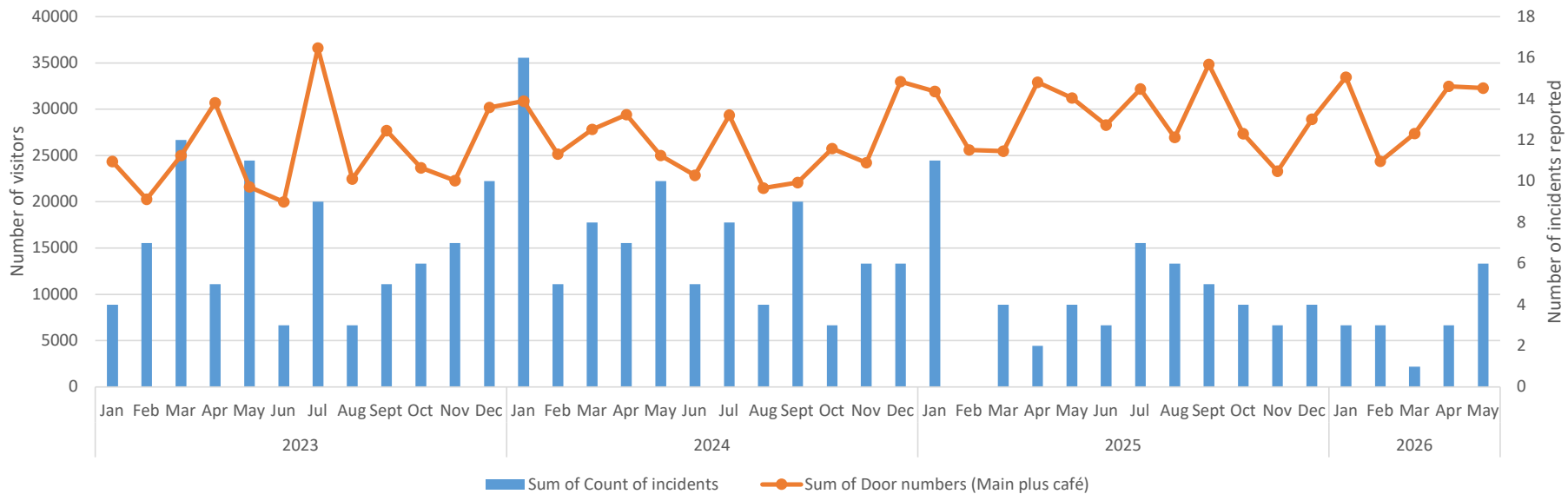
#### **RECOMMENDATIONS**

That the meeting:

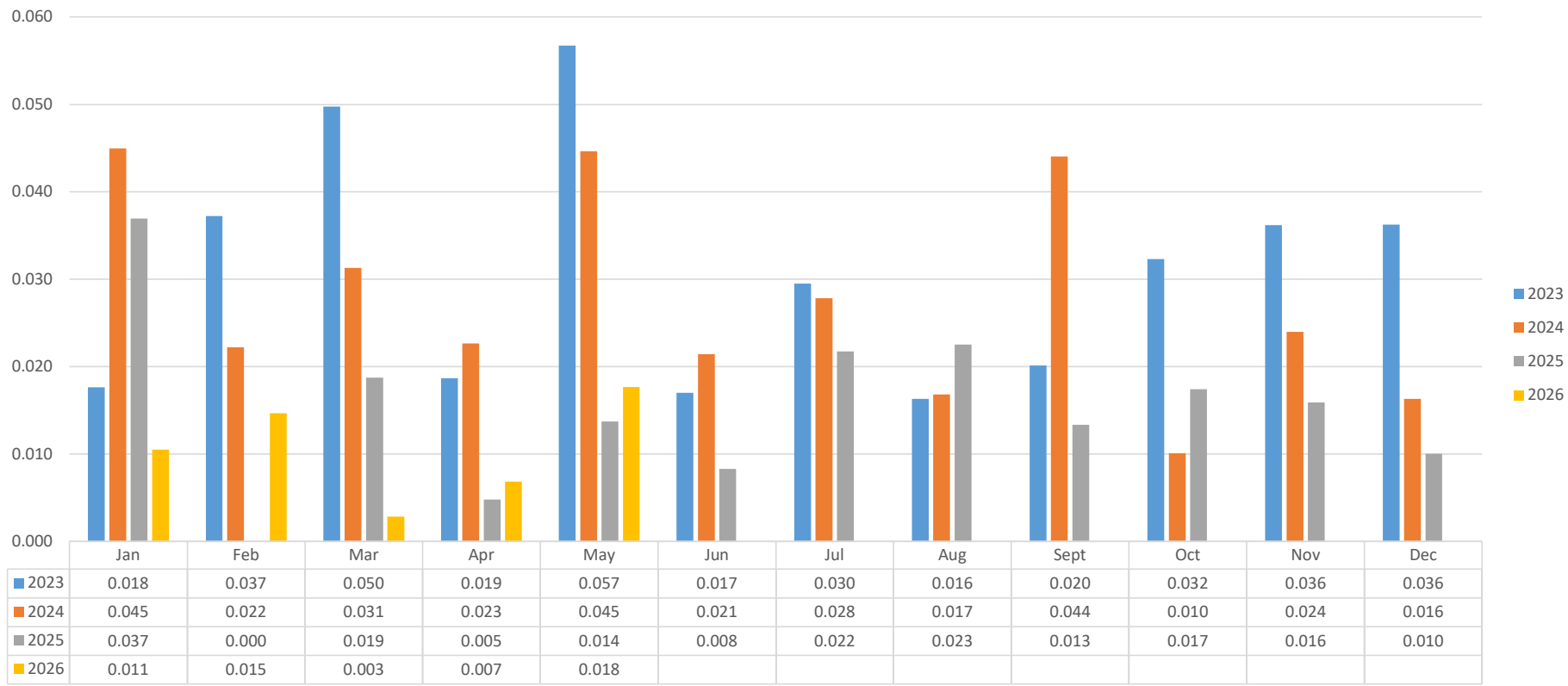
**Notes** the reports.

### Number of Health and Safety Incidents\* Compared to Visitor Numbers

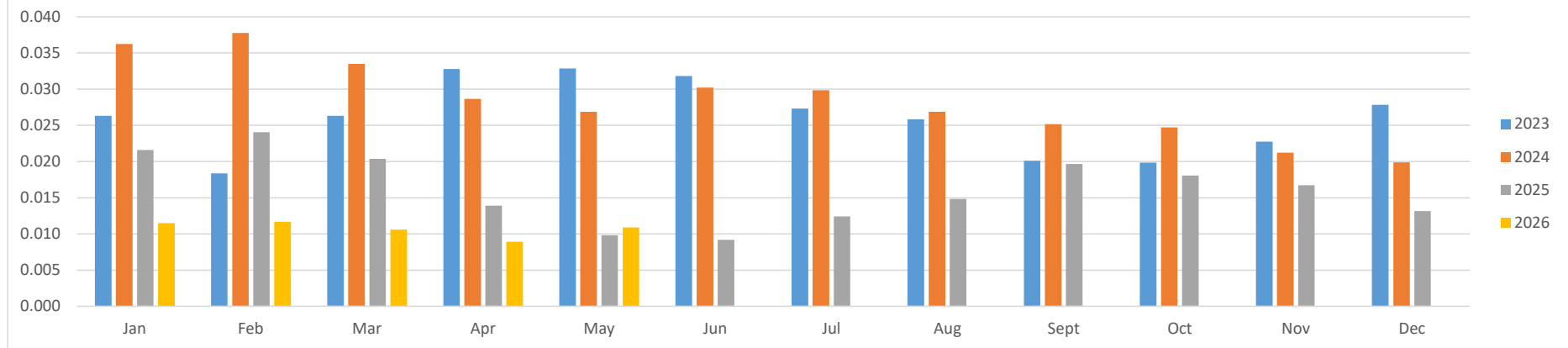
\* includes hazard observations, near misses and incidents



Average Daily Ratio by Month  
Ratio of health and safety incidents compared to visitor numbers



3 month rolling average  
Ratio of health and safety incidents compared to visitor numbers



## **OTAGO MUSEUM TRUST BOARD**

**23 JUNE 2026**

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### **DRAFT ANNUAL PLAN 2026 - 2027**

Ian Griffin, Museum Director

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#### **EXECUTIVE SUMMARY**

##### **Annual Plan process**

In February 2026, the draft Annual Plan 2026-2027 was circulated to contributing local authorities (CLA) to allow three months to consider the plan and provide feedback by 31 May.

The only feedback received, has been from the DCC and Central Otago District Council who have both agreed to the Levy increase proposed in the Plan.

Due to the file size, the draft Annual Plan will be circulated to the Board as a separate document.

#### **RECOMMENDATION**

**That the Board adopts the draft Annual Plan 2026-2027**

## **OTAGO MUSEUM TRUST BOARD**

**23 JUNE 2026**

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### **TREASURER'S REPORT**

Jamie Adamson, Deloitte

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#### **EXECUTIVE SUMMARY**

The report provides a financial overview of Tūhura Otago Museum operations during the period and current financial position.

#### **RECOMMENDATIONS**

That the meeting:

**Notes** the Treasurer's report

# TŪHURA

Otago Museum

Otago Museum

Treasurers Report

For the period ending 30 April 2026

5 June 2026

# Contents

1. Profit & Loss Summary	3
2. Core Operations	3
3. Business Units	4
4. Investment Revenue and Special & Trust Funds	4
5. Balance Sheet Analysis	5

# 1. Profit & Loss Summary

The YTD operating profit after depreciation was \$97,457 (budgeted loss: \$383,816, last year profit: \$191,712). This is made up of:

- A YTD loss from Core Operations and Business Units after depreciation of \$271,374 (budget loss: \$658,137).
- Investment Income & net Special & Trust Fund revenue of \$368,831 (budget: \$274,321).

# 2. Core Operations

*Core Operations include standard Museum cost centres including exhibition & creative Services and marketing costs; exhibition costs; projects; property services; IT & communication costs; education; sleepovers and holiday programmes and science engagement.*

## Trading Activity

- The YTD profit before depreciation from core operations was \$356,229 which is more than budget but lower than last year (budgeted: profit \$142,927; last year: profit \$507,958).
- **Revenue** is \$5,399,749 (budgeted: \$5,347,041; last year \$6,418,788).
- **Wages** are \$3,040,047 (budgeted \$3,127,579; last year: \$3,386,380).
- **Direct costs** were \$1,018,536 (budgeted: \$1,171,855; last year \$1,753,820).
- **Indirect costs** are the Museums general overheads and include costs such as audit & accounting, bank fees, power, insurance, rates, phones, printing & stationery etc. These costs are \$984,938 (budgeted: \$904,679; last year: \$770,630).
- **Depreciation expense** was \$910,392 compared to budget \$966,667.

## 3. Business Units

*Business Units include the commercial operations of the Museum - Museum Café; Toitu Café; shop; tours; venues; planetarium; Tropical Forest and Tuhura.*

### Trading Activity

- The YTD net operating profit from business units was \$282,789 (budgeted: \$165,602; last year: \$199,361).
- **Revenue** was \$1,628,956 which is \$321,600 lower than budget (\$1,950,556) and lower than last year (\$1,738,102).
- **Wages** were \$666,402 (budgeted: \$853,954; last year: \$673,247).
- **Direct costs** were \$679,766 (budgeted: \$931,000; last year: \$865,494).

## 4. Investment Revenue and Special & Trust Funds

### YTD Results

- YTD investment revenue of \$368,831 (budgeted: \$274,231; last year: \$364,164).
- Special & Trust Funds total \$11.9m but a significant portion of these are “restricted” funds that have specific instructions attached by the donor as to their use and what they can be specifically spent on. Restricted reserves are not available to fund general operational costs but have been tagged by the donor for expenditure on specific items, usually associated with the Collection.

# 5. Balance Sheet Analysis

The Museum balance sheet indicates a strong position with \$25.9m of net assets. This is represented by:

- \$12.8m of Property, Plant & Equipment (which excludes the value of the collection),
- Other investments (shares and fixed interest bonds) of \$11.2m,
- STAPP Loan of \$1.2m,
- and net working capital (debtors less creditors) of \$1.8m.

However, the balance sheet position does not accurately reflect the cashflow difficulties ahead when considering future operational and capital expenditure requirements and the amount of Special & Trust funds that are restricted.

## 5.1 Debtors

Below is an analysis of the aged debtors.

	30 April 2026		28 February 2026	
	\$	%	\$	%
Current	30,978	66.3%	74,199	42.6%
1 Month	14,324	30.7%	568	0.3%
2 Months	-	0.0%	0	0.0%
3 Months +	1,409	3.0%	99,534	57.1%
<b>Total</b>	<b>\$46,710</b>	<b>100.0%</b>	<b>\$174,301</b>	<b>100.0%</b>

## 5.2 Creditors

Below is an analysis of aged creditors. The Museum generally pays all creditors on the 20th of each month.

	30 April 2026		28 February 2026	
	\$	%	\$	%
Current	287,030	99.8%	211,752	97.5%
1 Month	-	0.0%	5,225	2.4%
2 Months	-	0.0%	-	0.0%
3 Months +	521	0.2%	136	0.1%
<b>Total</b>	<b>\$287,550</b>	<b>100.0%</b>	<b>\$217,113</b>	<b>100.0%</b>

## 5.3 Equity Analysis

The museum has a number of investments in both New Zealand and overseas equities. Although the investment portfolio has continued to be impacted by the volatility of the global environment, rolling 12-month returns have returned to positive figures.

## 5.4 Loan

The STAPP loan of \$1,065,000 was received during May 2021 and is repayable within five years. There are no repayments required for the first 24 months which were interest free, after which interest has been charged at 3%. As at 30 April 2026 the balance (including capitalised interest) was \$1,160,938. On 4 May 2026 the loan was fully repaid.

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## **OTAGO MUSEUM TRUST BOARD**

**23 JUNE 2026**

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### **DIRECTOR'S REPORT**

Submitted by: Ian Griffin, Director

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#### **EXECUTIVE SUMMARY**

The written Director's report provides a record of activities undertaken by the Museum teams within the reporting period.

#### **RECOMMENDATIONS**

That the meeting:

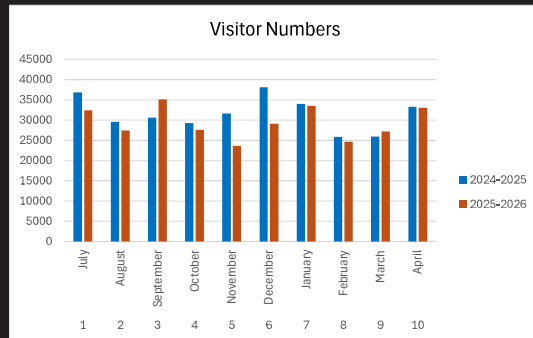
**Notes** the Director's report

# Annual Plan Goals



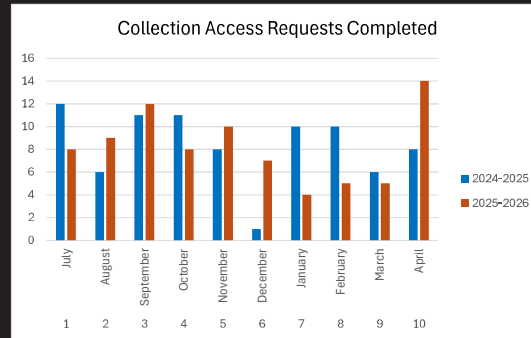
## Visitor Numbers

**Target:** 300,000  
**YTD Total:** 293,779  
**Prior Year YTD:** 314,968



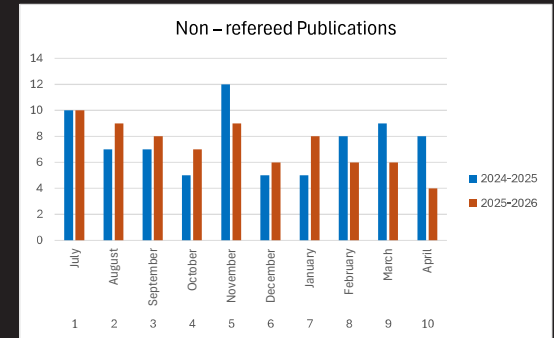
## Collection Access Requests Completed

**Target:** 75  
**YTD Total:** 82  
**Prior Year YTD:** 83



## Non – refereed Publications

**Target:** 150  
**YTD Total:** 73  
**Prior Year YTD:** 76



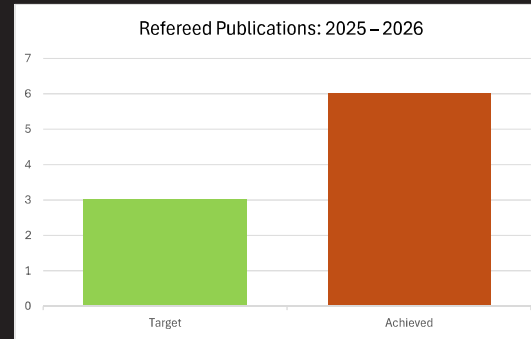
## Newly Displayed Collection Items

**Target:** 250  
**YTD Total:** 176



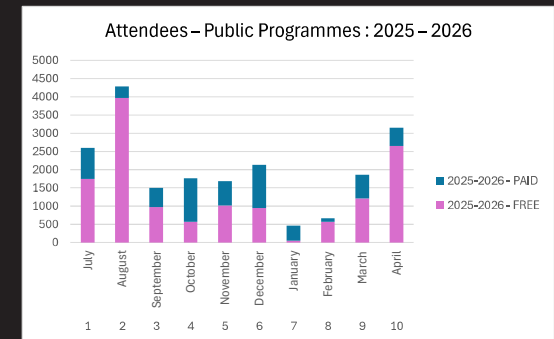
## Refereed Publications

**Target:** 3  
**YTD Total:** 6



## Attendees – Public Programmes

**Target:** 30,000  
**YTD Total:** 20,084  
**Prior Year YTD:** 26,505



# Annual Plan Goals



## Dynamic Programme of Exhibitions

Target: 10  
YTD Total: 13  
Prior Year YTD: 14



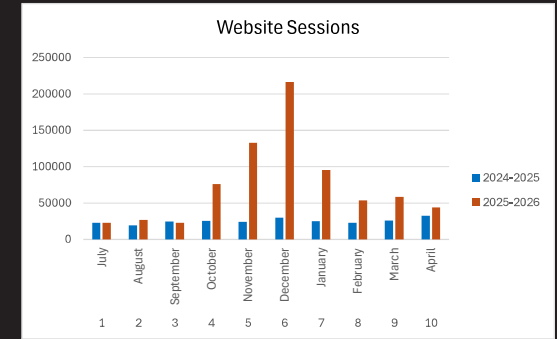
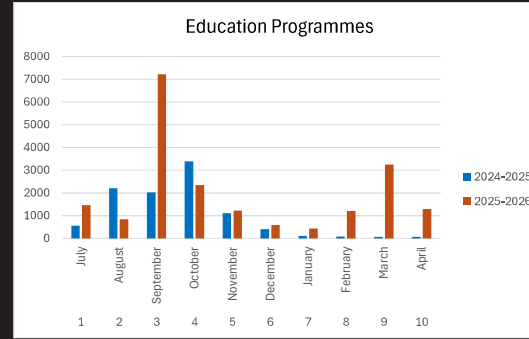
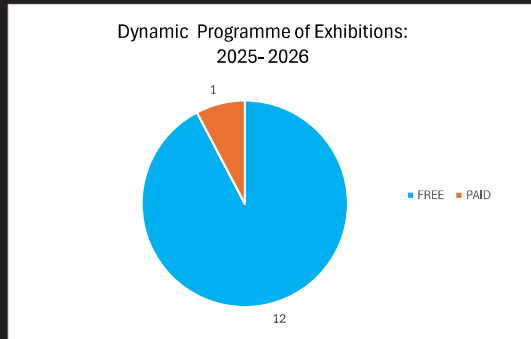
## Education Programmes

Target: 5,000  
YTD Total: 19,854  
Prior Year YTD: 10,024



## Website Sessions

Target: 305,000  
YTD Total: 749,264  
Prior Year YTD: 252,823



## Media Stories

Target: Local – 40      National – 10  
YTD Total: Local – 22      National – 37



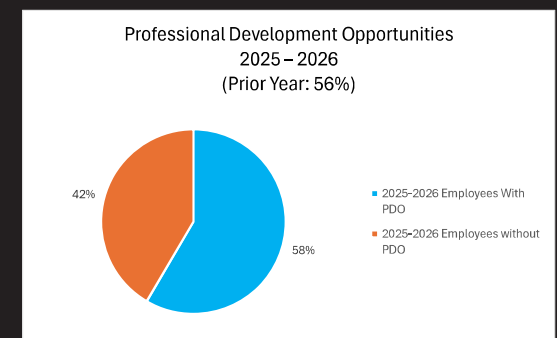
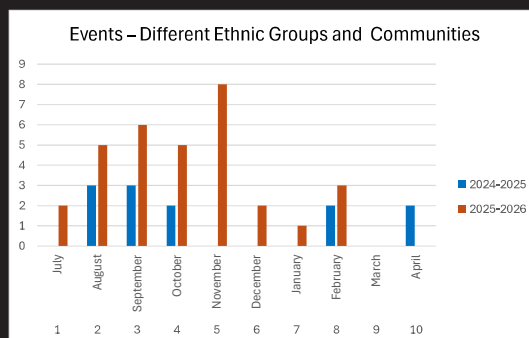
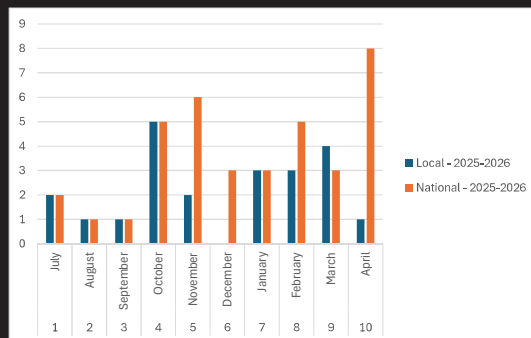
## Events – Different Ethnic Groups and Communities

Target: 20  
YTD Total: 32  
Prior Year YTD: 12



## Staff Professional Development Opportunities

Target: 50%  
YTD Total: 52%



# Annual Plan Goals



## Volunteer Hours

Target: 2,000  
YTD Total: 1,094



## Non- Levy Income

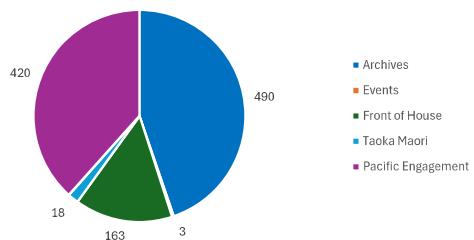
Target: 40%  
YTD Total: 39%  
Prior Year YTD: 47%



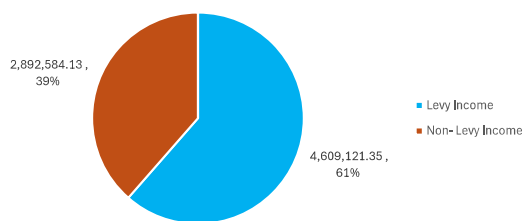
## Professional Services Provided

Target: 5  
YTD Total: 6

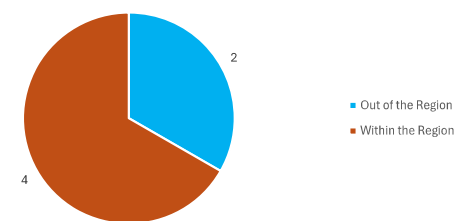
Volunteer Hours : 2025 – 2026  
(Prior Year: 2,305 )



Proportion of Non – levy Income : 2025 – 2026  
(Prior Year: 46%)



Professional Services Provided : 2025 – 2026  
(Prior Year: 7 )

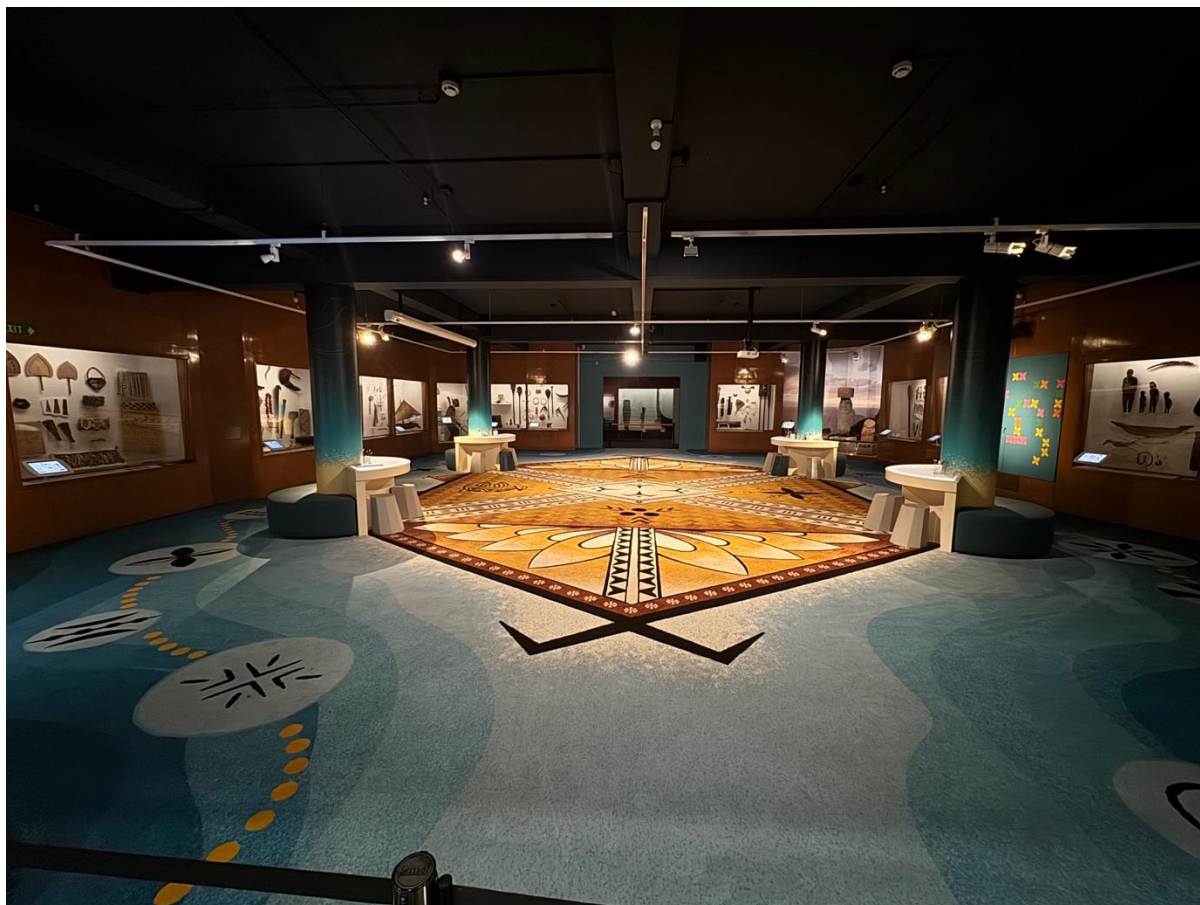


## OTAGO MUSEUM TRUST BOARD MEETING

### Director's Report

For the period 1 April 2026 to 31 May 2026

#### DIRECTOR'S REPORT



**Summary:** The period since the Board last met has been marked by several significant developments for the Museum.

Most notably, the Tangata Moana Gallery opened successfully on 6 June following many months of planning, community engagement and installation work. The opening celebrations attracted strong support from Otago's Pasifika communities, with approximately 200 people gathering at the Museum before dawn to take part in the ceremonies. The event represented an important milestone in the Museum's ongoing commitment to community-led exhibition development.

The Museum has also implemented an important change to its leadership structure by establishing two Deputy Director positions, strengthening organisational resilience, succession planning, and leadership capacity.

Work has continued on several strategic initiatives, including the Planetarium Upgrade project, redevelopment of the Museum website, planning for the Tropical Forest roof replacement and longer-term collection storage solutions.

The Museum is becoming increasingly involved in planning for the 2028 total solar eclipse, with discussions now underway for a city-wide festival programme that will run from Matariki to the eclipse itself.

The period has also highlighted a significant emerging financial issue. Changes to the Fire and Emergency New Zealand levy regime are expected to result in a substantial increase in the Museum's annual levy payments from 2026/27.

Finally, I am pleased to report that the Museum has now fully repaid its STAPP loan, further strengthening the organisation's financial position.

**Leadership Structure Changes:** Following discussions with the Board regarding succession planning, organisational resilience, and leadership capacity, the Museum has implemented changes to its senior leadership structure by creating two deputy director positions.

I am pleased to report the appointment of Gerard O'Regan as Deputy Director – Pouhere Kaupapa Māori. Gerard's appointment recognises the importance of kaupapa Māori leadership within the organisation. It reflects the increasingly significant role that Te Ao Māori plays in shaping the Museum's strategic direction, partnerships and community engagement.

Recruitment for a Deputy Director – Operations position has commenced from within the existing leadership team. The role has been established to provide additional organisational leadership capacity and support the increasingly complex operational, capital project and strategic demands facing the Museum.

The Museum is also currently recruiting for two Curator Māori positions. These appointments will further strengthen the Museum's capability in kaupapa Māori research, collections development, exhibition development and community engagement.

Together, these appointments will strengthen organisational resilience, improve succession planning and ensure the Museum is well positioned to deliver on its strategic objectives over the coming years.

**Tangata Moana Gallery Opening:** The opening of the Tangata Moana Gallery on 6 June was one of the most significant and rewarding milestones of my thirteen years as Director.

The day began with a pre-dawn whakawātea attended by approximately 200 people who gathered at the Museum before sunrise. This was followed by a mihi whakatau welcoming guests and community representatives, and then a traditional kava ceremony before the formal opening of the gallery. Throughout the day, the Museum was filled with cultural performances, music, storytelling and celebration as members of Otago's Pasifika communities gathered to mark the occasion.

The response from the Pasifika community exceeded our expectations and demonstrated the value of the relationship-based approach that has underpinned the redevelopment. There was a genuine sense of pride, ownership and connection to the gallery, reflecting the many years of consultation, collaboration and trust-building that made the project possible.

I want to thank all Museum staff who contributed to the successful delivery of both the gallery redevelopment and opening events. In particular, I would like to acknowledge Leota Meredith, whose leadership, commitment and relationship-building were instrumental in bringing the project to fruition.

I would also like to acknowledge the support of the Friends of Tūhura Otago Museum, whose generous contribution towards the cost of providing kai helped ensure the opening was welcoming and accessible to all who attended.

The opening represents a major achievement for the Museum and reinforces our commitment to working alongside communities to tell their stories in authentic and meaningful ways.

**Planetarium Upgrade Funding Application:** The Museum's application to the Otago Community Trust (OCT) seeking support for the Planetarium Upgrade Project remains under consideration.

The Planetarium has now welcomed more than 250,000 visitors since opening in 2015 and continues to play an increasingly important role in the Museum's education, public programmes and cultural activities. The upgrade project remains one of the Museum's most significant capital priorities and is essential to maintaining the quality, reliability and long-term sustainability of this important facility.

Should the application be successful, staff will return to the Trust Board with updated funding and project delivery plans. We have been informed that a final funding decision will be made at the July meeting of OCT.

**Website Redevelopment:** The Museum's new website has entered the final stages of testing and implementation.

Once launched, the new platform will provide a significantly improved user experience, enhanced accessibility and stronger integration with the Museum's collections and digital content. Particular attention is being given to integrating the collections management system with the website, allowing visitors to move seamlessly between stories, exhibitions and collection records.

Board members are welcome to explore the current version of the site at:

<https://tuhura.tmrw.nz/> if the site does not load, please add "/staging" to the end of the URL and press Enter.

The new website will become an important strategic asset supporting audience engagement, collection access and digital visitation.

**Tropical Forest Roof Replacement:** Planning for the Tropical Forest roof replacement continues to progress.

Logic Group remains engaged as project manager, and planning is underway for closure of the Tropical Forest during August, with reopening targeted before the September school holidays. The project addresses a significant infrastructure risk and will help ensure the long-term sustainability of one of the Museum's most popular visitor experiences.

Work is also continuing on planning the subsequent HVAC replacement project, which will be brought to the Board separately once detailed scoping and costing work has been completed.

**Offsite Collection Store:** Discussions continue regarding the Museum's long-term collection storage requirements and opportunities to improve storage efficiency while accommodating future collection growth.

Given the commercial sensitivity of some aspects of these discussions, a verbal update will be provided at the meeting.

**2028 Total Solar Eclipse Planning:** Planning for the 2028 Total Solar Eclipse continues to gather momentum.

During the reporting period, I conducted several media interviews discussing the eclipse and the opportunities it presents for Dunedin and Otago. Public awareness of the event is increasing rapidly, and there is growing recognition of the potential economic, tourism, cultural and educational benefits associated with hosting one of New Zealand's most significant astronomical events in recent history.

I have joined a steering group being established by Dunedin City Council to assist with planning for a city-wide festival that will run from Matariki through to the eclipse itself. Current discussions are centred on an eleven-day programme of activities designed to celebrate science, culture, creativity and the unique identity of Ōtepoti Dunedin.

The Museum is expected to play a significant role in both the planning and delivery of eclipse-related activities, which represents a major opportunity to further strengthen the Museum's profile locally, nationally, and internationally.

**Fire and Emergency Levy Changes:** During preliminary discussions regarding the Museum's annual insurance renewal, management became aware of the significant impact of forthcoming changes to the Fire and Emergency New Zealand levy regime.

As a result of changes to the way the levy is calculated, the Museum's annual Fire and Emergency levy is expected to increase from approximately \$54,000 to more than \$107,000 per annum from 1 July 2026.

This issue extends well beyond Tūhura and is likely to affect owners of heritage buildings throughout New Zealand. The increase is particularly challenging for museums and other heritage organisations, where the replacement value of historic buildings can be substantially higher than their functional value.

Following discussions with our insurance broker, I wrote to several Ministers and Members of Parliament expressing concern about the unintended consequences of the new funding model and its impact on museums, galleries, libraries and other heritage institutions. The issue has also attracted national media attention, with interviews undertaken with RNZ and TVNZ highlighting the potential impact on museums and heritage organisations across New Zealand.

While we strongly support Fire and Emergency New Zealand and the vital service it provides, there is a legitimate question as to whether the revised funding model appropriately recognises the unique circumstances of heritage organisations.

Management will continue to monitor developments and report back to the Board as further information becomes available.

**STAPP Loan Repayment:** I am pleased to report that the Museum's STAPP loan has now been fully repaid.

The repayment marks the successful conclusion of an important financial obligation arising from the COVID-19 recovery period and further strengthens the Museum's financial position.

**Visitor Trends and Performance:** Visitor numbers continue to demonstrate the Museum's strong community relevance and resilience despite a challenging operating environment.

The opening of Tangata Moana has generated significant community interest and positive public feedback, while the Museum continues to deliver a strong programme of exhibitions, events and educational activities.

The forthcoming launch of the new website, continued development of major capital projects and increasing involvement in planning for the 2028 eclipse position the Museum well for the coming months.

Management will continue to monitor visitation trends closely as projects are delivered and infrastructure works progress.

**Talks and Media:** During the period covered by this report I gave a talk "Adventures in Astronomy" to the Friends of Dunedin Library, which was attended by 68 people.

Media interviews I gave about the eclipse in 2028:

<https://www.facebook.com/watch/?v=2104059670162992>

<https://www.rnz.co.nz/national/programmes/morningreport/audio/2019038468/astronomy-fans-already-booking-for-otago-eclipse-in-2028>

Other interviews:

<https://www.rnz.co.nz/national/programmes/afternoons/audio/2019035700/how-often-does-an-asteroid-nearly-hit-earth>

<https://www.rnz.co.nz/news/science-and-technology/593398/astronomers-believe-otherworldly-light-seen-in-the-sky-linked-to-chinese-rocket-launch>

I also continued to write my weekly “Skywatch” column in the Otago Daily Times.

<https://www.odt.co.nz/tag/skywatch>

## KAUPAPA MAORI

Kaupapa Māori over this period has seen a focus on putting arrangements in place for the start of the RSNZ Tāwhia Te Mana Research Fellowship including finalising the funding contract and initiating recruitment for curatorial backfill. This includes staffing specifically focused on exhibition development to support the *Tangata Whenua* which was also part of the presentation to the Dunedin City Council Long Term Planning submission.

## TANGATA MOANA

The major drive in Pasifika engagement was community liaison and preparations towards the opening of *Tāngata Moana*. Supporting collections staff with final label writing and final community content approvals have also been a priority. On Saturday, 6<sup>th</sup> June, *Tāngata Moana* was successfully opened by community. Proceedings began with a whakawātea led by mana whenua and an ‘ava ceremony lead by the Samoan community. This opening is significant with local and international members of the Pasifika communities having been actively involved in selecting objects and contributing cultural knowledge. They also worked with the Collections and Design teams to ensure appropriate presentation and care. A key feature of the gallery is the beautifully designed carpet by Dunedin artist, Ana Teofilo. Together, these contributions ensure that *Tangata Moana* is indeed owned by these communities. Initial community insights through this process have been noted and will be collated over the coming weeks to contribute to Green Foundation supported Pasifika engagement research, so continuing the active engagement the *Tangata Moana* project and language week programmes have initiated. Thanks are extended to all who were able to attend, and we also acknowledge the Friends of the Museum for their kind support of the opening.

## COLLECTIONS AND RESEARCH

### Access requests completed

	Image/data	Item/physical
Taoka Māori		3
Humanities	2	3
Natural Science	2	5

Details:

- Gwynnaeth McIntyre asked for images of three Roman coins in the collection to illustrate a talk to the Nelson Institute on 11 April
- Classics objects were made accessible in the Kākāpō Room for four popular sessions led by the Classics Programme staff as part of the University of Otago Open Day on Sunday 3 May
- The Classics Programme's CLAS344/444 visited to look at a selection of the Julio-Claudian coins on 8 May
- Te Raita Ngāmoki and her Level 4 Raraka class from Te Wānanga o Aotearoa viewed kākahu in the collection.
- Lisepa Paeniu tutor of ANTH205: Contemporary Pacific Issues, brought two tutorial groups for back-of-house visits in May
- Nic Rawlence visited Southern Land Southern Peoples Gallery to be photographed with the Upland Moa skeleton for a Royal Society of New Zealand award announcement
- Samuel Purdie was provided with a museum data for over 10,000 Coleoptera beetle specimens collected within the Otago region for an Otago Regional Council project to list all known beetle species known to occur in Otago and map their distributions.
- Henry Gard from National Palaeontology Collection at Earth Sciences NZ received a tour of the natural science collection
- Danilo Hegg visited to photograph and measure specimens of *Hemideina broughii* Giant wētā and helped staff confirm the species classifications for over 100 wētā specimens.
- Ryan Wilkes visited to film mounted taxidermy of New Zealand extinct bird species including South Island kokako, Huia, Bush wren, Laughing owl, South Island piopio, North Island piopio, South Island Adzebill, Auckland Island merganser, and Chatham Island rail
- Kane Fleury and Rosi Crane held a wananga for a group of artists with Amber Aranui and Cornelia Commenda (Curator from the Francisco Carolinum Museum, Linz) to view approximately 40 ornithology specimens collected and prepared by Andreas Reischek.
- An image of a Fritz Pfeffer porcelain item from the Mellor Collection was sent to Heiko Wiesner, who manages a website for the Fritz Pfeffer Factory, and wishes to use it there
- Marty Beckwith visited the museum to view and take measurements of albatross taxidermy specimens in storage for his life-size metal sculpture project.
- Rachel Murrell and family, landowners of sites at Lake Benmore, to visit rock art recovered from the Waitaki Gorge.
- Richard Teviotdale to visit a kākahu his grandfather was given by the Tairaroa whānau after the loss at sea of whānau member, and placed in the Museum by his mother.



Canadian cinematographer Ryan Wilkes filming extinct bird species at Tūhura Otago Museum for his upcoming documentary called "Hunt for the Grey Ghost."



Fritz Pfeffer porcelain piece, c. 1900. F45.92 Mellor Collection; Tūhura Otago Museum Collection

### Loans

#### Outward loans sent:

- Taoka Māori loans have been transferred to the new Cromwell Museum including a notable hoe (paddle).

#### Inward loans received:

- 

#### Other loan activity:

- 4 fossil specimens (3 crabs, 1 cast of a paua shell) from the Otago University Geology Museum collection on loan to OM and displayed in Southern Lands were temporarily returned to OU Geology for photography for a research project involving Dr Jeffrey

Robinson of the Geology Museum, and OM collections technician Marcus Richards. These items have since been returned and will be back on display.

- Four native skinks on loan to Te Papa since Sept 2025 has returned, OL2025-3.

**Collections item records**

	This period	Financial year to date
New/digitised:	363	12,419
Revised:	1,764	96,424
Imaged:		

Details/Highlights:

- A lot of work has been happening with the Pasifika collection, with records being updated and object for community visits and gallery work
- Some more pinned insects (Lycaenid butterflies, mostly common coppers) were catalogued from the main collection
- Many record updates have happened in support of the museum website

**Acquisitions and Deaccessions**

	Acquisitions	Deaccessions
<b>Humanities/Taoka Māori</b>	<b>11</b>	
<b>Natural Science</b>	<b>2</b>	

Details/Highlights:

- A ring made by Dunedin jeweller, Kelly O’Shea
- A 1990s Intermedics Inc. pacemaker
- A Chairman Mao badge
- Large group of graphic elements from t-shirts previously owned by Martin Phillipps
- Amphora Pottery company figure, ‘Cassandra’, displayed in the New Zealand and South Seas International Exhibition
- ‘Two Scoops’ ceramic work by Madeleine Child
- Bird skeleton of Greenfinch (*Chloris chloris*) and Common Diving Petrel (*Pelecanoides urinatrix*) prepared and cleaned in-house from March to April 2026
- Snake skeleton from Southeast Asia collected around 1920s
- Five handkerchiefs – one ‘lipstick’ and four for children



## Enquiries

	Public Enquiries	Item Receipts
Humanities	15	9
Taoka Māori	4	
Natural Science	6	1
Conservation	1	

- Enquiries include: details of the *Boro* exhibition; Sotheby's Classics catalogues; provenance of two Greek ceramic vessels; donations from Eleanor Coughlan; donations from Mrs Auld; early 20<sup>th</sup> century sheet music; local boatbuilders; exhibition policy; R. F. Scott's Discovery expedition; material taken from goldfields archaeological sites; Dr Robert Church; Malcom Carmichael Milne; tevau lure; Dunedin's Scottish connections; Chappé Hall work on Te Paranihi; Galaxiid fibreglass models; gems for possible donation; tree identification; sea tulip identification; bone identification; contacts for expert insect identification
- Kaupapa Māori enquiries include: Greg Nicol, Henley stone identification; Kerwyn C Huang, Stanford University on research potential of microbiomes in local archaeology (met with Gerard O'Reagn); Alastair Brickell on identification of grooved rock from Kuaotunu, Coromandel; May Wallace, Xavier University, Ohio on indigenous representation in education resource (met with Rachel Wesley).
- Conservation enquires include: storage of paper posters

## Protected Objects Act

- An expert examiners report was provided to the Ministry of Culture & Heritage Manatu Taonga on an application to permanently expert two taoka Māori.

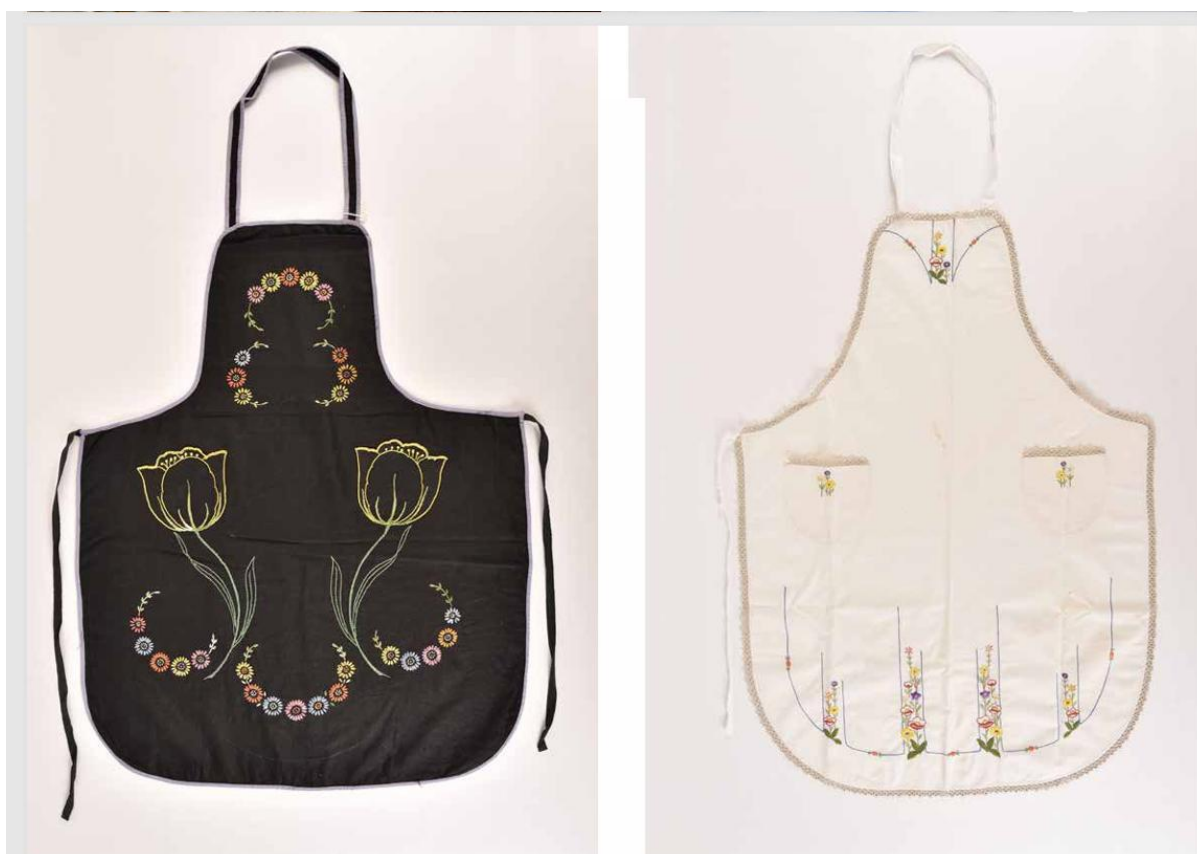
## Publications & Social Media: On the collection

	Internal researcher	External researchers
Research publications/papers	2	1
Blogs		
Other	12	2

The following is a reference list of recent publications on the collection by internal researchers:

- Harris, Anthony. Giant moths on the wing. *Otago Daily Times*, Nature file, Weekend Mix, 4 April 2026, p.8
- Harris, Anthony. Stake out stumbles upon forest's bats. *Otago Daily Times*, Nature file, Weekend Mix, 11 April 2026, p.
- Harris, Anthony. They need no males and no time at all. *Otago Daily Times*, Nature file, Weekend Mix, 18 April 2026, p.8
- Harris, Anthony. Trap helps make study of tiny insects possible. *Otago Daily Times*, Nature file, Weekend Mix, 25 April 2026, p.10
- Harris, Anthony. Beguiling beetle a borer of barren bark. *Otago Daily Times*, Nature file, Weekend Mix, 03 May 2026, p.10

- Harris, Anthony. A rare jewel. *Otago Daily Times*, Nature file, Weekend Mix, 09 May 2026, p.10
- Malthus, Jane. 'Practical as well as Pretty' 1930s embroidered tea aprons in Tūhura Otago Museum's Collection. *Context* 49:29-42
- Teofilo, Ana, Scott, Craig, and White, Moira. Tūhura Otago Museum: New carpet. *Context* 49:73-77
- Harris, Anthony. Scale insects suck sap, secrete some sticky stuff. *Otago Daily Times*, Nature file, Weekend Mix, 16 May 2026, p.8
- Lau, On Lee. Seaweed washes up at museum. *Otago Daily Times*, Cool and Collected, Weekend Mix, 23 May 2026, p.2
- Harris, Anthony. Fungus behind growths that can fell trees. *Otago Daily Times*, Nature file, Weekend Mix, 23 May 2026, p.8
- Malthus, Jane. Pieces from the past. *Otago Daily Times*, Fresh, 27 May 2026, p.13
- Harris, Anthony. 2026. A record of *Isopodia villosa* (Sparassidae) at Lovell's Flat, Otago. *The Wētā* 59:1-2
- Harris, Anthony. A tentacle's tender embrace. *Otago Daily Times*, Nature file, Weekend Mix, 30 May 2026, p.10
- O'Regan, Gerard. Land of Memories, The photographs of Mark Adams through an archaeologist's lens. *B.224*, Christchurch Art Gallery Te Puna o Waiwhetū, Bulletin Issue no. 224, Winter 2026. P 6-13.



Images from Jane Malthus's 'Practical as well as Pretty' 1930s aprons article were selected for the inside covers of *Context* 49. Photographs by Merryn Chynoweth. Tūhura Otago Museum Collection

#### Publications by external researchers:

- Park, Steven Junil. Recent acquisition: The Wind in my garment. *Context* 49:69-72
- Lewis, John. Celestial treasure set for display. *Otago Daily Times*, 16 April 2026, <https://www.odt.co.nz/news/dunedin/campus/celestial-treasure-set-display>
- Grey, L., Barratt, B. I. P., Jandt, J. M., & Johnson, S. (2026). Sensory morphology of *Geodorcus helmsi* (Coleoptera: Lucanidae) and its relevance to the conservation of New Zealand stag beetles. *New Zealand Journal of Zoology*, 53(2). [doi.org/10.1002/njz2.70027](https://doi.org/10.1002/njz2.70027)

#### Collection team contributions to projects, exhibitions and programmes

##### Collection based projects:

- Photography of on display items from the Natural Science collection that will eventually make their way to the website continues.

##### In house exhibitions, programmes and gallery projects:

- Work on the Tangata Moana gallery display cases and related information was a priority for the whole team during this period.
- Hawai'iian community members visited to view the Gallery case layout and taoka
- Boro textile items were installed in People of the World in the week beginning 18 May and the exhibition opened on 21 May. A booked-out public talk by the collector/lender, Pip Steel, and two stitching workshops she led in the opening weekend were popular events.
- We held the first meeting of our Handkerchiefs exhibition team
- The very popular Scott's Discovery Hut Virtual Reality Experience in the Hutton Theatre in April was supplemented by a small group of Tūhura collection items with links to Robert Falcon Scott
- Merryn made a photogrammetry model of the Peter Hawkesby vase in our collection (F2023.13) in response to an iD27 designer request, which the artist liked so much he asked for a copy of the file



*Pair of boots from Robert Falcon Scott's Imperial Transantarctic Expedition, marked EW, brought back from Antarctica. D16.48. Tūhura Otago Museum Collection*

External projects (e.g.: Industry networks, partnerships, community work and events)

- ANTH204 tutorial classes visited on 14 and 15 April and accessed the Hall of Melanesia, under supervision
- Gin & The Collection back-of-house tours were offered as a Wild Dunedin evening event on 15 April
- A peer review of a journal article on Māori kaitiakitaka was undertaken for Waka Kuaka Journal of the Polynesian Society (G O'Regan)
- Ian Griffin acted as a referee for a book chapter on aurora chasing which has been submitted for publication by American Geophysical Union books
- Moira White attended the Costume and Textiles Aotearoa New Zealand 2026 symposium in Whanganui and presented a paper
- Marcus Richards helped Nga Tahu Atlas with an enquiry about the location and fossils from limestone outcrops collected at by Chales Nairn in 1852 when he was the first Pakeha to travel to lakes Manapouri and Te Anau, lead by Rāwiri Te Āwhā. Similar fossil material was found at the OU Geology Museum collection by Marcus Richards and OU Geology Museum collection manager Dr Jeffrey Robinson. This was photographed and provided by MR with explanations of the probable locality near Otautau where Nairn reported these fossils, deduced by Marcus' research. The information and photos are intended to be used by Ngai Tahu Atlas on their website alongside retelling of Rāwiri Te Āwhā's voyage and his sharing of names and tales of the landscapes of western Southland. The extra research information will be added to their data archives.
- The Taoka Māori are facilitating the transfer of a kākahu exhibition by the late Roka Cameron to Cromwell Museum for its opening exhibition.
- Tūhura co-hosted the Ian Smith Memorial Lecture as part of NZ Archaeology Week - James Flexiner, University of Sydney, '*A household mission and a mission of houses: comparative historical archaeology in Oceania*'.
- Taoka Māori staff partnered with Aukaha, University of Otago Archaeology and Heritage NZ in undertaking a community wāhi tupuna survey at Millers Flat as an archaeology week programme.
- Gerard O'Regan participated in the quarterly on-line meeting of the international Rock Art Network, hosted through the Getty Conservation Institute.
- Taoka Māori has continued support for the Tiwai archaeology project with two sets of transfers of taoka to the University of Otago undertaken.
- Tūhura staff (Gerard and Kane) contributed to the launch of the Centre for Computational Culture and Heritage, a research network established by University of Otago of which Tūhura is a partner.
- The opening of the Forrester Gallery, Oamaru, new extension *Mahika Kai, Mahika Toi* was attended by Gerard O'Reagn (also as Te Rūnanga o Moeraki).
- A May board meeting of Genomics Aotearoa was contributed to by Gerard O'Regan.
- A mihi whakatau by Coastal Peoples Southern Skies for new projects was attend by Gerard in respect of the funded project *Kā waka o tai taoka*.

### Archives

- Work continues on the appraisal and cataloguing of series 0021: Executive Office files from the late 1990's-early 2000's, 71 boxes of records have been processed so far.
- Approximately 10,000 individual records digitised by the Archives Volunteer team from the H.D Skinner correspondence collection have been scheduled for upload to Vernon. Once uploaded these will be made searchable online via the new website.

- A new cohort of volunteers from the University of Otago Anthropology Department were inducted into the scanning project. They will commence volunteering after exams in August.
- A large enquiry for Dr Amber Aranui (Te Papa) was completed relating to exchanges of NZ taonga to international museums in the 1920's.

#### Honorary curators, volunteer and internship activity

- Dr Jane Malthus was travelling overseas from mid-April to mid-May
- Professor Emeritus Glenn Summerhayes is sending two months in Japan

#### Presentations, talks and interviews:

Title	Date	External Audience	Delivered by
Duntroonian Biostratigraphy and Hakataramea Limestone Quarry	2 April 2026	Otago Rock and Mineral Club	Marcus Richards
Celebrating Friends of Tūhura's 100th anniversary, Friends Forever: Friends' Life Member	2 April 2026	Otago Access Radio	Jane Malthus
Celebrating Friends of Tūhura's 100th anniversary, Friends Forever: Director of Tūhura	9 April 2026	Otago Access Radio	Ian Griffin
A Farmer, some dresses, a book and an exhibition: the story of Eden Hore	10 April 2026	University Club Dunedin	Jane Malthus
Layers on the Land. <a href="https://www.odt.co.nz/lifestyle/magazine/layers-land">https://www.odt.co.nz/lifestyle/magazine/layers-land</a>	2 May 2026	Otago Daily Times	Gerard O'Regan
Erratic Boulders need friends too – story of a rock donated by Friends to the Great King St entrance of museum	23 April 2026	Friends of Otago Museum	Marcus
Celebrating Friends of Tūhura's 100th anniversary, Friends Forever: Tūhura Otago Museum archivist	23 April 2026	Otago Access Radio	Gareth West
Primmer and Primmer: Scandinavian Peasant Costume	9 May 2026	Costume and Textiles Aotearoa New Zealand symposium	Moira White
Celebrating Friends of Tūhura's 100th anniversary, Friends Forever: Tūhura Philanthropy	14 May 2026	Otago Access Radio	Dr Georgia Ciaran
Eden in Dunedin: Tour	17 May 2026	Toitū Otago Settlers Museum	Jane Malthus
The Basics: structures, processes, properties	19 May 2026	U3A Dunedin: Cloth is Everywhere - Textiles Now	Jane Malthus
After-dinner talk on the Eden Hore exhibition/collection	22 May 2026	Home Economics and Technology Teachers Association New Zealand conference	Jane Malthus

The Art of Boro with Pip Steel	22 May 2026	Otago Institute podcast, Episode: 130	Pip Steel
Supporting staff, wrangling research and tracking tiny things: managing the collection at Tūhura Otago Museum	25 May 2026	Vernon User Group	Cody Phillips
Protein-based Materials Today	26 May 2026	U3A Dunedin: Cloth is Everywhere - Textiles Now	Jane Malthus

## Conservation

### Projects

- The Boro exhibition textiles arrived by courier on 10 April and were processed through the freezer the following week. Installation in People of the World took place in the week beginning 18 June
- A concentrated period was spent as part of the team focussed on the Tangata Moana mounts and case installations
- Wet store solution top-up and step-up completed
- Completed the final moa footprint jacketing

### Regional Museums

- Wrapped and repacked the artworks by internationally recognised Māori weaver, Rokahurihia Ngarimu-Cameron MNZM, for freezing and transport to Te Huika Wai Cromwell Museum, where they will be exhibited
- Kane Fleury and Marcus Richards have been working with the Vanished World Centre and the UNESCO Waitaki Geopark on updating their content for their refreshed exhibition space that has been designed by Story Inc. This is due to be officially opened in August 2026.

## Personnel

- Scott Rātima-Nolan is due to begin work as the Collections Manager Humanities on the 8<sup>th</sup> June.
- Two Curator Taoka Māori positions have been advertised for backfill for research contracts and to advance the Tangata Whenua Gallery redevelopment.

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## EXHIBITIONS AND DESIGN

### Exhibitions and displays currently open:

- 27<sup>th</sup> Tūhura Photography Exhibition – Opened in Special Exhibitions Gallery, 2 April – 19 July 2026
- *Soft Lines – Illustrating Empathy with Ruby Jones* runs in Beautiful Science closed 12 April. 23,577 visitors.
- *Hīkoi o te taoka – Hoiho* - In partnership with the Otago Peninsula Restoration Alliance, life-sized fiberglass penguins will be painted by national artists and toured nationwide to raise

awareness and funds for the endangered Hoiho, with their final display highlighting both the artists' work and the conservation message at the museum. 16 April 2026 – 10 May 2026.

- *Boro – Timeworn Textiles of Japan* opened in People of the World gallery. 22 May – 11 October.
- *A Peep Show of Birds* – runs until 2 May 2027.
- *Heavenly Pop Hits: The Legacy of Martin Phillipps* ongoing display in People of the World Gallery.

### In Development:

- Tangata Moana – final installation. Opening 6 June.
  - Craig Scott assisted closely with object installation
  - Annah Taggart worked with new software to develop the touch screens internally
  - Shanaya Cunningham designed the current set of hands-on activities in the space
  - We hosted Jack and Whētū from the Canterbury Museum exhibition team who specialised in mountmaking and working with metal and acrylic.
- *Before the Silence* - a photographic exhibition by Astrid Erasmuson which explores the rapid decline of the northern population of hoiho (yellow-eyed penguins). Beautiful Science Gallery, 14 June – 6 September
- *Friends Forever: 100 years of generosity, connection, and shared curiosity* display on Atrium Level 2 to coincide with the 100<sup>th</sup> anniversary of the Friends of the Museum – 6 August 2026
- *Dinosaurs – Surviving Extinction*, opening 5 September 2026 until 17 January 2027 in Special Exhibition Gallery. This show will be ticketed.
- *Handkerchiefs (title tbc)* showcase People of the World Gallery opening November 2026
- *Taku Rau Tikumu* opens in December 2026.
- *Ko au te awa, ko te awa ko au - 40 Years of Creativity & Wellbeing at Artsenta* in Beautiful Science Gallery September 2026. This exhibition celebrates 40 years of Artsenta by exploring how creativity fosters connection, identity, and wellbeing. It positions Artsenta as a living, flowing entity – like a river –shaped by people, place, and time.
- *EXTENSION* – a collaboration with iD Fashion Dunedin. Opening in the Special Exhibitions Gallery 16 March 2027. This will feature designers from around the globe, and some significant well-known names. The exhibition has the potential to tour nationally and internationally. This period has involved coordinating with all the participants to return their signed contracts, and to work through invoicing. Craig Scott also secured Principal Partner for the exhibition.
- *Tohu Whēnua, Tohu Ora*, the Rock Art collaboration with Canterbury Museum ongoing.
- Project planning underway for Tangata Whenua redevelopment.
- Beautiful Science gallery will be closed for three weeks from 16 May to undergo maintenance and repainting

### Design:

- Museum Shop refresh work is ongoing, extending the range of Museum related products. Launching Activity kits with leftover Gallery Gang materials to sell for the school holidays.
- Design services for upcoming programmes and events, including collateral, marketing and supporting materials.
- Ongoing collateral for Marketing, flyers, adverts, signage etc.
- Installed an Antarctica themed display case in the Hutton Theatre as part of a school holiday VR activation supported by the Antarctic Heritage Trust.
- Coordinating another series of outsourced work with the Otago Regional Council
- Shanaya Cunningham and Annah Taggart attended a wider team visit to the OPERA to meet the team

- Craig Scott met with Judith Cooke, Director Exhibitions of Experience Wellington, to meet and show around the Museum while she was visiting Dunedin.
- Installed the meteorite in Southern Land, Southern People.
- Annah Taggart completed designs for the museum-themed barrier along the Albany St Cycleway project.
- Working with Otago Polytechnic Communication third-year Design students as part of their course, to develop ideas for museum paper-based shop merchandise, and activations for the Dinosaur exhibition. Students presented final outcomes at the end of May.
- Shanaya and Annah were featured on RNZ, Seven Sharp and The Breeze to be interviewed about the *Gallery Gang* award nomination.

### **International Exhibition of the Year category at the Museums + Heritage Awards**

In May 2026, Shanaya Cunningham and Annah Taggart travelled to London and Singapore after *The Gallery Gang's Big Adventure* was selected as a finalist in the International Exhibition of the Year category at the Museums + Heritage Awards. Alongside attending the Museums and Heritage Conference and Awards Night, they visited a range of museums and met with colleagues from across the sector to gather ideas, share knowledge, and build new connections.

The Museums and Heritage Conference was a valuable opportunity to spend time with museum professionals, and industry suppliers from around the world, exploring new trends, technologies, and approaches while strengthening relationships within the international museum community. They feel incredibly fortunate to have had the opportunity to be part of these conversations and to learn from so many inspiring people working across the sector.

Museum visits focused on exhibition design, visitor engagement, interactive experiences, museum retail, wayfinding, signage, interpretation, and lighting, with extensive photographic research and inspiration gathered for future projects.

The trip also provided valuable research for upcoming exhibitions and sparked new ideas that can be adapted for Tūhura Otago Museum. Conversations with senior professionals from leading museums opened up opportunities for future collaboration and reinforced the value of staying connected with international best practice to continue creating engaging visitor experiences for our community.

### **The following is the schedule of their trip:**

#### **Monday 11 May - London**

- V&A South Kensington
- Meeting with Daniel Slater, Director of Exhibitions and Loans, V&A Museum
  - o Special Exhibition (Courtesy of V&A) – *Schiaparelli: Fashion Becomes Art*
- Natural History Museum, Shanaya visited (5)
  - o Special Exhibition - *Wildlife Photographer of the Year*
- Science Museum, Annah visited

#### **Tuesday 12 May - London**

- Tower of London
- Fashion and Textile Museum (8)
- Tate Art Gallery (4)
- Battersea Power Station – London Craft Week *Future Craft* pop up exhibition

#### **Wednesday 13 May - London**

- Meeting with Charlotte Bulté, Head of International Engagement at Design Museum (2)

- o Special Exhibitions – *Wes Anderson: The Archives* and *NIGO: From Japan with Love*
- Museums + Heritage Conference and Tradeshow
- Museums + Heritage Awards Night (1)

**Thursday 14 May - London**

- Museums + Heritage Conference and Tradeshow
- V&A East Storehouse (3)

**Friday 15 May – London**

- Westminster Abbey Tour and The Queen's Diamond Jubilee Galleries/Exhibition
- Meeting with Kelsey Loveless, International Partnerships Manager at National Portrait Gallery (6)

**Sunday 17 May - London**

- Kensington Palace Tour
  - o Special Exhibition – *The Last Princess of Punjab*
- Serpentine South and North Galleries

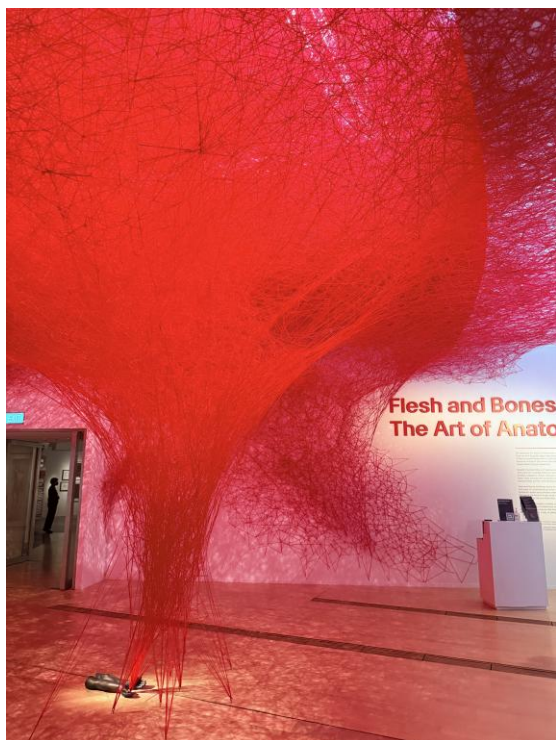
**Tuesday 19 May – Singapore**

- Budha Tooth Relic Temple and Museum
- Meeting with Charleen Leo, Senior Producer, Exhibitions and Magdalena Magiera, Senior Manager Exhibitions at ArtScience Museum (7)
  - o Special Exhibitions – *Flesh and Bones: The Art of Anatomy* and *teamLab Future World*
- Gardens by the Bay - Jurassic World The Experience

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## EDUCATION, OUTREACH AND FRONT OF HOUSE

### Holiday Club Program

The Explorer's Club Holiday Programme ran during the Easter school holidays for nine days and was well attended by over 200 children.

## Sleepover Programs

Term 2: 11 Sleepovers from 5 schools

Term 3: 10 Sleepovers from 6 schools

Term 4: 18 Sleepovers from 9 schools

## Education outside the classroom

This term so far, the focus has mostly been on the Planetarium and Matariki. These programmes continue to be very popular, with an increased number of ECE/New Entrant requests. Given that the Planetarium is usually aimed at older audiences, the feedback has been very positive, with larger astronomy concepts being delivered clearly at a younger level.

We are looking forward to the Tangata Moana opening so that we can redevelop our popular gallery programme, Pacific Explorers. Even without access to the gallery, this content has been requested and delivered to a variety of groups over the term in alternative spaces, using digital media and extra activities to supplement the programme.

Several of our VR headsets have been reset and made available again for programmes such as the Ancient Egyptian Life programme. We are hoping to explore potential custom VR spaces and interactions in the future to expand the use of this technology both in-house and through Outreach.

Recent curriculum changes have resulted in increased requests for content regarding planetary conditions and origins. New Planetarium scripts are being designed to tailor to these needs, and the Mission to Mars programme has seen updates to include references to recent space missions.

Some Planetarium content has also been rewritten and adapted for use with the analogue projector in Starlab to reduce reliance on the digital projector.

Steve Ting has joined the team in the capacity of Science Engagement Coordinator.

## Student visits by District

<b>April</b> Total: 118	<b>2 weeks</b>	<b>May</b> Total: 1187	<b>4 weeks</b>
DCC	91	DCC	987
Queenstown	13	Central	16
Southland	14	Clutha	92
		Invercargill	61
		Canterbury	31

*A table recording student number participation follows. Please note, these numbers include multiple programmes by the same class on the same visit, excluded from the Ministry's criteria for student counting, to be reported in Milestone Reports. This table does not include numbers from non-applicable institutions or adults.*

*Please note that Planetarium numbers for Education programmes are replicated in the Planetarium report.*

Apr 26 & May 26	Y 0-3	Y 4-6	Y 7-8	Y 9-10	Y 11+	TOTAL
Total	224	193	769	10	109	1305
Target	1350	1650	1500	1050	450	6000
% of Target	16.6%	11.7%	51.3%	0.95%	24.2%	21.75%
Adult Total	222					

## Outreach

### April:

Date	Location	Event	Engagement Numbers
Tuesday, 7 April 2026	Mosgiel	KidsWest Show	100
Sunday, 12 April 2026	Dunedin	Wild Dunedin NatureDome	710
Monday, 20 April 2026	Dunedin	Wakari School	169
Tuesday, 21 April 2026	Dunedin	Wakari School	169
			<b>Total: 1148</b>

### May:

Date	Location	Event	Engagement Numbers
Thursday, 21 May 2026	Waitaki	Starlab	150
Friday, 22 May 2026	Waitaki	Starlab	150
Thursday, 28 May 2026	Dunedin	Fairfield	106
			<b>Total:406</b>

## Other Engagement & Outreach Activities

- Steve Ting has joined the Outreach team as Science Engagement Coordinator and has been learning the current programmes and gaining experience in the planetarium while researching and developing new outreach experiments to help keep our outreach content fresh, engaging, and entertaining.
- Had a meeting with the Outreach Officer from the South Dunedin Public Library to discuss the possibility of using the library as a venue for outreach activities with agreement being reached to trial a partnership through a series of workshops based on the MacDiarmid fuel cell workshops. They have also offered us a section of their windows where we could potentially establish a permanent Museum noticeboard to keep the South Dunedin community updated on Museum programmes and exhibitions.

- Liaising with Dr Anna Garden of the MacDiarmid Institute to collaborate on a booth for the upcoming New Zealand International Science Festival Nanofest event in July.
- Working on a potential roadshow programme in partnership with Predator Free New Zealand.

**Outreach and Engagement Photos**



*Wakari School: Teaching the Wonders of Rockets – Ashley & Steve.*

Multi-day outreach to Wakari School covering aspects of the Tūhura Tuarangi – Aotearoa in Space showcase. Students learned about the different fields and industries across Aotearoa that contribute to various space projects, alongside being introduced to different fuel sources found on Earth and in space.



*Nature Dome with Steve & Tira.*

### **Fenwick School Starlab Outreach with Ashley & Steve.**

Two days of outreach in Oamaru delivering space programmes using the Starlab dome. Hundreds of primary school students, from new entrants through to seniors, attended and learned about our place in space. They discovered stars and constellations, explored techniques used throughout history to navigate using the night sky, and learned how different cultures have connected with objects beyond Earth's atmosphere.



### **Solar Tsunamis 2.0**

Vic West recently come on board as the Senior Science Engagement Coordinator for the Solar Tsunamis Next Generation project. Over the last three weeks Vic has connected with Ariki Creative, Science Alive! Trust, and the Space Weather team at the National Emergency Management Agency and am in contact with Tori Campbell and Georgia Solomon of DarkSky International.

Research into creating a 2D version of the Planetarium film and digitising the showcase is underway, as is background and technical research for a citizen science project.

Initial discussions have taken place regarding the te reo Māori resources. Vic will be attending the Science Communicators Association of New Zealand Conference in Christchurch in late June to support Lisa Evans with her presentation.

### **Living Environments**

Applications with the Ministry for Primary Industries (MPI) to become an approved transitional facility remain in progress, alongside the permitting process for the acquisition of our new mokomoko. In preparation for their arrival, suitable enclosures have been purchased and are currently in transit to the Museum.

### **Science Centre**

We will be installing an automated gate system where the Tūhura Science Centre stands. Once operational, the system is expected to improve visitor flow and reduce the administrative demands placed on Front of House staff.

This additional staff capacity will allow the team to focus on the development and delivery of new small-scale science shows and interactive experiences for visitors. Alongside this, we will have greater capacity to ensure our gallery environments remain tidy, well-maintained, and welcoming for every visitor. These initiatives will enhance the overall visitor experience while also providing greater opportunities to showcase and interpret the new interactives recently installed throughout the centre.

### **Public Engagement in the Tropical Forest & Tūhura Science Centre**

In April and May we printed 450 Tropical Forest trails and 300 Tūhura Science Centre trails. First Flight butterfly releases attracted 488 adults and 377 children during this period.

#### **Visitor Experience**

To coincide with the Wild Dunedin Festival, we delivered a full programme of additional experiences: three Ocean Commotion science shows (43 Adults, 75 Children), a Gardener Talk (2 adults), No Rain No Rainforest (12 Adults 21 Children), and our classic First Flight butterfly releases.

During this period, we launched two new trails inspired by Wild Dunedin and the celebration of David Attenborough's birthday: Attenborough's Amazing Animal Trail (200 booklets printed) and the Wild Trail (350 booklets printed).

We are also working with the Friends of the Museum to launch their children's trail for the July school holidays.

From 10 to 19 April, overlapping with the school holidays, we ran a special NZ Ecosystems Spotlight for the festival, for which we hosted 5 Adults, 2 Children.

The team was pleased to receive the following feedback from a recent birthday party booking. Parties are currently being offered on an expression of interest basis, but these will be advertised soon on our new website:

*"I really wanted to thank you for the wonderful experience."*

*Super friendly staff, exceptional service, and a beautiful venue. Seeing the kids so happy was incredibly special. I received so many messages from parents saying how much fun their children had at my daughter's birthday party, and I feel truly overwhelmed with gratitude. Thank you for making the day so beautiful and memorable."*

In May we also held a half-day team building event for the Visitor Experience team, with Events joining in for a scavenger hunt. It was a fantastic day with team spirits running high.



*FOH team members during the team day.*

## Trade & International Engagement

Christine Wierda and Helen Gregory attended TRENZ 2026 (18–21 May) for their second year together, participating in 24 organised meetings, along with five additional informal connections made during breaks. The focus was on updating existing partners on changes at the Museum such as our international visitor charge, the new Tāngata Moana gallery, multilingual QR codes, and Science Centre developments. They met with a number of companies we have worked with previously, while also establishing connections with new operators.

Two significant distribution partnerships came out of the conference. [GetYourGuide](#), one of the world's largest experience platforms, approached us directly after seeing us on the attendee list. We have since come on board with the platform, giving us strong reach into European and US markets.

[Trip.com](#) (which also operates Ctrip and promotes through Red/Xiaohongshu) verbally confirmed an API partnership, opening meaningful exposure across Chinese-speaking markets. The platform has more than 400 million members worldwide.



*Christine with Leisure Time Tours delegate Marilyn.*

Local relationships with Dunedin and Otago operators were also strengthened, and we hosted seven Southern World delegates for a post-conference famil.



*Sam and the Southern World delegates meeting Spyro.*

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## MARKETING

April and May represented one of the busiest and most successful periods of the year for the Museum, driven by the April school holidays, the Wild Dunedin festival, major exhibition launches, significant national media coverage, and continued progress on strategic projects.

### **Audience Growth and Engagement**

Marketing delivered an extensive school holiday campaign, distributing programmes to regional schools and promoting a packed calendar of events, exhibitions, Science Centre activities, and Planetarium shows. Several programmes sold out, contributing to strong visitor numbers throughout April.

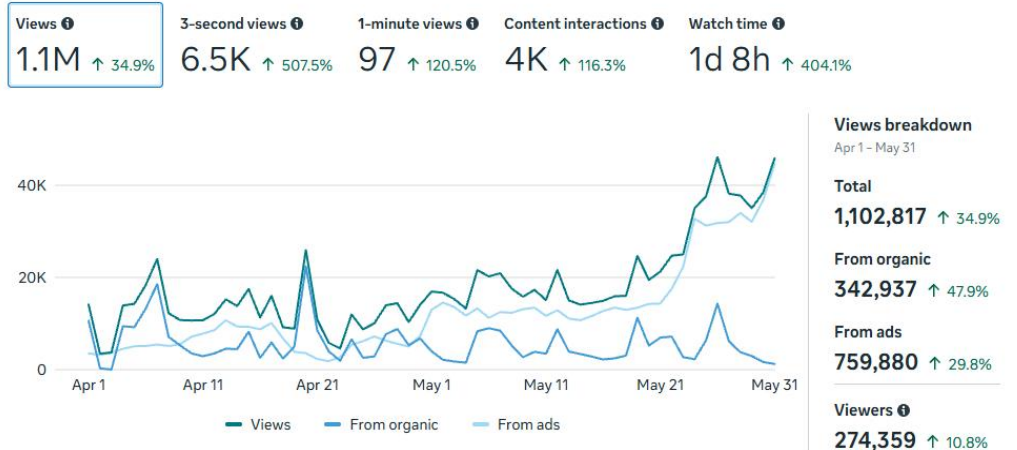
Social media performance was particularly strong, generating more than one million views across the reporting period. This growth was driven by school holiday activity, exhibition launches, national media coverage, and strong audience engagement with Museum content.



**Top content by views**

[Boost content](#)    [See all content](#)

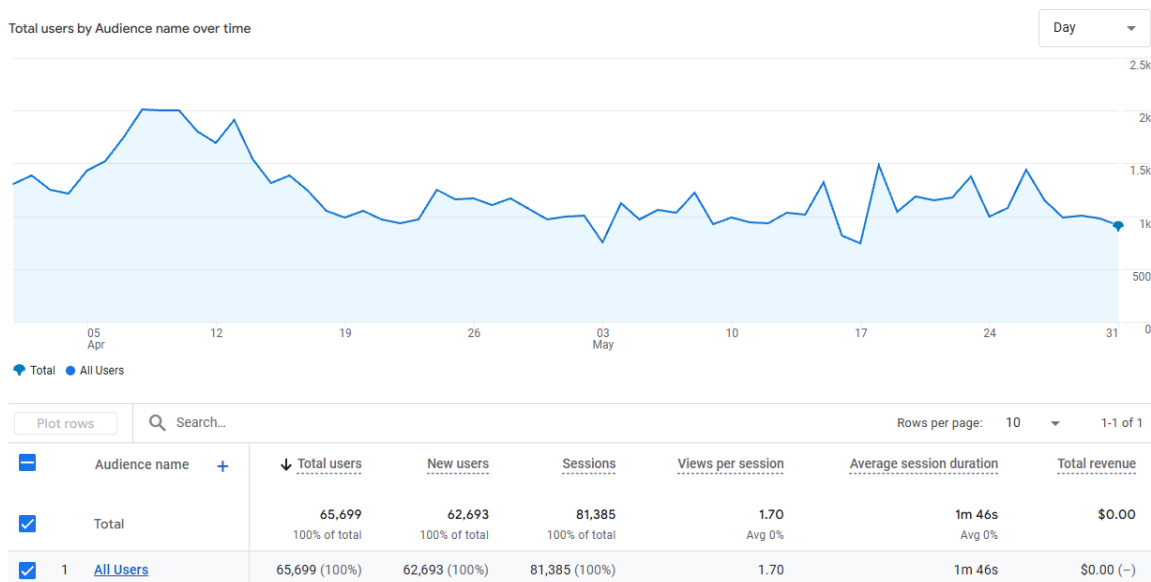
<p><b>Happy Birthday, King Charles III! King...</b> Mon Jun 1, 2:08pm 13.0K views    534 likes 1 comment    41 shares</p>	<p><b>Step into the beautiful world of Japanese...</b> Tue May 19, 2:52pm 9.6K views    302 likes 10 comments    41 shares</p>	<p><b>Final week of Soft Lines: Illustrating...</b> Thu Apr 9, 7:21pm 10K views    193 likes 0 comments    3 shares</p>	<p><b>Sailing with Seabirds - Crossin... the Drake's Passage to Antarc...</b> Tue May 19, 10:48am 6.2K views    142 likes 2 comments    7 shares</p>	<p><b>Happy Easter Sunday and happy daylight...</b> Sun Apr 5, 9:20am 7.6K views    316 likes 17 comments    7 shares</p>
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**Top content by views**

[Boost content](#)    [See all content](#)

<p><b>A rare piece of space history is landing at...</b> Mon Apr 20, 2:52pm 35.4K views    365 likes 10 comments    12 shares</p>	<p><b>Step into the beautiful world of Japanese...</b> Tue May 19, 2:55pm 29.9K views    119 likes 13 comments    50 shares</p>	<p><b>Huge news for Tūhura Otago Museum. Our...</b> Tue May 26, 2:46pm 17.7K views    250 likes 28 comments    6 shares</p>	<p><b>Congratulations to Neale McLanachan,...</b> Mon Apr 6, 3:23pm 14.6K views    199 likes 3 comments    4 shares</p>	<p><b>First Time Entrant Winner, Arna Carlson...</b> Tue Apr 7, 7:08pm 15.1K views    376 likes 20 comments    13 shares</p>
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### Partnerships and Profile

The Museum continued its role as a major partner of the Wild Dunedin festival, hosting numerous events and collaborating across marketing and programme delivery. This partnership continues to strengthen the Museum's community profile and visitor reach.

A standout achievement was the 2026 Tūhura Wildlife Photography Competition and Exhibition. Marketing secured sponsorship (\$22,000) and partnership support (\$12,000), including a significant new collaboration with the Department of Conservation. This partnership expanded the competition's national profile, strengthened relationships with a key strategic stakeholder, and contributed to record attendance at the exhibition opening.

The Marketing team also supported the successful Wild Dunedin Gala, generating approximately \$15,000 in revenue for the Museum.

### Media and Brand Visibility

We secured 41 media stories during April and May, including 17 national stories across RNZ, TVNZ One News, Seven Sharp, the NZ Herald, Stuff, and The Press.

Significant coverage was achieved for:

- The Otago Wildlife Photography Competition
- The Takapō meteorite display
- David Attenborough Day and the launch of the new *Natural History Museum Alive* planetarium show
- The Gallery Gang exhibition's international recognition
- The Wild Dunedin festival
- Tangata Moana and other exhibition projects

This coverage significantly increased awareness of Museum offerings.

02/04	Regional	ODT	Midwinter Carnival	<a href="https://www.odt.co.nz/news/dunedin/bigger-procession-two-session-format-year%E2%80%99s-midwinter-carnival">https://www.odt.co.nz/news/dunedin/bigger-procession-two-session-format-year%E2%80%99s-midwinter-carnival</a>
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02/04	Regional	ODT	Photography Competition	<a href="https://www.odt.co.nz/news/dunedin/winning-image-%E2%80%98unique-and-strong%E2%80%99">https://www.odt.co.nz/news/dunedin/winning-image-%E2%80%98unique-and-strong%E2%80%99</a>
03/04	Regional	ODT	Moa Footprint	<a href="#">Moa footprint discovery marked   Otago Daily Times Online News</a>
05/04	International	Futura	Collections	<a href="#">You'll Never See Them Again: 5 Dog Breeds Lost Forever - Futura Sciences</a>
08/04	National	The Post	Photography Competition	<a href="https://www.thepost.co.nz/culture/360980684/wellington-photographers-celebrated-top-wildlife-awards">https://www.thepost.co.nz/culture/360980684/wellington-photographers-celebrated-top-wildlife-awards</a>
09/04	Local	The Star	Midwinter Carnival	<a href="#">Creatures of the night to be highlighted   Otago Daily Times Online News</a>
11/04	Regional	ODT	Photography Competition	<a href="https://www.odt.co.nz/regions/south-otago/mini-moss-forest-photo-commended">https://www.odt.co.nz/regions/south-otago/mini-moss-forest-photo-commended</a>
15/04	Regional	ODT	Wild Dunedin	<a href="#">Stuffed wildlife care raises awareness for hospital   Otago Daily Times Online News</a>
15/04	National	STUFF NZ	Meteorite	<a href="https://www.stuff.co.nz/nz-news/360964909/around-sun-hundreds-millions-years-then-found-30-minutes-south-island">https://www.stuff.co.nz/nz-news/360964909/around-sun-hundreds-millions-years-then-found-30-minutes-south-island</a>
15/04	Regional	ODT	Scott Base	<a href="#">Travelling through time, space to Antarctica   Otago Daily Times Online News</a>
15/04	National	The Press	Meteorite	<a href="https://www.thepress.co.nz/nz-news/360986508/around-sun-hundreds-millions-years-then-found-30-minutes-south-island">https://www.thepress.co.nz/nz-news/360986508/around-sun-hundreds-millions-years-then-found-30-minutes-south-island</a>
15/04	National	NZ Herald	Meteorite	<a href="https://www.nzherald.co.nz/nz/45-billion-year-old-takapo-meteorite-to-go-on-display-at-otago-museum/KP4GYNNOH5FWREVQZ55HRSZKJY/">https://www.nzherald.co.nz/nz/45-billion-year-old-takapo-meteorite-to-go-on-display-at-otago-museum/KP4GYNNOH5FWREVQZ55HRSZKJY/</a>
15/04	Regional	ODT	Meteorite	<a href="#">Celestial treasure set for display   Otago Daily Times Online News</a>
15/04	Regional	ODT	Hoiho statue exhibition	<a href="#">Painted hoiho light up museum   Otago Daily Times Online News</a>
20/04	National	Seven Sharp	Meteorite	<a href="https://www.tvnz.co.nz/tvseries/seven-sharp">https://www.tvnz.co.nz/tvseries/seven-sharp</a>
21/04	National	Gay Express	Wild Gala	<a href="https://gayexpress.co.nz/2026/04/pics-a-wild-night-with-heart-at-wild-dunedins-masquerade-gala/">https://gayexpress.co.nz/2026/04/pics-a-wild-night-with-heart-at-wild-dunedins-masquerade-gala/</a>
23/04	National	RNZ	Meteorite	<a href="#">From spa pool to museum: the NZ meteorite discovery   RNZ</a>
27/04	National	Daily Encourager	Photography Competition	<a href="https://dailyencourager.co.nz/capturing-what-others-may-not-see/">https://dailyencourager.co.nz/capturing-what-others-may-not-see/</a>
29/04	Regional	ODT	Midwinter Carnival	<a href="https://www.odt.co.nz/news/dunedin/carnival-offer-more-sessions">https://www.odt.co.nz/news/dunedin/carnival-offer-more-sessions</a>
01/05	National	Under the Radar	Music Month	<a href="https://www.undertheradar.co.nz/news/22798/NZ-Music-Month-Te-Marama-Puoro-o-Aotearoa-2026-Week-1-Highlights.utr">https://www.undertheradar.co.nz/news/22798/NZ-Music-Month-Te-Marama-Puoro-o-Aotearoa-2026-Week-1-Highlights.utr</a>
02/05	Regional	ODT	Gerard	<a href="#">Layers on the land   Otago Daily Times Online News</a>

06/05	National	One News	Planetarium	<a href="https://tvnz.co.nz/player/tvepisode/1news-at-six-30">https://tvnz.co.nz/player/tvepisode/1news-at-six-30</a>
08/05	National	Daily Encourager	Meteorite	<a href="https://dailyencourager.co.nz/rare-meteorite-spaces-out-citizen-scientist/">https://dailyencourager.co.nz/rare-meteorite-spaces-out-citizen-scientist/</a>
09/05	Regional	ODT	David Attenborough	<a href="https://www.odt.co.nz/news/dunedin/campus/celebrating-attenborough%E2%80%99s-100th">https://www.odt.co.nz/news/dunedin/campus/celebrating-attenborough%E2%80%99s-100th</a>
09/05	Regional	ODT	Artsenta	<a href="#">Exhibition to mark milestone   Otago Daily Times Online News</a>
12/05	Regional	ODT	Events	<a href="#">Ready teddy   Otago Daily Times Online News</a>
12/05	Regional	ODT	Hoiho statue exhibition	<a href="https://www.odt.co.nz/news/dunedin/auction-protest-against-extinction">https://www.odt.co.nz/news/dunedin/auction-protest-against-extinction</a>
12/05	Regional	ODT	Museum	<a href="https://www.odt.co.nz/news/dunedin/building-and-gallery-upgrades-seen-vital-museum%E2%80%99s-future">https://www.odt.co.nz/news/dunedin/building-and-gallery-upgrades-seen-vital-museum%E2%80%99s-future</a>
16/05	Regional	ODT	Pink Ball	<a href="https://www.odt.co.nz/news/dunedin/ball-proves-popular-inaugural-year">https://www.odt.co.nz/news/dunedin/ball-proves-popular-inaugural-year</a>
14/05	Local	The Star	Midwinter Carnival	<a href="https://www.odt.co.nz/the-star/midwinter-carnival-preparations-ramp">https://www.odt.co.nz/the-star/midwinter-carnival-preparations-ramp</a>
18/05	Regional	ODT	Penguin statues	<a href="#">Painted penguins net a pretty penny   Otago Daily Times Online News</a>
20/05	Regional	ODT	BORO exhibition	<a href="https://www.odt.co.nz/news/dunedin/%E2%80%98every-stitch-tells-story%E2%80%99">https://www.odt.co.nz/news/dunedin/%E2%80%98every-stitch-tells-story%E2%80%99</a>
26/05	Regional	ODT	Events	<a href="https://www.odt.co.nz/news/dunedin/lantern-making-carnival-begins">https://www.odt.co.nz/news/dunedin/lantern-making-carnival-begins</a>
26/05	Regional	ODT	Gallery Gang	<a href="#">Shortlisted for 'amazing storytelling'   Otago Daily Times Online News</a>
27/05	National	RNZ	Gallery Gang	<a href="https://www.rnz.co.nz/national/programmes/afternoons/audio/2019036821/the-nz-museum-named-in-the-oscar-of-the-global-museum-sector">https://www.rnz.co.nz/national/programmes/afternoons/audio/2019036821/the-nz-museum-named-in-the-oscar-of-the-global-museum-sector</a>
27/05	National	RNZ	Gallery Gang	<a href="https://www.rnz.co.nz/national/programmes/ninetoon/audio/2019036798/around-the-motu-tess-brunton-rnz-s-reporter-in-dunedin">https://www.rnz.co.nz/national/programmes/ninetoon/audio/2019036798/around-the-motu-tess-brunton-rnz-s-reporter-in-dunedin</a>
28/05	National	RNZ	Gallery Gang	<a href="https://www.rnz.co.nz/life/culture/tuhura-otago-finalist-in-oscar-of-museums">https://www.rnz.co.nz/life/culture/tuhura-otago-finalist-in-oscar-of-museums</a>
28/05	Regional	ODT	Tax refund campaign	<a href="#">Museum launches campaign to help children visit   Otago Daily Times Online News</a>
28/05	Local	King Country News	Dr Lindsay Rogers book	<a href="https://kingcountrynews.co.nz/2026/05/looking-for-fores-of-a-doctor/">https://kingcountrynews.co.nz/2026/05/looking-for-fores-of-a-doctor/</a>
28/05	National	RNZ	Tax refund campaign	<a href="https://www.rnz.co.nz/national/programmes/thepanel/audio/2019037030/the-panel-with-michael-moynahan-and-sue-bradford-">https://www.rnz.co.nz/national/programmes/thepanel/audio/2019037030/the-panel-with-michael-moynahan-and-sue-bradford-</a>

				<a href="#">part-2</a>
28/05	International	CAMD	Gallery Gang	<a href="https://camd.org.au/tuhura-otago-museum-named-among-worlds-best/">https://camd.org.au/tuhura-otago-museum-named-among-worlds-best/</a>
29/05	Regional	ODT (Full MIX spread)	Tangata Moana	<a href="https://www.odt.co.nz/lifestyle/magazine/weaving-welcome">https://www.odt.co.nz/lifestyle/magazine/weaving-welcome</a>

### International Recognition

We submitted the Gallery Gang exhibition to the Museums + Heritage Awards in London, and it placed among the top five exhibitions globally in its category. This recognition generated national media attention and further strengthened Tūhura's reputation for exhibition excellence.

### Other Projects

The new Museum website has entered final testing and content migration stages ahead of launch. We're waiting on final bugs and Vernon updates to be made before completion.

Our team also continued to play a key role in the development of the Tangata Moana Gallery, including content creation and editing, digital asset preparation, opening planning, and promotional support.

### Tourism

The Museum attended TRENZ 2026 in Auckland, participating in a full programme of meetings with domestic and international tourism operators. Early outcomes have been positive, with several new relationships already generating opportunities to increase future visitation.

### Summary

The period delivered strong audience engagement, significant media exposure, successful partnership development, and progress on several key strategic initiatives. Particularly notable were the national success of the Wildlife Photography Competition, extensive media coverage surrounding the Takapō meteorite, international recognition for the Gallery Gang exhibition, and continued growth in digital engagement and tourism partnerships.

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## EVENTS

### Board Report – Events April/May

The Events team was kept busy throughout April with both the Wild Dunedin Festival of Nature and the school holidays. Tūhura supported more than 20 Wild Dunedin events, including the popular Wild Masquerade Ball, alongside a range of family-friendly school holiday activities. Together, these programmes attracted more than 3,000 visitors to the museum, highlighting strong community engagement and participation throughout the month.

In May, Tūhura celebrated New Zealand Music Month with a diverse programme of workshops, talks, screenings and performances. These events were well attended, attracting more than 300 guests and demonstrating a strong interest in music-focused programming.

To celebrate the 100th birthday of David Attenborough on 9 May, Tūhura hosted a special day of family-friendly activities. Visitors enjoyed a range of attractions, including face painting, a bouncy

castle, and hands-on craft activities. The occasion also provided an excellent opportunity to showcase David Attenborough's Natural History Museum Alive in our planetarium. Multiple screenings were held throughout the day, all of which were well attended.

We welcomed the return of Pink Floyd: The Dark Side of the Moon back to our planetarium. This immersive experience was one of the most talked-about planetarium shows in Otago last year and is proving just as popular with audiences once again. Overall, the planetarium is experiencing higher levels of engagement, driven by its diverse programme of daytime offerings and evening cinema-style screenings. This broad range of experiences continues to attract new and returning audiences, contributing to increased visitation and strengthening the planetarium's role as a key destination for education and entertainment.

Overall, the April and May programme highlighted the Events team's ability to deliver a diverse range of high-quality, engaging experiences for our community. From large-scale festival collaboration and family-focused activities to cultural celebrations and special one-off occasions, the team successfully delivered programmes that attracted strong attendance.

### April Public Programmes Attendance

DATE	TITLE	ATTENDANCE	FREE/ PAID
1-Apr	Photography Prize giving	220	Free
1-Apr	Photography Gallery Opening	300	Free
11-Apr	Wild Dunedin Talks at 2	16	Free
13-Apr	Kākāpo Family Fun Day	830	Free & Paid
13-Apr	Wildlife Hospital x Suzy Cato	160	Free
13-Apr	Underdogs of Biodiversity	65	Free
13-Apr	Underdogs of Biodiversity Screening	36	Free
13-Apr	Wilding Screening	71	Free
14-Apr	Artists in Climate Action	41	Free
14-Apr	Whales, Snails & Lobster Tails	70	Free
14-Apr	Paint your own Penguin with Frank Gordon	18	Paid
14-Apr	Southern Skies	29	
14-Apr	Between Two Worlds: Our Toroa/Royal Albatross	73	Free
15-Apr	From Streets to Streams Caring for our Urban Waterways	17	Free
15-Apr	Gin & The Collection	30	Paid
15-Apr	Paul Sorrell: Getting Closer	67	Free
16-Apr	From Ideals to Outcomes	20	Free
17-Apr	How Does Citizen Science Help Scientists	14	Free
17-Apr	The Past is Key to the Present	26	Free
18-Apr	Paper Mache Vase	10	Paid
18-Apr	Autumn Day	350	Free & Paid
4 - 17 April	Makerspace	1549	Free
13 - 17 April	Scott Discovery VR Experience	165	Free & Paid
17-Apr	Wild Masquerade Ball	140	Paid
4-Apr	Dinosaurs Afternoon : School Holidays Special	5	Paid
11-Apr	Finding Nemo : School holidays movie	30	Paid
18-Apr	Wall-e : School Holidays Movie	24	Paid

### May Public Programmes Attendance

DATE	TITLE	ATTENDANCE	FREE/ PAID
2-May	Mini Banjo Workshop	9	Paid
8-May	Ian Smith Memorial Lecture	72	Free
8-May	Bangers And Brews	63	Paid
8-May	David Attenborough's Natural History Museum Alive : Preview Screening	99	Paid
9-May	Kazoo Workshop	2	Paid
9-May	David Attenborough's 100th Birthday	546	Free
9-May	David Attenborough's Natural History Museum Alive : David Birthday bash	90	Paid
11 May - 15 May	Teddy Bear Hospital	255	Free
13-May	Yoga with the Butterflies	36	Paid
16-May	Teddy Bear Community Day	320	Free
16-May	Flying Man Looping workshop	26	Free
16-May	Pink Floyd	54	Paid
22-May	Porotiti Workshop	20	Free
23-May	From Synth to Screen XYZZY talk/ viewing	50	Free
23-May	Spin Drum Workshop	11	Paid
23-May	The Art of Boro (Public Talk)	70	Free
23-May	Introduction to Boro Stitching (Workshop)	37	Free
24-May	Sashiko Stitch and Patching (Workshop)	16	Paid
16-May	Maracas Workshop	12	Paid
27-May	Hedgehog Lantern Making Workshop	7	Paid
27-May	Anzac Song Talk	7	Free
29-May	Bohemian Rhapsody	37	Paid
29-May	Sailing with Seabirds	73	Free
30-May	Pink Floyd	92	Paid
30-May	Bullroarer workshop	22	Paid
30-May	Choir! Choir! Performance	54	Free

### Commercial Events

April is generally a quieter month for commercial events as the team's focus shifts to delivering a high volume of public programmes during the school holidays. Despite this, the team remained busy hosting a range of daytime functions and events throughout the month.

May was a particularly strong month, with multiple events taking place on a daily basis. The team successfully hosted a diverse range of functions, including numerous small-scale events, a large charity ball, and a high school formal. The month also saw a significant number of returning clients, several of whom booked the venue for multi-day events, highlighting strong customer satisfaction and ongoing demand for Tūhura as an events destination.

### Events Team Feedback

*"Just wanted to thank you for organising everything for us for our event went off really well. A big than you to Hamish for being super helpful and ensuring everything ran smoothly!"*

*“My managers were really happy with the venue so thank you to yourself and your staff for helping them have a great experience”*

*“Having Teddy Bear Hospital 2026 at the Tūhura Otago Museum was so amazing! Thank you so much for being incredibly welcoming and accommodating. It was a pleasure to work together and create amazing events for the Tamariki and their whānau in Dunedin”*

*“A sincere thank you to you and your team for hosting us. The event was seamless and you were so accommodating. It was lovely to meet you and work alongside you”*

*“Thank you so much for being so awesome to deal with Jessica, and we’ve had so many comments about what a beautiful venue it was”*

*“Thanks so much for all your assistance for the events during the opening few days of Timeworn Textiles - it was very much appreciated. The workshop on the Sunday went very well and am very grateful to all the effort made for the opening night, which was just wonderful and very memorable for me”*

*“Thanks again for the opportunity to have Bangers and Brews at Tūhura. It was a great night, and everyone seemed like they had a great time!”*

## **FACILITIES, ASSETS AND TECHNOLOGY**

The Facilities and IT teams are working on or have completed the following projects:

- Upgrade off site house
- Complete new Tangata moana gallery
- Paint and clean carpets in BSG
- Replace wall at front of BSG
- Lift inspections
- BWOF checks
- Build and install exhibition in POTW (Boro)
- Get permission to remove tree from staff carpark
- Planning for new roof of tropical forest.
- Purchased a new visitor counting solution.

END OF REPORT

## **OTAGO MUSEUM TRUST BOARD**

**23 JUNE 2026**

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## **KAUPAPA MĀORI AND TANGATA MOANA**

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### **EXECUTIVE SUMMARY**

A written report has been included in the Director's report. A verbal update may be given.

### **RECOMMENDATION**

None

## OTAGO MUSEUM TRUST BOARD

23 JUNE 2026

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### POLICY REVIEWS – VARIOUS

Submitted by: Ian Griffin, Director

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#### EXECUTIVE SUMMARY

As part of our organisational review and improve our financial processes, four financial policies have been rewritten to bring in tighter controls and to provide clarity about expectations and accountability when handling Museum financial or physical assets. We believe that these updated policy documents meet the expectations of a contemporary publicly-funded organisation.

These documents have been informed by comparing to similar policies from the University of Otago and Auckland Museum, as well as referring to the websites of the Office of the Auditor General and the Serious Fraud Office.

#### FOR APPROVAL AT THE JUNE 2026 BOARD MEETING – UPDATED POLICY DOCUMENTS:

- Fraud Policy
- Sensitive Expenditure Policy
- Gifts and Gratuities Policy
- Credit Card Policy
- Update to the Financial Delegations Authority (requiring an update to match the Sensitive Expenditure Policy and Guidelines)

Information about the key changes is detailed below.

**RECOMMENDATION:** that the Board adopts the four updated policies and updated Financial Delegations Authority.

#### INFORMATION ABOUT THE POLICY UPDATES AND KEY CHANGES TO THE DOCUMENTS

##### 1. The review process:

2. Review and update by the Executive Assistant (Jane Gregory) and Head of Finance (Anne Bridger)
3. Feedback from the Director incorporated
4. Circulation to the Leadership team for feedback which was considered and incorporated as appropriate
5. Reviewed at the Audit, Finance and Risk Management committee meeting on 9<sup>th</sup> June. The Committee made some suggestions for improvement and recommend that the Board adopt the Policies with those changes made.
6. Documents which are for Board approval brought to the 23 June meeting.

##### 2. Fraud Policy updates

**Overview:** the revised Policy has the same intent as the previous Fraud and Corruption Prevention Policy i.e., to prevent, detect, report, investigate and respond to fraud, but has

undergone a substantial rewrite to reduce the policy length (original was 11 pages), provide governance oversight, remove duplication of content and improve the language to make the Policy more useful and accessible for staff and the Board. The new Fraud Policy is designed to work alongside other policies referenced under the 'Related Documents' section of the Policy.

### Key changes

- References to 'Fraud and Corruption' have been simplified to 'Fraud'. This may be perceived as less emphasis on corruption, however corruption has been included under the definition of fraud so that readers understand that corruption is fraud.
- Conflict of interest framework removed because it did not reflect current practice, nor did it reflect an ideal practical framework for our organisation. Staff conflicts of interest are managed confidentially through the HR systems and employment agreements. Conflicts of interest in the new document are defined under the 'definition of fraud' section and referred to under the investigation section.
- Gifts and Gratuities section has been removed as this is dealt with under the Gifts and Gratuities Policy, and Koha Policy and Procedures.
- Removed the section on the 'Protected Disclosure (Protection of Whistleblowers) Act 2022' and replaced it with references throughout the document: under Legal Obligations, under the definition of 'Serious Wrongdoing', and when discussing confidentiality under the section 'Reporting Fraud'.
- Requires reporting of material fraud and provides a formal escalation process.
- Adds post-incident reporting and review, providing continuous improvement process
- Allows for external investigators to be brought in to strengthen independence
- Adds fraud specifically related to handling of collection items (as opposed to just 'assets' in the original policy).
- Provides examples of contemporary fraud (identity, scams, invoicing, kickbacks, money laundering etc).
- Adds the qualification of the extent to which an investigator can access records "to the extent necessary and lawful for the purposes of the investigation".
- Provides a wider range of potential outcomes of an investigation, providing a more flexible approach, the outcome of which would be determined by employment processes.

### 3. Sensitive Expenditure Policy updates

**Overview:** this new version of the Sensitive Expenditure Policy has been substantially rewritten to modernise the language, have a cleaner structure, have a stronger governance focus and align with guidelines from the Office of the Auditor General.

#### Key changes:

- Stronger and expanded sections on why it is important to have care around sensitive expenditure, and the principles that should be in play when making decisions about sensitive expenditure.
- Expanded list of sensitive expenditure categories.
- Added a clause to say that sensitive expenditure can be used only for Museum-related causes and not for political campaigns or advocacy.
- Strengthens the section on the approval process to include approval for a Board members' expenditure.
- Stronger and clearer conflict of interest expectations
- Added a section on responsibilities to give a clearer accountability framework

- Added sections on the process for handling breaches of the Policy and the disciplinary process.
- Removed operational detail which is contained in other policy documents or procedures and guidelines e.g., koha, reimbursements and procurement.
- Created a new document 'Sensitive Expenditure Guidelines' which covers operational processes for carrying out the Sensitive Expenditure Policy. These Guidelines are for approval at the Director level and provided with Board papers for information.

### Updates made since the AFRM meeting:

- Conflict of Interest section (page 4) — amended wording to clarify that staff interests are noted on employment records and that the Trust Board manages their conflicts through the interest register.
- Breaches of this policy section (page 5, third paragraph) — “Where the Head of Finance is the subject of the concern” amended to “Where the Head of Finance or the Head of People and Culture is the subject of the concern”.

## 4. Gifts And Gratuities Policy updates

**Overview:** this new version of the Gifts and Gratuities Policy is significantly more comprehensive to align with expectations for a public sector organisation. It formalises the treatment of gifts and gratuities and expands the scope to strengthen governance, reporting requirements and controls around conflict of interest.

### Key changes:

- Clearly defines the meaning of 'gift'
- Strengthens the principles that should apply when accepting a gift and stronger ethical framework.
- More clarity around how the Gift Register is maintained, the audit trail for recording gifts through the Audit, Finance and Risk Management committee, and the process for raising concerns about gifts being received.
- Shift of default ownership of a gift over \$50 in value from the individual to the Museum.
- More explicit recognition that repeated gifts from the same source have a higher risk of being assessed as causing influence or corrupt decision making.
- Added treatment of cash gifts, which must now be declared.
- Introduces controls over gifts that are given by the Museum.
- Addresses barter/contra transactions which were a risk not previously covered.
- Adds stronger connection to Museum's conflicts framework.
- Strengthens compliance and enforcement around consequences of breaches of the policy.

### Updates made since the AFRM meeting:

Added the clause under section 5 “All staff, Board members or *Any Person* representing the Museum are expected to declare gifts received as outlined in 5(a).”

## 5. Credit Card Policy updates

**Overview:** this new version of the Credit Card Policy lifts the document from an administrative document based on a single cardholder to a modernised financial governance-level policy based on current systems, addressing risk and strengthening compliance frameworks.

## Key changes:

- Moves from a single-card system to the current four-card system.
- Incorporates changes from the manual signature-based system to an online accounting system.
- Sets out clear processes for issuing cards and approvals required.
- Adds more oversight from the Finance department around monitoring, controls and audit systems.
- Adds a framework for use.
- Provides clarity around responsibilities.
- Provides separation of duties, strengthening risk control.
- Addresses consequences of breaching the policy

## Feedback from the AFRM committee:

The committee asked management to consider whether the \$70,000 credit limit on the cards (except for the Education Manager's card which has a \$2,000 limit) is too high. The limit is an organisational limit, rather than a per card limit. The Head of Finance is in the process of liaising with the bank to reduce the limit to a practical level.

## 6. Financial Delegations Authority update

We are recommending a change to align the approval process with the updated Sensitive Expenditure Policy and Guidelines. The Authority was previously adopted by the Board in October 2025. The proposed change is to add a line for "staff-related costs" which are to be approved by the Head of People and Culture. The additional line is highlighted in the Delegations Authority table included in your papers.

## ADDITIONAL DOCUMENTS ATTACHED FOR INFORMATION:

Following the new policy documents, we have provided the following papers for information:

**Sensitive Expenditure Guidelines:** a new document written to provide operational guidance for the revised Sensitive Expenditure Policy. Approval level is the Director.

**Fixed Asset Register and Asset Disposal Procedure:** this document has been rewritten to provide a better governance, compliance and risk control framework to a level expected for a publicly funded organisation. It shifts the focus from external responsibility for maintaining asset records to in-house control of record keeping and auditing. The document provides much stricter, transparent processes, addresses conflicts of interest and sets out a clear auditable process for disposal of assets. Approval level is the Director.

## Documents to be replaced by the new versions:

- Fraud and Corruption Policy
- Sensitive Expenditure Policy
- Gifts and Gratuities Policy
- Credit Card Policy

## FRAUD POLICY

<b>Policy category:</b>	<b>FINANCE</b>		
<b>Position responsible:</b>	<b>Director</b>		
<b>Document status</b>	Last approved February 2024	<b>Version number</b>	6.1
<b>Approved by</b>	Otago Museum Trust Board	<b>Date approved</b>	Under review
<b>Review frequency</b>	Every three years	<b>Next review due</b>	May 2029

### PURPOSE

This Policy is intended to actively discourage fraudulent behaviour and to set out clear requirements for the **prevention, detection** and **response** to potential or suspected fraud or corruption within or involving the Museum, and to support a fair and just response.

### SCOPE/AUDIENCE

Tūhura Otago Museum staff, honorary or volunteer workers, members of the Otago Trust Board, consultants, vendors, contractors, outside agencies doing business with employees of such agencies, and/or any other parties with a business relationship with Tūhura Otago Museum

### LEGAL OBLIGATIONS

- Otago Museum Trust Board Act 1996
- Protected Disclosures (Protection of Whistleblowers) Act 2022
- Local Authorities (Members' Interests) Act 1968
- Crimes Act 1961
- Secret Commissions Act 1910
- Employment Relations Act 2000

### DEFINITIONS

**Any Person:** a legally defined term which includes both **natural persons** (living human beings) and **legal persons** (entities such as the Trust Board), that are granted legal rights. In this policy the term refers to those defined under the scope of the policy.

**Serious wrongdoing** – is fully defined under the Protected Disclosures (Whistleblowers) Act 2022. The Ombudsman summarises the definition as any act, omission, or course of conduct in (or by) any organisation that is one or more of the following:

- An offence
- A serious risk to health or safety of the public or an individual
- A serious risk to the maintenance of law
- Unlawful, corrupt, or irregular use of public funds or public resources
- Oppressive, discriminatory or grossly negligent acts, or gross mismanagement by a public sector employee or a person performing a public function

## POLICY STATEMENT

The Museum is committed to maintaining high standards of business and ethical conduct and will therefore not tolerate dishonest, fraudulent or corrupt behaviour.

Systems will be put in place to manage and reduce the risk of fraud by way of:

- **Prevention** – reducing the risk of fraud or corruption in the first place
- **Detection** – uncovering fraud or corruption at the earliest opportunity if it occurs and providing effective options to report, manage and respond
- **Response** – taking immediate corrective action and remedying the harm caused, including preserving evidence to assist an investigation.

Reporting fraud will be encouraged and all notified incidents will be investigated.

If an internal investigation provides sufficient evidence to suggest that *Any Person* has committed fraud, actions will be taken to recover lost assets, the incident may be referred to the relevant authority for further investigation, and an internal disciplinary process will take place.

## DEFINITION OF FRAUD

Fraud is an intentional and dishonest act involving deception or misrepresentation to obtain or potentially obtain an advantage for an individual or any other person.

Examples of fraud include but are not limited to:

- Deception or knowingly providing false, incomplete or misleading information to result in financial or personal benefit.
- Falsifying, deliberately omitting to record or falsifying leave records
- Forgery or unauthorised alteration of accounts, documents or computer files or record belonging to the Museum including collection and related documentation.
- Corruption: the abuse of entrusted power for private gain or to achieve an improper outcome. This includes bribery and soliciting or receiving gifts or gratuities to perform an official duty, or to omit to perform an official duty.
- Coercion or otherwise compelling someone to act inappropriately.
- Theft or unauthorised possession, use or misappropriation of funds, collection items or assets whether belonging to the Museum or a third party.
- Deliberate misuse of Museum resources (including work time, internet, mobile phones, copiers, computers, vehicles, Museum addresses and phone numbers) for unfair, unjustified or unlawful gain.
- Deliberate mishandling or misreporting of money or financial transactions.
- Inappropriate claims for expenses for personal gain.
- Proposing or granting contracts or payments to third parties for personal gain or gain for another person.
- Making inappropriate payments to third parties (e.g. fraudulent invoice, identity fraud, scams) for financial or personal benefit
- Secret commissions or 'kickbacks', bribes and other forms of unlawful payments involving Any Person and a third party
- Money laundering
- Not reporting conflicts of interest to obtain personal gain or gain for another person.
- Obtaining insider knowledge of organisational activities without implied or expressed consent, or misuse of permitted insider organisational knowledge.
- Being in any way party to fraud or not reporting potentially fraudulent activities.
- Supporting others in being fraudulent, or in any way being party to fraud, or not reporting fraud.

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## RESPONSIBILITIES

**Any Person related to the Museum and its operations** is responsible for the day-to-day prevention and reporting of Fraud, or suspected Fraud by:

- Acting honestly, fairly and with integrity in all actions and undertakings made on behalf of the Museum.
- Ensuring that all claims, records and statements made on behalf of the Museum are accurate and truthful.
- Refrain from falsifying records, providing misleading representations, or otherwise recording, or omitting to record information in a way that misleads.
- Adhering to all fraud and corruption prevention controls and processes.
- Reporting suspected fraudulent or corrupt behaviour immediately. No attempt should be made by the person noticing the suspected fraud to investigate the situation themselves, or to speak with those involved as this may cause evidence to be destroyed and will impede an official investigation.
- Reporting control failures or breaches as soon as they become aware of them.
- Cooperating with and not impeding any investigation of suspected fraud or corruption.

**Managers** are responsible for:

- Implementing approved systems and controls that are there to prevent fraud.
- Putting adequate systems in place, to ensure that staff are adhering to fraud prevention controls and processes.
- Carrying out regular reviews to ensure that controls are operating effectively and reporting any system failures.
- Fostering a culture of honesty, integrity and openness; treating any person who raises concerns about suspected fraud in good faith, in confidence and without fear of reprisal.
- Complying with or taking part in investigation processes.
- Being aware that unusual events, routine checks, or non-compliance to systems can highlight the possibility of fraud occurring.

### Museum Director

The Museum Director has overall responsibility for preventing fraud and corruption within the Museum. This includes ensuring that there are policies and procedures in place to prevent fraud, investigate suspected cases of fraud, and that audits are carried out to identify system failures or to detect suspected fraud.

### Trust Board

The Board is responsible for The Audit, Finance and Risk Management Committee which will review all new and reviewed policies and, when satisfied that the policy is appropriate, will recommend to the Board that they adopt the Policy or any update to the Policy.

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## REPORTING FRAUD

If you see anything suspicious, unusual, or something that just doesn't seem right, you can make a report to one of the people below. Any information you provide can help prevent fraud. All reports will remain confidential, and the person raising the concern can request that their name is not used. Reports can be made in writing, or verbally. If made verbally, a written record will be made of the verbal notification.

Report suspicious activity to at least one of the following:

- Their line manager
- The Head of Finance
- The Head of People and Culture
- The Museum Director
- The Trust Board Chair

Those reporting suspected fraudulent or corrupt activity should not:

- Contact the suspected individual(s) to determine facts or gain restitution
- Discuss the case, facts, suspicions, or allegations with anyone unless specifically asked to do so by the Lead Investigator.

**Confidentiality:** all reports of suspected fraud will be dealt with in good faith and in the strictest confidence as far as practicable. No person who raises a genuine concern in good faith will be disadvantaged, victimised, or subjected to retaliation for making a report. The person making the report can request that their identity and any details that may identify them, are kept confidential to the extent provided for under the *Protected Disclosures (Protection of Whistleblowers) Act 2022*.

The person receiving the notification of suspected fraud should follow the investigation process outlined in this Policy.

Where suspected fraudulent activity is considered material, the matter will be reported to the Board Chair and the Audit, Finance and Risk Management Committee as soon as reasonably practicable, while taking appropriate account of confidentiality requirements, employment processes, and any ongoing investigation.

## INVESTIGATION

All notifications of suspected fraud will be investigated. Those receiving a notification of suspected fraud listed under the 'Reporting Fraud' section, should escalate the notification to the Museum Director, or if the Director is involved, to the Board Chair who will be responsible for appointing a Lead Investigator.

### Lead Investigator

The Museum Director is the default Lead Investigator in Museum investigations into suspected fraud. The Museum Director may delegate the Lead Investigator role.

In the event of a specific concern involving the Museum Director, the Board Chair is the default Lead Investigator.

If the Lead Investigator believes that they may have a conflict of interest, they may ask the Board Chair or another member of the Board to assume the responsibilities of the Lead Investigator. External investigators may be appointed where independence is required.

### Investigation Team

The Lead Investigator may appoint an Investigation Team, as required and as appropriate to the nature and scope of the investigation. This may include support from external specialists.

Members of the Investigation Team will have (as necessary and appropriate):

- Free and unrestricted access to all Museum records and premises, whether owned or rented; and
- The authority to examine, copy, and/or remove all or any portion of the contents of files, desks, cabinets, and other storage facilities on the premises or on Museum systems to the extent necessary and lawful for the purposes of the investigation.

No information concerning the status of an investigation will be released beyond the Investigation Team without approval of the Lead Investigator. All enquiries concerning the investigation should be directed to the Lead Investigator.

### **The investigation**

Investigations will be conducted objectively and without bias and regardless of the status of the person suspected of committing the fraud.

Preliminary investigations should be carried out discreetly (where possible and appropriate), objectively and with integrity, including to maintain benefit of the doubt and false accusations that may tarnish a person's reputation.

The Lead Investigator or their delegate will prepare a report of the preliminary findings, including recommendations for system improvements or referral to an external agency or relevant authorities.

**No evidence of fraud found in preliminary investigation:** the matter will be closed.

Recommendations made in the Investigation Report will be considered.

**Evidence of suspected fraud found in the preliminary investigation:** a more-in-depth investigation will be required and involve:

- Informing the subject(s) of the allegation(s) in writing, providing evidence gathered regarding the allegation(s), and requesting a meeting with the subject(s)/their chosen representative(s) to discuss the allegation(s)
- Meeting with the person(s) and their representative(s) to explain the allegation(s) against them
- Obtaining a verbal or written response to the allegation(s). Notes should be taken of verbal responses
- Advising the person(s) in writing of the expected processes, including whether a disciplinary process may ensue.

The Lead Investigator must ensure that proper employment processes are followed.

### **Investigation outcomes**

Where fraud or corruption is found to have occurred those responsible for managing the disciplinary process will be at least one of the following as long as they are not the person who has been acting fraudulently:

- Director
- Head of People and Culture
- Board Chair or their delegate

Depending on the findings of the investigation and any subsequent employment process, outcomes may include additional training, changes to duties, disciplinary action, or, in cases of serious misconduct, dismissal.

The Lead Investigator, Museum Director, and Board Chair will jointly decide on the reporting of incidents of apparent fraudulent or corrupt activity to the Police, Serious Fraud Office or any other enforcement agency for further investigation.

The recovery of any lost money, collection items or other Museum assets will be pursued, where possible and practicable.

### **Post incident review**

Following any substantiated fraud, management will review control weaknesses and report remedial actions to the Audit, Finance and Risk Management Committee.

## RELATED DOCUMENTS

- Procurement Policy
- Sensitive Expenditure Policy and Sensitive Expenditure Guidelines
- Credit Card Policy
- Security Policy
- Gifts and Gratuities Policy
- Koha Policy and Koha Procedures
- Collections Access Agreement

## SENSITIVE EXPENDITURE POLICY

<b>Policy category:</b> FINANCE			
<b>Position responsible:</b> Head of Finance			
<b>Document status</b>	Last approved June 2019	<b>Version number</b>	2.2
<b>Approved by</b>	Otago Museum Trust Board	<b>Date approved</b>	
<b>Review frequency</b>	Every three years	<b>Next review due</b>	April 2029

### PURPOSE

To provide a clear framework for reviewing, approving and managing sensitive expenditure.

### DEFINITIONS

**Sensitive expenditure** is any spending on behalf of Tūhura Otago Museum ('the Museum'), that could be seen to be giving private benefit to a staff member, Trust Board members, their family, or friends, rather than having a clear business benefit.

**Probity** means **complete honesty and strong moral principles**, especially in professional or public roles. It refers to acting **with integrity, transparency, and fairness**, particularly when dealing with money, decisions, or positions of trust.

### SCOPE/AUDIENCE

This Policy applies to all Museum staff, Trust Board members and individuals when they are incurring costs on the Museum's behalf.

This Policy should be read in conjunction with the Procurement Policy and Financial Delegations Authority.

### BACKGROUND

Public organisations are responsible for deciding whether sensitive expenditure is appropriate in the circumstances, and for ensuring that their sensitive expenditure policies, procedures, and decisions are fit for purpose.

The Museum is a registered charity that operates under the Otago Museum Trust Board Act 1996 and is therefore considered a public organisation.

The Museum receives public money for its operations. Public money is not the property of people in the organisation (including board members, office holders, managers, and employees) to do with as they please. Consequently, the Museum's expenditure should be:

- Subject to the standards of *probity* and financial prudence expected of a public organisation; and
- Able to withstand parliamentary and public scrutiny.

Concerns about sensitive expenditure can arise regardless of how much money is spent. The Museum therefore needs to apply strong controls and careful judgement, and, as with all spending, be able to justify that the expenditure has a clear business benefit. Inappropriate management of sensitive expenditure risks harming the Museum's reputation and the public sector more generally.

The Office of the Auditor General (OAG) provides guidance on the *Principles* for managing sensitive expenditure and the OAG expects public organisations to implement these principles into their sensitive expenditure policies and procedures. These principles will be applied by the auditor in the Museum's annual audit.

## POLICY STATEMENT

### 1. TYPES OF SENSITIVE EXPENDITURE

Expenditure on items that could be considered as sensitive expenditure need to have a justifiable business purpose.

The following are potential areas of sensitive expenditure covered by this Policy and the Sensitive Expenditure Guidelines.

- a) **Travel and accommodation** including expenses when travelling and use of leave when travelling on business
- b) **Professional development**
  - i) Conference registration
  - ii) Training courses
- c) **Entertainment and hospitality**
  - i) Entertainment and hospitality with staff or external parties
  - ii) Farewells and retirements
  - iii) Staff recognition, team building, retreats and all-staff functions (e.g. annual functions)
  - iv) Meals
  - v) Café meetings
- d) **Gifts, donations and sponsorship** including cultural gifting such as koha and Pasifika gifting
- e) **Goods and services**
  - i) Loyalty reward schemes
  - ii) Sale of surplus assets to staff
  - iii) Private use of Museum assets and/or suppliers
- f) **Staff support and welfare**
  - i) Staff welcomes and whakatau, and leaving, retirements and farewells etc
  - ii) Initiatives for staff as outlined in the Museum's Wellbeing Strategy
  - iii) Contributions to the staff social club
  - iv) Sponsorship of a staff member for a non-business-related activity
  - v) Supporting a staff member with their individual needs

**Credit/purchase card:** The Museum's credit cards are a method of payment and are not in themselves considered to be 'sensitive expenditure'. However, the types of expenditure made on a credit card are more likely to fall into a 'sensitive expenditure' category. Therefore, all purchases on the credit card

should strictly adhere to the Credit Card policy, Sensitive Expenditure policy, Procurement policy, Financial Delegations Authority and related policies and guidelines for the type of expenditure.

Sensitive expenditure must not be used to support political parties, political campaigns or advocacy unrelated to the Museum's statutory purposes.

## 2. PRINCIPLES OF SENSITIVE EXPENDITURE

The principles that will underpin decisions about the Museum's expenditure are:

- **Have a justifiable business purpose.** Expenditure should be consistent with the Museum's objectives. A justifiable business purpose means there is a reason that would make clear sense, is supported by evidence of the need for the spending, and evidence provided that a range of options have been considered;
- **Preserve impartiality.** Impartiality means that decisions are based on objective criteria, rather than based on any sort of bias, preference, or improper reason;
- **Be made with integrity.** Integrity is about exercising power in a way that is true to the values, purposes, and duties for which that power is entrusted to, or held by, someone. It is about consistently behaving in keeping with Museum values, policies and guidelines, and agreed or accepted moral and ethical principles;
- **Be moderate and conservative** when viewed from the standpoint of the public and given the circumstances of the spending. It includes considering whether the justifiable business purpose could be achieved at a lower cost;
- **Be made transparently.** Transparency in this context means being open about the spending, and willing to explain any spending decisions or have them reviewed;
- **Be made with proper authority.** This means that the person approving the spending has the appropriate financial delegation to do so for the type and amount of spending and that they follow correct procedures.

These *Principles* should be applied together. None should be applied alone, and no principle should be treated as more important than any other.

## 3. PROCESS FOR APPROVAL OF SENSITIVE EXPENDITURE

Sensitive expenditure incurred by Board members shall be approved by the Board Chair or, in the case of expenditure incurred by the Board Chair, by the Deputy Chair.

Sensitive Expenditure incurred by the Director shall be approved by the Board Chair or their delegate.

Approval for sensitive expenditure by Museum employees or those incurring expenses on behalf of the Museum will be given in accordance with the Financial Delegations Policy in these circumstances:

- When the person approving the expenditure is satisfied that the *Principles of Sensitive Expenditure* have been adequately met.
- Before expenditure has occurred, wherever practical.
- If due diligence has been carried out.
- When an approved budget and delegated authority exist.
- If the expenditure does not pose any potential, perceived or real conflict of interest to the staff member(s) involved, including direct or indirect benefits for any third parties associated with the staff member(s).
- By a person senior to the person who will benefit, or might be perceived to benefit, from the sensitive expenditure. No staff member shall approve their own sensitive expenditure.

- After consideration of the total value of the expenditure of its type. i.e., at an item level the expenditure might be justified, but a combined amount may be perceived as inappropriate, extravagant or wasteful, and not in adherence with the *Principles* outlined in the Sensitive Expenditure Policy.

#### 4. CONFLICTS OF INTEREST

Any actual, potential or perceived conflict of interest must be declared at the time that it occurs. Declared interests for staff are recorded on a person's employment file. The Trust Board maintains a conflict of interest register which is provided at each meeting of the Board or its committees.

#### 5. COMPLIANCE WITH THIS POLICY

All sensitive expenditure shall be subject to appropriate and robust authorisation and control processes.

- The Museum shall provide clear and specific guidance to managers and staff regarding appropriate expenditure practices, through an appropriately maintained policy framework.
- Expenditure will be approved in line with the approval process outlined in this Policy and the Financial Delegations Authority.
- Transactions will be monitored by the Accounts department for compliance with this Policy and the authorisation processes.
- The Director has the authority to disallow expenditure considered to be unreasonable.
- All staff are expected to comply with Museum policies and guidelines.

#### 6. RESPONSIBILITIES

##### Trust Board members and Museum Director:

- Set high standards for what is acceptable, or not acceptable sensitive expenditure.
- Reinforce the Museum's values by ensuring that the sensitive expenditure policies and procedures are embedded into the Museum's culture.
- Ensure transparency in both sensitive expenditure and remuneration systems, and to avoid any trade-offs between the two.

##### Leadership/managers:

- Promote ethical behaviours through role modelling, reinforcement, and communication.
- Have clear policies and processes that apply to all staff, including the Director, senior management and the Board.
- Actively model their own and others' compliance with those policies and processes.
- Ensure that policies and processes are regularly reviewed.
- Ensure that staff are trained in the policies and procedures in developing awareness and good judgement.
- Ensure that adequate monitoring of expenditure is carried out.

##### Staff

- Act with *probity* in their actions as Museum employees.
- Follow all Museum policies and procedures relating to sensitive expenditure.

- Manage situations where their actions taken in an official capacity could be seen to be either influenced by private interests, or may create an actual or perceived bias, conflict of interest or obligation to another party.

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## 7. BREACHES OF THIS POLICY

All people within the scope of this Policy are required to act with *probity* that maintains public confidence in the Museum.

Non-compliance with this Policy, whether it is through actions or omissions, may be considered a breach.

Concerns about potential breaches should be reported to the Head of Finance or Head of People and Culture. Where the Head of Finance is the subject of the concern, the matter should be referred to the Director. Where the Director is the subject of the concern, the matter should be referred to the Head of Finance or Trust Board Chair.

Any concerns raised will be considered carefully and, where appropriate, may result in an investigation. All investigations will be conducted in a fair and timely manner. This includes ensuring that any individual who is subject of a concern is:

- Informed of the nature of the concern
- Given a reasonable opportunity to respond
- Able to seek support or representation

Investigations will be completed as soon as reasonably practicable. Where additional time is required, those directly involved will be kept informed. Outcomes of investigations will be communicated to the appropriate decision-maker.

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## 8. DISCIPLINARY PROCESS

Where an investigation finds that a breach of Policy has occurred, any resulting action will be managed in accordance with the Museum's disciplinary processes, relevant employment agreements, and applicable employment legislation.

The Museum will ensure that any decision regarding disciplinary action is fair, reasonable and proportionate to the nature and seriousness of the breach.

Possible outcomes may include, but are not limited to:

- Further guidance, training or support
- Formal warnings
- Changes to duties or access to resources
- In serious cases, disciplinary action up to and including dismissal

The Director, in consultation with the Head of People and Culture (or appropriate delegate), will determine the appropriate course of action for employees, except where there is a conflict of interest. In such cases:

- If the Head of People and Culture is involved, the Director will determine the outcome
- If the Director is involved, the Trust Board Chair will determine the outcome

All decisions will be made in a manner that is consistent, transparent and aligned with the Museum's values and obligations as a public organisation.

## 9. RELATED DOCUMENTS

- Procurement Policy
- Procurement Operational Guidelines
- Credit Card Policy
- Sensitive Expenditure Guidelines
- Financial Delegations Policy
- Travel Policy
- Fraud and Corruption Policy
- Koha Policy and Procedures
- Gifts and Gratuities Policy
- Donations, Sponsorship and Fundraising Policy
- Fixed Asset Policy and procedures
- Expense Claims Operational Guidelines
- Wellbeing Strategy

## GIFTS AND GRATUITIES POLICY

<b>Policy category:</b>	<b>FINANCE</b>		
<b>Position responsible:</b>	<b>Head of Finance</b>		
<b>Document status</b>	Under review – last modified 2019	<b>Version number</b>	2.0
<b>Approved by</b>	Otago Museum Trust Board	<b>Date approved</b>	
<b>Review frequency</b>	Every three years	<b>Next review due</b>	April 2029

### 1) PURPOSE:

To ensure that all people representing the Museum act with integrity and avoid conflicts of interest, perception of bribery, or the appearance of improper influence when making decisions about expenditure of Museum funds.

This Policy outlines principles that should be considered and the processes to follow when receiving gifts from external people or organisations.

### 2) SCOPE/AUDIENCE

This Policy applies to Tūhura Otago Museum staff, honorary or volunteer workers, members of the Otago Museum Trust Board, consultants, vendors, contractors, outside agencies doing business with employees of such agencies, and/or any other parties with a business relationship with Tūhura Otago Museum. This Policy does not cover the following gifting:

- Gifts to staff which is covered by the *Sensitive Expenditure Guidelines*
- Gifts given for cultural reasons which is covered by the *Koha Policy and Koha Procedures*
- Income from donations, sponsorship and fundraising which is covered by a policy of the same name.

### 3) DEFINITIONS

**A gift** refers to a tangible item, including cash or cash-equivalents (such as vouchers or gift cards) or physical items, offered to a person described in the scope of this Policy (or someone close to them) or to the Museum. Such gifts are often framed as tokens of appreciation, recognition, or goodwill.

**Any Person:** a legally defined term which includes both **natural persons** (living human beings) and **legal persons** (entities such as the Trust Board), that are granted legal rights. In this policy the term refers to those defined under the scope of the policy.

#### 4) POLICY STATEMENT

Gifts may occasionally be offered to Museum *Any Person* as part of the services they provide or partnerships they engage in while acting on behalf of the Museum.

Any exchange of gifts must not compromise the integrity of *Any Person* or the Museum, nor expose the Museum to reputational risk, or have potential to be perceived as having had an influence on a decision, action or inaction.

#### 5) GIFTS RECEIVED

All staff, Board members or *Any Person* representing the Museum are expected to declare gifts received as outlined in 5(a).

Principles governing whether a gift can be accepted:

- *Any Person* must not solicit or accept gifts, rewards or benefits which might compromise their integrity or that of the Museum.
- Gifts should not be accepted where they could reasonably be seen as:
  - An inducement of reward for preferential treatment;
  - Creating an obligation to a third party; or
  - Influencing, or appearing to influence, decision-making.
- Where a supplier has won a contract for the provision of goods and services, personal discounts should not be offered to or accepted by those involved in the decision.
- All gifts must be considered in line with the principles of integrity, independence, and public perception. For example, would *Any Person* or management feel comfortable if the gift and circumstances were to be publicly disclosed?

Factors that should also be considered in determining whether a gift/benefit may be accepted:

- The monetary value of the gift or benefit.
- How the gift or benefit would look if the gift or situation became general knowledge.
- The reasons for the gift or benefit being offered.
- The frequency of the gift - even a small gift or benefit given repeatedly may be of concern.
- Whether the gift displays a company or organisation logo.
- The value or importance of the gift or benefit to the employee.
- The commercial influence, actual or perceived, that the gift or benefit may represent.

##### (a) Treatment of gifts

Cash gifts or tips should be declared.

Details of all gifts received should be added to the Gift Register, which is managed by the Executive Assistant, within the current month. A summary of gifts recorded in the register shall be reported to the Audit, Finance and Risk Management committee.

Gifts will be assessed based on:

- Value, purpose, context and frequency
- Relationship with the giver; and
- Any actual or perceived conflict of interest.

If there is any uncertainty about whether a gift may be accepted, guidance should be sought from the manager, Head of Finance, or Head of People & Culture.

**i. Gifts of low value, below \$50 in value:**

Low-value gifts (for example, small tokens of appreciation) may be retained by the individual where:

- there is a clear and appropriate reason for the gift; and
- there is no real or perceived conflict of interest.
- Note- These gifts must still be declared to their line manager.

**ii. Gifts high value, \$50 and above in value:**

Gifts valued at \$50 or more are considered Museum property unless otherwise approved by the Director or Head of Finance. Such gifts:

- Must be declared to their line manager and recorded in the Gift Register which is managed by the Executive Assistant. The Executive Assistant will highlight to the Head of Finance if any there are any gifts of concern.
- Not retained by the individual unless explicitly approved by the Director.

The allocation or retention of any gift will be determined at the discretion of the Director, or where delegated, by the Head of Finance or the Head of People & Culture.

Approval by the Director or their delegate may be given to retain a gift where it relates to cultural work, community engagement, or voluntary contributions.

Where appropriate, gifts should be:

- Shared among staff
- Used for team or organisational benefit; or
- Declined or returned.

Repeated gifts from the same source, even if individually of low value, may present a risk and must be treated as higher-risk and assessed accordingly.

## 6) GIFTS GIVEN

The Museum generally does not give gifts to suppliers or to external individuals or organisations except where there is a clear and justifiable business or cultural purpose in which case the Koha policy will be followed.

## 7) CONTRA OR BARTER TRANSACTIONS

The Museum may procure goods and services through contra or barter transactions involving an exchange of goods or services rather than cash (e.g. giving tickets to Museum events in exchange for media promotion).

Such transactions should comply with this Policy, the *Sensitive Expenditure Policy*, and the *Fraud Policy*, and be processed in accordance with the Museum's procurement systems.

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## 8) CONFLICT OF INTEREST

Acceptance of gifts may give rise to an actual, potential, or perceived conflict of interest. Staff and Board members

Any such conflicts must be declared. Declared interests are recorded on a person's employment file. Declared interests for staff are recorded on a person's employment file. The Trust Board maintains a conflict of interest register which is provided at each meeting of the Board or its committees.

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## 9) BREACHES OF THIS POLICY

Failure to comply with this Policy may be considered a breach.

Any concerns regarding breaches should be raised with the appropriate manager, the Head of Finance, or the Director. Managers who become aware of undeclared gifts or potential breaches are responsible for escalating concerns to the Head of Finance or the Head of People and Culture.

The Museum recognises that some situations may involve genuine uncertainty or cultural complexity, and staff are encouraged to seek guidance early.

Breaches will be managed in accordance with the Museum's disciplinary processes, relevant employment agreements, and applicable employment legislation.

All matters will be considered on a case-by-case basis, and any action taken will be fair, reasonable, and proportionate to the nature of the breach.

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## 10) RELATED DOCUMENTS

- Sensitive Expenditure Policy
- Sensitive Expenditure Guidelines
- Fraud Policy
- Procurement Policy
- Procurement Operational Guidelines
- Gifts and Gratuities register
- Koha Policy
- Koha Procedures
- Donations, Sponsorship, and Fundraising Policy

## CREDIT CARD POLICY

<b>Policy category:</b> FINANCE			
<b>Position responsible:</b> Head of Finance			
<b>Document status</b>	Last approved, April 2021	<b>Version number</b>	1.0
<b>Approved by</b>	Otago Museum Trust Board	<b>Date approved</b>	Under review
<b>Review frequency</b>	Every three years	<b>Next review due</b>	March 2029

### PURPOSE

This policy is intended to establish controls around who may be issued with a Museum credit card and its use.

### SCOPE/AUDIENCE

This is a Museum-wide policy applying to all staff who use, approve or reconcile credit card transactions.

### POLICY STATEMENT

Credit cards are a means of payment used by the Museum when setting up a supplier account and payment on invoice would not be practicable or would be administratively onerous for the size or type of transaction.

The Museum needs to balance the administrative efficiency gained from using a credit card against the risk of fraud or inappropriate use of Museum funds. Therefore the Museum will put in place processes for the issue of credit cards, responsibilities around their use, and financial systems to record and audit their use.

### AUTHORISATION FOR ISSUE AND USE OF A MUSEUM CREDIT CARD

- 1) People in the following roles may be issued with a Museum credit card, subject to the Director's approval:
  - Head of Finance
  - Executive Assistant
  - Education & Outreach Manager (limit \$2,000)

The Director will be issued with a credit card subject to the approval of the Board Chair.

- 2) **The Education & Outreach Manager's credit card** is for use only for Sleepovers and the Education Team's Holiday Programme purchases. The card must not be used by any other staff member. In the absence of the Education & Outreach Manager, Education staff should request access to pay using the Executive Assistant's credit card.
- 3) The Head of Finance has overall responsibility for liaising with the bank about the issue or cancellation of Museum credit cards.

- 4) All credit cards remain the property of the Museum and must be surrendered and cancelled immediately upon request, termination of employment, or change in duties.
- 5) Credit limits will be established according to operational needs and with the approval of the Director, or in the case of the Director's card, with the approval of the Board Chair. The overall credit card limit for the Museum across all issued credit cards is \$70,000, with the exception being the Education Manager's card which has a credit limit of \$2,000.
- 6) Purchases made using the credit card will be approved according to the Financial Delegations Authority. Purchases instigated by the Head of Finance require the prior approval of the Director, and purchases instigated by the Director need the approval of the Board Chair.

### WHEN CAN A MUSEUM CREDIT CARD BE USED?

The Museum credit cards may be used only for legitimate, justifiable Museum expenses when it is administratively practical to do so, for example:

- For online payments
- For one-off purchases where it would be impractical to set up a supplier
- For transactions in other currencies

All credit card purchases should:

- Be made after other payment methods have been considered. The cards should not be used if a procurement arrangement for goods and services already exists, or the supplier is set up on the Finance system, unless approved by the Head of Finance. Contact the Finance department [accounts@tuhura.nz](mailto:accounts@tuhura.nz) if unsure.
- Comply with the Procurement Policy and Procurement guidelines and be approved according to the Financial Delegations Authority.

**The Director's credit card** can be used only for the Director's own Museum purchases. However, the Director's card can be used in an emergency for general Museum purchases when both the Executive Assistant's and Head of Finance' card are unavailable. All purchases on the Director's card require the authorisation of the Trust Board Chair.

**A Museum credit card can not be used** for personal expenditure or for any unauthorised or fraudulent purchases. Particular care should be taken to obtain authorisation and documentation for any purchases that might be considered *Sensitive Expenditure* for example:

- Travel and accommodation
- Professional Development
- Entertainment and Hospitality
- Gifts
- Staff costs

### RECONCILING THE CREDIT CARD STATEMENT

For all transactions using the credit card:

- A purchase order (PO) must be entered into the Finance system:

- The PO should give the **name of the supplier** in the heading, and details of the items being purchased in the body of the PO.
  - The purchase order should be **approved prior to the purchase** being made.
  - **Receipts uploaded** to the purchase order
  - Supporting information uploaded where appropriate to support the decision for purchase.
  - The cardholder is responsible for ensuring that all purchases using their card have the appropriate pre-approval.
  - The Accounts team will:
    - Reconcile monthly statements with transactions in the Finance system.
    - Review compliance with this Policy
    - Follow up on Missing or questionable transactions
    - Monitor recurring charges for authorisation and correct invoicing
  - All managers and their teams are expected to prioritise responding to queries from the Accounts team arising from the reconciliation.
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## RESPONSIBILITIES

### Museum Director

The Museum Director has overall responsibility for preventing fraud and corruption within the Museum.

### Managers are responsible for:

- Implementing and ensuring the effective, consistent and correct application of processes for making purchases using the credit card.
- Ensuring that any of their team members making purchases with the card understand the procurement processes and expectations for accurate record keeping.
- Ensuring that purchases using the credit card are authorised in accordance with their budget.
- Ensuring that purchase orders are entered and approved prior to purchase and that receipts are attached.

Refer to the *Fraud Policy* if there is any irregularity suspected in the use of the credit card.

### Cardholders are responsible for:

- Protecting their credit card and card information from theft, loss, or unauthorized use.
- Reporting a lost or stolen card to the Head of Finance

### The Head of Finance has responsibility for:

- The final approval on all purchase orders logged to the credit cards.
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## BREACHES OF THIS POLICY

Improper use or misuse of a credit card, or non-compliance with this Policy, may be considered a breach. Examples of misuse include unauthorized purchases and falsified documentation.

Responses to breaches will range from (for minor breaches) reminders about the processes that should be followed, to (for more serious breaches) an investigation and possible disciplinary measures taken, as outlined in the *Fraud Policy*.

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## **RELATED DOCUMENTS**

- Procurement Policy
- Procurement Operational Guidelines
- Processing of Creditors Operational Guidelines
- Fraud Policy
- Sensitive Expenditure Policy and Sensitive Expenditure Guidelines
- Travel Policy
- Gifts and Gratuities Policy

## **UPDATE TO FINANCIAL DELEGATIONS OF AUTHORITY – JUNE 2026**

All procurement is made on behalf of the Otago Museum Trust Board. The Board authorises, through its Procurement policy and operational guidelines, delegation to spend within authorised limits subject to the specified approval process.

The authorised signing authorities are outlined in the table below. Key points to note are:

- All amounts specified are the maximum values before GST when expressed in New Zealand dollars (NZD).
- Approval by the delegated authorised person must take place before the expenditure, or financial commitment is made.
- The Director is authorised to approve budgeted expenditure up to \$50,000.
- In the absence of the Director, budgeted expenditure over \$5,000 requires joint approval from the Head of Finance and Deloitte (as third-party oversight).
- Any expenditure above the Director’s delegated authority must be approved by the Board Chair.
- Any expenditure above the Board Chair’s delegated authority must be approved by a full Board resolution.
- Budgeted expenditure refers to:
  - Items included in the annual budget formally approved by the Board; or
  - Costs associated with a specific project that has received explicit Board approval.
- Expenses exceeding a specific budget line, but still within the overall approved budget, may be authorised by the Head of Finance or Director.
- Non-budgeted expenses that exceed delegated limits must be approved in advance of the financial commitment.
- Under no circumstances should any employee or Board member approve a payment to themselves.
- All staff are subject to the Conflict of Interest policy. No individual may approve transactions that result in personal financial benefit to themselves or related parties.
- All bank payments require two authorised signatories, and the relevant expenditure approval delegation must be met prior to authorisation.

- Any changes to the Director’s remuneration or employment terms must be approved in writing by the Board Chair.
- It is unlikely that the Weekend Supervisor will need to authorise more than \$500 as there is a float available, and they have the contact details for the Head of Finance if more is needed.

**Financial Delegations of Authority**

Management level	Weekend Supervisor	Manager	Head of Finance	Director	Board Chair	Board	3rd Party - Deloitte
<b>Urgent incidentals (Weekend/Public Holiday)</b>	\$0 to \$500	Yes (post approved)	N/A	N/A	N/A	N/A	N/A
<b>Budgeted Expenditure</b>	N/A	\$0 to \$2,500	\$2,501 to \$5,000	\$5,001 to 50,000	\$50,001 to \$100,000	\$100,001 and above	Oversight only
<b>Staff-related Costs</b>	N/A	Yes	Yes	Yes	Yes	Yes	Yes
<b>Non-Budgeted Expenditure</b>	N/A	N/A	\$0 to \$1,000	\$1,001 to \$50,000	\$50,001 to \$100,001	\$100,001 and above	Oversight only
<b>Budgeted Project Expenditure</b>	N/A	\$0 to \$2,500	\$2,501 to \$5,000	\$5,001 to 50,000	\$50,001 to \$100,000	\$100,001 and above	Oversight only
<b>CAPEX - With in Approved Budget</b>	N/A	N/A	\$0 to \$5000	\$5,001 to \$50,000	\$50001 to \$100,000	\$100,001 and above	N/A

Management level	Weekend Supervisor	Manager	Head of Finance	Director	Board Chair	Board	3rd Party - Deloitte
<b>CAPEX - Outside Approved Budget</b>				\$0 to \$25,000	\$25,001 to \$100,000	\$100,001 and above	
<b>Disposal of Fixed Assets</b>	N/A	N/A	\$0 to \$5,000	\$5,001 to 50,000	\$50,001 to \$100,000	\$100,001 and above	N/A
<b>Expense Claims</b>	N/A	N/A	\$0 to \$1,000	\$1,001 to \$50,000	\$50,001 to \$100,001	\$100,001 and above	N/A
<b>Approving New Employees and Changes to terms and conditions in Payroll</b>				Yes	Yes	Yes	
<b>TOIL (Time off in Lieu)</b>		Yes, and HR		Yes			
<b>Leave Approval</b>		Yes	Yes	Yes	Yes		

Management level	Weekend Supervisor	Manager	Head of Finance	Director	Board Chair	Board	3rd Party - Deloitte
<b>Payroll Approval (any two)</b>	N/A	N/A	Yes	Yes			Yes
<b>Banking Approval - Creditors, IRD etc (any two)</b>	N/A	N/A	Yes	Yes	Yes		Yes
<b>Opening Bank Accounts (any two)</b>	N/A	N/A	N/A	Yes	Yes	Yes	Yes
<b>Long Term Commitments (e.g. Leases)</b>			Checking	Yes	Yes		
<b>Contract Signing</b>	N/A	N/A	N/A	Yes	Yes	Yes	N/A

## OTAGO MUSEUM TRUST BOARD

23 JUNE 2026

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### POLICY REVIEWS – RELATED DOCUMENTS FOR INFORMATION

Submitted by: Ian Griffin, Director

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#### THE FOLLOWING DOCUMENTS HAVE BEEN PROVIDED IN BOARD PAPERS FOR INFORMATION ONLY:

**Sensitive Expenditure Guidelines:** Approval level is the Director.

A new document written to provide operational guidance for the revised Sensitive Expenditure Policy.

**Fixed Asset Register and Asset Disposal Procedure:** Approval level is the Director.

This document has been rewritten to provide a better governance, compliance and risk control framework to a level expected for a publicly funded organisation. It shifts the focus from external responsibility for maintaining asset records to in-house control of record keeping and auditing. The document provides much stricter, transparent processes, addresses conflicts of interest and sets out a clear auditable process for disposal of assets.

**The previous documents which are to be replaced by the new versions:**

- Fraud and Corruption Policy
- Sensitive Expenditure Policy
- Gifts and Gratuities Policy
- Credit Card Policy

## SENSITIVE EXPENDITURE GUIDELINES

Policy category:	FINANCE		
Position responsible:	Head of Finance		
Document status	New procedure - draft	Version number	1.2
Approved by	Director	Date approved	
Review frequency	Every three years	Next review due	April 2029

### PURPOSE

To provide guidance on how to apply the Museum's Sensitive Expenditure Policy

### SCOPE/AUDIENCE

These guidelines apply to all Museum staff, Trust Board members and individuals when they are incurring costs on behalf of the Museum. The Guidelines should be read in conjunction with the Museum's Sensitive Expenditure Policy.

### BACKGROUND

The Museum is a registered charity and receives public money for its operations and operates under the Otago Museum Trust Board Act. As such, any decisions about Museum expenditure, no matter how large or small, is expected to be made in accordance with the *Principles of Sensitive Expenditure* outlined in the Sensitive Expenditure Policy.

All leaders and staff at the Museum are expected to act within these Principles and act with probity when managing Museum funds.

### DEFINITIONS

**Probity** means **complete honesty and strong moral principles**, especially in professional or public roles. It refers to acting **with integrity, transparency, and fairness**, particularly when dealing with money, decisions, or positions of trust.

**External parties** are any person who is not a staff or trust board member but is potentially receiving a personal benefit from Museum expenditure.

**A justifiable business purpose** means that expenditure should be in accordance with approved budget delegations and within delegated authorities. The expenditure must be defensible to the public, offering clear business benefits to the Museum and tax/ratepayers rather than providing personal gain.

Examples of a justifiable business purpose include:

- **Business relationship management:** hosting current or potential business funders/sponsors/partners or potential business funders/partners/sponsors
- Networking events

- **Business development:** facilitating business opportunities, project meetings, specialist meetings and conference attendance.
- **Employee wellbeing:** teambuilding, wellbeing initiatives and recognition events
- **Operational efficiency:** enabling employees to do their work more effectively: for example, travel upgrades, sustenance during off-site work, flexitime, transport.
- **Reputational and Brand representation:** hosting sector leaders or government officials; sponsoring events where executives attend as organisation representatives; cultural or protocol-driven hospitality
- **Legal, compliance or security needs** (to protect people and/or assets): for example: security arrangements, confidential consulting or investigation costs, discretionary travel or accommodations for safety reasons
- **Cultural or market norms:** gift giving where it is customary to do so.

## CONTENT

### A. DOCUMENTATION AND SUPPORTING INFORMATION

All transactions for sensitive expenditure are to be processed through the procurement (purchase order) or expense claim systems with supporting documentation provided.

Information provided should include:

- Details of the expenditure (payee, amount, date, what was purchased)
- Why the expenditure was necessary e.g. project, reason for the meeting/event
- Names of staff and *external parties* involved or receiving any benefit

Supporting documentation will include invoices, receipts, images and emails about the expenditure.

**Purchase orders:** are the preferred method of processing all purchases, including for sensitive expenditure. Normal procurement processes should be followed with the expense being authorised prior to the expenditure occurring in accordance with the Financial Delegations Authority. Related supporting documentation should be uploaded to the transaction.

**Museum credit cards** can be used only if there is an approved purchase order in the system.

**Reimbursement of expenses:** when it is not possible or practicable to obtain approval for an expense in advance, a reimbursement may be requested. However, care should be taken as reimbursement will not automatically be authorised. A reimbursement will only be approved if there is a justifiable business purpose for the expense, and the expense meets the conditions of the *Principles of Sensitive Expenditure*, including being made with probity, having a justifiable business purpose, being moderate and conservative, and within department budgets. All expense reimbursements should be processed in accordance with normal financial processes and within the *Financial Delegations Authority*. Receipts must be provided for all expenses being claimed otherwise the reimbursement can not be authorised.

### B. TYPES OF SENSITIVE EXPENDITURE

#### 1) Travel and Accommodation

Refer to the Museum's Travel policy, Travel Booking Guidelines and Expense Claims Guidelines.

#### 2) Professional Development

As part of its Wellbeing Strategy and the Museum's commitment to being a good employer, the Museum is committed to supporting professional development across the organisation.

Professional development takes many forms and as far as practicable steps will be taken to ensure that development opportunities are equitable across teams and the organisation as a whole.

The Head of People and Culture oversees the administration and coordination of professional development expenditure across the organisation.

**a) Conference registration**

This includes taking part in conferences or similar professional events such as symposiums and workshops, and includes any associated costs such as travel, meals, workshops and field trips.

Requests should first be discussed with and endorsed by the employee's manager before being submitted to the Head of People and Culture for review and approval in accordance with delegated authorities.

**b) Training courses**

Written requests to attend training courses should be submitted to the Head of People and Culture for consideration and approval.

**3) Entertainment and hospitality**

Spending on entertainment and hospitality is at the discretion of the Director and Board Chair and will be considered on a case-by-case basis. All spending must have a clear business purpose, align with the *Principles of Sensitive Expenditure*, and be appropriate for a not-for-profit organisation.

**a) Meals:**

Meals will not be funded by the Museum except at the discretion of the Director in accordance with the Sensitive Expenditure Policy, or if covered under the Travel Policy.

Alcohol will not be funded by the Museum unless approved by the director for an *event for special occasion as described under 3c*.

**b) Café meetings:**

While meeting over a coffee or tea can be an important part of doing business, expenditure in this category will come under scrutiny to ensure that funding is appropriate for a publicly funded non-profit organisation. For this reason, tight processes exist for charging café expenses to the Museum:

- At the discretion and approval of the Head of Finance, some staff may be set up with an account at the Museum café. Only Museum-related transactions may be charged to the account.
- Personal transactions must be paid for personally to the café — see the café manager if you wish to set up your own account with the café. Payment of your personal account is your responsibility.
- Any expenditure should meet the *Principles of Sensitive Expenditure* and align with departmental budgets.
- Café expenses will be funded by the Museum only if there is a clear business purpose.
- Managers paying for staff must have prior approval from the Head of People and Culture or their delegate.
- Staff-only café meetings should be limited and require a clear operational or cultural rationale.

- A till receipt must be obtained at the time of the expenditure for all transactions charged to the café account. Write your name, the guest's name, and the reason for the charge on the back of the receipt. Completed receipts should be handed to the Head of Finance either as they occur, or at the end of the month when account invoices are received.
- Any unexplained transactions on a staff café account will be on-charged back to account holder for payment.
- Coffee Cards will be available from HR for any manager or staff member who needs to host a guest but does not have a café account. Before receiving a card you will be asked to provide the purpose of the meeting.
- If a staff member pays for guest hospitality personally, an expense claim must be submitted and approved by the Head of People and Culture. Approval for the reimbursement will be assessed according to the *Principles of Sensitive Expenditure*. Reimbursements will be processed by the Finance team each Friday.

### c) Events for special occasions

Events for significant occasions such as exhibition openings and closings, fundraising and special occasion events, whakatau and pōwhiri will be managed within departmental budgets and according to the proper approval process.

### d) Staff functions

Staff functions are an important part of recognising contribution, supporting wellbeing and building a positive organisation culture.

#### General principles

Expenditure on staff functions must meet the *Principles of Sensitive Expenditure* and be reasonable, equitable across teams, and align with available budgets.

Expenditure should be modest and consistent with the Museums obligations as a publicly funded organisation.

#### Farewells and retirements

The Museum will contribute to one of either a morning/afternoon tea, or a modest meal for a departing staff member and their team. The standard contribution from the Museum is up to **\$150 ex GST**.

Exceptions may be approved, at the discretion of the Director, for long-serving staff where additional recognition is appropriate.

#### Recognition and team building

The Museum supports reasonable expenditure on team recognition and team building activities where there is a clear purpose.

Recognition and team building expenditure is funded through the People & Culture budget and requires approval from the Head of People & Culture (or delegate).

Alcohol will not be funded for team building activities.

#### All-staff functions

All staff functions are intended to recognise collective effort and organisational achievements. The Museum will fund these events within approved budgets.

Invitations may include relevant stakeholders (e.g. Board members, advisory groups). Partners of staff may be invited where appropriate and within budget constraints.

#### e) Receiving hospitality

When representing the Museum, staff may accept hospitality in accordance with the Prevention of *Fraud and Corruption Policy*.

### 4) Gifts and sponsorship

A gift refers to a tangible item, including cash or cash-equivalents (such as vouchers or gift cards) or physical items, offered to a staff member, Board member I (or someone close to them) or to the Museum. Such gifts are often framed as tokens of appreciation, recognition, or goodwill.

#### a) Gifts to staff:

Gifts may be provided to recognise significant personal or professional milestones or to acknowledge contribution to the Museum.

**Eligibility:** gifts may be provided to employees (either permanent or fixed-term staff). Consideration may also be given to long-serving or regularly engaged casual staff where appropriate.

**Approval and budget:** gifts to staff are funded through the People & Culture budget and require approval from the Head of People & Culture (or their delegate).

All gifts must be processed in accordance with financial approval processes

**Occasions:** gifts up to a value of **\$150 (ex GST)** may be provided for occasions such as

- Leaving or retirement
- Significant life events (e.g. marriage, birth, bereavement)
- Milestone achievements or service recognition

**Exceptions:** At the Director's discretion a higher value gift may be approved for long-serving staff where additional recognition is appropriate. Any such gift should remain reasonable and proportionate.

**Purchasing:** where practical, gifts should be purchased from the Museum shop. Purchases from other suppliers may be approved by the Head of People and Culture where appropriate.

#### b) Gifts given to non-staff or other organisations

The Museum will not donate to other individuals, organisations or causes.

Refer to the following policies:

- Gifts and Gratuities Policy
- Koha Policy and Koha Procedures

#### c) Sponsorship

##### i) Sponsorship of a staff member for a non-business-related activity

From time to time, the Director or Board Chair may choose to support a staff member, per person connected with the Museum, who is participating in an event that aligns with the Museum's values, objectives, or community engagement priorities. Any support will be considered on a case-by-case basis, must have a clear organisational benefit, and have the approval of the Director.

## ii) Sponsorship of another organisation's event

Occasionally the Museum might provide sponsorship to an event that aligns with the Museum's objectives. Sponsorship must have a clear organisational benefit and be authorised by the Director

## 5) Goods and Services

### a) Loyalty reward schemes

Loyalty reward schemes provide a benefit to the cardholder for continuing to use a particular supplier of goods or services regardless of who has paid for them. It is administratively impractical for the Museum to control the use of rewards cards, but as far as is practicable, staff should use loyalty rewards for the benefit of the Museum or for business-related activity.

### b) Sale of surplus assets to staff

Refer to the Museum's Fixed Assets Procedure for sale of Museum assets. The term 'Assets' excludes items in the collection, whether accessioned or not, which are managed in accordance with the Collection Policy.

## 6) Private use of Museum assets

Any physical item owned, leased, or borrowed by the Museum is considered an asset for the purpose of these guidelines. This includes photocopiers, phones, digital devices, audio visual equipment, vehicles, machinery, tools, internet access, and stationery.

Museum assets should be used only for justifiable business purposes. It is recognised that occasional incidental personal use may occur, but any personal use should not be at the expense of the Museum either in time or direct costs, or reputational costs.

It is the responsibility of the user to limit personal use of Museum assets and to act with integrity when using Museum equipment.

Also refer to the following documents:

- Use of IT Systems and Devices Policy
- Vehicles (Driving and Use) Guidelines.
- Fraud and Corruption Policy

## 7) Private use of Museum suppliers for private work

Personal use of the Museum's suppliers is permitted provided the arrangement is entirely separate from the Museum and does not use Museum accounts, pricing, resources, or work time. The supplier should be made aware that this is a personal transaction and not one on behalf of the Museum.

## 8) Contra or barter transactions

The Museum may procure goods and services through contra or barter transactions involving an exchange of goods or services rather than cash e.g. giving tickets to Museum events in exchange for media promotion.

When receiving a benefit of this nature the Gifts and Gratuities Policy should be followed.

## 9) Staff Support and Wellbeing

The Museum is committed to supporting staff wellbeing and being a good employer. A range of benefits and initiatives are provided to support staff in their roles and to contribute to a positive workplace culture. These are outlined in the Museum's Wellbeing Strategy which is managed by the Head of People and Culture. A summary of the Wellbeing Strategy is on the staff intranet Staff Hub.

Any expenditure relating to staff wellbeing, recognition, or support must:

- Have a clear organisational purpose
- Be reasonable and proportionate
- Be applied fairly and consistently across staff groups
- Be approved in accordance with the Financial Delegations Authority

Types of staff support include:

- Staff welcomes and whakatau, and leaving, retirements or farewells etc
- Initiatives for staff as outlined in the Museum's Wellbeing Strategy
- Contributions to the staff social club
- Supporting a staff member with their individual needs
- Requests for support should be directed to the Head of People and Culture and will be assessed on a case-by-case basis.

## C. BREACHES OF THESE PROCEDURES AND GUIDELINES

Breaches of the Sensitive Expenditure Policy and these Guidelines are outlined in the Policy and will be managed in accordance with the Museum's disciplinary processes, relevant employment agreements, and applicable employment legislation.

All matters will be considered on a case-by-case basis, and any action taken will be fair, reasonable, and proportionate to the nature of the breach.

## D. RELATED POLICIES AND PROCEDURES

Procurement Policy

Procurement Operational Guidelines

Credit Card Policy

Sensitive Expenditure Policy

Financial Delegations Policy

Travel Policy

Travel Booking Guidelines

Fraud and Corruption Policy

Koha Policy and Procedures

Gifts and Gratuities Policy

Donations, Sponsorship and Fundraising Policy

Fixed Asset Policy and procedures

Expense Claims Operational Guidelines

Wellbeing Strategy

# FIXED ASSET REGISTER AND ASSET DISPOSAL PROCEDURE

<b>Policy category:</b>	<b>FINANCE</b>		
<b>Position responsible:</b>	<b>Head of Finance</b>		
<b>Document status</b>	Last approved October 2021	<b>Version number</b>	2.0
<b>Approved by</b>	Director	<b>Date approved</b>	
<b>Review frequency</b>	Every three years	<b>Next review due</b>	October 2028

## PURPOSE

These procedures are in place to ensure that those named in the scope of this procedure act with integrity and avoid conflicts of interest when disposing of Museum assets.

The Procedures provide the definition of a fixed asset, how fixed assets are to be recorded, and how they should be disposed of.

## SCOPE/AUDIENCE

Tūhura Otago Museum staff, honorary or volunteer workers, members of the Otago Trust Board, consultants, vendors, contractors or outside agencies using Museum assets.

## BACKGROUND

The Museum is a registered charity that operates under the Otago Museum Trust Board Act 1996 and is therefore considered a public organisation.

The Museum receives public money for its operations and is responsible for following good accounting practices in managing its finances and assets. Asset management commences from procurement of the asset through to disposal of the asset.

Asset records will be kept in accordance with accounting standards.

Disposal of assets should stand up to public scrutiny and meet principles of integrity, independence, and public perception.

## DEFINITIONS

**Disposal** includes any sale, trade-in, loss, destruction or write-off.

**Fixed asset:** is an item of property, plant or equipment, such as furniture and fittings, office equipment, IT hardware and motor vehicles that also meets the following criteria:

- Costs over \$1,000 per unit, and
- Has an expected life of at least two years, and
- Meets the standard accounting criteria for depreciation and amortisation

Collection items are excluded from this procedure and are managed under the Collection Policy and Deaccessioning Guidelines.

**Fixed Assets Register:** the financial summary of fixed assets administered by the Head of Finance.

**Staff:** in the context of this procedure, 'staff' refers to any employee or honorary curator

## CONTENT

### A. THE FIXED ASSET REGISTER

Items that meet the definition of a fixed asset should be added to the Fixed Asset Register. Refer to the Financial Delegations Authority and Procurement Policy.

### B. DISPOSAL AND SUBSEQUENT WRITE-OFF OF FIXED ASSETS

If a fixed asset is broken, or no longer useful or relevant to the Museum's operations, disposal will be considered. Disposal must comply with the below process.

The disposal of any collection item will be considered under the Museum's Collection Policy and Deaccessioning Guidelines.

#### a) Authorisation for disposal of a fixed asset

Disposal of any fixed asset and the method of disposal must have the written approval of the Head of Finance. Disposal decisions should consider both the book value and estimated market value.

Disposal of fixed assets with an estimated market value of more than \$1,000 excluding GST must have the director's approval as per the Financial Delegations Authority.

#### b) Methods of disposal of a fixed asset

When disposing of a fixed asset, the method of disposal should take into consideration whether the asset would be of use to someone else or another organisation, and the environmental ramifications.

**Conflict of interest declaration:** Any staff member involved in recommending, valuing or approving disposal of an asset must declare any interest in purchasing that asset and take no part in the disposal decision.

All methods of disposal require the approval of the director, and include:

- **Offer to another organisation** for example:
  - (i) Regional museums in Otago and Southland
  - (ii) Allied community-based/public good organisations (such as schools, marae or hospitals)
- **Sell on the Museum's TradeMe** account if practical and economically beneficial. Staff should be notified of the item for sale to provide an opportunity for them to bid.
- **Motor Vehicles** sell via public auction e.g. Turners. A reserve should be put on the vehicle taking into consideration book value and the market valuation of the vehicle. Staff should be notified of the item for sale to provide an opportunity for them to bid.
- **Offer to staff:** Where a fixed asset is offered for sale to staff, the sale price must reflect fair market value and not be less than the asset's book value. The process must be transparent and equitable, with staff having an equal opportunity to express

interest. The process will be decided by the Head of Finance on a case-by-case basis with the final approval being by the director.

The staff member who used the item may express interest in purchasing the asset but will participate in the same process as other interested staff.

Prior to disposal or transfer of any IT equipment, all Museum data must be securely removed in accordance with Museum information security requirements. It is the responsibility of the Head of IT to ensure that all data is removed prior to handover.

The Museum does not provide after-sales support for IT equipment once sold or transferred to a staff member.

- **Write off:** when a fixed asset has been depreciated to a book value of \$100 or less it will be considered to be no longer material and written off.
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### **C. ANNUAL AUDIT OF FIXED ASSETS**

The auditor checks additions to the fixed asset register as part of the annual audit.

The Head of Finance is responsible for carrying out an annual audit of the Fixed Assets Register with the leadership team to verify to location of each asset on the Register.

All items will be checked for physical location, functionality and value, with recommendations made for disposal and write-off as necessary. The Head of Finance will make the necessary adjustments to the Fixed Assets register in accordance with the Financial Delegations Authority.

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### **D. RELATED DOCUMENTS**

- Procurement Policy
- Procurement Operational Guideline

## TŪHURA OTAGO MUSEUM

### FRAUD AND CORRUPTION PREVENTION POLICY

<b>Policy title:</b>	Fraud and Corruption Prevention
<b>Scope/Audience:</b>	Tūhura Otago Museum staff, honorary or volunteer workers, members of the Otago Trust Board, consultants, vendors, contractors, outside agencies doing business with employees of such agencies, and/or any other parties with a business relationship with Tūhura Otago Museum
<b>Intent:</b>	To outline systems, guidelines, and responsibilities in place to prevent, detect, and respond to potential instances of fraud and corruption.

#### Policy statement

Tūhura Otago Museum (the Museum) is committed to maintaining the highest standards of business and ethical conduct.

Every reasonable effort will be made to ensure that any type of fraud or corruption that could occur at or affect the Museum is eliminated or minimised. This is achieved through:

- Prevention – reducing the risk of fraud or corruption in the first place
- Detection – uncovering fraud or corruption at the earliest opportunity if it occurs and providing effective options to report, manage and respond
- Response – taking immediate corrective action and remedying the harm caused.

The Museum does not tolerate fraud, corruption, bribery, impropriety or dishonesty and investigates all instances where these activities are suspected.

Corrective action will be taken to remedy harm attributable to fraudulent or corrupt behaviour. This includes, but is not limited to, recovery of intellectual property, physical assets, money, third-party expenses incurred and investigation costs.

Confirmed fraudulent or corrupt activities are usually examples of serious misconduct and employees may be subject to a disciplinary process. Where appropriate matters will be referred to appropriate enforcement agencies such as Police or the Serious Fraud Office. The Museum will take appropriate steps to support any prosecution.

<b>Title:</b> Fraud and Corruption Prevention Policy	<b>Position responsible:</b> Museum Director	<b>Date approved:</b> 28 February 2024
<b>Document version:</b> 2	<b>Author:</b> Policy & Planning Manager	<b>Review due:</b> February 2026

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## FRAUD AND CORRUPTION PREVENTION POLICY

Fraud and corruption may occur due to the actions of employees, suppliers or other persons that the Museum has dealings with. This could be an individual or a group of individuals acting together, companies, partnerships, trusts or any other entity.

### Fraud

Fraud refers to the deliberate practice of deception in order to receive unfair, unjustified or unlawful gain. For the purposes of the policy, this includes all forms of dishonesty.

Examples of fraud and dishonesty may include but are not limited to:

- Knowingly providing false, incomplete or misleading information to the Museum or related third parties for unfair, unjustified or unlawful gain
- Unauthorised possession, use or misappropriation of funds, supplies or assets, whether the Museum's or a third party's
- Deliberate mishandling or misreporting of money or financial transactions

- Inappropriate use of Museum credit cards or expense claims (e.g. personal expenditure or unapproved expenditure)
- Not reporting conflicts of interest with a view to obtaining personal gain or gain for another person
- Proposing or granting contracts or payments to third parties for personal gain or gain for another person
- Unauthorised access, use or misuse of Museum systems, facilities, or information for unfair, unjustified or unlawful gain
- Obtaining insider knowledge of organisational activities without implied or expressed consent, or misuse of permitted insider organisational knowledge
- Destruction, removal, or inappropriate use of records, furniture, fixtures, or equipment for unfair, unjustified or unlawful gain
- Deliberate misuse of Museum resources (including work time, internet, cell phones, photocopiers, fax machines, computers, vehicles, mail services, Museum addresses and phone numbers) for unfair, unjustified or unlawful gain
- Deliberately not recording leave taken
- Forgery or unauthorised alteration of any financial instrument, document or computer file or record belonging to the Museum
- Being in any way party to fraud or not reporting potentially fraudulent activities.

### **Corruption**

Corruption is a lack of integrity or honesty (especially susceptibility to bribery) or the use of a position of trust for dishonest gain. It includes bribery; coercion; the destruction, removal or inappropriate use or disclosure of records, data, materials, intellectual property or assets; or any similar or related inappropriate conduct.

Examples of corrupt conduct include but are not limited to:

- Any person with a business involvement with the Museum improperly using, or trying to improperly use, the knowledge, power or resources of their position for personal gain or the advantage of others, such as by fabricating a business travel requirement to satisfy personal situations
- Knowingly providing, assisting or validating false, misleading, incomplete or fictitious information to circumvent Museum procurement processes and procedures to avoid further scrutiny or reporting
- Disclosing private, confidential or proprietary information to outside parties without implied or express consent
- Accepting or seeking any gift, gratuity, reward or benefit from contractors, vendors, or persons providing services or materials to the Museum (exceptions are gifts approved by the Director and recorded in the gifts register, or rewards and gifts given to the Museum with the express purpose of passing them on to visitors)
- Offering or giving any gift, gratuity, reward or benefit on behalf of the Museum to any external individual, group or organisation with a view to obtaining personal gain or advantage, or gain or advantage for others. The appropriate giving of gifts and koha is detailed in the Procurement Policy
- A member of the public influencing, or trying to influence, an employee, contractor, person seconded to, or any other party that has a business involvement with the Museum to use his or her position in a way that is dishonest
- Being in any way party to or not reporting activities that may involve corruption.

## RESPONSIBILITIES

Prevention and reporting of fraud and corruption, or suspected fraud or corruption, is the responsibility of any person acting in the following roles: all Museum staff, honorary or volunteer workers, members of the Otago Museum Trust Board (the Board), consultants, vendors, contractors, outside agencies doing business with employees of such agencies, and/or any other parties with a business relationship with the Museum (henceforth Any Person).

Any Person is responsible for:

- Acting honestly, fairly and with integrity in undertaking Museum tasks and activities
- Acting in a manner that is beyond reproach
- Adhering to all relevant fraud and corruption prevention controls and processes
- Reporting any suspected fraudulent or corrupt behaviour immediately without attempting to investigate actions or speak with anyone involved
- Reporting control failures or breaches as soon as they become aware of them
- Cooperating with and not impeding any investigation of suspected fraud or corruption.

### Museum Director

The Museum Director has overall responsibility for preventing fraud and corruption within the Museum.

### Managers

Managers are responsible for:

- Fostering effective management controls, processes, training and awareness of fraud and corruption within their areas of responsibility
- Identifying the risks (including but not limited to risk of fraud or corruption) to which the Museum's systems, operations and procedures are exposed
- Implementing and ensuring the effective, consistent and correct application of systems and internal controls that monitor, detect and prevent fraud or corruption. Controls should include a system for undertaking regular reviews of transactions and activities that may be susceptible to fraud
- Ensuring Any Person involved in their business units is aware of the control procedures and their obligations
- Ensuring that a culture of honesty and openness exists alongside a culture of effective fraud and corruption awareness and detection, such that employees are not discouraged from questioning events or processes, nor from reporting suspected fraud or corruption
- Ensuring employees are supported when making allegations of fraud or corruption in good faith

Managers should be alert to any indication of irregularity, such as unusual events that may be symptoms of fraud or attempted fraud.

## CONFLICTS OF INTEREST

Conflicts of interest arise where Any Person's personal interests or obligations conflict with the responsibilities or field of influence in their job or position. In such cases, the independence, objectivity or impartiality of that person and the Museum can be called into question.

All actual, potential, and perceived conflicts of interest must be reported and properly managed to protect both the Museum and the individuals involved from any impropriety or appearance of impropriety.

Conflicts of interest can arise through a relationship, an activity or strong personal views. They can be positive or negative, serving to benefit or disadvantage a person or people.

Any Person has a reportable conflict of interest if, as part of their work responsibilities or field of influence, they deal with:

- A relative or close personal friend
- An organisation, club, society or association they're a member of
- A person who is their community or church leader
- A person or organisation they:
  - have a professional or legal obligation to
  - have a business interest or own property with
  - owe money to
  - previously worked for, or currently work for
- Gifts, gratuities, or benefits received from someone who could benefit from their decisions
- Collection or research fields in which they have personal collections or interests
- Sales or transfers of property that include items similar to those within the Museum's collection or assets register.

### **Managing conflicts of interest**

All actual, potential or perceived conflicts of interest must be reported and appropriately managed to ensure that Any Person is seen to act in the best interests of the Museum and in accordance with the Otago Museum Trust Board Act 1996.

Conflicts of interest may be managed by, for example:

- Restricting the person's involvement in the matter, or specific parts of it
- Engaging an independent third party to oversee all or part of the matter and/or to verify its integrity
- The person giving up the private interest that created the conflict
- The person resigning from their position – this should be considered only if the conflict of interest can't be resolved in any other workable way.

### **Members of the Board**

The Local Authorities (Members' Interests) Act 1968, which applies to members of the Board, restricts the amount a member (or their spouse or partner) may be paid directly or indirectly for the supply of goods and services to the Museum.

In June 2023, the High Court allowed for remuneration of the Chairperson of the Otago Museum Trust Board (Board Chair) of up to \$10,000 per annum, excluding GST.

Pursuant to section 3 of the Act, unless prior approval from the Office of the Controller and Auditor-General is received, a restriction of \$25,000 (including GST) per year is placed on payments (for the supply of goods and services) from the Museum to:

- Members of the Board and their spouses or partners

- Any company, or company controlling that company, in which members of the Board and/or their spouse or partner directly or indirectly own 10% or more of the issued capital
- Any company, or company controlling that company, in which members of the Board or their spouse or partner act as a managing director or general manager.

While the onus under the Act is on the Board member to monitor compliance with the Act, Audit New Zealand believes that the Museum should assist members to do this.

The Museum recognises that Board members may be unaware of all the interests of their spouse or partner. In matters of decision-making members are expected to do their utmost to ensure potential conflicts are identified and managed in accordance with this policy and the Local Authorities (Members' Interests) Act 1968.

All potential and actual conflicts of interest shall be declared by the Board member concerned and recorded in the Board Members' Register of Interests by the Executive Assistant acting as Secretary of the Trust Board. The Board Members' Register of Interests will be updated annually and as any changes occur. If a member is not sure what to declare, or whether/when a declaration needs to be updated, it is preferable to err on the side of caution.

Where a conflict of interest is identified and recorded, the Board member's participation in that matter will be at the discretion of the Board Chair. However, Board members may not discuss or vote on any question in which they have a pecuniary interest.

### **Museum managers**

While remuneration of and payment to the Leadership team is not subject to the Local Authorities (Members' Interests) Act 1968, Audit New Zealand has identified that a structured conflicts of interest management process is required to ensure protection from any impropriety or appearance of impropriety.

All potential and actual conflicts of interest shall be declared by the Leadership team member concerned and recorded by the Executive Assistant in the Museum Register of Interests. The Museum Register of Interests will be updated annually and as any changes occur. If a manager is not sure what to declare, or whether/when a declaration needs to be updated, it is preferable to err on the side of caution.

Where a potential and actual conflict of interest is identified and recorded, the Board Chair will be notified, and that person's participation in that matter will be at the discretion of the Museum Director.

### **Staff members, honorary curators and volunteers**

While staff members are not subject to legislative requirements for reporting conflicts of interest, declaring any relevant conflicts ensures protection from any impropriety or appearance of impropriety.

Relevant potential and actual conflicts of interest shall be recorded by the Executive Assistant in the Museum Register of Interests. The Museum Register of Interests will be updated annually and as any changes occur. If a staff member, honorary curator or volunteer is not sure what to declare, or whether/when a declaration needs to be updated, it is preferable to err on the side of caution.

Any staff member, honorary curator or volunteer who is responsible for, or works substantially on, the Museum collections must sign a Collections Access Agreement declaring any collecting or trading interests that may create a conflict of interest before commencing that work. Further guidance on declarations of interest relating to trading activity is detailed in the Security Policy.

Where a potential or actual conflict of interest is identified and recorded, the Museum Director will be notified, and that person's participation in that matter will be at the discretion of the Museum Director.

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## **GIFTS AND GRATUITIES**

Any Person should not accept gifts, gratuities, rewards, or benefits that could be seen by others as an inducement, reward, or action placing them under an obligation to a third party.

All gifts, gratuities, rewards, or benefits offered must be reported to the relevant manager and recorded by the Executive Assistant in the Museum Register of Gifts and Gratuities.

The following factors should be considered by managers and directors in determining whether a gift or gratuity may be accepted:

- Its monetary value
- Its value or importance to those concerned
- Its frequency
- The reasons for the gift or gratuities being offered
- Whether gifts display a company or organisation logo
- How it may be perceived by an outside party
- The commercial influence, actual or perceived, that the gift or gratuity may represent.

Where a supplier has won a contract for the provision of goods and services, personal discounts should not be offered to or accepted by those involved in the decision.

Any gifts received are reported to the relevant manager or director and recorded by the Executive Assistant in the Museum Register of Gifts and Gratuities. They should be treated as follows:

- Gifts below \$75 in value (including GST)
  - showing appreciation for time or effort given on a specific event or project (e.g. giving a talk, or collaborative work on a particular event) may be retained by the individual concerned
  - showing general appreciation for a working relationship (e.g. event tickets, a bottle of wine, or a Christmas gift) may be accepted and distributed as determined to be appropriate by the relevant manager
- Gifts above \$75 in value (including GST)
  - may be accepted and distributed as determined to be appropriate by the relevant manager.

All gifts, koha and payments to external individuals, groups and organisations are managed in accordance with the Museum's Procurement Policy. Any Person should not offer or give gifts, gratuities, rewards, or benefits to external parties on behalf of the Museum that could be seen by others as an inducement, reward, or action placing them under an obligation.

## REPORTING FRAUD OR CORRUPTION

Suspected incidents of fraud or corruption are to be reported by notifying the Museum Director, Human Resources Manager or a member of the Board. This notification can be made in person, by email, or by letter. Sufficient information should be provided to enable investigation of the suspected fraud or corruption. This should include details about the events or acts in question, dates, times and persons alleged to be involved, and any documentary evidence or verifiable facts that support the allegation.

Any Person may report concerns in good faith without any fear of reprisal.

Reports will be treated confidentially. Reports may also be made anonymously. In some circumstances identifying information will need to be released, including where it is necessary for effective investigation or to comply with the principles of natural justice in a workplace investigation.

Those reporting potentially fraudulent or corrupt activity should not:

- Contact the suspected individual(s) to determine facts or gain restitution
- Discuss the case, facts, suspicions, or allegations with anyone unless specifically asked to do so by the Lead Investigator.

### **The Protected Disclosures (Protection of Whistleblowers) Act 2022**

The Protected Disclosures (Protection of Whistleblowers) Act 2022 facilitates the disclosure (sometimes called ‘whistle blowing’) and investigation of serious wrongdoing in the workplace and provides protection for employees and other workers who disclose serious wrongdoing in accordance with the Act.

Any Person disclosing serious wrongdoing or disclosing information in support of, or relating to, a protected disclosure in accordance with the Act is entitled to the following protection:

- The receiver must use their best endeavours to keep the discloser’s identity confidential (subject to releasing identifying information being essential for effective investigation, to prevent a serious risk, to comply with natural justice, or for the purpose of law enforcement)
- The disclosure should be considered and dealt with in a timely way
- The discloser (and their relatives and associates) cannot be treated less favourably and there can be no retaliation against the discloser’s employment
- The discloser has immunity for the disclosure in court or disciplinary proceedings.

## INVESTIGATION

### **Lead Investigator**

The Museum Director has overall responsibility for any investigation of suspected fraudulent and corrupt acts defined in this policy and is the default Lead Investigator in Museum investigations. The Museum Director may delegate the Lead Investigator role.

In the event of a specific concern involving the Museum Director, the Board Chair is the default Lead Investigator.

If the Lead Investigator believes that they may have a conflict of interest, they may ask the Board Chair or another member of the Board to assume the responsibilities of the Lead Investigator.

### **Investigation Team**

The Lead Investigator may appoint an Investigation Team, as required and as appropriate to the nature and scope of suspected improprieties or irregularities. This may include support from external specialists.

Members of the Investigation Team will have (as necessary and appropriate):

- Free and unrestricted access to all Museum records and premises, whether owned or rented; and
- The authority to examine, copy, and/or remove all or any portion of the contents of files, desks, cabinets, and other storage facilities on the premises or on Museum systems.

A person delegated by the Lead Investigator, will usually be responsible for compiling full documentation of the facts and circumstances of suspected acts of fraud or corruption and for providing these to the Lead Investigator.

No information concerning the status of an investigation will be released beyond the Investigation Team without approval of the Lead Investigator. All inquiries concerning the activity under investigation from the suspected individual, his/her representative, or any other person should be directed to the Lead Investigator.

### **The investigation**

Investigations will be conducted objectively and without bias. Suspected fraud or corruption will be investigated regardless of Any Person's status, length of service, position or title.

Preliminary investigations of suspected improprieties or irregularities are carried out discreetly (where possible and appropriate) objectively and with integrity, including to avoid mistaken accusations.

If the results of the preliminary investigation reveal grounds for suspicion of fraud or corruption having occurred, the subsequent investigation may include:

- Informing the subject(s) of the allegation(s) in writing, providing evidence gathered regarding the allegation(s), and requesting a meeting with the subject(s)/their chosen representative(s) to discuss the allegation(s)
- Meeting with the person(s) and their representative(s) to explain the allegation(s) against them
- Obtaining a verbal or written response to the allegation(s). Notes should be taken of verbal responses
- Advising the person(s) in writing of the expected processes, including whether a disciplinary process may ensue. Where fraud or corruption is found to have occurred, it may amount to serious misconduct and result in appropriate disciplinary action, including the possible termination of employment in accordance with the Employment policy.

A report will be prepared by the Lead Investigator (or any person delegated by the Lead Investigator) to detail the findings of the investigation. The report may, where possible and appropriate: recommend:

- Whether the matter was or should be referred to an external agency

- Improvement of controls and processes.

### **Investigation outcomes**

If the investigation finds fraudulent or corrupt activities have occurred, the Lead Investigator, with assistance from the Finance Manager or other nominated person, will report this to appropriate designated personnel and the Board.

Recognising the Museum's responsibilities to safeguard the organisation's funds, resources and reputation, it is expected that all incidents of fraudulent or corrupt activity be reported to the appropriate enforcement agency. The Lead Investigator, Museum Director, and Board Chair will jointly decide on the reporting of incidents of apparent fraudulent or corrupt activity to the Police, Serious Fraud Office or any other enforcement agency.

The recovery of any lost money or other Museum property will be pursued, where possible and practicable.

### **Definitions**

**Bribery** - The offering, giving, receiving, or soliciting of any item of value to influence the actions of a person, which can include, but is not limited to, any money, valuable consideration, office, employment, or any benefit, whether direct or indirect.

**Corruption** - Any form of dishonesty, lack of integrity, bribery, or criminal offence undertaken by a person or organisation entrusted with a position of authority, to acquire, elicit, or benefit from or abuse power for one's private gain or unfair advantage.

**Fraud** - All acts of deception, misrepresentation or omission committed with the intention of gaining an unjust or financial advantage, avoiding an obligation, or causing loss or disadvantage.

**Any Person** - Includes all persons employed by the Museum, members of the Board, those with honorary or unpaid staff status, consultants, vendors, contractors, outside agencies doing business with employees of such agencies, and/or any other parties with a business relationship with the Museum.

**Serious wrongdoing** - As per the Protected Disclosures Act 2022: Any act, omission, or course of conduct in (or by) any organisation that is one or more of the following:

- an offence
- a serious risk to
  - public health; or
  - public safety; or
  - the health or safety of any individual; or
  - the environment
- a serious risk to the maintenance of law, including
  - the prevention, investigation, and detection of offences; or
  - the right to a fair trial
- an unlawful, a corrupt, or an irregular use of public funds or public resources
- oppressive, unlawfully discriminatory, or grossly negligent, or that is gross mismanagement, and is done (or is an omission) by
  - an employee of a public sector organisation

- a person performing (or purporting to perform) a function or duty or exercising power on behalf of a public sector organisation or the Government.

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### Related documents

- Procurement Policy
- Security Policy
- Employment Policy
- Museum Register of Gifts and Gratuities
- Collections Access Agreement

<p><b>Legal obligations:</b></p> <ul style="list-style-type: none"> <li>• <a href="#">Otago Museum Trust Board Act 1996</a></li> <li>• <a href="#">Protected Disclosures (Protection of Whistleblowers) Act 2022</a></li> <li>• <a href="#">Local Authorities (Members' Interests) Act 1968</a></li> <li>• <a href="#">Crimes Act 1961</a></li> <li>• <a href="#">Secret Commissions Act 1910</a></li> <li>• <a href="#">Employment Relations Act 2000</a></li> </ul>	<p><b>Tūhura Otago Museum obligations:</b></p> <p>Goal 3 - Whakahaumarū te wāheke i te ao hurihuri   A secure and sustainable future in a changing world</p> <p>3.1 - We will operate sustainably</p>
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# OTAGO MUSEUM

## SENSITIVE EXPENDITURE POLICY

### Policy Information

<b>Policy Title:</b>	Sensitive Expenditure Policy
<b>Status:</b>	Approved
<b>Date approved:</b>	24 June 2019
<b>Last modified:</b>	24 June 2019
<b>Position responsible:</b>	Commercial Director
<b>Due for review (date):</b>	June 2022
<b>Scope/Audience:</b>	Museum staff, contractors and volunteers
<b>Author:</b>	Commercial Director

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### Rationale and Background

#### Purpose

The purpose of this Policy is to provide Otago Museum (Museum) management and staff with a clear framework for reviewing, approving and managing sensitive expenditure.

#### Need for policy

To ensure that the Museum follows good practice with managing sensitive expenditure.

#### Legal obligations

- Health and Safety at Work Act 2015
- Employment Relations Act 2000
- Protective Disclosure ACT 2000
- Controller and Auditor-General Controlling Sensitive expenditure: Guidelines for public entities
- Relevant legislation, codes, standards and industry best practice guidelines

### Policy Intent

All public entities incur expenditure, including sensitive expenditure, to help them achieve their objectives. The Museum needs to ensure that the decision to commit to and make payments for goods and services that are (or could be deemed) sensitive expenditure is subject to proper authorisation and controls. The purpose of this policy is not to stifle sensitive expenditure, but to ensure that the expenditure is legitimate, open and transparent.

## Policy Statement

### 1. Introduction

- 1.1 The Sensitive Expenditure Policy provides a contextual and principles-based framework for Museum's sensitive expenditure practices. It clearly identifies the parameters within which the Museum shall authorise and incur expenditure of a potentially sensitive nature.
- 1.2 This Policy should be read in conjunction with Museum's Expense Claims Operational Guideline, Staff handbook and associated financial operating procedures.

### 2. Definitions

- 2.1 "**Conflict of interest**" is any situation in which private interest or personal considerations may affect an employee or Museum member's judgement and/or ability to act prudently, without bias and in the best interest of the Museum.
- 2.2 "**Credit cards**" has the normal meaning, and specifically includes vehicle fleet cards, purchase cards and equivalent cards used to obtain goods and services before payment is made.
- 2.3 "**Probity**" is defined as uprightness, honesty, correct and ethical conduct.
- 2.4 "**Sensitive expenditure**" is any Museum expenditure that provides, has the potential to provide, or has the perceived potential to provide a private benefit to a staff member or any third parties associated with that staff member, that is additional to the business benefit to the Museum. It also includes expenditure by the Museum that could be considered unusual for the Museum's purpose and/or functions.<sup>1</sup>

### 3. Principles

- 3.1 All Museum employees are required to act with probity – i.e. to be honest, upstanding, impartial, responsible and trustworthy, and to act in a way that maintains public confidence in the Museum.
- 3.2 Staff must at all times appropriately manage any situation where actions taken in an official capacity could be seen to be influenced by private interests, or create an actual or perceived bias, conflict of interest or obligation to another party.
- 3.3 As the Museum is dealing with 'public money', all expenditure shall be subject to the standards of probity and financial prudence expected of a public entity, and be capable of withstanding public scrutiny as justified and cost-effective business expenditure.
- 3.4 All sensitive expenditure shall be subject to appropriate and robust authorisation and control processes. The Museum shall provide clear and specific guidance to managers and staff regarding appropriate expenditure practices, through an appropriately maintained policy framework.
- 3.5 No individual shall approve their own expenditure except where provided for specifically within staff delegations policies. Notwithstanding such exceptions, no individual shall approve their own expenditure where the expenditure could be deemed to be sensitive expenditure.

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<sup>1</sup> NZ Office of the Auditor General [www.oag.govt.nz/2007/sensitive-expenditure](http://www.oag.govt.nz/2007/sensitive-expenditure)

3.6 All decisions to undertake sensitive expenditure shall reflect the following principles:

- a) A justifiable business purpose; and
- b) The preservation of impartiality and transparency; and
- c) The absence of conflicts of interest; and
- d) Are made with integrity and professionalism; and
- e) Appropriate and prudent in all respects.

These principles cannot be relied on individually to justify sensitive expenditure as each is considered by Museum as equally important. All principles shall therefore be applied equally as a set to any sensitive expenditure activity.

3.7 Individual transactions and the total value of expenditure shall be considered when determining the nature and extent of sensitive expenditure. Even when sensitive expenditure decisions can be justified at the item level, the combined amount spent on a category of expenditure may be such that, when viewed in total, Museum could be considered as inappropriate, extravagant or wasteful, and not in adherence with the principles outlined in this Policy.

3.8 Breaches of this Sensitive Expenditure Policy and any associated procedures may result in disciplinary action.

## 4. Policy Content

### Types of sensitive expenditure

4.1 Sensitive expenditure includes, but is not limited to:

- a) travel and accommodation expenditure
- b) entertainment and hospitality expenditure, including:
  - meals and alcohol
  - functions and events
- c) staff support and welfare expenditure, including:
  - personal care
  - private use of Museum assets
  - farewells and retirements
  - recognition of performance, professional membership and development
- d) Koha
- e) miscellaneous expenditure, including gifts and donations

4.2 Credit/ purchase card expenditure is not, in of itself considered by Museum to be sensitive expenditure. The use of purchase cards is subject to the Purchase Card Operational Guideline. All transactions must strictly adhere to the Policy and all associated process control measures.

4.3 Sensitive Expenditure must not replace legitimate payment or remuneration, and must not be inappropriate or excessive.

4.4 Sensitive expenditure should comply with the procurement policy and procurement guidelines, and should be recorded with details of the reason for the expenditure and who was it spent on, and what was purchased.

### **Staff sensitive expenditure approval**

- 4.4 Approval for all sensitive expenditure is subject to the following criteria:
- a) has a justified and appropriate business purpose; and
  - b) is approved prior to the expenditure being incurred, whenever practical; and
  - c) is moderate, conservative and cost effective; and
  - d) complies with all applicable Museum obligations, principles and standards
  - e) exhibits appropriate due diligence and probity; and
  - f) is subject to budget provision and within delegated and statutory limits; and
  - g) does not pose any potential, perceived or real conflict of interest to the staff member(s) involved, including direct or indirect benefits for any third parties associated with the staff member(s).
- 4.5 All sensitive expenditure must be approved by an appropriate Director as follows:
- a) Directors with appropriate financial delegation may approve sensitive expenditure for staff undertaking appropriate business-related activities.
  - b) The Director may approve all other business-related sensitive expenditure.
  - c) Those approving sensitive expenditure must ensure they do not benefit from the expenditure. In those instances where both staff and managers are attending the same event on behalf of Museum, any associated expenditure must be approved by a Director not in attendance of the event.

### **Director and Chairman's sensitive expenditure approval**

- 4.6 Expenditure incurred by the Director must be approved by the Chairman or delegate.
- 4.7 Expenditure incurred by the Chairman must be approved by the Chair of the Audit, Finance and Risk Management Subcommittee.
- 4.8 Where the Chairman and Director attend an event together the expenditure must be approved by the Chair of the Audit, Finance and Risk Management Subcommittee.

### **Sensitive expenditure payment and reimbursement**

- 4.9 All sensitive expenditure shall be supported by appropriate documentation including (GST) invoices and receipts, details of business activity undertaken, and names of those staff and external parties involved, as required.
- 4.10 All reimbursement should be formally recorded on an Otago Museum Reimbursement Claim Form, and approved by the relevant senior manager (one up rule), as identified within this Policy.
- 4.11 For further details on Museum's Sensitive Expenditure expectations, obligations and processes please refer to the Expense Claims Operational Guideline.
- 4.12 Koha – The Otago Museum pays Koha in the range from \$20 to \$150 dependent upon time and responsibility etc. Payments over \$150 must be authorised by the Director.

## **Relevant legislation and related policies and procedures**

- Credit Card Operational Guideline

- Expense Approval and Payment Policy
- Expense Claims Operational Guideline
- Fixed Asset Operational Guideline
- Fraud Policy
- Ordering of Goods and Services Operational Guidelines
- Petty Cash Administration Operational Guidelines
- Procurement Policy
- Procurement Operational Guideline.
- Staff Handbook
- Travel booking Guideline

# OTAGO MUSEUM POLICY GIFTS AND GRATUITIES

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<b>Policy Category:</b>	Finance
<b>Status:</b>	Approved
<b>Date first approved:</b>	24 June 2019
<b>Date last approved:</b>	24 June 2019
<b>Last modified:</b>	24 June 2019
<b>Position responsible:</b>	Director
<b>Due for review (date):</b>	June 2022
<b>Scope/Audience:</b>	Otago Museum staff and trust board
<b>Author:</b>	Executive Assistant

## Rationale and Background

### Purpose:

To ensure that those working for, or representing the Otago Museum, understand Otago Museum's expectations and appropriate behaviour when accepting gifts, benefits or gratuities. The expectations are that business will be carried out in a manner that is fair, impartial and responsible and that upholds the integrity of the Museum as a trustworthy organisation.

### Legal obligations:

Otago Museum Trust Board Act 1996

### Policy Intent

To protect both the Otago Museum and individuals actual or perceived impropriety when carrying out Museum business.

### Definitions:

'Staff' means anyone employed by or representing the Otago Museum

### Policy Content

- 1) Otago Museum staff must not solicit or accept gifts, rewards or benefits which might compromise their integrity and the integrity of their department and/or the Otago Museum.

- 2) Staff should not accept a gift if the gift could be seen by others as either an inducement or a reward which might place the employee under an obligation to a third party.
- 3) Gifts or benefits can range from one-off offers of small gifts to ongoing discounts on goods and services. In principle, a bottle of wine at Christmas may be acceptable, however family tickets to shows or ongoing personal discounts from a supplier are not.
- 4) Any gifts received should be treated as follows:
  - (a) **Gifts below \$50** in value:
    - i. That are to show appreciation for giving time or effort for a specific event (eg giving a talk, or collaborative work on an particular event), may be retained by the individual, but, must be declared to the staff member's manager or division director
    - ii. That are given to show general appreciation for the relationship (eg event tickets, bottle of wine, Christmas gift), must be declared to the staff member's manager or division director, who will determine if the gift may be kept or method of its distribution
  - (b) **Gifts above \$50 in value**, must be declared to the staff member's manager or division director, who will determine if the gift may be kept or method of its distribution. The gift should be recorded on the register of gifts and gratuities held by the Executive Assistant.
- 5) The following factors should be considered in determining whether a gift/benefit may be accepted or not:
  - (a) the monetary value of the gift or benefit
  - (b) how the gift or benefit would look to an outside party ie, how would this look if it became general knowledge
  - (c) the reasons for the gift or benefit being offered
  - (d) the frequency of the gift - even a small gift or benefit given repeatedly may be of concern
  - (e) whether the gift displays a company or organisation logo
  - (f) the value or importance of the gift or benefit to the employee
  - (g) the commercial influence, actual or perceived, that the gift or benefit may represent - where a supplier has won a contract for the provision of goods and services to a department (or departments), the supplier should not offer personal discounts to employees of that department. Nor should staff accept them. They could be seen both as a reward for letting the contract and an inducement to maintain the commercial relationship.

## Related Documents

- Sensitive expenditure policy
- Conflict of interest policy
- Procurement policy
- Procurement operational guidelines
- Gifts and gratuities register

# OTAGO MUSEUM POLICY

## CREDIT CARD

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### Policy Information

<b>Policy Title:</b>	Credit Card
<b>Status:</b>	Approved
<b>Date approved:</b>	April 2021
<b>Last modified:</b>	June 2012
<b>Position responsible:</b>	Commercial Director
<b>Due for review (date):</b>	April 2024
<b>Scope/Audience:</b>	Museum/Otago Museum Trust Board
<b>Author:</b>	Commercial Director

### Rationale and Background

**Purpose:**

To ensure that the credit cards are administrated effectively and transparently.

**Need:**

To ensure that use of credit cards is fully accounted for.

**Legal obligations:**

None

### Policy Intent

To outline the systems and processes used to ensure that credit card use is fully transparent and accounted for.

### Policy

- The Executive Assistant's Visa card and Visa order book are administered by the Executive Assistant. If the Executive Assistant is on leave the Director has a business credit card that may be used.
- The Executive Assistant's credit card is to be used for genuine business expenditure only and not to be used for personal purchases.
- Only the Executive Assistant has access to their Visa card. The Executive Assistant will personally make all credit card transactions, whether by phone, internet, or in person.
- A VISA card should only be used if there is no alternative for paying (that is to say, if use of petty cash or an order form are not accepted).
- All purchase order forms must have 'VISA' written in the bottom right hand corner.

- For orders which are in a foreign currency:  
Enter all totals in the foreign currency with the currency code next to them i.e. 45USD
  - Convert the currency to NZ dollars.
  - Write the NZ conversion rate and total amount on the order form.
  
- Orders need the following signatures for authorisation:
  - Divisional Director/Manager responsible for the budget code used.
  - Executive Assistant (as the cardholder and the person overseeing the order).
  - For sums of over \$2,000 (ex GST), the Director's signature is also needed.
  
- All receipts and invoices need to be stapled to the back of the purchase order (the yellow sheet). Every order needs to have a paper trail attached.
  
- When the order has been written, signed and the purchase made, remove the pink slip and place it in the appropriate tray for collection by the Finance Team.
  
- When the Visa statement is received the Finance Team will:
  - Check orders in the Visa book against the statement and write the order number next to each purchase on the statement.

Persons found in breach of this policy or breach of related Museum policies will be subject to disciplinary action (including possible dismissal).

## **Related Documents**

- Processing of Creditors Operational Guidelines
- Fraud and Corruption Policy
- Procurement Policy
- Procurement Operational Guidelines
- Sensitive Expenditure Policy

## OTAGO MUSEUM TRUST BOARD

23 JUNE 2026

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### REPORT FROM THE FRIENDS ASSOCIATION

Submitted by: Nancy Longnecker, President of the Friends' Association

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**Membership:** The Friends' membership is approaching 200, building back from a low of 102 in 2012/13. Increased membership improves the Friends' ability to support the Museum.

**Volunteer hours:** Friends contributed 1,324 volunteer hours to Tūhura museum projects in 2025/26. The largest component was work for the Archives project, followed by work on an exhibition, gallery trails and other activities. This total does not include hours spent on Friends' internal administration.

**Donations:** Significant donations from the Friends to the Museum have been confirmed as part of our 100<sup>th</sup> anniversary celebration. Our donations comprise:

- Funding a three-month internship to support the Museum Māori team to de-install and prepare the 61 carvings from the meeting house in the Tāngata Whenua gallery for return to Ngāti Kahungunu. The Museum will identify an appropriate intern. The carvings were commissioned by Ngāti Kahungunu chief Karaitiana Takamoana. After Chief Karaitiana Takamoana died, the carvings were purchased by Dr Thomas Hocken. Hocken gifted the carvings the museum.
- Funding of a carved mount for display of the special pounamu that was gifted to James Hector and is considered a significant foundation piece in the museum.

**History of the Friends:** The Friends Council continues to research the history of the Association of Friends:

- **Friends Forever** is a **radio series** of conversations with Friends and Museum staff, broadcast on Otago Access Radio. Episodes are accessible at: <https://oar.org.nz/shows/friends-forever/> and other podcast platforms.
- OMTB members are invited to the launch of our **anniversary exhibition: Friends Forever – 100 years of fascination, connection, generosity** is planned for Thursday 6 August.
- A **book** about the history of the Association's first 100 years is progressing well. The draft I've read is engaging and informative.
- We're providing **gallery trails** during the winter months for children and adults to discover things in the galleries that are associated with the Friends.

**Friends in Focus talks:** our regular talks are open to the public at no charge – held at noon in the Barclay Lecture Theatre. Public talks for the remainder of 2026 are:

- Moira White (Curator Humanities) 21 July
- Dr Georgia Ciaran (Tūhura Philanthropy and Development) 15 September
- Stacey Kokaua Balfour (Univ Otago PhD student, Otago Peninsula Community Board member, creative writer) 20 October

**HD Skinner Memorial Lecture:** the Friends sponsor this annual event which will be given this year in the Hutton Theatre in November by Prof Lisa Matisoo-Smith.

**RECOMMENDATION:** that the Board notes the report