



## Pour your heart out...

We invite you to share your broken relationship story.

Step into the confessional booth and pour out your prose.

Fold it into a heart and peg it onto the ribbon here.

Your confession will be kept in the care of the *Museum of Broken Relationships* after the exhibition.



# OTAGO MUSEUM



Otago Museum main entrance.  
Cover image: The Museum of Broken Relationships.  
Scan the QR code to view the PDF online.

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# FOREWORD

It is perhaps paradoxically that I write this foreword to our Annual Report with both a great sense of pride and also a strong feeling of humility.

Perhaps that dissonance is characteristic of this strange period we are living through. The year has been full of some great highs – for example the inspiring and hugely successful *James Cameron – Challenging the Deep* exhibition – and some real lows, when we were plunged in to lockdown in March, immediately losing 40% of our revenue and worrying about how we could pay our staff. The year has also been run at two speeds – flat out or stop. Although I have to say, even in the ‘stop’ phase it was like the duck sitting serenely in the flowing stream; there was a lot of paddling under the water.

In the full speed ahead mode, we built new relationships, perhaps most notably with NIWA. In conjunction with the Cameron exhibition, the visit of their ice-strengthened research vessel, the *Tangaroa*, and the open day on board was a highlight for me (and my five-year-old daughter).

We took our science outreach far and wide, from Bluff to Whitianga (part of the *Tuia 250* projects), to the Chatham Islands and the wider Pacific (through MBIE Curious Minds funding for Extreme Science II). But, even more importantly, we supported our local communities across Otago and the rest of the southern region.

We celebrated our slightly younger neighbour’s sesquicentenary with *Dare to be Wise*. We supported the Central Stories Museum and Art Gallery in Alexandra whilst they sought a new museum manager. We provided curatorial support across the region.

We also diverted a river to extract and preserve the only moa footprints discovered in the South Island. This was an amazing story and is one that captures the agility of our team (operationally and, in this case, physically) and the importance of good relationships. The process of securing consents and agreements in the short window of time available to protect the footprints could only be achieved through the good will of all those we work with. Come and see the story for yourself in our *Te Huna a te Moa* display.

Then COVID-19 hit pause, generating a frantic period of work. Closing a large, complex facility like the Museum in two days takes incredible work. Almost all administrative tasks had to be moved online. Applications for financial support had to be prepared in days, instead of the weeks or months that we would usually have for such sizeable documents. This again showed the ability of our staff to work rapidly and flexibly. I am so proud that, through the governmental support secured by these efforts, not one member of staff lost their job through the COVID-19 lockdown. I’d also like to acknowledge the support of the Mayor and DCC staff during this time who gave us a

feeling of security that meant we could undertake a commitment to retain and support all our staff. Thank you.

Then, during lockdown came a period of reflection. As I hope is conveyed above, my reflections are on how lucky we are to have such dedicated and talented staff at the Museum. It is the staff, through Ian and the senior management team’s stewardship, that achieve the fantastic outcomes we almost take for granted.

Perhaps one of the best known whakataukī, that many of us hear every University graduation ceremony, springs to mind. Like the message in that whakataukī though, it is not just the people who make up the staff of the Museum that are important. It is all the people that the Museum touches. It is the people who have built the Museum into what it is today, the visitors that have supported it over the past one hundred and fifty (one) years, the children of today who will be tomorrow’s staff, and the unborn children who are yet to come and be inspired by the Museum. The most important thing is the people, but the people in the broadest sense. That layer upon layer foundation upon which everything is built over the generations – the Museum’s whakapapa if you will.

The proof of this was in the reopening. We carefully ensured, through partnership with colleagues in the Department of Microbiology and Immunology, that we could put in place appropriate protection under Level 2 to reopen. We used our processes as opportunities to provide information and education. And you came. Despite the absence of international visitors, our visitor numbers rose back to near-normal numbers. We still had over a quarter of a million visitors this year.

Thanks to you, we have weathered this storm so far. Please continue to visit the Otago Museum – your Museum. I hope you feel as at home there and have as strong a sense of connection to the Museum as I and all the staff have. I hope to see you there soon.



David Hutchinson  
**Chair**  
**Otago Museum Trust Board**



It's incredible how quickly things can change. As you will learn from reading this report, it was pretty much business as usual for Otago Museum right up until the middle of March. Outreach efforts were in full flow, the Education team was working with large numbers of schools, and the Collections team were busy changing out exhibitions.

And then, everything changed.

If you had told me when I was writing last year's annual report that less than six months later, I'd be working from home inside a personal bubble with the nation in lockdown caused by a COVID-19 pandemic, I'd not have believed you.

I'm enormously proud of the way the Museum team worked together during a year of crisis. We faced and resolved many challenges in the fast-moving situation the nation found itself in late March. Daily meetings of the Leadership team initially onsite (during the Level 2 and 3 period) and offsite via video conferencing later allowed us to create and communicate to all staff and the Board a COVID-19 Response Plan in less than three days. A proposal for home working was rolled out and tested; this was particularly important for the finance team who had been using a paper-based approval system. Other groups developed and curated a completely new 'digital museum' section of the website called @hOMe.

After 54 days of being closed due to the Level 4 COVID-19 lockdown, the Museum reopened at 9am on Saturday, 16 May. The occasion was marked by a brief ceremony attended by the Māori Advisory Committee, Trust Board, and staff members. After an intense period of activity and less than two days after the nation entered COVID-19 Level 2, we put in place all of the required cleaning and social distancing protocols and contact tracking measures needed to operate the Museum safely.

The impact of the Level 4 lockdown on the Museum, particularly on our finances, and the period of uncertainty beyond was significant. Overnight, all income from the Café, Shop, Venues, Tūhura, and the Planetarium disappeared for an unknown period.

Facing an immediate financial crisis, the Museum team put together successful applications to phase 1 and 2 of the Government Wage Support Fund, the Strategic Tourism Assets Protection Programme (STAPP), and the Wildlife Institutions Relief Fund (WIRF). The money received, combined with the Board's decision to release some reserve funds, made it possible to keep all staff employed. Our Leadership team worked hard to create a plan that will allow the Museum to sustain operations in a very different economic environment for the foreseeable future.

The past year was one of two halves. Before the appearance of COVID-19 we hosted two world-class exhibitions, that the Museum was honoured to be the sole New Zealand venue for. The blockbuster

*James Cameron – Challenging the Deep*, focussed on the Director's career as both filmmaker and deep ocean explorer. In parallel with the exhibition, major sponsorship from NIWA enabled us to showcase some of the world-class research carried out by New Zealand scientists. In contrast, the *Museum of Broken Relationships* was a beautiful, engaging exhibition that focused on intimate stories of relationship breakups.

The COVID-19 pandemic had a significant impact on visitor numbers. For most of the year, visitor numbers were tracking close to average through February. However, after the Museum's closure in March, just over 272 000 people had passed through the doors by year-end. This represents a fall of 21% compared to 2018/19. Despite lower than usual visitation, with a satisfaction rate of 94% (as measured by Dunedin City Council's Residents' Opinion Survey), we remain one of Dunedin's best-loved cultural attractions.

Outreach is becoming an ever more critical component of the Museum's work. This year, the staff gave lectures, presentations, demonstrations, or advice, which engaged more than 19 000 people in more than 50 communities across New Zealand and the Pacific. The focus of our outreach effort has rightly been Otago.

Following the departure of Rachel Wesley, we welcomed Dr Gerard O'Regan as the new Curator Māori. Dr O'Regan was also appointed to the new position of Pouhere Kaupapa Māori. This role provides cultural advice to the Director and is a member of the Executive team and helps ensure that iwi values are integrated throughout every aspect of Museum operations.

Next year, a primary focus continues to be developing a master plan to fund the considerable capital cost of upgrading the Museum's aging facilities and galleries. Over the next year, the senior management team at the Museum will be working with the Board to develop a long-term master plan.

I'd like to record my sincere appreciation to the Museum Trust Board members, the Māori Advisory Committee, and the Association of Friends of the Otago Museum. The time they collectively invest together with their guidance and encouragement is crucial to the Museum's success. I'd particularly like to thank Board Chair Professor David Hutchinson and Māori Advisory Committee Chair Matapura Ellison for their support throughout the year.

Finally, I must acknowledge the Museum staff. The challenges we overcame this past year proved their worth and is a real tribute to their hard work and dedication.



Ian Griffin  
**Director**  
**Otago Museum**

# YEAR IN REVIEW



**KÄ TIRAKO**



**2019 – 2020**

**HIGHLIGHTS +**

**ACHIEVEMENTS**



# one

James Cameron –  
Challenging the Deep



# two

Museum  
of Broken  
Replationships



# three

Tuia 250  
programmes



# four

Tangaroa  
open day



# @HOME

# five

@hOMe



**six**  
Extreme Science II



**seven**  
Pyjamarama!



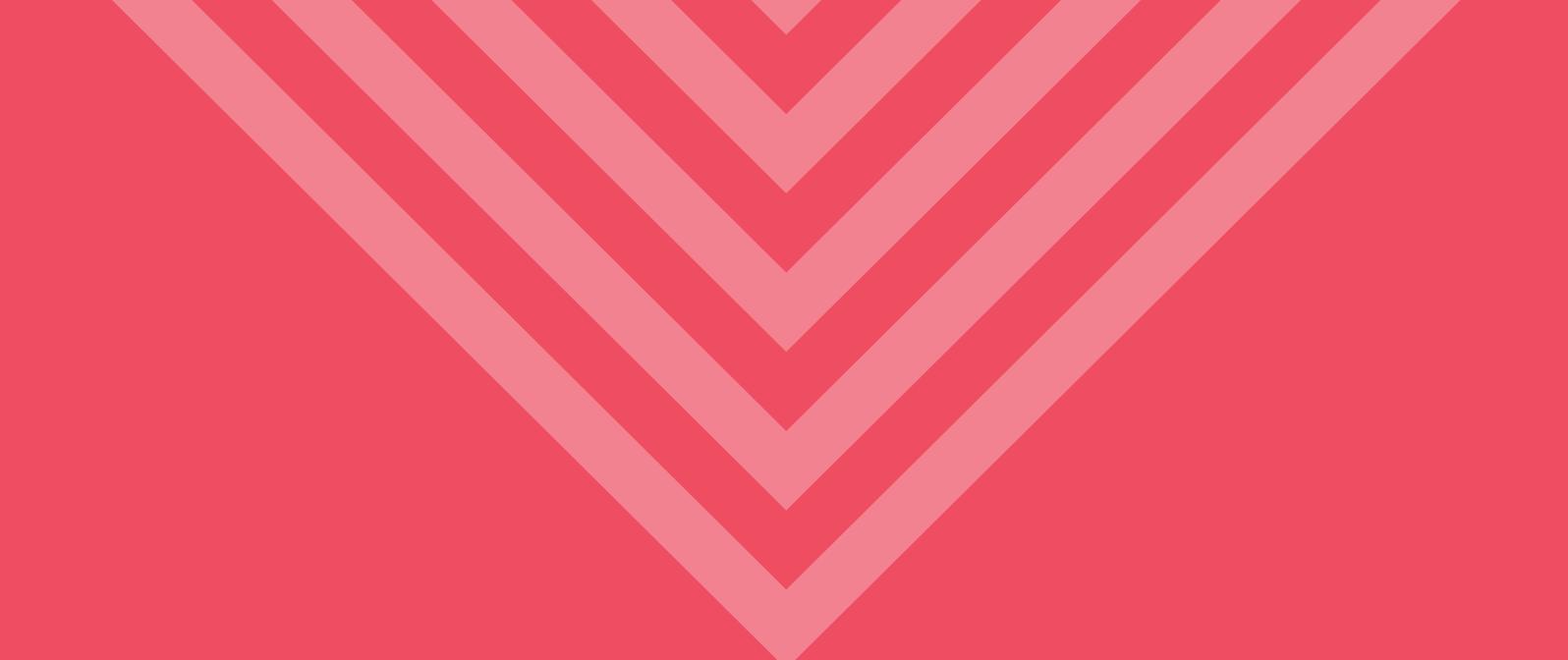
**eight**  
Te Huna a te Moa



**nine**  
Dare to be Wise –  
150 years of  
the University  
of Otago



**ten**  
No. 9: work made  
in a number 9 year  
– Jim Cooper



**VISION**

**Kia whakaoho –  
Awaken wonder,  
curiosity, and  
understanding  
in our world.**

**MISSION**

**To inspire  
and enrich our  
communities,  
and enhance  
understanding of  
the world through  
our collection, our  
people, and the  
stories we share.**

# THE OTAGO MUSEUM TRUST BOARD ACT 1996

To collect, preserve, act as a regional repository for research, display, and otherwise make available to the people of the present and the future, material and information relating to the natural, cultural, and scientific heritage of the peoples of the world.

To promote interest and education in the natural, cultural, and scientific heritage of New Zealanders.

To place particular emphasis on those activities as they relate to the greater Otago region, world history, natural history, and science, and, where appropriate, their relationships in a wider, global context.

## VALUES

To maintain a world-class Museum for the people of Otago and Aotearoa, the Museum has made a commitment to values that shall underpin our operations and practices:

### MANAAKITAKA

We will care for our taoka, tākata, and whakapapa\*

### KAITIAKITAKA

We will guard our taoka, whakapapa, and tākata for future generations

### TOHUKATAKA

We will grow and foster expertise through research, learning, and collaboration

### WHANAUKATAKA

We will collaborate and create partnerships

### RAKATIRATAKA

We will ensure our mana is evident in our integrity, ethical decision-making, and leadership

\* Taoka – refers to the tangible and intangible treasures of the Museum; tākata refers to the people of Otago Museum – its staff, visitors, partners, stakeholders, and communities; whakapapa refers to the Museum’s relationships and history.

# Otago Museum Trust Board

## Chair

Professor David Hutchinson  
BSc, PGDipArts, PhD, MRSNZ, CPHYS, FInstP, FNZIP, MRSC, MInstD

## Appointed by

University of Otago

## Deputy Chair

Councillor Kate Wilson  
(to November 2019)  
BA, LLB

Dunedin City Council

Laura Black  
(from November 2019)  
BBS

Dunedin City Council

## Members

Laura Black  
BBS

Dunedin City Council

Professor John Broughton  
CNZM, ED, JP (Rtd) BDS, PhD, PGDipComDent, DipGrad

Mana whenua

Brigid Casey  
MCom, GradCert(TertTeach), DipGrad, PGDip(Tour), BHSc

Association of Friends of the Otago Museum

Professor Peter Dearden  
BSc (Hons), PhD

University of Otago

Councillor Gaynor Finch  
NZ Vet Nurse, Hearings Commissioner

Regional funding authorities  
(Clutha District Council)

His Worship, Mayor Aaron Hawkins  
(from October 2018)

Dunedin City Council

Professor Nancy Longnecker  
BSc (Hons), MSc, PhD

Otago Institute for the Arts and Sciences  
(The Royal Society Te Apārangi)

Councillor Chris Staynes  
BSc, CMIInstD

Dunedin City Council

Councillor Kate Wilson  
(to November 2019)  
BA, LLB

Dunedin City Council

Councillor Lee Vandervis

Dunedin City Council

## Ex Officio

Treasurer  
Jamie Adamson (Deloitte)

Otago Museum Director  
Ian Griffin  
PhD, CRSNZ

Secretary  
Jane Gregory  
BAppdMgt

## Audit Finance and Risk Management Committee (AFRM)

Kate Wilson (Chair to November 2019)  
Gaynor Finch (Chair from November 2019)  
David Hutchinson (ex officio Chair)  
Laura Black (from November 2019)  
Peter Dearden  
Chris Staynes

## Staffing Committee

Trust Board Chair  
Trust Board Deputy Chair  
AFRM Committee Chair

## Executive Committee

Convened as and when required

# Māori Advisory Committee

**The Māori Advisory Committee's role is to facilitate an effective, positive relationship between mana whenua, Otago Museum, and Papatipu Rūnaka of Te Tai o Araiteuru.**

Matapura Ellison (Chair)	<b>Rūnaka</b> Puketeraki
Professor John Broughton CNZM, ED, JP (Rtd) BDS, PhD, PGDipComDent, DipGrad	Puketeraki
Jane Graveson	Moeraki
Koa Whitau-Kean	Moeraki
Marshall Hoffman	Hokonui
Pat Hoffman	Hokonui
Paulette Tamati-Elliffe	Ōtākou
Winnie Matahaere BA	Ōtākou

## Honorary Curators/Research Associates

Dr Melville Carr PhD, DIC, FNZIC	<b>Specialist area</b> Philately
Dr Rosi Crane PhD	Science history
Dr Robert Hannah MPhil, FSA, FRSNZ	Classics
Anthony Harris MSc (Hons) (First class)	Entomology
Associate Professor Steve Kerr PhD	Entomology
Dr Jane Malthus PhD	European dress
Dr Bronwen Presswell PhD	Parasitology
Dr Anthony Reay PhD	Geology
Professor Glenn Summerhayes OL, FSA, FLS, FRAI	Oceanic archaeology
Joel Vanderburg	West Africa

## In memoriam – Joel Vanderburg

1960s and early 1970s Joel lived and worked in West Africa. He loved the people he met, the music he heard, and the places he visited there. He'd also collected quite a few tangible reminders of those years.

A plan soon formed for Joel and Patti's collection to become the basis of an exhibition. West Africa: Rhythm and Spirit opened in OM's Special Exhibitions Gallery in 2009. It attracted large numbers of visitors locally, and then toured to Porirua, and Melbourne. A highlight during its time in Dunedin was the visit of Joel's friend, the late Ghanaian master weaver, Gilbert "Bobbo" Ahiagble.

After the exhibition, Joel agreed to join the Museum staff as an Honorary Curator, West Africa. He started working through our African collection, adding information to the database. As well as that, he helped with public enquiries relating to Africa, and advised us on requests for identifications, or possible acquisitions.

Joel was a charming, intelligent, interesting colleague, who shared surplus giant courgettes from the prolific Vanderburg garden, and whose conversation was sought during staffroom lunch and coffee breaks. Just last year he gave a talk to the Association of Friends of the Otago Museum, and was invited to deliver a paper at the 42nd annual conference of the African Studies Association of Australasia and the Pacific.

# Association of Friends of the Otago Museum

## President's Report

Despite the interruptions of COVID-19, the Friends of the Museum continues to enjoy good support, with membership as of August 2020 numbering 108. We are continuing to find ways to engage with our membership and the general public.

Highlights from the last 12 months include our Friends in Focus lunchtime talks, with a diverse range of speakers including Professor Daphne Lee on her work at Foulden Maar; and a journey through Africa with the late Joel Vanderburg, a passionate and erudite curator who is greatly missed by all who knew him. Although the COVID-19 lockdown has led to the postponement of some other events until next year, we resumed our lunchtime talks in fine style with Dr Ian Griffin and Marcus Richards, with attendance figure of 20 – 30 people at each.

The second annual H D Skinner lecture on the 17 October 2019 by Professor Ian Barber was also a great success, with the Barclay Theatre filled to overflowing. Dr Gwynnaeth McIntyre will be presenting this year's lecture on Wednesday 21 October.

In contrast, the Friends Christmas function, held in November, was lightly attended and the future of this event is yet to be decided.

In respect to the future, the Council is exploring several exciting opportunities for new events and projects for 2021, including a cross-over talk with the Friends of the Dunedin Public Art Gallery, and the opportunity to be involved in the Museum's upcoming archiving project.

This year, we farewelled two Council members, Adrian Mitchell and Shan White, who stepped down for personal reasons. They both contributed a great deal and we wish them well, and welcome Warren Jowett and Bronwyn Simes to the Council.

We would like to acknowledge Brigid Casey, the Friends Treasurer, and all the members of the Friends Council who have worked so hard this year to support the Association. We also extend our warmest appreciations to Rachel Cooper, without whose help liaising between the Council and the Museum, none of our achievements this year would have been possible.

Kia ora rawa atu, many thanks,

Cushla McKinney PhD, MBHL

**President**

**Council of the Association of Friends of the Otago Museum**

## Council of the Association of Friends of the Otago Museum

### Patron

Margery Blackman

### President

Julie Pearse (Acting President to 1 August 2019, then Vice-President)  
Cushla McKinney (from 1 August 2019)

### Treasurer

Brigid Casey

### Council members

Jenny Child  
Anne Ford  
Doug Holborow  
Cushla McKinney  
Adrian Mitchell (to January 2020)  
Shan White (to March 2020)

## Funders, partners and supporters

Dunedin City Council  
Waitaki District Council  
Clutha District Council  
Central Otago District Council  
Queenstown Lakes District Council  
Ministry of Business, Innovation and Employment:  
Participatory Science Platform and Curious Minds Funds  
Ministry of Foreign Affairs and Trade  
Ministry of Education: LEOTC Fund  
The Dodd-Walls Centre for Photonic and Quantum Technologies  
MacDiarmid Institute for Advanced Materials  
and Nanotechnologies.  
Perpetual Guardian Trust  
The University of Otago  
Otago Polytechnic  
Ministry of Culture and Heritage: Tuia – Encounters 250 Fund  
International Planetarium Society  
National Institute for Water and Atmospheric Research

Otago Daily Times  
Otago Community Trust  
Deloitte  
Distinction Dunedin  
Mediaworks  
WebbFarry Lawyers  
Society of Māori Astronomy Research  
Universities of Otago, Canterbury, and Auckland  
across a wide range of science departments  
Otago University Student Association  
GNS Science/Te Pū Ao  
New Zealand Integrated Ocean Discovery Program  
Local astronomical societies throughout New Zealand  
Antarctica New Zealand  
University of Canterbury  
University of Auckland  
Regional museums throughout Aotearoa

# WHĀIKA TUATAHI

## GOAL ONE

# WHAKAMARAKATIA TE MANA O TE KOHIKA TAOKA

Upholding the mana  
of the collection



Pinned ant specimens, New Zealand.  
Gift of A W Don; Otago Museum Collection.



## Upholding the mana of the collection

Otago's unique early history, with its gold rush spawning one of the most vibrant cities in the Southern Hemisphere, has endowed the Museum with internationally significant collections.

Today the Museum houses some 1.5 million taoka spanning the Humanities and Natural Sciences. They focus on the unique characteristics of Dunedin and Otago but also represent cultures and species from around the world.

Caring for this national treasure is central to our organisation's role, and ensuring that we have the capacity to do so is essential. This year we continued to build on the strength of our Collections and Research team with two appointments: Shannah Rhynard-Geil joined Conservation, providing vital assistance to an area which had long been short-staffed; and, in a coup for the Museum, Gerard O'Regan took over as Curator Māori, also joining the

Executive team as Pouhere Kaupapa Māori. Gerard's vast experience, mana, and Kāi Tahu network strengthen our capacity to serve the rūnaka and care for the taoka within our collections, as well as make clear our aspiration to be a truly bicultural organisation.

Our Conservation Manager, Nyssa Mildwaters, already the President of New Zealand Conservators of Cultural Materials, A Pū Manaaki Kahurangi, was also selected to be part of the prestigious Getty Conservation Institute's Managing Collection Environments programme this year.

Managing collections of global significance is a role that Otago Museum does not take lightly, and having a staff who are experts within their fields enables us to shoulder this responsibility.

# Increasing the collection

Last year's most significant addition to the Museum, the only South Island moa footprints in existence, were exhibited as *Te Huna a te Moa*.

In a first for Otago Museum, the exhibition was developed to both display the footprints to the public, while simultaneously enabling our Conservation team to manage and monitor their preservation. There has been a lot of international interest around this, and it is an important project for the Collection team and Kyeburn community.

Another significant inclusion was the donation of Michael Denny's collection of subfossil extinct bird skeletons. Featuring a large amount of moa material from the North Otago area, the donation has been gladly received by the Natural Science team. The discovery that there was an extinct South Island goose specimen within the donation was a highlight for the department, and for the collection.



*Te Huna a te Moa* exhibition opened 23 November 2019 within the People of the World gallery.



**Kane Fleury, Assistant Curator – Natural Science identifying subfossil bird bones from a recent acquisition.**

## Understanding the collection

Our collections provide irreplaceable records against which we are constantly building and modifying our knowledge and understanding of our natural and cultural worlds.

They represent a vital part of our nation's heritage and play an integral role in the international scientific accord to document our world. The extraordinary riches within our collections also allow us to explore both cultural and natural history in ways that inform New Zealand's understanding of its origins, its peoples, our relationship with our environment, and our responsibilities in a global context.

Otago's biodiversity research collections were a vital resource in Dr Robert Hoare's (Maanaku Whenua – LCR) taxonomic and biosystematic revision of New Zealand's Noctuid moths.

This year the culminating publications of Hoare's revision research provides the most up-to-date species lists and descriptions to identify, measure and more accurately understand our native moth biodiversity. The humble moth is an important part of healthy forest ecosystems and this type of taxonomic research underpins the work of conservation biologists studying at-risk habitats and the effects of climate change. It highlights the pivotal role of our local natural science collections nationally.

With a vast collection of over 1.5 million items, and a strategy to build upon them to address gaps and build on research strengths, collections are continually being developed, documented, and cared for.

The Museum closed collections access from 1 January 2020 for 6 months to enable the Collections team to undertake inventory, cataloging, rehousing, and imaging. During this time the Collections team updated a staggering 66 776 individual objects records in the Vernon database. A core function of Otago Museum will always be to care for the collections, to research and develop them, and to share them with our communities; their documentation being a key contributor to their discoverability.

## Supporting the regional collection

As a major metropolitan Museum, that employs nationally recognised experts, we have a responsibility to share that expertise to help support the collections of Otago and Southland; a region where there are few active conservators.

Our Conservation team is very active, travelling to regional museums to upskill staff, provide advice, and guide conservation and collections work.

A major piece of work has been the conservation of Southland Museum and Art Gallery's wet collections. The collection of over 150 specimens was brought from Invercargill for assessment and treatment. The Conservation team have also been working in Stewart Island; Jo Massey, after over a decade trying to arrange conservation of the Rakiura Museum's wet collections, was successful this year, and our team spent a week on the Island assessing their collection in order to bring it to Otago for remedial work prior to display in the new purpose-built Rakiura Museum. We also supported the North Otago Museum's redevelopment during this period, completing staff training and remedial treatment of a variety of objects.

These are just three of many instances that the team has supported our regional museums and the collections of the lower South Island.



**Conservator Shannah Rhynard-Geil and Curator Chloe Searle discussing the mounting of recently conserved species jar on its return to Waitaki Museum**

# WHĀIKA TUARUA

## GOAL TWO

**WHAKAURUA Ā TĀTOU HĀPORI  
KIT E WHAKAOHOOHO  
TE MIHARO, TE MANAWA REKA,  
TE WHAKAMARAMA HOKI**

Engaging our community to inspire  
wonder, curiosity and understanding



# Inspiring Wonder

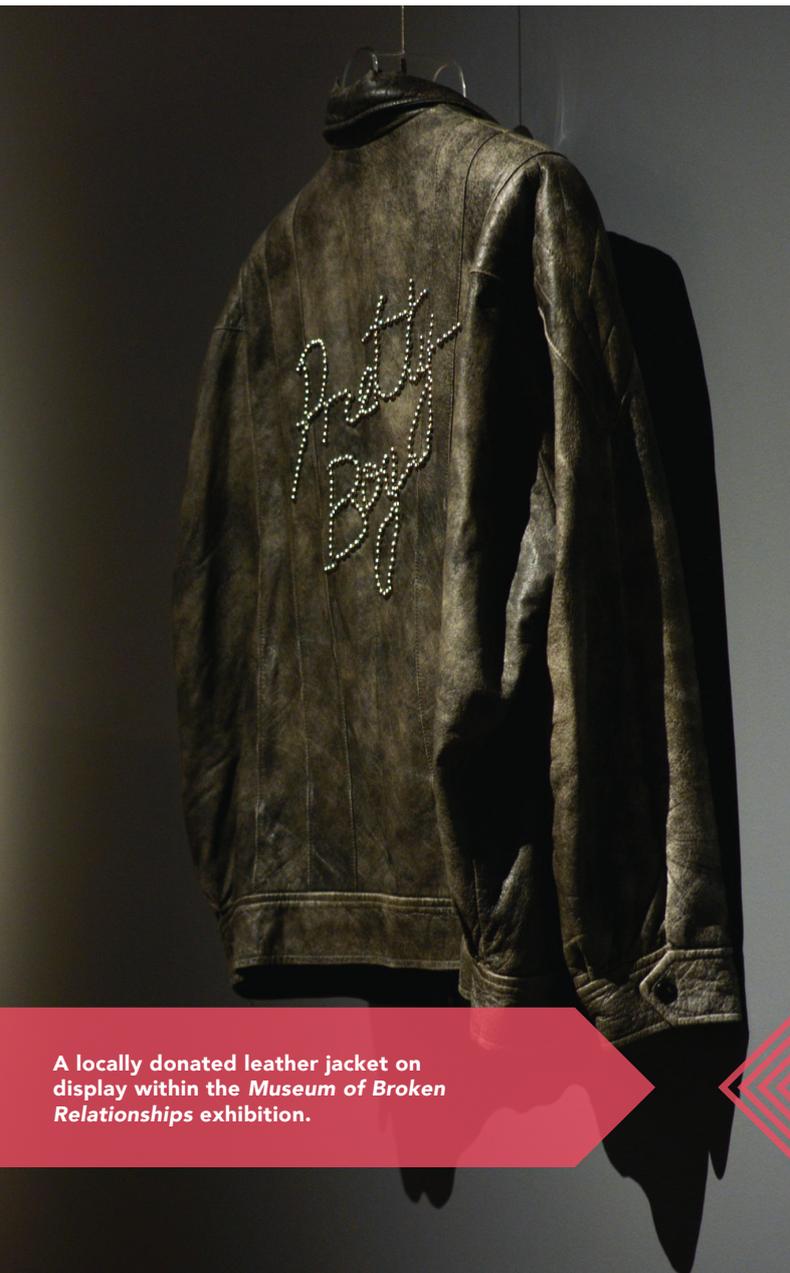
This period we have certainly inspired wonder, curiosity and understanding through the world-class exhibitions that we brought to Otago. *James Cameron – Challenging the Deep* came to New Zealand for the first time. This exhibition brought people from across the country to visit the Museum, and even James Cameron himself, for a weekend of talks and engagement with our community.

Our organisation also brought the incredible *Museum of Broken Relationships* to New Zealand. This internationally acclaimed exhibition had previously been to the major cities of the world. Gaining media interest from around the country, the beauty, joy, and depth of the exhibition was astounding; it was wonderful to be able to offer the people of Otago something so special and usually reserved for larger population centres.

One of our Tuia 250 projects, Mercury Rising, inspired wonder and curiosity in our night skies. High school students spent a weekend at Mount John observatory, learning how to use telescopes, and audiences in four of New Zealand's main centres were treated to a series of talks by astronomy experts. Culminating early one November morning in Whitianga, experts and local community came together to witness and photograph the transit of Mercury, just as Captain James Cook had done, from the same spot, 250 years previously.



Group photo of Otago Museum Staff and James Cameron during his visit in late 2019.



A locally donated leather jacket on display within the *Museum of Broken Relationships* exhibition.



One of our Tuia 250 projects, Mercury Rising. In Whitianga, experts and the local community came together to witness the transit of Mercury across the Sun.

## Providing a platform for all

We aim to be a mirror for our community, giving everyone a voice and a platform within our walls. Our organisation strives to be a place where under-represented communities feel at home, and to support events and exhibitions that increase understanding; connecting all the parts of our community together.

Our Events and Programmes team have worked with over 90 organisations and individuals, providing a multitude of events for Otago. Our annual *iNDx* exhibition featuring neuro-diverse artists is one that is looked forward to by many.

Areez Katki, an award-winning, queer multi-disciplinary artist from the Parsi community, through his exhibition *Bildungsroman*, brought understanding of this minority group to Dunedin.

Our Pacific Community days allow both the people of Otago to learn more about Pasifika arts and culture, but also connect our Pasifika community with our collection from the island nations that surround New Zealand.

Our support of *Art+Water* brings our academic and scientific community together with local artists to co-create artworks inspired by science. *Korero Pono* was an exhibition where those with experience of the criminal justice system spoke to an audience about their lives, in order to decrease prejudice.

These events help many segments of our communities to understand one another and better connect to each other.

## Strong partnerships serving our community together

Otago Museum has strong relationships with organisations in Dunedin and throughout New Zealand. These partnerships help us to better serve our community, and allow us to offer more than we could if we were operating alone.

The Dodd Walls Centre is one of our closest relationships, sharing staff, projects, and equipment, and bringing the science of light and quantum-technology to the community.

The National Institute of Water and Atmosphere (NIWA), has also proven an invaluable partner, allowing us access to specimens, images, and knowledge to bring an exhibition of New Zealand's deep waters to our galleries. NIWA also brought their research ship, the *Tangaroa*, to our city for a community open day that attracted over 700 visitors. This was a great opportunity for our region to experience ship life, and to better understand the world-leading ocean science undertaken in Aotearoa New Zealand.

The MacDiarmid Institute is yet another organisation with whom we have established an ongoing partnership, sharing their work around nanotechnology and material science with communities in the lower South Island.

Our relationships across the University of Otago continue to grow. We have strong links with many departments. Students from the Centre for Science Communication and the Marketing Department, regularly undertake internships and projects with Museum teams. During the COVID-19 crisis, the Museum drew on expert microbiology expertise from the University to enable us to open safely to the public.



Areez Katki, award-winning, queer multi-disciplinary artist brought understanding of the Parsi community to Dunedin with his exhibition *Bildungsroman*.



Otago Museum staff preparing for the *Tangaroa* Open Day event which brought over 700 visitors to view NIWA's research vessel.



Science is everywhere as visitors to Meridian Mall discovered through the Science Show Offs popup science shows.

## Engagement and education in the southern region

This year we have brought history, te ao Māori, te tiriti, and science to many throughout Otago and Southland through our Tuia 250 - He Taura Tākata programme through which our Education team visited 32 schools and engaged with almost 4800 people.

Through this programme we supported teachers in remote areas where there are limited resources, delivering specialised programmes that link to Museum resources and expertise.

Science Showoffs was another externally funded project that aimed to show that science is everywhere and fun. The team engaged young people in many places ranging from shopping malls to skate parks, and from sports fields to beaches. The finalé was a competition where youth presented their own scientific demonstrations as part of the Vogel Street Party.

## Providing outreach to underserved communities

Our local community have not been the only ones to benefit from our Science Outreach team.

Utilising funding from both the Ministry of Business, Innovation and Employment and the Ministry for Foreign Affairs and Trade, we have taken teams to remote areas in New Zealand with the Extreme Science II project, and throughout the Pacific with the Far from Frozen project.

Extreme Science II visited the West Coast, Northland, Stewart Island and Great Barrier Island, engaging with more than 2000 children. Responses from teachers and communities were overwhelmingly positive, with teachers particularly pleased with the physics content, which in feedback said was difficult to teach without this support.

Far from Frozen was taken to Fiji, touring many of the local schools to demystify the science behind climate change. The tour aimed to build a better understanding of the causes of climate change, and the projected impacts on their nations, as well as discuss ways to reduce or mitigate these impacts. The tour was extremely well received, with many schools adopting the content to continue teaching beyond the visit.

## Supporting our regional community

Otago Museum is the largest museum in the lower South Island. This position brings responsibility to support regional museums, both with their collections, and with their governance.

In February 2020, the Museum was approached by the Trust board of Central Stories Museum and Art Gallery in Alexandra to assist while they recruited a new museum manager. Visitor Experience Manager, Teresa Fogarty, was stationed in Alexandra three days a week as the temporary manager. Over the following six months, Teresa became an integral part of the Central Stories team, providing invaluable support in recruitment, development of health and safety systems, and day-to-day management of the site.

Our support for smaller, regional museums can be seen throughout Otago and Southland; we are determined to help the historic sector thrive and ensure that all our communities have access to knowledge of what came before.



The Lab in a Box mobile delivery platform enables the Outreach Team to bring Museum-level science engagement into the remotest communities.

# WHĀIKA TUATORU GOAL THREE



## WHAKAHAUMARU TE WĀHEKE I TE AO HURIHURI

A secure and sustainable future  
in a changing world



# COVID-19: Lockdown and uncertainty

The event that 2020 has revolved around, turned the world, and our organisation, upside-down.

While this was a year of hardship for many, our response to this disaster proved our institution's resilience and sustainability. We let science direct us, and our reaction and processes became a blueprint for others to follow, leading our sector and our community.

When news that the pandemic sweeping the world had come to New Zealand's shores, we immediately formed a COVID-19 Response team and reached out to University of Otago virologists, Professor Miguel Quiñones-Mateu and Associate Professor Michelle McConnell.

Letting experts guide us, they reviewed areas posing a higher risk of viral transmission, and we immediately decommissioned high-touch interactives. We instituted new processes for cleaning, provided signage for the public to increase social distancing, offered hand sanitizer stations, mask-wearing for public-facing staff, and put up screens to provide a barrier between staff and public where there was a risk of closer contact. These actions helped our staff to feel protected, and ensured the public felt safe.

This partnership with the University enabled us to act more quickly, and because of this, we found that other organisations around the country were following our lead.

Our relationship with the Microbiology Department led to collaboration on a joint paper titled, Re-opening After COVID-19 in New Zealand, published in the *Journal of Conservation and Museum Studies*. This publication will ensure this information was captured and shared sector-wide.

After Level 4 ended, we formed a 'Thank You Essential Workers' campaign. Essential workers and their families received free entry to Tūhura in recognition of their efforts over lockdown. This was widely marketed around Dunedin, and had the added benefit of ensuring the wider community recognised that Otago Museum was a safe place to revisit.

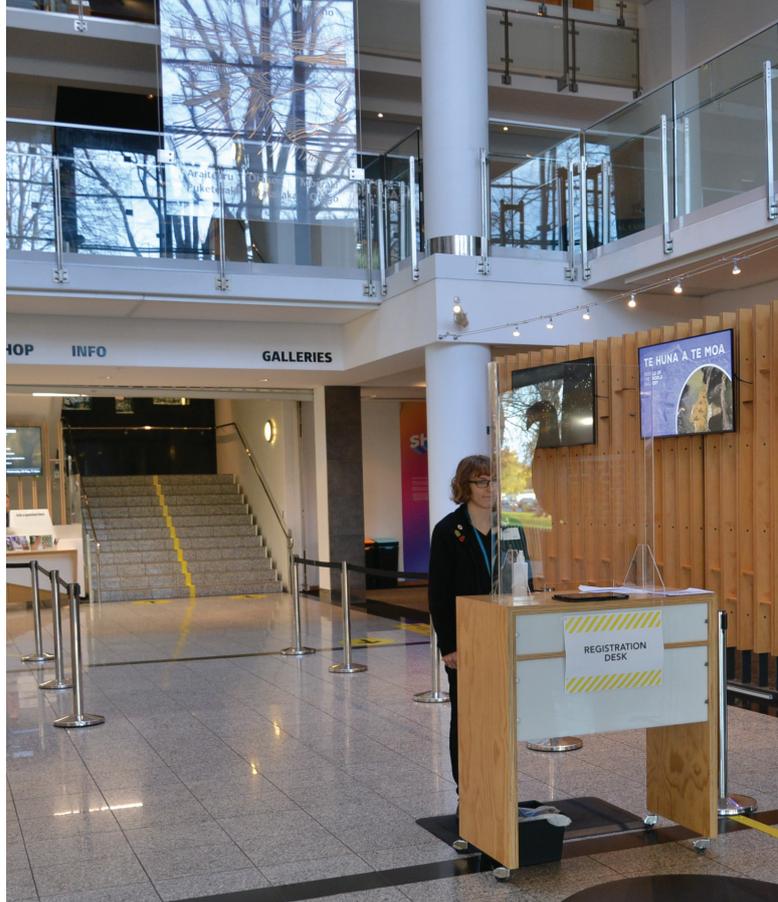
The experience of COVID-19 was difficult. Financial pressures were huge, and the fear of redundancies was real, but our response to this showed our resilience as an organisation; our ability to move nimbly, and to work together as a team of 128.

## Environmental responsibility

As an organisation that is led by science, has the largest science outreach team in New Zealand, and offers a programme to Pacific nations on climate change, it is important for many reasons that we are environmentally sustainable.

Trying to find where we can make better choices, creating less waste, and reducing emissions has been the goal of our Sustainability Group. One of these changes has been the milk used in our Café. Partnering with local company Spout Alternatives, all regular milk is now delivered by keg. This has saved over 7000 plastic bottles annually, and was very popular with our online audience.

We also upgraded the Collections freezer. The new environmentally-friendly refrigerant means 2000 times less carbon emissions for any accidental leaks, a massive reduction which will make real difference to our overall footprint.



In accordance with government regulations during the COVID-19 pandemic, Otago Museum adopted plastic shields to reduce the spread of the virus between visitors and Museum staff.



In an effort to reduce Otago Museum's environmental footprint, Spout Alternative was chosen as the Café's milk supplier. This choice has reduced the usage of 7000 plastic bottles annually.

## Moving to an online future

COVID-19 also showed us that in many ways much of our future is a digital one. While our doors were closed, our audience was still eager to connect with education and outreach that was rooted firmly in Otago, and our digital Museum, @hOMe was formed.

The Science Engagement team put together entertaining and educational videos featuring science experiments and stargazing that families could do at home.

From making ginger beer to flying teabags, children everywhere looked forward to science-based activities when schools were closed and parents were looking for resources online. Front of House staff formed activities and blogs around collection items and galleries where they had specialised knowledge. The Design team used images of our taoka to make digital puzzles, which proved highly popular on social media.

The Education team pivoted to digital too. While they were unable to deliver Ministry of Education funded curriculum-based activities in person, the team created online activities, forming an online platform for teachers and the public to access. Classrooms throughout Otago used these resources, which mixed educational information in blogs with craft or outdoor activities. Children could find birds and insects that live in our local region, make woven baskets for Easter, and learn about our extinct ancient species.

In all these online offerings the curatorial teams were active: fact-checking, providing advice, and linking to our collection.

The move to online was also felt in our physical space. Now that visiting international speakers look to be unlikely for some time in the future, we needed to connect our audience with experts in an online space. The Barclay Theatre was upgraded with new state-of-the-art audio-visual technology, so that with online video conferencing software, we can now provide Otago with speakers from around the world who are leaders in their fields.

Moving our offerings online future-proofs our organisation and enables us to reach audiences not just in our southern city, but across the globe.

## Securing our organisation

As with every not for profit organisation without central government funding, searching for revenue to pay for operating costs is something that occupies a lot of resources.

Otago Museum has proven an entrepreneurial and agile organisation in this regard. Our commercial arms and project-based grants cover over 50% of our overall revenue, and we are constantly looking for new ways to ensure our financial future.

Creating outreach experiences that can be utilised by other institutions across New Zealand, like Mighty Small Mighty Bright, is one way that our team's creativity and ingenuity can be seen nation-wide. Partnering with NASA to get funding for cameras aboard a flight over the Antarctic to capture images of the Southern Aurora was another moment in this period that shows how our organisation can find opportunities everywhere.

Otago Museum shows itself to be more than just its collection of national and international significance, but an organisation that is able to stretch its capabilities to meet the future, whatever that may hold.

PROGRAMMES

SLEEPOVERS

PRE-VISIT INFO

ONLINE LEARNING

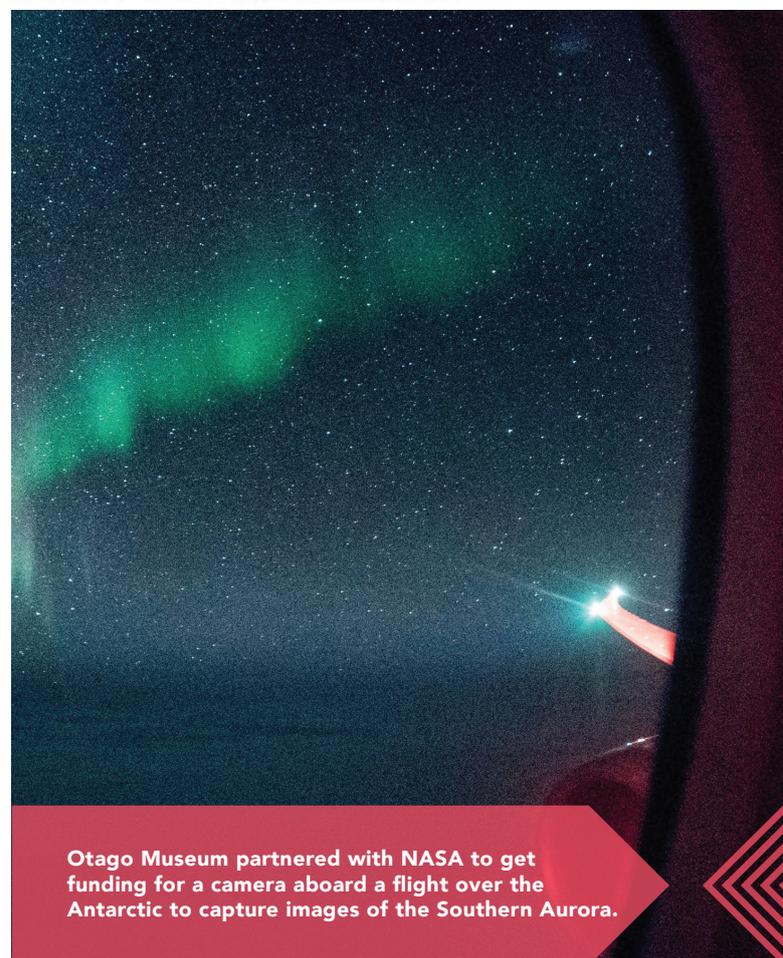
## MĀORI ART AND MUSIC



Before the arrival of Europeans to Aotearoa, there was no written language in the way we would think of it today. Knowledge was passed down the generations orally, or by speaking. Stories and songs could be used to provide a mental map of the landscape, for example, the story of Aoraki's waka (canoe) and the creation of the Alps, and the story of the Māori people in the past, Otago and the lakes. A large effort was put in place to bring informative and educational content online during the COVID-19 pandemic. This included developing an online educational platform for schools. The platform features a range of resources, including a digital gallery of Māori taoka (artefacts) from the collection, with additional resources available in Southern Land, Southern People gallery, and Tōhura Otago Community Trust Science Centre.

The creative arts of waiata, whakairo (woodcarving), raraka (weaving), and most probably te ana whakairo (Māori history and storytelling).

## HOW TO USE THIS RESOURCE



Otago Museum partnered with NASA to get funding for a camera aboard a flight over the Antarctic to capture images of the Southern Aurora.

# Otago Museum Staff 2019 – 2020

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Jane Gregory, BAppMgt  
Ian Griffin, JP, PhD, CRSNZ  
Robert Morris, M.Soc.Sci  
Gerard O'Regan, PhD

Director, Finance, Facilities and Commercial  
Director, Visitor Experience and Science Engagement  
Executive Assistant  
Director  
Director, Collections, Research, Education and Design  
Pouhere Kaupapa Māori

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Mikayla Cameron  
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Kane Fleury, MSc  
Amanda George, PhD  
Emily Gray, MSc  
Anne Harlow, MMHS  
Paola Healey  
Prudence Jopson, Dip Visual Arts  
On Lee Lau, MSc  
Aleisha Lord, BA/BCom  
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Jamie Metzger, MAppSc  
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Christiana Moeroa  
Max Mollison, BDes Fashion (Hons 1st Class)  
Gerard O'Regan, PhD  
Freya Pike  
Cody Phillips, PGDipSci  
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Luke Robb  
Craig Scott, BDes Communication  
Sofian Scott, BA  
Annah Taggart, BDes Communication  
Kate Timms-Dean, PhD  
Rachel Wesley, PGDip Arts (distinction)  
Moira White, MA (Hons 1st Class)

Exhibitions and Creative Services Officer  
Research Scientist  
Sleepover Presenter  
Curator, Natural Science  
Sleepover Presenter  
Assistant Collection Manager, Humanities  
Sleepover Presenter  
Assistant Curator, Natural Science  
Education Officer  
Education Officer (full-time)  
Collection Manager, Humanities  
Sleepover Presenter  
Exhibitions and Creative Services Officer  
Assistant Collections Manager, Natural Science  
Sleepover Presenter  
Sleepover Presenter  
Sleepover Presenter  
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Exhibitions and Creative Services Officer  
Curator Māori  
Sleepover Presenter  
Collection Manager, Natural Science  
Conservator  
Sleepover Presenter  
Head of Exhibitions and Creative Services  
Tuia Educator  
Exhibitions and Creative Services Officer  
Education Manager  
Curator, Māori  
Curator, Humanities

## Finance, Facilities, and Commercial

Paula Barragan-Ramano  
Brenda Barron  
Lee-Arna Blair  
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Alana Gathercole-Smith  
Garry Gibson  
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Shop Assistant  
Building Services Officer  
Assistant Accountant  
Café Cook  
Venues Host  
HR Manager  
Facilities Officer  
Project Manager, Health and Safety Advisor  
Café Host  
Kitchen Assistant  
Venue Host  
Café Host  
Production and Projects Officer  
Venue Manager  
Shop Assistant  
Cafe Host  
Shop Assistant  
Accounts Assistant  
Venues Host  
Museum Guide, Weekend Supervisor  
Facilities Officer  
Café Host  
Venue Host  
Accountant  
Café Host  
Assistant Café Cook  
Café Host  
Kitchen Assistant  
Venue Host  
Venue Host  
Café Supervisor  
Shop Assistant

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Matthew Newton  
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Kai Richards  
Bronwyn Robson  
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Carla de Boer, BSc  
Amadeo Enriquez Ballesterero, PGDip  
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Café Host  
Shop Manager  
Venue Host  
Kitchen Assistant  
Facilities Officer  
Kitchen Assistant  
Facilities Manager  
Café Host  
Venue Officer  
Kitchen Assistant  
Café Cook  
Venue Host  
Venue Host  
Venue Host  
Café Cook Supervisor  
Café Host  
Café Manager  
Venue Host  
Shop Assistant

Developer, Systems and Interactive Media  
Marketing Assistant  
Marketing Manager  
Content Editor

Communicator  
Science Communicator  
Communicator  
Senior Science Engagement Coordinator  
Front of House Officer  
Science Centre Manager  
Science Communicator  
Science Communicator  
Programmes and Events Officer  
Museum Guide  
Communicator  
Museum Guide  
Communicator  
Senior Science Engagement Coordinator  
Communicator  
Programmes and Events Manager  
Communicator  
Gardener  
Science Presentation Coordinator  
Communicator  
Visitor Experience Manager  
Communicator  
Museum Guide  
Science Communicator  
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Museum Guide  
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Communicator  
Museum Guide  
Science Communicator  
Science Communicator  
Science Centre Manager  
Operations Coordinator  
Living Environments Officer  
Communicator  
Museum Guide  
Communicator  
Communicator  
Museum Guide  
Communicator  
Science Engagement Manager

# STATEMENT OF SERVICE PERFORMANCE



Strategic Objectives	Status 2019/2020 (2018/2019)	Commentary
<p>GOAL 1: UPHOLDING THE MANA OF THE COLLECTION/ WHAKAMARAKATIA TE MANA O TE KOHIKA TAOKA</p>		
<p>1.1 We will share our collection with the world</p>		
<p><b>Review, assess and/or digitise 10 000 collection items and increase the number of items accessible online by 5000.</b></p>	<p>Achieved 12 824 new records generated 84 298 Vernon object records assessed (76 121)  0 new items accessible online</p>	<p>Collections staff have assessed 84 298 object records in 2019 – 2020 (30 362 Natural Science, 53 936 Humanities), of which 12 824 are newly generated records, and 71 474 have been updated or amended.</p> <p>Assessment refers to examining the item and assessing it against international museum standards. This may include confirming that it is adequately documented, safely housed and its conservation status is appropriate to revising information about the item, digitising it to agreed Museum standards and/or fully treating it by the Conservation team. Agreed standards are fully articulated in the Museum's Collection Policy 2015 – 2020. Key standards of note include SPECTRUM and CIDOC.</p> <p>Of the items that have been assessed:</p> <ul style="list-style-type: none"> <li>• 33 708 Humanities objects were inventoried in collection stores</li> <li>• Approximately 11 000 Natural Science items were digitised.</li> </ul> <p>Other collection activities of note were:</p> <ul style="list-style-type: none"> <li>• Completion of the full cataloguing of the Roman coin collection.</li> </ul> <p>0 new items available online: This is because there is currently no live link between the data on the website and Vernon. This will be addressed as part of the website development which is likely to take place in the next financial year.</p>
<p><b>Facilitate loans of collection items to and from the Museum.</b></p>	<p>Achieved 8 loans to other institutions (8)</p>	<ul style="list-style-type: none"> <li>• OL2019-3 Loan to Otago University of subfossil bones, for Alex Verry's PhD thesis.</li> <li>• OL2019-5 Loan to the Dunedin Public Art Gallery of 84 boxes of archaeological midden material from Peter Coutts' excavations in Fiordland for Alex Monteith's multi-disciplinary project, <i>Kā paroro o haumumu: Coastal Flows / Coastal Incursions</i>, on display 1 June – 29 Sept 2019</li> <li>• OL2019-6 Loan of 55 taoka to the Hocken Collections for exhibition in <i>Tuia: Southern Encounters</i>, on display 9 September 2019 – 11 January 2020.</li> <li>• OL2019-7 Loan of New Zealand Cross to Special Collections, University of Otago Library for the Library's Special Books Collection 1869 exhibition <i>1869 The Year That Was</i> which was on display 20 September 2019 – 31 January 2020</li> <li>• OL2019-8 Loan of three penguins and a display case to the Yellow Eyed Penguin Trust for a display at the International Penguin Conference.</li> <li>• OL2019-9 Loan of penguin bones from 10 specimens, to University of Auckland.</li> <li>• OL2019-10 Loan of one moa bone for display at The Dunedin Museum of Natural Mystery.</li> <li>• OL2020-1 Loan of penguin skulls from 18 specimens, to University of Auckland for follow-up work expanding on work done with items in their previous loan.</li> </ul>

<p><b>Publish 20 publications based on the collections, from internal researchers via publicly-accessible media.</b></p>	<p>Achieved</p> <p>51 publications by internal researchers (72)</p>	<p>Cooper, A, Reay, A, Ireland, T, et al (2019) 'Cretaceous molybdenite in metasomatic epidosite associated with the Pounamu ophiolite, New Zealand', <i>New Zealand Journal of Geology and Geophysics</i>, 63(2), 227-236.</p> <p>Crane, R, (2020) 'What were they thinking? Tracing evolution in the Otago Museum, 1868 – 1936', <i>Museum History Journal</i>, DOI: 10.1080/19369816.2020.1759005</p> <p>Crane, R, Labrum, B, and Wanhalla, A, (2020) 'Introduction: Museum histories in Aotearoa New Zealand: intersections of the local and the global, <i>Museum History Journal</i> 13(1):1-7 DOI: 10.1080/19369816.2020.1759004</p> <p>Kerr, D.S. (2020) 'Sexual dimorphism in <i>Berisina maculipennis</i> (Stratiomyidae: Beridinae): a brief re-description of the male and first description of the female.' <i>The Wētā</i> 54:56-60.</p> <p>Kerr, Steve and Johns, Peter (2019) 'A recent observation of the rare limoniid crane fly <i>Discobola haetara</i> Johns and Jenner 2006 at Leith Saddle, Dunedin.' <i>The Wētā</i> 53(1):35-36.</p> <p>Kerr, Steve (2019) 'Formal designation of female allotype of <i>Scorpiurus aramoana</i> at Otago Museum.' <i>The Wētā</i> 53(1):37-38.</p> <p>Malthus, J, (2019) 'Re: Emerged Fashion on show at Dunedin Airport', <i>Context</i> 38: 73-92.</p> <p>Malthus, J, (2019) 'Dressing Settlers in New Zealand: Global Inter-connections', <i>Dressing Global Bodies: The politics of fashion in world history, 1600-2000</i>. Lemire, B, and Riello, G, eds, pp.182-204, Routledge, UK, ISBN 9781138493186</p> <p>Malthus, J, and White, M (2019) 'The Business of Staying dry: designing waterproof garments and textiles in nineteenth-century New Zealand', <i>Scope</i> (art and design) 17: 23-31</p> <p>White, M, (2020) 'Exhibition Review: Areez Katki's Bildungsroman in Dunedin', <i>Context</i> 40: 68-76.</p> <p>White, M and Lange, S. (2019) 'Getting it Straight: stocking seams, shades, and one-size-fits-all', <i>Context</i> 39: 20-38.</p> <p>White, M, (2019) 'The Women's Section at the 1925 – 26 International Exhibition in Dunedin' in <i>Crafting Aotearoa: A Cultural History of Making in New Zealand and the Wider Moana Oceania</i>, Te Papa Press.</p> <p>White, M, (2020) 'Workshop Review: UnValentine's Day at the Otago Museum', <i>Context</i> 40: 19-22.</p> <p>ted on the Otago Museum Blog:</p> <p>ns, E, and Mildwaters, N, 'A Few More Favourite Things' 30 December 2019</p> <p>ns, E, and Fleury, K, 'Natural Science's Greatest Hits 2019', 06 January 2020</p> <p>ns, E, 'The Taraire Tree', 5 November 2019</p> <p>ns, E, 'Roo Balls!', 5 September 2019</p> <p>r, M, 'Sheep and New Zealand Postage Stamps', 9 October 2019.</p> <p>r, M, 'Stamps Telling a Story', 15 February 2020.</p> <p>r, M, 'Queen Victoria's Head', 31 May 2020.</p> <p>edo, J, 'Cannibal Forks' 22 April 2020</p> <p>ry, K, 'Thicc bee-auties, All About Bumblebees', 25 March 2020.</p> <p>ry, K, 'The Mystery of the Adzebill, 08 June 2020</p> <p>ry, K, 'Have You Seen the Poplar Sawfly?' 16 Jan 2020</p> <p>inah, R, 'World Rhino Day', 20 September 2019.</p> <p>inah, R, 'Remus's Tale', 4 February 2020.</p> <p>inah, R, 'Challenging the Deep', 10 February 2020.</p> <p>inah, R, 'Planets in Antiquity', 7 April 2020</p> <p>r, S, 'Have You Got the Blue Fly Blues?', 30 April 2020. Also published in <i>Naturalist.nz</i> website</p>
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		<p>, O, 'Foulden Maar', 29 July 2019.</p> <p>, O, 'The Museum's Painted Fish', 15 April 2020</p> <p>, O, 'Squid', 23 August 2019</p> <p>, O, 'Arthropods', 16 August 2019</p> <p>, O, and Crane, R, 'Exploring the Deep' 18 July 2019</p> <p>ite, M, 'Custodial Worker Day', 2 October 2019.</p> <p>ite, M, 'Janet Frame', 28 August 2019.</p> <p>ite, M, 'Remembering Norman Bethune', 15 November 2019.</p> <p>ite, M, 'Moustache Cups', 20 November 2019.</p> <p>ite, M, 'Sleek, Chic, Belleek', 15 December 2019.</p> <p>ite, M, 'Zoroastrianism: Clothing a Culture', 11 January 2020.</p> <p>ite, M, 'Uncovering Pacific Pasts', 28 February 2020.</p> <p>ite, M, 'Six Degrees of Separation', 5 March 2020.</p> <p>ite, M, 'Smock Shock', 1 April 2020.</p> <p>ite, M, 'Locking in a Day for Nylon Stockings', 15 May 2020.</p> <p>ite, M, and Lau, O, 'A Few more of Our Favourite Things'. 23 December 2019</p> <p>er Media</p> <p>ns, E, (2020) 'Love Life in the Leaf Litter'. Critic - <i>Te Arohi</i> blog, 14 Feb 2020</p> <p>inah, R, 'A Tale of a Head' <i>Otago Daily Times Cool and Collected</i>, <i>Weekend Mix</i> 19 October 2019: 9.</p> <p>thus, J, Barton, M, and White, M, 'Escapism' <i>Otago Daily Times Cool and Collected</i>, <i>Weekend Mix</i> 18 April 2020.</p> <p>ite, M, 'Rugby', <i>Exposed</i> column for the <i>Otago Daily Times</i>, <i>schools supplement</i>, 2 September 2019.</p> <p>ite, M, (2019), 'Englishman creates Māori whakairo', <a href="https://www.aucklandmuseum.com/discover/research/crafting-aotearoa#craft_concepts">https://www.aucklandmuseum.com/discover/research/crafting-aotearoa#craft_concepts</a></p> <p>ite, M, (2019) 'Early ornamental ceramics', <a href="https://www.aucklandmuseum.com/discover/research/crafting-aotearoa/early-ornamental-ceramics">https://www.aucklandmuseum.com/discover/research/crafting-aotearoa/early-ornamental-ceramics</a></p> <p>Blackman, M, (2019) 'Bound to Unbound: Traditional women's shoes from China.' <i>Context</i> 38: 13-21</p> <p>Blasco-Costa, I, Seppälä, K, Feijen, F, Zajac, N, Klappert, K and Jokela, J, 'A new species of Atriophallophorus Deblock &amp; Rosé, 1964 (Trematoda: Microphallidae) described from in vitro-grown adults and metacercariae from Potamopyrgus antipodarum (Gray, 1843) (Mollusca: Tateidae)'</p> <p>Durante, L M et. al, (2020). 'Effects of fixatives on stable isotopes of fish muscle tissue: implications for trophic studies on preserved specimens'. <i>Ecological Applications</i> 00(0):e02080. 10.1002/eap.2080</p> <p>Hoare, R.J.B. 2019.Noctuidae (Insecta: Lepidoptera: Noctuidae). Part 2, <i>Nivetica, Ichneutica</i>. 80, 455 pages</p>
<p><b>Encourage the publication of collection-related content by external researchers.</b></p>	<p>Achieved</p> <p>9 publications by externals (12)</p>	

<p><b>Facilitate and encourage research access and respond to public enquiries.</b></p>	<p>Achieved</p> <p>109 access requests received (139)</p> <p>87 completed (111)</p> <p>266 public enquiries (251)</p> <p><b>Humanities</b></p> <p><b>Access requests:</b></p> <p>42 Received</p> <p>38 Completed</p> <p>3 Ongoing</p> <p>1 Withdrawn/cancelled</p> <p><b>Taoka Māori</b></p> <p><b>Access requests:</b></p> <p>35 Received</p> <p>26 Completed</p> <p>1 Ongoing</p> <p>2 Declined</p> <p>6 Cancelled/withdrawn</p> <p><b>Natural Science</b></p> <p><b>Access requests:</b></p> <p>32 Received</p> <p>13 Completed</p>	<p>Jacquet, A, and Lacambre, D. (2020) 'New etiquettes from Lagaba concerning beer and by-products, and the placement of the year MU GIBIL' in <i>Nouvelles Assyriologiques Brèves et Utilitaires</i>, 2020 N° 1 (Mars) Notes Brèves</p> <p>Jones, J, <a href="https://blog.underoverarch.co.nz/">https://blog.underoverarch.co.nz/</a> 20 September 2019</p> <p>Lange, S. (2019) 'Obsolete Needlework Traditions' <a href="https://www.aucklandmuseum.com/discover/research/crafting-aotearoa/obsolete-needlework-traditions">https://www.aucklandmuseum.com/discover/research/crafting-aotearoa/obsolete-needlework-traditions</a></p> <p>Lessard, B D et.al. (2020) 'Generic Revision of the Chironomyzinae Soldier Flies of Australia (Diptera: Stratiomyidae), including the first record of Boreoidea Hardy, 1920, from New Zealand'. <i>Austral Entomology</i></p> <p>Smith, I, (2019), Pākehā Settlements in a Māori World: New Zealand Archaeology 1769–1860. Brigid Williams Books</p> <p>Swale, S, (2020) 'Exhibition Review: SHADES: Classic Shapes and Fabulous Frames from Otago Museum's Sunglasses Collection.' <i>Context</i> 40:83-86.</p> <p>Wood, J.R. et.al. (2020). 'The Diets of Moa (Aves: Dinornithiformes)'. <i>New Zealand Journal of Ecology</i>: 44 (1). 1-21.</p>
<p><b>Humanities</b></p> <p><b>Access requests:</b></p> <p>42 Received</p> <p>38 Completed</p> <p>3 Ongoing</p> <p>1 Withdrawn/cancelled</p> <p>These included:</p> <p>Captain James Doorly's grandson visiting to examine his grandfather's medals, which include the Polar Medal.</p> <p>Jonathan Paige, a PhD student at Arizona State University, visited to examine the lithic material excavated on Pitcairn Island by Peter Gathercole in the 1960s, as part of his thesis research.</p> <p>Dr Ariane Fennetaux, from the Université Paris Diderot, visiting to examine 18th – early 19th century European dress and fashion items that include the use of animal products. While here, she gave a public talk on the subject of her recent co-authored book, <i>The Pocket. A Hidden History of Women's Lives, 1660 – 1900</i> by Barbara Burman and Ariane Fennetaux.</p> <p>Images of a Huntly &amp; Palmer cracker 'souvenired' from Antarctica to feature on the <i>Zealandia Kitchen</i> website.</p> <p>Images of sewing samplers for inclusion in an essay on the <i>Crafting Aotearoa</i> website.</p> <p>Images of Roman coins for 300 level and 400 level student assignments in the Classics department, University of Otago.</p> <p>Images of New Zealand studio ceramics shown at the first New Zealand Studio Potters exhibition, for display at the Ceramic Association of New Zealand's 60th exhibition.</p> <p>Images of coins from Carausius and Allectus for an updated Roman Imperial Coinage volume for Carausius and Allectus.</p> <p>An image of the Greek lekythos, E48.42.1, for inclusion in a book to be published in 2021.</p> <p>Images of Rosatia Hall garments to be part of a PowerPoint presentation shown in a public talk on the fashion label's designer.</p> <p>Images of sunglasses displayed in the <i>Shades</i> exhibition, for use in a review article.</p> <p>A tour of the collection storage areas for students from the University of Otago Anthropology Society.</p> <p><b>Natural Science</b></p> <p><b>Access requests:</b></p> <p>32 Received</p> <p>32 Received</p>	<p>Humanities</p> <p>Access requests:</p> <p>42 Received</p> <p>38 Completed</p> <p>3 Ongoing</p> <p>1 Withdrawn/cancelled</p> <p>These included:</p> <p>Captain James Doorly's grandson visiting to examine his grandfather's medals, which include the Polar Medal.</p> <p>Jonathan Paige, a PhD student at Arizona State University, visited to examine the lithic material excavated on Pitcairn Island by Peter Gathercole in the 1960s, as part of his thesis research.</p> <p>Dr Ariane Fennetaux, from the Université Paris Diderot, visiting to examine 18th – early 19th century European dress and fashion items that include the use of animal products. While here, she gave a public talk on the subject of her recent co-authored book, <i>The Pocket. A Hidden History of Women's Lives, 1660 – 1900</i> by Barbara Burman and Ariane Fennetaux.</p> <p>Images of a Huntly &amp; Palmer cracker 'souvenired' from Antarctica to feature on the <i>Zealandia Kitchen</i> website.</p> <p>Images of sewing samplers for inclusion in an essay on the <i>Crafting Aotearoa</i> website.</p> <p>Images of Roman coins for 300 level and 400 level student assignments in the Classics department, University of Otago.</p> <p>Images of New Zealand studio ceramics shown at the first New Zealand Studio Potters exhibition, for display at the Ceramic Association of New Zealand's 60th exhibition.</p> <p>Images of coins from Carausius and Allectus for an updated Roman Imperial Coinage volume for Carausius and Allectus.</p> <p>An image of the Greek lekythos, E48.42.1, for inclusion in a book to be published in 2021.</p> <p>Images of Rosatia Hall garments to be part of a PowerPoint presentation shown in a public talk on the fashion label's designer.</p> <p>Images of sunglasses displayed in the <i>Shades</i> exhibition, for use in a review article.</p> <p>A tour of the collection storage areas for students from the University of Otago Anthropology Society.</p> <p>Natural Science</p> <p>Access requests:</p> <p>32 Received</p>	

	<p>6 Ongoing/Pending 2 Withdrawn/cancelled/declined</p> <p><b>Public Enquires and Items Received by: Humanities, Taoka Māori, Natural Science</b> 232 public enquiries 117 item receipts</p> <p><b>Conservation</b> 34 public enquiries</p>	<p>13 Completed 6 Ongoing/Pending 2 Withdrawn/cancelled/declined</p> <p>These included: Paul Schofield from Canterbury Museum, requested data pertaining to mollusc specimens related to F W Hutton. Toronto University researcher, Associate Professor Sanja Hinic-Frig, visited the avian skeletal collection to take morphometric measurements that will be used to assist in understanding modes of locomotion in extinct water birds. James Tweed of Ahika Consulting visited to see if records of a rare species of moth appeared among the Brian Patrick Collection. Dr Robert Hoare, Maanaki Whenua Landcare Research, Auckland, visited to view the <i>Tineidae</i> specimens in preparation for a loan to begin the revision of this moth family. He also returned loans of the <i>Noctuidae</i> moths and new species names updates to the cabinets. Images of wētā type specimens were supplied to Dunedin-based entomologist Danilo Hegg as part of a taxonomic review of wētā species. Tours of the moa skeletal collection were extended to members of the Kyeburn community and Kāti Huirapa Rūnaka ki Puketeraki who were associated with the moa footprint find after the opening of <i>Te Huna a te Mōa</i>. Marcus Richards examined fossil penguin bones collected by Professor Marples. Scott Mouat from Elwin Productions came to film extinct birds in the Nature galleries. Phil Sirvid, Te Papa, inspected the <i>Opiiones</i> collection to select loan specimens for a large global <i>Opiiones</i> taxonomy revision project. Bill Morris and Richie Robinson spent two days in the Museum working on an article discussing museum skeleton preparation for the <i>New Zealand Geographic</i>.</p> <p><b>Taoka Māori</b> <b>Access requests:</b> 35 Received 26 Completed 1 Ongoing 2 Declined 6 Cancelled/withdrawn</p> <p>These included: Images of a number of Kāi Tahu taoka to be used in the exhibition associated with the Hocken Collection's <i>Tuia - Southern Encounters</i>. Kete houhi made by Hana Te Ururaki Wesley as part of the research for HIST327 paper. Images of the pukoro from the Puketoi Station kete to display at Te Awamutu Museum, in an exhibition showcasing the exegesis of renowned weaver Kahutoi Te Kanawa. Images of the Talia Burn waka and associated materials to artist and academic, Patricia Wallace. Images of two taoka from the Emma Grooby collection for a biography of Mrs Grooby in <i>Tāngata Ngāi Tahu Volume 2</i>. Image and catalogue information for D34.455, the Ngāti Manawa mask, in an essay by a descendant of Ngāti Manawa</p>
<p><b>Deliver 20 presentations in-house and externally.</b></p>	<p>Achieved 32 presentations</p>	<p>Burns, E, 'The Living Dead: The afterlives of animals in Museums', <i>Art Symposium, Otago Polytechnic</i>, 27 September 2019. Burns, E, 'Lawrence Lions', interview, Radio NZ, December 2019. Burns, E, 'Eastern Grey Kangaroo' interview, <i>Radio One 91 FM</i>, 11 September 2019.</p>

		<p>Crane, R, 'Beyond Paintbrushes and Albums: Women in the Otago Museum 1869-1936', <i>1869 Conference</i>, hosted by the University of Otago Centre for Research on Colonial Culture and the Australasian Victorian Studies Association. Held at Otago Museum and the University of Otago, 28 September 2019.</p> <p>Crane, R, 'Fur, Fins &amp; Feathers: Filling a Museum', <i>Heritage Byte</i>, Southern Heritage Trust, heritage festival, 28 September 2019.</p> <p>Crane, R, 'A Better Day Dawned for Biology'. <i>Darwin Down Under</i>. Workshop at the AAHPSSS Conference 2019, Wellington, 3 November 2019.</p> <p>Crane, R, 'Scientific Women in the Museum', <i>Thirst for Knowledge</i>, Ombrello bar, 30 June 2020.</p> <p>Crane, R, 7 min item on Chiarini's Royal Italian Circus, <i>Heritage Matters: Spotted Leopard OAR</i> (Open Access Radio), 28 October 2019.</p> <p>Crane, R, 'Parker's Fin Whale', <i>Heritage Matters: Whale Tale</i>, OAR (Open Access Radio), 11 November 2019.</p> <p>Fleury, K, 'Pitcairn Island Endemic Flora and Fauna' interview, <i>Radio One 91 FM</i>, 24 July 2019.</p> <p>Fleury, K, interview on Moa bone trade issue, <i>Radio NZ</i>, 2 September 2019.</p> <p>Lau, O, 'Diatomite' interview, <i>Radio One 91 FM</i>, 31 July 2019.</p> <p>Malthus, J, 'Dressing for the Crossing on the <i>Titanic</i>', Otago Museum, 12 November 2019.</p> <p>Malthus, J, 'Put on Your Knickerbockers: bicycle wheels and dress reform in the late 19th century', at Oamaru Heritage Week, 13 November 2019.</p> <p>Malthus, J, 'What Were You Wearing When the Queen Visited in 1953?', Salvation Army, Dunedin, 9 July 2019.</p> <p>Malthus, J, 'I'm a Dress Historian...', Otago Rural Women's Friendship Day 50th Anniversary, 5 March 2020.</p> <p>Malthus, J, 'In conversation: Champagne, Cake &amp; Couture with Barbara Brinsley', St Clair, Dunedin, 19 October 2019.</p> <p>Mildwaters, N, 'Review of the 2019 AIC Conference: New Tools, Techniques and Tactics in Conservation and Collections Care', NZCCM Annual Conference, Christchurch Art Gallery, 23 – 25 October 2019.</p> <p>Mildwaters, N, 'Conservation at Otago Museum 2018-2019', Otago Museum Friends Christmas Talk, 28 November 2019.</p> <p>Mildwaters, N, 'Archaeological Conservation: An Overview', Lecture to 400-Level Material Culture students, Otago University Anthropology and Archaeology Department, 20 May 2020.</p> <p>Vanderburg, J, 'Living and working in West Africa', Association of Friends of the Otago Museum Lunchtime talk, 17 September 2019.</p> <p>Vanderburg, J, 'More than Curiosities: Provoking Understanding of Cultures', <i>Africa: Diversity and Development</i> conference, University of Otago, 26 November 2019.</p> <p>Wesley, R, 'Kōrero with Gerard O'Regan, Rachel Wesley and Vicki Lenihan', Dunedin Public Art Gallery, 1 September 2019.</p> <p>Wesley, R, 'Kā Taoka, Tuia - Southern Encounters', Hocken Collections, 10 October 2019.</p> <p>White, M, 'Replicas at the Otago Museum', introductory talk for <i>SciFi Friday</i>, Otago Museum Perpetual Guardian Planetarium before <i>Bladerunner</i>, 9 August 2019.</p> <p>White, M, and Lange, S, 'Hosiery at the Otago Museum', <i>Radio 1</i> interview, 9 October 2019.</p> <p>White, M, "'Specific, not general", but...: Advice for Memoirs and Biographies', Biography, Autobiography and Memoirs symposium, University of Otago, 15 November 2019.</p> <p>White, M, "'A forum where women could associate': Meetings of the Otago Women's Club literary circle", <i>Kanohi-ki-te-Kanohi: Histories for our Time</i>, Victoria University of Wellington, 29 November 2019.</p> <p>White, M, and Lange, S, 'Bluestockings Welcome', <i>A Common Thread</i> symposium, Suter Art Gallery, Nelson, 29 September 2019.</p> <p>White, M, 'Uncovering Pacific Pasts', <i>Radio 1</i> interview, 4 March 2020.</p> <p>White, M, 'Jim Cooper's Number 9 exhibition', <i>Radio 1</i> interview, 29 January 2020.</p>
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<p><b>Collections team contributes to the delivery of projects, exhibitions and programmes to engage our core audiences.</b></p>	<p>Achieved</p>	<p><b>Projects</b> A new soundtrack compilation identified and installed in People of the World, with a range of musical styles from a number of different countries. Wānanga held with mana whenua on Tāngata Whenua gallery concept, Otago Museum, 10 August 2019. Contributing to content developed during COVID-19 level 3-4 lockdown for Otago Museum @hOME online platform (editing, validity checking and image sourcing).</p> <p><b>Exhibitions</b> <i>Enter, Re: Emerging, 2019 Otago Wildlife Photography Exhibition, Dare to be Wise – 150 Years of the University of Otago, Korero Pono, James Cameron Challenging the Deep, Dive Deep into NIWA Ocean Science, iNDX Art Exhibition 2019, Taaka Online stairwell display, Art + Water, Te Huna A Te Mōa, 2019 Otago Wildlife Photography Exhibition to Cromwell Museum, Museum of Broken Relationships, Bilalungsromman – Areez Katki, No.9: work made in a number nine year – Jim Cooper, Shades: Classic Shapes and Fabulous Frames</i> from the Museum’s Sunglasses Collection stairwell display.</p> <p><b>Programmes</b> Creative Pasifika, Malo Ni! – Tokelauan community celebration day, gallery trail content checking.</p>
<p>1.2 We will strategically develop our collection</p> <p><b>Develop our collections, in-line with our Collections Strategy.</b></p>	<p>Achieved</p> <p>71 new acquisitions (36)</p>	<p>52 Humanities acquisitions 15 Natural Science acquisitions 4 Taoka Māori acquisitions</p> <p><b>Humanities acquisitions include:</b> A brooch made by local artist, Jim Cooper. A pink hand-knitted pussyhat. A 2017 dress donated by the designer, Paul Castro, from his AMASSMENT series; one of the garments to be displayed in <i>Fashion Fwd&gt;&gt;Disruption Through Design</i> exhibition. A set of four scalloper rulers. A 1958 evening gown, from house of Pierre Balmain. A man’s 1980s Oscar de la Renta suit. A man’s navy blue Comme des Garçons suit. A Len Castle ceramic bowl. A John Crawford ceramic bottle. A Mirek Smisek ceramic bottle. An early 20th century divided skirt (enabling sporting activities such as horse or bicycle riding). A pair of early 20th century Roslyn label woollen ‘combinations’ for women. An early 20th century Bulgarian blouse. Pairs of Ray Ban, Bollé, and Emporio Armani sunglasses. A woman’s two-piece c.1890s silk taffeta dress, with (Dunedin Department store) Herbert, Haynes &amp; Co label.</p>

		<p><b>Natural Science acquisitions include:</b></p> <p>Box of pumice from South Sandwich Island eruption collected from various New Zealand beaches. Donated by Dr Anthony Reay.</p> <p>Two flies, a male and female <i>Berisina maculipennis</i>. Donated by Associate Professor Steve Kerr.</p> <p>Phosphatised ancient whale rostrum Chatham Rise. Donated by Mr Michael Erskine.</p> <p>A collection of beetles mostly from early and mid-20th century New Zealand locations. Donated by the University of Otago, Department of Zoology, from the estate of Malcolm Foord.</p> <p>Collecting belt once made and owned by Dr Lyn Forster.</p> <p>Various invertebrate specimens: mountain stone wētā, leaf-veined slugs and egg mass, flower spider, NZ grass hopper, native <i>ichneumon</i>, collected by collections staff.</p> <p>Female Barrel Shrimp (Parasitic Hyperiid Amphipod <i>Phronima sedentaria</i>) from Brighton Beach, collected by collections staff.</p> <p>A piece of Baltic amber with multiple insect inclusions, posthumous donation from the estate of Noel Gorton.</p> <p>Three boxes of insects (Ants, Beetles and flies), approximately 388. Donated by Richard Numms.</p> <p>Female Australian redback spider <i>Latrodectus hasselti</i>, Dunedin. Collected by Ron Adams.</p> <p>Two vials containing five fly specimens – male and females <i>Boreoides tasmaniensis</i>. Donated by Marie Jankowska.</p> <p>Platyhelminth species, new type material and vouchers collected from the Mackenzie Basin, New Zealand. Donated by Isobel Blasco-Costa.</p> <p>A series of paratype specimens and vouchers specimens of <i>Galactosomum otepotiense</i> n. sp. collected from Caspian tern, Blue penguin, Red-billed gull and Black-backed gull. Donated by Bronwen Presswell and Jerusha Bennett.</p> <p><b>Tāoka Māori acquisitions include:</b></p> <p>Three Toki and one mahe from the Karitane area.</p> <p>Assemblage of archaeological midden material excavated from Pukekura and Parihaumia sites</p>
<p>1.3 We will care for our collection</p> <p><b>Assess, and when necessary, treat items in tandem with priority collections surveys, development projects, exhibitions and programmes.</b></p> <p><b>Maintain and develop preventative conservation programmes that apply to all collections.</b></p>	<p>Achieved</p> <p>10 238 assessments/treatments (16 878)</p> <p>Achieved</p>	<p>10 238 assessments and/or treatments were carried out on collection items by Conservation staff. These were made up of 10 149 assessments and 89 treatments.</p> <p>A range of preventative conservation work has been undertaken over this period with a particular focus on reviewing and improving the Museum's Integrated Pest Management (IPM) strategy and the Conservation team's material testing program.</p> <p>Significant work has been undertaken around cleaning in hidden or hard-to-access parts of the galleries. This has also included work with the Facilities, Education and Visitor Experience and Science Engagement teams to rearrange and improve how materials are stored around the Museum outside of the collection stores.</p> <p>A review of object mounts in the galleries has commenced and planning for the Museum's second light-level survey has also begun.</p> <p>Involvement in the Getty Conservation Institute's Managing Collection Environments program has re-focused attention onto improving the temperature and humidity conditions within the building.</p>

<p><b>Address collection storage furniture for earthquake mitigation and fire prevention.</b></p>	<p>On-going. Not fully achieved</p>	<p>Work continued in the furniture store and the first tranche of doors were installed in the Ceramics and Antiquities store. Fitting doors to open compactus units will provide additional protection as part of our earthquake mitigation strategy. Given the scale of risk mitigation work to be undertaken in the collection stores, a rolling program of works is planned over a number of years.</p>
<p><b>Roll-out and embed the Disaster Plan</b></p>	<p>On-going. Not fully achieved</p>	<p>Grab-lists updated and work on floor plan maps progressed, however decision made to wait on final approval of most recent draft until upcoming Co-ordinated Incident Management Systems (CIMS) training has been completed to ensure that plan works within the CIMS framework used by the likes of FENZ, NZ Civil defence, etc.</p>
<p>1.4 We will excel at researching and interpreting our collection</p> <p><b>Support and encourage research outcomes of honorary curators and research collaborators.</b></p>	<p>Achieved</p>	<p>Despite working off-site, we have supported the following research outcomes:</p> <p>Steve Kerr, Honorary Curator (Entomology – Diptera), is developing a sound knowledge of the Museum’s diptera collection. Steve is working on field collections, descriptions of species that occur locally and is sharing his ongoing work through the Museum channels, Otago entomological society and <i>Naturalist</i>.</p> <p>Anthony Reay, Honorary Curator (Geology), has been continuing his work with cataloguing the mineral collection. Anthony has also been sharing his expertise assisting with fieldwork in the Kyeburn associated with the Moa footprints.</p> <p>Rosi Crane, Honorary Curator (History of Science), continues to work on her book detailing the early history of Otago Museum and supports content outputs for the Collection team including blogs, and other interpretation material.</p> <p>Anthony Harris, Honorary Curator (Entomology), continues to contribute his time and knowledge to fielding a huge number of Natural Science enquires (over 100 per year), consistently producing his weekly <i>Nature File</i> column in the ODT. Anthony has also been busy this year reviewing a paper on <i>Pompiidae</i>.</p> <p>Bronwen Presswell, Honorary Curator (Parasitology), assisted by Jerusha Bennett, continues her work investigating and describing the parasite ecology of New Zealand’s native fauna and cataloguing the prepared specimens for lodging as reference material with the Otago Museum.</p> <p>Jane Malthus, Honorary Curator (European Dress), has been a critical element of the team working on the <i>Fashion Forward</i>&gt;&gt; <i>Disruption Through Design</i> exhibition. Jane has continued to contribute to the documentation of new dress acquisitions, has given public talks, and assisted with public enquiries.</p> <p>Robert Hannah, Honorary Curator (Classics), has offered insights from his deep and broad understanding of the Classical world in contributing to Museum blogs and newspaper articles, as well as continuing with his own writing commitments.</p> <p>Melville Carr, Honorary Curator (Philately), has contributed to Otago Museum’s blogs, offering an opportunity for the public to learn more about specific examples of a collection that has physical display challenges.</p>

		Glenn Summerhayes, Honorary Curator (Melanesian Prehistory), continues to provide feedback to staff on written material, and responds to public enquiries.
<p><b>GOAL 2: ENGAGING OUR COMMUNITY TO INSPIRE WONDER, CURIOSITY AND UNDERSTANDING/ WHAKAURUA Ā TĀTOU HĀPORI KI TE WHAKAHOHOHO TE MIHARO, TE MANAWA REKA, TE WHAKAMARAMA HOKI</b></p> <p>2.1 We will be a valued community resource</p>		
<p><b>Attract more than 350 000 visitors to the Museum.</b></p>	<p>Not achieved 272 265 Visitors to Museum (348 108)</p>	<p>The Museum was closed to the public for 53 days from 24 March to 15 May 2020 due to COVID-19. The New Zealand border was closed to almost all travellers.</p>
<p><b>Offer free admission to the Museum's permanent galleries</b></p>	<p>Achieved 13 free exhibitions (7) 14 826 people participated in public engagement programmes and events (18 722)</p>	<p><b>Free exhibitions</b></p> <ul style="list-style-type: none"> <li>• Enter displayed in People of the World gallery from 4 February 2019 – 12 January 2020.</li> <li>• 2019 <i>Otago Wildlife Photography Exhibition</i> displayed in the Beautiful Science gallery from 30 March 2019 – 18 July 2019 (4750 visitors 1 – 18 July).</li> <li>• <i>Dare to be Wise – 150 Years of the University of Otago</i> displayed in 1877 gallery from 1 June 2019 – 24 November 2019 (24 481 visitors 1 July – 24 November).</li> <li>• <i>Korero Pono</i> displayed in the H D Skinner Annex from 8 – 15 July 2019 (349 visitors).</li> <li>• <i>NIWA's Dive Deep into Ocean Science</i> displayed in the Beautiful Science gallery 21 July 2019 – 3 July 2020 (51 960 visitors 21 July 2019 – 30 June 2020).</li> <li>• <i>iNDx Art Exhibition 2019</i> displayed in the H D Skinner Annex from 3 – 18 August 2019 (340 visitors).</li> <li>• <i>Taoka Online</i> displayed in the Museum stairwell from 5 August 2019 – 8 March 2020.</li> <li>• <i>Art + Water</i> displayed in the H D Skinner Annex from 14 – 23 September 2019 (418 visitors).</li> <li>• <i>Te Huna a te Maa</i> displayed in People of the World gallery from 20 November 2019 and is ongoing.</li> <li>• <i>Museum of Broken Relationships</i> displayed in the 1877 gallery from 20 December 2019 – 15 March 2020 (24 760 visitors).</li> <li>• <i>Bildungsroman – Areez Katki</i> displayed in the H D Skinner Annex from 11 January – 9 February 2020 (1043 visitors).</li> <li>• <i>No.9: work made in a number nine year – Jim Cooper</i> displayed in People of the World gallery from 27 January 2020 and is ongoing.</li> <li>• <i>Shades: Classic Shapes and Fabulous Frames from the Museum's Sunglasses Collection</i> displayed in the Museum stairwell from 8 March 2020 – 13 September 2020.</li> </ul> <p><b>Free public engagement programmes and events</b></p> <p>14 826 people participated in 118 (111) individual public offerings developed or collaborated on by the programmes and events team. Of that, 54 were public talks, 16 live performances, 13 workshops, 9 family-fun days, and 6 Makerspaces.</p> <p>5358 (7152) adults, 3325 (5384) children and 6 143 (1727) general public engaged in these offerings – 98 of which were free to attend, 18 at a nominal paid entry charge, and two by koha.</p> <p>These consisted of a variety of workshops, public kōrero, Makerspaces, live performances, and general event offerings with highlights being: The <i>After Dark@OM R18</i> evening events – specifically <i>unValentine's Day</i> with 400 attendees, the ever-popular school holiday Makerspaces with 5248 participants, the Museum's collaboration with NIWA on the <i>RV Tangaroa</i> open day and James Cameron's public talks during his Dunedin visit.</p>

<p><b>Measure value delivered to our core audience through the <i>Dunedin City Council Residents' Satisfaction Survey</i>.</b></p>	<p>Achieved</p>	<p>The draft results from the Dunedin City Council's Residents Opinion Survey 2019/2020* recorded 94% overall satisfaction with the Otago Museum from those who had visited the Museum in the last 12 months. When rated by all respondents to the survey, satisfaction with the Otago Museum was 92%. The survey is carried out annually and independently of the Otago Museum and has a margin of error of +/- 2.6% at 95% confidence interval.</p> <p>*unpublished at time of the Otago Museum audit.</p>
<p><b>Undertake targeted audience research to enable us to quantify and qualify the behaviours and composition of our audiences.</b></p>	<p>Achieved</p>	<p>Post-event surveys were conducted for all children's parties, programmes, events and a variety of special planetarium events (Sci-fi Friday, Meditation, children's films and more) held at Otago Museum. These provided feedback on attendee satisfaction and areas for improvement of events and services.</p> <p>Museums Aotearoa national visitor survey completed: 270 visitors were surveyed between 2 and 18 March 2020. This survey helps Otago Museum to learn more about visitor demographics in relation to other cultural organisations.</p> <p>During September 2019 the Visitor Experience team undertook visitor journey mapping to identify how the Museum facilities and services could be improved to meet the needs of different segments of our audiences. This is the first step in an ongoing process to identify ways in which the Museum can better meet the needs of our visitors.</p> <p>Visitor comment cards displayed throughout the Museum give visitors the opportunity to provide feedback and suggestions for improvements. Feedback is forwarded to relevant departments.</p> <p>A number of University of Otago and Otago Polytech students have worked with Otago Museum staff on research projects to better understand our audience:</p> <ul style="list-style-type: none"> <li>• To ensure better understanding of perceived barriers to purchasing in December 2019 and January 2020, 212 visitors were interviewed for a Summer Scholarship project by Amelia Hewett from the Marketing Department of the University of Otago.</li> <li>• As part of researching the impact of the Museum website, 54 respondents were surveyed in September and October of 2019 by Anne Glaess as part of Otago Polytechnic's Bachelor of Applied Management. During the same period, and as part of the same course, visitor trends were studied in 83 surveys inside the Museum and at external locations by Nina Schall.</li> </ul>
<p><b>Deliver targeted programmes and services to Dunedin City Council and Waitaki, Clutha, Central Otago and Queenstown Lakes District Councils.</b></p>	<p>Achieved</p>	<p><b>Exhibitions</b>  Cromwell Museum: <i>2019 Otago Wildlife Photography Exhibition</i> exhibited from 15 November 2019 to February 2020.  Central Stories Museum and Art Gallery: two Otago Museum Exhibitions staff travelled to Cromwell to install the exhibition <i>Burnt Earth Under Big Skies</i>, 18 March 2020.</p> <p><b>Science Engagement</b>  Science outreach programmes were delivered in-person to 32 communities across the Otago region, reaching more than 13 000 residents. This included utilising the Lab-in-a-Box mobile outreach platform, together with science outreach at A&amp;P Shows, festivals, visits to individual schools, and other community events. By local authority, these engaged the following number of people:</p> <p>Dunedin City Council: 12 687</p>

Waitaki District Council: 55  
 Clutha District Council: 500  
 Central Otago District Council: 130  
 Queenstown Lakes District Council: 0  
 Total: 13 372

**Tuia – Encounters 250: He Taura Tākata**

With special funding for the Tuia – Encounters 250 events, Otago Museum Education team developed He Taura Tākata, an outreach programme focusing on the Māori stories related to Cook’s 1769 voyage to Aotearoa. The name He Taura Tākata is taken from a song written by manawhenua composers Paulette Tamati—Elliffe and Charisma Boyd, and refers to the weaving together of people as a whānau.

32 schools across Otago and Southland took part over a nine-month period, with 3975 students and 812 adults taking part. Four programmes were offered to schools:

- Astronomy and Celestial Navigation used the Starlab portable planetarium, virtual reality and telescopes to take students up into the stars, learning about the technology and scientific knowledge that guided early explorers to these lands.
- Early Māori Technology focused on the development of the distinctive technologies of Aotearoa’s tāngata whenua, and the cultural adaptations that took place as Polynesian settlers adapted to the new environment they encountered here.
- Te Tiriti o Waitangi unpacked our nation’s founding document, using dramatic role play to introduce learners to the Treaty articles.
- Human Impact on Aotearoa focused on the impact of introduced pests on New Zealand’s biodiversity, with students exploring their school environment to uncover the biodiversity in the playground.

By local authority, these are the number of schools connected with on this project:

Dunedin City Council: 15 primary schools, two intermediates and one high school  
 Waitaki District Council: two primary schools and one high school  
 Clutha District Council: two primary schools and one high school  
 Central Otago District Council: three primary schools  
 Queenstown Lakes District Council: one primary school

Three primary schools from Southland also took part in the event.

**Conservation**

- Conservation staff in conjunction with the Education team hosted lab visits for a number of children from the SHEAF Home Schooling group.
- Conservation staff hosted an archaeological conservation focused visit for a number of 400-Level Material Culture students of the Anthropology and Archaeology Department, at the University of Otago. The visit formed the second part of a guest lecture by the Conservation Manger on Archaeological Conservation delivered to the same students.
- Conservation Staff attended three meetings with Central Otago District Council staff and representatives from museums within the area as part of the Central Otago District Council’s development of a new Central Otago Heritage Strategy.

		<ul style="list-style-type: none"> <li>The Conservation Manager also contributed information around Otago Museum’s support services to one of the Heritage Central Otago Newsletters, compiled by the Central Otago Heritage Trust.</li> </ul> <p><b>Management and Organisational Assistance</b></p> <p>Central Stories Museum and Art Gallery: responding to a request for help from the Alexandra District Museum Board (ADMB), Otago Museum provided management support for the Museum and Art Gallery from March 2020 through to August 2020 while they recruited for a permanent manager. Otago Museum’s Visitor Experience Manager took on temporary management, assisting with human resources, organisational changes and reviewing policy documents to make the organisation fit for the future. In addition, they helped the organisation to work its way through operational changes required due to the significant impact of COVID-19 restrictions. During that period four exhibitions were installed and deinstalled, strategic and annual planning took place, and the end of year financial records and budgeting were carried out.</p>
<p><b>Deliver conservation and professional services to five regional museums and other collections.</b></p>	<p>Achieved</p>	<p>The Conservation team undertook visits to:</p> <ul style="list-style-type: none"> <li>The Teviot Museum – two visits were made, the first to discuss the museum’s current situation and to provide general advice, and the second as part of discussions around wider collaborations and support within Central Otago.</li> <li>Central Stories Museum and Art Gallery – two visits were made, the first as part of discussions around wider collaborations and support within Central Otago as well as museum specific needs, progress, and issues that required on-going support. The second as part of the scoping of work prior to Otago Museum committing to providing management and organisational assistance.</li> <li>Naseby Museum – two visits were made, the first to discuss the museum’s environment and more general museum issues and the second to assess a number of recently fire damaged items.</li> <li>Cromwell Museum – one visit was made to discuss museum needs, ongoing support and to assess several items prior to treatment.</li> <li>South Otago Museum – one visit was made to meet with the acting curator to discuss museum issues, areas of support and future plans.</li> <li>North Otago Museum – five visits were made, these visits focused on providing advice and support to the museum curator around various aspects of the Museum’s redevelopment and the on-site conservation or return of previously conserved items.</li> </ul> <p>Hobo data loggers continued to be loaned to Ōtākou Marae Museum and Clyde Museums, to enable monitoring of the museum environments.</p> <p><b>Conservation work undertaken by the Conservation team:</b></p> <ul style="list-style-type: none"> <li>Undertook the remedial treatment of items from North Otago Museum, South Otago Museum and Cromwell Museum.</li> <li>Two days spent on site at the North Otago Museum working with museum staff to assess and prepare a number of items requiring more minimal conservation for the museum’s upcoming re-development.</li> <li>Undertook a rapid salvage assessment of fire damaged materials for the Naseby Museum.</li> <li>Undertook contract conservation work on behalf of both the Southland Museum and Art Gallery and the Rakiura Museum around the conservation of their respective wet collections. This work was undertaken at cost.</li> <li>An initial week spent on Stewart Island to assess the Rakiura Museum wet collections as part of a National Services funded Expert Knowledge Exchange (EKE).</li> </ul>
<p><b>Share our plans and results with our staff, stakeholders, partners and communities.</b></p>	<p>Achieved</p>	<p>Annual report circulated to stakeholders:</p> <ul style="list-style-type: none"> <li>Contributing Local Authorities (DCC, and Clutha, Waitaki, Central Otago, and Queenstown Lakes District Councils).</li> <li>University of Otago</li> </ul>

		<ul style="list-style-type: none"> <li>• Māori Advisory Committee</li> <li>• Association of Friends of Otago Museum</li> <li>• Available to public and staff on the Otago Museum website.</li> </ul> <p>Annual plans circulated to Contributing Local Authorities (as above) and available to the public on the Otago Museum website.</p> <p>Two-monthly operational report on all activity during the reporting period, circulated to stakeholders:</p> <ul style="list-style-type: none"> <li>• Trust Board</li> <li>• Contributing local authorities (DCC, and Clutha, Waitaki, Central Otago and Queenstown Lakes District Councils).</li> <li>• Māori Advisory Committee</li> <li>• Chair of the Association of Friends of Otago Museum</li> <li>• Staff, via the intranet.</li> </ul> <p>Operational and planning updates to staff at two-monthly staff briefings (all staff invited), and monthly Operational Managers' meetings.</p> <p>As events occur, staff are informed by regular posts on the Otago Museum intranet.</p> <p>The public and stakeholders are informed about plans, exhibitions, programmes and events through e-newsletters, blogs, social media posts, media releases, and paid advertising.</p>
<p><b>Facilitate opportunities for volunteer and interns to contribute to Otago Museum.</b></p>	<p>Achieved</p> <p>Interns:</p> <ul style="list-style-type: none"> <li>1 (Science Engagement)</li> <li>3 (Education)</li> <li>1 (Collections)</li> <li>1 (Design)</li> </ul> <p>Volunteers</p> <ul style="list-style-type: none"> <li>2 (Conservation)</li> <li>2 (Collections)</li> </ul> <p>Total: 10 (19)</p>	<p><b>Science Engagement/Outreach</b></p> <p>Piloted an internship with a postgrad student from the Centre for Science Communication in September 2019. This has resulted in three more internships arranged for the following fiscal year.</p> <p><b>Conservation</b></p> <p>The Conservation team has been joined by two long term volunteers who have focused on the digitisation of historic conservation documentation and condition reporting of items housed in the Māori organics store.</p> <p><b>Collections – Humanities</b></p> <p>An intern from the University of Otago, Stacey Fraser, completed an internship for their paper HUMS301 with the Humanities Collection team. She worked one day a week for 12 weeks and helped inventory and rehouse Māori bone taoka.</p> <p><b>Collections – Natural Science</b></p> <p>Esmæ Leenhower volunteered to learn more about the role of curators. Nora Schlenker worked on digitising and annotating the newspaper clipping books.</p> <p><b>Creative Design</b></p> <p>Shaun Funnell, Exhibition and Creative Services intern (Feb 2019 – Dec 2019).</p> <p><b>Education</b></p> <p>Bella Anyamele – a social work intern from the University of Otago.</p>

		Anne Weiss and Nina Schall – German tourism interns from Otago Polytechnic.
2.2	We will encourage interaction throughout Otago and beyond	
<b>Open one new exhibition over the period 2019 - 2020</b>	Achieved 11 exhibitions opened	<ul style="list-style-type: none"> <li>• <i>Korero Pono</i> displayed in the H D Skinner Annex from 8 – 15 July 2019 (349 visitors).</li> <li>• <i>James Cameron – Challenging the Deep</i>, ticketed exhibition displayed in Special Exhibitions gallery 21 July 2019 – 23 February 2020 (21 810 tickets sold).</li> <li>• <i>NIWA's Dive Deep into Ocean Science</i> displayed in the Beautiful Science gallery 21 July 2019 – 3 July 2020 (51 960 visitors 21 July 2019 – 30 June 2020).</li> <li>• <i>iNDx Art Exhibition 2019</i> displayed in the H D Skinner Annex from 3 – 25 August 2019 (340 visitors).</li> <li>• <i>Taoka Online</i> displayed in the Museum stairwell from 5 August 2019 – 8 March 2020.</li> <li>• <i>Art + Water</i> displayed in the H D Skinner Annex from 14 – 23 September 2019 (418 visitors).</li> <li>• <i>Te Huna A Te Mōa</i> displayed in People of the World gallery from 20 November 2019 and is ongoing.</li> <li>• <i>Museum of Broken Relationships</i> displayed in the 1877 gallery from 20 December 2019 – 15 March 2020 (24 760 visitors).</li> <li>• <i>Bildungsroman</i> – Areez Katki displayed in the H D Skinner Annex from 11 January – 9 February 2020 (1043 visitors).</li> <li>• <i>No.9: work made in a number nine year</i> – Jim Cooper displayed in People of the World gallery from 27 January 2020 and is ongoing.</li> <li>• <i>Shades: Classic Shapes and Fabulous Frames from the Museum's Sunglasses Collection</i> displayed in the Museum stairwell from 8 March 2020 – 13 September 2020.</li> </ul>
<b>Deliver a high-quality Otago Wildlife Photography Competition and exhibition</b>	Achieved	Competition duration 1 March 2020 – 30 June 2020. 2125 entries received made up of 53 video and 2072 photography entries. Exhibition scheduled to open 1 August 2020.
<b>Engage in collaborations and foster ongoing partnerships across Otago, New Zealand and internationally.</b>	Achieved	<p><b>Exhibitions</b></p> <ul style="list-style-type: none"> <li>• Collaboration with Otago Polytechnic and iD Dunedin on development of exhibition <i>Fashion FWD &gt;&gt; Disruption through Design</i> (originally to open 4 May 2020, now rescheduled to open 26 March 2021 due to COVID-19), which includes working with 24 emerging design entrants across New Zealand, Australia, UK, Malaysia, Iceland, Croatia, Canada, Italy, USA and Bangladesh.</li> <li>• <i>NIWA Dive Deep into Ocean Science</i> – further future collaborations planned</li> <li>• <i>James Cameron – Challenging the Deep: Australian National Maritime Museum and Avatar Alliance Foundation</i></li> <li>• <i>Museum of Broken Relationships</i> – crowdsourcing of items and stories from Otago which become part of an international touring collection</li> </ul> <p><b>Science Engagement</b></p> <ul style="list-style-type: none"> <li>• Otago branch of the MBIE-funded Participatory Science Platform (PSP): Otago Museum has continued its role as host institution and coordinator for the PSP. The Otago PSP is a collaborative partnership with Otago Museum, Ngāi Tahu, University of Otago, Otago Polytechnic, and NZ International Science Festival. This year, Otago PSP funded eight new science research projects in communities across the Otago Region.</li> </ul> <p>Additionally, the Museum has continued to build and nurture a large array of partnerships with organisations from across New Zealand and abroad to deliver local, regional, national, and international science outreach programmes for 2019 – 2020. These partners include:</p>

	<ul style="list-style-type: none"> <li>● The Dodd-Walls Centre for Photonic and Quantum Technologies.</li> <li>● MacDiarmid Institute for Advanced Materials and Nanotechnologies.</li> <li>● Society of Māori Astronomy Research.</li> <li>● Universities of Otago, Canterbury, and Auckland across a wide range of science departments.</li> <li>● Otago University Student Association.</li> <li>● GNS Science/Te Pū Ao.</li> <li>● New Zealand Integrated Ocean Discovery Program</li> <li>● National Institute for Water and Atmospheric Research.</li> <li>● Local astronomical societies throughout New Zealand.</li> <li>● Antarctica New Zealand.</li> <li>● Ministry of Foreign Affairs and Trade.</li> </ul> <p><b>Programmes and Events</b></p> <p>Worked with 90 individuals or organisations from Otago and across New Zealand to provide expert talks, workshops, and a series of events to engage audiences at Otago Museum. These partnerships continue to develop and offer Otago Museum opportunities to provide a wide variety of activities that inspire curiosity and understanding in our world.</p> <p><b>Collections and Research</b></p> <ul style="list-style-type: none"> <li>● Museum industry's Kahui Kaitiaki, hosted at Ōtakou Marae in October. Attended by Otago Museum staff Rachel Wesley, Jamie Metzger, Kane Fleury, Dr Barbara Anderson, and Emma Burns. This was an excellent three-day meeting of presentations, many anchored in research and practices from the Otago and Murihiku regions as well as wider national and global discussions.</li> </ul> <p><b>Conservation</b></p> <ul style="list-style-type: none"> <li>● Central Otago: Conservation team attended two full-day and one standalone meeting with staff from Central Otago District Council (CODC) and representatives from the Central Otago Museum Group as part of the CODC's process of formulating its new Museum Strategy.</li> <li>● Department of Archaeology and Anthropology at Otago University: continued to build on existing relationships, including providing conservation expertise when requested, delivering a guest lecture and providing specialist training.</li> <li>● Southland: Relationships with museum professionals in Southland have continued to strengthen via a number of avenues including part of an Expert Knowledge Exchange (EKE) for Rakiura Museum on Stewart Island, facilitated by the Southland Regional Museum Officer, Jo Massey and funded by National Services.</li> <li>● International Institute of Conservation (IIC): The Conservation Manager was approached and agreed to act as a mentor for the Institute's mentoring program.</li> <li>● Toitū Otago Settlers Museum and Dunedin Public Art Gallery: ongoing collaborations within the forms of skill-sharing and equipment loans.</li> <li>● Getty Conservation Institute: The Conservation Manager was selected to present at the Institute's Managing Collection Environments: Preserving Collections in the Age of Sustainability Course, running from July 2019. As a result, significant ongoing relationships were developed with colleagues in Australia, America, Hong Kong, the Philippines and Singapore.</li> </ul>
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<p><b>Continue to develop online audience engagement through website, blog and social media activity</b></p>	<p>Achieved</p>	<ul style="list-style-type: none"> <li>• Australian Institute of Conservators of Cultural Materials (AICCM): The Conservation Manager was invited to attend the AICCM's two-day forward planning hui in Melbourne as a New Zealand representative to provide wider regional context and input.</li> </ul>
		<p><b>@hOMe</b> During the Level 4 COVID-19 lockdown, @hOMe was developed; a new way to engage with our loyal audience during a difficult time. Staff from all parts of the organisation contributed to the online content including crafts, blogs, videos, puzzles, and science experiments.</p> <p><b>Website updates</b> Commissioned new customisable functions for our website to increase user experience. A gallery function for past exhibitions has been created, and the 'What's On' section has been upgraded to streamline ticket sales.</p> <p><b>Social Media</b> We have grown engagement, followers and likes on all social media platforms this financial year:</p> <p><b>Facebook</b> Followers: 103 877 Page likes: 10 210</p> <p><b>Twitter</b> Followers: 3013</p> <p><b>Instagram</b> Followers: 3128</p> <p>Social media viral hits included:</p> <ul style="list-style-type: none"> <li>• Otago Museum staff ups their security after threats to security from Critic.</li> <li>• Helped to lead a successful campaign for Hoiho for the Bird of the Year.</li> <li>• Adopting 'Spout Alternatives'.</li> <li>• Announcement of @hOMe &amp; special exhibitions/displays.</li> <li>• Various Tūhura Q+A posts.</li> <li>• Anniversary of moa footprint excavation.</li> <li>• Tuia 250 Mercury Rising project – speaking tour from Dunedin to Whitianga.</li> </ul> <p><b>Blogs</b> 104 blogs to educate and entertain our audience were published during this period. Of note was Dr Claire Concannon's series of posts published while aboard the Subantarctic drilling ship, the <i>JOIDES Resolution</i>.</p> <p><b>Digital Marketing</b> Created digital marketing campaigns to increase leads for Venues and to sell tickets to special exhibitions and events.</p> <p><b>Otago Museum recognition on other platforms:</b> Images taken by Ian Griffin have twice appeared on NASA's Astronomy Picture of the Day.</p>

<p><b>Deliver effective curriculum-linked education programmes to at least 5000 students, leveraging LEOTC and the Perpetual Guardian Reach for the Stars educational fund.</b></p>	<p>Achieved 10 381 LEOTC students with 1786 accompanying adults 963 Non-LEOTC with 321 accompanying adults</p>	<p>Under the Museum's education programme 11 344 students and 2107 accompanying adults participated in programmes including LEOTC, non-LEOTC, preschool, sleepovers, tertiary and Science Kids groups. Adult participation was calculated on the required ratio asked by Otago Museum of visiting groups. Adults are included in the figures as these programmes are valuable in providing shared learning experiences for caregivers and educators as well as the participating children.</p> <p>The programmes offered include Ministry of Education funded Learning Experiences Outside the Classroom (LEOTC) and non LEOTC experiences. LEOTC delivery includes the <i>Reach for the Stars</i> programme funded by Perpetual Guardian, which allowed free access into specially produced curriculum-based planetarium shows.</p> <p>We currently offer 10 Planetarium programmes to schools, from Level 1 through to NCEA Level 3. Current programme offerings include:</p> <ul style="list-style-type: none"> <li>• 40 learning programmes offered to schools in the Otago/Southland region through the Education team's website.</li> <li>• Five learning programmes for early childhood and preschool providers.</li> <li>• Tours and events for tertiary education groups.</li> <li>• Three sleepover options.</li> <li>• Four new online learning bundles, developed over lockdown, focusing on our most popular programmes, including astronomy, fossils, and ancient Egyptian life and mummification.</li> </ul> <p>Educational programmes and learning experiences are also offered at schools; for pre-schools; and online. We are developing a much stronger online presence, and are working on processes to ensure that online content is appropriately curated, and is expanded on and added to when opportunities arise. We envisage the portal will include a wealth of information about the special events, visitors and collections, that can contribute to educational delivery in Otago and Southland.</p>
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**Develop and deliver science engagement opportunities to visitors and to communities across Otago and nationally, both directly and in partnership with other organisations.**

Achieved

**Science Outreach – externally funded:**

In addition to local and regional engagement activities, Otago Museum successfully delivered on four externally funded science outreach projects, aided by unique tools like the Lab-in-a-Box mobile outreach platform and the StarLab portable planetarium. Evaluative surveys as well as requests for return visits attest to the positive reception and impact that these programmes had on their audiences.

These projects were:

- *Far from Frozen* – taking a climate change showcase to the Pacific Islands.
- *Extreme Science* – taking light science activities to the most geographically remote communities in New Zealand.
- *Science Show Offs* – engaging young people with the science all around them by empowering them to become science communicators.
- *Tuia 250: Mercury Rising, Te Mahutatanga o Takero* – providing science engagement activities in support of the viewing of the transit of Mercury from Cook’s Beach.

A fifth project is ongoing, having been delayed due to COVID-19.

Three additional proposals were awarded external funding from MBIÉ’s Unlocking Curious Minds initiative, all of which are well underway for the next financial year.

**@hOMe platform**

Produced during COVID-19 level 3 and 4 lockdown period by staff from across the Museum from within their bubbles. As this content was made available through YouTube, it reached an international as well as national audience.

**Partnerships:**

The ability to extend these science engagement opportunities so far beyond the Museum walls, especially to communities without such resources at their disposal normally, came as a result of important national and international partnerships such as:

- Dodd-Walls Centre for Photonic and Quantum Technologies.
- MacDiarmid Institute for Advanced Materials and Nanotechnologies.
- Society of Māori Astronomy Research.
- Universities of Otago, Canterbury, and Auckland across a wide range of science departments.
- Otago University Student Association.
- GNS Science/Te Pū Ao.
- New Zealand Integrated Ocean Discovery Program
- National Institute for Water and Atmospheric Research.
- Local astronomical societies throughout New Zealand.
- Antarctica New Zealand.
- Ministry of Foreign Affairs and Trade.
- Regional museums such as Mercury Bay Museum and Te Manawa.

**Engagement by region:**

19 710 people were directly engaged across more than 50 communities throughout New Zealand, the Pacific Islands, and the world. This was made up of the following sectors:

Otago region: 13 372

Online through @hOMe/Otago Museum YouTube channel: 775

**North Island**

- Auckland: 164
- Northland: 603
- Coromandel: 872

**South Island**

- Canterbury: 645
- Southland: 214
- Nelson: 1000
- West Coast: 797

Total: 4295

**International**

- Fiji: 1268

Total: 1268

**Tuia 250 – Mercury Rising Project – Viewing the Transit of Venus – externally funded**

Collaborated with astronomy experts from across New Zealand, and one from the United Kingdom, to deliver a roadshow of four expert talks (Dunedin, Christchurch, Wellington, and Auckland). Culminating in Whitianga, Cooks Beach to view the transit of Mercury almost 250 years to the day that it was first observed by Captain James Cook in 1769. The project also gave a selected group of 12 high school students experience at using telescopes across two weekends at Mount John Observatory. Roadshow included helping the audience to view the Sun safely through telescopes with the help of Otago Museum science communicators.

Experts involved in the roadshow:

- Professor Emma Bunce (internationally prominent astrophysicist and Professor of Planetary Plasma Physics at the University of Leicester).
- Dr Nick Rattenbury (Senior Lecturer of Physics at the University of Auckland).
- Associate Professor Karen Pollard (director of the Mount John Observatory).
- Ockie Simmonds (Treasurer of the Society of Māori Astronomy Research and Traditions, and an expert in Maramataka, the Māori lunar calendar).

**Astronomy engagement by Ian Griffin reached across Dunedin, NZ and the world.**

- Numerous appearances on RNZ as an astronomy expert. <https://www.radionz.co.nz/tags/ian%20Griffin>
- Skywatch Weekly Astronomy Column Otago Daily times 2015 – present. <https://www.odt.co.nz/tag/skywatch>

GOAL 3: A SECURE AND SUSTAINABLE FUTURE IN A CHANGING WORLD/ WHAKAHAUMARU TE WAHEKE | TE AO HURIHURI

3.1 We will operate sustainably	
<b>Retain Carbon certification and comply with international best practice.</b>	Achieved The Museum meets requirements in accordance with ISO 14064-1:2006, and is committed to managing and reducing all operational emissions of the organisation.
<b>Explore and invest in renewable energy options and initiatives to reduce ongoing carbon emissions.</b>	Achieved The Museum included a solar energy project as part of the Museum's bid to the Government's Shovel Ready fund.
<b>Invest in double glazing of the Museum.</b>	Not achieved No further work on this over this period.
<b>Continue upgrading lighting to LED</b>	Achieved Replaced lighting above the Museum café serving area, Hutton kitchen, workshop office, as well as replacements with LED lighting as part of regular maintenance.
3.2 We will secure and future-proof the Museum's financial position	
<b>75 000 paid admissions to Tūhura Otago Community Trust Science Centre.</b>	Not achieved The number of paid admissions this year reflects the impact of COVID-19 which resulted in seven weeks of lockdown (including over a traditionally busy school holiday period), and four weeks operating at reduced capacity. Hosting the competing paid attraction, <i>James Cameron – Challenging the Deep</i> may have also impacted numbers. 54 229 (68 086) paid admissions
<b>20 000 paid admissions to Perpetual Guardian Planetarium.</b>	Not achieved 12 510 (15 257) The number of paid admissions this year reflects in part the impact of COVID-19 which resulted in seven weeks of lockdown (including over a traditionally busy school holiday period), and four weeks operating at reduced seating capacity. Hosting the competing paid attraction, <i>James Cameron – Challenging the Deep</i> may have also impacted numbers.
<b>Develop and maintain key business partnerships.</b>	Achieved Excellent media supplier partnerships are being built and maintained, increasing exposure by local media channels such as <i>My Little Local</i> and <i>Mediaworks</i> radio stations.  Partnerships developed further over this period resulting in significant increases in funding: <ul style="list-style-type: none"> <li>• Ministry of Business, Innovation and Employment.</li> <li>• Ministry of Foreign Affairs and Trade.</li> <li>• Dodd Walls Centre for Photonic and Quantum Technologies.</li> <li>• MacDiarmid Institute.</li> </ul>
<b>Develop systems to build an ongoing relationship with our visitors</b>	Achieved Annual Passholders – built systems to ensure a healthy ongoing relationship with this key audience: <ul style="list-style-type: none"> <li>• Online Communication with this group increases retention.</li> <li>• Special Annual Passholders evenings have increased perceived value and generated a positive experience.</li> </ul> <p>A range of competitions, challenges and promotions sought to bring visitors back to the Museum after the COVID-19 lockdown. The introduction of the complementary Tūhura Space Tour show for science centre visitors, aimed to attract these people back for further planetarium experiences.</p>

		Regular communications with our community via the Museum's regular Newsletter and What's On emails.
<b>Develop and promote the Museum as a conference and events centre.</b>	Achieved	Developed a new venue pack to showcase the venues. Upgraded the two main theatres (Hutton and Barclay) with video conferencing technology to meet client needs in COVID times. Continue to Host famils for potential clients and continue marketing through google ads.
<b>Be open and accessible in financial reporting to all stakeholders.</b>	Achieved	Audited financial accounts made public through the audited Annual Report on Otago Museum's website.  The Museum followed the processes outlined in the Otago Museum Trust Board Act 1996 for consultation on the Annual Plan and the Annual Report. The Annual Plan and the Annual Report are available online, and in print on request. The financial position of the Museum is reported through the Otago Museum Trust Board on a two-monthly basis. The Museum Director reports directly to contributing local authorities.
<b>Optimise current commercial opportunities to sustain and grow financial contribution of Museum operations.</b>	Achieved	The Museum is committed to optimising revenue from a range of different sources and each Division is active in identifying and pursuing commercial opportunities.  Despite the COVID-19 lockdown cutting the season short, the cruise ship tour income exceeded that of the 2018 – 2019 year with a total of 2 691 tour attendees.  Children's parties and hosted groups continue to be valuable sources of income. 2019 – 2020 saw the introduction of sleepover parties for groups other than schools.  The introduction of a Caregivers' Annual Pass for Tūhura grew the sales of Annual Passes. This pass allows a child to visit with one of two nominated adults. This has been an ideal solution for families who visit often but frequently with different family members.
3.3	We will develop and maintain safe spaces that offer rich and rewarding experiences	
<b>Finalise a master plan for development of the Museum's buildings and facilities.</b>	Not achieved	Tendered for a service provider. An appointment was made and the planned completion is next financial year.
<b>Upgrade the Tūhura Tropical Forest roof and bridge</b>	Not achieved	A combination of COVID-19 issues along with needing to find funding has delayed this project.
<b>Replace the Hocken Building roof</b>	Not achieved	Some remedial work was undertaken. A major refurbishment was impacted by COVID-19 and lack of funding.
<b>Continue environmental and controlled natural light penetration improvements in galleries.</b>	Not achieved	No further work on this over this period.

<p><b>Undertake earthquake mitigation measures in Collection stores.</b></p>	<p>Ongoing, but not fully achieved</p>	<p>Work continued in the furniture store and first tranche of doors installed in the Ceramics and Antiquities store. Overall work is ongoing.</p>
<p><b>Continue to undertake health and safety and accessibility improvements.</b></p>	<p>Achieved</p>	<p>Health and safety improvements:</p> <ul style="list-style-type: none"> <li>• Added stair nosing in Southern Land, Southern People gallery to make edges more visible.</li> <li>• Installed pedestrian crossing from main entrance to Reserve.</li> <li>• Added stainless steel covers on doors that saw high traffic to reduce damage and risk of splintering.</li> <li>• Installed curtains in D-pad to help reduce temperatures on hot days.</li> </ul> <p>Accessibility Improvements:</p> <ul style="list-style-type: none"> <li>• Checked and adjusted door opening pressures.</li> <li>• Starting painting door surrounds to enhance visibility.</li> <li>• Installed video conferencing in Hutton Theatre.</li> </ul>
<p><b>Upgrade fire protection in galleries as per the Museum's five-year fire protection plan.</b></p>	<p>Achieved</p>	<p>Passive Fire remediation work stage 1 and 2 completed.</p>
<p>3.4</p>	<p>We will build and sustain professional expertise and knowledge across the organisation</p>	
<p><b>Offer professional development and training opportunities</b></p>	<p>Achieved</p>	<p>Although due to COVID-19 we have been restricted by international and even domestic travel in early 2020, the Museum still provided a number of professional development and training opportunities. Training was provided across the organisation in customer service, presentation skills, and dealing with difficult visitors and conflict situations.</p> <p>The Museum continues to support staff with further post-graduate study by allowing flexible working opportunities where possible and a number of staff have taken the opportunity to attend web forums and conferences via video conferencing and online.</p>
<p><b>Provide relevant health and safety training for all staff</b></p>	<p>Achieved</p>	<p>Training provided this year:</p> <ul style="list-style-type: none"> <li>• Health and safety training for all Operations Managers – personalised course by external trainer.</li> <li>• Test and tag training for workshop staff.</li> <li>• Fire evacuation practice for all staff.</li> <li>• ICAM investigation training for Project Manager/Health and Safety Advisor.</li> </ul> <p>COVID-19 has restricted the opportunity for staff to attend other training courses.</p>
<p><b>Offer opportunities for staff to build capability in te reo Māori</b></p>	<p>Achieved</p>	<p>During the COVID-19 lockdown, staff were encouraged to use a Massey University online te reo Māori development programme.</p> <p>A survey was conducted across staff in all teams of competency and interest in te reo Māori (63 responses). Results of the survey were reported to the Māori Advisory Committee resulting in a proposal to develop a Museum te reo Māori strategy.</p>

<p><b>Strive to improve staff retention year-on-year</b></p>			<p>Not achieved -10% (-5%)</p>		<p>Staff retention for the year has declined by 10% from the previous year. There were a number of varying reasons for staff leaving including retirement and career progression as well as personal reasons. Recruitment has been positive for the year with a number of staff with excellent previous experience which has added to our already strong team.</p>
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# FINANCIAL STATEMENTS

OTAGO MUSEUM TRUST BOARD

Annual Report for the Financial Year  
Ended 30 June 2020

**OTAGO MUSEUM TRUST BOARD**  
**FINANCIAL STATEMENTS**  
For the Financial year ended 30 June 2020

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**OTAGO MUSEUM TRUST BOARD  
STATEMENT OF RESPONSIBILITY  
For the Financial year ended 30 June 2020**

We are responsible for the preparation of the Otago Museum Trust Board's financial statements and statement of performance, and for the judgements made in them.

We have the responsibility for establishing and maintaining a system of internal controls designed to provide reasonable assurance as to the integrity and reliability of financial reporting.

In our opinion, these financial statements and statement of performance fairly reflect the financial position and operations of the Otago Museum Trust Board for the year ended 30 June 2020.

On behalf of the Otago Museum Trust Board

\_\_\_\_\_ Chairperson

\_\_\_\_\_ Board Member

Date \_\_\_\_\_

**OTAGO MUSEUM TRUST BOARD**  
**STATEMENT OF FINANCIAL PERFORMANCE**  
**For the Financial year ended 30 June 2020**

	Notes	2020 \$000	Budget \$000	2019 \$000
Grants-Government & Other		1,214	961	1,005
COVID-19 Wage Subsidy		752		
Local Authorities		4,527	4,527	4,310
Public		3,081	3,333	3,157
Legacies & Bequests				
Investment Revenue - Dividends		129		135
- Interest		124	170	144
Realised Net Gains on Sale of Financial Instruments	15(a)	77		120
<b>Total Revenue</b>	<b>4</b>	<b>9,904</b>	<b>8,990</b>	<b>8,871</b>
<b>Expenditure</b>				
Employee Benefits Expense	5(a)	(5,307)	(5,116)	(5,028)
Depreciation & Amortisation Expense		(1,441)	(1,108)	(1,527)
Other Expenses	5(b)	(3,519)	(3,800)	(3,810)
<b>Total Operating Expenditure</b>		<u>(10,267)</u>	<u>(10,024)</u>	<u>(10,365)</u>
<b>Surplus/(Loss) for the year</b>		<u><b>(363)</b></u>	<u><b>(1,034)</b></u>	<u><b>(1,494)</b></u>

The accompanying notes form an intergrated part of these financial statements.

**OTAGO MUSEUM TRUST BOARD**  
**STATEMENT OF COMPREHENSIVE REVENUE & EXPENSES**  
**For the Financial year ended 30 June 2020**

	Notes	2020 \$000	2019 \$000
<b>Other Comprehensive Revenue &amp; Expense</b>			
Available-for-sale financial assets valuation gain/(loss)	15(a)	260	165
<b>Total Other Comprehensive Revenue &amp; Expenses (Net of Tax)</b>		<u>260</u>	<u>165</u>
Surplus/(Loss) for the year		(363)	(1,494)
<b>Total Comprehensive Revenue &amp; Expense for the Year</b>		<u><b>(103)</b></u>	<u><b>(1,329)</b></u>

The above statement of financial performance & statement of comprehensive revenue & expenses should be read in conjunction with the accompanying notes.

OTAGO MUSEUM TRUST BOARD  
STATEMENT OF FINANCIAL POSITION  
As at 30 June 2020

	Notes	2020 \$000	Budget \$000	2019 \$000
Cash & Cash Equivalents	20(a)	2,844	2,101	2,852
Trade & Other Receivables	8	267	218	393
Inventories	9	288	219	230
Other Financial Assets	10	1,736	340	1,312
Prepayments		88	43	113
<b>Total Current Assets</b>		<u>5,223</u>	<u>2,921</u>	<u>4,901</u>
<b>Non-Current Assets</b>				
Other Financial Assets	10	5,850	5,652	5,365
Property, Plant & Equipment	11	15,038	16,334	16,001
Intangible Assets	12	3		6
<b>Total Non-Current Assets</b>		<u>20,891</u>	<u>21,985</u>	<u>21,372</u>
<b>Total Assets</b>		<u>26,114</u>	<u>24,906</u>	<u>26,273</u>
<b>Current Liabilities</b>				
Trade & Other Payables	13	953	743	1,081
Employee Entitlements	14	435		362
<b>Total Current Liabilities</b>		<u>1,388</u>	<u>743</u>	<u>1,444</u>
<b>Total Liabilities</b>		<u>1,388</u>	<u>743</u>	<u>1,444</u>
<b>Net Assets</b>		<u>24,726</u>	<u>24,163</u>	<u>24,829</u>
<b>Equity</b>				
Reserves	15	13,302	10,647	12,712
Accumulated Surplus/Deficit	16	11,424	13,516	12,117
		<u>24,726</u>	<u>24,163</u>	<u>24,829</u>

The above statement of financial position should be read in conjunction with the accompanying notes.

OTAGO MUSEUM TRUST BOARD  
 STATEMENT OF CHANGES IN EQUITY  
 For the Financial year ended 30 June 2020

	2020 \$000	Budget \$000	2019 \$000
Equity at Beginning of Year	<u>24,829</u>	<u>25,197</u>	<u>26,158</u>
Total Comprehensive Revenue & Expenses	<u>(103)</u>	<u>(1,034)</u>	<u>(1,329)</u>
<b>Equity at End of Year</b>	<b><u>24,726</u></b>	<b><u>24,163</u></b>	<b><u>24,829</u></b>

The above statement of changes in equity should be read in conjunction with the accompanying notes.

**OTAGO MUSEUM TRUST BOARD**  
**CASH FLOW STATEMENT**  
For the Financial year ended 30 June 2020

	Notes	2020 \$000	Budget \$000	2019 \$000
<b>Cash Flows to/from Operating Activities</b>				
Government, Local Authorities & the Public		9,700	8,504	8,305
Dividends		129		135
Interest Received		119	465	137
Payments to Employees		(5,234)	(5,003)	(4,986)
Payments to Suppliers		(3,746)	(3,831)	(3,657)
Net Cash Inflow/(Outflow) from Operating Activities		<u>968</u>	<u>135</u>	<u>(66)</u>
<b>Cash Flows to/from Investing Activities</b>				
Proceeds from Maturity & Sale of other Financial Assets		1,374	2,200	3,512
Proceeds from Sale of Property, Plant & Equipment				
Purchase of Property, Plant & Equipment		(405)	(1,879)	(650)
Purchase of Other Financial Assets		(1,945)		(1,412)
Net Cash Inflow/(Outflow) from Investing Activities		<u>(976)</u>	<u>321</u>	<u>1,450</u>
<b>Net Increase/(Decrease) in Cash &amp; Cash Equivalents</b>		<b>(8)</b>	<b>457</b>	<b>1,385</b>
<b>Cash &amp; Cash Equivalents at the Beginning of the Financial Year</b>		<b>2,852</b>	<b>978</b>	<b>1,468</b>
<b>Cash &amp; Cash Equivalents at the End of the Financial Year</b>	20(a)	<u><u>2,844</u></u>	<u><u>1,434</u></u>	<u><u>2,852</u></u>

Cash flows from financing activities have not been separately identified in the Statement of Cash Flows as there are no transactions that are considered to be classified as financing activities.

The above cashflow statement should be read in conjunction with the accompanying notes.

**OTAGO MUSEUM TRUST BOARD  
NOTES TO THE FINANCIAL STATEMENTS  
For the Financial year ended 30 June 2020**

**1 STATEMENT OF ACCOUNTING POLICIES**

**1.1 Reporting Entity**

The Otago Museum Trust Board (“the Museum”) is a special-purpose local authority constituted under the Otago Museum Trust Board Act, 1996.

The Otago Museum Trust Board administers the Otago Museum which is a non-profit making permanent institution, founded by the people of Otago for the service and development of their community with a particular responsibility for the natural and scientific heritage of the Otago region. The Museum has designated itself as a public benefit entity (PBE) for reporting purposes.

**1.2 Statement of Compliance**

These financial statements have been prepared in accordance with NZ GAAP. They comply with Tier 2 PBE (RDR) accounting standards on the basis the Museum is not considered publically accountable or large with expenditure under \$30 million per annum. All available disclosure concessions have been applied.

**1.3 Basis of Preparation**

The preparation of financial statements in conformity with Tier 2 PBE accounting standards requires management to make judgements, estimates and assumptions that affect the application of policies and reported amounts of assets and liabilities, revenue and expenses. The estimates and associated assumptions are based on historical experience and various other factors that are believed to be reasonable under the circumstances, the results of which form the basis of making the judgements about carrying values of assets and liabilities that are not readily apparent from other sources. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an on going basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period or in the period of the revision and in future periods if the revision affects both current and future periods.

The financial statements have been prepared on the basis of historical cost, except for heritage assets and the revaluation of certain financial instruments. Cost is based on the fair values of the consideration given in exchange for assets. Heritage assets are valued as per Note 1, Property Plant and Equipment, Heritage Assets.

Accounting policies are selected and applied in a manner which ensures that the resulting financial information satisfies the concepts of relevance and reliability, thereby ensuring that the substance of the underlying transactions or other events is reported.

The financial statements have been prepared on a going concern basis, and the accounting policies set out below have been applied consistently to all periods presented in these financial statements.

New Zealand dollars are the Museum’s functional and presentation currency.

The following accounting policies which materially affect the measurement of results and financial position have been applied:

**1.4 Significant changes in the current reporting period**

There were no transactions in the financial reporting period that significantly affected the organisation.

The organisation receives a large portion of its funding from Council levies but also operates business units which are dependent on visitor numbers and the purchase of admission fares. The business units were closed for an eight week period during the Alert 4 lockdown with wage costs still being incurred. The receipt of the COVID-19 wage subsidies assisted with wage costs during this time. The Council levies also limited the exposure of the Museum to further losses as the organisation moved through the alert levels.

Although New Zealand moved to Alert Level 1 prior to balance date, the country has since moved back to Alert Level 2 and 2.5. As a result of the COVID-19 pandemic and the ongoing changes in Alert Levels and restrictions, the business and economic environment is uncertain. Given the organisations balance sheet and the range of income streams, the Museum has some flexibility in the short term to protect the business before considering longer term financial measures that may be required to its operational activities.

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**For the Financial year ended 30 June 2020**

**STATEMENT OF ACCOUNTING POLICIES (Cont.)**

**1.5 Critical Accounting Estimates and Assumptions**

In preparing these financial statements, the Museum has made estimates and assumptions concerning the future. These estimates and assumptions may differ from the subsequent actual results. Estimates and assumptions are continually evaluated and are based on historical experience and other factors, including expectations or future events that are believed to be reasonable under the circumstances. The estimates and assumptions that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year are discussed below.

The outbreak and spread of COVID-19 and the continued economic uncertainty has resulted in impacts to key estimates and judgements used in these financial statements. These judgements and estimates are detailed within the following notes: 2.6 (a) (5); 2.8 (c)

Key Sources of Estimation Uncertainty

Judgements made by management in the application of Tier 2 PBE accounting standards that have significant effects on the financial statements and estimates with a significant risk of material adjustments in the next year are disclosed, where applicable, in the relevant notes to the financial statements.

Key Sources of Estimation Uncertainty include:

- Estimating the remaining useful life of various items of property, plant and equipment. If the useful life does not reflect the actual consumption of benefits of the asset, the Museum could be over or under estimating the depreciation charge recognised as an expense in the Statement of Financial Performance.
- Determining whether the conditions of a grant has been satisfied, to determine whether the grant should be recognised as revenue in the Statement of Financial Performance. This judgement will be based on the facts and circumstances that are evident for each contract.

Estimates and judgements are continually evaluated and are based on historical experience and other functions, including expectations of future events that are believed to be measurable under the circumstances.

**2. SIGNIFICANT ACCOUNTING POLICIES**

**2.1 Revenue Recognition**

Revenue is measured at the fair value of the consideration received or receivable and represents amounts receivable for goods and services provided in the normal course of business, net of discounts and GST.

Local Authority Levy Revenue

Local Authority Levy revenue is recognised when it is levied.

Other Revenue

Revenue from services rendered is recognised when it is probable that the economic benefits associated with the transaction will flow to the entity. The stage of completion at balance date is assessed based on the value of services performed to date as a percentage of the total services to be performed.

Grants are recognised as revenue when they become receivable unless there is an obligation in substance to return the funds if conditions of the grant are not met. If there is such an obligation, the grants are initially recorded as grants received in advance and recognised as revenue when conditions of the grant are satisfied.

**OTAGO MUSEUM TRUST BOARD  
NOTES TO THE FINANCIAL STATEMENTS  
For the Financial year ended 30 June 2020**

**STATEMENT OF ACCOUNTING POLICIES (Cont.)**

Some services within the Museum are performed by volunteers. These volunteer services are not recognised as revenue or expenditure by the Museum.

Dividends are recognised when the entitlement to the dividends is established.

Interest revenue is recognised on an accrual basis.

**2.2 Leasing**

Operating Leases

Leases where the lessor effectively retains substantially all the risks and rewards incidental to ownership of the leased item are classified as operating leases.

Payments made under these leases are recognised as expenses on a straight-line basis over the lease term.

Lease incentives received are recognised in the surplus or deficit as a reduction of rental expense spread on a straight-line basis over the lease term.

**2.3 Taxation**

The Museum is exempt from income tax in accordance with Section CW39 of the Income Tax Act 2007. Accordingly, no provision has been made for income tax.

**2.4 Goods and Services Tax**

Revenues, expenses, assets and liabilities are recognised net of the amount of goods and services tax (GST), except for receivables and payables which are recognised inclusive of GST. Where GST is not recoverable as an input tax, it is recognised as part of the related asset or expense.

The net amount of GST recoverable from, or payable to, the IRD is included as part of receivables or payables in the statement of financial position.

The net GST paid to, or received from, the IRD, including the GST relating to investing and financing activities, is classified as a net operating cash flow in the statement of cash flows.

Commitments and contingencies are disclosed exclusive of GST.

**2.5 Cash and Cash Equivalents**

Cash and cash equivalents includes cash on hand, deposits held at call with banks, and other short-term highly liquid investments with original maturities of three months or less.

**2.6 Financial Instruments**

Financial assets and financial liabilities are recognised in the Museum's Statement of Financial Position when the Museum becomes a party to contractual provisions of the instrument. The Museum is party to financial instruments as part of its normal operations. These financial instruments include cash and cash equivalents (including bank overdraft), trade and other receivables, other financial assets, trade and other payables and borrowings. The relevant accounting policies are stated under separate headings.

Investments are recognised and derecognised on trade date where purchase or sale of an investment is under a contract whose terms require delivery of the investment within the timeframe established by the market concerned, and are initially measured at fair value, net of transaction costs, except for those financial assets classified as fair value through profit or loss which are initially valued at fair value.

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**For the Financial year ended 30 June 2020**

**STATEMENT OF ACCOUNTING POLICIES (Cont.)**

2.6 (a) Financial Assets

Financial Assets are classified into the following specified categories: 'available-for-sale', and 'loans and receivables'. The classification depends on the nature and purpose of the financial assets and is determined at the time of initial recognition.

The effective interest method, referred to below, is a method of calculating the amortised cost of a financial asset and of allocating interest revenue over the relevant period. The effective interest rate is the interest rate that exactly discounts estimated future cash receipts through the expected life of the financial asset, or, where appropriate, a shorter period.

(1) Available-for-Sale Financial Assets

Equity securities held by the Museum are classified as being available-for-sale due to the fact that they are all tradable on public markets and are stated at fair value. Fair value is determined in the manner described later in this note. Gains and losses arising from changes in fair value are recognised directly in the available-for-sale revaluation reserve, with the exception of impairment losses which are recognised directly in the Statement of Financial Performance. Where the investment is disposed of or is determined to be impaired, the cumulative gain or loss previously recognised in the available-for-sale revaluation reserve is included in the Statement of Financial Performance for the period.

Dividends on available-for-sale equity instruments are recognised in the Statement of Financial Performance when the Museum's right to receive payments is established.

(2) Fair Value Estimation

The fair value of financial instruments traded in active markets is based on quoted market prices at the balance date. The quoted market price used for financial assets held by the Museum is the current bid price.

The fair value of financial instruments that are not traded in an active market is determined using valuation techniques. The Museum uses a variety of methods and makes assumptions that are based on market conditions existing at each balance date. Quoted market prices or dealer quotes for similar instruments are used for long-term investment and debt instruments held.

(3) Foreign Currency

Foreign currency transactions (including those for which forward exchange contracts are held) are translated into NZ dollars, being the functional currency, using the spot exchange rates at the dates of the transactions. Foreign exchange gains and losses resulting from the settlement of such transactions and from the translation at year end exchange rates of monetary assets and liabilities denominated in foreign currencies are recognised in the Museum's surplus or deficit.

(4) Loans and Receivables

Trade receivables, loans and other receivables that have fixed or determinable payments that are not quoted in an active market are classified as 'loans and receivables'. Loans and receivables are measured at amortised cost using the effective interest method less impairment. Interest is recognised by applying the effective interest rate.

Trade and other receivables are recognised initially at fair value and subsequently measured at amortised cost using the effective interest method, less any provision for impairment. An allowance for doubtful debts is established when there is objective evidence that the Museum will not be able to collect all amounts due according to the original terms of the receivables. The amount of the allowance is the difference between the asset's carrying amount and the present value of estimated future cash flows, discounted at the effective interest rate. The amount of the allowance is expensed in the Statement of Financial Performance.

(5) Impairment of Financial Assets

Financial assets, other than those at fair value through profit or loss, are assessed for indicators of impairment at each Statement of Financial Position date. Financial assets are impaired where there is objective evidence that as a result of one or more events that occurred after the initial recognition of the financial asset the estimated future cash flows of the investment have been impacted. For financial assets carried at amortised cost, the amount of the impairment is the difference between the asset's carrying amount and the present value of estimated future cash flows, discounted at the original effective interest rate.

**OTAGO MUSEUM TRUST BOARD  
NOTES TO THE FINANCIAL STATEMENTS  
For the Financial year ended 30 June 2020**

**STATEMENT OF ACCOUNTING POLICIES (Cont.)**

The carrying amount of the financial asset is reduced by the impairment loss directly for all financial assets with the exception of trade receivables where the carrying amount is reduced through the use of an allowance account. When a trade receivable is uncollectable, it is written off against the allowance account. Subsequent recoveries of amounts previously written off are credited against the allowance account. Changes in the carrying amount of the allowance account are recognised in the Statement of Financial Performance.

With the exception of available-for-sale equity instruments, if, in a subsequent period, the amount of the impairment loss decreases and the decrease can be related objectively to an event occurring after the impairment was recognised, the previously recognised impairment loss is reversed through the Statement of Financial Performance to the extent the carrying amount of the investment at the date of impairment is reversed does not exceed what the amortised cost would have been had the impairment not been recognised.

The Museum has considered the potential impact of COVID-19 as part of its impairment testing of assets on its statement of financial position. Because of the range of income streams and as a significant portion of revenue is not dependent on trading activities, there has been limited impact of the Governments response to COVID-19 on the organisation.

**2.6 (b) Financial Liabilities**

**(1) Trade and Other Payables**

Trade payables and other accounts payable are recognised when the Museum becomes obliged to make future payments resulting from the purchase of goods and services.

Trade and other payables are initially recognised at fair value and are subsequently measured at amortised cost, using the effective interest method.

**2.7 Inventories**

Inventories are valued at the lower of cost and net realisable value. Cost is determined on a weighted average basis with an appropriate allowance for obsolescence and deterioration.

Inventories acquired through non-exchange transactions are measured at fair value at the date of acquisition.

**2.8 Property, Plant and Equipment**

The Museum has the following classes of property, plant and equipment:

Operational Assets and Heritage Assets

**2.8 (a) Operational Assets**

Operational assets include land, buildings, plant and equipment, motor vehicles, office furniture and equipment.

**Cost/Valuation**

Property, plant and equipment is recorded at cost less accumulated depreciation.

**Additions**

The cost of an item of property, plant and equipment is recognised as an asset only when it is probable that future economic benefits or service potential associated with the item will flow to the Museum and the cost of the item can be measured reliably.

Work in progress is recognised at cost less impairment and is not depreciated.

Cost includes expenditure that is directly attributable to the acquisition of the assets. In most instances, an item of property, plant and equipment is recognised at cost. Where an asset is acquired through a non-exchange transaction, or for a nominal cost, it is recognised at fair value at the date of acquisition.

**OTAGO MUSEUM TRUST BOARD  
NOTES TO THE FINANCIAL STATEMENTS  
For the Financial year ended 30 June 2020**

**STATEMENT OF ACCOUNTING POLICIES (Cont.)**

Depreciation

Depreciation is calculated as detailed below:

Expenditure incurred to maintain these assets at full operating capability is charged to the Statement of Financial Performance in the year incurred.

<b>Operational Assets</b>	<b>Rate</b>
Land	Nil
Buildings	3% S.L. - 50% D.V.
Café Equipment	8% - 50% D.V.
Computer Equipment	8% - 67% D.V.
Emergency Response Team Equipment	18% D.V.
Exhibits	Nil - 50% D.V.
Furniture, Fittings & Equipment	8% - 67% D.V.
Golden Kiwi Lottery Fund Equipment	10% D.V.
Motor Vehicles	26% - 30% D.V.
Equipment	10% - 67% D.V.

The estimated useful lives, residual values and depreciation method are reviewed at the end of each annual reporting period.

Disposal

An item of property, plant and equipment is derecognised upon disposal or recognised as impaired when no future economic benefits are expected to arise from the continued use of the asset.

Any gain or loss arising on de-recognition of the asset (calculated as the difference between the net disposal proceeds and the carrying amount of the asset) is included in the Statement of Financial Performance in the period the asset is derecognised.

**2.8 (b) Heritage Assets**

The Otago Museum Trust Board owns an extensive collection of material and information relating to the natural, cultural and scientific heritage of the peoples of the world.

Heritage assets are valued at cost or fair value at the date of acquisition and are not depreciated.

All assets acquired prior to 30 June 2001 are recognised at cost at the date of acquisition. As a large number of the Heritage assets are donated or subsidised generally such cost will be nil unless they have been acquired as a result of a purchase by the Museum.

Since 2016, the accounting standards require donated assets to be recognised at fair value and the difference between cost and fair value recognised as revenue in the Statement of Financial Performance. A fair value for donated assets received has not been determined for all donated assets as it was not considered possible or practical to value them.

All assets acquired from 1 July 2001 are recognised at fair value at the date of acquisition for donated or subsidised assets where it is possible, practical and meaningful to arrive at such fair value or at cost where the assets have been acquired as a result of a purchase by the Museum.

The bulk of the Museum's collection is represented by unrealisable or irreplaceable items and it is impracticable and cost prohibitive to value them on a "Market Based" or "Depreciated Replacement Cost" basis. As a consequence the Museum's collection is undervalued in these financial statements.

The result of this accounting policy means that the vast majority of the Museum's collection, having been obtained prior to 30 June 2001, is effectively valued for accounting purposes at nil, or at historical cost for those few items purchased.

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**For the Financial year ended 30 June 2020**

**STATEMENT OF ACCOUNTING POLICIES (Cont.)**

The primary function and purpose of the Otago Museum is the preservation and display of the extensive collection of heritage assets. These are the tasks that make up the bulk of the Otago Museum's activities.

This means that much of the collection is valued at nil, or very old historical cost for those few items purchased. The Board is confident, however, that if the collection was to be sold, its market value would be very substantial.

The fact that most of the collection has a nil, or low, value for accounting purposes in no way reduces the true value of the collection or the care that is exercised in its conservation and exhibition.

**2.8 (c) Impairment of Non-Financial Assets**

At each reporting date, the Museum reviews the carrying amounts of its tangible and intangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any). Where the asset does not generate cash flows that are independent from other assets, the Museum estimates the recoverable amount of the cash-generating unit to which the asset belongs.

Recoverable amount is the higher of fair value less costs to sell and value in use. Value in use is depreciated replacement cost for an asset where the future economic benefits or service potential of the asset is not primarily dependent on the asset's ability to generate net cash inflows and where the entity would, if deprived of the asset, replace its remaining future economic benefits or service potential. In assessing value in use for cash-generating assets, the estimated future cash flows are discounted to their present value using a pre-tax discount rate that reflects current market assessments of the time value of money and the risks specific to the asset for which the estimates of future cash flows have not been adjusted.

If the recoverable amount of an asset (or cash-generating unit) is estimated to be less than its carrying amount, the carrying amount of the asset (cash-generating unit) is reduced to its recoverable amount. An impairment loss is recognised as an expense immediately, unless the relevant asset is carried at fair value, in which case the impairment loss is treated as a revaluation decrease.

Where an impairment loss subsequently reverses, the carrying amount of the asset (cash-generating unit) is increased to the revised estimate of its recoverable amount, but only to the extent that the increased carrying amount does not exceed the carrying amount that would have been determined had no impairment loss been recognised for the asset (cash-generating unit) in prior years. A reversal of an impairment loss is recognised in the Statement of Financial Performance immediately, unless the relevant asset is carried at fair value, in which case the reversal of the impairment loss is treated as a revaluation increase.

The Museum has considered the potential impact of COVID-19 as part of its impairment testing of assets on its statement of financial position. Because of the range of income streams and as a significant portion of revenue is not dependent on trading activities, there has been limited impact of the Governments response to COVID-19 on the organisation.

**2.9 Superannuation Schemes**

Defined Contribution Schemes

Obligations for contributions to defined contribution superannuation schemes are recognised as an expense in the Statement of Financial Performance as incurred.

**2.10 Provisions**

Provisions are recognised when the Museum has a present obligation, the future sacrifice of economic benefits is probable, and the amount of the provision can be measured reliably.

The amount recognised as a provision is the best estimate of the consideration required to settle the present obligation at reporting date, taking into account the risks and uncertainties surrounding the obligation. Where a provision is measured using the cash flows estimated to settle the present obligation, its carrying amount is the present value of those cash flows.

When some or all of the economic benefits required to settle a provision are expected to be recovered from a third party, the receivable is recognised as an asset if it is virtually certain that recovery will be received and the amount of the receivable can be measured reliably.

**OTAGO MUSEUM TRUST BOARD  
NOTES TO THE FINANCIAL STATEMENTS  
For the Financial year ended 30 June 2020**

**STATEMENT OF ACCOUNTING POLICIES (Cont.)**

**2.11 Employee Entitlements**

Provision is made for benefits accruing to employees in respect of wages and salaries, and annual leave when it is probable that settlement will be required and they are capable of being measured reliably.

Employee benefits that are due to be settled within 12 months after balance date are measured based on the accrued entitlements at current rates of pay.

A liability and an expense are recognised for bonuses where there is a contractual obligation or where there is a past practice that has created a constructive obligation and a reliable estimate of the obligation can be made.

Provisions made in respect of employee benefits which are not expected to be settled within 12 months are measured at the present value of the estimated future cash outflows to be made by the Museum in respect of services provided by employees up to reporting date.

**2.12 Statement of Cash Flows**

Operating activities include cash received from all revenue sources of the Museum and record the cash payments made for the supply of goods and services.

Investing activities are those activities relating to the acquisition and disposal of non-current assets.

Financing activities comprise the change in equity and debt structure of the Museum.

**2.13 Equity**

Equity is the community's interest in the Museum and is measured as total assets less total liabilities. Equity is disaggregated and classified into Museum Capital and a number of reserves.

The components of equity are:

- Museum Capital Account
- Accumulated Surplus/(Deficit)
- Available-for-Sale Revaluation Reserve
- Equalisation Fund
- Redevelopment Fund
- Special & Trust Funds

**2.14 Reserves**

Reserves are a component of equity generally representing a particular use to which various parts of equity have been assigned. Reserves may be legally restricted or established by the Museum.

Restricted reserves are subject to specific conditions. Expenditure or transfers from these reserves may be made only for certain specified purposes.

Museum reserves are reserves established by Museum decision. The Museum may alter them without reference to any third party. Expenditure or transfers to and from these reserves is based on established Museum policy.

The Museum's objectives, policies and processes for managing capital are described in Note 20.

**2.15 Budget Figures**

The budget figures are those approved by the Museum at the beginning of the year in the Annual Plan. The budget figures have been prepared in accordance with NZ GAAP, using accounting policies that are consistent with those adopted by the Museum for the preparation of the financial statements.

**2.16 Rounding**

All values are rounded to the nearest thousand dollars (\$000).

**OTAGO MUSEUM TRUST BOARD  
NOTES TO THE FINANCIAL STATEMENTS  
For the Financial year ended 30 June 2020**

**STATEMENT OF ACCOUNTING POLICIES (Cont.)**

**3. COVID-19**

On 11 March 2020, the World Health Organisation declared a global pandemic as a result of the outbreak and spread of COVID-19. In response, on Wednesday 25 March 2020 the New Zealand Government raised its Alert Level to 4 – a full lockdown for non-essential services which lasted for the following eight weeks. Since 25 March 2020, New Zealand has moved through the alert levels and on 8 June 2020 moved to Alert Level 1 with all restrictions on domestic activity being lifted and only border restrictions in place.

The Museums activities were deemed non-essential during the Alert Level 4 lockdown and the Museum was closed for an eight week period from 24 March 2020 to 15 May 2020.

Otago Museum has considered the impact of COVID-19: (1) in respect of its status as a going concern; (2) as part of its impairment testing of assets on its statement of financial position; and (3) in its critical accounting judgments and estimates. These are detailed in this and the following sections.

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS (Cont.)**  
**For the Financial year ended 30 June 2020**

**4. REVENUE**

For financial reporting purposes, revenue received from local authorities in regards to payments under the Otago Museum Trust Board Act 1996 is considered non-exchange revenue. These amount to \$4,527,045.57 in 2020 (2019: \$4,309,667.91). Legacies & Bequests, Interest & Dividends, as well as Grants – Government & Other are also considered non-exchange revenue.

Included within Public revenue are the following non-exchange transactions:

	<b>2020</b>	<b>2019</b>
	<b>\$000</b>	<b>\$000</b>
Donations	20	13
	<u>20</u>	<u>13</u>

**5. EXPENDITURE**

	<b>2020</b>	<b>2019</b>
	<b>\$000</b>	<b>\$000</b>
<b>(a) Employee Benefits Expense</b>		
Salaries & Wages	5,169	4,896
Defined Contribution Plans	138	132
	<u>5,307</u>	<u>5,028</u>

**(b) Other Expenses**

Advertising	192	249
Insurance	264	232
IT Support	151	151
Maintenance	154	253
Other Expenses	2,758	2,925
	<u>3,519</u>	<u>3,810</u>

**6. KEY MANAGEMENT PERSONNEL COMPENSATION**

Key management personnel include Trust Board Members, the Chief Executive and other members of the Museum Management Team. With the exception of the Chairperson of the Board who receives a small honorarium, other Trust Board members do not receive any remuneration.

	<b>2020</b>	<b>2019</b>
	<b>\$000</b>	<b>\$000</b>
Short-Term Employee Benefits	817	825
Other Benefits	<u>817</u>	<u>825</u>

The full-time equivalent of key management personnel receiving remuneration is detailed below:

Trust Board Members	0.04	0.04
Museum Management Team	5	5
	<u>5.04</u>	<u>5.04</u>

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS (Cont.)**  
**For the Financial year ended 30 June 2020**

**7. REMUNERATION OF AUDITORS**

	<b>2020</b>	<b>2019</b>
	<b>\$000</b>	<b>\$000</b>
Audit Fees for Financial Statement Audit	<u>62</u>	<u>30</u>

The auditor of Otago Museum Trust Board is Audit New Zealand on behalf of the Auditor- General. The audit fees for the 2020 year include the cost of the 2019 audit of \$29,140.04 and the accrual for the 2020 audit of \$32,811.00

**8. TRADE & OTHER RECEIVABLES**

	<b>2020</b>	<b>2019</b>
	<b>\$000</b>	<b>\$000</b>
(a) Trade & Other Receivables		
Trade Receivables	186	247
Sundry Receivables & Accruals	72	133
Estimated Doubtful Debts		
Goods & Services Tax (GST) Receivable	<u>9</u>	<u>13</u>
	<u>267</u>	<u>393</u>

(b) The following are recognised as non-exchange transactions:

Grants Receivable	50	75
GST Receivable	<u>9</u>	<u>13</u>
	<u>59</u>	<u>88</u>

All other trade & other receivables are considered as exchange transactions.

The Museum holds no collateral as security or other credit enhancements over receivables that are either past due or impaired.

**9. INVENTORIES**

	<b>2020</b>	<b>2019</b>
	<b>\$000</b>	<b>\$000</b>
Shop Stock	277	214
Café Stock	7	8
Venue Stock	<u>4</u>	<u>8</u>
	<u>288</u>	<u>230</u>

The carrying amount of inventories pledged as security for liabilities is \$Nil (2019: \$Nil).

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS (Cont.)**  
**For the Financial year ended 30 June 2020**

**10. OTHER FINANCIAL ASSETS**

	<b>2020</b>	<b>2019</b>
	<b>\$000</b>	<b>\$000</b>
<i>Available-for-Sale at Fair Value:</i>		
<u>Current</u>		
Deposits	1,736	1,039
Fixed Rate Bonds	—	273
	<u>1,736</u>	<u>1,312</u>
<u>Non-Current</u>		
Equity Securities- Company Shares	5,288	4,950
Fixed Rate Bonds	562	415
	<u>5,850</u>	<u>5,365</u>
Disclosed in the financial statements as:		
Current	1,736	1,312
Non-current	5,850	5,365
	<u>7,586</u>	<u>6,677</u>

There are no impairment provisions for other financial assets.

Equity securities and fixed rate bonds are held in the name of Otago Museum Trust Board. Equity investments are measured at fair value with fair value determined by reference to published bid price quotations in an active market.

All banking activities relating to these Other Financial Assets are conducted by the Otago Museum Trust Board through its bank account.

OTAGO MUSEUM TRUST BOARD  
NOTES TO THE FINANCIAL STATEMENTS (Cont.)  
For the Financial year ended 30 June 2020

11. PROPERTY, PLANT AND EQUIPMENT

(a) Property, Plant and Equipment at 30 June 2020

Museum Operational Assets	Cost/ Valuation 1 July 2019	Additions	Disposals	Cost/ Valuation 30 June 2020	Accumulated Depreciation & Impairment Changes 1 July 2019	Depreciation Expense	Accumulated Depreciation Reversed on Disposal	Accumulated Depreciation & Impairment Changes 30 June 2020	Carrying Amount 30 June 2020
	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000
<b>At Cost</b>									
Land	980			980					980
Buildings	12,900	104		13,004	(5,281)	(543)		(5,824)	7,180
- Discovery World	2,256			2,256	(1,563)	(60)		(1,623)	633
Redevelopment - Phase 1									
Building	3,001			3,001	(1,906)	(90)		(1,996)	1,004
Fitout exhibitions	246			246	(236)	(2)		(237)	8
Mechanical services	362			362	(296)	(6)		(303)	60
Electrical	509			509	(416)	(9)		(425)	84
Redevelopment - Phase 2									
Building	5,410			5,410	(2,905)	(162)		(3,067)	2,343
Fitout exhibitions	2,907			2,907	(2,772)	(24)		(2,796)	111
Mechanical services	1,971			1,971	(1,568)	(38)		(1,607)	364
Electrical	451			451	(359)	(9)		(368)	83
Computer Equipment	1,629	187		1,816	(1,213)	(194)		(1,407)	409
Emergency Response Equipment	7			7	(7)			(7)	
Exhibits	1,762	15		1,776	(464)	(183)		(646)	1,130
Furniture & Fittings	1,538	50		1,588	(1,046)	(82)		(1,128)	460
Golden Kiwi Lottery Fund	18			18	(18)			(18)	
Motor Vehicles	163	35		199	(114)	(25)		(138)	60
Café Equipment	96	4		100	(40)	(9)		(49)	51
Equipment		79		79	(3)	(3)		(3)	77
	<b>36,205</b>	<b>474</b>		<b>36,680</b>	<b>(20,204)</b>	<b>(1,438)</b>		<b>(21,642)</b>	<b>15,038</b>

OTAGO MUSEUM TRUST BOARD  
NOTES TO THE FINANCIAL STATEMENTS (Cont.)  
For the Financial year ended 30 June 2020

11. PROPERTY, PLANT AND EQUIPMENT

(b) Property, Plant and Equipment at 30 June 2019

	Cost/ Valuation 1 July 2018	Cost/ Valuation 30 June 2019	Accumulated Depreciation & Impairment Changes 1 July 2018	Depreciation Expense	Accumulated Depreciation Reversed on Disposal	Accumulated Depreciation & Impairment Changes 30 June 2019	Carrying Amount 30 June 2019
	\$000	\$000	\$000	\$000	\$000	\$000	\$000
<b>Museum Operational Assets</b>							
<b>At Cost</b>							
Land	980	980					980
Buildings	12,700	12,900	(4,713)	(569)		(5,281)	7,618
- Discovery World	2,256	2,256	(1,503)	(60)		(1,563)	693
Redevelopment - Phase 1							
Building	3,001	3,001	(1,816)	(90)		(1,906)	1,094
Fitout exhibitions	246	246	(233)	(2)		(236)	10
Mechanical services	362	362	(289)	(7)		(296)	66
Electrical	509	509	(407)	(10)		(416)	93
Redevelopment - Phase 2							
Building	5,410	5,410	(2,742)	(162)		(2,905)	2,505
Fitout exhibitions	2,907	2,907	(2,742)	(30)		(2,772)	135
Mechanical services	1,971	1,971	(1,526)	(42)		(1,568)	403
Electrical	451	451	(349)	(10)		(359)	92
Computer Equipment	1,378	1,629	(1,048)	(165)		(1,213)	416
Emergency Response Equipment	7	7	(7)			(7)	
Exhibits	1,687	1,762	(200)	(264)		(464)	1,298
Furniture & Fittings	1,445	1,538	(967)	(80)		(1,046)	492
Golden Kiwi Lottery Fund	18	18	(18)			(18)	
Motor Vehicles	163	163	(93)	(21)		(114)	49
Café Equipment	74	96	(30)	(10)		(40)	56
	<b>35,565</b>	<b>36,205</b>	<b>(18,683)</b>	<b>(1,521)</b>		<b>(20,204)</b>	<b>16,001</b>

Included in the above Costs is Work in Progress of \$70,430.00.

OTAGO MUSEUM TRUST BOARD  
 NOTES TO THE FINANCIAL STATEMENTS (Cont.)  
 For the Financial year ended 30 June 2020

	2020 \$000	2019 \$000
<b>12. Intangible Assets</b>		
<u>Website Design</u>		
Opening Balance	6	11
Additions		
Less Amortisation	3	6
Closing Balance	<u>3</u>	<u>6</u>

Website design costs are capitalised and amortised at 50%DV.

**13. TRADE & OTHER PAYABLES**

Trade Payables (i)	231	513
Other Accrued Charges (ii)	519	568
COVID-19 Wage Subsidy	203	
	<u>953</u>	<u>1,081</u>

(i) The average credit period on purchases is 30 days.

(ii) The Museum holds unspent grant funding received, included in cash & cash equivalents, of \$480,389.80 (2019: \$558,846.48) that is subject to conditions. The restrictions generally specify how the grant is required to be spent providing specified deliverables of the grant arrangement, including repayment of unspent funding. This grant funding is considered a non-exchange transaction.

	2020 \$000	2019 \$000
<b>14. EMPLOYEE ENTITLEMENTS</b>		
Accrued Salary & Wages	106	78
Annual Leave	329	285
	<u>435</u>	<u>362</u>

**15. RESERVES**

Available-for-Sale Revaluation Reserve (a)	2,203	1,943
Equalisation Fund (b)	337	329
Trust Funds (c)	6,402	6,185
Special Funds (d)	4,339	4,239
Unallocated Accrued Interest	21	16
	<u>13,302</u>	<u>12,712</u>

**(a) Available-for-Sale Revaluation Reserve**

Balance at Beginning of Year	1,943	1,778
Realised gains/losses on disposal of shares	77	120
Adjusting for market value movements	260	165
Valuation Gain/(Loss) Recognised	<u>337</u>	<u>285</u>
(Gain)/Loss transferred to Revenue Statement on Sale of Financial Assets	<u>(77)</u>	<u>(120)</u>
Balance at End of Year	<u>2,203</u>	<u>1,943</u>

The available-for-sale revaluation reserve represents gains (net) on revaluation of financial assets held.

OTAGO MUSEUM TRUST BOARD  
 NOTES TO THE FINANCIAL STATEMENTS (Cont.)  
 For the Financial year ended 30 June 2020

15. RESERVES cont.

	2020 \$000	2019 \$000
<b>(b) Equalisation Fund</b>		
Balance at Beginning of Year	329	320
Interest Transfer	8	9
Balance at End of Year	<u>337</u>	<u>329</u>

A fund established to enable the board to handle expenditure on major maintenance projects which occur irregularly.

**Notes**

	2020 \$000	2019 \$000
<b>(c) Trust Funds (Restricted &amp; Unrestricted Reserves)</b>		
Balance at Beginning of Year	6,185	5,927
Transfer from/(to) Retained Earnings	217	258
Balance at End of Year	<u>6,402</u>	<u>6,185</u>

Trust Funds are funds received by gift, bequest or donations of significant sizes and their purpose and use is directed by a Trust Deed or Will. Spending of Trust Fund money is authorised by way of Board resolution. Where it is not practical to get approve via Board resolution prior to purchase that approval in principle can be gained via email to the Audit, Finance & Risk Committee (AFRM), within designated limits, with full ratification and reporting at subsequent AFRM and Board meetings.

	2020 \$000	2019 \$000
<b>(d) Special Funds (Museum Reserves)</b>		
Balance at Beginning of Year	4,239	4,332
Transfer from/(to) Retained Earnings	100	(93)
Balance at End of Year	<u>4,339</u>	<u>4,239</u>

Special Funds are funds the Board have agreed to allocate for a specific purpose and have come into existence due to passing of various Board resolutions over time. Special Funds are different from Trust Funds in that they do not require a formal Board resolution. The Director is able to authorise expenditure as long as it is in line with the purpose of the fund, and within his delegated authority. The Director then notes and reports this spending at the subsequent Audit, Finance & Risk Committee (AFRM) and Board meetings.

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS (Cont.)**  
**For the Financial year ended 30 June 2020**

15 (e) Trust Funds

<b>(i) Trust Funds - Unrestricted</b>						
<b>Fund</b>	<b>Balance 01/07/2019</b>	<b>Add Revenue &amp; Transfers Detail \$</b>	<b>Deduct Expenditure &amp; Transfers Detail \$</b>	<b>Balance 30/06/2020</b>	<b>Capital</b>	<b>Revenue</b>
Elizabeth Alexander	184	Gain on Sale of Shares 2 Investment Revenue 4		191	88	103
De Beer Publications & Research	1,358	Gain on Sale of Shares 17 Investment Revenue 31		1,406	373	1,034
Fairweather	383	Gain on Sale of Shares 5 Investment Revenue 9		397	142	255
Gollan	246	Gain on Sale of Shares 3 Investment Revenue 6		255	42	213
Brenda Joyce Harding	127	Gain on Sale of Shares 2 Investment Revenue 3		132	40	91
Lyders	221	Gain on Sale of Shares 3 Investment Revenue 5		229	40	189
Peter Snow MAC Fund	01	Gain on Sale of Shares 0 Investment Revenue 0		01	0	01
<b>Total</b>	<b>2,521</b>	<b>90</b>	<b>0</b>	<b>2,611</b>	<b>725</b>	<b>1,886</b>
<b>(ii) Trust Funds - Restricted</b>						
<b>Fund</b>	<b>Balance 01/07/2019</b>	<b>Add Revenue &amp; Transfers Detail \$</b>	<b>Deduct Expenditure &amp; Transfers Detail \$</b>	<b>Balance 30/06/2020</b>	<b>Capital</b>	<b>Revenue</b>
Beth & Mark Anderson	110	Gain on Sale of Shares 1 Investment Revenue 3		114	75	39
Avice Bowbyes - Costumes	230	Gain on Sale of Shares 3 Investment Revenue 5		238	69	169
Colquhoun	579	Gain on Sale of Shares 7 Investment Revenue 13	Purchases - Jewellery	600	174	426
Fairweather - Collections	614	Gain on Sale of Shares 8 Investment Revenue 14	Purchase - Natural History 3	633	200	434
Cowie Nichols	27	Gain on Sale of Shares Investment Revenue 1		28	3	25
Cyril Nichols	1,178	Gain on Sale of Shares 15 Investment Revenue 27		1,220	223	997
Willi Fels	926	Gain on Sale of Shares 12 Investment Revenue 21		959	255	705
<b>Total</b>	<b>3,664</b>	<b>131</b>	<b>3</b>	<b>3,792</b>	<b>997</b>	<b>2,795</b>
<b>TOTAL TRUST FUNDS</b>	<b>6,185</b>	<b>220</b>	<b>3</b>	<b>6,402</b>	<b>1,721</b>	<b>4,681</b>

**OTAGO MUSEUM TRUST BOARD  
NOTES TO THE FINANCIAL STATEMENTS (Cont.)  
For the Financial year ended 30 June 2020**

15 (f) Special Funds

<b>(i) Special Funds - Unrestricted</b>								
<b>Fund</b>	<b>Balance 01/07/2019</b>	<b>Add Revenue &amp; Transfers Detail</b>	<b>\$000</b>	<b>Deduct Expenditure &amp; Transfers Detail</b>	<b>\$000</b>	<b>Balance 30/06/2020</b>	<b>Capital</b>	<b>Revenue</b>
Allocation for Special Purposes	53	Est. E.O. Naylor				53		53
Barclay	47	Donations	110	Transfer to General Funds	157			
Loss of Heart Compensation	2,349					2,349	1,107	1,243
General Funds		Transfer from Barclay	157	Purchase - Equipment	31	284		284
		Transfer from Retirement Leave	159					
Conservation Materials	145					145		145
Emergency Response	48					48		48
Freda Stucky	271					271		271
Māori Ethnology	106					106		106
Purchase of Collections	80					80		80
Scientific Publications	75					75		75
Special Exhibitions & Programmes	348					348		348
Study & Training	82					82		82
Project & Development Fund	406	Transfer Income & Expenditure	21			427		427
Retirement Leave	229			Transfer to General Funds	159	70		70
<b>Total</b>	<b>4,239</b>		<b>447</b>		<b>347</b>	<b>4,339</b>	<b>1,107</b>	<b>3,232</b>

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS (Cont.)**  
**For the Financial year ended 30 June 2020**

	<b>2020</b>	<b>2019</b>
	<b>\$000</b>	<b>\$000</b>
<b>16. CAPITAL</b>		
<b>Accumulated Surplus/(Deficit)</b>		
Balance at Beginning of Year	12,117	13,778
Plus Exhibits & Equipment Purchased from: Restricted & Museum Reserves	34	130
Net surplus/(Deficit)	(363)	(1,494)
Transfers from/(to) Reserves:		
Restricted & Museum Reserves	(21)	(7)
Equalisation Fund	(8)	(9)
Restricted Reserves (Special Funds)	(110)	(20)
Restricted Reserves (Trust Funds)	(220)	(268)
Unallocated Accrued Interest	(5)	7
Balance at End of Year	<u>11,424</u>	<u>12,117</u>

**17. COMMITMENTS FOR EXPENDITURE**

**(a) Capital & Other Expenditure Commitments**

Capital commitments at 30 June 2020 were \$28,514.00 (30 June 2019: \$36,872.00). These affect the following asset classes:

- Equipment \$28,514.00

During the 2018 year, the Otago Museum commenced work in redesigning the Café/Hutton Theatre area. As at 30 June 2020 there were no contractual commitments in relation to this project.

At 30 June, 2020, the Otago Museum had been awarded total grant funding from the Ministry of Business, Innovation and Employment (MBIE) of \$2,239,030.07 (2019: \$1,683,129.89). To date costs of \$1,868,552.77 (2019: \$1,447,053.12) had been paid out to funding recipients, with \$421,499.48 of these costs paid during the 2020 year. There are \$75,000.12 (2019: \$15,000.42) still to be received from MBIE. As at balance date, there were funds of \$323,838.68 (2019: \$221,076.56) to be paid out during 2020. There is also a further \$373,456.22 (2019: \$425,383.12) of committed grant expenditure that has been awarded but not yet spent.

**(b) Operating Commitments**

The Otago Museum Trust Board holds a lease for the H D Skinner Annex building located on the Museum Reserve.

	<b>2020</b>	<b>2019</b>
	<b>\$000</b>	<b>\$000</b>
No later than one year	3	3
Later than one year and not later than five years		
Later than five years		
Total Operating Lease Commitments	<u>3</u>	<u>3</u>

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS (Cont.)**  
**For the Financial year ended 30 June 2020**

**18. CONTINGENT LIABILITIES & CONTINGENT ASSETS**

**Contingent Liabilities**

During the Café/Hutton Theatre improvements project in 2019, asbestos was discovered within the building. There is a contingent liability at 30 June, 2020 to remedy this. The same contingent liability existed in the prior year.

**Contingent Assets**

There were no contingent assets at 30 June, 2020 (2019: Nil).

**19. RELATED PARTY DISCLOSURES**

**Contributing Local Authorities**

Under the Otago Museum Trust Board Act, 1996 contributing authorities are required to provide certain levels of funding to the Otago Museum.

**Transactions with Related Parties**

During the year the following receipts (payments) were received from (made to) contributing authorities and other related customers/suppliers. These were conducted on normal commercial terms, with the exception of rent charged for the H D Skinner Annex Building.

		<b>2020</b>	<b>2019</b>
		<b>\$000</b>	<b>\$000</b>
Central Otago District Council	Levy Received	30	27
Clutha District Council	Levy Received	125	123
Dunedin City Council	Levy Received	4,315	4,105
Waitaki District Council	Levy Received	57	54
Dunedin City Council	Other	7	15
Friends of the Museum Association	Other	1	
Otago University	Other	215	357
		<u>4,750</u>	<u>4,682</u>
Dunedin City Council	Rates & Rent Paid	(115)	(107)
Dunedin City Council	Other		(6)
Central Otago District Council	Other		()
Otago University	Other	(40)	(33)
		<u>(155)</u>	<u>(146)</u>

The Otago Museum also received a rates grant from the Dunedin City Council totalling \$7,439.00 (2019: \$7,678.00) as well as \$75,000.00 contribution towards the Shanghai Natural History Museum project (2019: Discovery World upgrade \$75,000.00).

During the year the following receipts (payments) were received from (made to) Board members and associated personnel. These were conducted on normal commercial terms:

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS (Cont.)**  
**For the Financial year ended 30 June 2020**

	2020 \$000	2019 \$000
David Hutchinson	(5)	
Innovatio Limited		(8)
	<u>(5)</u>	<u>(8)</u>

The payments to Innovatio Limited are for remuneration for the Chair of the Board. All transactions were completed on normal commercial terms.

**20. NOTES TO THE CASH FLOW STATEMENT**

**(a) Reconciliation of Cash & Cash Equivalents**

For the purposes of the Cash Flow Statement, cash and cash equivalents includes cash on hand, deposits held on call with banks and other short-term highly liquid investments with original maturities of three months or less. Cash and cash equivalents at the end of the financial year as shown in the Cash Flow Statement is reconciled to the related items in the Statement of Financial Position as follows:

	2020 \$000	2019 \$000
Cash & Cash Equivalents	2,844	2,852
	<u>2,844</u>	<u>2,852</u>

**21. FINANCIAL INSTRUMENTS**

**(a) Categories of Financial Instruments**

	2020 \$000	2019 \$000
<b>Financial Assets</b>		
<b>Loans and Receivables</b>		
Cash & Cash Equivalents	2,844	2,852
Trade & Other Receivables	267	393
Other Financial Assets:		
· Term Deposits	1,736	1,039
<b>Held to Maturity</b>		
Listed Bonds	562	688
<b>Fair Value Through Other Revenue and Expense</b>		
Other Financial Assets:		
Listed Shares	5,288	4,950
Unlisted Shares		
Listed Bonds	562	688
<b>Financial Liabilities at Amortised Cost</b>		
Trade & Other Payables	953	1,081

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS (Cont.)**  
**For the Financial year ended 30 June 2020**

**22. SUBSEQUENT EVENTS**

There are no significant events subsequent to balance date.

**23. ANNUAL REPORT**

The Otago Museum Trust Board Act (1996) requires adoption of the audited Annual Report by 30 November.

OTAGO MUSEUM TRUST BOARD  
 SUPPLEMENTARY INFORMATION  
 For the Financial Year Ended 30 June 2020

COMPARISON OF OPERATIONAL REVENUE & EXPENDITURE TO THE ANNUAL PLAN

	Core Operating		Business Units		Special & Trust Funds		Total	
	Actual \$000	Budget \$000	Actual \$000	Budget \$000	Actual \$000	Budget \$000	Actual \$000	Budget \$000
<b>Revenue</b>								
Executive	396	21					396	21
Collections, Experience & Development Finance & Commercial	1,812	1,971					1,812	1,971
Assets & Technology	25	1					25	1
Visitor Interaction & Programmes	322	258					322	258
Science Engagement	801	532	710	1,115			1,510	1,647
Special & Trust Funds					364	276	364	276
CLA Contribution & Other Revenue	4,765	4,828					4,765	4,828
Wage Subsidy	752						752	
<b>Total Revenue</b>	7,060	5,640	2,522	3,085	364	276	9,945	9,001
<b>Wages &amp; Salaries</b>								
Executive	(344)	(434)					(344)	(434)
Collections, Experience & Development Finance & Commercial	(1,275)	(1,246)	(1,027)	(889)			(1,275)	(1,246)
Assets & Technology	(376)	(391)					(1,403)	(1,280)
Visitor Interaction & Programmes	(349)	(391)					(349)	(391)
Science Engagement	(878)	(665)	(313)	(473)			(878)	(665)
Special & Trust Funds	(744)	(628)					(1,057)	(1,101)
<b>Total Wages &amp; Salaries</b>	(3,967)	(3,754)	(1,340)	(1,362)			(5,307)	(5,116)
<b>Direct Costs</b>								
Executive	(171)	(263)					(171)	(263)
Collections, Experience & Development Finance & Commercial	(695)	(454)	(703)	(860)			(695)	(454)
Assets & Technology	(10)	(22)					(713)	(882)
Visitor Interaction & Programmes	(558)	(773)					(558)	(773)
Science Engagement	(79)	(66)	(236)	(327)			(79)	(66)
Special & Trust Funds	(289)	(286)			(34)	(11)	(526)	(612)
<b>Total Direct Costs</b>	(1,803)	(1,863)	(940)	(1,187)	(34)	(11)	(2,776)	(3,061)
Depreciation	(1,441)	(1,108)					(1,441)	(1,108)
Indirect costs	(784)	(750)					(784)	(750)
<b>Net Contribution</b>	(935)	(1,835)	242	537	330	265	(363)	(1,034)

## Independent Auditor's Report

### To the readers of Otago Museum Trust Board's financial statements and statement of service performance for the year ended 30 June 2020

The Auditor-General is the auditor of Otago Museum Trust Board (the Museum). The Auditor-General has appointed me, Rudie Tomlinson, using the staff and resources of Audit New Zealand, to carry out the audit of the financial statements and the statement of service performance of the Museum on his behalf.

We have audited:

- the financial statements of the Museum on pages 56 to 81, that comprise the statement of financial position as at 30 June 2020, the statement of financial performance, statement of comprehensive revenue and expenses, statement of changes in equity and cash flow statement for the year ended on that date and the notes to the financial statements that include accounting policies and other explanatory information; and
- the statement of service performance of the Museum on pages 28 to 51.

### Opinion

#### ***Qualified opinion on the financial statements because of non-recognition of certain heritage assets***

In our opinion, except for the effects of the matter described in the *Basis for our qualified opinion* section of our report, the financial statements of the Museum on pages 56 to 81:

- present fairly, in all material respects:
  - its financial position as at 30 June 2020; and
  - its financial performance and cash flows for the year then ended; and
- comply with generally accepted accounting practice in New Zealand in accordance with the Public Benefit Entity Reporting Standards Reduced Disclosure Regime.

#### ***Unmodified opinion on the statement of service performance***

In our opinion, the statement of service performance of the Museum on pages 28 to 51 presents fairly, in all material respects, the Museum's actual performance compared against the performance targets and other measures by which performance was judged in relation to the Museum's objectives for the year ended 30 June 2020.

Our audit was completed on 25 November 2020. This is the date at which our opinion is expressed.

The basis for our qualified opinion is explained below, and we draw attention to the impact of Covid-19 on the Museum. In addition, we outline the responsibilities of the Board and our responsibilities relating to the financial statements and the statement of service performance, we comment on other information, and we explain our independence.

### **Basis for our qualified opinion**

As explained in the accounting policies note 2.8(b) on page 65, the Museum has not recognised certain heritage assets in the statement of financial position or donated asset revenue in the statement of financial performance. These are departures from Public Benefit Entity International Public Sector Accounting Standard 17: *Property, Plant and Equipment*, which generally requires assets to be recognised, and the fair value of donated assets to be included as revenue. There are no practicable audit procedures that we have been able to apply, to quantify the effect of these departures from the accounting standards. It is our opinion that the heritage assets make up a significant proportion of the Museum's total assets. Our audit opinion for the year ended 30 June 2019 was modified for the same reason. As a result, the comparative information in the financial statements should be read in light of this fact.

We carried out our audit in accordance with the Auditor-General's Auditing Standards, which incorporate the Professional and Ethical Standards and the International Standards on Auditing (New Zealand) issued by the New Zealand Auditing and Assurance Standards Board. Our responsibilities under those standards are further described in the Responsibilities of the auditor section of our report.

We have fulfilled our responsibilities in accordance with the Auditor-General's Auditing Standards.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our qualified opinion.

### **Emphasis of matter - impact of Covid-19**

Without further modifying our opinion, we draw your attention to the disclosures about the impact of Covid-19 on the Museum as set out in note 3 on page 68 of the financial statements.

### **Responsibilities of the Board for the financial statements and the statement of service performance**

The Board is responsible on behalf of the Museum for preparing the financial statements that are fairly presented and that comply with generally accepted accounting practice in New Zealand. The Board is also responsible for preparing the statement of service performance for the Museum.

The Board is responsible for such internal control as it determines is necessary to enable it to prepare financial statements and the statement of service performance that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements and the statement of service performance, the Board is responsible on behalf of the Museum for assessing the Museum's ability to continue as a going

concern. The Board is also responsible for disclosing, as applicable, matters related to going concern and using the going concern basis of accounting, unless the Board intends to liquidate the Museum or to cease operations, or has no realistic alternative but to do so.

The Board's responsibilities arise from the Otago Museum Trust Board Act 1996.

## **Responsibilities of the auditor for the audit of the financial statements and the statement of service performance**

Our objectives are to obtain reasonable assurance about whether the financial statements and the statement of service performance, as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion.

Reasonable assurance is a high level of assurance, but is not a guarantee that an audit carried out in accordance with the Auditor-General's Auditing Standards will always detect a material misstatement when it exists. Misstatements are differences or omissions of amounts or disclosures, and can arise from fraud or error. Misstatements are considered material if, individually or in the aggregate, they could reasonably be expected to influence the decisions of readers, taken on the basis of these financial statements and the statement of service performance.

For the budget information reported in the financial statements and the statement of service performance, our procedures were limited to checking that the information agreed to the Museum's annual plan.

We did not evaluate the security and controls over the electronic publication of the financial statements and the statement of service performance.

As part of an audit in accordance with the Auditor-General's Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. Also:

- We identify and assess the risks of material misstatement of the financial statements and the statement of service performance, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- We obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Museum's internal control.
- We evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Board.
- We evaluate the appropriateness of the reported performance information within the Museum's framework for reporting its performance.

- We conclude on the appropriateness of the use of the going concern basis of accounting by the Board and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Museum's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements and the statement of service performance or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Museum to cease to continue as a going concern.
- We evaluate the overall presentation, structure and content of the financial statements and the statement of service performance, including the disclosures, and whether the financial statements and the statement of service performance represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with the Board regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Our responsibilities arise from the Public Audit Act 2001.

## **Other information**

The Board is responsible for the other information. The other information comprises the information included on pages 4 to 26, and 82, but does not include the financial statements and the statement of service performance, and our auditor's report thereon.

Our opinion on the financial statements and the statement of service performance does not cover the other information and we do not express any form of audit opinion or assurance conclusion thereon.

In connection with our audit of the financial statements and the statement of service performance, our responsibility is to read the other information. In doing so, we consider whether the other information is materially inconsistent with the financial statements and the statement of service performance or our knowledge obtained in the audit, or otherwise appears to be materially misstated. If, based on our work, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

## **Independence**

We are independent of the Museum in accordance with the independence requirements of the Auditor-General's Auditing Standards, which incorporate the independence requirements of Professional and Ethical Standard 1: Code of Ethics for Assurance Practitioners issued by the New Zealand Auditing and Assurance Standards Board.

Other than the audit, we have no relationship with, or interests in, the Museum.

A handwritten signature in blue ink, appearing to read 'Rudie Tomlinson', with a horizontal line underneath.

Rudie Tomlinson  
Audit New Zealand  
On behalf of the Auditor-General  
Dunedin, New Zealand



**OTAGO MUSEUM**  
419 Great King St, Dunedin  
[www.otagomuseum.nz](http://www.otagomuseum.nz)