



# OTAGO MUSEUM



Otago Museum main entrance, during iD Dunedin Fashion Gala Show 2021.  
Cover image: Fashion FWD >> Rakel Blomsterberg  
Scan the QR code to explore the exhibition online.

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# FORREWORD

Despite the best efforts of the variant family of SARS-CoV-2 to place various spanners in the works, you can see from this report that it has been another outstanding year for the Museum.

I would like to dwell on that briefly. We are grateful for the support we receive. Thank you to each and every one of you who contributes financially to the maintenance, the very existence, of the Museum through your rates via the contributing authorities – Dunedin City Council and the Clutha, Waitaki, and Central Otago District Councils – and also the Queenstown Lakes District Council who make a voluntary contribution. Thank you all. Also, thanks to the various community groups, trusts, and foundations that provide support. And, most of all, thank you to all of the 300 000+ visitors (I know some of us visit more than once a year) who come through our doors and support and enjoy the Museum. With that support we are able to do the myriad amazing things that our Director, Ian Griffin, summarises so well in his Year in Review on the following pages.

What I would like to concentrate upon, however, is the future. Despite support from Government, via the Ministry of Business, Innovation and Employment (thank you), to help us, like so many other businesses through the COVID-19 period, the Museum still made a loss of \$109 000 for the year ended 30 June 2021. This was significantly ahead of our budgeted loss of nearly \$1.2M. In part this result, so much better than budget, is due to that governmental support, but more is due to the prudence and sound guidance of the Executive team and the exceptionally hard work of the staff.

Still, however, it remains that we are losing money. This cannot continue indefinitely. We are a successful, strong business which generates more than half of its over \$10M operating budget through its business operations. We are unique among the major municipal museums in New Zealand, in that less than half of our income comes from the contributing local authorities.

The relatively small (compared to the other metropolitan museums) aggregate sum from the councils is understandable when we consider the rate-payer base upon which they draw. As said, we are grateful for their support – your support. This is not a criticism.

But Otago Museum, for what are largely historic reasons, is one of the most important museums in the country, holding a collection on par with the other three major museums in the country – Auckland War Memorial and Canterbury Museums and Te Papa Tongarewa.

Simply put, with ever-increasing costs, ever-increasing demands upon the level of services we need to provide, and the need to maintain the level of care necessary for our collections, to maintain our buildings and to support researchers' and learners' access to the collections, at some point we must start to receive direct funding through national government.

Your Museum houses something like a quarter of the nation's taoka held in museums. It is a collection of national and international significance. For us to be able to continue to provide the outstanding services and deliver on our commitments to our values of manaakitaka, kaitiakitaka, tohukataka, whanaukataka and rakatirataka, as described in Ian's review and in this report, then we have to see national support for this national collection. The dialogue is open and I'm sure it will be constructive. If you have the opportunity, please lend your voice to the conversation.

Finally, though, I would like to return to giving thanks. Thank you to my fellow Board members. It has been a pleasure to work with you as we have navigated these challenging times. And again, thank you to the Museum staff who have all performed above and beyond the call of duty, including Ian through his leadership and stewardship.

Stay safe, and here's to some settled, post-pandemic times in the hopefully not too distant future.



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



# YEAR IN REVIEW

Despite ongoing challenges of funding and responding to the global pandemic, we end the year in good fettle. As you will learn by reading this year's Annual Report, it has been an exceptionally busy year for Otago Museum with many interesting projects underway.

The ongoing COVID-19 pandemic continues to impact our work. We began and ended the year at Level 1 in the Government's Alert Level framework. This meant it was pretty much business as usual for a large part of the period covered by this report. The relative freedoms of Alert Level 1 enabled more than three hundred thousand people to access our facilities.

Two major exhibitions, *Dinosaur rEvolution* and *Fashion FWD >> Disruption Through Design* proved very popular, and paid attendance to the Tūhura Otago Community Trust Science Centre and the Perpetual Guardian Planetarium were well up on the previous year.

While not returning to pre-COVID-19 attendance levels, this was an excellent result for the Museum, especially as New Zealand's borders remained closed. With a satisfaction rate of 95% (as measured by Dunedin City Council's Residents' Opinion Survey), it appears that the majority of our visitors enjoy coming to the Museum. We remain one of Dunedin's best-loved cultural attractions.

During 2020 – 2021 there were six changes to Alert Levels affecting our region. In total, the Museum spent the best part of two months working at Alert Level 2 where restrictions seriously limited the number of visitors who could visit the Café or attend events. Our Venues team also lost a number of large bookings which couldn't be held under Alert Level 2.

Another victim of the changing COVID-19 alert levels was the Museum's audit. Due to the pandemic's impact on the audit industry, our audit could not be completed before the statutory deadline. In response to the restrictions of Alert Level 2, our Marketing team worked hard to build our online audience and it is pleasing to see significant growth in this area.

The differing safety protocols between Levels made for substantial additional work, often at short notice, every time Alert Levels changed. I would like to put on record my thanks to the whole Museum team, who by the end of the year took every change in their stride.

Outreach continues to be a critical component of the Museum's work. This year, the staff gave lectures, presentations and demonstrations engaging more than 20 000 people in more than 50 communities across New Zealand. While the focus of our outreach effort has rightly been Otago, significant funding success has allowed us to expand our operations across the nation. The Education team also had a very successful year.

Dr Gerard O'Regan continues in his role as Pouhere Kaupapa Māori. This role provides cultural advice to the Director and

is an important member of the Executive team. This year we were pleased to attract sufficient funding to increase the number of kaupapa Māori staff; two new positions supported our science engagement efforts with a further assistant curator position being created in the Collections team.

Responding to complex and challenging short-term issues did not mean we ignored long-term planning. A major focus for the year was completing a master plan for the future development of the Museum. The plan included an extensive review of the existing Museum facilities and an analysis of our future needs. The work identified a number of infrastructure issues including electrical, fire protection, and seismic, all of which will require significant capital investment if they are to be addressed.

In terms of investment, we continue to be grateful for the support we received from the ratepayers of Dunedin, Central Otago, Waitaki, Clutha, and Queenstown over the past year which covered approximately 50% of our operational needs. However, the money we receive from these councils does not cover the ever-increasing depreciation needs of our complex site, and we do need to find a way to address this issue in the near future. We are in discussion with colleagues from Auckland and Canterbury Museums about a joint approach to Government for funding to cover the cost of nationally important collection items held in regional Museums.

One clear conclusion of the master planning process was the identification of the need for an offsite store that would be capable of housing the part of our collection not on display, in appropriate environmental conditions. Investigating how we can fund such a facility and identify potential partners to work with us will be a key project for 2021 – 2022 and beyond.

I should 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 to provide 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**



**KÄ TĪPAKO**



**2020 – 2021  
HIGHLIGHTS +  
ACCHIEVEMENTS**



**one**  
Dinosaur rEvolution



**two**  
Dr Towle and Emma Burns sampling gorilla teeth



**three**  
Climate Change – Striking a Balance



**four**  
Fashion FWD >> Disruption through Design



**five**  
3D digitisation of rākau momori



**six**

Kaupapa Māori staff



**seven**

Blumhardt Fund –  
Stolen Jewels  
brooch



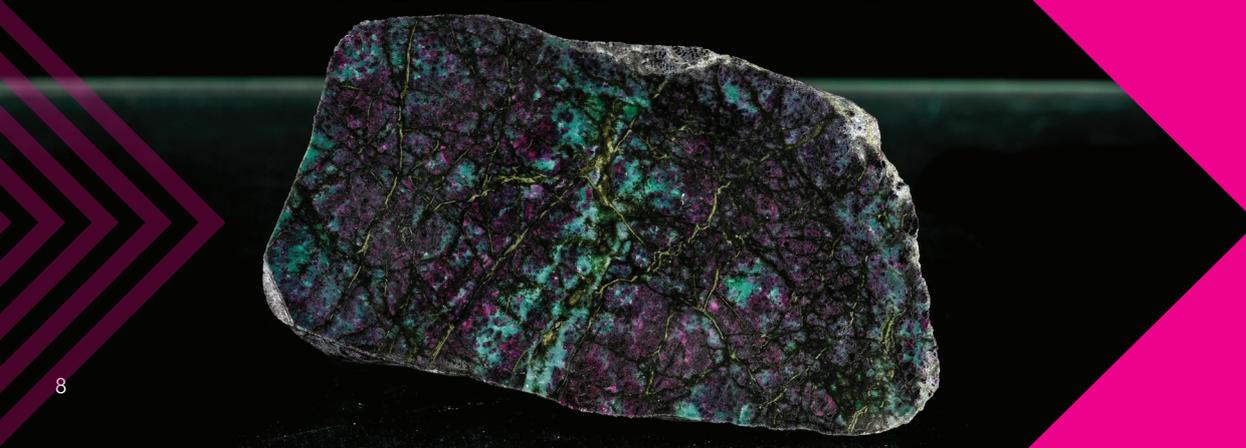
**eight**

Aurora flight



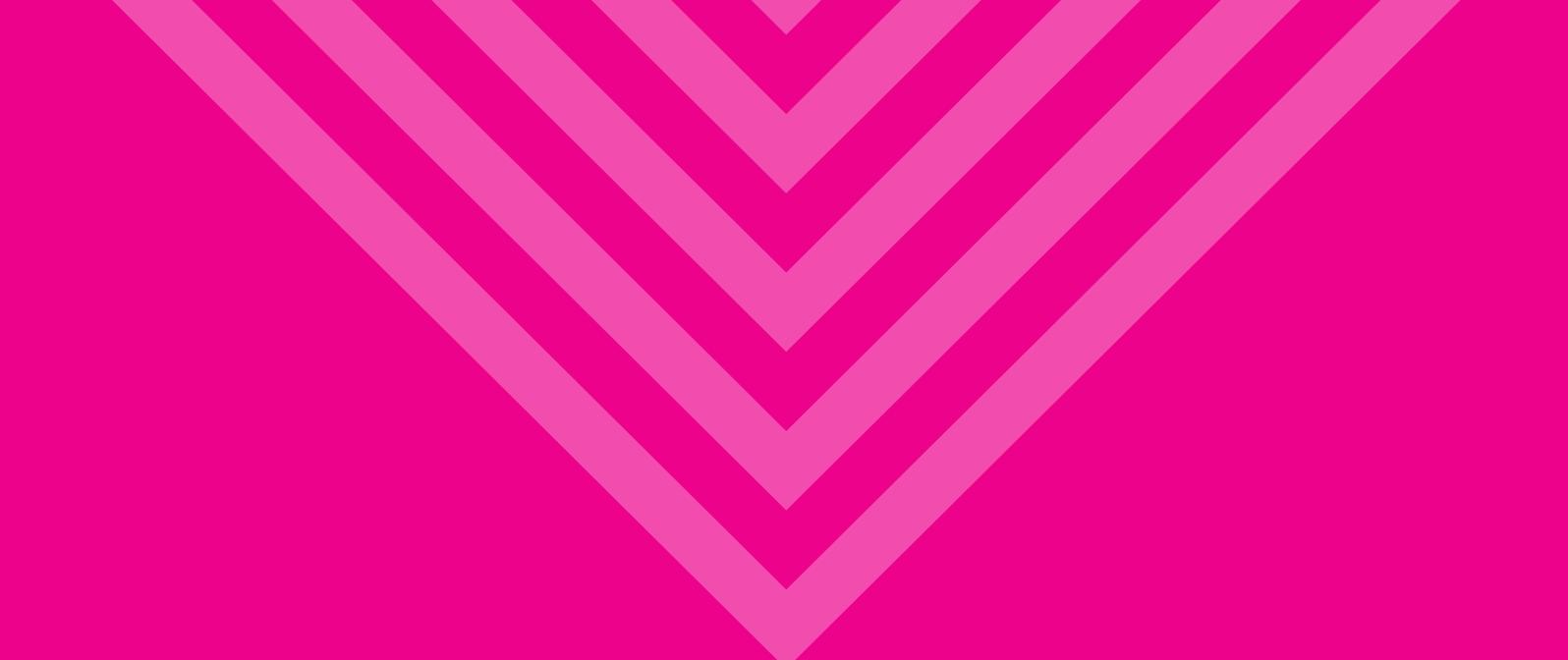
**nine**

100 women,  
100 words...  
infinite possibilities  
– Georgia Latu



**ten**

Russell Beck  
mineral donation



**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 (Hons), PGDip (Arts), PhD, CPHYS, FInstP, FNZIP, MInstD

## Deputy Chair

Laura Black  
BBS

## Members

Rachel Wesley  
BA, PGDip (Arts)

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

Professor Peter Dearden (to April 2021)  
BSc (Hons), PhD

Councillor Gaynor Finch  
NZ Vet Nurse, Hearings Commissioner

His Worship, Mayor Aaron Hawkins

Professor Nancy Longnecker  
BSc (Hons), MSc, PhD

Professor Lisa Matisoo-Smith (from June 2021)  
BA, MA, PhD, FSA, FRSNZ

Councillor Chris Staynes  
BSc, CMIInstD

## Ex Officio

Treasurer  
Jamie Adamson (Deloitte)

Otago Museum Director  
Ian Griffin JP, PhD, CRSNZ

Secretary  
Jane Gregory  
BAppMgt

## Audit Finance and Risk Management Committee (AFRM)

Gaynor Finch (Chair)  
Laura Black  
Peter Dearden (to April 2021)  
Chris Staynes  
David Hutchinson (ex officio Chair)

## Staffing Committee

Laura Black  
David Hutchinson  
Gaynor Finch

## Executive Committee

Convened as and when required

## Appointed by

University of Otago

Dunedin City Council

Mana whenua

Association of Friends of the Otago Museum

University of Otago

Regional funding authorities  
(Clutha District Council)

Dunedin City Council

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

University of Otago

Dunedin City Council

# Māori Advisory Committee

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

## Committee members

Matapura Ellison (Chair)

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

Jane Graveson

Koa Whitau-Kean

Marshall Hoffman

Amber Bridgman

Paulette Tamati-Elliffe

Winnie Matahaere  
BA

Rachel Wesley (from February 2021)  
BA, PGDip (Arts)

## Representation

Kāti Huirapa Rūnaka ki Puketeraki

Kāti Huirapa Rūnaka ki Puketeraki

Te Rūnanga o Moeraki

Te Rūnanga o Moeraki

Hokonui Rūnanga

Hokonui Rūnanga

Te Rūnanga o Ōtākou

Te Rūnanga o Ōtākou

Otago Museum Trust Board Mana Whenua representative

# Honorary Curators/Research Associates

	Specialist area
Dr Melville Carr PhD, DIC, FNZIC	Philately
Dr Rosi Crane PhD	Science history
Emeritus Professor Robert Hannah BA (Hons), 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	Oceanic archaeology OL, FSA, FLS, FRAI

# Association of Friends of the Otago Museum

## President's Report

The Council of Friends of the Otago Museum have had a busy year. We supported the Museum in a number of ways, including contributing towards the *Fashion FWD >> Disruption through Design* exhibition publication, making submissions to the Dunedin City Council's 10 year plan, and providing input to the Museum's Master Planning project.

There have been many highly successful events for members, including the monthly Friends in Focus talks, which featured a range of interesting speakers and topics.

A behind-the-scenes tour offered a fascinating glimpse into life behind the public face of the Museum. The 2020 H D Skinner Lecture was well attended, as was a guided tour of the *Dinosaur rEvolution* exhibition – the highlight of our Christmas party, and a tour of Animal Attic that was thoroughly enjoyed by both Friends and staff alike. Although we have had to postpone some talks due to Covid, the Fourth Annual H D Skinner lecture is going ahead on 27 October and we are delighted to have Dr Gerard O'Regan as this year's speaker. There has also been a great response from Friends volunteering to assist Gareth West with the archiving

project, and we look forward to starting on this as soon as Covid restrictions allow.

The Council would like to express our deepest appreciation to Margery Blackman, who has retired after 4 years as Patron of the Friends of the Otago Museum and to thank Jane Malthus for agreeing to step into the role. We also welcome three new Council members: Jowelle den Toom, Catherine Robinson and David Butler, who were elected at this year's AGM.

We would also like to acknowledge Rachel Cooper, without whose boundless energy and enthusiasm none of what we have achieved this year would have been possible, and we wish her all the best for the future. A big thanks to her replacement, Rachel MacJeff, who is doing a great job for the Friends. Thanks also to all the Council members, who have volunteered their time and expertise to support the Association and made this year such a success.

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

Jane Malthus

### President

Cushla McKinney

### Treasurer

Brigid Casey

### Council members

Bronwyn Simes

Julie Pearse

Anne Ford

Doug Holborow

Warren Jowett

## 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 Education: LEOTC Fund

The Dodd-Walls Centre for Photonic and Quantum Technologies

MacDiarmid Institute for Advanced Materials and Nanotechnology

Perpetual Guardian Trust

University of Otago

Otago Polytechnic

Ministry for Culture and Heritage

National Institute of Water and Atmospheric Research

Otago Daily Times

Otago Community Trust

Deloitte

Distinction Dunedin

McMillan&Co. Lawyers

iD Dunedin Fashion

Wild Dunedin

Gravity Events

Vision

Orokonui Ecosanctuary

Larnach Castle

Monarch Wildlife Tours & Cruises

University Bookshop

Royal Albatross Centre

Society of Māori Astronomy & Traditions

Otago University Students' Association

GNS Science/Te Pū Ao

New Zealand International Ocean Discovery Program

Local astronomical societies throughout New Zealand

Antarctica New Zealand

University of Canterbury

University of Auckland

Regional museums throughout Aotearoa

BioHeritage National Science Challenge

Department of Conservation

Manaaki Whenua – Landcare Research

New Zealand Arthropod Collection

Te Papa

# WHĀIKA TUATAHI

## GOAL ONE

# WHAKAMARAKATIA TE MANA O TE KOHIKA TAOKA

Upholding the mana  
of the collection



Manawa the moko kākāriki (jewelled gecko)  
within his enclosure on Atrium Level 1



## He tino taoka

Manawa, Otago Museum's long-term and beloved resident moko kākāriki (jewelled gecko) died during this period. Taken from the Otago Peninsula by wildlife traffickers, he was rescued in Germany and spent the next four years at the Museum to comply with biosecurity regulations. A rare and beautiful creature, Manawa was loved by children, who stood tippy-toed at his window to see him. Cared for until the end by Tūhura and Living Environments Coordinator, Dr Anthony Stumbo, Manawa was returned to the Peninsula and buried there by Te Rūnanga o Ōtākou.

Manawa has been much missed by those who cared for him and those who came to see him but he has now been commemorated in beauty and in the collection through the generosity of the Blumhardt Fund. Their contribution allowed the purchase of Stolen Jewels, a brooch made by renowned local jeweller, Octavia Cook, as a tribute to Manawa's extraordinary life. It was inspired by the skin of the moko kākāriki and fashioned from acrylic and silver with striking green, black, and white inlaid elements and hand-carved surface detailing. It is fitting that our living taoka has been immortalised in this beautiful new treasure, forever with us through our collection.



# The resurrection of the Archives

An organisation's archives serve as its memory. They document key events, decisions and major developments in the life of the institution and they tell the story of the Museum, its objects and the people that give it life. We learn from the past to inform our future.

Ka mua, ka muri, "Walking backwards into the future".

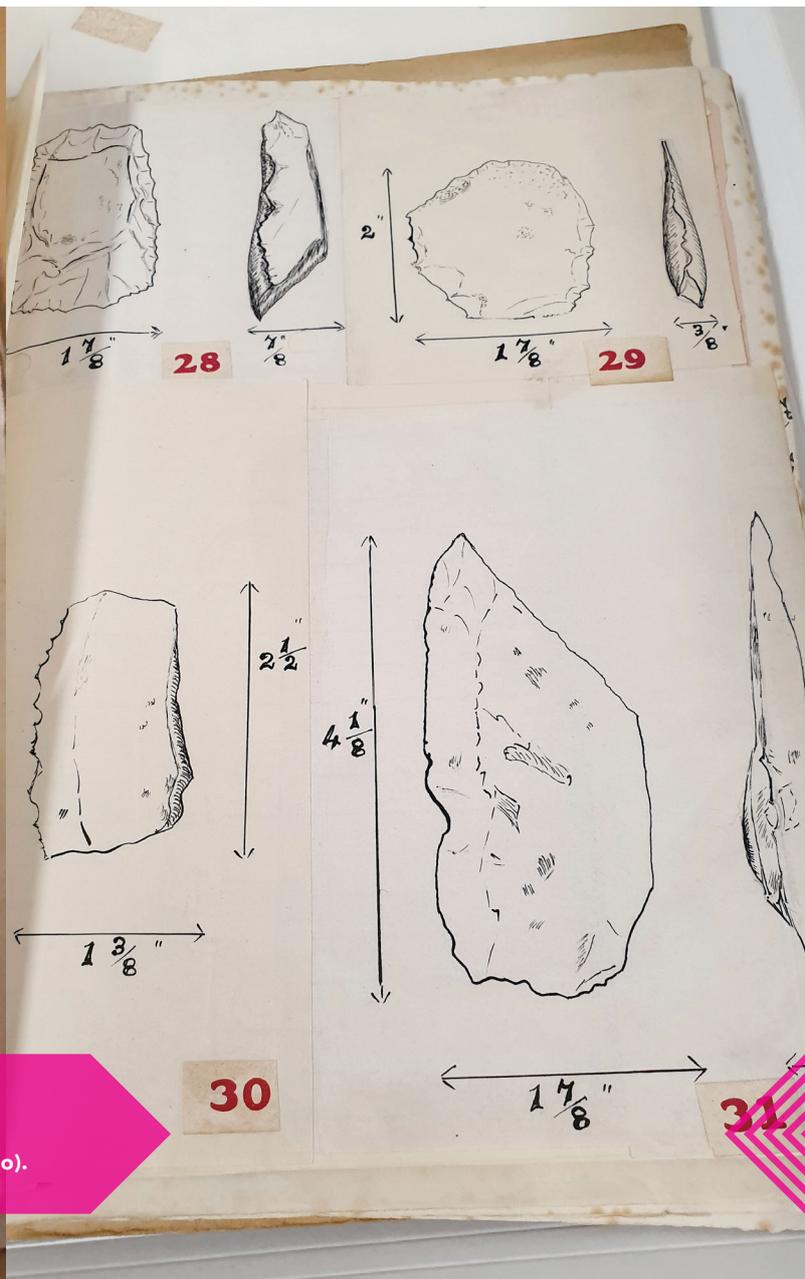
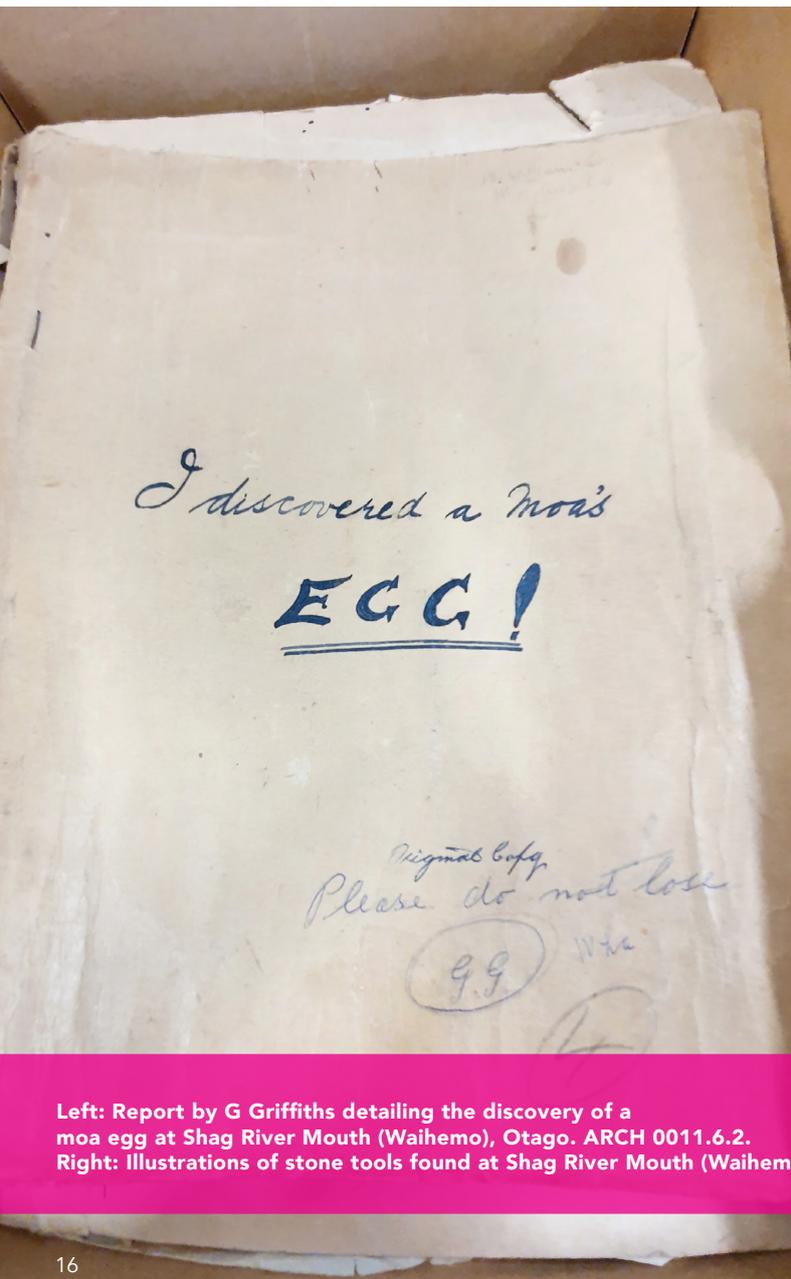
Otago Museum appointed an archivist during this period; resurrecting a post which has remained empty for 20 years. The archivist, Gareth West, is slowly transforming chaos into order: taking the Museum's institutional records, about 80 metres', worth of paper files, photographs, negatives, video tapes, CD-ROMs and floppy discs dating from the Museum's inception in the 1860s to the mid-2000s, appraising them for long-term value, cataloguing them so that they can be searched online and developing a programme to digitise the most valuable records. For museum collections to be useful to researchers, contextual and supporting documentation is crucial. Much of this information is contained in the Archives but has become difficult to access. After eight months, this work is already starting to bear fruit with the uncovering of records relevant to current research relating to the

Mataatua meeting house and evaluating survey records of rock art sites in Central Otago that were flooded by the hydroelectric schemes of the 1960s and 1970s.

Other highlights include a report by G Griffiths detailing the discovery of a moa egg at Shag River Mouth. This taoka can be seen on display in the Tāngata Whenua gallery alongside a number of other artefacts found at the Shag River which are detailed in Griffiths' report.

Other items of interest include early Explorers' Club material and a reel-to-reel tape recording of our fourth curator H D Skinner receiving the equivalent of a lifetime achievement award: the publication of a volume of writings in his honour. This recording has since been digitised.

In the next major element of the project, Gareth with the help of a team of volunteers from the Friends of the Museum, will be focusing on digitising these records, cataloguing them and making the collection available online to researchers within Dunedin and around the world.



Left: Report by G Griffiths detailing the discovery of a moa egg at Shag River Mouth (Waihemo), Otago. ARCH 0011.6.2. Right: Illustrations of stone tools found at Shag River Mouth (Waihemo).



## The 3D digitisation of rākau momori

Rākau momori are kōpi trees with ancestral Moriori figures and motifs marked in the living bark. The kōpi (karaka tree on mainland New Zealand) is not very long-lived, so where hundreds of rākau momori once stood on Rēkohu (Chatham Islands) few now endure. This has seen growing attention given to those that survive in museums, such as the 20 rākau momori collected by Otago Museum around the 1920s and 1960s.

This year the Hokotehi Moriori Trust coordinated a conservation assessment of the engraved rākau momori here. The Otago Museum team utilised this opportunity to bring all of them into open gallery space and, with the support of colleagues from the Universities of Auckland (Archaeology) and Otago (Surveying), documented each one using 3D imaging technology.

Working in partnership with Moriori, the results of this innovative project offer important opportunities for people from afar to connect with these miheke (treasures) and open new avenues for digital research and display both in Otago and on Rēkohu. It is an example of modern museum practice where conservation impacts extend beyond institutional walls and indigenous engagement is at the forefront.

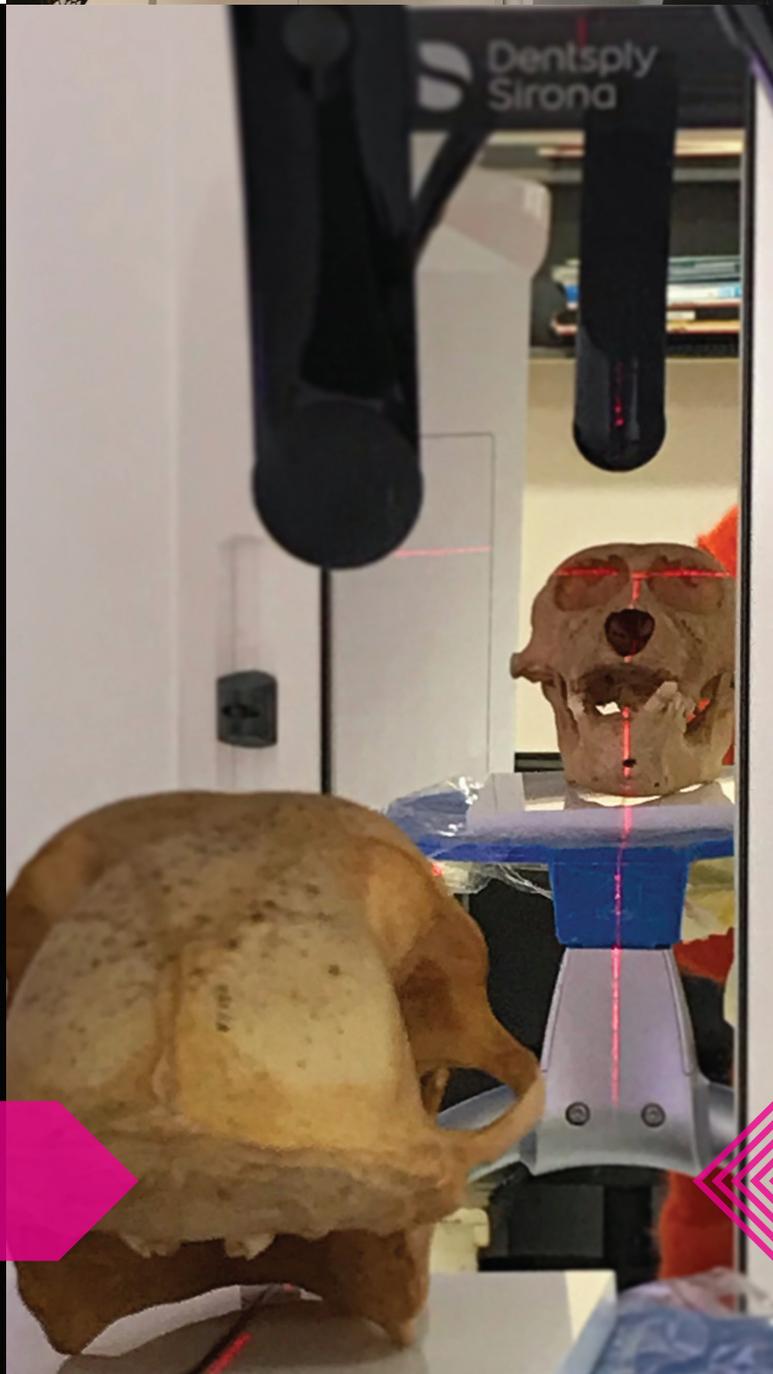


## Teeth in the time of Covid-19

Dr Ian Towle, the Sir Thomas Kay Sidey Postdoctoral Fellow at the University of Otago Faculty of Dentistry, visited the Museum's primate collection during this period.

His research examined tooth shape and structure in relation to wear and fractures across a range of primate species to understand the evolution of human teeth. Analysing primate teeth all over the world was part of the original research scope, but due to Covid-19 travel restrictions, Dr Towle found our international collection of primate skulls key to enabling his continued research.

This work demonstrates the value of our world-class collections and their ability to bring the world to Otago. Connecting international experts with our collections is important, providing opportunities for us to better understand what they hold. Applying new technology to historic collections offers new insights into big questions – in this case around our own evolution and health, as well as our primate relatives. Global scientific research happening locally.



**Top:** Dr Towle and Emma Burns sampling gorilla teeth  
**Bottom:** CT scanning of primate skulls at the University of Otago Faculty of Dentistry

# WHĀIKA TUARUA

## GOAL TWO

**WHAKAURUA Ā TĀTOU HĀPORI  
KI TE WHAKAOHOHO  
TE MĪHARO, TE MANAWA REKA,  
TE WHAKAMĀRAMA HOKI**

Engaging our community to inspire  
wonder, curiosity and understanding



## Exhibitions for the whole community

This period has seen four exceptional exhibitions at Otago Museum: *Dinosaur rEvolution: Secrets of Survival*, *Fashion FWD >> Disruption through Design*, *Climate Change – Striking a Balance*, and *100 women, 100 words... Infinite Possibilities*. They provided something for everyone, from animatronics that engaged our youngest visitors, to fashion that forged change through the ages, to communication of the latest scientific findings on humanity's environmental impact.

*Dinosaur rEvolution* was the most financially successful of any exhibition in the last seven years. It was supported by wide-ranging programmes and events, as well as science and planetarium shows which were very well attended. The success of this exhibition was all the more impressive given the impact of Covid-19 on both installation and marketing.

*Fashion FWD >> Disruption through Design* was a partnership between the iD International Emerging Designer Awards and Otago Polytechnic and was sponsored by McMillan&Co. The exhibition was designed inhouse by our talented creative team and has achieved remarkable visitor numbers. For the first time, a profitable events programme was structured around an exhibition.

Every event in the programme sold out and was sponsored by corporate partners. The exhibition was very well-received, and garnered significant media attention both in New Zealand and internationally.

*Climate Change – Striking a Balance* was a thoughtful and unique exhibition that was designed and developed by youth from across a range of schools who worked with our inhouse team. We partnered with the United Nations Development Programme, which gave international awareness of the showcase.

Our final exhibition, *100 women, 100 words... Infinite Possibilities*, was also developed inhouse with Curious Minds funding from the Ministry of Business, Innovation and Employment. This digital portrait exhibition sourced 100 women from Otago and Southland who were nominated by their communities as embracing STEM (science, technology, engineering, mathematics) in all areas of their lives. The women were photographed and displayed in digital projections alongside 100 of their own words describing their passions. The exhibition has toured around Southland and Otago celebrating the women in their communities.



Garment by Chin Hau Tay on display within the *Fashion FWD >> Disruption through Design* exhibition.



Visitor peeking inside the *Tarbosaurus* skull at the *Dinosaur rEvolution: Secrets of Survival* exhibition

# 69th New Zealand Entomological Society Conference

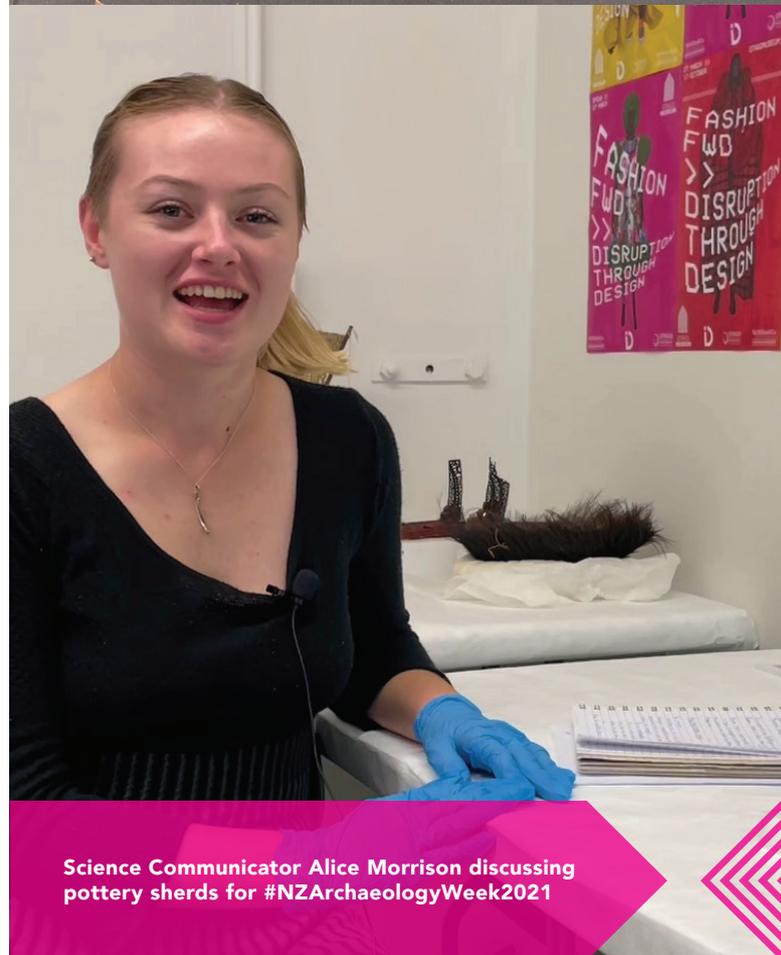
Otago Museum was pleased to host entomologists from around the country during April. This event had been postponed by a year following Covid-19 Alert Level 4 and was the largest conference at the Museum following lockdown. Insect and spider researchers, collection curators, conservationists and enthusiasts from all around Aotearoa attended the hugely successful event, building and reinforcing relationships important to the study of New Zealand's invertebrate fauna. The conference was organised by the newly re-formed Otago Branch of the Society and supported by Otago Museum's Natural Science collections and research team.



Group photograph of the 69th Entomological Society of New Zealand Conference

# Online engagement reaches new levels

During this period, the Museum has embraced digital engagement more than ever before. Our approach has involved creating videos for education media channels, campaigns to increase our social media followers, the first virtual tours of exhibitions, and new strategies to engage users online. This broad digital strategy has allowed us to reach greater numbers than ever before. The results can be seen in huge increases in online engagement in just one year – over 26% increase in web users, 86% increase in Facebook reach, and a 488% increase in Instagram reach. The crossover and melding from real-world to virtual can be seen everywhere, and keeping up with this change allows the Museum to meet the challenges of the future and the digital native generations.



Science Communicator Alice Morrison discussing pottery sherds for #NZArchaeologyWeek2021

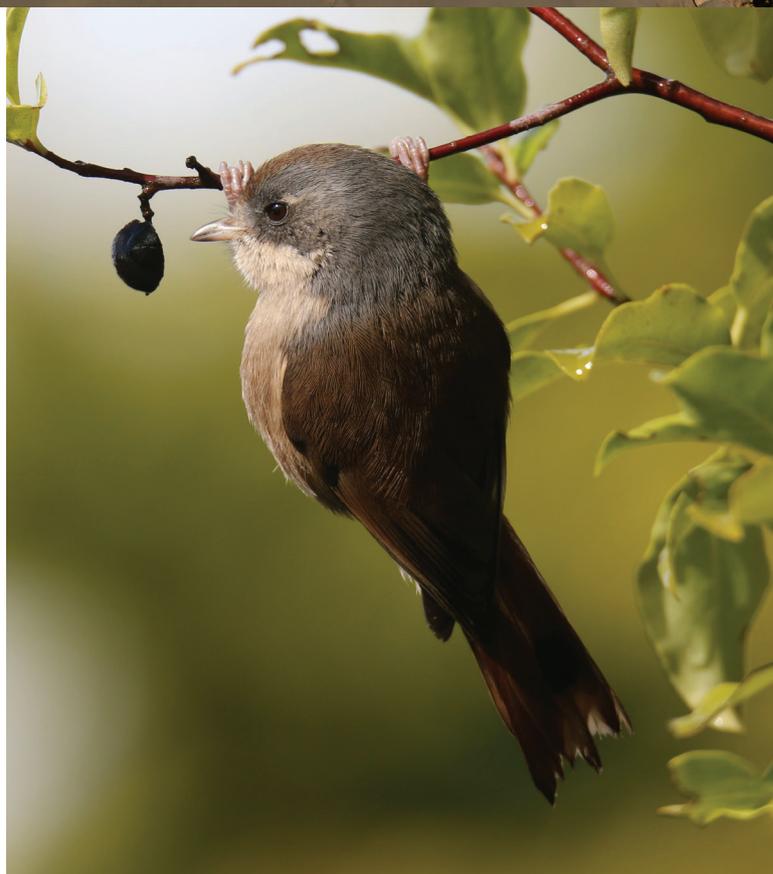
Otago Museum Photography Awards Winners – Top: First Landscape category winner | Oscar Hetherington. Below: Overall winner | Colin Gosden



## A new lease of life for the photography awards

The Otago Wildlife Photography Competition/Exhibition was reviewed and reformed during this period, becoming the Otago Museum Photography Awards. Two new categories were added, Landscape and Social Media, and each of the six categories was paired with a corporate sponsor, who donated prize money and contributed to marketing.

The refreshed Competition was embraced by the public and the entries were of a very high standard. It was the most successful iteration in a 22-year history, with a 250% increase in entries over the previous year, which more than doubled the previous record. Partnerships with other organisations and businesses in Otago strengthen our standing in the community, enabling us to reach new audiences, and the success of this strategy was reflected in the massive increase in entries received.



# WHĀIKA TUATORU GOAL THREE



## WHAKAHAUMARU TE WĀHEKE I TE AO HURIHURI

A secure and sustainable future  
in a changing world



## Nonprofit excellence

The Otago Chamber of Commerce Westpac Otago Business (OBIZ) Awards presented the Museum with the Excellence in Not for Profit Award in 2020. The recognition of our contribution to Dunedin, Otago, and New Zealand was one that we were grateful for, particularly given the difficult circumstances that the Museum has faced during this period.

Held biennially, the OBIZ Awards are in their 22nd year, and are an opportunity to showcase the best in Otago business. We were proud to be part of this group of organisations doing great things in the region.



Otago Museum staff enjoying the 2021 Otago Chamber of Commerce Westpac Otago Business (OBIZ) Awards

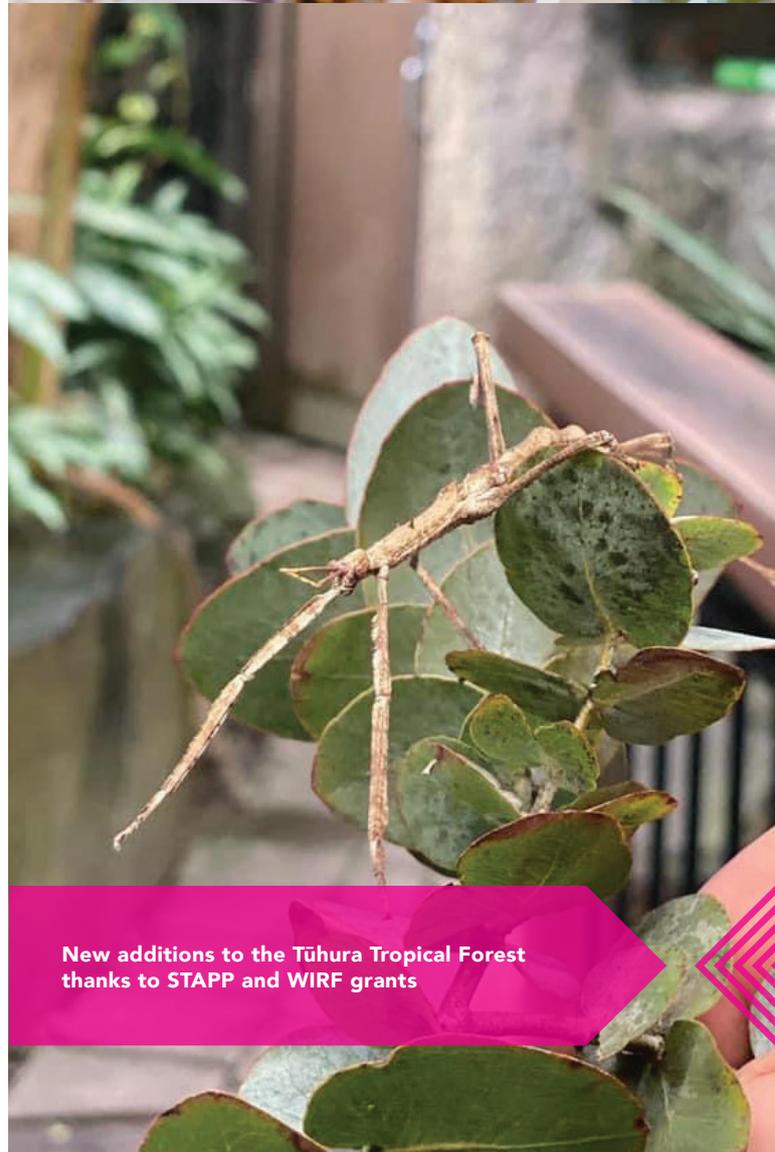
## Successful grant applications

The absence of international visitors, including cruise ships, has had a huge impact on Aotearoa New Zealand's tourism sector and Otago Museum. The Museum successfully applied to the Ministry of Business, Innovation and Employment's Strategic Tourism Assets Protection Programme (STAPP). STAPP provided a \$500 000 grant that has been instrumental in enabling Otago Museum to continue to operate its key tourist attractions – the Tūhura Otago Community Trust Science Centre (including its Tropical Forest butterfly enclosure), Perpetual Guardian Planetarium, and gallery tours.

In addition, the Museum was successful in applying to the Department of Conservation's Wildlife Institutions Relief Fund (WIRF). WIRF provided \$68 500 towards the staffing and care of all the Museum's living environments.

These Covid-19 support schemes proved crucial in providing the confidence to develop new offerings in order to pivot our operations towards more domestic visitors and to encourage repeat visitation by locals. It also enabled the Museum to retain its specialist science communication, guide and animal care skills.

The Museum's Visitor Experience & Science Engagement team worked incredibly hard to offer new content that would appeal to local and domestic visitors. From producing new planetarium and science shows, to developing family-based gallery tours, and securing new attractions such as goliath stick insects and giant African millipedes, a large range of fresh drawcards was provided to visitors. This strategy proved very effective, with visitor numbers increasing by 6% across all attractions over the previous year. This is despite an overall reduction in visitors to the wider Museum of approximately 20% during this same period, demonstrating our success at pivoting and better marketing these attractions towards a local and domestic audience.



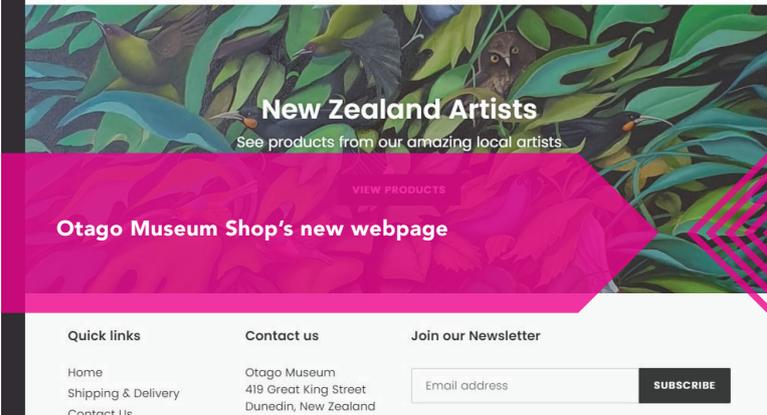
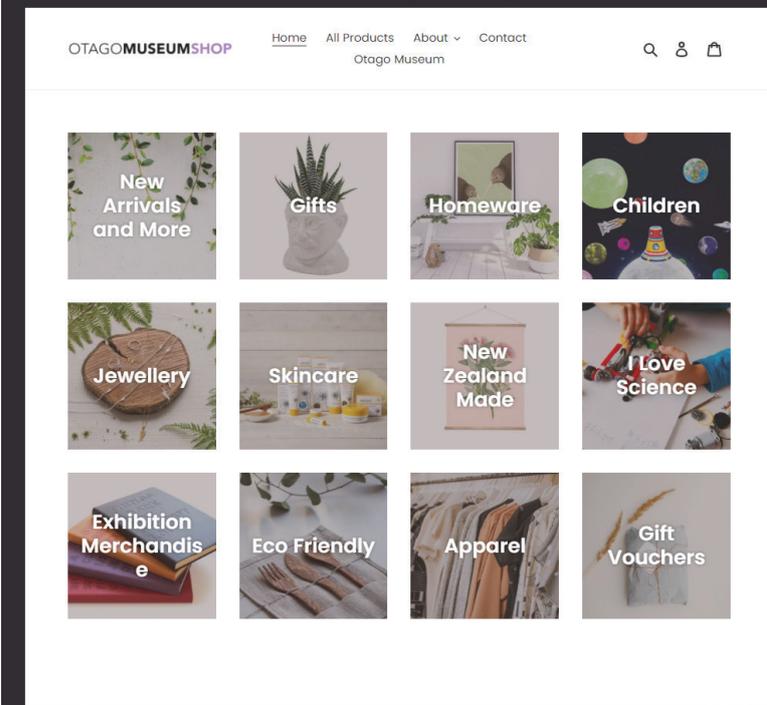
New additions to the Tūhura Tropical Forest thanks to STAPP and WIRF grants

# Online Shop launched

As part of our drive to increase revenue streams, and to maintain pace with our changing world, we opened an online store during this period. The online Shop was designed and built inhouse at minimal cost to the Museum, and is steadily building an audience.

In the time of lockdowns and other pandemic uncertainty, the online Shop enables us to step beyond our physical boundaries to continue to bring in revenue while the Museum is closed and other revenue streams are blocked. It has sold large orders to organisations throughout the country and received orders from as far away as France.

In the coming years we hope to extend the Museum Shop brand of a great place for gifts, that is so well known in Dunedin, to all of Aotearoa.



# Kaupapa Māori staff

As Aotearoa moves to a truly bicultural future, the Museum does too. This year our Science Engagement team employed two new staff members, Toni Hoeta and Danielle Parke, specifically to drive this ambition and embrace te Ao Māori both within our organisation and in the programmes we create and share with the public nationwide.

Their primary focus is on engagement with Māori and rural communities, and uplifting the projects within Science Outreach to champion Mātauraka Māori. They are leading two novel projects: the Try-Station pilot and Solar Tsunamis outreach. Try-Station is supported by Sport New Zealand's Tū Manawa Active Aotearoa Fund and teaches the physical science and neuroscience of getting active using traditional Māori games and te Reo Māori. Solar Tsunamis is a University of Otago project looking at space weather events and their impact in Aotearoa and the Museum is driving its outreach component.

Toni and Danielle have developed strong relationships with Māori communities throughout Ōtepoti, including Araiteuru Marae, Science Wānanga, and Māori researchers at the University of Otago.

In addition, our Collections team have employed Lana Arun in the new role of Assistant Curator Māori.

The Museum has just started on a journey to open up new opportunities to empower both Māori and non-Māori to take pride in our shared culture and showcase it to the world. We are looking forward to bringing more projects to fruition in the coming year to uplift Kaupapa Māori and Mātauraka Māori further within the Museum with the support of our kaupapa Māori staff.



Above: Gerard O'Regan and Lana Arun discussing pounamu in the Tāngata Whenua gallery  
Below: Danielle Parke and Toni Hoeta preparing a lesson for Matariki Ahuka Nui

# Otago Museum Staff 2020 – 2021

## Executive

Murray Bayly, BCom, CA

Craig Grant, PhD

Jane Gregory, BAppMgt

Ian Griffin, JP, PhD, CRSNZ

Stephanie Kaan, BCom, CA

Robert Morris, M.Soc.Sci

Gerard O'Regan, PhD

Commercial Director

Director, Visitor Experience and Science Engagement

Executive Assistant

Director

Finance Manager

Director, Collections, Research, Education and Design

Pouhere Kaupapa Māori

## Collections, Research, Education and Design

Barbara Anderson, PhD

Lana Arun, MIndS

Daniel Ashton

Stephanie Baldwin

Catherine Brigham

Chris Burgess, PGDipTchg

Emma Burns, BSc

Mikayla Cameron

Stella Caulton

Jen Copedo, BA (Hons)

Shanaya Cunningham, BDesComm

Nicole Dunford

Kane Fleury, MSc

Amanda George, PhD

Emily Gray, MSc

Anne Harlow, MMHS

Paola Healey

Alice Houston-Page

Prudence Jopson, DipVisArts

Nathanael Kelly

On Lee Lau, MSc

Aleisha Lord, BA/BCom

Kallia McCoid, BA

Jamie Metzger, MAppSc

Nyssa Mildwaters, MA, MSc, ACR, FIIC

Gerard O'Regan, PhD

Cody Phillips, PGDipSci

Freya Pike

Shannah Rhynard-Geil, MSc

Luke Robb

Craig Scott, BDesComm

Sophie Sparrow, PGDipWLM

Annah Taggart, BDesComm

Kate Timms-Dean, PhD

Research Scientist

Assistant Curator, Māori

Education Presenter

Sleepover Presenter

Education Presenter

Education Manager

Curator, Natural Science

Sleepover Presenter

Education Presenter

Assistant Collection Manager, Humanities

Exhibitions and Creative Services Officer

Sleepover Presenter

Assistant Curator, Natural Science

Education Officer

Education Officer

Collection Manager, Humanities

Sleepover Presenter

Education Presenter

Exhibitions and Creative Services Officer

Education Presenter

Assistant Collection Manager, Natural Science

Sleepover Presenter

Sleepover Presenter

Assistant Curator, Māori

Conservation Manager

Curator Māori

Collection Manager, Natural Science

Sleepover Presenter

Conservator

Sleepover Presenter

Head of Exhibitions and Creative Services

Education Officer

Exhibitions and Creative Services Officer

Education Manager

Sarah Waterman BA( Hons), PGDipEng	Education Presenter
Gareth West, MLISc	Archivist
Moira White, MA (Hons)	Curator, Humanities
Christine Wierda	Education Presenter

### **Finance, Facilities, and Commercial**

Brenda Barron	Building Services Officer
Dale Beatson	Kitchen Assistant
Lee-Arna Blair, BAppMgt	Assistant Accountant
Callum Booth	Café Cook
Oliver Cameron	Kitchen Assistant
Catherine Carr	Venue Host
Gina Cavanagh	HR Manager
Georgia Clark	Venue Host
Zarah Coote	Café Host
Margot Deveraux, PGDipCApSc	Project Manager, Health and Safety Advisor
Kayla Dwyer	Café Host
Sarah Eunson	Café Host
Falaviena Faiva, BA	Shop Assistant
Lautele Fetalaiga	Venue Host
Alana Gathercole-Smith	Café Host
Garry Gibson	Production and Projects Officer
Vanessa Graham	Venue Manager
Helen Gregory, BAsC	Shop Assistant
Shayla Haberfield	Venue Host
Blake Haines	Café Host
Georgia Hamilton, BSc	Café Host
Jack Hanan	Kitchen Assistant
Sarah Harkness, National Cert Vet Nursing	Shop Assistant
Danielle Harris, BCom	Accountant
Caitlin Harrison-Craig	Venue Host
Richard Hockney	Facilities Officer
Anna Hooker	Venue Host
April Horton	Venue Host
Penny Jacks	Venue Host
Sapphire Kaponga	Café Host
Nichola Keen	Café Host
Geoffrey Kern, BA	Assistant Café Cook
William Kilgour-Hand	Café Host
Jeremy Kirkwood	Kitchen Assistant
Fa'ao'osala Lale	Venue Host
Thomas Lister	Facilities Assistant
Samanta Luzzi-King, BA	Shop Manager
Sophia McKenzie	Venue Host
Levi Mennell	Kitchen Assistant
Noelle Miles-Wilson	Café Host
Jaz Nathan	Café Host

Matthew Newton	Facilities Officer
Zachary Nicholls	Kitchen Assistant
Sonya Palmer	Café Host
Christopher Patchett, DipGrad Sustainable Practice	Facilities Manager
Clare Rackley	Café Host
Imogen Ramsay-Te Hauroa, Dip HospMgt	Venue Officer
Kai Richards	Kitchen Assistant
Pauline Richardson	Café Host
Bronwyn Robson	Assistant Café Cook
Juliet Saul	Café Host
Paris Skipper	Venue Host
Andrew Spiegel	Café Cook Supervisor
Brianna Stirling	Venue Host
Fabiana Sumoza	Shop Assistant
Jemma Swain	Venue Host
Brian Templeton	Café Host
Kerry Varcoe	Café Manager
Benjamin Verhaaren	Kitchen Assistant
Aliza Waterhouse	Venue Host
Sofia Yanez-Flores	Shop Assistant

### **Marketing and Development**

Charlie Buchan, BCom	Marketing Coordinator
Jack Buchan	Marketing Assistant
Nicola Byers, BCom	Marketing Intern
Andrew Charlton, BSc	Developer, Systems and Interactive Media
Max Levitt-Campbell, BA/BCom	Digital and Social Media Coordinator
Kate Oktay, BA	Marketing Manager

### **Visitor Experience and Science Engagement**

Kathleen Adams	Communicator
Oli Aylen, MSc	Communicator
Jessica Barder, BA Science Engagement	Manager
Julia Bohorquez, PhD	Gardener
Lana Bolton-Marston, PGDipEng, DipGradArtHist	Front of House Officer
Chris Brooker, BEcot	Science Communicator
Devon Burns	Communicator
Suzanne Caulton, Dip Craft Des	Programmes and Events Coordinator
Eliza Ching, BA	Communicator
Merryn Chynoweth, BA (Hons)	Museum Guide
Claire Concannon, PhD	Senior Science Engagement Coordinator
Octavia Cook, BDes	Communicator
Rachel Cooper, BEd	Programmes and Events Manager
Natalia Costa Lopes, BA (Hons)	Communicator
Danica Davies, MHSc	Science Communicator
Ada Duffy	Communicator

Amadeo Enriquez-Ballester, PGDip	Science Presentation Coordinator
Conor Feehly	Communicator
Teresa Fogarty, PGDipMusMgt	Visitor Experience Manager
Jennifer Fogel	Communicator
Laura Franklin, BSc (Hons)	Communicator
Catriona Gower, MPhil	Science Communicator
Quinn Hawthorne, BDesComm	Science Communicator
Steven Hird, NVQ Museum Studies	Museum Guide, Weekend Supervisor
Antonia Hoeta, PGDipSci	Science Engagement Coordinator Māori
Ireland Jacobs, BSc (Hons)	Science Communicator
Oana Jones, BIT	Full Dome Producer
Marijn Kouwenhoven, PhD	Science Communicator
Diana Lillo	Communicator
Rachel MacJeff, BFA	Programme and Events Coordinator
Kaitlyn Martin, PhD	Communicator
Stephen Mathew, MSc	Science Communicator
Emma McCoy, BA	Communicator
Phoebe McKenzie, BA	Communicator
Ross McKenzie	Museum Guide
Katrin Middleton, BSc (Hons)	Communicator
Andrew Mills, PhD	Science Communicator
Emma Morris, BA	Museum Guide
Alice Morrison, BA	Science Communicator
Ruby Parker, BSc	Communicator
Hannah Schmierer	Communicator
Sandra Sesto-Dekic, MA	Operations and Science Communicator Manager
George Sherring	Communicator
Baylee Smith, BA (Hons)	Communicator
Sophie Sparrow, PGDipWLM	Science Communicator
Ashley Stewart	Museum Guide
Anthony Stumbo, PhD	Tūhura & Living Environments Coordinator
Kelly Sweeney, BA (Hons)	Communicator
Danielle Parke, PGDipSci	Science Engagement Coordinator Māori
Olivia Taylor-Peebles	Communicator
Elizabeth Vitali, PGDipArts	Communicator
Russell Walsh, PhD	Communicator
Alice Waterman, LLB/BSc	Museum Guide

# STATEMENT OF SERVICE PERFORMANCE



Strategic Objectives	Status 2020/2021 (2019/2020)	Commentary
GOAL 1: UPHOLDING THE MANA OF THE COLLECTION		
1.1 We will share our collections with the world		
<p><b>Review, assess and/or digitise 10 000 collection items and increase the number of items accessible online by 5000.</b></p>	<p>Ongoing</p> <p>10 006 new records generated (12 824)</p> <p>111 505 Vernon object records assessed (84 298)</p> <p>0 new items accessible online (0)</p>	<p>Collections staff have assessed 111 505 object records in 2020 – 2021 (64 085 Natural Science, 47 420 Humanities), of which 10 006 are newly generated records and 101 499 have been updated or amended.</p> <p>‘Assessment’ refers to examining the item and evaluating 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 full treatment of it by the Conservation team. Agreed standards are articulated between the Museum’s Collections Policy 2020 – 2025 and its Conservation and Collections Care Policy (currently under review). 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>- 12 393 Humanities collection objects were inventoried.</li> <li>- Approximately 9600 Natural Science items were digitised.</li> </ul> <p>Other collection activities of note were:</p> <ul style="list-style-type: none"> <li>- Completion of cataloguing the Ichneumon wasp collection.</li> <li>- Nearly 800 Greek coins have been catalogued and photographed, ready to be added to the database.</li> </ul> <p>Zero new items are 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 redevelopment, 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</p> <p>15 loans to (or from) other institutions (8)</p>	<p><b>OL2021-2:</b> interloan of a native skink, <i>Oligosoma</i> spp. from Stewart Island, to Te Papa so it could be accessed by Wellington-based reptile taxonomist, Geoff Paterson.</p> <p><b>OL2020-3:</b> loan of 14 fossil penguin specimens to the University of Otago Geology Department for study.</p> <p><b>OL1971-1 and IL1971-1:</b> reciprocal long-term loans of taoka Māori with Auckland Museum were renewed, including a bust of Hongi Hika to Auckland Museum and stone taoka and a carved prow to Otago Museum.</p> <p><b>L83.1:</b> a hei matau belonging to the Karetai family, which is on long-term deposit at the Museum, was taken out by its kaitiaki for use at a whanau member’s graduation.</p> <p><b>IL2021-1:</b> a Ruth Bucknell outfit was borrowed from the designer for atrium display to accompany the <i>Fashion FWD &gt;&gt; Disruption through Design</i> exhibition February – November 2021.</p> <p><b>IL2001-1:</b> a long-term inward loan from Southland Museum and Art Gallery of three harpoons and one millstone (made up of 14 blocks) on display in the Southern Land, Southern People gallery, and one carved epa on display in the Tāngata Whenua gallery, was renewed from October 2020 to October 2021.</p> <p><b>IL2016-1:</b> a long-term inward loan from the University of Otago, Department of Classics, of 14 replica statues on display in People of the World was renewed until 31 Jul 2022.</p>

		<p><b>IL1999-1:</b> loan from the Miller family of the <i>Provident</i> model boat, on display in Maritime, for 20 years from 1999 until 2019 had expired. It was returned to the family.</p> <p><b>OL2018-6:</b> two rhyta were lent to the Teece Museum in Christchurch in February 2019 for display and returned 7 August 2020.</p> <p><b>OL2021-1:</b> a penguin muff was lent to Te Papa for the <i>Feathermania</i> exhibition 26 June 2021 – June 2022.</p> <p><b>OL2020-2:</b> ongoing agreement and preparations were made for the loan of five of Sir Edmund Hillary’s objects (telescope, camera, mug, honey pottle, scan of passport) to the National Geographic Museum in Washington DC, for inclusion in an exhibition on the history of exploration of Mount Everest, from the first expeditions in the 1920s through to the most recent expedition sponsored by <i>National Geographic</i> in 2019. Original proposed dates, 18 May 2020 – 28 Feb 2021, were postponed because of Covid-19. Several attempts to reschedule were thwarted by Covid, and by the unrest in Washington during the change in presidents. It is yet to be confirmed whether the loan will go ahead in 2021 and 2022.</p> <p><b>OL2020-5:</b> a cast of an <i>Archaeopteryx</i> fossil was loaned to the Dunedin Public Library along with some prop feathers and a bonneted display case, for a small display we prepared to advertise the <i>Dinosaur rEvolution: Secrets of Survival</i> exhibition. Case was installed on the ground floor of the library for October 2020.</p> <p><b>OL2020-4:</b> three taxidermy sheep loaned to the Dunedin City Council.</p> <p><b>OL2019-11:</b> pinned moths (71 individuals) loaned to Robert Hoare at Landcare Research.</p>
<p><b>Publish 20 publications based on the collections, from internal researchers via publicly-accessible media.</b></p>	<p>Achieved</p> <p>29 publications by internal researchers (51)</p>	<p>Burns, E. (2020). The living dead: the afterlives of animals in museums. <i>Scope: (Art &amp; Design)</i>, 2020(19), 31-38. <a href="https://doi.org/10.34074/scop.1019001">https://doi.org/10.34074/scop.1019001</a></p> <p>Hannah, R. (2020). The moon and planets in Classical Greece and Rome. In <i>Oxford Research Encyclopedia of Planetary Science</i>. <a href="https://doi.org/10.1093/acrefore/9780190647926.013.196">https://doi.org/10.1093/acrefore/9780190647926.013.196</a></p> <p>Hannah, R. (2020). Putting the astronomy back into Greek calendrics: the parapegma of Euktemon. In A. Jones and C. Carman (Eds.), <i>Instruments – Observations – Theories: Studies in the History of Early Astronomy in Honor of James Evans</i> (pp 87-108). New York University Faculty Digital Archive. Doi: 10.5281/zenodo.3928498</p> <p>Hannah, R. (2021). The stars in ancient Greece. In E. Boutsikas, S. C. McCluskey and J. Steele (Eds.), <i>Advancing Cultural Astronomy: Studies in Honour of Clive Ruggles</i> (pp.211-222). Heidelberg, Springer.</p> <p>Hannah, R. (2020). Clocks. In T. Whitmarsh (Ed.), <i>Oxford Classical Dictionary</i>. <a href="https://doi.org/10.1093/acrefore/9780199381135.013.1683">https://doi.org/10.1093/acrefore/9780199381135.013.1683</a></p> <p>Hannah, R. (2020). The sundial and the calendar. In A. C. Bowen and F. Rochberg (Eds.), <i>Ancient Astronomy in Its Mediterranean Context (300 BC–AD 300): A Brill Companion</i> (pp. 323–339). Leiden, Brill.</p> <p>Hannah, R. (2020). Methods of reckoning time. In A. C. Bowen and F. Rochberg (Eds.), <i>Ancient Astronomy in Its Mediterranean Context (300 BC–AD 300): A Brill Companion</i> (pp. 24–38). Leiden, Brill.</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>Malthus, J. (2020). Trusting our hands. To accompany the exhibition <i>Christopher Duncan and Joseph Yen with Kate Fitzharris: Trusting Our Hands</i>, held at RDS Gallery, Dunedin.</p>

		<p>O'Regan, G. (2021). Appropriation, re-appropriation, reclamation: the re-use of New Zealand's most renowned Māori rock art. In A. Rozwadowski and J. Hampson (Eds.), <i>Visual Culture, Heritage and Identity</i> (pp. 120-131). Archaeopress.</p> <p>Otago Museum. (2021). <i>Fashion FWD &gt;&gt; Disruption through Design</i> exhibition catalogue.</p> <p>White, M. (2020). Exhibition Review: Enigma by Sue Heydon. <i>Context</i>, 41, 75-82.</p> <p>White, M. (2020, Winter). Jim Cooper: a riotous practice. <i>Surface Design Journal</i>.</p> <p>White, M., Malthus, J., and Barton, M. (2020). The COVID sidestep. <i>Context</i>, 41, 8-15.</p> <p><b>Posted on the Otago Museum blog</b></p> <p>Fleury, K, 'Thicc Bee-auties', 19 May 2021 (Reposted from 2020).</p> <p>Hannah, R, 'Rome Rebuilt', 31 October 2020.</p> <p>Hannah, R, 'Is it a Horse? Is it a Deer? Is it a Sheep? Rhyta in the Classical Collections', 26 January 2021.</p> <p>Lau, O, 'The Travels of Tuna: New Zealand's Largest Migrating Fish', 18 October 2020.</p> <p>Lau, O, 'Here be Monsters: Giant Squid From the Catlins', 20 January 2021.</p> <p>Malthus, J, 'A Time When Two Legs Was Bad (for Women)', 16 March 2021.</p> <p>Malthus, J, and White, M, 'The Enduring Rose: Cultivating Fashion', 27 March 2021.</p> <p>Miller, A, 'Jars of Pickled Sea Cucumbers', June 2021.</p> <p>White, M, 'Reverend Dr Charles Elliot Fox', 7 July 2020.</p> <p>White, M, and Malthus, J, 'A Jacket Made in France', September 2020.</p> <p><b>Other media</b></p> <p>Burns, E, 'Still Life and Living Stories', <i>Otago Daily Times, Weekend Mix</i>, 15 May 2021.</p> <p>Fleury, K, 'Gone but Not Forgotten', <i>Otago Daily Times Cool and Collected, Weekend Mix</i>, 15 May 2021.</p> <p>White, M, 'A Serving of History', <i>Otago Daily Times Cool and Collected, Weekend Mix</i>, 19 December 2020.</p> <p>White, M, 'From Both Sides Now', <i>Otago Daily Times Cool and Collected, Weekend Mix</i>, 13 March 2021.</p> <p><b>Other publications by Museum staff</b></p> <p>Grant, C., Griffin, I., McConnell, M., Quiñones-Mateu, M., Schumayer, D., and Hutchinson, D. (2020). Re-Opening after COVID-19 in New Zealand. <i>Journal of Conservation and Museum Studies</i>, 18(1): 4, 1-5.  <a href="http://doi.org/10.5334/jcms.202">http://doi.org/10.5334/jcms.202</a></p>
<p><b>Encourage the publication of collection-related content by external researchers.</b></p>	<p>Achieved</p> <p>11 publications by externals (9)</p>	<p>Bennett, J., McPhearson, O., and Presswell B. (2021). Gastrointestinal helminths of little blue penguins, <i>Eudyptula novaehollandiae</i> (Stephens), from Otago, New Zealand. <i>Parasitology International</i>, 80.  <a href="https://doi.org/10.1016/j.parint.2020.102185">https://doi.org/10.1016/j.parint.2020.102185</a></p> <p>Clark, T.J., Vick, B., Newton, J., Marengo, I., and Wakefield, E.D. (2021). A wolf in fox's clothing? Using stable isotopes to quantify ecological replacement. <i>Conservation Letters</i>, 14(3), 1-8. <a href="https://doi.org/10.1111/conl.12791">https://doi.org/10.1111/conl.12791</a></p> <p>Fitzgerald, B.M., and Sirvid, P.J. (2020). <i>Theridion pumilio</i> (Theridiidae) and <i>Drapetisca australis</i> (Linyphiidae) are transferred to <i>Diplopecta</i> Millidge, 1988 (Araneae: Linyphiidae, Linyphiinae). <i>Records of the Canterbury Museum</i>, 34, 57-61.</p> <p>Hadden, P., Gerneke, D., McGhee, C., and Zhang, J. (2020). MicroCT stacks of penguin heads and eyes. <i>The University of</i></p>

		<p><i>Auckland Collection</i>.  <a href="https://doi.org/10.17608/k6.auckland.c.5114849.v1">https://doi.org/10.17608/k6.auckland.c.5114849.v1</a>  Haddow, E., Dotte-Sarout, E., and Specht, J. (2020). Reverend Voyce and Père O'Reilly's excavated collection from Bougainville: a case study in transnational histories of archaeology in the Pacific. <i>Historical Records of Australian Science</i>, 32(1), 15-28. <a href="https://doi.org/10.1071/HR20007">https://doi.org/10.1071/HR20007</a>  Morris, W. (2020). The Skeleton Crew. <i>New Zealand Geographic</i>.  Sadabel, A.J.M., Durante, L.M., Wing, S.R. (2020). Stable isotopes of amino acids from reef fishes uncovering Suess and nitrogen enrichment effects on local ecosystems. <i>Marine Ecology Progress Series</i>, 647, 149-160. <a href="https://doi.org/10.3354/meps13414">https://doi.org/10.3354/meps13414</a>  Towle, I., and Loch, C. (2021). Brief Communication: tooth chipping prevalence and patterns in extant primates. <i>American Journal of Physical Anthropology</i>, 175(1), 292-299. Doi: 10.1002/ajpa.24232</p> <p><b>Posted on the Otago Museum blog</b>  Hadden, P, 'Researcher Insights – Q&amp;A with Peter Hadden', 7 December 2020.  Thomas, L, 'Researcher Insights Q&amp;A', 13 September 2020.</p>
<p><b>Facilitate and encourage research access and respond to public enquiries.</b></p>	<p>Achieved</p> <p>83 access requests received (109)  66 completed (77)  261 public enquiries (266)</p> <p><b>Humanities access requests</b>  34 received (42)  26 completed (38)  5 ongoing (3)  3 withdrawn/cancelled/declined (1)</p> <p><b>Taoka Māori access requests</b>  17 received (35)  11 completed (26)  4 ongoing (1)  2 withdrawn/cancelled/declined (8)</p> <p><b>Natural Science access requests</b>  32 received (32)  29 completed (13)  2 ongoing/pending (6)  1 cancelled/declined (2)</p> <p><b>Public Enquiries and Items Received by Humanities, Taoka Māori, Natural Science:</b>  219 public enquiries (232)  107 item receipts (117)</p>	<p><b>Humanities access requests</b></p> <p>These included:</p> <ul style="list-style-type: none"> <li>- At the request of the Otago Kiribati community, Humanities staff took a group of Kiribati taoka to form part of the Kiribati village at the Moana Nui festival, Forsyth Barr Stadium, 13 February 2021.</li> <li>- Jacopo Tulipano, a PhD student from University of Rome – La Sapienza, was sent images of the amphora E48.265 as part of his research into the depiction of satyrs.</li> <li>- Phyllis Herda, Filipe Tohi, and Dagmar Dyck visited in January 2021. They are three of the researchers involved in <i>Ancient Futures: Late 18th &amp; Early 19th Century Tongan Arts and Their Legacies</i>, a research project funded by the Marsden Fund of the Royal Society of New Zealand. The team are considering artefacts held in private and public collections.</li> <li>- Dr Natalie Smith was provided with images of individual garments and some gallery shots of <i>Fashion FWD &gt;&gt; Disruption through Design</i> to use in a review of the exhibition.</li> <li>- Mariachiara Franceschini and Paul Pasioka were provided with images of the stamnos E48.262 for publication in a paper that will appear in <i>Römische Mitteilungen</i> 127, 2021.</li> <li>- Finn Adams was provided with images of ancient Classical arms and armour in the collection, as part of constructing a teaching resource. The project was part of an internship at the Teece Museum.</li> <li>- Clara Bosshard, a post-graduate student in Fashion Design at Otago Polytechnic, visited to examine tailored garments, as part of an investigation into the use of tailoring techniques to inform design and construction of a contemporary sustainable fashion collection.</li> <li>- Jane Malthus was provided with images of a Turkish robe, originally part of the Clothing and Textile Sciences teaching collection, to use in her presentation at the Costume and Textile Association of New Zealand (CTANZ) 2021 symposium.</li> </ul>

	<p><b>Conservation</b> 42 public enquires (34)</p>	<ul style="list-style-type: none"> <li>- 19th century James Constantine muff and its original packaging sent for display in Te Papa's short-term exhibition, <i>Feathermania</i>.</li> <li>- Josef Briffa from the Pontifical Biblical Institute was provided with data on figures from Kathleen Kenyon's Jerusalem excavations held in Otago Museum.</li> </ul> <p><b>Taoka Māori access requests</b></p> <p>These included:</p> <ul style="list-style-type: none"> <li>- Hokotehi Moriori Trust was given access to the collection of rākau momori (Chatham Island tree carvings) to undertake a NZ Lottery Grants Board funded conservation assessment, which was further supported by 3D modelling using both photogrammetry and laser scanning of twenty of the rākau.</li> <li>- The Upper Clutha Historical Society was provided taoka images for a digital display in the Wānaka Library.</li> <li>- Associate Professor Ngarino Ellis, University of Auckland, visited to study wakahuia and ornaments.</li> <li>- The Heretaunga-Tamatea Settlement Trust visited to examine and research the Ngāti Kahungunu whare carvings.</li> <li>- Te Rūnanga o Ōtākou visited to assess taoka associated with burials from their takiwā.</li> <li>- Kāti Huirapa Rūnaka ki Puketeraki visited to evaluate taoka pounamu from Whareakeake for doctoral research by Anne-Claire Mauger, University of Otago.</li> <li>- Taniora Maxwell, University of Auckland, visited to undertake archival review and iwi consultation for Master's research on manawhenua perspectives of the repatriation of the whare Mataatua.</li> <li>- Pukerau Cemetery Support Group Trust and Hokonui Rūnaka visited to research South Otago taoka for Pukerau historical interpretation panels.</li> <li>- Phil Moore, Canterbury Museum research fellow, visited to examine taoka crafted from red argillite.</li> </ul> <p><b>Natural Science access requests</b></p> <p>These included:</p> <ul style="list-style-type: none"> <li>- Visits by Frances Kelly, University of Auckland, researching historic education teaching loan cases.</li> <li>- Dr Ian Towle, the Sir Thomas Sidey Research Fellow at the University of Otago's Dentistry School, visited the collection, assisted with updating identification records of the primate collection and undertook research on teeth extracted from the skeletal collection to look at the dental properties to compare apes and other hominids.</li> <li>- Master's student Luna Thomas from the University of Otago's Zoology Department visited to photograph and take measurements of Lucanidae beetle specimens. Her work specifically focuses on the behaviour of native <i>Geodorcus</i> beetles and their conservation issues.</li> </ul>
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		<ul style="list-style-type: none"> <li>- Images of fossil penguin (<i>Archaeospheniscus lowei</i>) remains were provided to Dr Daniel Thomas of Massey University's Auckland Campus.</li> <li>- Images of the Bengal fox currently displayed in the Animal Attic were provided to Bruce Mahalski for a planned Dunedin street artwork.</li> <li>- A dataset of species held in the Otago Museum collected from the rohe of Ngāti Kuri was sent to Ella Rawcliffe and Tom Trnski at Auckland Museum as part of their traditional names project.</li> <li>- Images and information were provided to <i>Stuff</i> reporter Charlie O'Mannin for a long-form article on the kea culls.</li> <li>- Students from the New Zealand Broadcasting School were also working on a documentary assignment on the same topic and visited to film and interview Curator Emma Burns and collection material relating to the story for their course.</li> <li>- Local musician, Amanda Goodwin, and her daughter wrote a children's song about moa and did some filming in front of moa in the Museum galleries.</li> <li>- Raven Cretney, the daughter of Simon Gooding, came in to visit sub-fossil material donated by her father.</li> <li>- James Tweed of Aihika visited the Brian Patrick Lepidoptera collection to assist with identification work for survey contracts he is currently working on.</li> <li>- Broad-nose weevil taxonomist Sam Brown (Plant and Food Research) visited as a follow-up to his 2012 visit while working on his PhD. This involved updating the taxa of the collection.</li> <li>- Dr Robert Hoare, Manaaki Whenua Landcare Research, visited the collections to view New Zealand's native Psychidae moth specimens for an intended loan as he works toward a review of the Tineoidea family.</li> <li>- Dunedin artist Madison Kelly is working on a long-term project that is being supported by Te Matatiki Toi Ora (The Arts Centre in Christchurch) and collaborative work with researchers at the University of Canterbury and the Kākī Recovery Programme. Her visits to the collection involve observational drawings of kākī (<i>Himantopus novaezelandiae</i>) specimens.</li> <li>- Shar Briden from Absolute Archaeology Limited visited the bird osteology collections with Collection Manager Cody Phillips to assist in the identification of material she is working with.</li> </ul>
<p><b>Deliver 20 presentations inhouse and externally.</b></p>	<p>Achieved</p> <p>37 presentations (32)</p>	<p>Burns, E, and Fleury, K, <i>What's That Whale?</i>, Whale of a Weekend, 4 July 2020.</p> <p>Burns, E, <i>Wildlife Afterlife</i>, Association of Friends of the Otago Museum, 29 April 2021.</p> <p>Crane, R, <i>Wheeling, Dealing &amp; Moa Collecting</i>, Otago Museum, 2 September 2020.</p> <p>Enriquez-Ballesterro, A, <i>Fossil Hunting Field Trip</i>, Milburn Quarry and Fairfield Quarry, 30 January 2021.</p> <p>Fleury, K, <i>Puaka Matariki Festival Interview</i>, Otago Access Radio, 17 July 2020.</p> <p>Fleury, K, Discussion about ambergris, <i>Seven Sharp</i>, 16 February 2021.</p>

Fleury, K, Radio interview with the afternoon show on *The Edge*, helping them know what to look for on the beaches of Dunedin, 20 March 2021.

Fleury, K, Radio interview with the afternoon show on *The Edge* about them coming to Dunedin to search for ambergris, 25 March 2021.

Fleury, K, Radio interview on *The Edge* about the science of slapping a chicken in order to cook the meat, 9 April 2021.

Fleury, K, Radio interview on *The Edge* about the correct name for Coccinellidae beetles (is it ladybird or ladybug?), 6 May 2021.

Fleury, K, McQueen, M, Thompson, A, McKenzie, C, Beadle, N, Schmidt, I, and Le Comte, P, *Pecha Kucha - Through the Lens*, Otago Museum, 23 September 2020.

Gower, C, *Bats on the Map*, RNZ, *Our Changing World*, 24 June 2021.

Harlow, A, and Phillips, C, *OM Friends Basement Tour*, Otago Museum, 23 February 2021.

Hannah, R, *The Sun in Temple and Tomb: Time and Eternity in Imperial Roman Architecture*, Classical Association of Otago, 29 April 2021.

Malthus, J, *Rosaria Hall*, part of the Centre for Irish and Scottish Studies' *The Luck of the Irish* series, Toitū, 1 November 2020.

Malthus, J, and Gore, D, in conversation, Toitū, 20 December 2020.

Malthus, J, *Godmothers of Fashion Panel* host, Otago Museum, 27 March 2021.

Malthus, J, *Grand Vision to Teaching Collection to Break-up and Dispersal*, Vision: Hindsight, Foresight, Insight, CTANZ symposium, 30 April 2021.

Malthus, J, *Fashion FWD* exhibition walk and talk for U3A group, Otago Museum, 20 May 2021.

Malthus, J, *Rosaria Hall Fashion Designer*, paper presented at the Canadian Association of Irish Studies Conference, 24 June 2021.

Mildwaters, N, *Conservation Outreach*, presentation to Clutha Councillors, 30 November 2020.

Mildwaters, N, *What is Conservation?*, short talk to E-Club, 19 January 2021.

Mildwaters, N, *Archaeological Conservation*, lecture and follow-up site visit as part of level four material studies course for students from the University of Otago Anthropology and Archaeology Department, 20 July 2020.

O'Regan, G, *Tikoraki Archaeological Excavation, Te Ao Tapatahi*, Māori Television, 16 February 2021.

O'Regan, G, *Tāngata Whenua Gallery Redevelopment Programme*, *Otago Daily Times*, 26 May 2021.

Oktay, K, *Marketing on Zero Budget*, Regional Museums Gathering, Otago Museum, 19 October 2020.

Phillips, C, *Cody the Dino Detective*, Otago Museum, 28 November 2020.

Rhynard-Geil, S, *Treatment of Two Reserve Painted Apothecary Jars*, New Zealand Conservators of Cultural Materials: Puu Manaaki Kahurangi (NZCCM) annual conference, October 2020.

Scott, C, and Jopson, P, *Fashion FWD* interviews on *The Hits*, *The Breeze*, and *Radio One*, March 2021.

Scott, C, and Jopson, P, *Fashion FWD* interviews on *Seven Sharp*, and *News Hub*, March 2021.

Scott, C, and Barton, M, *Fashion FWD* interview, RNZ, *Standing Room Only*, March 2021.

Harlow, A, *Decolonising Data* panel, Vernon User Group meeting, 13 October 2020.

White, M, *How to Answer Awkward Questions*, Regional Museums Gathering, Otago Museum, 19 October 2020.

		<p>White, M, <i>Emerald Hours and Stolen Summers</i>, University of Otago Centre for the Book 2020 research symposium, 20 November 2020.</p> <p>White, M, <i>Seen From One Side or the Other: Reversible Garments</i>, Vision: Hindsight, Foresight, Insight, CTANZ symposium, 1 May 2021.</p> <p>White, M, <i>People and Penguins</i>, 3rd Annual Arnold Spencer-Smith Lecture, All Saints Church, 9 March 2021.</p> <p>Fleury, K, Burns, E, Lau, O L, and Phillips, C, <i>Entomology at Otago Museum. Collections, spaces and staff</i>, 69<sup>th</sup> Entomological Society of New Zealand Conference, Otago Museum, 7 – 9 April 2021.</p>
<p><b>Collections team contributes to the delivery of projects, exhibitions and programmes to engage our core audiences.</b></p>	Achieved	<p><b>Projects</b></p> <p>Completion of the updated upland moa video in the Southern Land, Southern People gallery.</p> <p><b>Education bundles</b></p> <p>There are four education bundles, covering Ancient Egypt and Mummification, Astronomy, Māori Art, and Music and Fossils. These are online learning resources found on the Education @OM page. These offer a range of worksheets and activities all linked to levels one to five of the New Zealand curriculum, with a focus on different learning areas. The bundles are organised into learning modules based on a set of learning outcomes.</p> <p><b>Exhibitions</b></p> <p><i>Whale Watching; 2020 Otago Wildlife Photography Competition; Connection to Collection: Papua New Guinea; Climate Change – Striking a Balance; Dinosaur rEvolution: Secrets of Survival; 100 women, 100 words ... Infinite Possibilities; Fashion FWD &gt;&gt; Disruption through Design; Our Evolutionary Past: Branches through Time; Our Evolutionary Past: Branches through Time</i> (Cromwell Museum); <i>2021 iD Emerging Designer Finalist Showcase; 2021 Otago Museum Photography Awards.</i></p> <p><b>Programmes</b></p> <p>Phillips, C, Harlow, A, Mildwaters, N, and Rhynard-Geil, S, <i>Gin &amp; The Collection</i>, Otago Museum, 30 June 2021.</p> <p>Mildwaters, N, and Rhynard-Geil, S, <i>Interactive Adhesives in Conservation</i> stand for the two-day Reverse Science Fair, 12 – 13 February 2021.</p> <p>Mildwaters, N, and Rhynard-Geil, S, video presentations as part of Archaeology Week, 24 April – 2 May 2021.</p>
1.2	We will strategically develop our collections	
<p><b>Develop our collections, in-line with our Collections Strategy.</b></p>	<p>Achieved</p> <p>48 new acquisitions (71)</p>	<p><b>ACQUISITIONS</b></p> <p>29 Humanities acquisitions (of 120 objects) (52)  18 Natural Science acquisitions (15)  1 Taoka Māori acquisition (of one object) (4)</p> <p><b>Humanities acquisitions</b></p> <p>These included:</p> <ul style="list-style-type: none"> <li>- The Margery Blackman Textile Collection, consisting of approximately 60 primarily domestic textiles from Southeast Asia to Western Asia, built up over more than 30 years.</li> <li>- <i>Stolen Jewels</i> by Octavia Cook, 2018, an acrylic brooch inspired by Manawa’s skin. This is the first of our Blumhardt Fund partnership acquisitions.</li> <li>- Embroidered ‘Be Kind’ mask, made by Stella Lange.</li> <li>- 1970 moss crepe Ossie Clark dress with sleeve fabric designed by Celia Birtwell.</li> </ul>

- Ethel McMillan's pink satin and lace 1929 wedding dress.
- Pair of corflute fans promoting the Electoral Commission, handed out at the Moana Nui Festival, Dunedin.
- Contemporary Kiribati garland made by Bwaroi Anterea.
- A screen-printed Fanny Buss dress.
- A 1990s Giorgio Armani trouser suit.
- A group of New Zealand studio ceramics from the 1960s to the 1980s, including work by Elizabeth Matheson, Len Castle, Yvonne Rust, Howard Williams, Helen Mason, and Mirek Smisek.
- A jacket that Patricia Coleman made and wore in 1954 while working at Rene Thevenot's couture studio in Vichy, France, near the end of a year's study in Europe.
- Three 21st century Tanya Carlson garments.

**Taoka Māori acquisitions**

- A kete by Te Rarawa weaver Verves Davis.

**Natural Science acquisitions**

These included:

- A collection of pumice from a South Sandwich Islands eruption collected from New Zealand beaches, donated by Tony Reay (Honorary Curator, Geology).
- Historic taxidermy trout collected from various Otago waterways during the 1920s, donated by the Otago Anglers Association. These fish were commissioned mounts created for the Otago Branch of the Acclimatisation Society and the New Zealand Government World Fair display to promote New Zealand as a fishing mecca.
- Four pressed English marigolds (*Asteracea*) exhibiting bud mutation deposited for identification and donated by Victoria Stone.
- A collection of pinned insects collected by staff during Covid-19 lockdown.
- Three boxes of pinned beetles, mostly focused on specimens collected between the 1920s – 1940s from the South Island, from the estate of Malcolm Foord.
- Collection of various pinned insects, including type material collected and donated by Associate Professor Steve Kerr, University of Otago (Honorary Curator, Entomology).
- A collection of minerals from around Otago donated by Russell and Ann Beck.
- A collection of moa bones with known location, history, and associations donated by Mike Pole.
- A series of Otago broad-nosed weevils, paratype specimens and other insects collected and donated by Dr Samuel Brown in the course of his PhD research.
- Various other donations, including a dunnock nest, *Murex* shell, West Coast Eocene fossils, a tarantula, a short-haired bumblebee, turtle shells, and penguin feathers.

Thank you to the many individuals who deposit Natural Science specimens to be stored and made available for research and cultural use.

		<p><b>DEACCESSIONS</b></p> <p>81 kōiwi tangata and 26 taoka associated with kōiwi provenanced to the takiwā of Te Rūnanga o Ōtākou were formally deaccessioned from the Otago Museum Collection by the Trust Board on 28 April 2021.</p> <p>36 kōimi tchakat (Chatham Islands human remains) were formally deaccessioned from the Otago Museum Collection by the Trust Board on 28 June 2021.</p>
1.3 We will care for our collections		
Assess, and when necessary, treat items in tandem with priority collections surveys, development projects, exhibitions, and programmes.	Achieved 19 073 assessments/treatments (10 238)	18 968 assessments and 105 treatments were carried out on collection items by Conservation staff.
Maintain and develop preventative conservation programmes that apply to all collections.	Achieved	<p>A range of preventive conservation work has been undertaken over this period, including the roll-out of refocused Integrated Pest Management (IPM) training, continued material testing, and the object mounting survey.</p> <p>Work on projects on the Museum’s lighting fixtures and fittings and targeted improvements to the building’s heating, ventilation, and air-conditioning (HVAC) systems in conjunction with the Facilities team has commenced. Preparation work was done for the development of a plastic preservation strategy for Collections and a collaborative approach to the collection hazard survey with Toitū Otago Settlers Museum and other Otago regional museums.</p> <p>A funding application to the Marjory Barclay Trust was successfully submitted during this period. The funds will allow the Museum to purchase an independent Testo environmental monitoring system that will allow more effective monitoring of the Museum’s environmental conditions and act as an important baseline comparison to the existing less-than-reliable HVAC data.</p>
Address collection storage furniture for earthquake mitigation and fire prevention.	Ongoing	The Humanities Collection Management team fitted lockable handles onto the shelving units in the Ceramics and Antiquities store to mitigate potential earthquake damage.
1.4 We will excel at researching and interpreting our collections		
Support and encourage research outcomes of Honorary Curators and research collaborators.	Achieved	<p>A successful Honorary Curator’s Day was held in October where each one gave a talk about their area of expertise and interest in the Otago Museum collection to staff.</p> <ul style="list-style-type: none"> <li>- Rosi Crane, Honorary Curator, History of Science, has been working on regular social media posts on Museum History using the hashtag #cranebrain.</li> <li>- Anthony Harris, Honorary Curator, Entomology, continues to contribute to the <i>Otago Daily Times’s Nature File</i>, which has now switched from Monday publication to the weekend’s <i>The Mix</i> pull-out.</li> <li>- Tony Reay, Honorary Curator, Geology, is working on cataloguing the mineral collections, including recent mineral donations.</li> <li>- Jane Malthus, Honorary Curator, European Dress, was heavily involved in the preparation for the <i>Fashion FWD &gt;&gt; Disruption through Design</i> exhibition and has assisted with the delivery of programmes associated with it. She has also published, given several public talks during the year, and helped with public enquiries.</li> <li>- Robert Hannah, Honorary Curator, Classics, has again written accessible, scholarly blogs relating to our Classics collection, as well as his other</li> </ul>

		<p>publications. He offers prompt, knowledgeable replies to questions from staff or the public.</p> <ul style="list-style-type: none"> <li>- Bronwen Presswell, Honorary Curator, Parasitology, assisted by Jerusha Bennett, continues their work investigating and describing the parasite ecology of New Zealand's native fauna and cataloguing the prepared specimens for lodging as reference material with Otago Museum.</li> <li>- Steve Kerr, Honorary Curator, Entomology – Diptera, continues to develop the Museum's Diptera collection. Steve was involved in field work over the summer and is working on new descriptions of native flies. Steve was also heavily involved in the New Zealand Entomological Society conference preparation as a member of the Otago Branch.</li> <li>- Melville Carr, Honorary Curator, Philately, continues to oversee the orderly storage of our philatelic collection.</li> <li>- Glenn Summerhayes, Honorary Curator, Melanesian Prehistory, responds to public enquiries and offers advice in his areas of expertise.</li> </ul>
<b>GOAL 2: ENGAGING OUR COMMUNITY TO INSPIRE WONDER, CURIOSITY AND UNDERSTANDING</b>		
2.1 We will be a valued community resource		
<b>Attract over 350 000 visitors to the Museum.</b>	<p>Not achieved</p> <p>326 354 visitors to the Museum (272 265)</p>	<p>The Museum had 326 354 visitors. Given that international borders were closed, other than a brief opening of the bubble with Australia, this was a very good result.</p>
<b>Offer free admission to the Museum's permanent galleries.</b>	<p>Achieved</p> <p>14 free exhibitions/displays (13)</p> <p>27 419 people participated in free programmes and events (14 826)</p>	<p><b>Free exhibitions and displays</b></p> <ul style="list-style-type: none"> <li>- <i>Te Huna a te Moa</i> displayed in the People of the World gallery from 20 November 2019 – 20 June 2021.*</li> <li>- <i>NO.9: work made in a number nine year</i> by Jim Cooper displayed in the People of the World gallery from 27 January 2020 – 20 June 2021. *</li> <li>- NIWA's <i>Whale Watching</i> displayed in the Beautiful Science Gallery from 3 July 2020 – 30 July 2020 (9075 visitors).</li> <li>- The <i>2020 Otago Wildlife Photography Exhibition</i> displayed in the Beautiful Science Gallery from 1 August 2020 – 2 October 2020 (12 465 visitors).</li> <li>- <i>Connection to Collection: Papua New Guinea</i> displayed in the Atrium and Stairwell from 14 September 2020 – 19 September 2021.*</li> <li>- <i>Climate Change – Striking a Balance</i> displayed in the Beautiful Science Gallery from 3 September 2020 – 2 November 2020 (7162 visitors) and 16 November 2020 – 4 December 2020 (4403 visitors).</li> <li>- <i>Otago Hall of Fame</i> displayed in the Beautiful Science Gallery from 3 November 2020 – 15 November 2020 (4252 visitors).</li> <li>- <i>100 Women, 100 Words ... Infinite Possibilities</i> displayed in the Beautiful Science Gallery from 5 December 2020 – 15 April 2021 (23 735 visitors).</li> <li>- <i>Barry Watkins' Surfboard</i> displayed in the Nature Galleries from 26 January 2021 and is ongoing.*</li> <li>- <i>Fashion FWD &gt;&gt; Disruption through Design</i> displayed in the Special Exhibitions Gallery from 27 March 2021 – 17 October 2021 (19 539 visitors as of 30 June 2021).</li> </ul>

- *Our Evolutionary Past: Branches through Time* was in the Beautiful Science Gallery from 16 April 2021 – 10 June 2021 (13 294 visitors).
- 2021 iD Emerging Designer Finalist Showcase showed in the Beautiful Science Gallery from 11 June 2021 – 25 June 2021 (3736 visitors).
- *2021 Otago Museum Photography Awards* displayed in the Beautiful Science Gallery from 26 June 2021 – 17 September 2021 (1187 visitors at 30 June 2021).
- A case was set up at Dunedin Public Libraries with an *Archaeopteryx* fossil and some feathers.

\* These display spaces have multiple entrances and no door counter.

#### **Free programmes and events**

Programmes and events are organised to create motivation to visit the Museum and provide accessible ways to engage with and spark interest in our collections, galleries, exhibitions, and stories. These included large Family Fun Days, talks and workshops in support of Otago Museum exhibitions and community events, as well as a range of new programmes designed to bring in a variety of community groups who do not currently make up a high proportion of our visitors.

- *Storytime With UBS*, Family Fun, 4 – 19 July 2020 (29 visitors).
- *Pop-Up Aquarium*, Family Fun, 4 – 19 July 2020 (200 visitors).
- *What's That Whale?*, Public Talk, 4 July 2020 (33 visitors).
- *The Curious Evolution of the Flying Whale*, Public Talk, 4 July 2020 (47 visitors).
- *Weaving a Whale Tale*, Public Talk, 4 July 2020 (75 visitors).
- *Wonderful Whales of Aotearoa*, Public Talk, 4 July 2020 (78 visitors).
- *Puaka Matariki Gallery Trail*, 4 – 19 July 2020 (755 visitors).
- *Puaka Matariki Makerspace*, 6 – 17 July 2020 (2287 visitors).
- *OM Friends in Focus – Ian Griffin*, Public Talk, 16 July 2020 (36 visitors).
- *Dunedin Rock Choir, Live @OM*, 26 July 2020 (100 visitors).
- *Wildlife Hospital*, Family Fun, 1 August 2020 (50 visitors).
- *OM Friends in Focus – Marcus Richards*, Public Talk, 18 August 2020 (34 visitors).
- *Wheeling, Dealing and Moa Collecting*, Public Talk, 2 September 2020 (51 visitors).
- *Pacific Patterns Makerspace*, 19 – 20 September 2020 (152 visitors).
- *Tivaivai Demonstration*, Gallery Activation, 19 September 2020 (56 visitors).
- *Sit and Sketch*, Gallery Activation, 21 – 25 September 2020 (25 visitors).
- *Pecha Kucha*, Public Talk, 23 September 2020 (144 visitors).
- *The Gallery Getaway Trail*, 26 September – 11 October 2020 (1000 visitors).
- *What's Hot*, Public Talk (online), 1 October 2020 (70 visitors).

		<ul style="list-style-type: none"> <li>- <i>Dino rEvolution Makerspace</i>, 3 October – 11 October 2020 (3577 visitors).</li> <li>- <i>Dino Family Fun Day</i>, 3 October 2020 (600 visitors).</li> <li>- <i>Storytime With UBS</i>, Family Fun, 6 – 8 October 2020 (95 visitors).</li> <li>- <i>Dino Disco</i>, Family Fun, 7 October 2020 (558 visitors).</li> <li>- <i>From Antarctica to Trees</i>, Public Talk, 21 October 2020 (122 visitors).</li> <li>- <i>Coins as History</i>, Public Talk, 22 October 2020 (65 visitors).</li> <li>- <i>After Dark: Friday 13th</i>, 13 November 2020 (300 visitors).</li> <li>- <i>OM Friends in Focus – Dr Nic Rawlence</i>, Public Talk, 17 November 2020 (52 visitors).</li> <li>- <i>Why Dinosaurs?</i>, Public Talk, 28 November 2020 (15 visitors).</li> <li>- <i>A Biographical Sketch of a Paleo Artist</i>, Public Talk, 28 November 2020 (40 visitors).</li> <li>- <i>The Evolution of Plants</i>, Public Talk, 28 November 2020 (18 visitors).</li> <li>- <i>Cody the Dino Detective</i>, Public Talk, 28 November 2020 (24 visitors).</li> <li>- <i>Dinosaurs – Facts, Myths, and Science Fiction</i>, Public Talk, 28 November 2020 (20 visitors).</li> <li>- <i>Dino Fun Day</i>, 28 November 2020 (135 visitors).</li> <li>- <i>Distinctive Soundz, Live @OM</i>, 29 November 2020 (50 visitors).</li> <li>- <i>Amazon – Raised Up Sky</i>, Public Talk, 2 December 2020 (72 visitors).</li> <li>- <i>Inside the Nobel</i>, Public Talk, 10 December 2020 (51 visitors).</li> <li>- <i>Holiday Piano Tunes, Live @OM</i>, 12 December 2020 (27 visitors).</li> <li>- <i>The Foxy Tones, Live @OM</i>, 12 December 2020 (52 visitors).</li> <li>- <i>Heroic Mesozoic Gallery Trail</i>, 12 – 31 December 2020 (810 visitors).</li> <li>- <i>Elves' Workshop and Makerspace</i>, 12 – 19 December 2020 (740 visitors).</li> <li>- <i>Cantores Choir, Live @OM</i>, 13 December 2020 (68 visitors).</li> <li>- <i>Find Your Feet Gallery Trail</i>, 14 December 2020 – Sunday 26 January 2021 (648 visitors).</li> <li>- <i>DIY Keep Cups</i>, Hands-on Workshop, 16 December 2020 (3 visitors).</li> <li>- <i>Dunedin Harmony Chorus and Highland Harmony, Live @OM</i>, 19 December 2020 (97 visitors).</li> <li>- <i>City Choir Dunedin, Live @OM</i>, 20 December 2020 (400 visitors).</li> <li>- <i>The Mesozoic Makerspace</i>, 25 – 31 January 2021 (801 visitors).</li> <li>- <i>OM Friends in Focus – Simone Marshall</i>, Public Talk, 16 February 2021 (19 visitors).</li> <li>- <i>Otago Brain Day</i>, Family Fun, 13 March 2021 (300 visitors).</li> <li>- <i>Deciphering the Genetic Instructions for Brain Development</i>, Public Talk, 13 March 2021 (69 visitors).</li> <li>- <i>How Genetics is Helping us Understand Brain Disorders</i>, Public Talk, 13 March 2021 (45 visitors).</li> <li>- <i>Polycystic Ovary Syndrome</i>, Public Talk, 16 March 2021 (30 visitors).</li> </ul>
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- *The Brain in Pain*, Public Talk, 18 March 2021 (45 visitors).
- *Faovale Imperium*, 20 March 2021 (48 visitors).
- *Tu Tu Tango, Live @OM*, 28 March 2021 (20 visitors).
- *People of the World - Otago Language Exchange Club*, Meetup, 6 April 2021 (5 visitors).
- *The Rewilding Gallery Trail*, 17 April – 2 May 2021 (620 visitors).
- *Styled for the Wild Makerspace*, 19 – 30 April 2021 (2016 visitors).
- *OM Friends in Focus – Emma Burns*, Public Talk, 20 April 2021 (19 visitors).
- *Wild Movies @OM*, Family Fun, 22 – 28 April 2021 (258 visitors).
- *7X7 Wild Talks*, 22 April 2021 (85 visitors).
- *ANZAC Day @OM*, Live Show, 25 April 2021 (90 visitors).
- *ANZAC Day Rosemary for Remembrance*, Anzac Offering, 25 April 2021 (120 visitors).
- *Wildlife ER*, Family Fun, 27 April 2021 (85 visitors).
- *Subantarctic Stories*, Public Talk, 27 April 2021 (77 visitors).
- *Hold That Pose*, Public Talk, 28 April 2021 (67 visitors).
- *Bottles, Barrels and Bygones*, Public Talk, 29 April 2021 (18 visitors).
- *The Totally Fabulous Fashion FWD >> Gallery Trail*, 3 May – 17 October 2021 (592 visitors to date).
- *People of the World - Otago Language Exchange Club*, Meetup, 4 May 2021 (25 visitors).
- *Photography 101*, Public Talk, 19 May 2021 (16 visitors).
- *New Zealand Red Cross Choir and Phoenix Chorus, Live @OM*, 30 May 2021 (170 visitors).
- *People of the World - Otago Language Exchange Club*, Meetup, 1 June 2021 (12 visitors).
- *Babies Behaviour in Water: Risk Making or Risk Taking?*, Lunchtime Talk, 1 June 2021 (21 visitors).
- *World Knit in Public Day*, Meetup, 12 June 2021 (12 visitors).
- *OM Friends in Focus – Brian Marston*, 15 June 2021 (9 visitors).
- *Seniors' Meetup*, 16 June 2021 (30 visitors).
- *Dunedin Rock Choir, Live @OM*, 27 June 2021 (220 visitors).
- *Quiet Hour at Otago Museum*, Community event, 27 June 2021 (3 visitors).
- *Seniors' Meetup*, 29 June 2021 (15 visitors).

#### **Free science shows**

Building on the successful programming strategy to encourage the public to return post-lockdown, a large range of activations were designed and offerings delivered over school holidays and term-time weekends. Science communication offered in the form of free Science Shows helped to encourage Tūhura Otago Community Trust Science Centre visits. Many were also designed to support the opening of *Dinosaur rEvolution: Secrets of Survival* and the *Climate Change – Striking a Balance* exhibition. These activations included:

- *A Splash of Whale Science*, 4 – 5 July 2020 (105 visitors).
- *Tūhura Space Tour*, July school holidays and Level Two period (1974 visitors).
- *The Future is Nano*, July and September/October school holidays (222 visitors).

		<ul style="list-style-type: none"> <li>- <i>Snackable Science</i>, school holidays (207 visitors).</li> <li>- <i>Snackable Science Show – Edible Fossils Edition</i>, October school holidays (188 visitors).</li> <li>- <i>Tūhura Top Hits</i>, July school holidays (493 visitors).</li> <li>- <i>Matariki Science of Starlight</i>, July school holidays (388 visitors).</li> <li>- <i>Glow With the Flow</i>, September/October school holidays, December school holidays, weekends Term One 2021 (963 visitors).</li> <li>- <i>Tūhura Top Hits: Extinction Edition</i>, September/October school holidays (193 visitors).</li> <li>- <i>Blast From the Past</i>, September/October school holidays and January 2021 (817 visitors).</li> <li>- <i>Wild Science</i>, April – June 2021 (1335 visitors).</li> </ul>
<p><b>Measure value delivered to our core audience through the Dunedin City Council Residents’ Opinion Survey.</b></p>	Achieved	<p>The draft results from the Dunedin City Council’s Residents Opinion Survey 2020/2021* recorded 94% overall satisfaction with Otago Museum from those who had visited it in the last 12 months. When rated by all respondents to the survey, satisfaction with Otago Museum was 90%. The survey is carried out annually and independently of Otago Museum and has a margin of error of +/- 2.7% at the 95% confidence interval.</p> <p>*Unpublished at time of the Otago Museum audit.</p>
<p><b>Undertake targeted audience research.</b></p>	Achieved	<p>Post-event surveys are conducted for all education programmes and children’s parties, and for a variety of programmes and events held at Otago Museum. These provide valuable feedback on attendee satisfaction and areas for improvement.</p> <p>Visitor surveying took place in January and February 2021 to gain a better understanding of visitor demographics, where visitors obtain information, and how satisfied they were with their experiences at Otago Museum. This information, taken during our busy summer period, will help us to understand our visitors better and observe any fluctuations in visitors as we recover from the effects of Covid-19.</p> <p>Otago Museum participated in Museums Aotearoa’s National Visitor Survey in March 2021. This annual survey helps to gain an understanding of national visitorship and perspectives on cultural institutions. It also helps Otago Museum to benchmark against national statistics.</p> <p>Over the October 2020 and April 2021 school holidays, mystery visitors were recruited from the community. This in-depth feedback provided a visitor perception of our systems, processes, and experiences to help us better understand and 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>Five teams of University of Otago Marketing Department students worked with Otago Museum staff on research projects to better understand our audience. Interviews/surveys were conducted with 107 Venues clients and two focus groups (made of 12 people each) to review public programmes.</p> <p>Additionally, the Science Engagement team collected several hundred pre- and post-participation surveys for the four externally-funded projects running during this time: <i>Science Journeys</i>, <i>Full STE(a)M Ahead</i>, <i>Olympic Science</i>, and <i>Far from Frozen II: Going to Extremes</i>. In addition to fulfilling</p>

		<p>requirements set by the funding bodies, this feedback is analysed by the team in order to continually improve our suite of offerings.</p>
<p><b>Deliver targeted programmes and services to Dunedin City Council and Waitaki, Clutha, Central Otago and Queenstown Lakes District Councils and beyond.</b></p>	<p>Achieved</p>	<p><b>Exhibitions</b></p> <ul style="list-style-type: none"> <li>- Te Manawa: <i>Mighty Small, Mighty Bright</i> exhibited from July until September 2020, with 7282 visitors attending.</li> <li>- Central Stories: <i>100 Women, 100 Words... Infinite Possibilities</i> exhibited from 28 February until 28 March 2021, with 1457 visitors attending.</li> <li>- He Waka Tuia: <i>100 Women, 100 Words... Infinite Possibilities</i> exhibited from 10 April until 16 May 2021, with 1486 visitors attending.</li> <li>- Forrester Gallery: <i>100 Women, 100 Words... Infinite Possibilities</i> exhibited from 14 May until 8 June 2021, with 557 visitors attending.</li> <li>- Queenstown: <i>Climate Change – Striking a Balance</i> exhibited over April and May 2021, with 3600 visitors attending.</li> <li>- Maruawai Centre: <i>100 Women, 100 Words... Infinite Possibilities</i> exhibited from 10 June until 23 June 2021, with 320 visitors attending.</li> <li>- Cromwell Museum: <i>Our Evolutionary Past: Branches through Time</i> exhibited from 12 June 2021 and will run until October 2021.</li> </ul> <p><b>Services</b></p> <p>Exhibitions and Creative Services:</p> <ul style="list-style-type: none"> <li>- Central Stories Museum and Art Gallery display consultation (5 February 2021)</li> <li>- Clyde Historical Museum display consultation (5 February 2021)</li> <li>- Kamau Taurua Quarantine Island display consultation (30 March 2021)</li> </ul> <p><b>Science Engagement</b></p> <p>In addition to supporting in-house engagement, the Science Engagement team delivered in-person programmes to 70 communities throughout the Otago region as well as elsewhere in Aotearoa New Zealand, bringing Otago Museum-quality engagement to nearly 21 000 individuals outside the Museum’s walls. These activities made great use of both the Lab-in-a-Box and Tech Tent mobile outreach platforms, as well as the StarLab portable planetarium and more traditional marquees and tabletop setups to reach audiences at festivals, agricultural and pastoral shows, school visits, marae visits, and other community events, as well as in the successful delivery of four externally funded projects: <i>Science Journeys</i>, <i>Olympic Science</i>, <i>Full STE(a)M Ahead</i>, and <i>Far from Frozen II: Going to Extremes</i>.</p> <p>Two of those externally funded projects included museum-quality exhibitions as outputs – visitors to which are recorded elsewhere and not included below.</p> <p>The breakdown of individuals engaged by local authority is as follows:</p> <p>Dunedin City Council: 11 857  Waitaki District Council: 239  Clutha District Council: 260  Central Otago District Council: 948  Queenstown Lakes District Council: 3067  Total for Otago Region: 16 371</p> <p>Other Regions:  Canterbury: 320</p>

		<p>Southland: 385  Bay of Plenty: 22  Auckland: 3780</p> <p>Total: 20 878</p> <p>Finally, during this period, external funding was successfully secured for a further three projects for the following year and beyond:</p> <ul style="list-style-type: none"> <li>- Tū Manawa Active Aotearoa, funded by Sport Otago, engages young people in the Dunedin area with the physiological benefits of active play.</li> <li>- Solar Tsunamis, funded by the Ministry of Business, Innovation and Employment (MBIE), is a five-year research project looking at the impacts of space weather on Aotearoa NZ, for which Otago Museum will be delivering community outreach.</li> <li>- Tūhura Tuarangi, funded by MBIE and the NZ Space Agency, is a two-year project to design a mobile science showcase that inspires young people all over Aotearoa New Zealand to consider a career in the space sector.</li> </ul>
<p><b>Deliver conservation and professional services to five regional museums and other collections.</b></p>	<p>Achieved</p>	<ul style="list-style-type: none"> <li>- Site visit to Tuapeka Goldfields Museum to discuss support and funding options available as well as to view the gallery refresh underway.</li> <li>- Conservation Manager visited Vallance Cottage at the request of Christina Martin from Central Otago District Council (CODC) and now remotely attends the Vallance Cottage Working group meetings to provide conservation and collection care advice.</li> <li>- Provided conservation, funding, and support to Vanished World as part of their Treasurers visit to Otago Museum.</li> <li>- Co-ordinated visit to Central Stories Museum and Art Gallery with the Design team to review and advice on exhibition refresh options.</li> <li>- Co-ordinated visit to Clyde Museums with the Design team to discuss and advise on possible targeted display alterations. Attended regular Clutha Museum Cluster meetings to update the cluster on Otago Museum activities and provide advice.</li> <li>- Met with Central Otago Heritage Trust (COHT) team to provide external feedback/discuss CODC Museum strategy, also attended COHT Annual General Meeting.</li> <li>- Provided feedback along with several other staff on the CODC draft museum strategy, also assisted with the delivery of a facilitated day for museums across Central Otago to discuss the draft museum strategy.</li> <li>- Two site visits to Ōtākou Marae to discuss existing environmental conditions and future needs in the marae memorial museum, and to discuss the Papanui Inlet waka.</li> <li>- Several site visits to Waitaki Museum to return conserved items and dress the Museum's mannequins in advance of its re-opening.</li> <li>- Met with Southland Roving Museum Officer to discuss future collaborations and sharing expertise. Also hosted a site visit at their request to discuss the build and operation of Otago Museum's walk-in quarantine freezer.</li> </ul>

		<ul style="list-style-type: none"> <li>- Hosted Regional Museum meeting for 46 individuals from 21 organisations on the theme of Reviewing, Re-connecting and Networking.</li> <li>- Returned and installed conserved wet collections to Rakiura Museum and also undertook a number of additional conservation treatments while onsite.</li> <li>- Material testing and equipment sharing undertaken over this period on behalf of, or in conjunction with, Toitū Otago Settlers Museum and Dunedin Public Art Gallery staff.</li> <li>- Conservation expertise and advice provided to Invercargill Public Art Gallery around the mitigation of risks associated with fire prevention works in collection stores.</li> <li>- Site visit to Tokomairiro Museum to discuss provision of support to the Clutha Cluster and to discuss the Museum's current needs.</li> <li>- Site visit to return some conserved items to South Otago Museum and to discuss the Museum's re-development plans.</li> <li>- Letters for support for applications to the Covid-19-related Museum Hardship Fund for Tuapeka Goldfields Museum, Tokomairiro Historical Society, and Otautau Museum, all of which have been successful in gaining funding.</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> <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 the 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>Science Engagement Outreach</b></p> <p>In addition to contributing to the Operational Report and Annual Report mentioned above, the Science Engagement team reports twice-monthly on its activities, reach, and impact related to partnerships with the MacDiarmid Institute and the Dodd-Walls Centre, as well as an annual presentation to the Dodd-Walls Centre Symposium (with the exception of 2020 due to Covid-19).</p>
<p><b>Facilitate opportunities for volunteers and interns to contribute to Otago Museum.</b></p>	<p>Achieved</p> <p><b>Interns</b> VESE: 3 Collections, Conservation: 1 Collections, Humanities: 3 Marketing: 2</p> <p><b>Volunteers</b> VESE: 15 Collections, Natural Science: 1 Collections, Conservation: 2</p> <p><b>Work placements</b> VESE: 2</p> <p>Total: 29 (10)</p>	<p><b>Visitor Experience and Science Engagement</b></p> <ul style="list-style-type: none"> <li>- A work experience student from Kaikorai Valley College took part in a placement through the Gateway scheme. She worked one day a week with the Visitor Experience team on customer service, visitor research and Programmes and Events projects from April to October 2021.</li> <li>- A work experience student from East Otago High School took part in a placement through the Go with Tourism scheme. He worked one day a week with the Visitor Experience team in a range of visitor-related areas, including tourism, visitor research, and programmes and events from May to July 2021.</li> <li>- 14 volunteers were recruited through UniCrew, Volunteer South and the Otago Museum website in advance of the October 2020 and summer 2020 – 2021 school holidays. These volunteers supported the work of the Visitor Experience and Science Engagement team, conducting and compiling visitor surveys, assisting with set-up and pack downs, and alerting visitors of activities taking place throughout the Museum.</li> <li>- A PhD Candidate from the Department of Anatomy, University of Otago, assisted the development of <i>Our Evolutionary Past: Branches through Time</i>, a human evolution exhibition.</li> </ul> <p><b>Science Engagement Outreach</b></p> <ul style="list-style-type: none"> <li>- A Master’s student from the University of Otago’s Centre for Science Communication was assigned to develop and deliver content, as well as undertake evaluation for the Unlocking Curious Minds Olympic Science project for a period of six months.</li> <li>- A remote Master’s student from the University of Otago’s Centre for Science Communication assisted in populating the content for the 2020 update for Curious Minds’ Otago Participatory Science Platform.</li> <li>- A Master’s student from the University of Otago’s Department of Geography undertook an extensive evaluation project for the Unlocking Curious Minds Science Journeys project, attracting the attention of several scholars who have requested to use it for a publication. All necessary consents have been sought and gained for such use.</li> </ul> <p><b>Collections – Natural Science</b></p> <ul style="list-style-type: none"> <li>- Allison Millar is supporting georeferencing work and carrying out a review of the sea cucumber collection.</li> </ul> <p><b>Collections and Research – Humanities</b></p> <ul style="list-style-type: none"> <li>- We have again supported interns from the University of Otago’s Classics Programme, assisting with the photography and documentation of the Classical coins collection.</li> </ul>

		<p><b>Marketing</b></p> <ul style="list-style-type: none"> <li>- An intern worked with the Marketing team for 30 hours per week for 12 weeks. This was arranged and paid for by the Ministry of Social Development.</li> <li>- A University of Otago intern worked with the Marketing department on a summer programme paid for by the University. The student completed a review of the website and made a sitemap for the new site in collaboration with all departments.</li> </ul> <p><b>Conservation</b></p> <ul style="list-style-type: none"> <li>- Debbie Stoddard completed her taoka-focused volunteering with the team, while Lisa Carlin commenced and continues to focus her volunteering on the transcription of historic paper-based conservation documentation as part of a wider historic conservation documentation digitisation project.</li> <li>- The team also hosted a seven-week internship for Laura Van Echten from the Alexander Turnbull Library as part of her Preventive Conservation Master's Program at the University of Northumbria, UK.</li> </ul>
2.2	We will encourage interaction throughout Otago and beyond	
<b>Open one premier exhibition over the period 2020–2021.</b>	Achieved  2 exhibitions opened	<p><i>Dinosaur rEvolution: Secrets of Survival</i> displayed in the Special Exhibitions Gallery, 26 September 2020 – 6 February 2021 (30 823 paid admissions).</p> <p><i>Fashion FWD &gt;&gt; Disruption through Design</i> displayed in the Special Exhibitions Gallery, 27 March 2021 – 17 October 2021 (19 539 visitors at 30 June 2021, free admission).</p>
<b>Deliver a high-quality Otago Wildlife Photography Competition and exhibition.</b>	Achieved	<p><i>2020 Otago Wildlife Photography Competition</i> ran from 1 March 2020 to 30 June 2020 (1817 photography entries). <i>2020 Otago Wildlife Photography Exhibition</i> ran in the Beautiful Science Gallery from 1 August 2020 to 2 October 2020 (12 465 visitors).</p> <p><b>2021 Otago Museum Photography Awards</b> The competition and exhibition were renamed and refreshed, with a new strategy of local sponsors and new categories. This revision was successful, with a significant increase in entry numbers on any year in the 22-year history of the Competition. The Competition ran from 10 February 2021 until 24 May 2021 (a record 4055 entries) and the exhibition opened on 26 June 2021 in the Beautiful Science Gallery (1187 visitors at 30 June 2021).</p>
<b>Engage in collaborations, and foster ongoing partnerships across Otago and New Zealand and the world.</b>	Achieved	<p><b>Exhibitions and Creative Services</b></p> <ul style="list-style-type: none"> <li>- <i>Whale Watching</i> exhibition – NIWA</li> <li>- <i>Fashion FWD &gt;&gt; Disruption through Design</i> – iD Dunedin; Otago Polytechnic; 24 emerging design entrants across New Zealand, Australia, UK, Malaysia, Iceland, Croatia, Canada, Italy, USA and Bangladesh; Dr Ben Barry, Chair of Equity, Diversity and Inclusion, School of Fashion at Ryerson University, Toronto, and incoming Dean of Fashion at Parsons New School, New York.</li> <li>- Otago Polytechnic School of Design – student feedback sessions, guest talks, and external moderators for end of year projects.</li> <li>- Workshop to develop a national touring exhibition of Māori rock art with Canterbury Museum and Ngāi Tahu Māori Rock Art Trust.</li> </ul>

### **Science Engagement**

The Otago Participatory Science Platform has continued to be hosted and coordinated by Otago Museum. This collaborative partnership involves Ngāi Tahu, the University of Otago, and Otago Polytechnic, and funded eight new community-based projects this year.

Furthermore, the growing scope of the Science Engagement team continues to grow partnerships around Aotearoa New Zealand, as well as internationally:

- The Dodd-Walls Centre for Photonic and Quantum Technologies
- The MacDiarmid Institute for Advanced Materials and Nanotechnology
- Universities of Otago, Canterbury, and Auckland, as well as Victoria University, across a wide range of departments.
- Otago University Students' Association
- GNS Science/Te Pū Ao
- National Institute of Water and Atmospheric Research
- Antarctica New Zealand
- Society of Māori Astronomy Research & Traditions
- Science Learning Hub
- Museum of Transport and Technology
- Te Manawa Museum
- He Waka Tuia
- Central Stories
- Sport Otago
- Trust Power
- US Embassy

### **Collections and Research**

- Otago Museum is one of three recipients of the newly established Blumhardt Fund. The Blumhardt Foundation entered into four-year agreements with each of their Blumhardt Fund partners.
- Co-authored publication with Professor Margo Barton of Otago Polytechnic on the logistics of Contemporary Fashion Practices.
- Entomological research community (locally and nationally) with the hosting of the New Zealand Entomological Society Conference.
- Australasian Natural History Network meetings, development of Teams site and regular meetups to connect those working with natural history collections across scientific institutes and museums.
- Continue to work with the New Zealand marine mammal research community and local rūnaka to record and voucher material from stranding events.
- Tikoraki Point archaeological excavation with Te Rūnanga o Moeraki and the University of Otago.
- Support and participation in the online 2020 Computer Applications and Quantitative Methods in Archaeology (CAA) Australasia conference.
- Partnered with the Universities of Canterbury and Auckland in the successful application to the Royal Society of New Zealand Marsden Fund to research the archaeology of Māori niche construction on offshore islands.
- Successful bid to the Ministry for Culture and Heritage (MCH) Cultural Sector Capability Fund for the Tū Tonu project that will access and build capacity across regional heritage organisations in Otago and Southland.

#### Conservation

- Conservator was elected to the New Zealand Conservators of Cultural Materials: Pū Maanaki Kahurangi (NZCCM) executive as Otago and Southland Regional Representative, in addition to acting as Chair of the 2021 NZCCM Conference Committee.
- Conservation Manager continues as President of the NZCCM, and is also currently Chair of the Local Organising Committee for the 2022 International Institute for the Conservation of Historic and Artistic Works (IIC) Wellington Congress.
- Conservation Manager elected as a Fellow of IIC, one of only four in New Zealand.
- Conservation Manager took part in the Institute of Conservation (ICON) (UK) international members' roundtable strategy discussion.
- Continued collaborative relationships and the development of joint projects with DCC institutions such as Toitū, and counterparts in Southland such as the Roving Museum Officer.
- Also undertook pre-acquisition assessments for Auckland War Memorial Museum (AWMM) as part of a reciprocal arrangement between the institutions' conservation teams.
- Selected to join the MCH's Panel of Suppliers for the conservation of wet Taonga Tūturu, and as part of this work will be involved in future meetings around the provision and development of these skills and services across Aotearoa.
- Continued to maintain existing relationships with staff in the Archaeology and Anatomy departments at the University of Otago via the provision of conservation expertise.

#### Marketing

- United Nations: the United Nations Development Programme (UNDP) partnered with us as a result of Marketing reaching out to them and aided with the development of *Climate Change – Striking a Balance*.
- *Extra* and Education Perfect: these media channels partner with the Museum to share printed and video content featuring science experiments and marketing messages which go to over 90% of high schools nationwide.
- Family Times: the Museum gets a free one-page spread with each issue, featuring science experiments and marketing messages.
- Several local businesses partnered with us to support the *Design your own Weekend* booklet which marketed *Fashion FWD >> Disruption through Design*. This featured six cafés, eight restaurants, six bars, three beauty and wellness businesses, four hotels, and 12 retail outlets.
- We partner with local organisations and businesses to promote Dunedin offerings through *The Kids' Newsletter*. This regularly features the Dunedin City Library, the Dunedin Botanic Garden, the Dunedin Public Art Gallery, Monarch Wildlife Tours and Cruises, the Department of Conservation, Port-to-Port, and more.

Continue to develop online audience engagement through website, blog and social media activity.

Achieved

**Science communication**

Science experiments and activities are created for *The Family Times*, *Otago Daily Times' Extra*.

**Collections**

Curators regularly contribute to *Otago Daily Times' Cool and Collected*.

**Conservation**

The Conservation team took over the Museum Twitter and Facebook feeds for *Ask a Conservator Day* on 18 November 2020.

**Website**

Commissioned new customisable functions for our website to increase user experience. 360-degree tours for Venues and *Fashion FWD* exhibition. The 'What's On, Perpetual Guardian Planetarium and Tūhura' section has been upgraded with the addition of Roller to streamline ticket sales. Website users have increased by 26% over this period.

**Blog**

31 blogs were published during this period.

**Social media**

We have grown engagement, followers and likes on all social media platforms this financial year:

	2020	2021	Percentage increase
<b>Facebook followers</b>	10 452	14 120	35.10
<b>Facebook page likes</b>	10 210	12 785	25.22
<b>Instagram followers</b>	3128	4269	36.48
<b>Twitter followers</b>	3013	3415	13.34
<b>LinkedIn followers</b>	120	470	291.67

Social media page reach has been particularly pleasing, with Facebook reach increasing by 86% and Instagram increasing by 488%.

We have also had a number of social media viral hits, such as the Matariki event announcement, which had a reach of 18 145 and got 668 clicks.

**Online newsletters**

We have created new online newsletters for segmented audiences during this period. Databases have been added to with help from in-house competitions:

- Kids' Newsletter: this newsletter is published before every school holiday. It contains events for children from providers around Dunedin.

		<p>This is gaining good traction and readership in the community.</p> <ul style="list-style-type: none"> <li>- Shop Newsletter: we are creating a database for the Shop to enable greater connection with this audience.</li> <li>- Education Newsletter: the Education Newsletter has been reworked to reflect all offerings from Otago Museum, not only Education programmes, and now publishes Events, Outreach and Exhibitions.</li> </ul> <p><b>External online platforms</b> During this period, we have begun working with Education Perfect, who are online in over 90% of all high schools in New Zealand. We provided them with 14 videos of science experiments, highlighting the Science Engagement team and Tūhura.</p>
<p><b>Deliver effective, curriculum-linked education programmes to at least 5000 students, leveraging Learning Experiences Outside the Classroom (LEOTC) and the Perpetual Guardian Reach for the Stars educational funds.</b></p>	<p>Achieved</p> <p>9800 LEOTC students with 1634 accompanying adults</p> <p>733 non-LEOTC with 244 accompanying adults</p>	<p>Under the Museum's education programme, 10 533 students and 1878 accompanying adults participated in programmes, including LEOTC, non-LEOTC, preschool, sleepovers and tertiary 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 included the <i>Reach for the Stars</i> programme funded by Perpetual Guardian, which allowed free access to specially produced curriculum-based planetarium shows.</p> <p>Current programme offerings include:</p> <ul style="list-style-type: none"> <li>- 36 learning programmes offered to schools in the Otago/Southland region through the Education team's website.</li> <li>- Nine Planetarium programmes to schools, from Level 1 through to NCEA Level 3.</li> <li>- Four online learning bundles focusing on our most popular programmes.</li> <li>- Tours and events for tertiary education groups.</li> <li>- Five sleepover options.</li> </ul> <p>Educational programmes and learning experiences are also offered at schools, 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, expanded and added 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>
<p><b>GOAL 3: A SECURE AND SUSTAINABLE FUTURE IN A CHANGING WORLD</b></p>		
<p>3.1 We will operate sustainably</p>		
<p><b>Retain carbon (CEMARS) certification and comply with international best practice.</b></p>	<p>Not achieved</p>	<p>Museum staff continue to work hard to reduce our carbon footprint. We have increased our LED lighting, travel carbon was reduced as a result of the Museum's investment in video conferencing facilities, which helped to minimise travel. With the difficult economic times brought on by Covid-19, we withdrew from CEMARS as a cost saving measure.</p>

<b>Explore and invest in renewable energy options and initiatives to reduce ongoing carbon emissions.</b>	Achieved	The Museum has installed 140 new LED lights. It also invested in video conferencing to reduce staff travel, which additionally allows conference attendees to view speakers online.
<b>Invest in double glazing of the Museum.</b>	Not achieved	In the process of exploring costs for replacing windows of Level Two of the Centennial Wing.
<b>Upgrade lighting to LED.</b>	Achieved	140 new LED lights fitted around the Museum.
3.2 We will secure and future-proof the Museum's financial position		
<b>65 000 paid admissions to Tūhura Otago Community Trust Science Centre.</b>	Achieved 72 927 admits (54 229)	Despite post-lockdown hesitancy around high-touch environments and navigating through various Covid-19 Alert Level changes, proactive management and marketing of the Science Centre and its offerings attracted better than anticipated attendance. This result was particularly strong given the period also included the Museum hosting a competing paid exhibition, <i>Dinosaur rEvolution: Secrets of Survival</i> .
<b>15 000 paid admissions to Perpetual Guardian Planetarium.</b>	Achieved 15 300 admits (12 510)	15 300 paid admissions to the Perpetual Guardian Planetarium.
<b>Develop and maintain key business partnerships.</b>	Achieved	The Museum continues to forge excellent business partnerships with a number of organisations, ranging from funders such as MBIE, the Dodd-Walls Centre, the MacDiarmid Institute, the US Embassy, and the BioHeritage National Science Challenge, to suppliers such as Top-Flight (bird feed) and Huttinger (interactive development) to community engagement organisations like the Otago Regional Council and Catalyst Trust. We continue to have strong relationships with the University of Otago, Otago Polytechnic, and the Perpetual Guardian Trust, and this year developed a new commercial partnership with the University Bookshop.
<b>Develop systems to build an ongoing relationship with our visitors.</b>	Achieved	Otago Museum maintained Gold Level certification as an awarded visitor attraction, following a Qualmark audit. This assures visitors that the Museum is active in improving our quality, sustainability and customer-focused activities.  The Museum has developed a number of targeted eNewsletter lists to develop better relationships with groups around Otago and New Zealand. These are sent out on a quarterly basis and provide information specific to the audience.  We also send additions to school newsletters across Otago, connect with groups and pages on social media, and build relationships with other organisations and businesses around Dunedin who allow us to share information with their audiences. In this way, we ensure we are contacting visitors using the best media channels.
<b>Develop and promote the Museum as a conference and events centre.</b>	Achieved	Covid-19 had an impact on the operations of the Venues team over the 2020 – 2021 period due to the changing alert levels but we continue to do well. MEETINGS was attended in Auckland after last year's cancellation, and bookings continue to improve as business confidence builds and Covid lockdowns retreat.
<b>Be open and accessible in financial reporting to all stakeholders.</b>	Achieved	We report extensively to the DCC. Financial accounts are online, along with the Museum's Annual Plan and Strategic Plan.

<b>Optimise current commercial opportunities to sustain and grow financial contribution of Museum operations.</b>	Achieved	We leased out the H D Skinner Annex ground floor to the University Bookshop. This has brought a new customer base to the building and has helped us reduce the Covid lockdown risk that the Venues team has with the loss of large events and conferences. We have also launched an online Shop and expanded our range of products sold.
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	The Master Plan first draft was completed and presented to Directors at a meeting in July 2021. The Master Plan will be a living document that will be added to and modified as time progresses.
<b>Continue environmental and controlled natural light penetration improvements in galleries.</b>	Ongoing	Limited work was completed this financial year. A funding application to the Marjory Barclay Trust was successfully made to purchase an independent environmental monitoring system from Testo. The system that will be purchased in the 2021/22 financial year will allow more effective monitoring of the Museum's environmental conditions, the success of future improvement works, and act as an important baseline comparison to the existing HVAC data.
<b>Undertake earthquake mitigation measures in collection stores.</b>	Achieved	The Humanities Collection Management team fitted lockable handles onto the shelving units in the Ceramics and Antiquities store to mitigate potential earthquake damage.
<b>Continue to undertake health and safety and accessibility improvements.</b>	Not achieved	We are completing accessibility improvements as we do work in these areas.  The Barclay Theatre has been upgraded to include wheelchair spaces, and a hearing-assistive listening system was installed. Doorways are being painted to accessibility standards. This allows people with sight issues to see them.
<b>Upgrade fire protection in the galleries as per the Museum's five-year fire protection plan.</b>	Achieved	Upgrading of all emergency lighting is now completed.
<b>Continue a programme of improving accessibility across the Museum.</b>	Achieved	Museum Guides have been working on methods of delivering tours to low-sighted visitors. Two tours took place as part of the trial period and will be incorporated into a wider schedule of accessible offerings in the coming year.  Two Quiet Hour events took place over three days this year, allowing members of the neuro-diverse community to visit Museum galleries, Tūhura Otago Community Trust Science Centre, and the <i>Dinosaur rEvolution: Secrets of Survival</i> special exhibition without dim lights, loud noise, and large crowds.
3.4 We will build and sustain professional expertise and knowledge across the organisation		
<b>Offer staff professional development and training opportunities.</b>	Achieved	On-the-job training took place, with eight members of the Visitor Experience team completing NZQA certification, variously in Tourism, Tour Guiding and Management.  A number of Museum Guides and Science Communicators attended an online Visitor Experience Planning seminar presented by international interpretation experts Jane Beattie and Chuck Lennox.
<b>Provide relevant health and safety training for all staff.</b>	Achieved	Training provided this year: <ul style="list-style-type: none"> <li>- Fire evacuation practice for all staff.</li> <li>- Elevated Work Platform – eight people.</li> <li>- Core of Knowledge Radiation Safety course – two people and appointment of one as Radiation Safety Officer.</li> </ul>

		<ul style="list-style-type: none"> <li>- Health and Safety at Work Act 2015 Workplace Chemical Handler training regarding the regulatory/legislative requirements – ten people.</li> <li>- Evacuation Chair training – 16 people.</li> <li>- First aid training – ongoing.</li> <li>- Fire Warden training for all staff.</li> <li>- Coordinated Incident Management System (CIMS) training for key staff across the organisation.</li> <li>- Test and tag training – three people.</li> </ul> <p>Additionally, processes have been implemented for proper induction for new staff on the VESE team to ensure compliance with requirements around safe chemical handling.</p>
<b>Provide opportunities for staff to build capability in te Reo Māori, Treaty and bicultural operations.</b>	Achieved	<p>The Science Engagement team added two Science Engagement Coordinator – Māori roles this year in order to provide more in-house expertise for enhanced bicultural operations.</p> <p>An Assistant Curator Māori was appointed to strengthen the Collection team’s responses to taoka access requests and research opportunities.</p> <p>A twice-weekly waiata practice open to all staff was also reintroduced during this year.</p> <p>A brief is being developed for a comprehensive te Reo Māori strategy for the Museum.</p>
<b>Strive to improve staff retention year-on-year.</b>	Achieved	<p>Full-time and part-time staff had 15 (20) resignations, a decrease of five people. Our retention strategy is being reviewed to create a comprehensive induction programme, ensuring new staff integrate well into and across the Museum and settle into their new roles. We will continue to encourage staff professional growth with internal promotions and investing in meaningful learning and development opportunities. OMer of the Year was introduced in 2020, along with other culture-building initiatives like Otago Museum’s Good Sort of the Week.</p>



# FINANNCIAL STATEMENTS

OTAGO MUSEUM TRUST BOARD

Annual Report for the Financial Year  
Ended 30 June 2021

**OTAGO MUSEUM TRUST BOARD**  
**FINANCIAL STATEMENTS**  
For the Financial year ended 30 June 2021

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**OTAGO MUSEUM TRUST BOARD  
STATEMENT OF RESPONSIBILITY  
For the Financial year ended 30 June 2021**

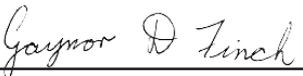
We are responsible for the preparation of the Otago Museum Trust Board's financial statements and statement of performance, and for the judgements made in them.

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 2021.

On behalf of the Otago Museum Trust Board

  
\_\_\_\_\_ Chairperson

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

Date 29 April 2022

OTAGO MUSEUM TRUST BOARD  
STATEMENT OF FINANCIAL PERFORMANCE  
For the Financial year ended 30 June 2021

	Notes	2021 \$000	Budget \$000	2020 \$000
<b>Revenue</b>				
Grants - Government & Other		1,173	742	1,214
COVID-19 Wage Subsidy		203	-	752
STAPP Funding		370	-	-
Local Authorities		4,812	4,753	4,527
Public		3,580	3,489	3,081
Legacies & Bequests			-	
Investment Revenue				
- Dividends		107	-	129
- Interest		64	212	124
Realised Net Gains/(Losses) on Sale of Financial Instruments	16(a)	(1)	-	77
Realised Net Gains/(Losses) on Sale of Fixed Assets	16(a)	7	-	-
<b>Total Revenue</b>	<b>4</b>	<b>10,315</b>	<b>9,196</b>	<b>9,904</b>
<b>Expenditure</b>				
Employee Benefits Expense	5(a)	(5,291)	(5,157)	(5,307)
Depreciation & Amortisation Expense		(1,312)	(1,294)	(1,441)
Other Expenses	5(b)	(3,821)	(3,915)	(3,519)
<b>Total Operating Expenditure</b>		<u>(10,424)</u>	<u>(10,366)</u>	<u>(10,267)</u>
<b>Surplus/(Deficit) for the year</b>		<u>(109)</u>	<u>(1,170)</u>	<u>(363)</u>

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

OTAGO MUSEUM TRUST BOARD  
STATEMENT OF OTHER COMPREHENSIVE REVENUE & EXPENSE  
For the Financial year ended 30 June 2021

	Notes	2021 \$000	2021 \$000
Surplus/(Deficit) for the year		(109)	(363)
<b>Other Comprehensive Revenue &amp; Expense</b>			
Available-for-sale financial assets - valuation gain/(loss)	16(a)	1,154	260
<b>Total Comprehensive Revenue &amp; Expense for the Year</b>		<u>1,045</u>	<u>(103)</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 2021

	Notes	2021 \$000	Budget \$000	2020 \$000
<b>Current Assets</b>				
Cash & Cash Equivalents	21(a)	3,326	1,916	2,844
Trade & Other Receivables	8	320	267	267
Inventories	9	241	288	288
Other Financial Assets	10	3,493	1,736	1,736
Prepayments		170	88	88
<b>Total Current Assets</b>		<u>7,550</u>	<u>4,295</u>	<u>5,223</u>
<b>Non-Current Assets</b>				
Other Financial Assets	10	6,973	5,850	5,850
Property, Plant & Equipment	12	14,022	14,799	15,038
Intangible Assets	13	39	-	3
<b>Total Non-Current Assets</b>		<u>21,034</u>	<u>20,649</u>	<u>20,891</u>
<b>Total Assets</b>		<u>28,584</u>	<u>24,944</u>	<u>26,114</u>
<b>Current Liabilities</b>				
Payables (from Exchange Transactions)	14	1,221	953	953
Employee Benefit Liability	15	525	435	435
<b>Total Current Liabilities</b>		<u>1,746</u>	<u>1,388</u>	<u>1,388</u>
<b>Non-Current Liabilities</b>				
STAPP Loan	11	1,065	-	-
<b>Total Non-Current Liabilities</b>		<u>1,065</u>	<u>-</u>	<u>-</u>
<b>Total Liabilities</b>		<u>2,811</u>	<u>1,388</u>	<u>1,388</u>
<b>Net Assets</b>		<u>25,772</u>	<u>23,556</u>	<u>24,726</u>
<b>Equity</b>				
Reserves	15	14,552	13,514	13,303
Accumulated Comprehensive Revenue and Expense	16	11,220	10,042	11,424
		<u>25,772</u>	<u>23,556</u>	<u>24,727</u>

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

OTAGO MUSEUM TRUST BOARD  
 STATEMENT OF CHANGES IN NET ASSETS / EQUITY  
 For the Financial year ended 30 June 2021

	2021 \$000	Budget \$000	2020 \$000
Equity at Beginning of Year	24,726	24,726	24,829
Total Comprehensive Revenue & Expenses	1,045	(1,170)	(103)
<b>Equity at End of Year</b>	<b><u>25,772</u></b>	<b><u>23,556</u></b>	<b><u>24,726</u></b>

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

OTAGO MUSEUM TRUST BOARD  
STATEMENT OF CASH FLOWS  
For the Financial year ended 30 June 2021

	Notes	2021 \$000	Budget \$000	2020 \$000
<b>Cash Flows to/from Operating Activities</b>				
Government, Local Authorities & the Public		10,409	8,854	9,700
Dividends Received		107	223	129
Interest Received		73	123	119
Payments to Employees		(5,202)	(5,157)	(5,234)
Payments to Suppliers		(3,913)	(3,916)	(3,746)
Net Cash Inflow/(Outflow) from Operating Activities		<u>1,474</u>	<u>127</u>	<u>968</u>
<b>Cash Flows to/from Investing Activities</b>				
Proceeds from Maturity & Sale of other Financial Assets		51	-	1,374
Proceeds from Sale of Property, Plant & Equipment		5	-	-
Purchase of Property, Plant & Equipment and Intangible Assets		(337)	(1,055)	(405)
Purchase of Other Financial Assets		(1,776)	-	(1,945)
Net Cash Inflow/(Outflow) from Investing Activities		<u>(2,057)</u>	<u>(1,055)</u>	<u>(976)</u>
<b>Cash Flows to/from Financing Activities</b>				
Proceeds from STAPP Funding		1,065	-	-
Net Cash Inflow/(Outflow) from Financing Activities		<u>1,065</u>	<u>-</u>	<u>(976)</u>
<b>Net Increase/(Decrease) in Cash &amp; Cash Equivalents</b>		<b>482</b>	<b>(928)</b>	<b>(8)</b>
<b>Cash &amp; Cash Equivalents at the Beginning of the Financial Year</b>		<b>2,844</b>	<b>2,844</b>	<b>2,852</b>
<b>Cash &amp; Cash Equivalents at the End of the Financial Year</b>	19(a)	<u><u>3,326</u></u>	<u><u>1,916</u></u>	<u><u>2,844</u></u>

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 2021**

**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 Museum is a public benefit entity for the purposes of financial reporting in accordance with the Financial Reporting Act 2013.

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 the Public Benefit Entity Standards Reduced Disclosure Regime ("PBE Standards RDR") on the basis the Museum is not considered publicly accountable or large with expenditure under \$30 million in the current and prior period. All available disclosure concessions have been applied.

**1.3 Basis of Preparation**

These financial statements were authorised for issue by the Trustees on 29 April 2022. The preparation of financial statements in conformity with PBE Standards RDR 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. During the 2021 reporting year, the country moved through various COVID-19 Alert Level settings which caused business interruption to the organisation. This restricted the number of visitors permitted in the building as social distancing was required at various times. Accordingly, business units were impacted. The 2020 comparative figures also reflect the interruption caused by the 8 week Alert Level 4 lockdown from March 2020 to May 2020. Wage costs continued to be incurred throughout the Alert Level changes. 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.

Since balance date, New Zealand entered a further lockdown period and changes to Alert Levels. 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 2021**

**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 in accordance with when the levy grants are receivable.

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.

Non-exchange transactions are those where the Museum receives an inflow of resources (i.e. cash and other tangible or intangible items) but provides no (or nominal) direct consideration in return. With the exception of services in kind, inflows of resources from non-exchange transactions are only recognised as assets where both:

- It is probable that the associated future economic benefit or service potential will flow to the entity, and
- Fair value is reliably measurable.

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**For the Financial year ended 30 June 2021**

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

The recognition of non-exchange revenue from Grants and Donations depends on the nature of any stipulations attached to the inflow of resources received, and whether this creates a liability (i.e. present obligation) rather than the recognition of revenue. Stipulations that are 'conditions' specifically require the Museum to return the inflow of resources received if they are not utilised in the way stipulated, resulting in the recognition of a non-exchange liability that is subsequently recognised as non-exchange revenue as and when the 'conditions' are satisfied. Stipulations that are 'restrictions' do not specifically require the Museum to return the inflow of resources received if they are not utilised in the way stipulated, and therefore do not result in the recognition of a non-exchange liability, which results in the immediate recognition of the non-exchange revenue.

Sale of Goods

Revenue from the sale of goods in the course of ordinary activities is measured at the fair value of the consideration received or receivable, net of returns and discounts. Revenue is recognised when the significant risks and rewards of ownership have been transferred to the customer, recovery of the consideration is probable, the associated costs and possible return of the goods can be estimated reliably, there is no continuing management involvement with the goods, and the amount of revenue can be measured reliably.

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.

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**For the Financial year ended 30 June 2021**

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

**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.

**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.

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**For the Financial year ended 30 June 2021**

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

(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.

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) Amortised Cost Financial Liabilities**

Financial liabilities classified as amortised cost are non-derivative financial liabilities that are not classified as fair value through surplus or deficit financial liabilities. Financial liabilities classed as amortised cost are subsequently measured at amortised cost using the effective interest method. Financial Liabilities classified as amortised cost comprise payables and loans.

(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
- 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.

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS**  
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**STATEMENT OF ACCOUNTING POLICIES (Cont.)**

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.

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.

Security and Restrictions

There are no property, plant and equipment with restrictions to title, nor pledged as security, over the Group's liabilities (2020: nil).

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.

The Museum's collection is a heritage asset as it is held for its cultural and historical significance as opposed to its ability to generate future economic benefit. In the opinion of the Trustees it is not possible to reliably measure this heritage asset for PBE Standard purposes. It is therefore not recognised in the statement of financial position.

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**For the Financial year ended 30 June 2021**

**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 2021**

**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 2021**

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

**2.17 Changes in Accounting Policy**

(a) Changes due to the initial application of a new, revised, and amended PBE Standards

(i) Going Concern Disclosures (Amendments to PBE IPSAS 1)

During the period, an amendment to PBE IPSAS 1 in relation to going concern disclosures was adopted by the Museum. The amendment introduced more specific disclosures about going concern assessments to provide more relevant and transparent information about the matters considered when making such assessments. This amendment has not had an impact on accounting policies of the Museum. As the Museum is a going concern with significant reserves, no further disclosures around the going concern assessment are considered to be required by the Trustees.

**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.

There were further changes to Alert Levels during the 2021 reporting year. Business interruption has continued to affect the Museum, especially the business unit operations which are dependent on visitors and have been adversely impacted by COVID-19 restrictions.

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 2021**

**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 \$4,812,458 in 2021 (2020: \$4,527,046). 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>2021</b>	<b>2020</b>
	<b>\$000</b>	<b>\$000</b>
Donations	36	20
	<u>36</u>	<u>20</u>

**5. EXPENDITURE**

	<b>2021</b>	<b>2020</b>
	<b>\$000</b>	<b>\$000</b>
<b>(a) Employee Benefits Expense</b>		
Salaries & Wages	5,150	5,169
Defined Contribution Plans	142	138
	<u>5,291</u>	<u>5,307</u>

**(b) Other Expenses**

Advertising	78	192
Computer Costs	53	42
Insurance	275	264
IT Support	151	151
Maintenance	151	154
Masterplan Costs	306	-
Other Expenses	2,807	2,716
	<u>3,821</u>	<u>3,519</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>2021</b>	<b>2020</b>
	<b>\$000</b>	<b>\$000</b>
Short-Term Employee Benefits	814	817
Other Benefits	<u>814</u>	<u>817</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 2021**

**7. REMUNERATION OF AUDITORS**

	<b>2021</b>	<b>2020</b>
	<b>\$000</b>	<b>\$000</b>
Audit Fees for Financial Statement Audit	<u>33</u>	<u>62</u>

**8. TRADE & OTHER RECEIVABLES**

(a) Trade & Other Receivables	<b>2021</b>	<b>2020</b>
	<b>\$000</b>	<b>\$000</b>
Trade Receivables	250	186
Sundry Receivables & Accruals	70	72
Estimated Doubtful Debts	-	-
Goods & Services Tax (GST) Receivable	-	9
	<u>320</u>	<u>267</u>

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

Grants Receivable	75	50
GST Receivable	-	9
	<u>75</u>	<u>59</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>2021</b>	<b>2020</b>
	<b>\$000</b>	<b>\$000</b>
Shop Stock	225	277
Café Stock	8	7
Venue Stock	8	4
	<u>241</u>	<u>288</u>

The carrying amount of inventories pledged as security for liabilities is \$Nil (2020: \$Nil).

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS (Cont.)**  
**For the Financial year ended 30 June 2021**

**10. OTHER FINANCIAL ASSETS**

	2021	2020
	\$000	\$000
<i>Available-for-Sale at Fair Value:</i>		
<u>Current</u>		
Deposits	3,493	1,736
Fixed Rate Bonds	<u>3,493</u>	<u>1,736</u>
<u>Non-Current</u>		
Equity Securities- Company Shares	6,464	5,288
Fixed Rate Bonds	<u>509</u>	<u>562</u>
	<u>6,973</u>	<u>5,850</u>
Disclosed in the financial statements as:		
Current	3,493	1,736
Non-current	<u>6,973</u>	<u>5,850</u>
	<u>10,466</u>	<u>7,586</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.

**11. LOANS**

	Effective Interest Rate	Year of Maturity	2021		2020	
			Current \$000	Non-Current \$000	Current \$000	Non-Current \$000
MBIE STAPP Loan	3.0%	2026	-	1,065	-	-
			<u>-</u>	<u>1,065</u>	<u>-</u>	<u>-</u>

(i) Security Held

The MBIE STAPP Loan is unsecured.

(ii) Defaults and Breaches at Reporting Date

There were no defaults or breaches at reporting date.

(iii) Loan Forgiveness

During the period, no portion of the loan was forgiven.

For accounting policy, please refer to note 2.6(b).

OTAGO MUSEUM TRUST BOARD  
 NOTES TO THE FINANCIAL STATEMENTS (Cont.)  
 For the financial year ended 30 June 2021

12. PROPERTY, PLANT AND EQUIPMENT

(a) Property, Plant and Equipment at 30 June 2021

Museum Operational Assets	Cost/ Valuation 1 July 2020	Cost/ Valuation 30 June 2021	Accumulated Depreciation & Impairment Changes 1 July 2020	Depreciation Expense	Accumulated Depreciation Reversed on Disposal 30 June 2021	Accumulated Depreciation & Impairment Changes 30 June 2021	Carrying Amount 30 June 2021
	\$000	\$000	\$000	\$000	\$000	\$000	\$000
<b>At Cost</b>							
Land	980	980					980
Buildings	13,004	13,045	(5,824)	(512)	(13)	(6,323)	6,722
- Discovery World	2,256	2,256	(1,623)	(60)		(1,683)	573
Redevelopment - Phase 1							
Building	3,001	3,001	(1,996)	(90)		(2,086)	914
Fitout exhibitions	246	246	(237)	(2)		(239)	7
Mechanical services	362	362	(303)	(6)		(308)	54
Electrical	509	509	(425)	(8)		(433)	76
Redevelopment - Phase 2							
Building	5,410	5,410	(3,067)	(162)		(3,229)	2,180
Fitout exhibitions	2,907	2,907	(2,796)	(20)		(2,816)	91
Mechanical services	1,971	1,971	(1,607)	(35)		(1,641)	330
Electrical	451	451	(368)	(8)		(376)	75
Computer Equipment	1,816	1,841	(1,407)	(148)		(1,555)	286
Emergency Response Equipment Exhibits	7	7	(7)			(7)	
Furniture & Fittings	1,776	1,781	(646)	(110)		(756)	1,025
Golden Kiwi Lottery Fund	1,588	1,616	(1,128)	(72)		(1,200)	416
Motor Vehicles	18	18	(18)			(18)	
Café Equipment	199	153	(138)	(18)	(45)	(111)	42
Equipment	100	100	(49)	(8)		(57)	43
	79	259	(3)	(50)		(53)	206
	<b>36,680</b>	<b>36,913</b>	<b>(21,642)</b>	<b>(1,307)</b>	<b>(58)</b>	<b>(22,891)</b>	<b>14,022</b>

There was depreciation recovered of \$10,933 on disposals during the year.

OTAGO MUSEUM TRUST BOARD  
NOTES TO THE FINANCIAL STATEMENTS (Cont.)  
For the financial year ended 30 June 2021

12. PROPERTY, PLANT AND EQUIPMENT

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

	Cost/ Valuation 1 July 2019	Cost/ Valuation 30 June 2020	Disposals	Additions	Accumulated Depreciation & Impairment Changes 1 July 2019	Depreciation Expense Reversed on Disposal 30 June 2020	Accumulated Depreciation Impairment Changes 30 June 2020	Carrying Amount 30 June 2020
	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000
<b>Museum Operational Assets</b>								
<b>At Cost</b>								
Land	980	980						980
Buildings	12,900	13,004		104	(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	1,816		187	(1,213)	(194)	(1,407)	409
Emergency Response Equipment	7	7			(7)		(7)	
Exhibits	1,762	1,776		15	(464)	(183)	(646)	1,130
Furniture & Fittings	1,538	1,588		50	(1,046)	(82)	(1,128)	460
Golden Kiwi Lottery Fund	18	18			(18)		(18)	
Motor Vehicles	163	199		35	(114)	(25)	(138)	60
Café Equipment	96	100		4	(40)	(9)	(49)	51
Equipment		79		79		(3)	(3)	77
	<b>36,205</b>	<b>36,680</b>	<b>474</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 2021**

	2021 \$000	2020 \$000
<b>13. Intangible Assets</b>		
Opening Balance	3	6
Additions	41	-
Less Amortisation	5	3
Closing Balance	<u>39</u>	<u>3</u>

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

**14. TRADE & OTHER PAYABLES**

Trade Payables (i)	335	231
Accrued Expenses	59	38
Income Received in Advance (ii)	805	481
COVID-19 Wage Subsidy	-	203
GST Payable	23	-
	<u>1,221</u>	<u>953</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 \$804,505.40 (2020: \$480,389.80) 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.

	2021 \$000	2020 \$000
<b>15. EMPLOYEE ENTITLEMENTS</b>		
Accrued Salary & Wages	155	106
Annual Leave	370	329
	<u>525</u>	<u>435</u>

**16. RESERVES**

Available-for-Sale Revaluation Reserve (a)	3,357	2,203
Equalisation Fund (b)	342	337
Trust Funds (c)	6,503	6,402
Special Funds (d)	4,339	4,339
Unallocated Accrued Interest	11	21
	<u>14,552</u>	<u>13,302</u>

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

Balance at Beginning of Year	2,203	1,943
Realised gains/losses on disposal of financial instruments	(1)	77
Realised gains/losses on disposal of fixed assets	7	-
Adjusting for market value movements	1,154	260
Valuation Gain/(Loss) Recognised	<u>1,160</u>	<u>337</u>
(Gain)/Loss transferred to Revenue Statement on Sale of Financial Instruments	1	(77)
Fixed Assets	(7)	-
Balance at End of Year	<u>3,357</u>	<u>2,203</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 2021

16. RESERVES cont.

	2021 \$000	2020 \$000
<b>(b) Equalisation Fund</b>		
Balance at Beginning of Year	337	329
Interest Transfer	5	8
Balance at End of Year	<u>342</u>	<u>337</u>

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

**Notes**

**(c) Trust Funds (Restricted & Unrestricted Reserves)**

14(e)

Balance at Beginning of Year	6,402	6,185
Transfer from/(to) Retained Earnings	101	217
Balance at End of Year	<u>6,503</u>	<u>6,402</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 approval 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.

	Notes	2021 \$000	2020 \$000
<b>(d) Special Funds (Museum Reserves)</b>	14(f)		
Balance at Beginning of Year		4,339	4,239
Transfer from/(to) Retained Earnings		-	100
Balance at End of Year		<u>4,339</u>	<u>4,339</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 2021**

16 (e)

Trust Funds

<b>(i) Trust Funds - Unrestricted</b>								
<b>Fund</b>	<b>Balance 1/07/2020</b>	<b>Add Revenue &amp; Transfers Detail</b>	<b>\$</b>	<b>Deduct Expenditure &amp; Transfers Detail</b>	<b>\$</b>	<b>Balance 30/06/2021</b>	<b>Capital</b>	<b>Revenue</b>
Elizabeth Alexander	191	Gain on Sale of Shares Investment Revenue	3			194	88	107
De Beer Publications & Research	1,406	Gain on Sale of Shares Investment Revenue	23			1,430	373	1,057
Fairweather	397	Gain on Sale of Shares Investment Revenue	7	Purchases - Natural History	3	400	142	258
Gollan	255	Gain on Sale of Shares Investment Revenue	4	Purchases - Jewellery & Textiles	3	256	42	214
Brenda Joyce Harding	132	Gain on Sale of Shares Investment Revenue	2			134	40	93
Lyders	229	Gain on Sale of Shares Investment Revenue	4			232	40	193
Peter Snow MAC Fund	1	Gain on Sale of Shares Investment Revenue				1		1
<b>Total</b>	<b>2,611</b>		<b>43</b>		<b>6</b>	<b>2,648</b>	<b>725</b>	<b>1,923</b>
<b>(ii) Trust Funds - Restricted</b>								
<b>Fund</b>	<b>Balance 1/07/2020</b>	<b>Add Revenue &amp; Transfers Detail</b>	<b>\$</b>	<b>Deduct Expenditure &amp; Transfers Detail</b>	<b>\$</b>	<b>Balance 30/06/2021</b>	<b>Capital</b>	<b>Revenue</b>
Beth & Mark Anderson	114	Gain on Sale of Shares Investment Revenue	2			116	75	41
Avice Bowbyes - Costumes	238	Gain on Sale of Shares Investment Revenue	4			242	69	173
Colquhoun	600	Gain on Sale of Shares Investment Revenue	10			610	174	436
Fairweather - Collections	633	Gain on Sale of Shares Investment Revenue	11			644	200	444
Cowie Nichols	28	Gain on Sale of Shares Investment Revenue				28	3	25
Cyril Nichols	1,220	Gain on Sale of Shares Investment Revenue	20			1,240	223	1,017
Willi Fels	959	Gain on Sale of Shares Investment Revenue	16	Purchases - Textiles		975	255	720
<b>Total</b>	<b>3,792</b>		<b>63</b>			<b>3,855</b>	<b>997</b>	<b>2,858</b>
<b>TOTAL TRUST FUNDS</b>	<b>6,402</b>		<b>107</b>		<b>6</b>	<b>6,503</b>	<b>1,721</b>	<b>4,781</b>

**OTAGO MUSEUM TRUST BOARD  
NOTES TO THE FINANCIAL STATEMENTS (Cont.)  
For the Financial year ended 30 June 2021**

15 (f)

<b>(f) Special Funds - Unrestricted</b>								
<b>Fund</b>	<b>Balance 1/07/2020</b>	<b>Add Revenue &amp; Transfers Detail</b>	<b>\$000</b>	<b>Deduct Expenditure &amp; Transfers Detail</b>	<b>\$000</b>	<b>Balance 30/06/2021</b>	<b>Capital</b>	<b>Revenue</b>
Allocation for Special Purposes	53	Est. E.O. Naylor	-			54		54
Development				Capital Expenditure	-			
Loss of Heart Compensation	2,349					2,349	1,107	1,243
General Funds	284					284		284
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	427					427		427
Retirement Leave	70					70		70
<b>Total</b>	<b>4,339</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 2021**

	<b>2021</b>	<b>2020</b>
	<b>\$000</b>	<b>\$000</b>
<b>17. CAPITAL</b>		
<b>Accumulated Surplus/(Deficit)</b>		
Balance at Beginning of Year	11,425	12,117
Plus Exhibits & Equipment Purchased from:		
Restricted & Museum Reserves	7	34
Net surplus/(Deficit)	(109)	(363)
Transfers from/(to) Reserves:		
Restricted & Museum Reserves		(21)
Equalisation Fund	(5)	(8)
Restricted Reserves (Special Funds)	-	(110)
Restricted Reserves (Trust Funds)	(107)	(220)
Unallocated Accrued Interest	9	(5)
Balance at End of Year	<u>11,220</u>	<u>11,425</u>

**18. COMMITMENTS FOR EXPENDITURE**

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

Capital commitments at 30 June 2021 were \$53,579 (30 June 2020: \$28,514) These affect the following asset classes:

Furniture & Fittings	\$9,072
Computer Equipment	\$34,985
Buildings - OMTB	\$9,522

At 30 June, 2021, the Otago Museum had been awarded total grant funding from the Ministry of Business, Innovation and Employment (MBIE) of \$2,691,730 (2020: \$2,239,030). To date costs of \$2,399,457 (2020: \$1,868,553) had been paid out to funding recipients, with \$455,567 of these costs paid during the 2021 year. There are \$75,000 (2020: \$75,000) still to be received from MBIE. As at balance date, there were funds of \$217,273 (2020: \$323,839) to be paid out during 2021. There is also a further \$292,273 (2020: \$373,456) 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>2021</b>	<b>2020</b>
	<b>\$000</b>	<b>\$000</b>
No later than one year	12	3
Total Operating Lease Commitments	<u>12</u>	<u>3</u>

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS (Cont.)**  
**For the Financial year ended 30 June 2021**

**19. CONTINGENT LIABILITIES & CONTINGENT ASSETS**

**Contingent Liabilities**

There were no contingent liabilities at 30 June, 2021 (2020: During the Café/Hutton Theatre improvements project in 2019, asbestos was discovered within the building)

**Contingent Assets**

There were no contingent assets at 30 June, 2021 (2020: Nil)

**20. 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>2021</b>	<b>2020</b>
		<b>\$000</b>	<b>\$000</b>
Central Otago District Council	Levy Received	31	30
Clutha District Council	Levy Received	210	125
Dunedin City Council	Levy Received	4,452	4,315
Waitaki District Council	Levy Received	60	57
Queenstown Lakes District Council	Levy Received	60	-
Dunedin City Council	Other	24	7
Friends of the Museum Association	Other	1	1
Otago University	Other	104	215
		<u>4,942</u>	<u>4,750</u>
Dunedin City Council	Rates	100	(115)
Dunedin City Council	Other	5	-
Hutchinson Analytics Ltd	Other	5	-
Otago University	Other	20	(40)
		<u>130</u>	<u>(155)</u>

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS (Cont.)**  
**For the Financial year ended 30 June 2021**

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

	2021	2020
	\$000	\$000
David Hutchinson	(14)	(5)
	<u>(14)</u>	<u>(5)</u>

**21. 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:

	2021	2020
	\$000	\$000
Cash & Cash Equivalents	3,326	2,844
	<u>3,326</u>	<u>2,844</u>

**22. FINANCIAL INSTRUMENTS**

**(a) Categories of Financial Instruments**

	2021	2020
	\$000	\$000
<b>Financial Assets</b>		
<b>Loans and Receivables</b>		
Cash & Cash Equivalents	3,326	2,844
Trade & Other Receivables	320	267
Other Financial Assets:		
· Term Deposits	3,493	1,736
<b>Held to Maturity</b>		
Listed Bonds	509	562
<b>Fair Value Through Other Revenue and Expense</b>		
Other Financial Assets:		
Listed Shares	6,464	5,288
Unlisted Shares	-	-
<b>Financial Liabilities at Amortised Cost</b>		
Trade & Other Payables	1,221	953
<b>Borrowings</b>		
MBIE STAPP Loan	1,065	-

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS (Cont.)**  
**For the Financial year ended 30 June 2021**

**23. SUBSEQUENT EVENTS**

As outlined in Notes 1.4 & 3, as a result of the COVID-19 pandemic, the New Zealand Government imposed various restrictions on the Museum's ability to operate at various times throughout the 2021 financial year. As a result of those restrictions, at the reporting date COVID-19 was not present in the community and there were no restrictions on the activities of individuals or organisations within New Zealand, although substantial restrictions remained at the border.

In mid-August 2021, following the detection of COVID-19 in the community, the New Zealand Government ordered an economy-wide lockdown, during which all non-essential businesses and organisations were not permitted to operate. That lockdown has subsequently been lifted, but substantial trading restrictions are still in place at the time of signing these financial statements. During the lockdown period and the subsequent period of trading restrictions, most of the Museum's staff have been able to work from home. The Museum was unable to open during the lockdown period, but was able to take advantage of the New Zealand government wage subsidies. Since the lockdown period ended, the Museum has been able to operate to a limited extent and has continued to be able to claim New Zealand wage subsidies. The Museum has canceled a number of its education events. Where possible, these events will be rescheduled for later in the year, which will enable the Museum to retain the funding that it had secured for the events.

At 24 January 2022, the New Zealand Government moved New Zealand in its entirety to the red level setting, which imposed restrictions on events and gatherings. This affects the Museum, as it does reduce the events and gatherings it is allowed to hold, however, the Museum is able to continue to operate under this setting, hence the Museum has not been majorly affected by the COVID-19 Protection Framework.

**24. ANNUAL REPORT**

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

The Otago Museum regrets the delay in the publication of this years audited accounts. However, this was entirely out of our hands and responsibility. We were ready and prepared to proceed with an audit process on the normal schedule which would have delivered accounts within the regulated timeline. However, due to the combined pressures of COVID and staff shortages the Museums auditor, Audit NZ, was unable to commence the 2021 audit. Otago Museum approached the Office of Auditor-General (OAG) requesting the audit be undertaken by another organisation. On 18th November 2021, the Museum received confirmation from OAG of a proposed change of auditor to BDO Invercargill. The audit was subsequently commenced in December 2021. There is no material impact of not approving the financial statements by the legislative date and future audits will likely be completed in a timely manner.

OTAGO MUSEUM TRUST BOARD  
 SUPPLEMENTARY INFORMATION  
 For the Financial Year Ended 30 June 2021

COMPARISON OF OPERATIONAL REVENUE & EXPENDITURE TO THE ANNUAL PLAN

	Core Operating		Business Units		Special & Trust Funds		Total	
	Actual	Budget	Actual	Budget	Actual	Budget	Actual	Budget
<b>Revenue</b>	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000
Executive	1						1	
Collections, Experience & Development	426	147					426	147
Finance & Commercial			2,090	2,152			2,090	2,152
Assets & Technology	16	1					16	1
Visitor Interaction & Programmes	431	233					431	233
Science Engagement	689	494	1,381	943			2,069	1,437
Special & Trust Funds					110	223	110	223
CLA Contribution & Other Revenue	4,923	5,002	203				4,923	5,002
Wage Subsidy							203	
<b>Total Revenue</b>	6,486	5,877	3,674	3,095	110	223	10,270	9,195
<b>Wages &amp; Salaries</b>								
Executive	(419)	(431)					(419)	(431)
Collections, Experience & Development	(1,377)	(1,264)					(1,377)	(1,264)
Finance & Commercial	(382)	(372)	(947)	(1,011)			(1,329)	(1,383)
Assets & Technology	(335)	(313)					(335)	(313)
Visitor Interaction & Programmes	(714)	(810)					(714)	(810)
Science Engagement	(448)	(549)	(670)	(406)			(1,117)	(955)
Special & Trust Funds								
<b>Total Wages &amp; Salaries</b>	(3,674)	(3,738)	(1,617)	(1,417)			(5,291)	(5,156)
<b>Direct Costs</b>								
Executive	(178)	(255)					(178)	(255)
Collections, Experience & Development	(728)	(369)					(728)	(369)
Finance & Commercial	(18)	(15)	(877)	(950)			(895)	(965)
Assets & Technology	(563)	(753)					(563)	(753)
Visitor Interaction & Programmes	(53)	(62)					(53)	(62)
Science Engagement	(294)	(335)	(276)	(257)			(570)	(592)
Special & Trust Funds					(7)		(7)	
<b>Total Direct Costs</b>	(1,833)	(1,788)	(1,153)	(1,207)	(7)		(2,993)	(2,995)
Depreciation	(1,312)	(1,294)					(1,312)	(1,294)
Indirect costs	(783)	(920)					(783)	(920)
<b>Net Contribution</b>	(1,116)	(1,863)	904	470	103	223	(109)	(1,170)

## 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 2021

The Auditor-General is the auditor of Otago Museum Trust Board (the Museum). The Auditor-General has appointed me, Aaron Higham, using the staff and resources of BDO Invercargill, to carry out the audit of the financial statements of the Museum on his behalf.

#### Opinion

We have audited:

- the financial statements of the Museum on pages 62 to 87, that comprise the statement of financial position as at 30 June 2021, the statement of financial performance, statement of other comprehensive revenue and expense, statement of changes in net assets/equity and statement of cash flows 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 30 to 57.

#### Qualified opinion because of non-recognition of certain heritage assets

In our opinion, except for the effect of the non-recognition of certain heritage assets, described in the *Basis for our qualified opinion* section of our report, the financial statements of the Museum on pages 62 to 88:

- present fairly, in all material respects:
  - its financial position as at 30 June 2021; 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 Public Benefit Entity Standards with disclosure concessions; and
- the statement of service performance of the Museum presents fairly, in all material respects, the Museum's achievements measured against the performance targets adopted for the year ended 30 June 2021.

Our audit of the financial statements was completed on 29 April 2022. This is the date at which our qualified opinion is expressed.

The basis for our qualified opinion is explained below. 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 on the financial statements

As explained in note 2.8(b) on page 71, the Museum has not recognised certain heritage assets in the statement of financial position, and has also not recognised any associated depreciation expense in the statement of comprehensive revenue and expense. 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 depreciated during their useful lives. There are no practical 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. The audit opinion for the year ended 30 June 2020 was modified for the same reason. As a result, the comparative information in the financial statements and the statement of service performance 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.

### **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 financial statements that are fairly presented and that comply with generally accepted accounting practice in New Zealand.

The Board is also responsible for preparing a statement of service performance for the Museum that is fairly presented. This responsibility arises because the Museum has elected to prepare performance information in accordance with Public Benefit Entity Standards with disclosure concessions.

The Board is responsible for such internal control as it determines is necessary to enable it to prepare financial statements and a 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 relating to going concern and using the going concern basis of accounting, unless the Board intends to wind up 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.

We have agreed to audit the statement of service performance that the Board has elected to prepare for the Trust.

For the budget information reported in the financial statements, 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 risk 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 service performance 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 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, 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 to audit the financial statements 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 29, and 88, 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 requirement of the Professional and Ethical Standard 1: International Code of Ethics for Assurance Practitioners issued by the New Zealand Auditing and Assurance Standards Board.

Other than in our capacity as auditor, we have no relationship with, or interests in, the Museum.



Aaron Higham  
BDO Invercargill  
On behalf of the Auditor-General  
Invercargill, New Zealand



OTAGO MUSEUM  
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[www.otagomuseum.nz](http://www.otagomuseum.nz)