

# Annual Report





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# Foreword



Image: Alan Dove Photography

A handwritten signature in blue ink that reads "D. Hutchinson".

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

It has been a good year. First and foremost in a Board Chair's mind has to be our fiduciary responsibility. Through the painful staff restructuring last year and the sustained, outstanding work of our people at all levels of the organisation, we have reduced the Museum's total operating expenditure to less than \$10M for the financial year, despite a period of significant increases in costs. This is nearly half a million dollars less in expenditure compared to last year. During this time, we have also managed to maintain our revenue at a shade over \$11M. In short, the Museum made an operating profit. No small achievement in a difficult financial climate.

That said, there is no room for complacency. This "profit" comes on the back of a significant period of financial constraint and deferred maintenance. Much work to ensure the health of our buildings and the safety of our collection, staff and visitors alike is needed and can now be addressed. Some of this work goes unseen behind the scenes, such as exploratory work to ensure all our buildings meet appropriate earthquake safety standards, but we are starting to see front of house the first fruits of the hard work on fiscal responsibility.

The last gallery redevelopment at the Museum was Southern Land, Southern People around a quarter of a century ago. This year you will have noted that the Pacific Cultures Gallery has been closed for a very much needed refresh. We noted, with the removal of some of the structures in the gallery, that they had stood there from before I was born (which is longer ago than I care to mention here).

An important element of the refurbishment of the gallery has been the engagement with and input from our local Pasifika communities. During this process, we have been incredibly grateful for their energy, engagement – and criticism. When things are wrong, we need advice to ensure what replaces it is correct. We hope that this is what you see when the gallery reopens in the coming year. Perhaps even more important is the development of what we see as an enduring relationship with our partners in the community.

And so our thoughts turn to the future where plans are in development for the refurbishment of the centrally important Tangata Whenua Gallery, combined with a return of the Ross Building (home of the 1877 and Maritime galleries and the Animal Attic) to its former glory. We look forward to kōrero regarding these redevelopments over the coming year.



So, through the hard work of all our staff, it really has been a good year. For that I thank them for their mahi and their dedication, but I'd also like to thank the contributing authorities – which means the ratepayers of Dunedin City and the Clutha, Waitaki and Central Otago Districts – and our over 350,000 visitors. Together we will ensure our, your, Museum shines, preserving memories of past generations, and serving our community for generations young, old and yet to come.

# Year in review



A handwritten signature in blue ink that reads "Ian Griffin". The signature is fluid and cursive, with a long horizontal line extending to the right.

**Dr Ian Griffin**  
Director, Tūhura Otago Museum



Every year at Tūhura seems to carry its own rhythm. Some mornings, the Museum hums with tamariki exploring how butterflies fly; on others, the galleries rest in stillness, a quiet refuge where people come to think, remember, or simply wonder. Between those moments, the Museum breathes—alive with learning, connection, and care.

The past year has been one of thoughtful progress. Our educators have reached thousands of learners across Otago and beyond, taking science and culture into classrooms, marae, and community halls. Exhibitions and programmes have kept our spaces lively, while behind the scenes our teams have continued the essential work of conserving and documenting the taoka and scientific specimens entrusted to us.

This year also marked a step forward in how we prepare for the future. We created a new Head of Philanthropy and Development position to help build the support needed for key capital projects—notably the redevelopment of the Tangata Whenua and 1877 galleries and the upgrade of the Perpetual Guardian Planetarium. These significant undertakings will ensure that Tūhura remains a place of wonder, safety, and inspiration for decades to come.

At the same time, work on the new Pacific Cultures Gallery has gathered momentum. Redeveloped in close partnership with local Pasifika communities, this gallery will be a place of pride and storytelling, honouring the creativity and resilience of Pacific peoples whose journeys are woven through the life of southern Aotearoa.

We also pause this year to remember Martin Phillipps, a genuine Dunedin original and a generous friend of the Museum. His family's extraordinary donation of his instruments and world-famous leather jacket ensures that his creative spirit will continue to inspire long into the future.

As we look toward 2026 and beyond, I feel the same anticipation that settles in the Planetarium just before the lights go down—a quiet breath, and the sense that something extraordinary is about to begin.

# Philanthropy and Development

Tūhura is very grateful for the core funding that it receives from the four Otago councils, which are a critical source of support.

In order to cover its essential costs, however, the Museum needs to raise approximately \$5 million a year, while urgent building maintenance and visitor experience upgrades will require at least an additional \$15 million.

To build Tūhura's relationship with much-needed donors and bequestors, and to diversify its income, a new Head of Philanthropy and Development role was created this financial period, and Dr Georgia Ciaran was hired.

Since January 2025, Dr Ciaran has been putting in place

foundational philanthropic initiatives that focus on spreading two key messages: Tūhura is a registered charity, and it needs additional funds.

These initiatives have included developing new bequest and donation brochures; updating Museum signage with positive, donor-centric messaging; and signing up Tūhura with an online will-writing service called Gathered Here, which has resulted in two bequest pledges already.

If you would like to make a donation, a bequest, or are interested in becoming a sponsor, Georgia would love to hear from you. She can be contacted at [philanthropy@tuhura.nz](mailto:philanthropy@tuhura.nz) and at 021 541 217.





# Our guiding principles

## Under the Otago Museum Trust Board Act 1996, the Museum has three overarching objectives:

- 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.

Those objectives inform the vision, mission, values and goals that together form our strategic framework.

### 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.

### 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:

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

#### 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

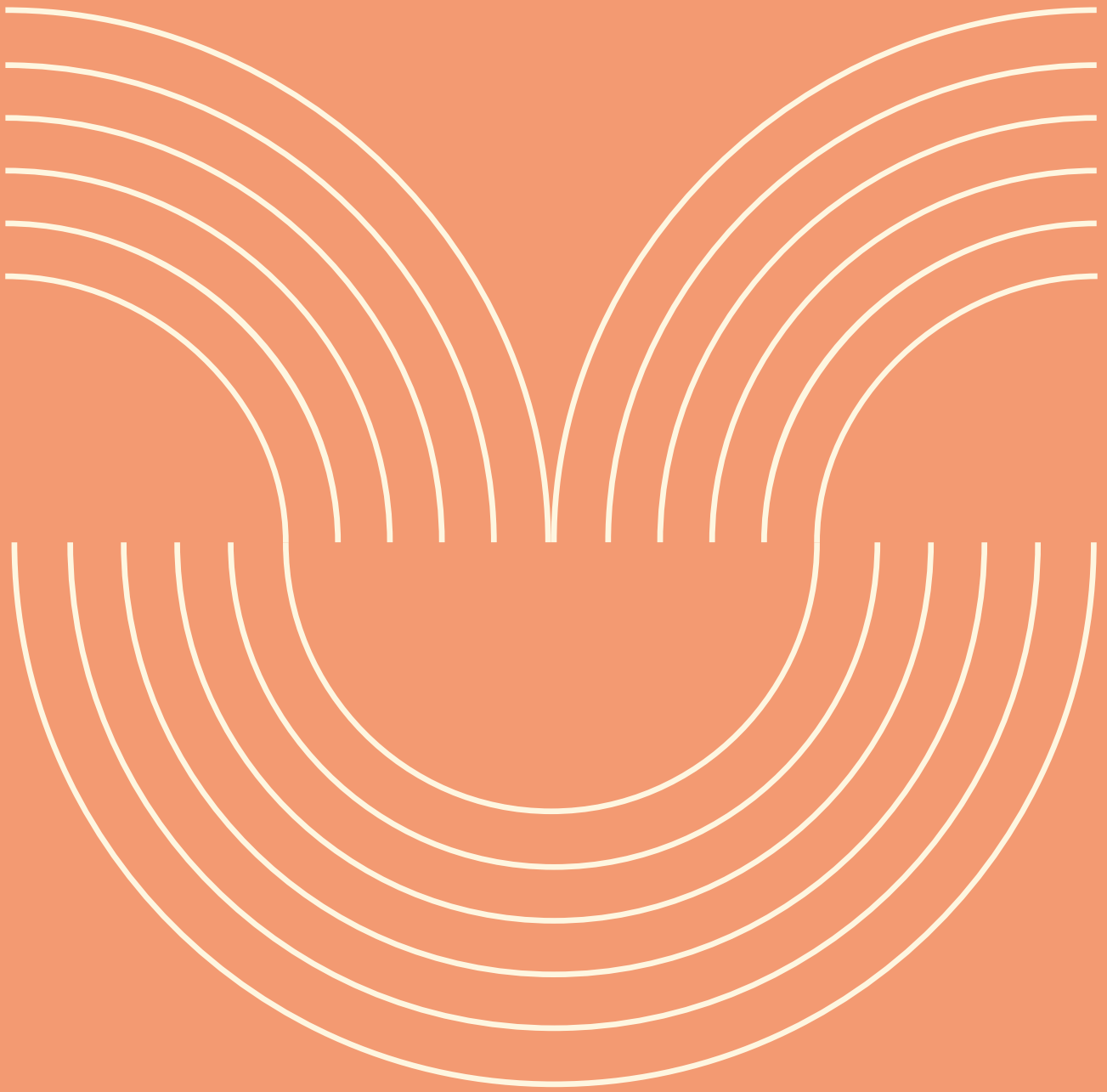
We will collaborate and create partnerships

#### Rakaitataka

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

### Goals

1. Upholding the mana of the collection | Whakamarakatia te mana o te kohika taoka
2. Engaging our community to inspire wonder, curiosity and understanding | Whakaurua ā tātou hāpori ki te whakaohoho te miharo, te manawa reka, te whakamarama hoki
3. A secure and sustainable future in a changing world | Whakahaumaruru te wāheke i te ao hurihuri



# Our stories

# Reconnecting with communities



Behind the covered entrance to the Pacific Cultures Gallery, change is afoot, and it is being led by Dunedin's Pasifika communities.

When the Pacific Cultures Gallery first opened in 1963, museums were intent upon categorising and cataloguing material culture. They displayed artefacts according to type, class, and function, recording culture and fixing it in place behind glass.

Today, there is much more emphasis on understanding and recognising the indigenous science of Pacific peoples, through their cultural knowledge, skills, and lived experiences that give meaning and purpose to artefacts.

With a layout and display techniques rooted in the early sixties, however, the Pacific Cultures Gallery has struggled to fully make that transition. It is a record of past museum practice as much as it is a window into different cultures. This period, we began the process of changing that, and in March, the gallery was closed for renovations guided by Dunedin's Pasifika communities.

Consultation has been taking place in two stages and has so far involved five different communities. Initially, each of these communities nominated a leader or representatives to view the Museum collection and choose a selection of their artefacts for display. A community viewing day then followed, which was an opportunity for people to come in and see the objects that had been selected on their behalf. These viewing events have been emotional occasions as stories are shared with children and grandchildren, and artefacts are once more woven into living memory.

Two of the most notable gallery changes to date are the removal of the map wall and a new design for the carpet at the entrance, created by local Pacific artist Ana Teofilo. As the project continues, the Museum is seeking feedback from Pasifika communities about the changes, which include alterations to the layout, the content of labels, and the style of displays.

We are aiming for the renovation to be complete by early 2026, but the work to build reciprocal relationships with these communities will be ongoing. It has been hugely encouraging to already see people feeling more comfortable visiting the Museum and using its spaces. And the Collections team has greatly appreciated the input they've received from Pasifika communities about the uses and names of stored artefacts. Tūhura has even been generously gifted additional taoka to address gaps in the collection — our thanks to Dunedin's Tuvalu community for their traditional *vaka* (fishing canoe) and *fale* (house) models. These gifts support the Museum's work and signify the direct impact of climate change on the Tuvalu people's way of life and homeland.

To help with this relationship-building work, Pasifika Engagement Manager Leota Alice Meredith has invited each Pasifika community that has a connection with the collection to hold its language week and independence or constitutional celebrations with us. For many of these communities, this would be their first opportunity to do so at the Museum.

The language weeks in particular have been an opportunity to welcome our Pasifika communities to the Museum and introduce them to its special collections. In consultation with each community, the Collections, Design, and Engagement

teams have arranged six displays so far, each one celebrating a different Pacific language.

It is our hope that this engagement and the gallery revitalisation will give communities the opportunity to reconnect with their artefacts, as well as with the Museum itself. To this end, we have also appointed Jonika Edgecombe as Collection Technician Pasifika, expanding our small Collections team to help it engage further with Dunedin and Otago's Pasifika communities.

The last word in this story goes to Leota Meredith, who has led the Museum's engagement efforts, first as a Pasifika engagement coordinator, and now as an engagement manager.

*Eso'ole fau, ile fau – This Samoan proverb talks about support, unity, and interdependence. It emphasises the importance of mutual support and collective strength.*

*Gratitude, love and respect—these are but a few humble words to honour all those who have been involved in the strengthening and continuity of the woven 'afa—the sennit of connection between Tūhura Otago Museum and the Pasifika peoples of Dunedin. Our great story is about meaningful reconnection, with artefacts, people, and shared purpose.*



## A significant milestone

This year the Museum held its largest ever live Pasifika event for the public: *Faiva o Su'a Tatau*. This groundbreaking initiative was delivered in collaboration with *So'oula o Samoa*, the Samoan Otago Committee, and featured the world-renowned *tufuga tātatau* (Master tattooist) Su'a Peter Suluape.

Over a two-week period in June, the event celebrated many "firsts." Eight individuals received traditional Samoan tattoos—one *pe'a* (male) and seven *malu* (female)—while twenty others received semi-contemporary hand tattoos. Among the participants were the Museum's own Jonika Edgecombe, who received her *malu*, and Leota Meredith, who received a hand tattoo.

For the first time, Su'a Peter asked to deliver two public lectures—one in Samoan and one in English. Both sessions were well attended and deeply appreciated by the community.

The event drew high foot traffic and a visibly diverse audience, including various ethnic and interest groups. The opening ceremony was streamed online, attracting significant viewership both nationally and internationally. Following the success of *Faiva o Su'a Tatau*, the Museum has received invitations to participate in other Pasifika events across Otago, further strengthening its engagement with Pasifika communities.



# Success on the campaign trail

In the high-stakes world of animal popularity contests, visibility is key.

How do you wrest the spotlight away from your brightly feathered, honey-voiced rivals when you have a famously shrill call and a mostly monochrome dress code? How do you steal the scene when you're a recluse who lurks in leaf litter?

Apparently, you get Tūhura Otago Museum to run your campaign.

This period, the Museum backed the hoiho (yellow-eyed penguin) and the ngāokeoke (velvet worm) for New Zealand Bird and Bug of the Year, respectively. Both competitions are designed to raise awareness of this country's native wildlife by encouraging people to vote for their favourite animal.

Tūhura's Marketing, Collections and Design teams worked on the two campaigns alongside some key community partners, securing victory in both of them. The ngāokeoke narrowly triumphed over the New Zealand praying mantis, edging out its closest competitor by 110 votes, while the hoiho took the top spot over the karure (Chatham Island black robin).

Both campaigns received national attention, but the Bird of the Year one was particularly wide-reaching, garnering thousands of likes and shares on social media. Prominent Kiwi supporters included actress Britt Scott Clark, former Prime Ministers Helen Clark and Chris Hipkins, Suzy Cato, Mike Puru, TV personality Matt Gibb, comedian James Mustapic, and Amazing Race host Phil Keoghan.

Internationally, the hoiho's cause was backed by renowned conservationist Dr Jane Goodall, in addition to being covered by several major media outlets, including the BBC, CNN, FOX, The Washington Post, Associated Press, Chicago's ABC, Euronews,

VICE, and Sky News Weekly. It even came up in conversation at the Emmys, with Phil Keoghan trying valiantly to persuade John Oliver that the hoiho should be Bird of the Year. Oliver, however, remained steadfastly committed to last year's winner, the pūteketeke (Australasian crested grebe).

As well as raising awareness of the urgent need to protect the hoiho, which is endangered and endemic to Aotearoa, the campaign spotlighted the local organisations conserving these struggling penguins: The OPERA, Dunedin Wildlife Hospital, and the Yellow-Eyed Penguin Trust. Tūhura worked closely with all three groups to share the hoiho's story, and we would like to acknowledge their invaluable support here.

Taking such an active role in the hoiho's campaign has also benefited the Museum. Instead of spending money on advertising, we collaborated with community organisations—strengthening our relationships with those groups—and convinced high-profile people to join the cause, which broadened our reach. By the time the campaign had concluded, the Museum's Facebook reach had increased by 115%, and our Instagram reach had risen by an astonishing 720%.

Getting involved in our community like this is fundamental to the Museum's goal of inspiring curiosity, wonder, and understanding. By drawing national and international attention to the wildlife Otago loves and the critical conservation work being done to protect it, we were able to act as an engaging, informative voice for our region. Not only that, we generated incredible free exposure for both the Museum and Dunedin City.

Given the overwhelmingly positive feedback that the hoiho campaign received, not to mention the ngāokeoke's success in one of the most competitive years yet, Tūhura Otago Museum may have a future on the campaign trail. What should we champion next?



# An exhibition for every interest

This has been an exceptionally diverse year for exhibitions at Tūhura Otago Museum, which has catered to music lovers, fashion enthusiasts, LEGO fans, and photography buffs, among others. Of the 12 different exhibitions and displays we put on this period, there are three we'd like to highlight here.



## ***RELICS: A New World Rises***

30 November 2024 – 27 April 2025

Created by Australian LEGO® Masters Jackson Harvey and Alex Towler, *RELICS: A New World Rises* combined the fun of futuristic world-building with a sombre reflection on humanity's unsustainable way of life.

Stepping through the doors of the Special Exhibitions Gallery, visitors found themselves in the year 2530 AD, but there were no robot attendants, holographic guides, or other trappings of the distant future to greet them. Instead, they were met by... refuse? An old refrigerator, an abandoned grandfather clock, a Volkswagen Beetle with its hood popped—in this timeline, humans had fled Earth after exhausting all its resources, and LEGO minifigures had built their own tiny civilisations in the garbage left behind.

These tiny LEGO worlds rewarded careful inspection, and the exhibition featured scavenger hunts designed to encourage children, teens, and adults to take a closer look. For those inclined to do some building of their own, there were also LEGO creation stations.

Tūhura was the first South Island museum to host *RELICS: A New World Rises*, which also happened to be our first LEGO-themed exhibition. It was a huge hit with visitors—appealing to young and old alike—and a significant financial success for the Museum, reaching over 26,000 admissions by the end of its run here.

To make the most of having such a top-tier exhibition down south, Tūhura also held several LEGO-themed events to complement *RELICS: A New World Rises*, including a national model-building competition, a pyjamarama, and various workshops. These events catered to a wide range of ages, introducing younger generations to the creative freedom of LEGO and giving older visitors a nostalgic blast from the past.

As for whether the exhibition's dire portrait of the future comes to pass, that will depend on the decisions we're making today—a message that *RELICS: A New World Rises* had visitors considering long after they'd left its eccentric world.



### Heavenly Pop Hits – The Legacy of Martin Phillipps Ongoing

An exhibition doesn't need to be large to have a powerful emotional impact. *Heavenly Pop Hits*, which was created to celebrate the life and work of The Chills founder Martin Phillipps, occupied just a single corner of Atrium One and resonated hugely with visitors.

A phenomenally talented musician and songwriter, Martin Phillipps was a key figure in the 'Dunedin Sound' of the early 1980s, and the linchpin of The Chills. After he passed away on 28 July 2024, his family kindly donated some of the most iconic items associated with the band to Tūhura Otago Museum. Among them were the jersey he wore in the "Pink Frost" music video, and the amps, Fender guitar, Last Footwear Company boots, and leather jacket that featured on the compilation album cover for "Heavenly Pop Hits". The jacket had itself been bequeathed to Martin by Chills drummer Martyn Bull.

On the eve of the release of "Spring Board: The Early Unrecorded Songs", The Chills' final album, the Museum unveiled the *Heavenly Pop Hits* exhibition, in which the donated items took pride of place, and hosted a listening party for the album with friends and whānau. Martin's last live performance had in fact taken place at the Museum, during the opening of the *Director's Choice* display, so it was fitting to pay tribute to his musical legacy here too.

Being entrusted with these significant pieces of New Zealand's musical history is a real honour, and it has been our pleasure to share them with the community.



### Hou Rongo – Moriori, Music, Manawa 14 September – 27 October 2024

In any museum, anywhere, you are likely to encounter the ubiquitous white label—the kind that tells you where an object is from, what it was used for, and perhaps how old it is. These things are worth knowing; they help us understand how material culture has changed across time and place. But they do not tell a complete story.

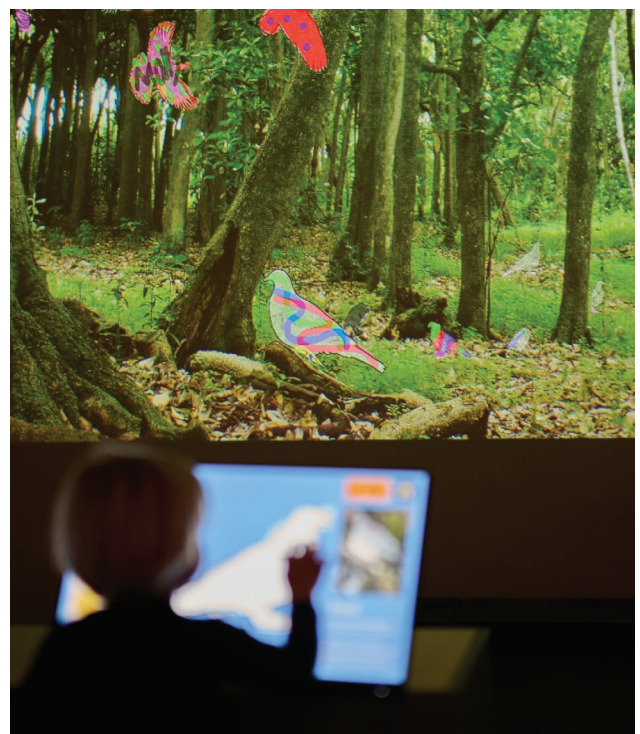
Arranged carefully in cases, artefacts are no longer among the people and places to which they belong. Something of their context is absent, and trying to recreate that missing quality in displays remains a challenge for museums, including ours. We were therefore very excited to host the exhibition *Hou Rongo*, which was designed to evoke the essence of Rēkohu | the Chatham Islands in its displays, grounding them in the sights, scents, and sounds of the islands and underlining the strong connection between ta imi Moriori (the Moriori people) and the natural world.

*Hou Rongo* was created by the University of Otago in partnership with the Hokotehi Moriori Trust and melded modern technology with Totohungatanga Moriori (Moriori knowledge). An immersive soundscape combined with large video projections transported visitors to Rēkohu, where they could hear the Moriori creation story in the language of its people, and handle 3D-printed replicas of traditional musical instruments.

To minimise text and preserve its multisensory experience, *Hou Rongo* featured object cards containing RFID tags that visitors could scan for additional information and resources to explore at home. Experienced this way, the indigenous culture of the Moriori people felt undeniably alive and present, a significant step towards the larger goal of revitalising it.

The Museum was thrilled to be able to support that goal by contributing advice and design to the project. An important inclusion from the collection was a rākau momori tree trunk incised with a karāpuna (ancestral motif), specially mounted for *Hou Rongo*.

Ultimately, over 10,000 people visited *Hou Rongo* during its time at Tūhura, gaining an immersive understanding of Moriori past and present.



# Ōnumia – The world’s rarest beaked whale

In July 2024, a five-metre-long whale washed ashore at Taieri Mouth, south of Dunedin. Our Natural Science Curator, Kane Fleury, was called to the site with representatives from Ōtākou Rūnaka and the Department of Conservation (DOC). Much to everyone’s surprise, this was no ordinary stranding—awaiting them on the beach was the body of a spade-toothed beaked whale (hakurā, *Mesoplodon traversii*), the rarest beaked whale species in the world!

Beaked whales are notoriously elusive. They dive to great depths and spend most of their lives out of sight beneath the surface. The spade-toothed beaked whale is so rare that until 2010, when a mother and calf stranded, no one had ever seen one in the flesh. Previously, the species was only known from two beach-worn skulls and a lower jaw with distinctive spade-like teeth, now held at Te Papa. Sadly, the mother and calf were initially misidentified as Gray’s beaked whales and buried, after which genetic testing revealed their true identity. The chance to learn from a recently deceased individual was therefore a remarkable and emotional moment, shared by whānau from Ōtākou and scientists alike.

The story of the stranding attracted international media attention, and scientists came from around the world to carry out a groundbreaking dissection in December 2024—the first to ever be conducted on this species. The dissection team included Carolina Loch Santos da Silva (University of Otago), Te

Kaurinui Parata (Ngātiwai), Kane Fleury (Tūhura), Sophie White (University of Otago), Anton van Helden (DOC), Hannah Hendriks (DOC), Michael Denk (Woods Hole Oceanographic Institution), Alex Werth (Hampden-Sydney College), Rachel Wesley (Ōtākou Rūnaka), Tumai Cassidy (Ōtākou Rūnaka), On Lee Lau (Tūhura), Moyna Müller, Hori Parata (Ngātiwai), Cody Phillips (Tūhura), and Bronwen Presswell (University of Otago).

The information they collected, together with CT scans of the flippers and skull, is now being prepared for scientific publication. This is the first time a complete spade-toothed beaked whale has been available to study, and these findings will help establish a baseline understanding of the species, as well as fill significant gaps in our knowledge of its biology.

The dissection was a moment of cultural revitalisation for Ōtākou Rūnaka, with support from Ngātiwai, who guided tikanga and traditional practices relating to whale use. A traditional claim has been made on the kauae (jaw and skull), while the remainder of the skeleton has been gifted to Tūhura. Once preparation is complete, a replica jaw will be created to accompany the skeleton on display so that we can share this remarkable find with the wider community.

The whale was named Ōnumia by Ōtākou Rūnaka, referencing the place where it first came ashore.





# Whāika Tuatahi

## Goal One

Whakamarakatia te mana o te kohika taoka  
Upholding the mana of the collection



# Highlights

107,850  
object records  
reviewed

174  
public enquiries  
addressed

91  
access requests  
facilitated

42  
acquisitions

# Statement of Service Performance Summary



## 1.1 Share our collection with the world

### OBJECTIVE

### SUMMARY

Review, assess and/or digitise 10,000 collection items

107,850 collection item records reviewed  
10,110 new records

Increase the number of items accessible online by 5,000

No new items were made available online during 2024 and 2025 because there is currently no live link between data on the website and Vernon. This will be addressed as part of the website redevelopment, which is underway and due to be completed in 2025.

#### Definitions:

- **Review:** Records are reviewed to fix errors, update provenance information, and attach new details as they become available.
- **Assessment:** This involves examining a collection item with reference to international museum guidelines and standards. These are listed in our Conservation and Collections Care Policy and relate to considerations like object packing, light exposure, and conservation status.
- **Digitisation:** This involves uploading an object's hard copy record to Vernon, our digital collection management system.

New and Reviewed Records



#### Commentary:

- This period, 3,956 archival records were digitised and added to our catalogue, bringing the total to 10,266.
- New records will be made available online upon the redevelopment of the Museum's website, which is due to be completed in late 2025.

**OBJECTIVE**

**PUBLICATIONS<sup>2</sup>**

Publish 20 publications based on the collections, from internal<sup>1</sup> researchers via publicly accessible media

15

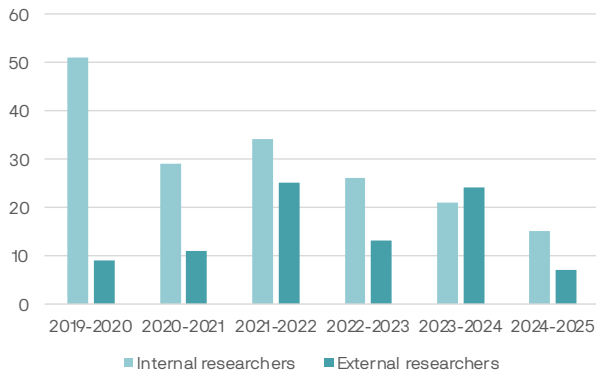
Encourage the publication of collection-related content by external researchers

7

<sup>1</sup> Internal researchers are staff and honorary curators

<sup>2</sup> Publications can include newspaper and journal articles, book chapters, and blogs. Media coverage of the Museum is counted separately in section 2.1.

Publications related to the collection



**Research insights:**

Museum researchers explored archaeology, fashion history, contemporary jewellery, natural history, entomology, and Museum history this financial year, with their research appearing in blogs, books, *The Otago Daily Times*, and various journals. A full list of publications can be found on page 51.

Research into the history of our ancient coin collection revealed that members of the public were donating examples of these objects as early as 1870, when we were gifted two copper Roman coins.

Deborah Waite’s article on the crocodile imagery of Western Solomon Islands artefacts related one of the clubs in our collection to feasting troughs, war canoes, and clubs in other collections, showing how it would have conveyed messages of power and conquest through the symbolic act of devouring that it depicts.

On the natural science front, a description of the Kaipara moa trackway was published, and a study of the spectacled porpoise skeletons in our collection contributed to a better understanding of the basic biology of these animals.

Additionally, the type specimens we hold of multiple spider and flightless alpine insect species were used for redescrptions and reviews.

**OBJECTIVE**

**SUMMARY**

Facilitate and encourage research access and respond to public enquiries

**Completed access requests<sup>1</sup>**  
Humanities: 34; Taoka Māori: 27; Natural Science: 31

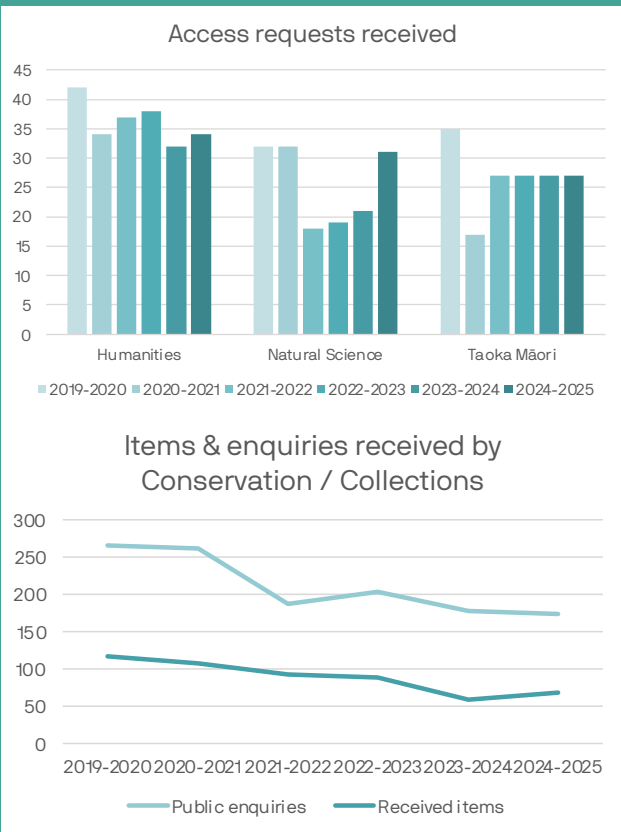
**Public enquiries<sup>2</sup>**  
Humanities, Taoka Māori and Natural Science: 156  
Conservation: 18

**Item receipts<sup>3</sup>**  
68

<sup>1</sup> Access requests can be completed in person (e.g. visiting a collections store) and remotely (e.g. being sent an image for publication).

<sup>2</sup> Public enquiries are resolved without providing access to the collection (e.g. object identification requests).

<sup>3</sup> Item receipts are a record of material taken into the Museum (e.g. to be considered for addition to the collection or for further research).



**Humanities:** University of Otago Classics students remain regular users of the collection. Similarly, many of our international requests to publish collection images were for examples of the Greek vessels in the Willi Fels Memorial Gift. We are happy that last year's visit from the Dunedin School of Art's jewellery and textile students has become an annual event.

**Natural Science:** Access requests this period included measurements and photos of Mackinaw Lake trout specimens, the loan of a skink for taxonomic review, the loan of native butterflies to Manaaki Whenua, and photos of sea lion and pilot whale skulls for species pages in Marine Mammals of the World.

**Taoka Māori:** Collection store visits inspired art students from Tokomairiro and contemporary Māori artists looking at fibres and vessels. Descendants of donors visited taoka their ancestors found at Millers Flat and were given by Rua Kenana on Maungapōhatu. Photos of local taoka were provided for interpretative panels on Ōtākou's cycleway, Maitapapa historic cemetery, and Rapaki marae, as well as new books on tutu and southern Māori ethnohistory. Trolling lures from Waihemo have been 3D modelled for experimental University research, and rūnaka groups have spent time with taoka from Waihao and Hakapupu.

**OBJECTIVE**

Collections team contributes to the delivery of projects, exhibitions, programmes, and online content to engage our core audiences.

**SUMMARY**

Collections assisted with  
 8 exhibitions (2024: 12)  
 5 events programmes (2024: 8)  
 3 blogs (2024: 8)



**Exhibitions:**

- The Collections team has been particularly focused on facilitating community visits by local Pasifika groups this period, both in aid of language week celebrations and as part of the Pacific Cultures Gallery redevelopment.
- A rākau momori was mounted and made available for the Moriori exhibition Hou Rongo, and the presentation of the Tamil Bell by Te Papa to a Tamil community hui at Puketeraki was supported.

**Events:**

- Staff have also been involved in various community days hosted by the Museum, such as Reptile Day and Bug Day, and have helped with Wild Dunedin events.
- A wānaka on tikumu (mountain daisy) was convened and hosted in partnership with Whiria kā aho ki Puketeraki, the weavers' group from Kāti Huirapa Rūnaka ki Puketeraki.
- Archaeological 3D modelling research projects were presented at the Takahanga Marae where taoka throughout the Kāi Tahu hui-a-iwi at Kaikoura.
- 5 kimono were provided for display during for the DCC-hosted Otaru delegation dinner on 4 November 2024.

## 1.2 Strategically develop our collection

**OBJECTIVE**

Develop our collections in line with our Collections Strategy

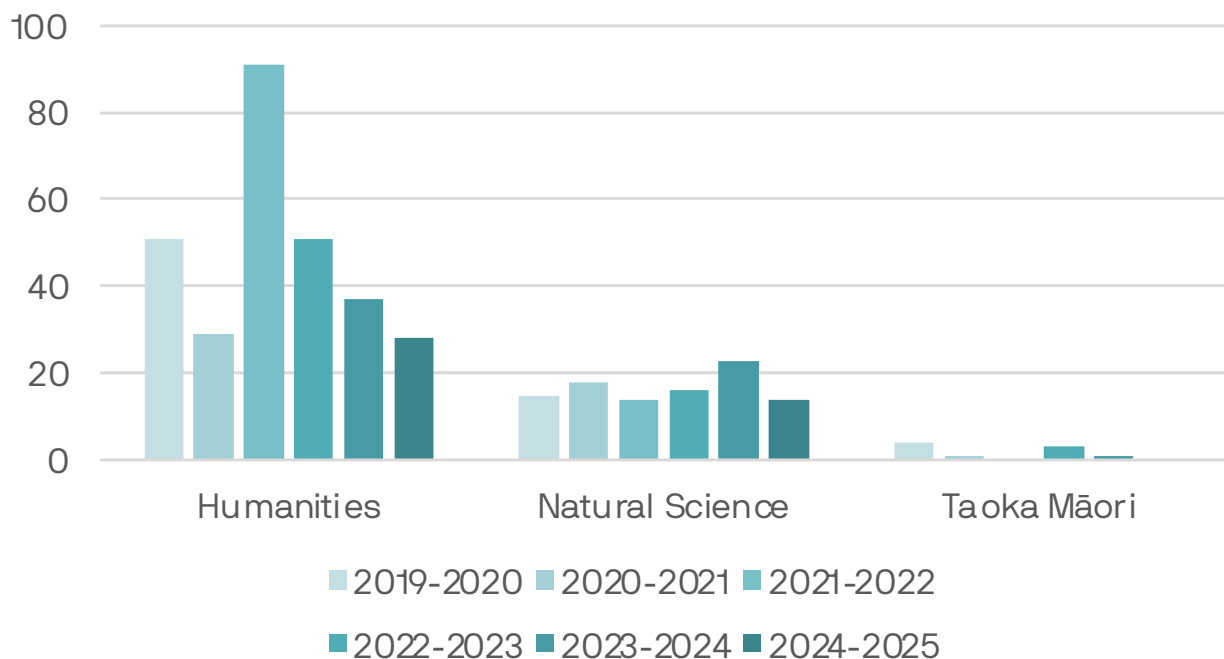
**SUMMARY**

The Museum's Collection Development Strategy requires us to focus on the natural, cultural and scientific heritage of the peoples of the world, with a particular emphasis on the people of Kāi Tahu and the Oceanic region, and on Otago geology and fauna.

**Acquisitions:**

Humanities: 28; Taoka Māori: 0; Natural Science: 14

### Collections acquisitions



### Humanities:

We were thrilled to be able to extend our partnership with the Blumhardt Foundation for an extra year, which has allowed us to add several exciting works to the collection, including one of Vita Cochran's *Exploded Coats* series, Jimmy Ma'ia'i's *9 to 5* hanging, Rowan Panther's muka lace chest piece, Shelley Norton's *Plated Neckpiece*, and a group of Madeleine Child's ceramic rings.

The Museum was also lucky enough to be gifted the leather jacket that inspired the Chills' song 'I Love My Leather Jacket'. The jacket belonged to Martin Phillipps, founder of The Chills and writer of that song. It had previously been bequeathed to him by the band's drummer, Martyn Bull. Along with the jacket, Martin Phillipps' family was kind enough to gift us a pair of Footwear Company boots, a blue Fender guitar, Fender and Holden amps, and the sweater he wore in the Pink Frost video.

### Natural Science:

The Takapō meteorite collected from Tekapō and donated by Dr Marshall Palmer and Professor James Scott was a particularly significant acquisition this year. We were also the fortunate recipients of 16 boxes of dried invertebrates collected by Bruce McKinlay, two sea lion skulls collected by Jim Fyffe, and several *Dactylanthus taylorii* specimens collected by Mr Douglas Amooore in the 1970s.

### Taoka Māori:

Though the Museum itself did not acquire any taoka this financial year, it facilitated the transfer of hundreds of privately held artefacts from across Te Waipounamu into community ownership. Public workshops in Central Otago and Dunedin saw numerous taoka presented for gifting back to iwi. The transfer of a large lithic collection from Tiwai, another from Hakaupupu, and a Canterbury taoka collection held in Clyde are highlights. The next step is to determine the appropriate long-term homes for these taoka by working with rūnaka and local museums, such as seen with the resolution of a bequeathed taoka collection now placed with Middlemarch Museum.

***Thank you to all our donors and supporters of our collection work.***



## 1.3 Care for our collection

OBJECTIVE	SUMMARY
Assess, and when necessary, treat items in tandem with priority collections surveys, development projects, exhibitions, and programmes*	196 treatments (2024: 51) 2,136 condition reports (2024: 174)
Maintain and develop preventive conservation programmes in line with best practice that apply to all collections	Continuation of Wet Store ethanol project, Integrated Pest Management programme and quarantine procedures, and IPM training for staff. (Last period, in addition to these, we updated our Conservation and Collection Care Policy and treated various staff areas and galleries for carpet beetle).
Continue to replace/repair collection storage furniture for earthquake mitigation and fire prevention	Doors added to one end unit of the Wet Store for earthquake mitigation. (Last period the work focussed on packing and storage of objects rather than on the storage furniture itself).
Manage the iwi relationship and curatorial support to ensure repatriation matters are managed within resource constraints	Have had discussions with Tamatea Pōkai Whenua (formerly Heretaunga Tamatea Settlement Trust) about timing for the deinstallation of the Heretaunga whare for return to Ngāti Kahungunu. These discussions followed a hui last period to formally acknowledge the deaccession of the Heretaunga whare and its return to the iwi. In addition, a successful application was made to National Services Te Paerangi for curatorial support to develop a list of kōiwi tangata from Te Ika a Māui to support repatriation enquiries from North Island iwi.
Apply relocation strategies for the collection in line with potential building works	A relocation strategy was devised as part of the 2020 Master Plan and will be carried out upon completion of the offsite store.

### Commentary:

The increase in the number of condition reports this financial year is due to a change in our reporting approach, which now includes objects that were examined prior to being made accessible to the public. The increase in treatments is due to an increased focus on object housing in the Wet Store collection.

## 1.4 Excel at researching and interpreting our collection

OBJECTIVE	SUMMARY
Develop and support research endeavours in line with the Research Strategy	In addition to four taoka Māori collaborations carried over from the 2023-2024 period, the Museum assisted with three new natural science projects. (2024: a total of 6 ongoing research endeavours)

### Commentary:

This period, the **Natural Science team** collaborated with two Marsden Fund projects. One aimed to help identify the species that whale bone taoka are made from. This was achieved by establishing a reference zooarchaeology database informed by mass spectrometry of well-identified species in the Museum's Natural Science collection. The other project investigated the diets of extant whales, dolphins, seals, and sea lions, using a novel isotopic analysis technique. The team also worked with an international team of experts on the first dissection of a spade-toothed beaked whale, one of the rarest whales in the world.

**Taoka Māori:** Our Te Pūnaha Hihiko: Vision Mātauranga Capability Fund project, (Tātai Aroraki ki te Taoka, Southern Maori Astronomy), was completed in conjunction with Te Rūnanga o Moeraki and Te Rūnanga o Ngāi Tahu. Participation in two RSNZ Marsden Fund projects has seen southern archaeological collections searched for radiocarbon dating samples and ongoing advice into 3D heritage scanning projects. Collaboration in North Otago archaeology has seen another season of field school excavations at Tūtakahikura, Moeraki, continue.

OBJECTIVE

Support and encourage research outcomes of honorary curators research collaborators

SUMMARY

This year, the Museum welcomed two new honorary curators, Rachel Wesley and John Broughton, who will be lending their expertise to the fields of taoka tūturu and contemporary Māori taoka respectively.



In addition to the assistance she provided with collection-related work, **Dr Jane Malthus** co-authored the extremely well-received *Central Otago Couture: The Eden Hore Collection* this year and also spent a considerable amount of time in promoting and researching the collection and the book.



We would like to express our deep appreciation for **Dr Melville Carr's** continued service during a time of loss.



**Professor Emeritus Glenn Summerhayes** retired from his University of Otago position at the beginning of 2025 and took the opportunity to undertake some overseas travel.

In July 2024 he was presented with a festschrift in recognition of four decades of research into the human history of the islands of the Western Pacific, especially Papua New Guinea and its offshore islands: *Forty Years in the South Seas: Archaeological Perspectives on the Human History of Papua New Guinea and the Western Pacific Region*.



**Anthony Harris** published 50 *Otago Daily Times* columns this year, as well as publishing on the first occurrence of a spider species in Otago and supporting those who are working in Sphecidae and Pompilidae taxonomy.



**Professor Steven Kerr** continues to work on Diptera taxonomy and species descriptions, looking into undescribed and new species and utilising genomic sequencing.

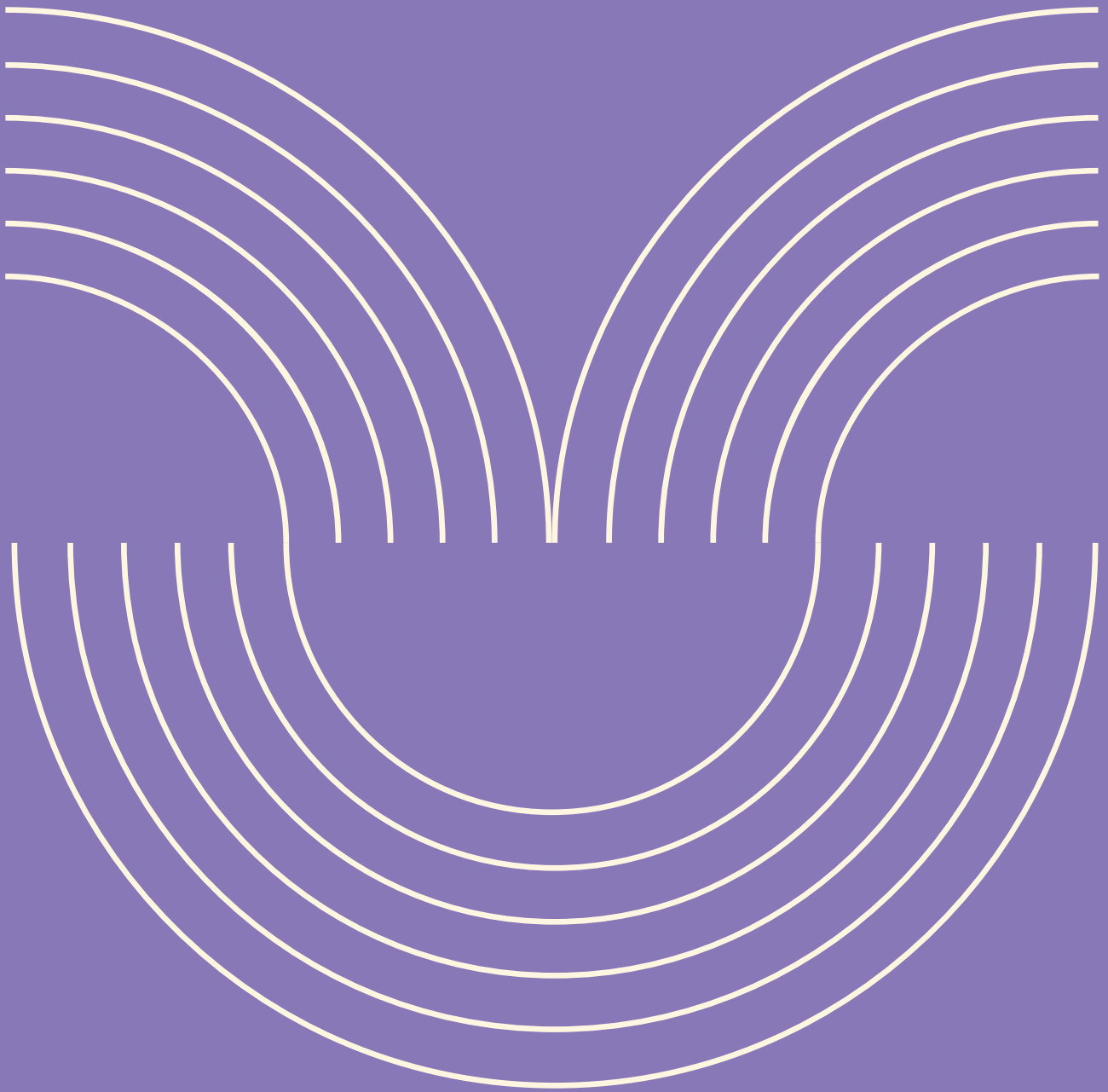


**Dr Bronwen Presswell** assisted with parasite recovery from Ōnumia, the spade-toothed beaked whale.



**Dr Rosi Crane** (pictured) continues her research into the history of Tūhura Otago Museum, putting the early Museum and its specimens into historic context by utilising archives and other primary data.





# Whāika Tuarua

## Goal Two

Whakaurua ā tātou hāpori ki te whakaohooho  
te mīharo, te manawa reka, te whakamārama hoki  
Engaging our community to inspire wonder,  
curiosity and understanding



26,084  
tickets sold to  
*RELICS: A New  
World Rises*

# Highlights

376,561\*  
visitors to  
the Museum

6,562  
attendees at  
Wild Dunedin  
events hosted  
by Tūhura

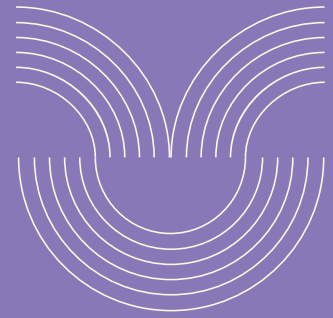
2,050  
attendees  
at Medieval  
Family Day

113  
free events for  
the public

25,156 people engaged in scientific outreach domestically and abroad

\* To count visits to Tūhura Otago Museum, we use electronic sensor counting (main entrance doors, café entrance doors). Sensor counting has difficulty in separating individuals entering as part of large groups and no adjustment has been made for staff passing through these doors. This year's figures may be lower due to the counter on the café door malfunctioning and undercounting on at least 73 days during this period. Attendance at our events is counted by a mix of electronic ticketing and manual counting.

# Statement of Service Performance Summary



## 2.1 Be a valued community resource

### OBJECTIVE

### SUMMARY

Implement our Te Reo Māori strategy

The Museum arranged a series of te reo Māori classes for its staff in 2024, catering to both beginners and advanced learners (see section 3.4 for more detail). In the prior period, the Otago Museum Trust Board had adopted a Te Reo Māori Policy.

Attract more than 300,000 visitors to the Museum

376,561 visitors\* (2024: 402,351)

\* We use electronic sensor counting (main entrance doors, café entrance doors and the HD Skinner Annex). Sensor counting has difficulty in separating individuals entering as part of large group and no adjustment has been made for staff passing through these doors. This year's figures may be lower due to the counter on the café door malfunctioning and undercounting on at least 73 days during this period.



#### Commentary:

- Cruise ship visitor numbers were slightly lower this year due to fewer ships coming into port.
- This year's Science Centre refresh was a large undertaking and positively received by visitors.
- Visitor Experience worked on strengthening the Museum's connections with a variety of community groups, such as Blind Low Vision NZ, Alzheimers Otago, Plunket, and Te Whatu Ora Southern, to encourage visitation.

**OBJECTIVE**

Offer free\* admission to the Museum’s permanent galleries and events

\* Free events are where the majority of the event or activity is free; however, there may be paid add-ons



**Insights:**

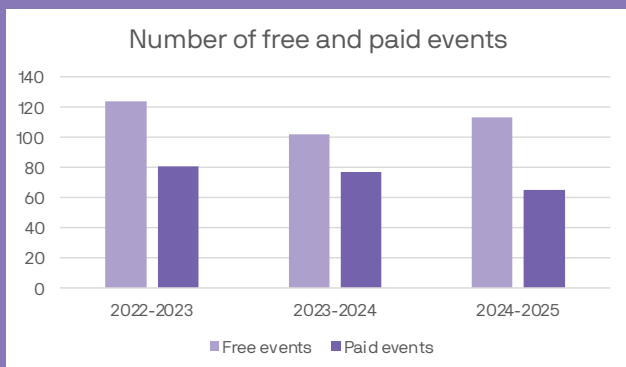
- The Museum’s seven permanent galleries remained free this period.
- We put on 11 (2024: 17) free exhibitions/displays this period and 113 (2024: 102) free events for the public, including:
  - 12 family fun/community days (e.g. Medieval Fun Day, Magnificent Moa Day, Bug Day, Space Day)
  - 8 film screenings (e.g. Good Night Oppy and The Land Before Time)
  - 3 late-night openings (e.g. Up-Late at the Museum)
  - 44 public talks (e.g. Bugs & Beyond: The Wonders of Insect World talks, Atomic Lego talk, iD International Emerging Designers panel talk)
  - 12 workshops/demonstrations (e.g. Moriori Flute workshop with Jennifer Cattermole and Rongo Tchimiriki Workshop)
- 30 free events were hosted as part of local festivals (e.g. Wild Dunedin) and 24 were in partnership with local community groups and businesses (e.g. The OPERA)
- We also offered nine themed gallery trails collectively used by over 9,500 visitors.
- No science shows were offered this period, but we are planning to reinstate them in next period.

**OBJECTIVE**

**SUMMARY**

Deliver a range of different programmes and events on-site that are relevant to our culturally and geographically diverse communities

Total public programmes and events:  
 178 (2024: 179)  
 113 free (2024: 102)  
 65 paid (2024: 77)  
**Total attendees: 30,402 (2024: 32,002)**



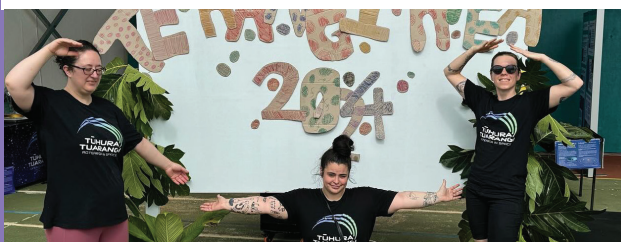
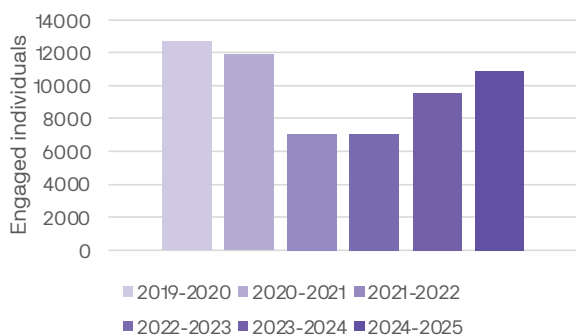
**Commentary:**

- A large proportion of events this period catered to a family audience and took place during school holidays.
- Our family fun/themed days were intended to engage a broad audience, with activities for kids and expert talks for adults.
- Because sales for recurring ticketed events like Gin and the Collection, Up Late, and After Dark have declined, likely due to people having less disposable income, Tūhura is shifting towards lower-cost (< \$30) or free events that can accommodate more visitors (e.g. craft nights such as 'Palentines'), adding an extra Pyjamarama this period.
- We have seen greater attendance at events that are part of wider festivals (e.g. iD Fashion, Wild Dunedin, NZ International Science Festival, Nanofest) than at independently run events, as we benefit from cross-promotion.
- We offered a diverse range of talks throughout the year that catered to different interests (e.g. space exploration, AI, sustainability, the Olympics, art and fashion).
- Next period, we plan to trial daytime collections tours during the school holidays, to introduce night markets as an alternative to Up Late, and to offer more themed events that will appear to a broad audience.

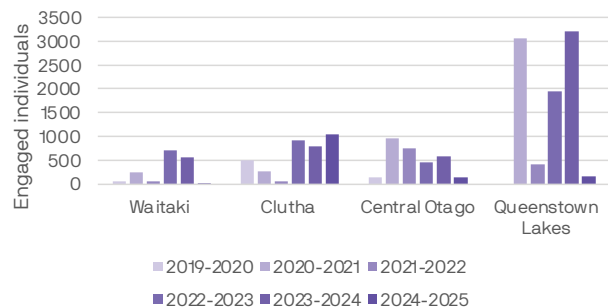
**OBJECTIVE**

Deliver programmes, events, and services to Dunedin City Council and Waitaki, Clutha, Central Otago, and Queenstown Lakes District Councils and beyond

Science outreach – Dunedin



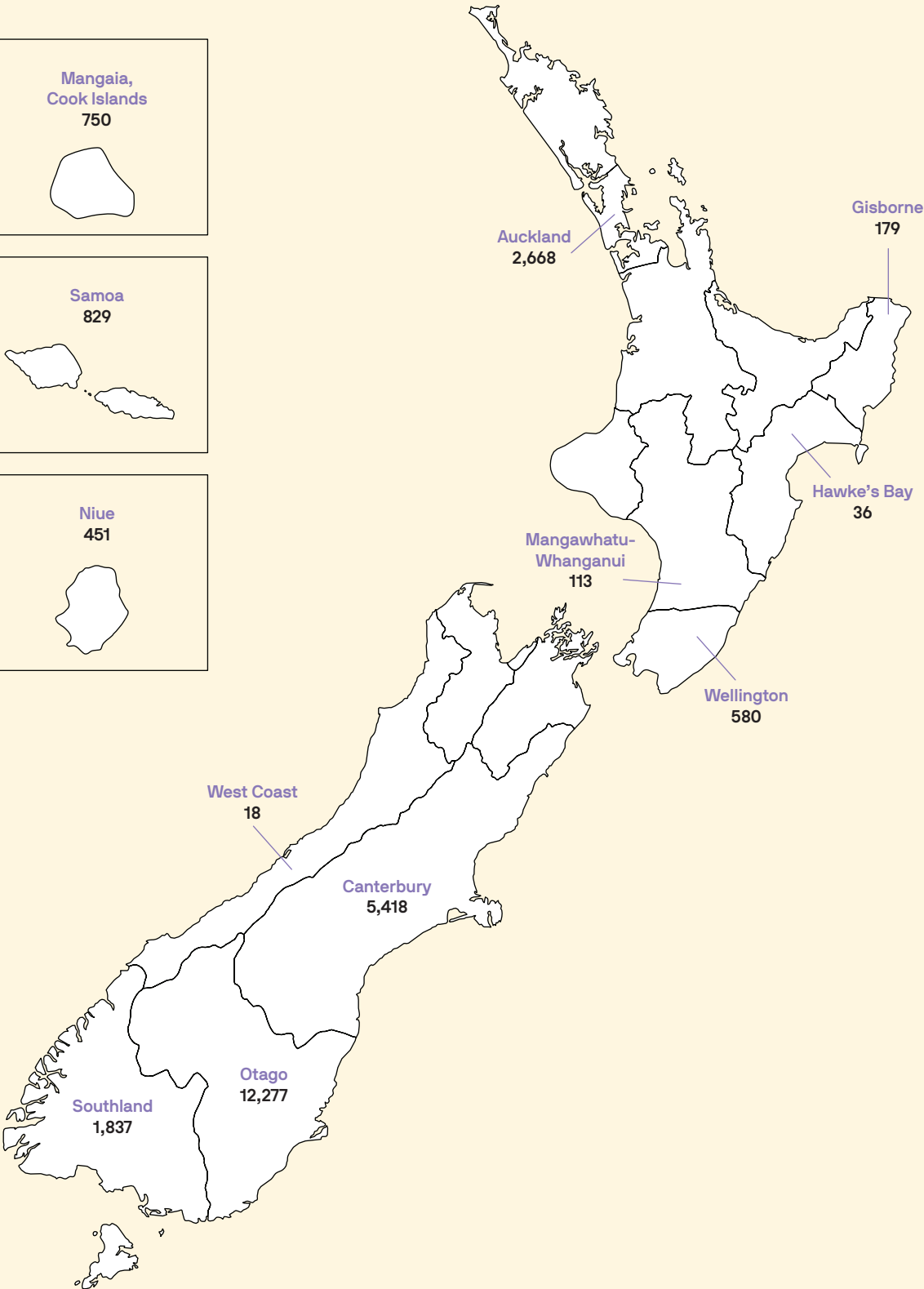
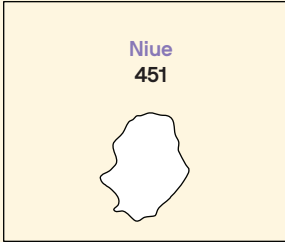
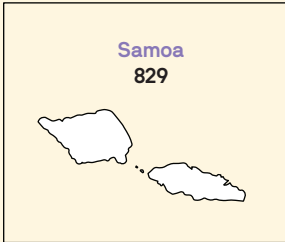
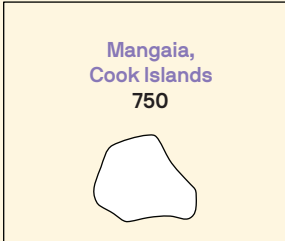
Science outreach per Otago Local Authority



**Commentary:**

- Three outreach programmes were concluded over 2024-2025, having successfully fulfilled their objectives. These were *Silver Science*, *Tūhura Tuarangi – Completing the Mission*, and *Science of Life*
- With the help of the Collections team, our Pacific Engagement Coordinator has made significant progress in building relationships between the Museum and local Pasifika communities over the past year, organising collection visits, multiple language week displays, and gallery consultations. We look forward to strengthening these connections over the coming year.
- No external funding for outreach was secured during this period, and we are actively looking for funding opportunities.
- The Queenstown numbers have previously included our stand at the Luma Festival, which engaged thousands of people at one event.

# Individuals engaged by Tūhura science outreach



**OBJECTIVE**

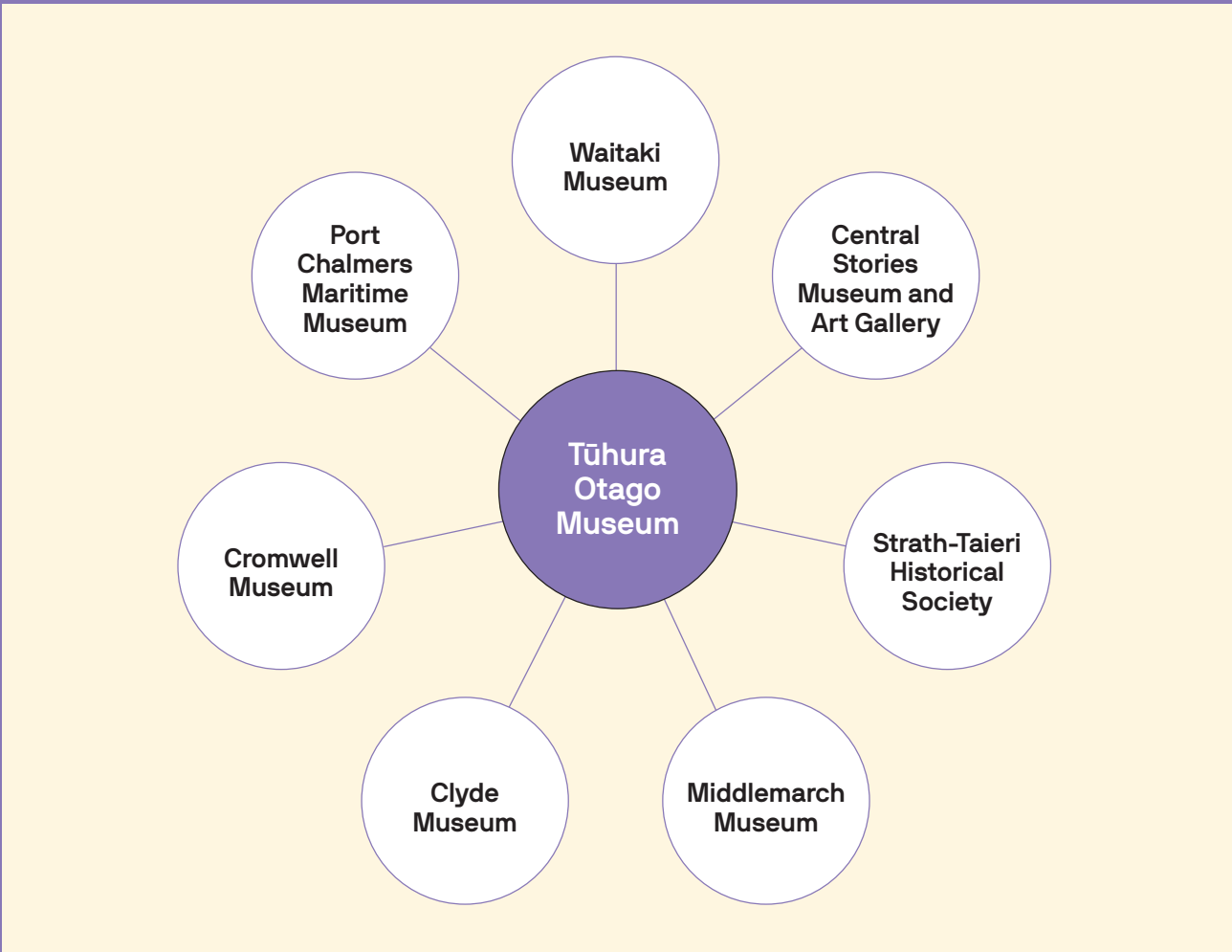
Deliver conservation and professional services to five regional museums and other collections

**SUMMARY**

The Museum provided advice to 7 (2024: 9) different organisations this year, including five within the Tū Tonu network, and assisted with:

- Box making and packing
- Object transfer and mounting
- Restoration and preventive conservation

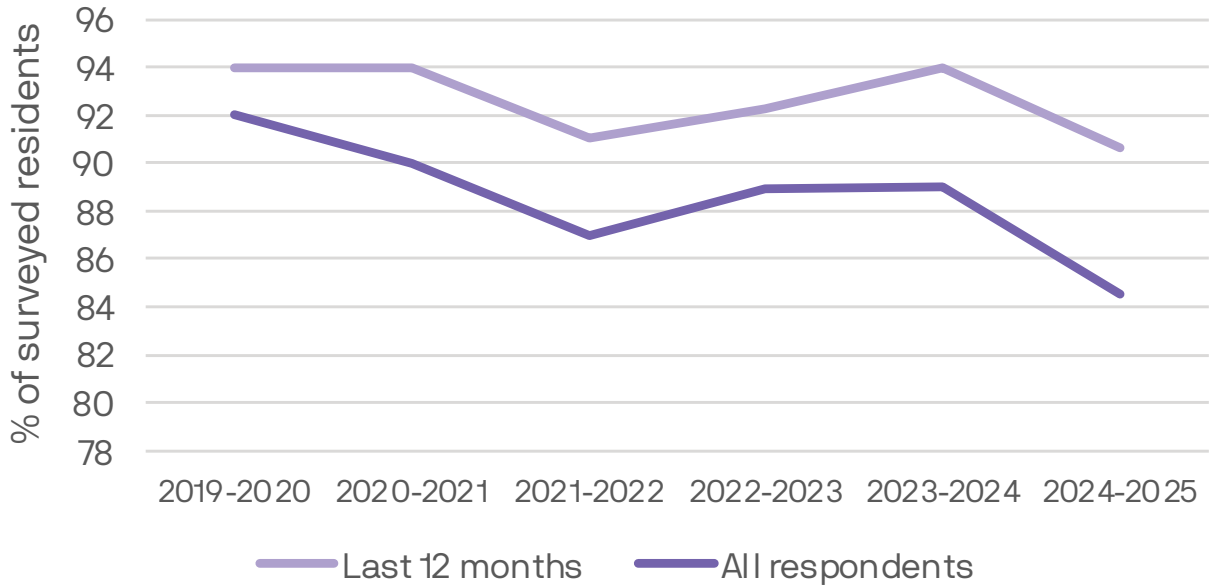
Last period we helped organisations with object freezing, preservation, packaging and storage as well as consulting on development of an object lab.



OBJECTIVE

Achieve better than 90% in the Dunedin City Council Residents' Opinion Survey (ROS)

## Dunedin residents' satisfaction with Museum



**Commentary:**

- Results from the 2024-2025 ROS indicate 90.6% overall satisfaction with Tūhura Otago Museum among those who visited in the last 12 months.
- When rated by all survey respondents, satisfaction was 84.5%.

*The survey is carried out annually and independently of Tūhura Otago Museum and has a margin of error of +/- 2.67% at the 95% confidence interval. Total respondents: 1,349*

OBJECTIVE

Undertake targeted audience research to better understand our communities and how we can best meet their needs/engage and inspire them

SUMMARY

3 general visitor surveys conducted (2024: 4)  
526 people surveyed (2024: 867)

**Commentary:**

- Surveys were carried out in July, December/January, and during the autumn school holidays.
- The July and summer surveys were conducted to gather up-to-date demographic information, experience ratings, and insight into how visitors were perceiving the Museum, among other details.
- The autumn survey sought insight into the effectiveness of the Museum's wayfinding.

**Key insights:**

- Visitor experience has continued to be largely positive.
- Visitor demographics have not changed significantly since last year.
- The Autumn survey showed that visitors focus on what they find interesting, rather than feeling the need to visit each area. They like to wander around and see what catches their eye.
- It also revealed that only 59% of surveyed visitors think the Planetarium is easy to find within the Museum, and just 51% consider its schedule easy to locate.
- Responses to our current signage were overwhelmingly 'neutral'.
- 74% of respondents stated that they would like wayfinding routes designed for specific audiences or themes (e.g. kids, highlights).

**OBJECTIVE**

Share our plans and results with our staff, stakeholders, partners, and communities, and be open and accessible in financial reporting to all stakeholders\*

\*The financial reporting objective from goal three is reported here

**Document**

**Circulated to**

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**Annual Report**

Contributing Local Authorities (Dunedin City Council and the Clutha, Waitaki and Central Otago District Council)

Queenstown Lakes District Council

University of Otago

Te Pae Ārahi o Tūhura (Māori Advisory Committee)

Association of Friends of Tūhura Otago Museum

Metropolitan museums in NZ

MPs with whom we have connections

Available to public and staff via Tūhura Otago Museum website

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**Annual Plan**

Contributing Local Authorities

Te Pae Ārahi o Tūhura (Māori Advisory Committee)

Available to public and staff via Tūhura Otago Museum website

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**Commentary:**

- Regular updates on our activity are sent to contributing Local Authorities and Queenstown Lakes District Council (QLDC).
- Annual Reports and audited accounts are available on our website, along with the Museum's Annual Plan and Strategic Plan.
- Contributing Local Authorities and QLDC are invited to submit feedback on draft annual and strategic plans.
- The public are informed about plans, exhibitions, programmes, and events through e-newsletters, blogs, social media posts, media releases, and paid advertising.
- External funders are kept updated by regular reports on a monthly or quarterly basis, or upon project completion, as per the preference of the funder.

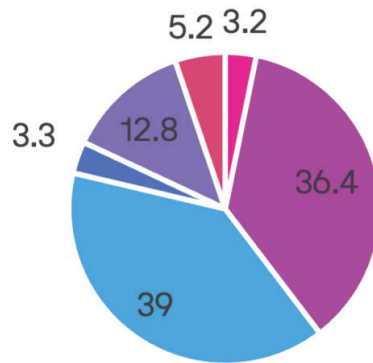
OBJECTIVE

VOLUNTEER HOURS

Facilitate opportunities for volunteers and interns to contribute 2000 hours' service to Otago Museum

2,305 (2024: 2,431)

### % of volunteer hours per team



- Education / Science Engagement
- Collections & Research
- Archives
- Events
- Visitor Experience
- Exhibitions & Design

**Commentary:**

Volunteers provided valuable assistance with diverse projects, including object digitisation, wayfinding, outreach, public events, and front of house work.

Tūhura Otago Museum wishes to thank the following individuals and institutions for their volunteering contributions this year:

- Gryffon Hester
- Te Rauparaha Horomona
- Viveca Ørsted Johansen
- Nathan March
- Hannah Scott
- Zofia Seymour
- Jessica Wilson
- Trinity College
- University of Auckland
- Victoria University of Wellington
- Wild Dunedin

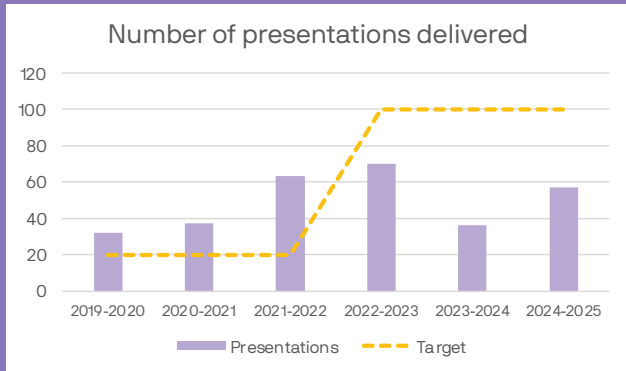


**OBJECTIVE**

**PRESENTATIONS**

Deliver 100 presentations in-house and externally.

57 (2024: 36)



**Commentary:**

- Museum staff delivered a range of conference and symposia papers this financial year and presented as part of two major Dunedin festivals: Wild Dunedin and iD Fashion Week
- They also delivered public talks at the Museum, took part in panel discussions, and went out into the community to talk at U3A meetings
- In order to share their research more widely, staff participated in interviews with a number of media outlets, including RNZ, Stuff, the Herald, 1News, and the Guardian.
- As ever, staff presentations were a mixture of highly topical subjects (e.g. the dissection of the spade-toothed whale and climate change) and enlightening deep dives into history (e.g. the 1925-1926 Dunedin and South Seas Exhibition), often through the lens of recent acquisitions. Talks spanned dress history, fashion, and textiles, archaeology, entomology, Dunedin history, palaeontology, and kōiwi.

## 2.2 Encourage interaction throughout Otago and beyond

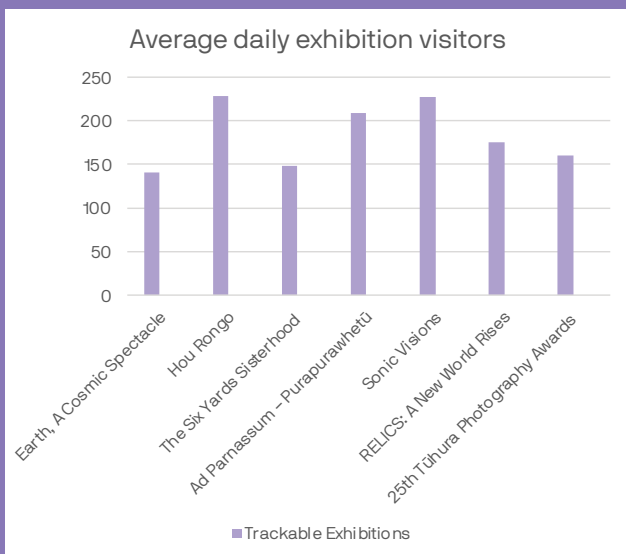
**OBJECTIVE**

**EXHIBITIONS**

Open one new exhibition over the period 2024 – 2025

3\* special (2024: 2)  
12 total (2024: 16)

\* *Special exhibitions* are large-scale displays in the Special Exhibitions Gallery

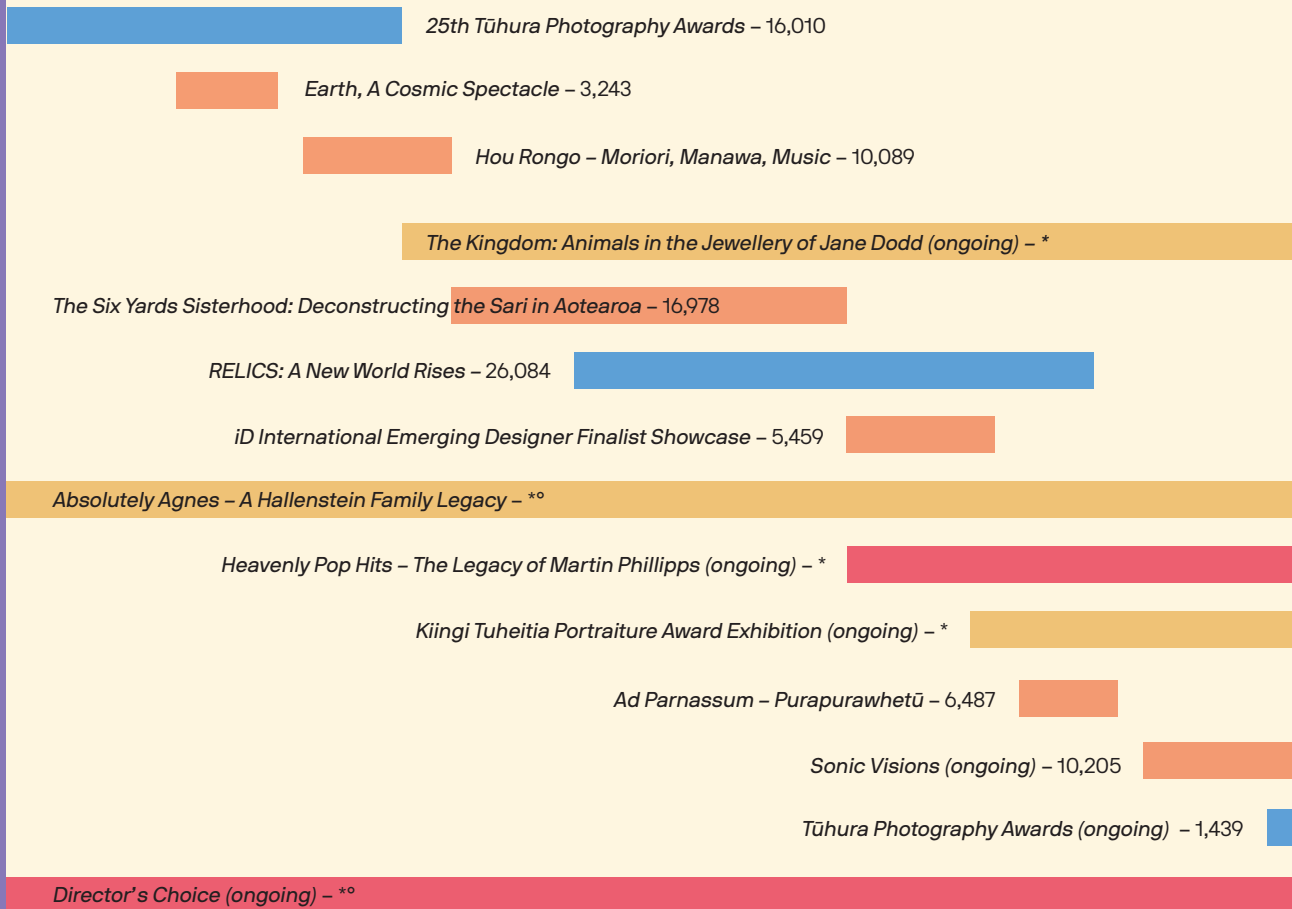






**Commentary:**

- Seven of the exhibitions were created in-house, two were touring, and three were external collaborations
- There was a strong focus on the arts and cultural expression this year:
  - Fashion (*The Six Yards Sisterhood – Deconstructing the Sari in Aotearoa; iD Emerging Designer Finalist Showcase*)
  - Dance (*Ad Parnassum*)
  - Jewellery (*The Kingdom*)
  - Local music (*Sonic Visions; Heavenly Pop Hits – The Legacy of Martin Phillipps*)
  - Photography (*Tūhura Photography Awards*)
  - Mixed media (*Kiingi Tuheitia Portraiture Award Exhibition; Hou Rongo – Moriori | Music | Manawa*)

Exhibition - Visitors

JUL AUG SEP OCT NOV DEC JAN FEB MAR APR MAY JUN



	Beautiful Science Gallery		Within permanent galleries
	Special Exhibitions Gallery		Atrium and Main Stairwell

\* These exhibitions had multiple entry points and/or no door counter  
 ° These exhibitions have not been counted in the report as they did not open this year, but are still on display

Comparison of special exhibition visitation

Exhibition	2023-2024		2024-2025		
	Terminus	25 Years Captured	25th Tūhura Photography Awards	RELICS: A New World Rises	26th Tūhura Photography Exhibition
Days open	198	76	100	150	6 days (opened 26 June)
Total visitors	35,239	10,309	16,010	26,084	1,439 so far
Avg visitors per day	178	136	160	174	N/A

## OBJECTIVE

Engage in collaborations and foster ongoing partnerships across Otago, New Zealand, and the world.

### Regional and national partnerships included:

#### Community groups:

Pasifika Otago Communities (13)\*, Pacific Trust Otago, iNDx, The OPERA, Hokotehi Moriori Trust

#### Tertiary institutions:

Otago Polytechnic, University of Otago, University of Waikato

#### GLAM sector:

Ngāi Tahu Archives, MOTAT, Te Papa\*\*, Auckland Museum, Canterbury Museum, Dunedin Public Art Gallery, Central Otago Museums - Clyde, Cromwell, Central Stories in Alexandra\*\*\*

#### Festivals:

Moana Nui, International Science Festival, ASB Polyfest, South Dunedin Street Festival, LUMA, Tirama Mai Festival, iD Fashion Dunedin, Wild Dunedin, Arts Festival Dunedin

#### Scientific institutes:

Manaaki Whenua – Landcare Research, NIWA, Te Whai Ao Dodd-Walls Centre, MacDiarmid Institute, New Zealand Centre of Digital Excellence

#### Councils:

Otago Regional Council, Dunedin City Council

#### Ministries:

MFAT, MBIE

#### Local businesses:

The Highlanders, Dunedin Wildlife Hospital, Orokonui Ecosanctuary

### International partnerships included:

#### Embassies:

US Embassy, French Embassy, British Council

#### Pacific outreach:

Cook Islands Prime Minister’s Climate Change Office Science Expo partnership\*; Imagine Science Centre, National University of Samoa\*

Additionally staff worked with/on various councils, committees, boards, trust and societies (e.g. The Polynesian Society, Genomics Aotearoa, the Otago Institute, Costume and Textiles Aotearoa NZ, Rock Network NZ, Earth Sciences New Zealand (formerly GNS Science))

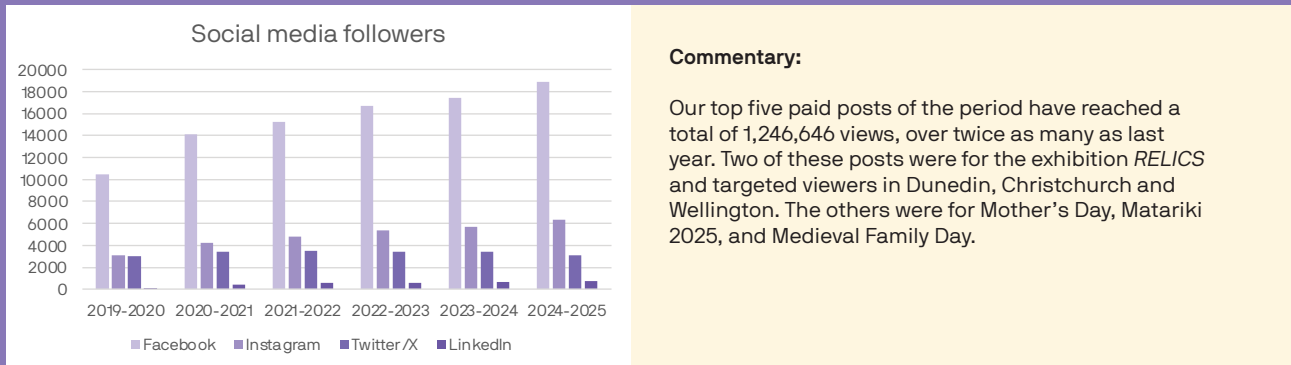
### New collaborations of note this year

- \* Consultation for the renovation of the Pacific Cultures gallery
- \*\* Various natural science research projects
- \*\*\* Taoka Māori public workshops



## OBJECTIVE

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



### Commentary:

Our top five paid posts of the period have reached a total of 1,246,646 views, over twice as many as last year. Two of these posts were for the exhibition *RELICS* and targeted viewers in Dunedin, Christchurch and Wellington. The others were for Mother's Day, Matariki 2025, and Medieval Family Day.

### Percentage change in followers relative to 2023-2024

Facebook	Instagram	Twitter / X	LinkedIn
+8.22	+10.4	-9.23	+12.24

### Website usage

	2023-2024	2024-2025	% Change
Total users	208,379	215,872	+3.6
Sessions	305,577	302,601	-0.97

### Newsletter

Newsletter	Frequency	Recipients
What's On	Weekly	6,622
Shop	Monthly	1,277
Education	Each term	418

### External online platforms:

To reach a wide range of community groups, we advertise across various external online platforms, including:

- Dunedin City Council events pages
- Dunedin NZ pages
- Eventfinda

The Museum also regularly features articles in the *Otago Daily Times*' 'Cool and Collected' series, as well as contributing weekly 'Skywatch' and 'Nature File' columns written by Director Ian Griffin and Honorary Curator Anthony Harris, respectively.

## OBJECTIVE

Ensure awareness of the Museum and its activities through an active media\* presence locally, with 40 stories published annually, and nationally, with 10 stories published annually.

Stories in media*	2023-2024	2024-2025	%change
Local	29	28	-3.4
Regional	110	116	+5.5
National	98	105	+7.1
International	13	48	+269.2
<b>Total</b>	<b>250</b>	<b>297</b>	<b>+18.8</b>

\*Media for Tūhura refers to independent press coverage, print, news radio, or TV, featuring events, exhibitions, research, projects, or community work the Museum has been involved in. It excludes social media, newsletters, reports, and advertorials.

OBJECTIVE

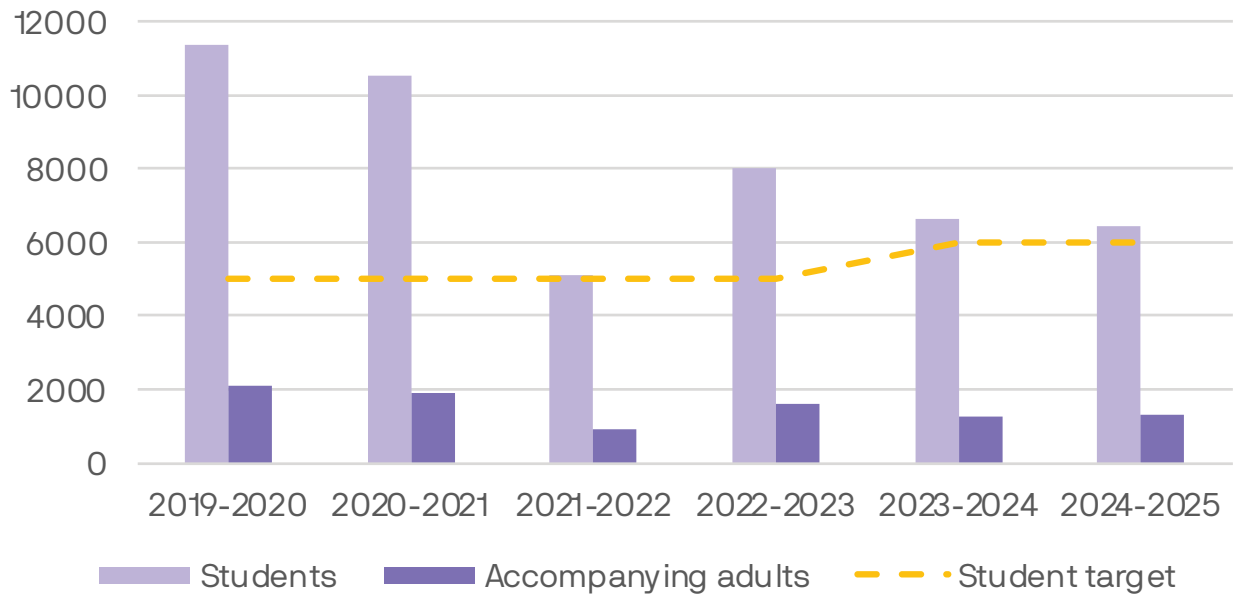
SUMMARY

Deliver effective, curriculum-linked education programmes to at least 6,000 students.

6,424 students, 1,285 accompanying adults\*

\*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.

### Programme participation



**Programme updates:**

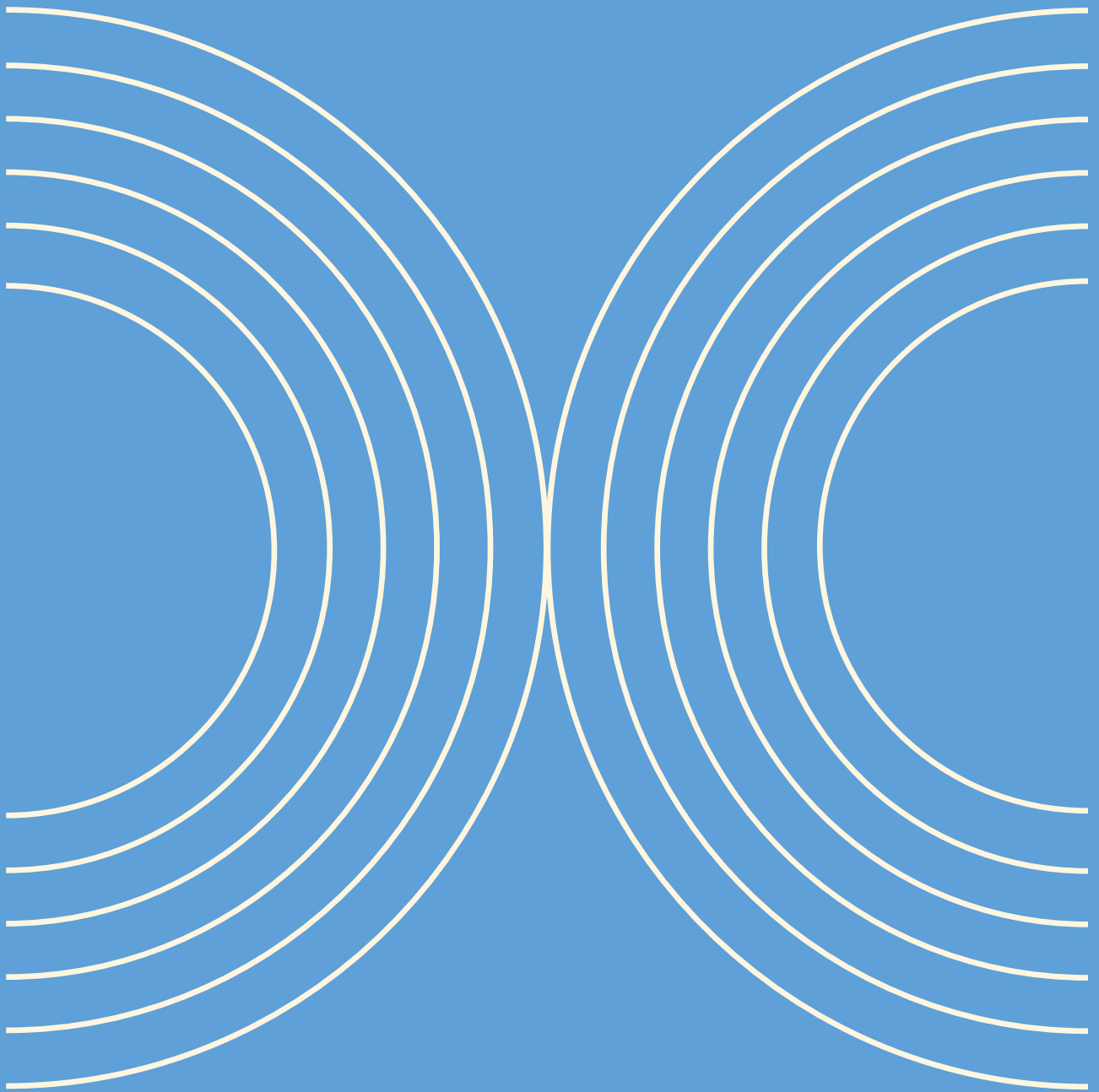
- Core sessions were updated to match curriculum changes
- New Matariki content was developed in collaboration with local ECE & Primary teachers
- Planetarium content was modified for ESS content – Secondary

**Sleepovers:**

Sleepovers were marketed to more regional schools this financial year, and to international student groups. We also created offers designed for special needs children.

**New this period:**

- Teacher visits focused on marketing our programmes
- Education funding extended out until next ELC/EOTC review in 2026
- A modified school holiday programme that is more cost-effective and flexible to run while still providing lots of engaging activities for participants



# Whāika Tuatoru

## Goal Three

Whakahaumaru te wāheke i te ao hurihuri  
A secure and sustainable future in a changing world



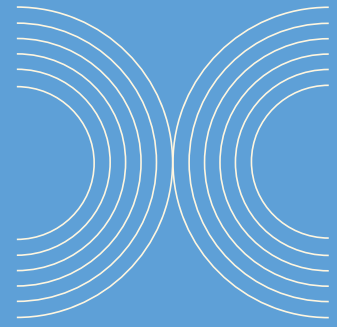
# Highlights

13,200  
attendees across  
211  
private event  
bookings

19  
businesses with  
repeat bookings  
during the  
period

1,408  
cruise ship  
tour visitors

# Statement of Service Performance Summary



## 3.1 Operate sustainably

### OBJECTIVE

### SUMMARY

Explore and invest in renewable energy options and initiatives to reduce ongoing carbon emissions.

Invest in double glazing of the Museum.

Continue upgrading lighting to LED.

Major sustainability projects are on hold while funding is sought. However, we have obtained quotes for installing solar panels on the roof of the Museum, and the Pacific Cultures Gallery was upgraded to LED lighting this period. In the previous period, outside lights and 90% of internal lights were replaced with LEDs

## 3.2 Secure and future-proof the Museum's financial position

### OBJECTIVE

### STATUS

Actively pursue partnership and funding support from central and local government and wider key stakeholders.



### Commentary:

The Director has met with the mayors of Queenstown Lakes and Waitaki Districts for support for the new strategic plan and annual plan, in addition to seeking ongoing support from Perpetual Guardian for programmes.

We continued liaising with Archives NZ, the University of Otago, and the Presbyterian Research Centre regarding a shared off-site collection storage facility.

A successful application for \$10,000 was made to Te Papa's National Services Te Paerangi for researching and making an inventory of North Island kōiwi tangata holdings at Tūhura to support repatriation enquiries. Awarded June 2025.

In the prior period, the Museum successfully lobbied for a 4.3% increase in levy funding from the Dunedin City Council for the 2024/25 year.

**OBJECTIVE**

**SUMMARY**

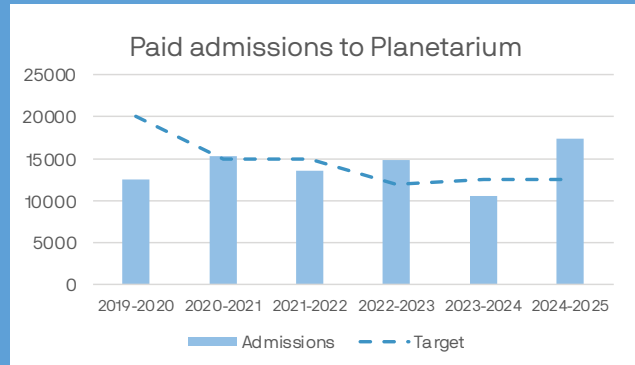
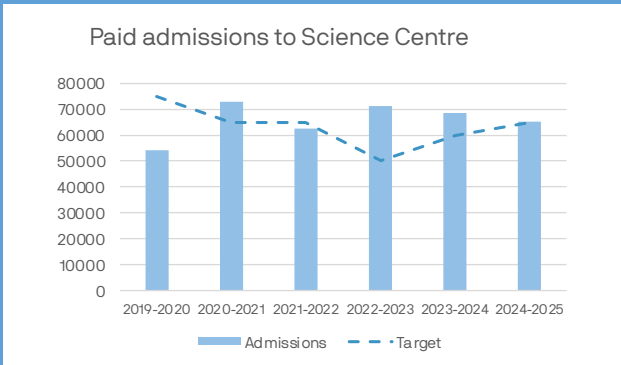
65,000 paid admissions to Tūhura  
Otago Community Trust Science Centre

65,166 (2024: 68,416)

12,500 paid admissions to Perpetual  
Guardian Planetarium

17,426\* (2024: 10,545)

\* Following an organisational restructure in 2024 the planetarium management and tracking approach changed, therefore the numbers for this year may not be directory comparable to the previous year.



**Commentary:**

Ticket sales to the Tūhura Science Centre have dropped for the third year in a row, despite our signage refresh and the addition of a bearded dragon display to offer more to visitors. Further updates are planned for the 2025-2026 financial year, including the replacement of aging interactives to ensure a high-quality visitor experience.

We have increased the number of special/after-hours events to attract new audiences to the Planetarium and have seen many of these sessions sell out. There have also been a number of private after-hours bookings, including regular ones for university student groups.

Planetarium numbers by category:

Education 4,350; Day 9,835; Event screenings 2,591; Private bookings 650

Attendance numbers were not tracked by category in the previous financial year

**OBJECTIVE**

**SUMMARY**

Optimise current commercial opportunities to sustain and grow the financial contribution of Museum operations

65 (70) paid public events

1,408 (1,758+) people on cruise ship tours

A change to the booking software mid-year and some staff changes caused inconsistencies in how bookings were counted. Therefore, this year's figure may not be directly comparable to last year's figure.



**Commentary:**

**Visitor Experience:**

As fewer cruise ships docked in Port Chalmers this period, we had 1,408 cruise ship visitors and delivered 116 cruise ship tours, a drop from last year. Cruise ship numbers are expected to decline again next financial period, but the Museum has seen an increase in the number of companies booking tours here after marketing extensively at the TRENZ trade show.

**Events:**

Small margins have led us to reduce the number of Wine and Design events we offer in favour of lower-cost workshops run by Museum staff. We have also stopped offering Up Late and After Dark events due to low uptake

and now host regular movie nights in the Planetarium to ensure we continue to cater to an adult audience.

By choosing low-cost films to screen, increasing after-hours ticket prices, and offering a candy bar, we have increased profitability in the Planetarium, which has had five sold-out events in 2025 alone. Savings have also been made by opting for a more cost-effective ticketing system.

Since increasing the cost of venue hire and introducing staffing fees, we have started to see a higher return on events, but there has been a downturn in school and university bookings due to budget cuts and the opening of new venues in Dunedin. In response, the Events team has been working hard to promote Tūhura as an ideal space for business events and to secure repeat bookings. Several bookings have already been made out to 2026-2027.

Event	Number of events			Total attendees			Average attendees		
	22/23	23/24	24/25	22/23	23/24	24/25	22/23	23/24	24/25
After Dark	3*	3	1	839	1,193	250	280	397	250 (↓)
Cocktails & Chemistry	3	1	1	148	12	20	49	12	20 (↑)
Gin & the Collection	2	4	1	60	128	12	30	32	12 (↓)
Heritage Bus Tour	Unknown	Unknown	4	851	689	1,054	Unknown	Unknown	264
Interactive Murder Mystery	2	2	2	166	96	85	83	48	43 (↓)
Planets & Pints	7	1	Discontinued	303	60	N/A	43	60	N/A
Pyjamarama	2	2	2	1,340	1,025	1,130	670	513	565 (↑)
Quiz Night	3	2	1	233	181	115	78	91	115 (↑)
Wine & Design	10	8	8	202	166	136	20	21	17 (↓)
Yoga with the Butterflies	3	4	4	142	136	117	47	34	29 (↓)
Evening Planetarium Films	N/A	N/A	7	N/A	N/A	345	N/A	N/A	49

\*This includes the equivalent Fright Night event

**OBJECTIVE**

Develop and promote the Museum as a conference and events centre

**SUMMARY**

211\* (2024:236) private event bookings, which included: 6 conferences, 12 formals/banquets, 122 meetings, 19 businesses with repeat bookings

\* A change to the booking software mid-year and some staff changes caused inconsistencies in how bookings were counted. Therefore, this year's figure may not be directly comparable to last year's figure.

**Commentary:**

Following the Events team's participation in Meetings 2025, we were successful in booking three large business event social functions. To continue raising our profile as a venue for business events, we have been working to build our relationships with Enterprise Dunedin and Business Events Industry Aotearoa (BEIA), in addition to paying for advertising in BEIA Meetings Magazine, the Otago Daily

Times, and on social media. We have also hosted over 30 famils for out-of-town visitors during this period, which may lead to future bookings for our event spaces.

After 30 years, the seating in the Hutton Theatre was replaced in May 2025. Further upgrades to the Hutton Theatre will be undertaken in September 2025 to ensure we can offer clients the best possible venue.

### 3.3 Develop and maintain safe spaces that offer rich and rewarding experiences

OBJECTIVE	SUMMARY
Progress implementation of the Master Plan for development of the Museum’s buildings and facilities	We continued the work started last year to develop plans and partnerships for building a shared offsite storage facility, which had been identified as the first stage in our master plan. In tandem, we have been developing a fundraising strategy for building the offsite store. In the meantime, some smaller capital projects have been approved by the Trust Board: - Tropical Forest roof replacement and heating upgrade - Fels, Ross, and Hocken building seismic upgrades - Fels, Ross, and Hocken building sprinklers
Continue environmental and controlled natural light penetration improvements in galleries and collection stores	Lighting has continued to be upgraded as galleries are updated. LEDs were installed in Pacific Cultures Gallery this period.
Continue a detailed seismic assessment of the Museum	Beca continued and completed seismic assessments of the Hocken, Ross, and Fels buildings by the end of July 2025.
Undertake earthquake mitigation measures	Designing and planning for earthquake mitigation work in the Fels, Ross and Hocken buildings is now underway. In the prior period we installed new doors for collection storage racks in both humanities areas, and work started in the Wet Store.
Continue to undertake health and safety and accessibility improvements	As areas are redeveloped or routine maintenance carried out, we make accessibility upgrades where possible. For example, during the redevelopment of the Pacific Cultures Gallery and the Museum Shop this year.
Upgrade fire protection in the galleries as per the Museum’s five-year Fire Protection Plan	The fire protection upgrade will need to fit in with both the timing of the redevelopment of the Tangata Whenua Gallery and any seismic work that might need to be carried out. A timeframe for the fire protection upgrade is pending the outcomes of the seismic assessment reports from Beca. In the prior year the valve house was completed.
Improve access (physical, intellectual, economic, and visual), and wellbeing initiatives across our spaces, exhibitions, and programmes/events.	The Museum continues to offer a variety of wellbeing-focused events (e.g. Yoga with the Butterflies, mindfulness classes) and endeavours to ensure its spaces are open to as many members of the community as possible (e.g. putting exhibition text online when it is otherwise inaccessible).

### 3.4 Build and sustain professional expertise and knowledge across the organisation

OBJECTIVE	SUMMARY
Offer staff professional development and training opportunities	13 (2024:25) staff attended conferences/workshops

**Commentary:**

Staff attended a range of conferences and workshops this period, including:

- Māori astronomy course
- Leadership Fit course
- Geosciences NZ conference
- Entomology conference (Christchurch)
- National Digital Forum 2025 conference (Wellington)
- Australasian Registrars Committee conference (online)
- Archaeological Association Conference (Nelson)
- World Archaeological Congress (Darwin)

## OBJECTIVE

Provide relevant health and safety training for all staff

Provide opportunities for staff to build capability in te reo Māori, Treaty, and bicultural operations

Implement a staff Wellbeing Strategy

Training	No. of staff
Ladder Safety training	21
First Aid training	11
Mental health First Aid training	5
Emergency Management training (Leadership team)	13
Fire Extinguisher training	11
Health & Safety Training for Managers	19

*In the prior year all staff received health and safety training relevant to their role.*

### Commentary:

**Akoraka reo Māori** classes at two levels were each provided for 10 weeks from September to November 2024. Staff self-selected their participation level for the classes, which were delivered by Taoka Māori intern Te Atarau Cassidy with support from Tumai Campbell, an intern with Kāi Tahu's Kotahi Mano Kāika te reo revitalisation

programme. In the prior year the Te Reo Māori Policy was approved, and a strategy for training staff was developed.

Lana Arun, our Assistant Curator Māori, was supported to co-chair the nationwide museums Repatriation Network, working towards return of kōiwi takata to source communities; to participate in the Kāhui Kaitiaki (Māori Museum workers forum) strategic planning hui; and to represent Tūhura at the 40th anniversary hui of Te Māori at Waiwhetu Marae.

As part of our staff **Wellbeing Strategy**, which was written in the prior financial year, we reassessed our employee income protection insurance plan which we had offered to staff over the years. It was decided that a comprehensive health insurance plan would be of greater benefit to staff, and this was offered to all permanent staff through Southern Cross. Transferring from an existing plan and/or a different provider was made as simple as possible, and staff were given the option of crediting Tūhura's contribution against the cost of more extensive coverage.

In addition, from 1 August, all permanent and fixed-term employees gained access to Boost New Zealand, a platform that offers special discounts from participating retailers.



### Statement of Judgements

The measures reported on in this statement of service performance were set out in the Annual Plan for the financial year commencing 1 July 2024. Measures are reviewed on an annual basis to ensure their relevance. Therefore, some measures may not be carried over to the following year, or new targets may be set for quantifiable measures.

The quantifiable measures use a range of counting methods, from electronic sensors and ticketing apps through to manual counting. While we endeavour to measure as accurately as possible, each method may have a margin of error. Where this occurs, a footnote has been provided with the measure. To avoid repetition of information, some measures have been aggregated, and these measures are identified within the document.

# Tūhura Otago Museum Funders, Partners and Supporters

## Core Funders

Dunedin City Council  
Central Otago District Council  
Clutha District Council  
Waitaki District Council

## Funders

Dr Marjorie Barclay Trust  
MacDiarmid Institute  
Ministry for Culture and Heritage  
Ministry of Business, Innovation and Employment  
Ministry of Education  
Ministry of Foreign Affairs and Trade  
New Zealand Lottery Grants Board  
Otago Community Trust  
Otago Regional Council  
Perpetual Guardian Trust  
Te Whai Ao – Dodd-Walls Centre  
University of Otago

## Iwi Partners

Hokonui Rūnanga  
Kāti Huirapa Rūnaka ki Puketeraki  
Te Rūnanga o Moeraki  
Te Rūnanga o Ngāi Tahu  
Te Rūnanga o Ōtākou

## Sponsors

Canon New Zealand  
French Embassy in New Zealand  
Genetics Otago  
Jonathan's Photo Warehouse  
Otago Daily Times  
The Breeze Dunedin  
The British Council New Zealand  
The OPERA  
U.S. Embassy & Consulate in New Zealand

## Key Partners

Auckland War Memorial Museum  
British High Commission  
Canterbury Museum  
Community museums throughout Otago  
Department of Conservation  
Dunedin Public Art Gallery  
Gravity Events  
Hocken Collections  
iD Fashion Inc.  
Lincoln University  
Manaaki Whenua – Landcare Research  
Museum of New Zealand Te Papa Tongarewa  
Museums Aotearoa  
New Zealand International Science Festival  
New Zealand Sea Lion Trust  
Otago Polytechnic  
Otago University Students' Association  
Precinct Food  
Royal Society Te Apārangi  
The Association of Friends of Tūhura Otago Museum  
The Otago Institute for the Arts and Sciences  
Toitū Otago Settlers Museum  
University of Auckland  
University of Canterbury  
University of Waikato  
Wild Dunedin  
Yellow-eyed Penguin Trust

## Supporters

Dunedin Airport  
Dunedin Astronomical Society  
Golden Centre Mall  
Larnach Castle  
Meridian Mall  
Olveston Historic Home  
Orokonui Ecosanctuary – Te Korowai o Mihiwaka  
Royal Albatross Centre  
Wall Street Mall

# The Association of Friends of Tūhura Otago Museum

## President's Report 2024-25

The Friends have had another busy year supporting the Museum, providing opportunities to visit exhibitions, volunteer, hear inspiring talks, and converse with other Friends. We have also worked to build a presence on social media and refreshed our branding.

### Volunteering

Many Friends volunteer at the Museum, and we continue to explore opportunities to support Tūhura and its important mahi. This financial year, Friends helped at the annual Matariki celebration and worked on Tūhura's Archives project, reading, summarising, and scanning historic documents such as correspondence from early directors and their international colleagues.

### Talks

The Association organises a series of Friends in Focus talks and the H D Skinner Memorial Lecture, both of which are open and free to the public. We were delighted to hear from a wide range of fascinating speakers this period.

In 2024, Takashi Shogimen spoke about the history of treason; Sekotilani Alo'i presented her research on Samoan traditional medicines; Moira White, the Museum's Humanities curator and long-time Friend, shared her expertise at the AGM; and Jen Cattermole, Steve Mills, and I reflected on development of the *Hou Rongo – Moriori, Music, Manawa* exhibition.

For the H D Skinner Memorial Lecture, Nic Rawlence spoke about how new palaeontological and ancient DNA techniques have revolutionised understanding of prehistoric Aotearoa New Zealand. Nic emphasised that this improved understanding of Aotearoa's biological heritage would not have been possible without the extensive natural history and archaeological collections held by museums in New Zealand and overseas.

2025 began with Leota Meredith and Anne Harlow telling us about the refresh of the Pacific Cultures Gallery and Tūhura's relationship-building with Ōtepoti Pasifika communities. The Friends supported this engagement by catering for a session during Papa New Guinea Pidgin Language Week at the Museum.

Gareth West and Lana Arun subsequently spoke about the progress of the Archives project; Paulina Barry shared research on views about extinction and her creation of the large mural of extinct species on the Albany St side of the Zoology Building; and Sian Halcrow spoke about complex issues surrounding children's skeletal remains in the W D Trotter Anatomy Museum. In the season's final Friends in Focus talk, Jane Dodd shared the journey that led to her stunning jewellery exhibition—*The Kingdom*.

### Surveying and rebranding

To learn more about members and their reasons for joining the Friends, we conducted a survey. Responses reflected the importance of supporting the Museum and being part of a shared community. To facilitate this, we created a new Family membership category that accommodates diverse

family structures; each family member, including children, receives an individual member card and is welcomed into the Museum community.

Immediate past-president Brigid Casey guided revision of our constitution so that it aligns with legislative changes for charitable organisations, and we have worked with the Design team to develop refreshed branding and materials for the Association. The Friends have also established a new social media presence on Facebook and Instagram to profile members and highlight activities.

The Friends welcome new and returning members to support the Museum. Together, our contributions accumulate. Planning is underway for our 100th anniversary—join us and help celebrate.

**Nancy Longnecker,**  
**President**

## The Association of Friends of Tūhura Otago Museum, 2024-25

Patron: Julie Pearse

President: Nancy Longnecker

Vice-President: Cushla McKinney

Treasurer: Jing Zhang

Secretary: Linda Forbes

Council members: Brigid Casey, Rafael Clarke, Loretta Hasu, Sarah Hight, Warren Jowett, Joëlle den Toom

Tūhura staff liaisons: Libby Davis, Jeremy Anderson, Rachel MacJeff, Jane Gregory



# Otago Museum Trust Board

## Chair

Professor David Hutchinson  
BSc (Hons), PGDip (Arts), PhD, CPHYS, FInstP, FNZIP, MInstD

## Appointed by

University of Otago

## Deputy Chair

Laura Black (to 31 August 2024)  
BBS

Dunedin City Council

Councillor Cherry Lucas (from 31 October 2024)  
BCom CA

Dunedin City Council

## Members

Rachel Wesley  
BA, PGDip (Arts)

Mana whenua

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

Association of Friends of Tūhura Otago Museum

Councillor Gaynor Finch  
NZ Vet Nurse

Regional funding authorities (Clutha District Council)

Emeritus Professor Nancy Longnecker  
BSc (Hons), MSc, PhD

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

Professor Lisa Matisoo-Smith  
BA, MA, PhD, FSA, FRSNZ

University of Otago

Councillor Christine Garey  
BA, Dip Tchg, Dip Mktg PR

Dunedin City Council

Councillor David Benson-Pope  
BA (Hons), Dip Tchg

Dunedin City Council

Jeff Wilson (from 11 September 2024)  
BCom CA

Dunedin City Council

## 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)

### Chair

Gaynor Finch

David Hutchinson  
Laura Black (until 31 August 2024)  
Cherry Lucas

### Staffing Committee

David Hutchinson  
Laura Black (until 31 August 2024)  
Gaynor Finch

### Executive Committee

Convened as and when required

# Te Pae Ārahi o Tūhura

The role of Te Pae Ārahi o Tūhura (formerly known as the Māori Advisory Committee) is to facilitate an effective, positive relationship between Tūhura Otago Museum and mana whenua Papatipu Rūnaka of Te Tai o Araiteuru.

## Committee members

### Chair

Matapura Ellison

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

Jane Graveson

Koa Whitau-Kean

Amber Bridgman

Paulette Tamati-Elliffe

Winnie Matahaere  
BA

Rachel Wesley  
BA, PGDip (Arts)

## Representation

Kāti Huirapa Rūnaka ki Puketeraki

Kāti Huirapa Rūnaka ki Puketeraki

Te Rūnanga o Moeraki

Te Rūnanga o Moeraki

Hokonui Rūnanga

Te Rūnanga o Ōtākou

Te Rūnanga o Ōtākou

Otago Museum Trust Board Mana Whenua representative

# Honorary Curators/Research Associates

Dr Melville Carr  
PhD, DIC, FNZIC

Philately

Dr Rosi Crane  
PhD

Science History

Anthony Harris  
MSc (Hons) (First class)

Entomology

Associate Professor Steven Kerr  
PhD

Entomology

Dr Jane Malthus  
PhD

European Dress

Dr Bronwen Presswell  
PhD

Parasitology

Professor Glenn Summerhayes  
OL, FSA, FLS, FRAI

Oceanic archaeology

Rachel Wesley  
BA, PGDip (Arts)

Taoka Tūturu

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

20th-Century Māori Taoka

# Publications list

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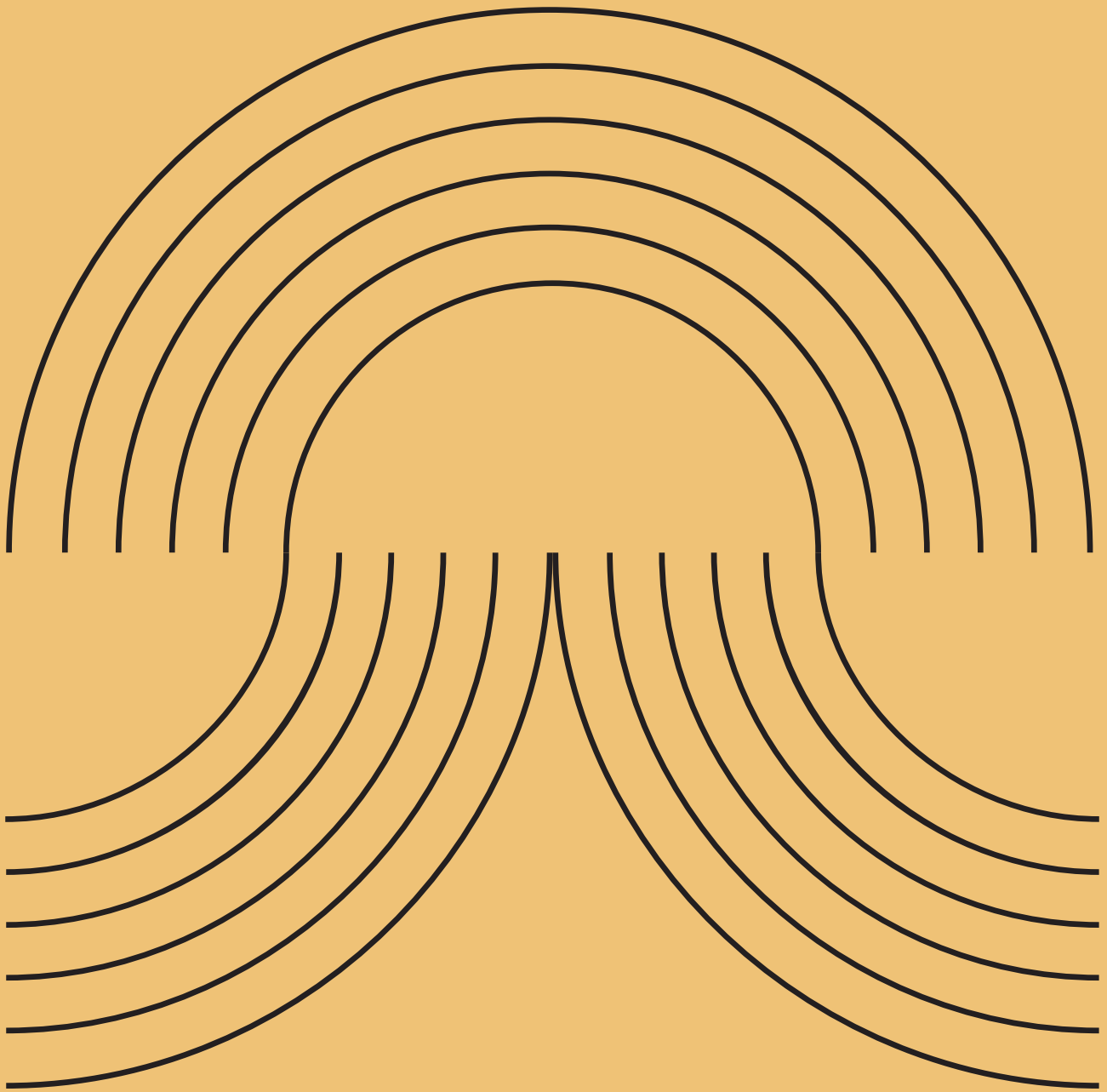
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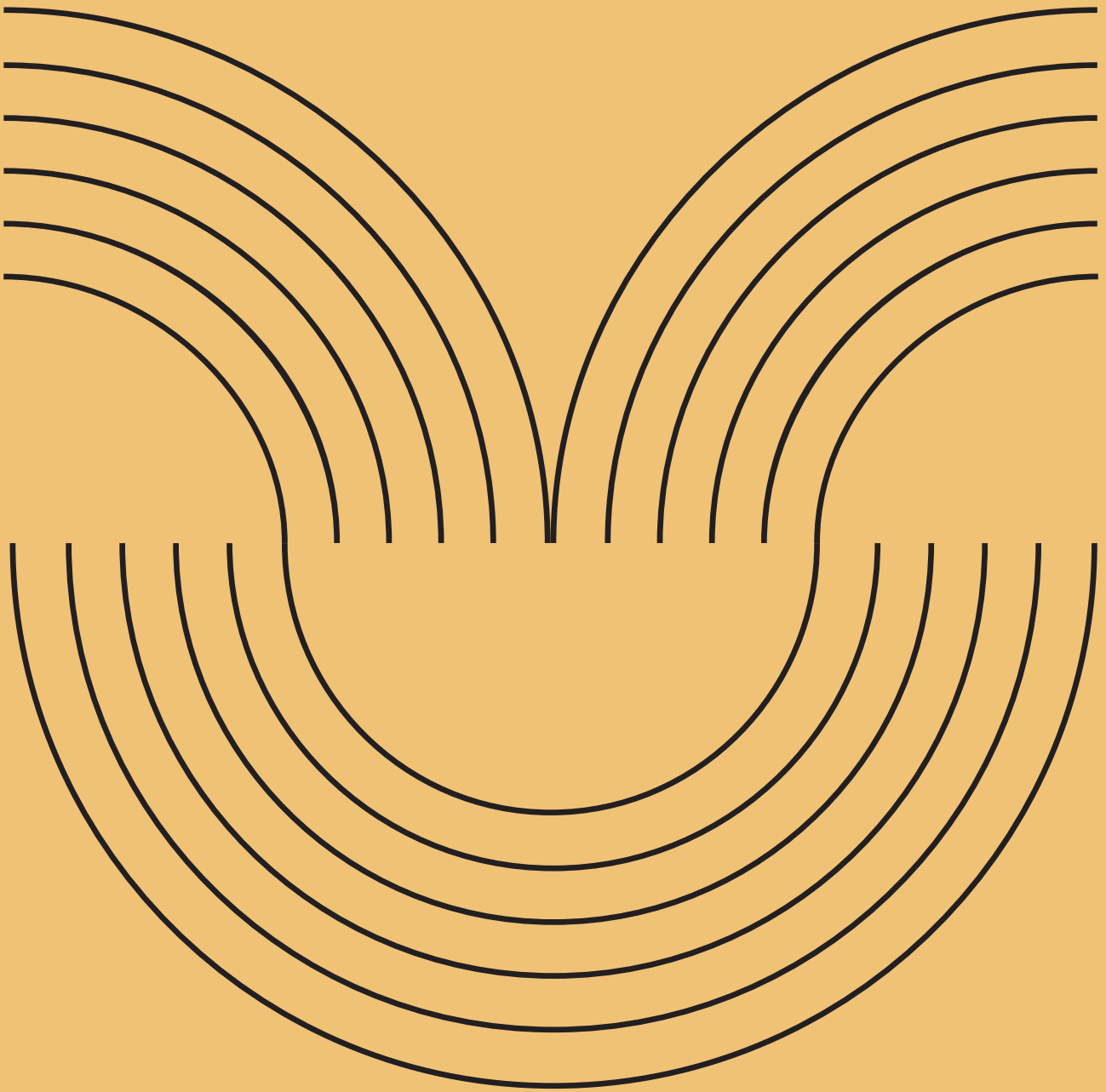
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# Financial Statements



# Otago Museum Trust Board

Annual Report for the Financial Year  
Ended 30 June 2025

# Otago Museum Trust Board Financial Statements

For the Financial Year Ended 30 June 2025

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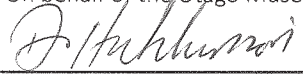
**OTAGO MUSEUM TRUST BOARD**  
**STATEMENT OF RESPONSIBILITY**  
For the Financial year ended 30 June 2025

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 2025.

On behalf of the Otago Museum Trust Board

  
\_\_\_\_\_ Chairperson

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

Date 30<sup>th</sup> October 2025

OTAGO MUSEUM TRUST BOARD  
STATEMENT OF FINANCIAL PERFORMANCE  
For the Financial year ended 30 June 2025

	Notes	2025 \$000	Budget 2025 \$000	2024 \$000
<b>Revenue</b>				
<b>Revenue from Exchange Transactions</b>				
Public		<u>3,077</u>	<u>2,865</u>	<u>2,687</u>
<b>Total Revenue from Exchange Transactions</b>		<u><b>3,077</b></u>	<u><b>2,865</b></u>	<u><b>2,687</b></u>
<b>Revenue from Non-Exchange Transactions</b>				
Local Authorities	4(a)	5,429	5,512	5,208
Grants - Government & Other		1,395	705	1,725
Legacies & Bequests		<u>2</u>	<u>-</u>	<u>6</u>
<b>Total Revenue from Non-Exchange Transactions</b>		<u><b>6,826</b></u>	<u><b>6,217</b></u>	<u><b>6,939</b></u>
Total Revenue		9,903	9,082	9,626
<b>Plus Other Income</b>				
Fair Value Gain/(Losses) on Financial Instruments		582	-	595
Interest Received		234	372	159
Other Income	4(b)	<u>453</u>	<u>42</u>	<u>883</u>
Total Other Income		<u><b>1,269</b></u>	<u><b>414</b></u>	<u><b>1,637</b></u>
<b>Total Revenue and Other Income</b>		<b>11,172</b>	<b>9,496</b>	<b>11,263</b>
<b>Expenditure</b>				
Employee Benefits Expense	5(a)	(4,833)	(5,966)	(5,469)
Depreciation & Amortisation Expense		(1,065)	(1,340)	(1,094)
Other Expenses	5(b)	(4,080)	(3,369)	(3,839)
<b>Total Operating Expenditure</b>		<u><b>(9,978)</b></u>	<u><b>(10,675)</b></u>	<u><b>(10,402)</b></u>
<b>Surplus/(Deficit) for the year</b>		<u><b>1,194</b></u>	<u><b>(1,179)</b></u>	<u><b>860</b></u>

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

OTAGO MUSEUM TRUST BOARD  
STATEMENT OF OTHER COMPREHENSIVE REVENUE & EXPENSE  
For the Financial year ended 30 June 2025

	Notes	2025 \$000	Budget 2025 \$000	2024 \$000
Surplus/(Deficit) for the year		1,194	(1,179)	860
<b>Other Comprehensive Revenue &amp; Expense</b>				
Items that will not be reclassified to Profit & Loss:				
Property, Plant & Equipment purchased from Special & Trust Funds		(39)	-	-
<b>Total Comprehensive Revenue &amp; Expense for the Year</b>		<u><b>1,155</b></u>	<u><b>(1,179)</b></u>	<u><b>860</b></u>

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

**OTAGO MUSEUM TRUST BOARD**  
**STATEMENT OF FINANCIAL POSITION**  
**As at 30 June 2025**

	Notes	2025 \$000	Budget 2025 \$000	2024 \$000
<b>Current Assets</b>				
Cash & Cash Equivalents	24(a)	2,410	518	2,422
Trade & Other Receivables	8	406	255	216
Inventories	9	180	269	269
Prepayments		139	158	158
Assets Held for Sale	13	-	-	-
<b>Total Current Assets</b>		<u>3,135</u>	<u>1,200</u>	<u>3,065</u>
<b>Non-Current Assets</b>				
Other Financial Assets	10	11,533	10,423	10,423
Property, Plant & Equipment	12	13,034	13,782	13,787
Capital Work in Progress	14	143	43	43
Intangible Assets	14	60	5	5
<b>Total Non-Current Assets</b>		<u>24,770</u>	<u>24,253</u>	<u>24,257</u>
<b>Total Assets</b>		<u>27,905</u>	<u>25,452</u>	<u>27,322</u>
<b>Current Liabilities</b>				
Payables (from Exchange Transactions)	15	483	529	386
Income Received in Advance	16	215	-	835
Provisions	17	429	512	512
Non-exchange Liabilities	11	1,134	1,102	-
<b>Total Current Liabilities</b>		<u>2,261</u>	<u>2,143</u>	<u>1,733</u>
<b>Non-Current Liabilities</b>				
Non-exchange Liabilities	11	-	-	1,102
<b>Total Non-Current Liabilities</b>		<u>-</u>	<u>-</u>	<u>1,102</u>
<b>Total Liabilities</b>		<u>2,261</u>	<u>2,143</u>	<u>2,835</u>
<b>Net Assets</b>		<u>25,644</u>	<u>23,309</u>	<u>24,488</u>
<b>Equity</b>				
Reserves	18	12,313	11,961	11,737
Accumulated Comprehensive Revenue and Expense	19	13,331	11,349	12,751
		<u>25,644</u>	<u>23,309</u>	<u>24,488</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 2025

	2025	Budget	2024
	\$000	2025	\$000
		\$000	\$000
Equity at Beginning of Year	24,488	24,488	23,628
Total Comprehensive Revenue & Expense	1,155	(1,179)	860
<b>Equity at End of Year</b>	<b><u>25,644</u></b>	<b><u>23,309</u></b>	<b><u>24,488</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 2025

	Notes	2025 \$000	Budget 2025 \$000	2024 \$000
<b>Cash Flows to/from Operating Activities</b>				
Government, Local Authorities & the Public		9,142	10,516	9,350
Interest Received		151	-	158
Payments to Employees		(4,917)	(5,696)	(5,400)
Payments to Suppliers		(3,154)	(4,665)	(3,124)
Net GST		(865)	(724)	(819)
Net Cash Inflow/(Outflow) from Operating Activities		<u>357</u>	<u>(569)</u>	<u>165</u>
<b>Cash Flows to/from Investing Activities</b>				
Proceeds from Sale of Property, Plant & Equipment		2	-	796
Purchase of Property, Plant & Equipment and Intangible Assets		(371)	(1,335)	(279)
Net Cash Inflow/(Outflow) from Investing Activities		<u>(369)</u>	<u>(1,335)</u>	<u>517</u>
<b>Cash Flows to/from Financing Activities</b>				
Repayment of STAPP Funding Loan		-	-	-
Net Cash Inflow/(Outflow) from Financing Activities		<u>-</u>	<u>-</u>	<u>-</u>
<b>Net Increase/(Decrease) in Cash &amp; Cash Equivalents</b>		<b>(12)</b>	<b>(1,904)</b>	<b>682</b>
<b>Cash &amp; Cash Equivalents at the Beginning of the Financial Year</b>		<b>2,422</b>	<b>2,422</b>	<b>1,740</b>
<b>Cash &amp; Cash Equivalents at the End of the Financial Year</b>	24(a)	<u><b>2,410</b></u>	<u><b>518</b></u>	<u><b>2,422</b></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 2025**

**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 \$33 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 30 October 2025. 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 2.8(b), 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, except as detailed under Note 3 below.

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 significant changes in the current reporting period.

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**For the Financial year ended 30 June 2025**

**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.

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.

**1.6 Adoption of New & Revised Standards**

The following amendments are effective for the period beginning 1 July 2024:

Disclosure of Fees for Audit Firms' Services (Amendment to FRS-44).

In May 2023 the New Zealand Accounting Standards Board (NZ ASB) issued amendments to FRS-44 to require a description of the services provided by a reporting entity's audit or review firm and to disclose the fees incurred by the entity for those services using prescribed categories. The amendments have no effect on the measurement of any items in the financial statements of the Trust, and merely result in disclosure changes. Refer to note 7 for further details (last year: no changes in accounting policies).

There are no further new or revised standards that were applied during the 2025 year.

**2. SIGNIFICANT ACCOUNTING POLICIES**

**2.1 Revenue Recognition**

Revenue is recognised when the amount of revenue can be measured reliably and it is probable that economic benefits will flow to the organisation, and measured at the fair value of consideration received or receivable.

i. Revenue from Exchange Transactions

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 returns, trade discounts and volume rebates.

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 goods can be estimated reliably, there is no continuing management involvement with the goods, and the amount of revenue can be measured reliably.

If it is probable discounts will be granted and the amount can be measured reliably then the discount is recognised as a reduction of revenue as the sales are recognised.

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**For the Financial year ended 30 June 2025**

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

Rendering of Services

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.

Amounts received in advance for services to be provided in future periods are recognised as a liability until such a time as the service is provided.

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

Rental Income on Property, Plant & Equipment

Rental income from Property, Plant & Equipment is recognised in surplus or deficit on a straight-line basis over the term of the lease.

Other income

Dividends are recognised when the entitlement to the dividends is established and the amount can be reliably measured.

Interest revenue is recognised on an accrual basis.

ii. Revenue from Non-Exchange Transactions

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.

Inflows of resources from non-exchange transactions that are recognised as assets are recognised as non-exchange revenue, to the extent that a liability is not recognised in respect of the same inflow.

Liabilities are recognised in relation to inflows of resources from non-exchange transactions where there is a resulting present obligation as a result of non-exchange transactions, where both:

- It is probable that an outflow of resources embodying future economic benefit or service potential will be required to settle the obligation, and
- The amount of the obligation can be reliably estimated.

The following specific recognition criteria in relation to the organisations' non-exchange transaction revenue streams must also be met before revenue is recognised.

Local Authority Levy Revenue

Local Authority Levy revenue is recognised when it is levied in accordance with when the levy grants are receivable.

Grants, Donations, Legacies and Bequests

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.

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

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**For the Financial year ended 30 June 2025**

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

**2.2 Leasing**

Operating Leases

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

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

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

**2.3 Taxation**

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

**2.4 Goods and Services Tax**

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

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

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

Commitments and contingencies are disclosed exclusive of GST.

**2.5 Cash and Cash Equivalents**

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

**2.6 Financial Instruments**

The Museum initially recognises financial instruments when the Museum becomes a party to the contractual provisions of the instrument. The Museum derecognises a financial asset when the contractual rights to the cash flows from the asset expire, or it transfers the rights to receive the contractual cash flows in a transaction in which substantially all the risks and rewards of ownership of the financial asset are transferred. Any interest in transferred financial assets that is created or retained by the Museum is recognised as a separate asset or liability.

The Museum derecognises a financial liability when its contractual obligations are discharged, cancelled, or expire. The Museum also derecognises financial assets and financial liabilities when there has been significant changes to the terms and/or the amount of contractual payments to be received/paid.

Financial assets and liabilities are offset and the net amount presented in the Statement of Financial Position when, and only when, the Museum has a legal right to offset the amounts and intends either to settle on a net basis or to realise the asset and settle the liability simultaneously.

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**For the Financial year ended 30 June 2025**

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

The Museum classifies financial assets into the following categories:

**Financial Assets Classification and Subsequent Measurement:**

On initial recognition, a financial asset is classified as measured at: amortised cost, or Fair Value Through Surplus or Deficit (FVTSD).

A financial asset is measured at amortised cost if it meets both of the following conditions and is not designated as at fair value through surplus or deficit:

- i. it is held within a management model whose objective is to hold assets to collect contractual cash flows; and
- ii. its contractual terms give rise on specified dates to cash flows that are solely payments of principal and interest on the principal amount outstanding.

An investment instrument is measured at Fair Value Through Other Comprehensive Revenue and Expenditure (FVOCRE) if it meets both of the following conditions and is not designated as at FVTSD:

- i. it is held within a management model whose objective is achieved by both collecting contractual cash flows and selling financial assets; and
- ii. its contractual terms give rise on specified dates to cash flows that are solely payments of principal and interest on the principal amount outstanding.

On initial recognition of an equity investment that is not held for trading, the Museum may irrevocably elect to present subsequent changes in the investment's fair value in OCRE. This election is made on an investment-by-investment basis.

All financial assets not classified as measured at amortised cost as described above are measured at FVTSD. This includes the investment portfolio (see note 10).

**Financial Assets - Management Model Assessment**

The Museum makes an assessment of the objective of the management model in which a financial asset is held at a portfolio level because this best reflects the way the business is managed, and information is provided to management.

The information considered includes:

- i. the stated policies and objectives of the portfolio.
- ii. how the performance of the portfolio is evaluated and reported to the Museum's management.
- iii. the risks that affect the performance of the management model (and the financial assets held within that management model) and how those risks are managed; and
- iv. the frequency, volume and timing of sales of financial assets in prior periods, the reasons for such sales and expectations about future sales activity.

Financial assets that are held for trading or are managed and whose performance is evaluated on a fair value basis are measured at FVTSD.

**Financial Assets - Subsequent Measurement and Gains & Losses**

Equity investments at FVOCRE (currently none) - These assets are subsequently measured at fair value. Dividends are recognised as income in surplus or deficit unless the dividend clearly represents a recovery of part of the cost of the investment. Other net gains and losses are recognised in OCRE and are never reclassified to surplus or deficit.

Financial assets at FVTSD - These assets are subsequently measured at fair value. Net gains and losses, including any interest or dividend income, are recognised in surplus or deficit.

Financial assets at amortised cost - These assets are subsequently measured at amortised cost using the effective interest method. The amortised cost is reduced by impairment losses. Interest income and any impairment are recognised in surplus or deficit. Any gain or loss on derecognition is recognised in surplus or deficit.

**Financial Liabilities - Classification, Subsequent Measurement and Gains & Losses**

The Museum classifies all its financial liabilities at amortised cost. These financial liabilities are subsequently measured at amortised cost using the effective interest method. Interest expense is recognised in surplus or deficit. Any gain or loss on derecognition is also recognised in surplus or deficit. The Museum classifies all of its financial liabilities at amortised cost.

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**For the Financial year ended 30 June 2025**

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

**Impairment of Non-derivative Financial Assets**

The Museum recognises loss allowances for expected credit losses (ECLs) on financial assets measured at amortised cost.

The Museum measures loss allowances at an amount equal to lifetime ECLs, except for the following, which are measured at 12-month ECLs:

- Investments that are determined to have low credit risk at the reporting date; and bank balances for which credit risk (i.e., the risk of default occurring over the expected life of the financial instrument) has not increased significantly since initial recognition.

The Museum considers a financial asset to be in default when:

- The borrower is unlikely to pay its credit obligations to the entity in full, without recourse by the Museum to actions such as realising security (if any is held); or
- The financial asset is more than 90 days past due.

Lifetime ECLs are the ECLs that result from all possible default events over the expected life of a financial instrument. 12-month ECLs are the portion of ECLs that result from default events that are possible within the 12 months after the reporting date (or a shorter period if the expected life of the instrument is less than 12 months). The maximum period considered when estimating ECLs is the maximum contractual period over which the Museum is exposed to credit risk.

**Measurement of ECLs**

ECLs are a probability-weighted estimate of credit losses. Credit losses are measured as the present value of all cash shortfalls (i.e., the difference between the cash flows due to the Museum in accordance with the contract and the cash flows that the Museum expects to receive). ECLs are discounted at the effective interest rate of the financial asset.

Credit-impaired financial assets:

At each reporting date, the Museum assesses whether financial assets carried at amortised cost are credit-impaired. A financial asset is 'credit-impaired' when one or more events that have a detrimental impact on the estimated future cash flows of the financial asset have occurred. Loss allowances for financial assets measured at amortised cost are deducted from the gross carrying amount of the assets. The gross carrying amount of a financial asset is written off when the Museum has no reasonable expectations of recovering a financial asset in its entirety or a portion thereof.

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

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**For the Financial year ended 30 June 2025**

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

**2.8 (a) Operational Assets**

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

Cost/Valuation

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

Additions

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

Work in progress is recognised at cost less impairment and is not depreciated. Cost includes expenditure that is directly attributable to the acquisition of the assets. In most instances, an item of property, plant and equipment is recognised at cost. Where an asset is acquired through a non-exchange transaction, or for a nominal cost, it is recognised at fair value at the date of acquisition.

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	0%-50% DV, 3% SL
Café Equipment	8% - 50% D.V.
Computer Equipment	8% - 67% D.V.
Exhibits	Nil - 50% D.V.
Furniture, Fittings & Equipment	Nil - 67% D.V.
Motor Vehicles	30% - 50% D.V.
Equipment	8% - 67% D.V.

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

Some low value assets under the \$1,000 depreciation threshold have been added to the depreciation schedule and depreciated at 100%. These are recorded as fixed assets in order to track their existence.

Security and Restrictions

There are no property, plant and equipment with restrictions to title, nor pledged as security, over the Group's liabilities (2024: 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.

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**For the Financial year ended 30 June 2025**

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

**2.8 (b) Heritage Assets**

The Otago Museum has been collecting items from nature, culture and science since its inception in 1868. As defined by the Otago Museum Trust Board Act 1996, the Otago Museum is legislated to collect and preserve 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; and to place particular emphasis on those activities as they relate to the greater Otago region.

There are an estimated 1.5 million items within the collections, held in trust for the benefit of the people of Otago, New Zealand and the world. The Museum holds some of the largest and most extensive collections of taoka Māori and Pacific items in the world. There are comprehensive collections from South-East Asia, Australia, the Americas and Africa as well as extensive collections of costumes and textiles, coins and medals, antiquities and the decorative arts. Within the natural sciences the Museum houses rich and diverse collections of invertebrate, vertebrate and geological material. Highlights include over 1,000 type specimens, one of the largest New Zealand spider and New Zealand lepidoptera collections and one of the most comprehensive collections of Moa specimens anywhere in the world. Indeed, all Museum collections encompass items of national and international significance.

The Museum collections provide irreplaceable references, or records, against which we are constantly building and modifying our knowledge and understanding of our natural and cultural worlds. They represent a vital part of our nation's heritage and play an integral role in the international scientific accord to document our world. Embedded with ancestral spirit and connection, taonga provide a tangible link with our past and are important for relaying our past into the future.

Assets acquired prior to 30 June 2001:

- Purchases are recognised at cost at the date of acquisition
- Donated items have not been purchased and therefore their cost will be \$nil

Assets acquired from 1 July 2001, and where it is possible, practical and meaningful:

- Purchases are recognised at cost at the date of acquisition when paid from general cash reserves and are added to the fixed asset schedule if the purchase is material. A material purchase is one exceeding \$1,000
- When assets have been purchased using Special & Trust Funds the asset is expensed through Special & Trust Funds
- Donated items have not been purchased and therefore their cost will be \$nil

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.

As the vast majority of the Museum's collection was obtained prior to 30 June 2001, the result of this policy means that for accounting purposes the heritage assets are effectively valued at nil, or at historical cost for those few items purchased.

The Museum has an insurance cover of fine arts (which forms part of heritage collection assets) up to the value of **\$20 million dollars**. However, this provides a blanket coverage and does not represent the valuation of heritage collection assets on an asset by asset basis or an overall basis. The Otago Museum Trust Board accepts that in the event of a natural disaster many of the heritage assets can't be replaced so any insurance fund is there for acquisition of a new collection. The Museum collection is housed across six connected buildings and an off-site store.

Because of the size and nature of the Museum's collection it is impracticable and cost prohibitive to value the heritage assets on a "Market Based" or "Depreciated Replacement Cost" basis. As a consequence, the Museum's collection is undervalued in these financial statements.

The Museum considers that Heritage collections assets are inherently difficult, if not impossible, to value and therefore not capable of being reliably measured for the reasons including the following:

- The full social, cultural, scientific or historical value to the Museum and the Otago community cannot be practically measured and therefore will not be reflected in the financial value.

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**For the Financial year ended 30 June 2025**

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

- The value for scientific research and educational purposes can take time to accumulate and may not be known for years to come.
- Each collection item is unique in that it was collected at a particular time and is from a specific location which cannot therefore be replicated. The bulk of the Museum's collection is therefore represented by unrealisable or irreplaceable items.
- There is an intangible value derived through the receiving of assets from donors and their families which can create a long-term relationship between the museum and successive generations of families. The gesture of trust and goodwill is not easily quantifiable in financial terms.
- Valuing a collection of items (for example a collection of 30 jewel beetles) may have different accumulated value to that of an individual item (a single beetle). The concept of value of "the whole" rather than "the parts" is fluid depending on the needs and views of those researching or enjoying the collections.
- Heritage collection assets are often donated or bequeathed based on specific requests or wishes contained in a will or Trust Deed. They are potentially encumbered with legal or ethical constraints and liquidating or realising their value may be constrained for this reason. This potentially restricts their financial value but is hard to quantify.
- There may be restrictions on selling items for cultural or religious reasons and determining a fair value for these items is difficult when there is no comparable market to value against.
- In many cases the useful value lies in the associations, contexts and histories attached to objects. An item which is supported with robust research and documentation may have a different value to an item that does not; the value of items held by a Museum in one region may have a different value because of the association with that region. The value of an item may change as new research is undertaken. In such cases the item itself has not changed but its significance and therefore its value may have. Determining and tracking change in intellectual value would be near impossible across a collection of millions of items.
- Many collection items hold cultural value which is based on individual or community associations. In many cultures it can be offensive to try to assign financial value to these very personal relationships. Taonga associated with, or embodying, ancestors have a sacred quality which is both difficult to quantify in financial terms and in some cases doing so offends the mana and intrinsic value of the items concerned.
- Application of the concept of 'useful life' commonly applied to assets may not be inappropriate as items can be entrusted to a Museum in perpetuity. In addition, the curatorship of the asset, and attention to care and storage provided by a Museum, may extend the life of the heritage asset.
- Financial treatment of assets is largely based on the asset generating future economic benefits and revenue streams to produce wealth. Over time financial assets are "used up" and their ability to produce revenue declines. This reduces the value of the asset. Arguably Museum collections gain in value with age which runs counter to the overall assumptions with regard to other assets. However, determining the increase in value is difficult when considering all the above factors as well as the unpredictable patterns of social, political and natural events.

**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.

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**For the Financial year ended 30 June 2025**

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

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.

**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.

**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.

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.

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**For the Financial year ended 30 June 2025**

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

**2.13 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 relating 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.

**2.14 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)
- Equalisation Fund
- Special & Trust Funds
- Unallocated Accrued Interest

**2.15 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 17.

**2.16 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 the financial reporting framework adopted, using accounting policies that are consistent with those adopted by the Museum for the preparation of the financial statements.

**2.17 Rounding**

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

**3. CHANGES IN ACCOUNTING POLICY**

There were no other changes in accounting policy except as stated at 1.6.

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS (Cont.)**  
**For the Financial year ended 30 June 2025**

**4. REVENUE**

**(a) Local Authority 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 \$5,428,917 in 2025 (2024: \$5,208,008). 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:

	2025 \$000	2024 \$000
Donations	107	24
	<u>107</u>	<u>24</u>

	2025 \$000	2024 \$000
<b>(b) Other Income</b>		
Dividends Received	190	225
Realised Net Gain/(Losses) on Sale of Financial Instruments	262	-
Realised Net Gain/(Losses) on Sale of Fixed Assets	1	658
	<u>453</u>	<u>883</u>

**5. EXPENDITURE**

	2025 \$000	2024 \$000
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**(a) Employee Benefits Expense**

Salaries & Wages	4,693	5,319
Defined Contribution Plans	140	150
	<u>4,833</u>	<u>5,469</u>

**(b) Other Expenses**

Advertising	161	106
Computer Costs	86	68
Cost of Goods Sold	268	253
Insurance	379	366
Maintenance	266	236
Other Expenses	2,920	2,810
	<u>4,080</u>	<u>3,839</u>

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS (Cont.)**  
**For the Financial year ended 30 June 2025**

**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.

	2025 \$000	2024 \$000
Short-Term Employee Benefits	578	900
Other Benefits	-	-
	<u>578</u>	<u>900</u>

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

Trust Board Members	0.1	0.1
Museum Management Team	4	5
	<u>4.10</u>	<u>5.1</u>

**7. REMUNERATION OF AUDITORS**

	2025 \$000	2024 \$000
Audit Fees for Financial Statement Audit	<u>39</u>	<u>39</u>

BDO Invercargill have performed the audit. No further services were performed by BDO Invercargill.

**8. TRADE & OTHER RECEIVABLES**

	2025 \$000	2024 \$000
(a) Trade & Other Receivables		
Trade Receivables	131	151
Sundry Receivables & Accruals	62	42
GST Receivable	42	-
Non-exchange Revenue Receivable	171	23
Estimated Doubtful Debts	-	-
	<u>406</u>	<u>216</u>

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

**9. INVENTORIES**

	2025 \$000	2024 \$000
Shop Stock	180	266
Venue Stock	-	3
	<u>180</u>	<u>269</u>

The carrying amount of inventories pledged as security for liabilities is \$Nil (2024: \$Nil).

**10. OTHER FINANCIAL ASSETS**

	2025 \$000	2024 \$000
<u>At FVTSD Investments (Fair Value Through Surplus or Deficit)</u>		
Investment Portfolio	11,533	10,423
	<u>11,533</u>	<u>10,423</u>

There are no impairment provisions for other financial assets.

The investment portfolio comprises investments in bonds, cash accounts, various funds, and equities. The fair value is determined by the market value of the investments at balance date.

OTAGO MUSEUM TRUST BOARD  
 NOTES TO THE FINANCIAL STATEMENTS (Cont.)  
 For the Financial year ended 30 June 2025

11. CONCESSIONARY LOAN LIABILITY

	Effective Interest Rate	Year of Maturity	2025		2024	
			Current \$000	Non-Current \$000	Current \$000	Non-Current \$000
MBIE STAPP Loan	3.0%	2026	1,134	-	-	1,102
			1,134	-	-	1,102
					2025 \$000	2024 \$000
Balance at Beginning of Year					1,102	1,070
Capitalised Interest					32	32
Balance at End of Year					1,134	1,102

The Strategic Tourism Asset Protection Programme (STAPP) loan was received in May 2021 and is repayable within five years. The loan was interest free for the first 24 months (May 2023), after which interest has been charged at 3%. The loan balance above includes accrued interest.

(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.

OTAGO MUSEUM TRUST BOARD  
NOTES TO THE FINANCIAL STATEMENTS (Cont.)  
For the Financial year ended 30 June 2025

12. PROPERTY, PLANT AND EQUIPMENT

(a) Property, Plant and Equipment at 30 June 2025

	Cost/ Valuation 1 July 2024	Additions	Disposals	Cost/Valuation 30 June 2025	Accumulated Depreciation & Impairment Changes 1 July 2024	Depreciation Expense	Accumulated Depreciation Reversed on Disposal	Accumulated Depreciation & Impairment Changes 30 June 2025	Carrying Amount 30 June 2025
	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000
<b>Museum Operational Assets</b>									
<b>At Cost</b>									
Land	1,797			1,797					1,797
Buildings	14,756	10		14,766	(7,680)	(480)		(8,160)	6,606
- Discovery World	2,256			2,256	(1,863)	(60)		(1,923)	333
Redevelopment - Phase 1									
Building	3,001			3,001	(2,356)	(90)		(2,446)	554
Fitout exhibitions	246			246	(242)	(1)		(243)	3
Mechanical services	362			362	(322)	(4)		(326)	36
Electrical	509			509	(453)	(5)		(458)	51
Redevelopment - Phase 2									
Building	5,410			5,410	(3,716)	(162)		(3,878)	1,532
Fitout exhibitions	2,907			2,907	(2,856)	(9)		(2,865)	42
Mechanical services	1,971			1,971	(1,726)	(23)		(1,750)	221
Electrical	451			451	(395)	(5)		(401)	51
Computer Equipment	1,721	195	2	1,914	(1,558)	(75)	1	(1,634)	280
Exhibits	1,857	15		1,872	(896)	(22)		(918)	954
Furniture & Fittings	1,628	46		1,674	(1,354)	(38)		(1,393)	281
Motor Vehicles	164			164	(134)	(9)		(143)	21
Café Equipment	107			107	(74)	(5)		(79)	28
Equipment	537	24		561	(267)	(51)		(318)	243
	<b>39,680</b>	<b>290</b>	<b>2</b>	<b>39,968</b>	<b>(25,892)</b>	<b>(1,039)</b>	<b>1</b>	<b>(26,935)</b>	<b>13,034</b>

OTAGO MUSEUM TRUST BOARD  
NOTES TO THE FINANCIAL STATEMENTS (Cont.)  
For the Financial year ended 30 June 2025

12. PROPERTY, PLANT AND EQUIPMENT											
(b) Property, Plant and Equipment at 30 June 2024											
Museum Operational Assets	Cost/Valuation 1	Additions	Disposals	Cost/Valuation	Accumulated	Depreciation	Accumulated	Accumulated	Depreciation & Impairment Changes 30 June 2024	Carrying Amount 30 June 2024	\$000
	July 2023		\$000	\$000	30 June 2024	Depreciation & Impairment Changes 1 July 2023	Expense	Depreciation Reversed on Disposal			
At Cost	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000
Land	1,797			1,797						1,797	
Buildings	14,452	304		14,756	(7,186)	(494)			(7,680)	7,076	
- Discovery World	2,256			2,256	(1,803)	(60)			(1,863)	393	
Redevelopment - Phase 1											
Building	3,001			3,001	(2,266)	(90)			(2,356)	644	
Fitout exhibitions	246			246	(241)	(1)			(242)	4	
Mechanical services	362			362	(318)	(4)			(322)	40	
Electrical	509			509	(447)	(6)			(453)	56	
Redevelopment - Phase 2											
Building	5,410			5,410	(3,554)	(162)			(3,716)	1,694	
Fitout exhibitions	2,907			2,907	(2,846)	(11)			(2,856)	51	
Mechanical services	1,971			1,971	(1,701)	(26)			(1,726)	245	
Electrical	451			451	(389)	(6)			(395)	56	
Computer Equipment	1,682	39		1,721	(1,477)	(81)			(1,558)	163	
Exhibits	1,805	52		1,857	(866)	(30)			(896)	961	
Furniture & Fittings	1,628			1,628	(1,311)	(43)			(1,354)	274	
Motor Vehicles	164			164	(121)	(13)			(134)	30	
Café Equipment	100	6		107	(69)	(5)			(74)	33	
Equipment	518	19		537	(211)	(57)			(267)	270	
	<b>39,259</b>	<b>420</b>		<b>39,680</b>	<b>(24,806)</b>	<b>(1,089)</b>			<b>(25,892)</b>	<b>13,787</b>	

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS (Cont.)**  
**For the Financial year ended 30 June 2025**

**13. NON CURRENT ASSETS HELD FOR SALE**

On 9 August 2023 the property at 89 MacLaggan Street Dunedin was sold.

Depreciation recovered and capital gain on disposal are recorded in the Statement of Financial Performance as other income in the 2024 year.

	2025 \$000	2024 \$000
<b>Summary of Assets Held for Sale</b>		
Balance at Beginning of Year	-	141
Disposal	-	(141)
Balance at End of Year	<u>-</u>	<u>-</u>

<b>14. INTANGIBLE ASSETS &amp; CAPITAL WORK IN PROGRESS</b>	<b>2025 \$000</b>	<b>2024 \$000</b>
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**i. Intangible Assets**

Opening Balance	5	10
Additions	80	-
Less Amortisation	25	5
Closing Balance	<u>60</u>	<u>5</u>

Website design costs are capitalised and amortised at 44-50%DV.

<b>ii. Capital Work in Progress</b>	<u>143</u>	<u>43</u>
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The work in progress balance contains costs put towards capital projects in the construction phase and are yet to be completed.

<b>15. TRADE &amp; OTHER PAYABLES</b>	<b>2025 \$000</b>	<b>2024 \$000</b>
Trade Payables (i)	361	279
Accrued Expenses	122	69
GST Payable	-	38
	<u>483</u>	<u>386</u>

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

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS (Cont.)**  
**For the Financial year ended 30 June 2025**

<b>16. INCOME RECEIVED IN ADVANCE</b>	<b>2025</b> <b>\$000</b>	<b>2024</b> <b>\$000</b>
Income Received in Advance	215	835
	<u>215</u>	<u>835</u>

Income Received in Advance includes income included in cash & cash equivalents that is subject to conditions as follows:

(i) The Museum holds unspent grant funding received, included in cash & cash equivalents, of \$197,098 (2024: \$812,653) 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.

(ii) Other Income Received in Advance \$18,158 (2024: \$22,369).

<b>17. PROVISIONS</b>	<b>2025</b> <b>\$000</b>	<b>2024</b> <b>\$000</b>
Accrued Salary & Wages	118	125
PAYE Payable	48	128
Annual Leave	263	259
	<u>429</u>	<u>512</u>

<b>18. RESERVES</b>	<b>2025</b> <b>\$000</b>	<b>2024</b> <b>\$000</b>
Equalisation Fund (a)	381	369
Trust Funds (b)	7,209	6,957
Special Funds (c)	4,710	4,405
Unallocated Accrued Interest	13	6
Balance at End of Year	<u>12,313</u>	<u>11,737</u>

<b>(a) Equalisation Fund</b>	<b>2025</b> <b>\$000</b>	<b>2024</b> <b>\$000</b>
Balance at Beginning of Year	369	358
Interest Transfer	<u>12</u>	<u>11</u>
Balance at End of Year	<u>381</u>	<u>369</u>

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

OTAGO MUSEUM TRUST BOARD  
 NOTES TO THE FINANCIAL STATEMENTS (Cont.)  
 For the Financial year ended 30 June 2025

	Notes	2025	2024
		\$000	\$000
<b>(b) Trust Funds (Restricted &amp; Unrestricted Reserves)</b>	18(d)		
Balance at Beginning of Year		6,957	6,737
Transfer from/(to) Retained Earnings		301	220
Transfer from/(to) Property Plant & Equipment		(49)	
Balance at End of Year		<u>7,209</u>	<u>6,957</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	2025	2024
		\$000	\$000
<b>(c) Special Funds (Museum Reserves)</b>			
	18(e)		
Balance at Beginning of Year		4,406	4,400
Transfer from/(to) Retained Earnings		304	6
Balance at End of Year		<u>4,710</u>	<u>4,406</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 2025**

18 (d) Trust Funds

<b>(i) Trust Funds - Unrestricted</b>								
<b>Fund</b>	<b>Balance 1/07/2024</b>	<b>Add Revenue &amp; Transfers Detail</b>	<b>\$</b>	<b>Deduct Expenditure &amp; Transfers Detail</b>	<b>\$</b>	<b>Balance 30/06/2025</b>	<b>Capital</b>	<b>Revenue</b>
Elizabeth Alexander	211	Gain/(Loss) on Sale of Shares Investment Revenue				211	88	123
De Beer Publications & Research	1,553	Gain/(Loss) on Sale of Shares Investment Revenue		Purchases - Equipment	3	1,551	373	1,178
Fairweather	432	Gain/(Loss) on Sale of Shares Investment Revenue		Purchases - Jewellery & Equipment	17	416	141	274
Gollan	269	Gain/(Loss) on Sale of Shares Investment Revenue		Purchases - Ceramics	1	268	42	225
Brenda Joyce Harding	146	Gain/(Loss) on Sale of Shares Investment Revenue				146	40	106
Lyders	246	Gain/(Loss) on Sale of Shares Investment Revenue		Purchases - Jewellery & Textiles	27	219	40	180
Peter Snow MAC Fund	2	Gain/(Loss) on Sale of Shares Investment Revenue				2		2
<b>Total</b>	<b>2,859</b>		<b>-</b>		<b>47</b>	<b>2,813</b>	<b>724</b>	<b>2,088</b>
<b>(ii) Trust Funds - Restricted</b>								
<b>Fund</b>	<b>Balance 1/07/2024</b>	<b>Add Revenue &amp; Transfers Detail</b>	<b>\$</b>	<b>Deduct Expenditure &amp; Transfers Detail</b>	<b>\$</b>	<b>Balance 30/06/2025</b>	<b>Capital</b>	<b>Revenue</b>
Beth & Mark Anderson	126	Gain/(Loss) on Sale of Shares Investment Revenue	5 4			135	75	60
Avice Bowbyes - Costumes	263	Gain/(Loss) on Sale of Shares Investment Revenue	10 9			282	68	214
Colquhoun	660	Gain/(Loss) on Sale of Shares Investment Revenue	25 24			709	174	535
Fairweather - Collections	619	Gain/(Loss) on Sale of Shares Investment Revenue	23 22	Purchases - Exhibits	2	663	200	463
Cowie Nichols	30	Gain/(Loss) on Sale of Shares Investment Revenue	1 1			33	2	31
Cyril Nichols	1,344	Gain/(Loss) on Sale of Shares Investment Revenue	51 48			1,443	223	1,219
Willi Fels	1,055	Gain/(Loss) on Sale of Shares Investment Revenue	40 38			1,132	255	877
<b>Total</b>	<b>4,097</b>		<b>301</b>		<b>2</b>	<b>4,397</b>	<b>997</b>	<b>3,400</b>
<b>TOTAL TRUST FUNDS</b>	<b>6,956</b>		<b>301</b>		<b>49</b>	<b>7,209</b>	<b>1,721</b>	<b>5,488</b>

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS (Cont.)**  
**For the Financial year ended 30 June 2025**

**18 (e) Special Funds**

<b>(i) Special Funds - Unrestricted</b>								
<b>Fund</b>	<b>Balance 1/07/2024</b>	<b>Add Revenue &amp; Transfers</b>		<b>Deduct Expenditure &amp; Transfers</b>		<b>Balance 30/06/2025</b>	<b>Capital</b>	<b>Revenue</b>
		<b>Detail</b>	<b>\$000</b>	<b>Detail</b>	<b>\$000</b>			
General Purpose Development Fund (GPDF)		Transfer in	1,617			1,984		1,984
		Gain/(Loss) on Sale of Shares	108					
		Investment Revenue	259					
Loss of Heart Compensation	2,349					2,349	1,107	1,242
Freda Stucky	271					271		271
Māori Ethnology	106					106		106
Allocation for Special Purposes	56	Est. E.O. Naylor	1	Transfer to GPDF	57			
Barclay	65	Donations	30	Transfer to P&L	95			
Development								
General Funds	284			Transfer to GPDF	284			
Conservation Materials	145			Transfer to GPDF	145			
Emergency Response	48			Transfer to GPDF	48			
Purchase of Collections	80			Transfer to GPDF	80			
Scientific Publications	75			Transfer to GPDF	75			
Special Exhibitions & Programmes	348			Transfer to GPDF	348			
Study & Training	82			Transfer to GPDF	82			
Project & Development Fund	427			Transfer to GPDF	427			
Retirement Leave	70			Transfer to GPDF	70			
<b>Total</b>	<b>4,406</b>		<b>2,015</b>		<b>1,711</b>	<b>4,710</b>	<b>1,107</b>	<b>3,603</b>

During the year the Otago Museum Board resolved to combine all unrestricted Special Funds, with the exception of the funds for Freda Stucky, Maori Ethnology, and Loss of Heart, into one fund called the General Purpose Development Fund (GPDF).

In addition, the Board resolved to update the allocation of the investment income to the Special & Trust Funds.

Investment income (interest & dividends received and capital gains & losses on disposal of investments), is pro-rated across all Funds. Investment income in relation to Trust Restricted Funds is allocated to these individual balances. Investment income in relation to all other balances is allocated to the General Purpose Development Fund.

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS (Cont.)**  
**For the Financial year ended 30 June 2025**

19. CAPITAL	2025 \$000	2024 \$000
<b>Accumulated Surplus/(Deficit)</b>		
Balance at Beginning of Year	12,751	12,128
Net surplus/(Deficit)	1,194	860
<b>Transfers from/(to) Reserves:</b>		
Restricted & Museum Reserves		
Equalisation Fund	(12)	(11)
Restricted Reserves (Special Funds)	(304)	(6)
Restricted Reserves (Trust Funds)	(291)	(220)
Unallocated Accrued Interest	(6)	(2)
Balance at End of Year	<u>13,331</u>	<u>12,751</u>

**20. COMMITMENTS FOR EXPENDITURE**

**(a) Capital Commitments**

Capital commitments at 30 June 2025 were \$42,525 relating to updating the sprinkler system (2024: \$111,942).

**(b) Operating Commitments**

The Otago Museum Trust Board holds a lease agreement for the H D Skinner Annex building located on the Museum Reserve. The Otago Museum maintains a separate lease arrangement for four photocopy machines.

(i) Operating Lease Commitments	<b>2025</b> <b>\$000</b>	<b>2024</b> <b>\$000</b>
No later than one year	20	12
Later than one year and no later than 5 years	52	48
Later than 5 years	158	168
Total Operating Lease Commitments	<u>230</u>	<u>228</u>
(ii) Operating Lease Payments Recognised	<b>2025</b> <b>\$000</b>	<b>2024</b> <b>\$000</b>
Photocopy Machines	8	8
H D Skinner Annex Building	14	12
Total Operating Lease Payments Recognised	<u>22</u>	<u>20</u>

**Lease details are as follows;**

- Photocopy machines (Ricoh New Zealand Limited): 2 year fixed term, remaining lease term is 17 months, expiring on 30/11/2026. Lease can be surrendered before expiry of the term by providing two months notice in writing.

- H D Skinner Annex Building: remaining lease term of 18 years, ending 3/06/2043. Lease can be surrendered before expiry of the term by providing three months notice in writing.

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS (Cont.)**  
**For the Financial year ended 30 June 2025**

21. LEASE REVENUE RECEIVABLE	2025 \$000	2024 \$000
No later than one year	169	169
Later than one year and no later than 5 years	204	373
Total Lease Revenue Receivable	<u>373</u>	<u>542</u>

**Lease details are as follows;**

Café Space: 4 year term, renewals clauses on 1/02/27 & 1/02/31, CPI adjusted annually.

MacLaggan Street Property: 5 year term, renewal clause on 1/02/28. No outgoings first year, 50% covered second year. Once sprinklers installed, lease revenue will increase.

**22. CONTINGENT LIABILITIES & CONTINGENT ASSETS**

**Contingent Liabilities**

There were no contingent liabilities at 30 June 2025, (2024: none).

**Contingent Assets**

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.

**23. TRANSACTIONS WITH RELATED PARTIES**

During the year the following transactions with contributing authorities and other related customers/suppliers occurred. These were conducted on normal commercial terms, with the exception of rent charged for the H D Skinner Annex Building.

(a) Received:		2025 \$000	2024 \$000
Central Otago District Council	Levy Received	37	34
Clutha District Council	Levy Received	239	225
Dunedin City Council	Levy Received	5,086	4,884
Waitaki District Council	Levy Received	68	64
Dunedin City Council	Other	34	83
Friends of the Museum Association	Other	2	4
Otago University	Other	497	419
Otago Institute	Other	1	-
Otago Medical Research Foundation	Other	8	-
		<u>5,971</u>	<u>5,713</u>
 (b) Paid:			
Dunedin City Council	Rates	(133)	(113)
Dunedin City Council	Other	(16)	(3)
Otago University	Other	(73)	(87)
Friends of the Museum Association	Other	(2)	-
		<u>(224)</u>	<u>(203)</u>

(c) Included in the Related Parties Transactions received and paid are the following receivables:

(i) The Clutha District Council continue to calculate their levy differently from the method agreed with the other local authorities. Under the Otago Museum Trust Board Act 1996, the shortfall in this levy payment has to be met by the Dunedin City Council.

There was \$97,948 owing from the Dunedin City Council at year end (2024: \$428), which is included in the above contribution towards the Clutha District Council Levy.

(ii) Otago University receivable \$76,048 (2024: \$29,352).

(iii) Otago Medical Research Foundation receivable \$8,841 (2024: nil).

(iv) Friends of the Museum Association receivable \$345 (2024: \$381).

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS (Cont.)**  
**For the Financial year ended 30 June 2025**

(d) During the year the following transactions with Board members and associated personnel occurred. These were conducted on normal commercial terms:

	<b>2025</b>	<b>2024</b>
	<b>\$000</b>	<b>\$000</b>
Chairman - 2024 Year	10	-
Chairman - 2025 Year	<u>10</u>	<u>-</u>
	<u>20</u>	<u>-</u>

Payable at year end \$5,750 (2024: nil).

**24. 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:

	<b>2025</b>	<b>2024</b>
	<b>\$000</b>	<b>\$000</b>
Cash & Cash Equivalents	<u>2,410</u>	<u>2,422</u>
	<u>2,410</u>	<u>2,422</u>

**25. FINANCIAL INSTRUMENTS**

	<b>2025</b>	<b>2024</b>
	<b>\$000</b>	<b>\$000</b>

**(a) Categories of Financial Instruments**

**Financial Assets**

**At Amortised Cost**

Cash & Cash Equivalents	2,410	2,422
Trade & Other Receivables	406	216

**Fair Value Through Surplus or Deficit**

Investment Portfolio	11,533	10,423
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**Financial Liabilities at Amortised Cost**

Trade & Other Payables	483	1,221
MBIE STAPP Loan	1,134	1,102

**24. SUBSEQUENT EVENTS**

There were no subsequent events.

OTAGO MUSEUM TRUST BOARD  
 SUPPLEMENTARY INFORMATION  
 For the Financial Year Ended 30 June 2025

COMPARISON OF OPERATIONAL REVENUE & EXPENDITURE TO THE ANNUAL PLAN

	Core Operating		Business Units		Special & Trust Funds		Total	
	Actual \$000	Budget \$000	Actual \$000	Budget \$000	Actual \$000	Budget \$000	Actual \$000	Budget \$000
<b>Revenue</b>								
Executive	2						2	
Collections, Experience & Development	193	109					193	109
Finance & Commercial	61	31	1,213	1,171			1,275	1,202
Assets & Technology	16						16	
Visitor Interaction & Programmes	255	284	870	930			255	284
Science Engagement	1,659	618					2,529	1,548
Special & Trust Funds					604	372	604	372
CLA Contribution & Other Revenue	5,715	5,712					5,715	5,712
Wage Subsidy								
<b>Total Revenue</b>	7,902	6,753	2,083	2,101	604	372	10,590	9,226
<b>Wages &amp; Salaries</b>								
Executive	(642)	(652)					(642)	(652)
Collections, Experience & Development	(1,344)	(1,628)					(1,344)	(1,628)
Finance & Commercial	(343)	(511)	(359)	(415)			(703)	(925)
Assets & Technology	(448)	(505)					(448)	(505)
Visitor Interaction & Programmes	(751)	(889)					(751)	(889)
Science Engagement	(506)	(480)	(440)	(627)			(946)	(1,107)
Special & Trust Funds								
<b>Total Wages &amp; Salaries</b>	(4,033)	(4,665)	(800)	(1,041)			(4,833)	(5,706)
<b>Direct Costs</b>								
Executive	(234)	(201)					(234)	(201)
Collections, Experience & Development	(312)	(267)					(312)	(267)
Finance & Commercial	(176)	(74)	(742)	(579)			(918)	(653)
Assets & Technology	(589)	(652)					(589)	(652)
Visitor Interaction & Programmes	(26)	(28)					(26)	(28)
Science Engagement	(708)	(257)	(274)	(305)			(982)	(562)
Special & Trust Funds					(9)		(9)	
<b>Total Direct Costs</b>	(2,045)	(1,480)	(1,016)	(884)	(9)		(3,070)	(2,364)
Depreciation	(1,065)	(1,340)					(1,065)	(1,340)
Indirect costs	(1,009)	(995)					(1,009)	(995)
Depreciation Recovered	1						1	
Fair Value Gain/(Losses) on Financial Instruments					581		581	
<b>Net Contribution</b>	(250)	(1,727)	267	176	595	372	1,194	(1,179)

## 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 2025

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 and statement of service performance of the Museum on his behalf.

#### Opinion

We have audited:

- the financial statements of the Museum on pages 56 to 83, that comprise the statement of financial position as at 30 June 2025, 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, which is split into three sections, on pages 18 to 46.

In our opinion:

- the financial statements of the Museum:
  - present fairly, in all material respects:
    - its financial position as at 30 June 2025; 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 Reduced Disclosure Regime ("PBE Standards RDR"); 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 2025.

Our audit was completed on 30 October 2025. This is the date at which our opinion is expressed.

The basis for our 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 opinion

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 opinion.

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

The Board are 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 are 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 Reduced Disclosure Regime (“PBE Standards RDR”).

The Board are responsible for such internal control as they determine is necessary to enable them 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 are responsible on behalf of the Museum for assessing the Museum’s ability to continue as a going concern. The Board are also responsible for disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting, unless the Board intend to wind up the Museum or to cease operations, or have 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 have elected to prepare for the Museum.

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 are responsible for the other information. The other information comprises the information included on pages 4 to 17, 47 to 55 and 84, 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







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

**TŪHURA**  
Otago Museum