

OTAGO MUSEUM

Annual Report 2016 – 2017



OTAGOmuseum

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Otago Museum Vision:

To inspire wonder and curiosity about nature, culture and science in all people

Otago Museum Mission:

To be of value and relevant to its communities and stakeholders

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Foreword, Chair, Otago Museum Trust Board



It is my pleasure as Chair to report on another significant and successful year. In this report we have attempted to capture the many successes delivered, outline the challenges we face, and set out the projects our team have been working on.

As an organisation, we continue to take great satisfaction in the progress the Museum is making. This success has come through the hard work and commitment of our teams. Te Ara Hou, our strategic plan, first developed in 2014, sets out a clear roadmap for our organisation.

This plan breaks down into some core development areas. Most importantly we have continued to invest in skilled staff to underpin our performance. The results of this investment are clear in the level and quality of the activity highlighted in this report.

As an organisation we have continued to work hard at building partnership relationships with many organisations. This report demonstrates the success of these efforts and positions the Museum strongly for future development. For example the ongoing relationships with core science funders has translated into opportunities to build on the skills we have. Our reintegration into the museum community has also seen a renewal of links within the sector. Again this is based on the work of our staff.

While generally hidden from the public, this year has seen a significant amount of infrastructure work bringing facilities up to date. We are all excited about the delivery of our new science centre at the end of 2017, and I would make special mention of the huge effort that has gone into this project by our staff and project teams.

Like all institutions we continue to operate in a challenging financial environment. I would like to highlight the work of our commercial teams who have been very successful this year.

We greatly appreciate the support of our contributing local authorities, Central Otago District Council, Clutha District Council, Waitaki District Council and the Dunedin City Council. We are planning to operate in a similar environment for the foreseeable future and are focusing on strategies to produce positive outcomes within our resource constraints.

I would like to express my thanks for the work of Dr Ian Griffin, the management team and all staff at Otago Museum. The commitment and dedication shown to the institution is significant and most appreciated.

My appreciation also goes to my fellow Board members. The Board has worked well during the year and addressed some major decisions in a professional manner. I appreciate the energy and commitment they bring to Otago Museum.

We are looking forward to a very positive future for Otago Museum.

Graham Crombie
Chair
Otago Museum Trust Board

A handwritten signature in blue ink, appearing to read 'Graham Crombie', written over a light grey rectangular background.

Year in Review Director, Otago Museum



This is my fifth Annual Report since becoming Director in 2013, and I am delighted to be able to chronicle another challenging yet successful year for the Otago Museum. The Museum team has achieved some remarkable results.

Of particular note is the impressive body of work undertaken by our Collections, Research and Education team, which I am delighted to say has more resource than at any time in the Museum's history. As we approach our 150th anniversary next year I'm very proud that our expanded team has made excellent progress digitising our Kāi Tahu collection, making it more accessible for research and interpretation for the benefit of everyone in our region. The team played a part in identifying a new species of sunfish and completed a major project to deep clean the Animal Attic to make it fit for purpose for a good number of years to come.

With over 350 000 visitors this year and a satisfaction level of 96% (Dunedin City Council's Residents' Opinion Survey), the Museum remains Dunedin's most popular cultural institution. Our education programme, now offering planetarium shows, continues to grow, with more schools attending programmes.

While exploring our galleries is one of the main motives for visiting the Museum, our exhibitions and programmes teams have been busy creating more attractions. Over the course of the year staff worked hard to create a number of well-regarded temporary exhibitions, including the remarkable *Current*, an innovative collaboration with nine artists and designers creating new works inspired by objects selected from the Museum's collection.

Another highlight of the year was the *Yoga with the Butterflies* programme which was recognised by our peers as the 'Most Innovative Public Programme' in the ServiceIQ 2017 New Zealand Museum Awards.

The new Programmes and Science Engagement team inspired communities across Otago and beyond with their passion for science. This year the team attracted significant external funding, and in conjunction with partners in the community have developed such inspirational outreach projects as the scale model solar system on the Otago Central Rail Trail.

Beyond the Museum walls, the Collections, Research and Education team have shared their expertise with museums and audiences further afield, with a particular focus on Waitaki, Central Otago and Clutha who, along with the residents of Dunedin support the Museum's work through their rates.

Behind the scenes, a considerable amount of effort has been put into improving the Museum facilities, with planning for the installation of a new boiler, double glazing and much work on refining back-of-house systems.

As the Museum approaches an important anniversary year, our team remains focused on several key projects, the largest of which is the redevelopment of our science engagement facilities. When it opens in December 2017, Tūhura Otago Community Trust Science Centre will inspire the next generation of creative citizens with a suite of world-class interactive exhibits.

I'd like to record my appreciation to the members of the Museum Trust Board and our Māori Advisory Committee. Their wise counsel is crucial to the success of the Museum. I'd particularly like to thank Board Chair Graham Crombie and Māori Advisory Committee Chair Matapura Ellison for their support for the Museum.

Finally I must acknowledge the hard work and dedication of the Museum staff. All have helped make 2016/17 a very fruitful year for our institution. There's never been a better time to visit. I hope to see you at the Museum soon.

Dr Ian Griffin
Director



2016 – 2017

Key highlights and achievements

1.

Te hokinga mai jewelled gecko. Repatriation of a living treasure to Otago.



2.

Discovery World Tropical Forest – Over 73 000 visitors, the most since 2012; achieved accreditation by the Zoo and Aquarium Association (ZAA).



3.

Taoka Digitisation Project milestones achieved – digitisation of more than 5000 Kāi Tahu adzes.



4.

Tūhura Otago Community Trust Science Centre – Funding targets achieved. Tropical Forest refresh underway. Opening early December 2017.



5.

Current exhibition – A unique collaboration with nine artists/designers creating new works inspired by chosen objects from the Museum's collection.



6.

Yoga with the Butterflies was awarded 'Most Innovative Public Programme' at the ServiceIQ 2017 New Zealand Museum Awards.



7.

Museum Director Ian Griffin's world-first 'Flight to the Lights' and his imagery from SOFIA, NASA's flying observatory mission captured world attention.



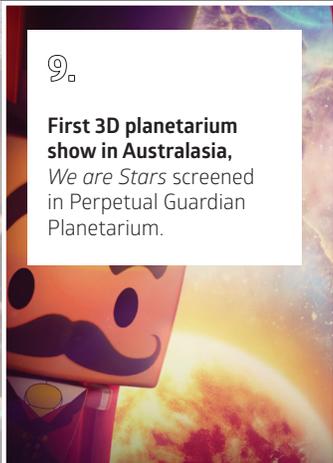
8.

Science outreach delivered nationally in partnership with Lab in a Box and Dodd-Walls Centre with over 40 events to more than 18 000 people across Otago and beyond.



9.

First 3D planetarium show in Australasia, We are Stars screened in Perpetual Guardian Planetarium.



10.

Community contributions – *Well Balanced*, *Far From Frozen*, New Zealand Antarctic Science conference, Psychology Week, Brain Week, Wild Dunedin, New Zealand International Science Festival, Royal Society expert talks, Otago Institute speakers series.




11.

Otago Wildlife Photography Competition 2017 – record entries, new categories, new programmes.



12.

Education numbers all-time high – programmes delivered to >17 000 students and adults; new programmes, sleepovers, new preschool programme.



13.

Museum makeover – exterior painting, building upgrades and galleries refresh.



14.

Reducing our carbon footprint – CEMARS certified; electric vehicles.

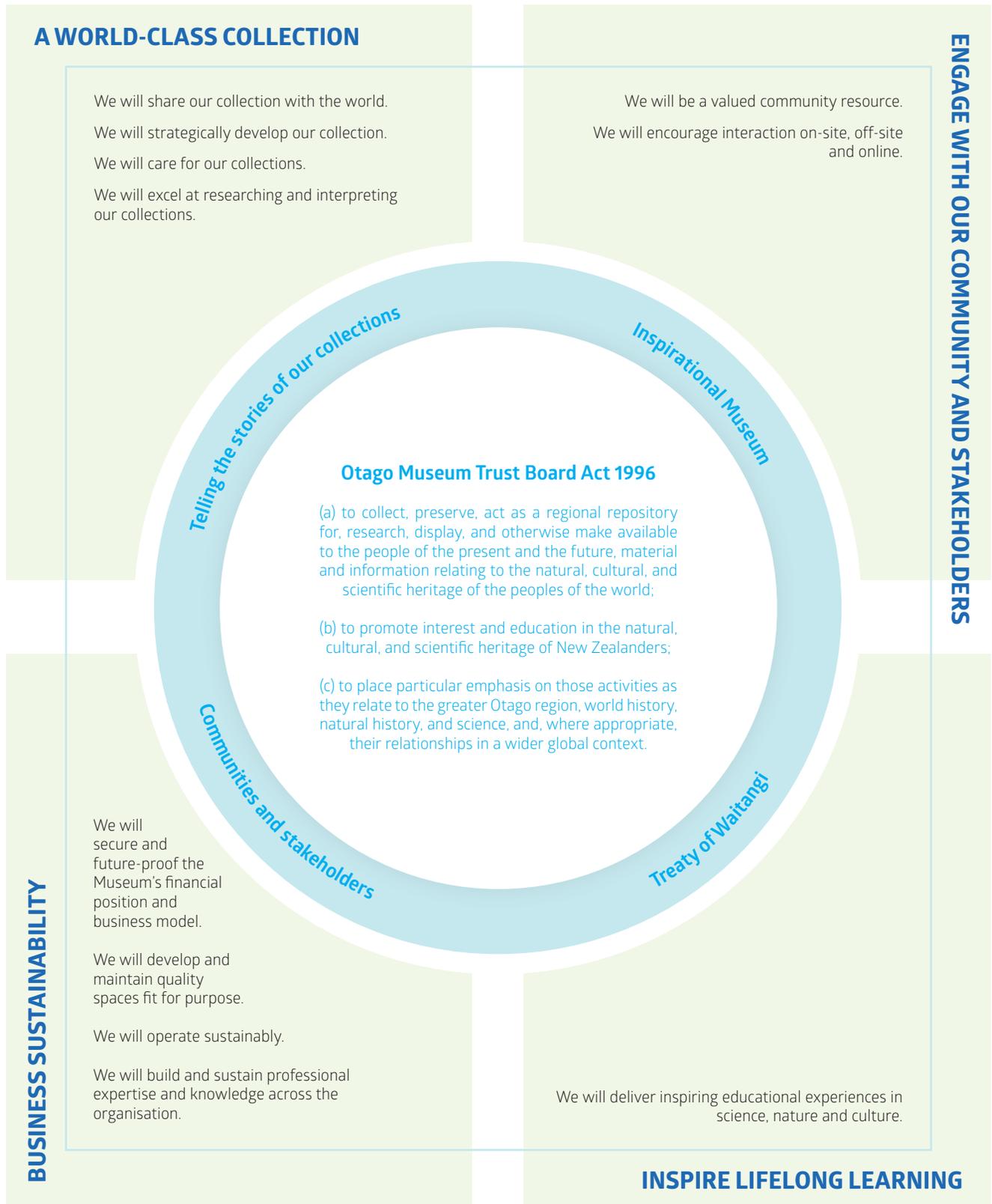


Otago Museum Vision:

To inspire wonder and curiosity about nature, culture and science in all people

Otago Museum Mission:

To be of value and relevant to its communities and stakeholders



Otago Museum Trust Board

To December 2016:

Chair: Graham Crombie
BCom, MDEnt, FCA (CPP), CF Inst D

Deputy Chair: Professor David Hutchinson
BSc (Hons), PhD, PGDipArts (distinction),
MInstD, FNZIP, CPhys, FInstP, MRSNZ

Professor John Broughton
CNZM, ED, JP, BSc, BDS, PhD,
PGDipComDent, DipGrad

Dr David Ciccoricco
BSc, BA (Hons), PhD

Professor Peter Dearden
BSc (Hons) (First class), PhD

Councillor Gaynor Finch
NZ Vet Nurse, Hearings Commissioner

Julie Pearse
BA

Councillor Chris Staynes
BSc, CM InstD

Councillor Kate Wilson
BA, LLB

Appointed by

Dunedin City Council

University of Otago

Mana whenua

Otago Institute for the Arts & Sciences (The Royal Society of New Zealand)

University of Otago

Regional Funding Authorities (Clutha District Council)

Association of Friends of the Otago Museum

Dunedin City Council

Dunedin City Council

Ex Officio

Treasurer: Mike Horne (Deloitte)
Otago Museum Director: Dr Ian Griffin
Secretary: Jane Gregory

Audit Finance & Risk Management Committee

Kate Wilson (Chair)
Gaynor Finch
David Hutchinson
Julie Pearse
Chris Staynes
Graham Crombie (ex officio Chair)

Staffing Committee

Trust Board Chair Graham Crombie (Chair)
Trust Board Deputy Chair David Hutchinson
AFRM Committee Chair Kate Wilson

Executive Committee

Convened as and when required

Māori Advisory Committee

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

Chair: Matapura Ellison
Professor John Broughton
Jane Graveson
Koa Whitau-Kean
Marshall Hoffman
Pat Hoffman
Paulette Tamati-Elliffe
Winnie Matahaere (commenced 1 August 2016)

Rūnaka
Puketeraki
Puketeraki
Moeraki
Moeraki
Hokonui
Hokonui
Ōtākou
Ōtākou

Honorary Curators

Dr Melville Carr, MSc, PhD, DIC, FNZIC
Brian Connor, OStJ
Dr Rosi Crane, BSc, MSc, PhD
Professor Robert Hannah, BA (Hons), MPhil, FSA, FRSNZ
Anthony Harris, MSc (Hons) (First class)
Dr Jane Malthus, BHSc, MSc, PhD
*Dr Edwin Nye, ONZM, MB, BS, PhD, DSHTM
Dr Anthony Reay, PhD
Peter Schweigman
Dr Catherine Smith, BAppSci, BA (Hons), PhD
Prof Glenn Summerhayes
Joel A Vanderburg

Specialist area
Philately
Medals
Science history
Classics
Entomology
European dress and textiles
Culicidae and European edge weapons
Geology
Ornithology
Conservation
Melanesia
Africa

**The Otago Museum notes with regret that Dr Nye passed away on 1 February 2017.*

Association of Friends of the Otago Museum

2016 – 2017 has been a fulfilling year for the Friends. We have held numerous events that have been well attended. These have included our Christmas function in the Otago Museum Shop in November, which we plan to repeat this year. We also held a behind-the-scenes tour of the Natural Science and Humanities collections at the Museum as part of the inaugural National Archaeology Week in April, led by the Collection Manager and Assistant Collection Manager from the Museum. In May a Lunchtime Talk on the process of gifting donations to the Otago Museum was given by the Curator for Humanities, Moira White and the Curator for Natural Science, Emma Burns.

We have been working steadily on a number of projects this year, particularly our Oral History pilot project, where we have had Helen Frizzell, an oral historian, conduct several interviews of our first participant, Retired Associate Professor Gordon Parsonson.

Anyone who has recently visited the Friends' Room may have noted a new addition. We are now housing the Museum's Search Centre library. There are some fantastic books from a range of subjects and disciplines, including children's books, and

Friends will be able to borrow these from the Library. We are currently working with Museum staff on lending procedures and will notify members when this is up and running.

There are also still aspects of the Friends that we would like to improve, such as more communication to Friends members throughout the year either by letter or email so as to provide more regular updates. This year we will trial providing quarterly updates. We would also like to increase our membership base, including in new areas such as students and families. We also acknowledge that the 150th anniversary for the Otago Museum is next year and we look forward to working with the Museum in celebrating this event. We anticipate 2017 – 2018 being a very active year for the Friends and we strongly encourage all members to be involved.

Dr Anne Ford
President of the Council of the Association of Friends of the Otago Museum

Council of the Association of Friends of the Otago Museum

Patron: Dame Elizabeth Hanan
President: Anne Ford
Vice-President: Julie Pearse
Treasurer: Brigid Casey
Sara Barham
Dr Ian Griffin (Otago Museum Director)
Doug Holborow
Allan Lyall
Susan Ballantyne

The fin whale has been at Otago Museum for over 100 years. It was found on a beach at the entrance to the Waimea River, Nelson, in 1882 by Captain Jackson Barry. The Captain toured the skeleton around New Zealand before it was purchased by the Museum.





Electrotype reproduction of the gold 'Mask of Agamemnon' from Mycenae. Gift of the Association of Friends of the Otago Museum; Otago Museum Collection.

A World-Class Collection

Otago Museum Collection Development Strategy 2017 – 2021

The Otago Museum has been adding to its collections since 1868. As defined by the Otago Museum Trust Board Act 1996, the 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.¹

Having completely reviewed and revised the Otago Museum Collection policy in 2015, which covered how the Museum manages its collections to international standards, the next step was to define what it will collect in the future, and why. With over 1.5 million objects and specimens in the collection, it is vital to identify collecting priorities that are strategic, that address gaps in the collection, and that add further value to the Museum's already outstanding collections.

The new Otago Museum Collection Development Strategy defines both active and passive collecting priorities that will

build on and strengthen the existing collections to support the research, exhibition and education outcomes that are central to the Museum's mission and objectives. Identifying collections targeted for active collecting means that funds can be made available for their acquisition, whereas passive collecting may allow objects to be accepted as bequests. Unlike previous iterations, the new strategy explores the individual characteristics of each key collection in greater detail to better inform how each should be developed in the future. Important stakeholders, including Honorary Curators and the University of Otago, have been consulted to ensure that collecting, research and interpretation priorities have the broadest possible reach.

Priorities for the Humanities collections include historic and contemporary artefacts relating to Kāi Tahu and the people inhabiting the Oceanic region: Melanesia, Polynesia, Micronesia and Australia; localised dress traditions worldwide; and artefacts illustrating ethnographic traditions in a global context.

Natural Science collections' priorities include specimens that allow the Museum to build a representative collection of the geology and fauna of the Otago region in terms of both biodiversity and species distributions; specimens that extend the geographic and taxonomic scope and variety of specimen forms of the collection; specimens from crown research institutes and the Department of Conservation of rare, native, protected and/or threatened species; and high quality research specimens with good levels of associated data.

1. Otago Museum Trust Board Act, 1996



A piupiu – harakeke flax waist garment – dating from the 1850s was given to the Museum following its earlier donation to Toitū Otago Settlers Museum in 2016.

Early piupiu donated

The Museum's Māori collection was boosted with the addition of one of the oldest examples of traditional Māori costume in Otago. A piupiu – harakeke flax waist garment – dating from the 1850s was given to the Museum following its earlier donation to Toitū Otago Settlers Museum in 2016.

The 165-year-old piupiu was initially donated to Toitū Otago Settlers Museum by Jenny Morgan, the great-granddaughter of Ralph Nicholson, who worked as a chemist in Dunedin in 1851, then moved to Tasmania in 1852, returning to the city in 1863. There is little evidence of how the piupiu came into the Nicholson family's possession, however records at Toitū document Māori patronage of pioneer Dunedin chemists in the early 1850s. It is possible that Nicholson received it as payment by a Māori customer. The piupiu will be housed in the Otago Museum piupiu collection, where it will be given significant conservation treatment because of its fragile condition, before consideration can be given to its display.

Fur seal parasite donation provides insight

Among the many important donations made to the Museum this year were larval *Corynosoma hanna* donated by parasitologist Dr Bronwen Presswell of the University of Otago. They are Acanthocephala hologenophores (molecular voucher specimens) obtained from New Zealand brill *Colistium guntheri*, and New Zealand sole *Peltorhamphus novaezeelandiae*. The adults of this tiny parasite are found in New Zealand fur seals. These specimens become useful records for understanding the lifecycles of these parasites. The University's Evolutionary and Ecological Parasitology Research Group headed by Professor Robert Poulin FRSNZ, has agreed to collaborate with the Museum developing the Museum's parasite (particularly marine helminth) collection.

Henley waka scanned

The Museum's remarkable Henley waka – a unique waka tiwai (river canoe), found in a swamp at Henley around 1895 – was removed from its case in the Southern Land Southern People gallery for the first time in 15 years to undergo analysis by Dilys Johns, a Senior Research Fellow from the University of Auckland.

Using laser technology, the waka was scanned to produce a 360 degree image. Samples were taken for wood identification and dating. It is hoped the detailed images and data collected will add new insights to understandings of how waka have changed over time, where the Museum's waka fits into the timeline, and why its shape is so unusual. The Conservation team took this opportunity to carry out a condition assessment of the waka.



The Museum's James Short telescope may be the oldest telescope in New Zealand.

New Zealand's oldest telescope?

Research undertaken by Dr William Tobin, formerly of the University of Canterbury, revealed that the Museum's James Short telescope may be the oldest telescope in New Zealand.

The Gregorian telescope was made in Scotland in 1736 by James Short (1710 – 1768), an important 18th century telescope maker. Similar instruments made by Short were used by Captain James Cook on HMS *Endeavour* to observe the Transit of Venus in 1769.

The inscription reads James Short Edinburgh 1736 41/93. This number means that it was the 93rd telescope made by Short, and the 41st of its particular size, with a 60 mm main metal mirror.

The telescope was donated to the Museum by John Wyndham Begg, son of astronomer John Campbell Begg, who was a founder and director of Dunedin's Beverly-Begg Observatory. The 280-year-old telescope was installed in the Beautiful Science gallery, following conservation treatment funded by the Dodd-Walls Centre for Photonic and Quantum Technologies.

The hoodwinker sunfish discovered in plain sight

The Otago Museum's much-loved sunfish cast, long displayed on the ground floor atrium, has been identified as the largest known specimen of a new species of sunfish, named the hoodwinker sunfish, *Mola tecta*.

Over the past four years, the taxonomy of the genus *Mola*, commonly known as sunfishes or rātāhuihui, has been under review. The research team included scientists from Dunedin, Wellington, and Japan, led by Marianne Nyegaard of the School of Veterinary and Life Sciences at Murdoch University, Western Australia.

Japanese researchers first found genetic evidence of an unknown giant sunfish from a stranding in Australia ten years ago, however the identity of the huge fish continued to evade the scientific community.

Marianne Nyegaard noticed the same mysterious genetic grouping occurring in some specimens caught in Australian and New Zealand longline fishing, and began an epic detective journey to confirm the taxonomic existence the new species. She measured and examined physical characteristics and genetic samples from 27 specimens collected from New Zealand and Australia to identify, describe and define *Mola tecta*.

The Museum's natural science team is part of the stranding response network that collected photos, tissue samples and measurements of sunfish that washed up locally in Otago. Marianne Nyegaard scrutinised sunfish held in museums around the world, including Otago Museum, deciphered taxonomic literature dating from as far back as the 16th century, and searched social media for clues to its distribution further afield. The species name *tecta* comes from the Latin tectus, meaning 'disguised' or 'hidden'. Nyegaard and her colleagues' work shows that there can be giants like this sunfish hidden in full view among species, yet to be discovered and described.

GOAL 2 COMMUNITY



Entrance to the *Current* exhibition – a visual narrative showing how museum collections can inspire the creative process.

Engage with our community and stakeholders

Current exhibition

The 2017 iD Dunedin Fashion Week provided the ideal platform to launch Otago Museum's latest collaborative exhibition, *Current*.

Showing in the Museum's historic 1877 Gallery, the exhibition ran from Friday 17 March to 2 July 2017, and was attended by 19 651 visitors. The exhibition showcased the work of nine contemporary designers and artists who were invited to creatively respond to specific garments from the Museum's costume and textile collection. The artists' new works were displayed alongside the nine very different collection items that inspired them; the result – a visual narrative showing how museum collections can inspire the creative process.

The *Current* artists and designers were Devon Smith, illustrator and tattoo artist; Flynn Morris-Clarke, painter; James Bellaney, painter and muralist; Jessica Leigh, fashion label; Kelly O'Shea, jewellery designer; Max Mollison, fashion label; Melanie Child, fashion label; Karen Taylor O'Neill and Elise Johnston, Three Cups of Tea Ceramics; and STEEP STReeT, fashion label.

The Design team collaborated with the Otago Polytechnic Culinary Arts programme to supply a unique food experience at the

exhibition opening. Gourmet treats and drinks inspired by the exhibition items and artworks were designed, developed and served by the students. The menu included 'Up-cycled salmon – salmon pâté on salmon puffed skin', a nod to the traditional salmon-skin suit made by the Hezhen people of northeast China, and designer Melanie Child's up-cycled denim suit. Crab cakes alluded to a 1950s beaded cocktail hat that had inspired fashion designer Max Mollison's 'Keep your filthy paws off my silky claws' jacket and pants.

Supporting programmes gave visitors the opportunity to meet the artists in a guided tour of the exhibition, to participate in a collaborative art installation, or to see an 'Artist in Action'.

Metamorphosis: Discovery World to Tūhura Otago Community Trust Science Centre

Progressing this multi-faceted project was a major focus for the Marketing and Development team and Programmes and Science Engagement team the whole year.

The project received a significant boost with the generous contribution of \$500 000 from the Otago Community Trust. The Lion Foundation, Dodd-Walls Centre for Photonic and Quantum Technologies, and the Dr Marjorie Barclay Trust also contributed funding to enable the purchase and build of some of the centre's most iconic interactives.

Extensive consultation was undertaken with Kāi Tahu, and with external science and cultural advisors to bring the new development to fruition. The team worked closely with German-based Hüttinger Interactive Exhibitions and local and New Zealand designers and manufacturers to develop the interactive exhibits. The team's work included visiting the workshops, inspecting prototypes and discussing the design and technical requirements of each exhibit.



Creative Pasifika

The Museum again hosted a week of activities and displays that showcased the vibrant traditions of Dunedin's Pacific Island communities in Creative Pasifika.

Encouraging a balanced life

Sixteen students from the University of Otago Centre for Science Communication, in collaboration with National Science Challenges Ageing Well and the Otago Museum, developed an interactive display called *Well Balanced: Improving strength and balance at any age*.

A series of informative and fun activities allowed participants to assess fitness with a Wii Fit, try out a hula hoop, to check hand and trunk strength through a grip station, take challenges for nimble fingers and dexterity, and test balance on a wobble board. Visitors could learn how balance and strength change across their lifetime, and also how to improve them. The science communication students worked with their tutors and the Museum Design team over a two-month period to put together the exhibits to fulfil the requirements for a Science Communication Exhibitions and Interpretation paper.

Creative Pasifika

The Museum again hosted a week of activities and displays that showcased the vibrant traditions of Dunedin's Pacific Island communities in Creative Pasifika. A display of tapa and tapa beaters from the collection, and images and a video were installed. Tātai, a live performance staged in the Tāngata Whenua gallery, featured waiata, dance, and the music of taoka pūoro, in Te Reo Māori and English. Latafale Ava'au, a former Miss Samoa, performed traditional songs at a Live @ OM event during the celebration. A craft-based supporting programme, Pacific Patterns Makerspace, ran for ten days over the school holiday period. A Community Tapa was created and displayed in the Atrium. Visitors designed and created their own stamp and added it to fabric 'tapa' cloth.

A focus on the Anthropocene

Climate Kit: Field Tools of the Anthropocene was a collaborative project by two American artists and academics, Sara Dean and Beth Ferguson, based at the Museum during July and August.

The project was produced in partnership with ZERO1 American Arts Incubator, the US Department of State's Bureau of Educational and Cultural Affairs, and the US Embassy in Wellington.

The artists explored the effects of climate change on the Otago Peninsula through community workshops, field experiments, and design research. The workshops and community interaction culminated in the installation of the *Climate Kit: Field Tools of the Anthropocene* exhibition which displayed prototypes designed by local contributors with mentoring from the artists. Public workshops and events linked to the project.



Image: Charlie – you're busted! | Jack Aubin

Otago Wildlife Photography Competition 2017

The annual photography competition continued to innovate and attract new entries with the addition of two new photography categories – Night Skies and Pets – to add to the Animal, Plant, and Human Impact on the Environment photography categories, and Wildlife in Action video category. The prize winners and a selection of the best photos and videos featured in the 2017 Otago Wildlife Photography Exhibition, which opened in the Special Exhibitions Gallery on 25 March 2017 and closed on 23 July 2017. It was attended by 23 878 visitors. The Design team installed a mini-exhibition of 2016 competition winners and selected entries from Otago photographers at the Cromwell Museum from 2 December 2016, running until 26 February 2017.

The Museum welcomed Canon as a new sponsor joining long-term sponsors Jonathan's Photo Warehouse and the Otago Daily Times.

With the new categories, a new sponsor, and an inspiring range of extension programmes, the 2017 competition topped all previous records, attracting 2174 photography and 52 video entries. Pet Pics, a family-friendly event on the Reserve, launched the new 14 years and under Pets category, and opened the competition. Later in the summer, a guided photo safari travelling on board a double-decker London bus introduced keen photographers to some of wider Dunedin's best localities for capturing images of wildlife. A selection of Central Otago entries and

competition winners will be exhibited in Cromwell Museum in November 2017.

The judging panel comprised Stephen Jaquiery, Illustrations Editor, Otago Daily Times; Jonathan Kemp, Jonathan's Photo Warehouse; Rod Morris, wildlife photographer; Ian Griffin, astro-photographer; Paul Le Comte, freelance photographer; Paul Donovan, documentary cameraman; Max Quinn, Producer, Cameraman, Natural History New Zealand



Image: Rifleman perched | Douglas Thorne



Image: Horsing around | Melanie Middlemiss

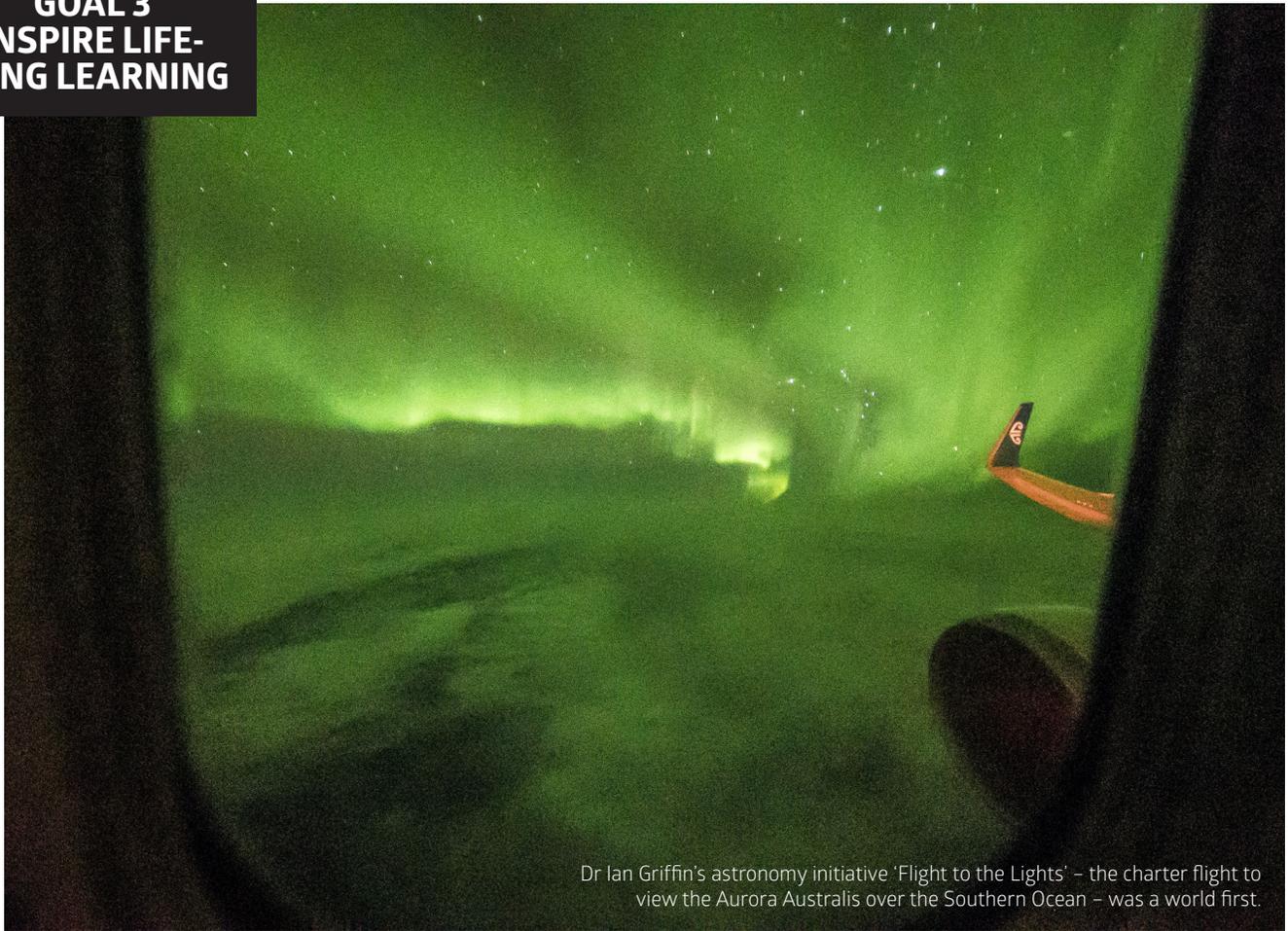
Category Winners:
Name
Title of Photograph

2017 Photographer of the Year	Douglas Thorne	Rifleman perched
Jury Prize	Melanie Middlemiss	Horsing around (Animal: 15 years and over)
Animal: 15 years and over	Douglas Thorne	Rifleman perched
Animal: 14 years and under	Jack Aubin	Tui on target
Human Impact on the Environment: All ages	Helen (Mely) Whitman-Bell	Broken bottle, broken world
Pet: 14 years and under	Emily Aubin	Charlie, the tawny Abyssinian
Night Skies: 15 years and over	Taichi Nakamura	Cabbage tree's view of the stars
Night Skies: 14 years and under	Ben Hawke	Stargazing (the night sky as it should be)
Plant: 15 years and over	Lorraine Adams	Red poppy
Plant: 14 years and under	Isaac Steel	End of life
Video – Wildlife in Action: All ages	Megan Drysdale	Oyster catching 101

Highly commended:

Animal: 15 years and over	Craig McKenzie	Manuka beetle
	Rebecca Roderique	Leonardo
Animal: 14 years and under	Isaac Steel	Blue dragonfly
	Isaac Steel	White-fronted tern with chick
Human Impact on the Environment: All ages	Anja Gray	Is it safe to come out yet?
	Melissa Purnell	Signal Hill fire fight
Pet: 14 years and under	Felix Cruikshank	Willow, our Springer puppy
	Emily Aubin	Monty visits the Otago Museum
Night Skies: 15 years and over	Jonathan Gilks	Moonlit inlet and aurora
	Ita Daniels	Beauty and the beast
Night Skies: 14 years and under	Grace Anna Patel	The moon
	James Gardner	Cable stars
Plant: 15 years and over	Melissa Purnell	Lily pond
	Allan Cox	Gills
Plant: 14 years and under	Macauley Hannah	Power vine
	Emily Aubin	Blue hydrangea
Video – Wildlife in Action: All ages	Gordon Speed	Kākā – destroyer of trees
	Pat Wongpan	Wait for me!

GOAL 3 INSPIRE LIFE- LONG LEARNING



Dr Ian Griffin's astronomy initiative 'Flight to the Lights' – the charter flight to view the Aurora Australis over the Southern Ocean – was a world first.

Inspire lifelong learning

Science Communication high-flyers

Inspiring lifelong learning is a key goal within the Museum's long term strategy, and two of the Museum's staff were recognised for their passion to stimulate curiosity-based learning.

Two expeditions undertaken by Director Dr Ian Griffin are examples of how one person's work can inspire others. Dr Griffin flew as a guest observer on the Stratospheric Observatory for Infrared Astronomy (SOFIA), NASA's flying observatory based in Christchurch during June and July 2016. Dr Griffin joined one of the observatory's study flights – a ten-hour mission, flying south to 62 degrees, crossing the International Date Line twice, observing the aurora and night skies from an altitude of 13 kilometres. Several of his images of the aurora received widespread coverage in the media.

Inspired by this, Dr Ian Griffin's astronomy initiative 'Flight to the Lights' – the charter flight on 23 March 2017 to view the Aurora Australis over the Southern Ocean – was a world first. Both before and during the flight he shared his journey on social media, which was in turn reported by the media

worldwide. The flight's success captured world attention putting the spotlight on both the Museum and the City of Dunedin, cementing it as the destination of choice for southern aurora hunters.

In May 2017, Dr Griffin was inducted as an International Fellow of the Explorers Club, a prestigious American-based, international, multidisciplinary professional society with the goal of promoting scientific exploration and field study.

Another Museum science communicator with a commitment to encouraging further learning won well-deserved recognition. Science Presentation Coordinator Amadeo Enriquez Ballesterero was awarded the Science Communicator Award in the inaugural Otago Daily Times Community Science Awards at the launch of the New Zealand International Science Festival held at the University of Otago in July 2016. He was also recognised by the Royal Astronomical Society of New Zealand and was awarded the 2017 Murray Geddes Prize for his contribution to Astronomy Education.

Te Hokinga mai – Manawa

A rare jewelled gecko, *Naultinus gemmeus*, received an official welcome to Otago Museum from Te Rūnanga o Ōtākou, Museum staff, the Department of Conservation, the University of Otago, and sponsor company Setpoint Solutions Ltd. The endangered gecko was smuggled from the Otago Peninsula, seized by authorities in Germany three years ago and repatriated, nursed back to full health at Wellington Zoo, then finally returned to Otago to its new home at Otago Museum.

A competition to name the gecko was held, and a panel of Museum staff and Te Rūnanga o Ōtākou representatives shortlisted three names – Jules, Kakariki and Manawa. The final name, 'Manawa', meaning heart, was selected by popular vote. Over 950 name suggestions and 929 total votes were received. Manawa quickly became a popular Museum icon, featuring on Facebook, on the Museum Blog in a 'day in the life' feature, and as the focus for a daily gallery talk.



Yoga with the Butterflies was awarded 'Most Innovative Programme' at the Museum Aotearoa ServiceIQ 2017 New Zealand Museum Awards.

Yoga with the butterflies

The Museum's Programmes and Science Engagement Team developed a new community programme, *Yoga with the Butterflies*, showcasing the unique Tropical Forest. *Yoga with the Butterflies* was awarded 'Most Innovative Programme' at the Museum Aotearoa ServiceIQ 2017 New Zealand Museum Awards.

Always a popular attraction, the 28°C Tropical Forest proved to be a perfect environment for visitors to try hot yoga. Instructors from Hot Yoga Dunedin led a gentle hatha yoga class, encouraging the fifty participants to focus on moving slowly through basic poses, using breathing to remain present and mindful amongst butterflies, quails, turtles, fish, birds and exotic flora.

Following their final relaxation, the participants took part in a 'First Flight' demonstration, releasing newly emerged butterflies into the forest.

The yoga classes were offered as a supporting programme for the temporary interactive display *Well Balanced: Improving strength and balance at any age*. In response to overwhelming popular demand, this new collaboration with Hot Yoga Dunedin was consolidated, with *Yoga with the Butterflies* classes continuing offered quarterly.

Solar System by bike

Central Otago's vast landscapes already inspire awe and wonder in visitors and locals alike. Now walkers and cyclists can also contemplate the science of the planets on a one-hundred-million-to-one scale model of the solar system along the Otago Central Rail Trail.

The Museum's Programmes and Science Engagement team supported the Otago Central Rail Trail Trust in designing and delivering this Ministry of Business, Innovation and Employment (MBIE) funded Unlocking Curious Minds project. The model solar system was installed in early 2017 and an interpretative brochure and map developed with the help of the University of Otago's School of Surveying. With the model sun in Ranfurly, the mini solar system, including Pluto, stretches all the way to Clyde. Walking one step represents a journey of 75 000 km through space, and each revolution of a bike wheel about 200 000 km. Trail operators, local schools, Central Otago communities and tourists have all embraced the imaginative presentation of the project and its inspirational learning opportunities.

Perpetual Guardian Planetarium proves its versatility

The Perpetual Guardian Planetarium's versatility was tested when the Museum hosted the premiere of Daniel Belton and Good Company Art's dome-cinema dance film, *AXIS - Anatomy of Space*. The multimedia work included dancers from the Royal New Zealand Ballet, kinetic sculpture, choral and electronic music from two of Singapore's contemporary composers, and couture from New Zealand designer Tanya Carlson. The event had an invitation-only premiere and six shows ran at almost full capacity. The work was described by a reviewer as "ambitious, in that it is probably the first of its kind (working within a dome-shaped viewing platform), but it is a stunning visual feast".

The launch of a new 3D show *We are Stars - 3D* celebrated the first birthday of the Museum's planetarium, and made it the first 3D planetarium in the Southern Hemisphere. *We are Stars*, developed by award-winning UK studio National Space Centre Creative and narrated by Andy Serkis, immersed viewers in a 13.8 billion-year adventure through time and space, exploring the evolution of the Universe and the secrets of Earth's cosmic chemistry and explosive origins.

Through the Museum's partnership with Antarctica New Zealand delivering *Far From Frozen*, the planetarium offered the premiere of National Geographic's new series focused on Antarctica, *Continent 7: Antarctica*. This was the first flat-format public screening in the planetarium, with a full house enjoying the show.

GOAL 3 INSPIRE LIFE- LONG LEARNING



FAR FROM FROZEN

An interactive collaborative showcase aimed to inspire the public to learn about Antarctica and the impact of climate change on the continent.

Far From Frozen

An MBIE-funded Unlocking Curious Minds interactive showcase created by the Museum in partnership with Antarctica New Zealand, the New Zealand Antarctic Research Institute, and the University of Otago aimed to inspire the public to learn about Antarctica and the impact of climate change on the continent.

A variety of planetarium and virtual reality shows, models depicting sea-level rise scenarios and glaciation, banners with key scientific facts, and screens depicting researchers and research activities were developed for the launch in January 2017. 'Being there' stations encouraged visitors to explore the latest in virtual reality and holographic computing. They could climb into a polar tent and try on clothing and equipment essential for work and survival in the extreme environment.

A *Far from Frozen* planetarium show provided a 360° immersive introduction to Antarctica using imagery from award-winning filmmaker Anthony Powell as well as in-house-developed animation to highlight key research and results. Over 300 visitors saw the show, and excellent viewer feedback was received.

A TEDxScottBase Viewing Party at the Museum brought together renowned speakers from science, art, and entrepreneurship to Antarctica to share their ideas in a global broadcast. Two speakers, Professors Christina Hulbe and Gary Wilson, attended the Museum event in person.

Science Presentation Coordinator Amadeo Enriquez Ballesterero and Dunedin magician

Jonathan Usher presented *The Magic and Science of Antarctica* live show which proved popular with families, as did the new National Geographic documentary series *Continent 7: Antarctica*, focusing on the challenges and dangers that University of Otago researchers and their international collaborators face undertaking science on the ice.

Several allied activities were developed – the Discovery World outreach team delivered an ice-themed show at the International Antarctic Centre in Christchurch for Ice Fest Air Day. More than 500 people attended the series of shows throughout the day. Over 2200 people engaged with *Far from Frozen* during the January launch at Otago Museum, and a further 2500 during visits to rural schools and the International Antarctic Centre. More shows are scheduled for 2017 – 2018.



A mock excavation, basic midden sorting and pottery reconstruction were offered during the inaugural New Zealand Archaeology Week.

Programmes ever popular

A wide variety of programmes were rolled out throughout the year to enrich the visitor experience and engage with niche interest groups.

To celebrate the Cadbury Chocolate Carnival in July a Giant-jaffa Rolling Ball Sculpture encouraged visitors to take the initiative to experiment and build a giant-jaffa runway, creating some surprising and clever routes. The components were designed, built, and tested in-house, and by visitors.

Local plumbing company Mico donated pipes and elbows. Approximately 2500 people participated in this novelty interactive.

During the Dunedin Heritage Festival in October, Honorary Curator Dr Rosi Crane

and Dunedin archivist and historian Dr David Murray gave an illustrated presentation and mini-tour exploring the Museum's 1877 Gallery, the early Museum collection, and the work of architect David Ross. Longstanding Museum employee Garry Gibson led 'An Otago Museum Heritage Building Tour' guiding participants through the Fels Wing and the H D Skinner Annex, formerly the Dunedin North Post Office built in the late 19th century.

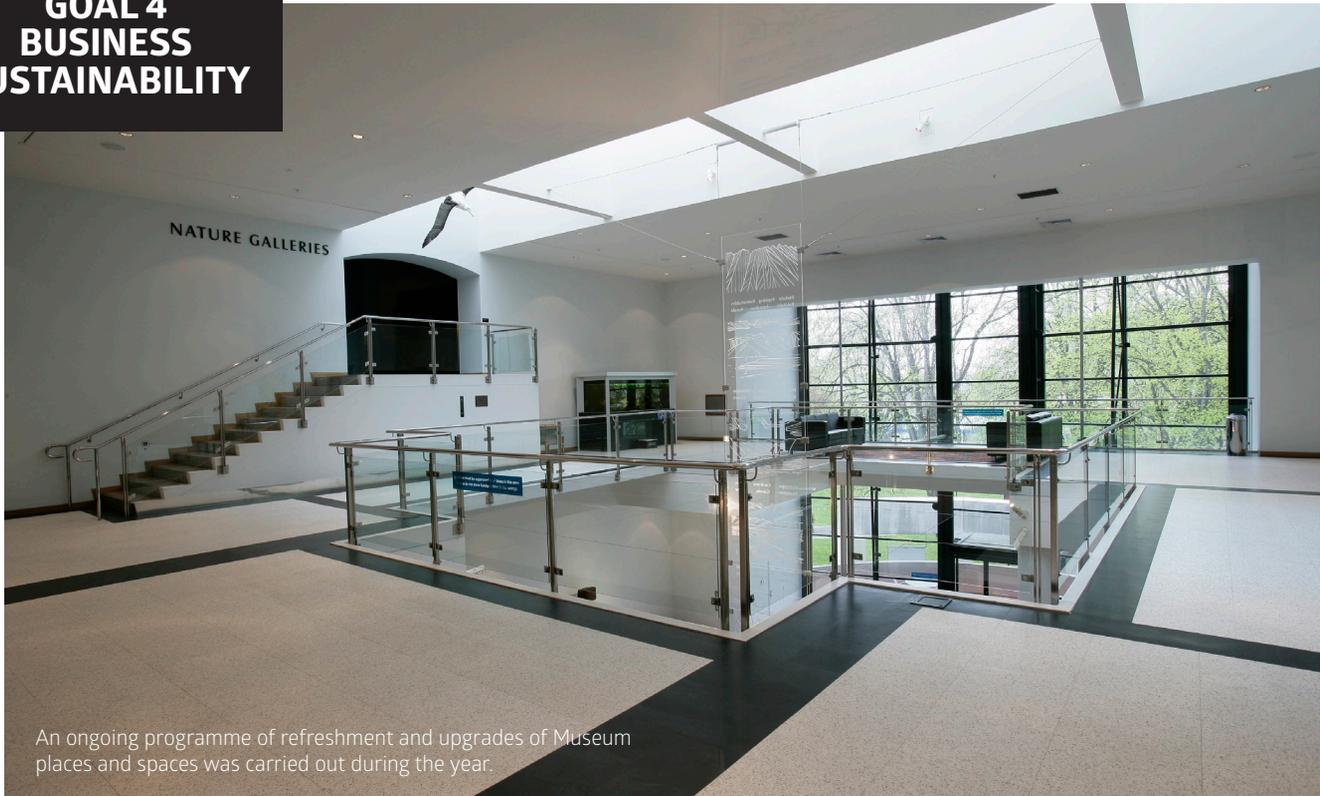
A Pinhole Camera Workshop, supporting the 2016 Otago Wildlife Photography Competition, was offered by University of Otago Teaching Fellow Steve Ting on how to make and use a pinhole camera.

Live music at the Museum continued with the monthly Live @ OM gigs offering local singers, musicians, dancers and cultural groups the chance to perform in

the Museum's unique Atrium. Live @ OM performers included the Natyaloka School of Indian Dance, Les Belles Villaines – traditional French dances from the European medieval and Renaissance eras, local duos Tu Tu Tango and Dora and Kiran, and many others.

The Museum's programme of public seminars brought an inspiring range of specialist speakers to the community. Many were offered in conjunction with workshops, displays, activities and events as part of festivals or national celebrations. These included the Royal Society of New Zealand's 150th Anniversary series of prestigious speakers, the New Zealand International Science Festival, Wild Dunedin Festival of Nature, the inaugural New Zealand Archaeology Week, Neurological Foundation Brain Day as part of Brain Awareness Week, and Psychology Week.

GOAL 4 BUSINESS SUSTAINABILITY



An ongoing programme of refreshment and upgrades of Museum places and spaces was carried out during the year.

Business sustainability

Carbon footprint measured

The Otago Museum achieved CEMARS® certification (Certified Emissions Measurement and Reduction Scheme) through a programme run by Enviro-Mark Solutions. The certification process facilitates the accurate measurement of greenhouse gas emissions and develops strategies to manage and reduce impacts. The process allows the Museum to calculate its overall carbon footprint. The Museum's emissions for the 2015 – 2016 financial year were determined to be 390.52 t CO₂e (tonnes of carbon dioxide equivalent) – equal to around 50 average households' emissions for a year.

This internationally recognised certification means that the Museum has now accurately quantified and reported its greenhouse gas emissions in accordance with international standards, and has demonstrated commitment to further managing and reducing these emissions through various operational activities.

The Museum's facilities management plan included changing light fixtures to LED (reducing electricity and impacts on the collection items from light emissions and UV), replacing the LPG boiler with a more efficient modern condensing model, and use of electric cars, together with initiatives to raise staff awareness of impacts of air travel, freight, and waste to landfill. A 2013 Mitsubishi Outlander 4WD hybrid replaced the 2003 Toyota Previa Wagon, to substantially reduce emissions from the Museum's vehicle fleet.

Fit-for-purpose spaces

An ongoing programme of refreshment and upgrades of Museum places and spaces was carried out during the year.

A Discovery World update was completed in July 2016 with fresh paint, new children's activities and graphics; all well-received by the public.

New information screens were set up above the Information Desk, providing visitors with a highly visible daily listing of Museum offerings. Information Systems staff developed a new event planning and promotion management system providing a central location for event information to feed both the information screens and the website.

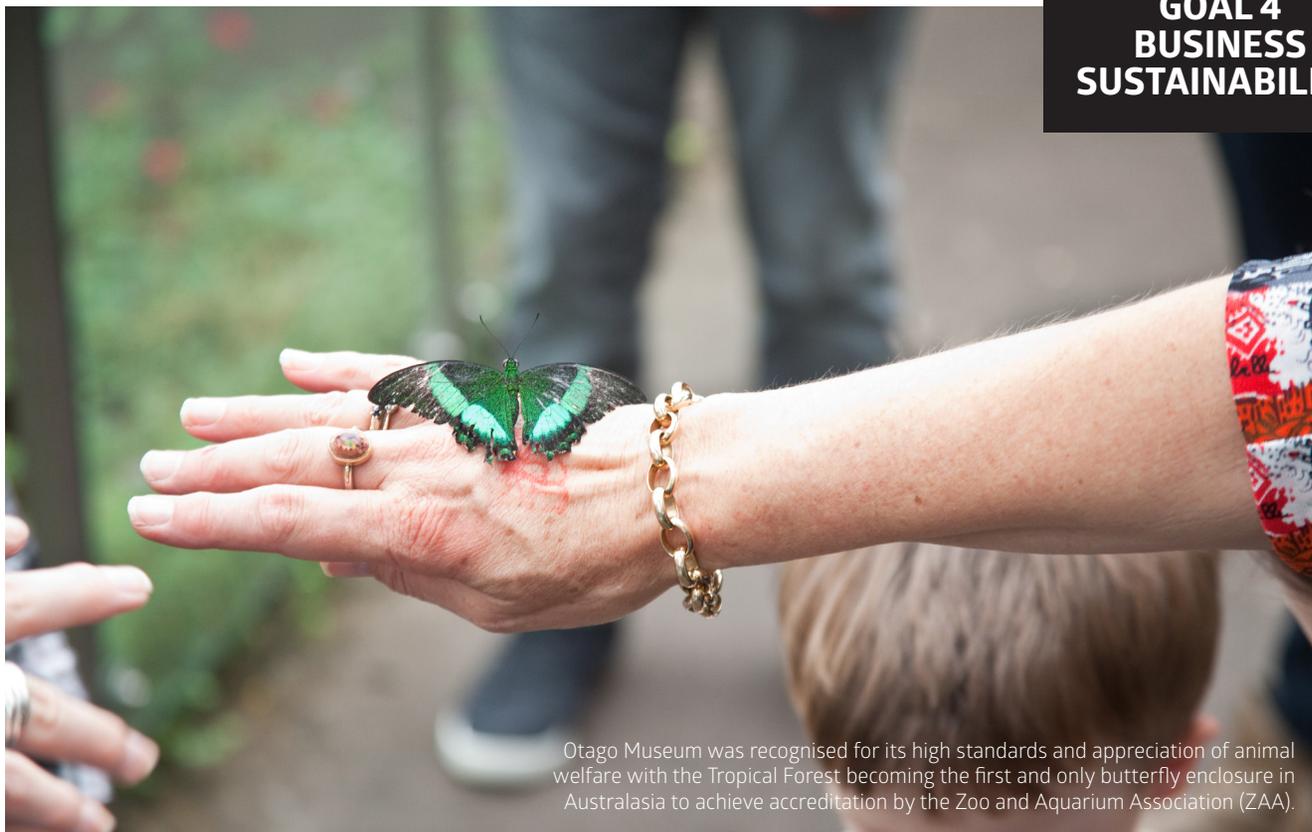
Scheduled work including painting the building exterior was completed, and flooring replaced in the Museum's educational facility Discovery Pad.

New stairs were installed in the Southern Land Southern People gallery. They are now uniform in size and have had an extra rail added for visitor safety.

New double glazing was fitted to existing windows in the People of the World gallery to provide UV protection, and prevent significant heat loss from the gallery. Double glazing was also installed in the staff room conservatory, Board Room and the Director's office.

Modifications were made to the Hutton Theatre steps to improve access. The stairs were widened and the two lower steps without hand rails removed. The large kauri cross-section was moved to be displayed near the Museum entrance. The work resulted in the seating capacity of the Hutton Theatre increasing by 19 seats.

A major conservation project involving Facilities, Conservation and Collections staff was completed in the Animal Attic. It required the lifting and moving of the 22-metre and 24-metre wall cases so that areas behind them could be cleaned, and any gaps and cracks in the wooden panels of the historic cases sealed. Electricians and glaziers sealed the doors and skylight windows, and the ceiling lighting was replaced with energy-efficient LED fluoro lighting. An unexpected reward from the intensive deep clean and pest management mitigation of the gallery was the unearthing of a copy of the Evening Star dated Wednesday 2 September 1908, which had been used to level one of the long cases.



Otago Museum was recognised for its high standards and appreciation of animal welfare with the Tropical Forest becoming the first and only butterfly enclosure in Australasia to achieve accreditation by the Zoo and Aquarium Association (ZAA).

Tropical Forest animal care recognised

Otago Museum was recognised for its high standards and appreciation of animal welfare with the Tropical Forest becoming the first and only butterfly enclosure in Australasia to achieve accreditation by the Zoo and Aquarium Association (ZAA). The process involved an intensive audit by ZAA representatives of the Museum's welfare standards. During the audit, the care of animals was assessed to ensure that the animals are being fed appropriate, nutritious food; that they have a living environment that provides variety and choice; that they enjoy good health and are disease-free; that their behaviour is normal; and that they experience comfort, and appear happy and interested in their surroundings.

The audit noted that the Museum shows commitment above and beyond welfare regulations and continually works to enhance the husbandry for the animals in its care.

The Tropical Forest also received a positive annual audit report from Ministry of Primary Industries.

One of the audit recommendations was that the Environments Manager visits the butterfly pupae suppliers in the Philippines and Costa Rica to ensure continued compliance with biosecurity requirements. The Manager visited the native rainforests of El Bosque Nuevo (Costa Rica), where the butterflies are harvested sustainably, and established robust shipment calendars for 2017.

Business activities sustain Museum

The Museum won the 2016 Tourism Business Skill Award in the biennial Westpac Otago Chamber of Commerce Business Excellence Awards. This recognition reflected the popularity of the Museum as a destination for visitors, both domestically and internationally, particularly during holiday periods and summer months over the cruise ship season. The addition of the Perpetual Guardian Planetarium and Beautiful Science gallery were cited as contributing to the award.

The Museum receives funding from four local funding authorities, Dunedin City Council, Waitaki District Council, Clutha District Council and Central Otago District Council. Their funding supports the care of the Museum collection, and its core business. The Museum's commercial operations and attractions further contribute income to the ongoing operation of the Museum, and enable it to punch above its weight.

A core contributor of commercial income is the venues hire operation which hosted nearly 20 000 guests at functions or events at Museum venues. Offering unique venues such as the Planetarium, Beautiful Science gallery and Tropical Forest has enabled the team to grow the business, and attract major local and national clients.

Attractions are a vital and important part of the Museum operating model. Discovery World Tropical Forest attracted its highest attendance since 2012, with 3500 more visitors than in the 2015 – 2016 year. Tropical Forest's 'First Flight' and 'Terrapin Tucker

Time' were particular drawcards and the ever-popular 'Greatest Science Show in the History of the World Ever' drew regular crowds with its consistent fun and occasional explosions.

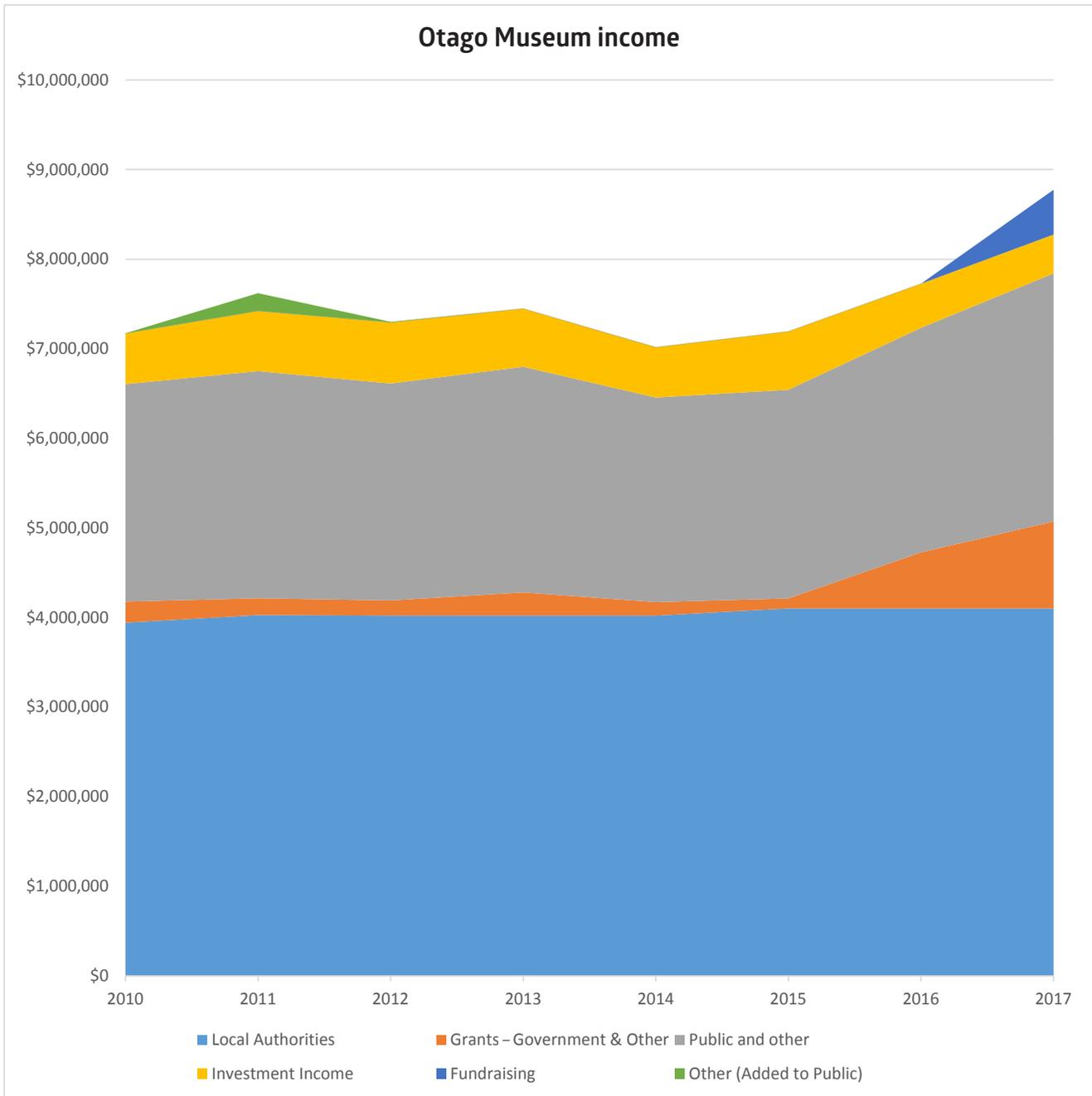
Ongoing external contracts with government and social agencies allowed inspiring educational outreach and science engagement experiences to be delivered through Learning Experiences Outside the Classroom, Lab in a Box, and the Participatory Science Platform initiatives.

People power

Telling the world about the Otago Museum and sharing the stories of its collection is central to the roles of many of the staff, from Museum guides in their face-to-face communication with thousands of visitors every day, to the passionate science communicators on the road, and the specialists presenting their research findings at meetings and conferences in New Zealand and beyond.

Supporting professional development is a core commitment of the Museum to its staff. Staff retention has improved, and 264 professional development opportunities were taken up.

Director Dr Ian Griffin maintained a high profile promoting the Museum and astronomy to a wide variety of audiences throughout Otago and New Zealand. He presented 39 talks to community groups, students and conference-goers. Many other Museum staff also presented talks and programmes to community gatherings and special interest groups.



Income	2010	2011	2012	2013	2014	2015	2016	2017
Local Authorities	\$3,942,706	\$4,027,532	\$4,021,668	\$4,021,668	\$4,021,668	\$4,102,101	\$4,102,101	\$4,102,101
Grants - Government & Other	\$235,095	\$187,986	\$169,186	\$259,143	\$150,353	\$111,982	\$625,435	\$970,458
Public and other	\$2,427,995	\$2,535,432	\$2,421,979	\$2,518,822	\$2,284,236	\$2,329,057	\$2,506,596	\$2,769,172
Investment Income	\$566,991	\$671,674	\$682,581	\$649,591	\$560,702	\$651,144	\$492,417	\$433,928
Fundraising								\$500,000
Other (Added to Public)	\$890	\$198,570	\$5,994	\$510	\$1,683	\$360	\$360	\$360

Otago Museum Staff List 2016 – 2017

Executive

Ian Griffin, BSc (Hons), PhD
Jane Gregory, BAppMgt

Director
Executive Assistant

Collections, Research and Education

Robert Morris, BA (Hons), MSocSci
Kimberley Beckett, BA (Hons), GradDip, DipGrad
Anusha Beer, PGDipSci
Natasha Bonham-Carter, BSc, MSc
Emma Burns, BSc
Ella Cooper
Carolina De Silva, PhD
Charlotte Donald
Gemma Feeney
Kane Fleury, BSc, MSc
Cody Fraser, BSc, PGDip
Cara Gilmore
Fiona Glasgow, BA (Hons)
Emily Gray, BSc, PGDipSc, MSc
Brooke Hannah

Director, Collections, Research and Education
Education Manager
Assistant Curator, Natural Science – Part time
Collections Officer – Natural Science
Curator, Natural Science
Sleepover Presenter – Casual
Research Officer – Part time
Sleepover Presenter – Casual
Sleepover Presenter – Casual
Assistant Collection Manager, Natural Science
Collection Manager, Natural Science
Sleepover Presenter – Casual
Project Officer, Taoka Online Project
Education Officer
Sleepover Presenter and Communicator,
School Holiday Programmes – Casual
Collections Manager, Humanities
Sleepover Presenter – Casual
Sleepover Presenter – Casual
Assistant Collections Manager, Humanities
Conservation Manager
Communicator, School Holiday Programmes – Casual
Sleepover Presenter and Communicator,
School Holiday Programmes and Parties – Casual
Collection Manager, Humanities
Education Manager
Data Entry Assistant – Part time
Curator, Māori
Curator, Humanities
Conservator

Anne Harlow, BA, DipGrad, MAMusStud
Lewis Howell
Lucy McGrannachan
Jamie Metzger, BA (Hons), MAppSc, PGDipMusStud
Nyssa Mildwaters, BSc (Hons), MA, MSc, ACR
Xanthe Musgrave
Lauren Pugh

Scott Reeves, BA
Kate Timms-Dean, BA, PGDip Arts, GCLTL, PhD
James Tweed, BSc
Rachel Wesley, BA, PGDip Arts (with distinction)
Moirá White, MA
Lisa Yeats, BA, MA

Finance, Facilities, Front of House and Commercial

Murray Bayly, BCom, CA
Sherry Abd El Malik
Paula Barragan-Ramano
Brenda Barron
Alice Barrow
Jackie Benn
Sarah Benwell
Georgia Best
Vicki Bielski, BA
Harry Bleasdale
Callum Booth
Eleanor Briggs
Jenna Brown
Sophie Bryant

Commercial Director
Venue Host – Casual
Shop Assistant – Part time
Building Services Officer
Café Host – Casual
Café Host
Accounts and Administration Assistant – Part time
Conference and Events Supervisor – Casual
Museum Guide – Part time
Assistant Cook – Casual
Café Cook
Communicator – Casual
Café Host – Casual
Venue Host – Casual

Otago Museum Staff List 2016 – 2017

Marinus Burzelman	Café Manager
Angela Caballero Alfonso, PhD, PDR	Communicator – Casual
Emily Chatfield, BA	Front of House Officer
Eliza Ching	Communicator – Casual
Nathaniel Christensen, BA	Communicator – Casual
Stephen Cooke, BA	Communicator – Casual
Thomas Csima	BEng Facilities Manager
Lucy Dickie, BSc	Communicator – Casual and Sleepover Presenter
Kayla Dwyer	Café Host – Part time
Madeline Dykes	Conference and Events Supervisor
Stephanie Easson	Venue Host
Benjamin Farry	Kitchen Assistant – Casual
Teresa Fogarty, BA, DipCom, PGDip HR Management	HR and Customer Services Manager
Emma Fraser	Communicator – Casual
Amanda George, BA (Hons), PhD	Museum Guide – Part time
Aidan Geraghty	Kitchen Assistant – Part time
Garry Gibson	Production and Projects Officer
Vanessa Graham	Venue Manager
Pearl Gray	Communicator – Casual
Martinette Greer, BA (Hons), Cert Hospo	Café Host – Barista
Georgia Gudex	Communicator – Casual
Sarah Harkness, National Cert Vet Nursing	Shop Assistant
Steven Hird, NVQ Museum Studies	Front of House Officer – Weekend Supervisor
Kayla Hodge	Venue Host – Casual
Arthur Hon	Assistant Café Cook – Part time
David Johnston	Facilities Assistant – Casual
Alexander Keen, Cert. Tourism	Café Host – Casual
Alana Kelly, BA	Café Host – Casual
Geoffrey Kern, BA, GradDip	Assistant Café Cook – Part time
Sarada Ketharnathan, BTech, MSc	Café Host – Casual
Jeremy Kirkwood	Kitchen Assistant
Holly Kumbaroff	Café Host – Casual
Fa'ao'osala Lale	Venue Host – Casual
Ashleigh Lamb, Dip Tourism, Cert Hospo	Café Host
On Lee Lau, MSc	Shop Assistant – Part time
Bronwyn Lewis, BCapSc, Dip Grad	Shop Assistant – Part time
Emma Loader	Café Host – Casual
Aleisha Lord	Communicator & Sleepover Presenter – Casual
Samanta Luzzi King, BA	Shop Manager
Luke Swann	Conference and Events Supervisor
Joanne Marnane	Communicator – Casual
Emma McCoy, BA	Communicator – Casual
Jacob McDowell, BA	Front of House Manager
Ross McKenzie	Museum Guide – Part time
Josh Meikle	Communicator – Casual
Lora Micharlian, BA, MA Philosophy	Café Host
Emma Morris, BA	Communicator – Casual
Matthew Newton	Facilities Officer
Rodrigo Olin-German, BA, BCom, Cert Hospo	Café Supervisor
Alysha Painter	Communicator – Casual
Emma Parry	Café Host – Casual

Otago Museum Staff List 2016 – 2017

Richard Powell, BDes
Imogen Ramsay-Te Hauroa, Dip Hospitality Management
Riddima Rao
Asha Read
Ella Robinson, BA (Hons)
Bronwyn Robson
Alexandra Rogers,
Teina Ruri, BA, Dip Social Services
Kendra Ryan
Cassandra Severin
Sarah Shipton
Kimberly Simpson
Trubie-Dylan Smith, Dip Language, BA
Samuel Spector
Anne Spenser
Andrew Spiegel
Christine Starr
Ashley Stewart
Chloe Stroud
Eirenei Tauai
Ben Taylor
Brian Templeton
Claire Thorrold
Philippa Todd
Lisa van Halderen, BSc, PGDip Wildlife Management
Gabriel Vilgalys, BA (Hons 1st Class)
Elizabeth Vitali, BA, PGDip
Mari Vuorinen, BBA
Stevie Waerea
Samantha Walmsley-Bartlett
Matthew Ward
Nadine Ward
Marilyn Washington
Aliza Waterhouse
Alice Waterman, LLB, BSc
Mary Watson, BCom, CA
Richard Wilson, DipEngDes
Sofia Yanez-Flores
Jade York

Marketing and Development

Caroline Cook, BCom
Shanaya Allan, BDes (Communication)
Victoria Bithell, BA
Andrew Charlton, BSc
Margot Deveraux, PGDip CaPSc, DipMusPrac
Louis Graham, BCGD
Sarah Macklin, BCom (Hons 1st Class)
Susan Maxwell, DipILS, DipProofEditPub
Craig Scott, BDes (Communication)
Annah Taggart, BDes (Communication)

Product Production Services Officer
Venue Officer
Shop Assistant – Part time
Café Host – Casual
Communicator – Casual
Café Cook
Front of House Officer, Communicator and Sleepover Presenter – Casual
Museum Guide
Café Host – Casual
Venue Host – Casual
Café Host – Casual
Front of House Officer – Information Desk
Front of House Manager
Facilities Assistant – Casual
Communicator – Casual
Café Cook Supervisor
Café Host – Casual
Museum Guide – Part time
Venue Host – Casual
Communicator – Casual
Venue Host – Casual
Café Host – Casual
Café Host – Casual
Venue Host – Casual
Communicator – Casual
Facilities Assistant – Casual
Communicator – Part time
Café Manager
Venue Host – Casual
Venue Host – Casual
Communicator – Casual
Venue Host – Casual
Gardener – Part time
Venue Host – Casual
Museum Guide
Accountant
Facilities Manager
Shop Assistant – Casual
Conference and Events Supervisor – Casual

Director, Marketing and Development
Design Services Officer, Exhibitions
Marketing Assistant
Developer, Systems and Interactive Media
Project Manager
Design Services Officer
Marketing Manager
Content and Communications Assistant
Head of Design
Design Services Officer

Otago Museum Staff List 2016 – 2017

Programmes and Science Engagement

Craig Grant, BSc (Hons), PhD	Director, Science Engagement
Isobel Andrewartha, BA (Hons)	Science Communicator, Operations
Samantha Botting, BSc, MSc	Science Centre Manager
Suzanne Caulton, Cert Art & Des, Dip Craft Des	Programmes and Events Officer
Claire Concannon, BSc, PhD	Science Communicator – Part time
Catherine Cooper	Programmes – Casual
Rachel Cooper, BEd	Public Engagement Manager
Amadeo Enriquez Ballesterio, BSc, PGDipTchg	Science Presentation Coordinator
Catriona Gower, BSc, MPhil, PGCert, Dip Business Management	Science Communicator
Eden Gray, BSc, MSc	Living Environments Communicator
Nell Guy, BA (Hons)	Science Communicator - Casual
Oana Jones, BIT, GradDip	Full Dome Producer
Loren Mathewson, BSc, MSc	Science Communicator
Helena McAnally	Science Communicator
Jennifer Smith	Programmes – Casual
Michael Smith, BSc	Science Communicator
Anthony Stumbo, BSc, MSc, PhD	Science Communicator
Susan Tolich, BA (Hons 1st Class)	Science Communicator
Carolle Varughese	Science Communicator
Moritz Vitz, BSc	Science Communicator and Communicator – Part time
Nathalie Wierdak Carlesso, BA, PGrad	Outreach Coordinator
Nicholas Yeats, BSc (Hons)	Science Communicator

Appendix 1
Otago Museum
Statement of Service Performance 2016 – 2017

Strategic Objectives	Status 2016/2017 (2015/2016)	Commentary
GOAL 1: A WORLD-CLASS COLLECTION		
1.1 We will share our collection with the world		
Review, assess and/or digitise 10,000 collection items with a focus on the Māori and marine sciences collections and items identified for Discovery World Stage 2	Achieved 70 987 assessed items (55 683 assessed items)	<p>Curatorial and conservation staff have assessed 70 987 items in 2016 – 17, of which 20 001 are newly generated records and 50 986 have been updated or amended.</p> <p>Assessment refers to examining the item and assessing it against international Museum standards. This may include confirming that it is adequately documented, safely housed and its conservation status is appropriate, to revising information about the item, digitising it to agreed Museum standards and/or fully treating it by the Conservation team. Agreed standards are contained in the Museum's 'Collection Policy 2015 – 2020'. Key standards include SPECTRUM and CIDOC.</p> <p>Of the items that have been assessed, 36 978 have been from targeted collections:</p> <ul style="list-style-type: none"> • Māori collection 11 270 records • Marine Science 2 349 items • Moth data project completed with 23 359 records.
NZ Lotteries grant-funded Taoka Digitisation Project underway with collections conservation, documentation and digitisation priorities determined	Achieved Inventoried – 11 011 Described – 8 870 Images – 8 433	<p>The Taoka Digitisation Project reached a milestone with the completion of the digitisation of approximately 5 000 Kāi Tahu adzes.</p> <p>The digitisation of the Museum's 5 000-strong collection of fishhooks neared completion, and work in the Organics store is now underway. 11 011 individual taoka have been inventoried, with 8 870 also described in Vernon and 8 433 have photographs attached to their Vernon record.</p>
Implement Digital Asset Management System (DAMS) for Museum-wide use	Achieved	<p>The Piction DAMS has been implemented and interfaced with the Vernon Collections Management System. All collection images have been loaded into the system. Configurations for wider Museum use will be developed in 2017 – 2018.</p>
Facilitate loans of collection items to and from the Museum	Achieved 8 loans to other institutions (126 collection objects in total loaned out)	<p>The Museum's award-winning exhibition <i>Hākuī: Women of Kāi Tahu</i>, utilising objects from the Māori taoka collection, was loaned to Canterbury Museum, opening there on 9 June 2017. Forty-five inward loans to Otago Museum travelled to Christchurch; these, together with 19 from the Otago Museum collection are on loan to Canterbury Museum for the duration of the exhibition which closes on 26 November 2017.</p> <p>O2015-13 loan renewal – of bust of Hone Hika to Auckland Museum (since 1971) on sub-loan to Waitangi Museum (since 2015) OL2016-3 loan of neck amphora to the Teece Museum of Classical Antiquities OL2016-4 loan of 3 frogs to the Otago University Zoology Department OL2016-6 loan of a frog to the Otago University Zoology Department OL2016-8 loan of 80 Harvestmen to the University of Auckland OL2016-9 loan of 3 fossil shells to the Otago University Geology Department OL2017-1 loan of 19 collection objects, and 45 objects on inward loan to Otago Museum, to Canterbury Museum for the <i>Hākuī: Women of Kāi Tahu</i> exhibition OL2016-7 18 collection objects (mixture of Humanities and Natural Sciences) to Dunedin Public Art Gallery from 29 August 2016 to 15 November 2016</p>

<p>1.2 We will strategically develop our collections</p>	<p>Achieved</p> <p>62 (25) new acquisitions</p>	<p>The Collection Strategy 2017 – 2021 was completed in June 2017. Submission to the Museum Board is anticipated in October 2017.</p> <ul style="list-style-type: none"> • 48 Humanities items • 13 Natural Science items • 1 Māori item <p>Acquisitions include:</p> <ul style="list-style-type: none"> • A series of Acanthocephala parasites collected from Stewart Island shag and spotted shags • Sarsen stone • Parasites from New Zealand sole <i>Peltorhamphus novaezeelandiae</i> • A series of parasites, and some examples of stomach contents dissected from sunfish <i>Mola tecta</i> stranding in Aramoana • Taxidermy platypus <i>Ornithorhynchus anatinus</i> • Tasmanian wingless soldier fly <i>Boreoides tasmaniensis</i> • Nematode parasite <i>Mermis nigrescens</i> collected in its free living stage • A series of cestode parasites <i>Ligula</i> sp. from the body cavity of quinnat salmon <i>Onchorhynchus tshawytscha</i>, including hologenophores • Halobates/sea skaters collected from the Coral Sea by crew of the SSV <i>Robert C. Seamans</i> • A collection of pinned terrestrial invertebrates, and unsorted alcohol trap samples • Hairworm tissue samples stored in ethanol as well as SEM stubs • Feathers – kakapo and seabird and European kingfisher in a display dome – modern replicating Victorian • Cystacanths (larval stages) of <i>Corynosoma hanna</i> from New Zealand flatfish. Represent Acanthocephala hologenophores obtained from <i>Colistium guntheri</i>, and <i>Peltorhamphus novaezeelandiae</i>. Adults' life stage occurs in New Zealand fur seals • Hand-knitted cream and brown dress with embroidered details • Boxed set of four buttons by Norman and Ernest Spittle • Bruce Oldfield labelled dress • 1954 sister-of-the-groom outfit: grey dress, grey gloves, matching grey handbag and shoes, and lemon-coloured felt hat • Three handbags • Pair of woman's Tower ankle tailored shoes, early 1940s • Pair of Dorothy Dodd cloth-top boots, ca 1910s • Early 1980s Fanny Buss silk outfit • Sapphire marmot fur stole • Hafted adze, club, and fibre headband from Papua New Guinea • Wedding dress and Milton Potteries flask • One mid 1920s dress; one early 1950s skirt • One length of batik; one pua kumbu • Milton Pottery teapots • Ceramic figure of polar bear made by New Zealand potter, Katherine Smyth • Late 1960s short-sleeved Sea Island Swimwear shirt. • Late 19th century lace and silk parasol • Black beaded dress, made in France • Three early 1970s dresses
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		<ul style="list-style-type: none"> Late 1960s – early 1970s Vanity Fair lingerie Pair of wooden skis Head ski suit and pair of Diadora après-ski boots Piupiu deaccessioned from Toitū Otago Settlers Museum and donated to Otago Museum.
1.3	We will care for our collections	
	Assess, and when necessary, treat items in tandem with priority collections surveys, development projects, exhibitions and programmes	Achieved
	Maintain and develop preventive conservation programmes that apply to all collections	Achieved
1.4	We will excel at researching and interpreting our collections.	
	Complete literature review for joint Museum and Yellow-eyed Penguin Trust research project	Achieved
	Publish 20 publications based on the collections, from internal and external researchers, and via publicly-accessible media	Achieved 37 (39) publications 36 blog posts
		<p>69 743 (30 534) assessments and/or treatments were carried out on collection items by conservation staff. These were made up of 67 168 assessments and 2 575 treatments.</p> <p>The primary focus was on disaster planning and Integrated Pest Management (IPM) as well as projects such as the Southern Land, Southern People (SLSP) gallery refresh and lighting improvements in the SLSP and People of the World galleries. A major body of work was completing the preventive conservation project in the Animal Attic gallery. Ongoing gallery and store housekeeping programmes continued.</p> <p>A draft review entitled ‘Impacts on yellow-eyed penguins: literature review and recommendations’ has been written by Trudi Webster, Conservation Science Advisor at the Yellow-eyed Penguin Trust. This includes marine and terrestrial impacts, conservation management, research gaps and recommendations for the future. A final version will be available at the end of October. This review will inform a Species Recovery Strategy for the yellow-eyed penguin.</p> <p>Otago Museum staff facilitate access to the collection and assist in research and subsequent publication of researchers’ findings. Staff and Honorary Curators publish their own research in academic journals and the public domain, in print and online.</p> <ul style="list-style-type: none"> Burns, E. 2016. ‘One that got to stay’. In Cool and Collected, <i>Otago Daily Times</i>, 27 August 2016. Crane, R. 2017. Rich pickings: the intellectual life of Josephine Gordon Rich (1866–1940). <i>Journal of New Zealand Studies</i> NS24 (2017), 57–71. Crane, R. 2017. Show and tell: T J Parker and late nineteenth-century science in Dunedin. <i>Journal of the Royal Society of New Zealand</i> 47, 1 (2017): 61–66. Crane, R. 2017. ‘Flocking Together’ in Cool and Collected, <i>Otago Daily Times</i>, 30 January 2017. Fryer, E., Murray, S. and Yeats, L. 2016. What can we do? A case study in the conservation of canned wet food in museum collections. <i>Records of the Canterbury Museum</i>, Vol. 30: 13–24. Gaffney, D., and Summerhayes, G. R. 2017. An Archaeology of Madang Papua New Guinea (<i>University of Otago Working Papers in Anthropology</i> No. 5). Department of Anthropology & Archaeology, University of Otago. Retrieved from http://hdl.handle.net/10523/7294. Gaffney, D., Summerhayes, G. R., Mennis, M., Beni, T., Cook, A., Field, J., Jacobsen, G., Allen, F., Buckley, H. and Mandui, H. 2017. Archaeological Investigations into the Origins of Bel Trading Groups around the Madang Coast, Northeast New Guinea. <i>The Journal of Island and Coastal Archaeology</i>, pp.1-30. Griffin, I. 2017. An observation of Messier 31, 32 and 110 from Otago. <i>Southern Stars</i>, Vol. 56 (1): 1–2. Hannah, R., Magli, G. and Orlando, A. 2017. New Insights on the Akragas’ Complex of Demeter and Persephone: The Role of the Moon. In <i>The Light, the Stones and the Sacred: Proceedings of the XVth Italian Society of Archaeoastronomy Congress</i> pp. 95–106. Hannah, R. and Hannah, P. 2016. In R.T. Ridley (Ed.), <i>Fifty Treasures: Classical Antiquities in Australian and New Zealand Universities</i>. Melbourne: The Australasian Society for Classical Studies: 75–83.

<ul style="list-style-type: none"> • Hannah, R., Magli, G. and Orlando, A. 2016. The role of urban topography in the orientation of Greek temples: the cases of Akragas and Selinunte. <i>Mediterranean Archaeology and Archaeometry</i> 16 (4): 213–18. • Hannah, R., Magli, G. and Orlando, A. 2017. Astronomy, topography and landscape at Akragas' Valley of the Temples. <i>Journal of Cultural Heritage</i> 25: 1–9. • Hannah, R., Magli, G. and Palmieri, A. 2016. Nero's "solar" kingship and the architecture of the Domus Aurea. <i>Numen</i> 63: 511–24. • Hannah, R. and Green, S. J. 2016. Book review: Disclosure and Discretion in Roman Astrology: Manilius and his Augustan Contemporaries (Oxford 2014). <i>American Journal of Philology</i> 137: 737–40. • Harris, A. C. 2015–16. 52 weekly 'Nature File' articles in <i>Otago Daily Times</i> (multiple entries). • Heath, H., Summerhayes, G. R. and Hung, H. C. 2017. Enter the Ceramic Matrix: Identifying the Nature of the Early Austronesian Settlement in the Cagayan Valley, Philippines. <i>Terra Australis</i> 45:213–231. • Higham, C. and Summerhayes, G. 2016. Brian Vincent (26 March 1938 – 30 March 2016). <i>Asian Perspectives</i>, 55(2) 248-249 • Metzger, J. 2016. 'A cape of the skies'. In Cool and Collected, <i>Otago Daily Times</i>, 2 July, 2016. • Metzger, J. 2016. 'Hair today'. In Cool and Collected, <i>Otago Daily Times</i>, 5 November 2016. • Metzger, J. 2016. 'Stitches in time'. In Cool and Collected, <i>Otago Daily Times</i>, 20 May 2017. • Paterson, R. A., Lowe, B. J., Smith, C. A., Lord, J. M. and Ngarimu-Cameron, R. 2017. Polarized light microscopy: An old technique casts new light on Māori textile plants. <i>Archaeometry</i>, doi: 10.1111/arc.12281. • Roberts, P., Gaffney, D., Lee-Thorp, J. and Summerhayes, G. 2017. Persistent tropical foraging in the highlands of terminal Pleistocene/Holocene New Guinea. <i>Nature Ecology & Evolution</i>, 1, p.0044. • Sutton, N., Vilgaly, G., Summerhayes, G. and Ford, A. 2016. Revisiting the late prehistoric sequence of the Port Moresby region of Papua New Guinea: The continuing contribution of Susan Bulmer. <i>Archaeology in Oceania</i>, 51(S1): 41–49. • Vilgaly, G. and Summerhayes, G. 2016. Do Hiccups Echo? Late Holocene Interaction and Ceramic Production in Southern Papua New Guinea. <i>Asian Perspectives</i>, 55(1): 61–88. • White, M. 2016. The Relative Value of Penguins. In Angosto-Ferrández Luis F. and Geir Henning Presterudstuen (Eds) <i>Anthropologies of Value</i>. Pluto Press pp.155–174. • White, M. 2016. Mrs Errington's Assuit coat. <i>Context</i> 33: 18–22. • White, M. 2016. A Long Way Home. <i>Context</i> 32: 35–38. • White, M. 2017. Aurora and the Otago Museum: The boundary between Antarctic science and seamanship. <i>Polar Record</i>, pp. 1–7. doi: 10.1017/S0032247416000851. • Wesley, R. 2017. 'Cool Mystery'. In Cool and Collected <i>Otago Daily Times</i>, 25 March 2017. <p>Corrected citation published in Otago Museum Annual Report 2014–2015:</p> <ul style="list-style-type: none"> • Kaulfuss, U., Harris, A. C., Conran, J. G. and Lee, D. E. 2014. An early Miocene ant (subfam. Amblyoponinae) from Foulden Maar: the first fossil Hymenoptera from New Zealand. <i>Alcheringa: An Australasian Journal of Palaeontology</i> 42(3): 463-474. 	<p>Posted on Otago Museum Blog, 2016 – 2017:</p> <ul style="list-style-type: none"> • 5 000 Kāi Tahu adzes digitised by Museum staff. 11 May 2017. • Beer, Anusha. Museum data provided for south-east marine protection discussions. 9 December 2016. • Beer, Anusha. Some changes in the Southern Land, Southern People gallery. 10 April 2017. • Beer, Anusha. Tiny new type specimen added to collection. 21 February 2017. • Burns, Emma. A day in the life of a natural science curator. 18 May 17. • Burns, Emma. Recent southern sunfish stranding on Aramoana salt marshes. 29 March 2017. • Current exhibition to bring Otago Museum textiles to life. 1 February 2017. • Dr Edwin (Ted) Nye – a good friend of the Otago Museum. 9 February 2017. • Dunedin set to welcome 2018 SPNHC conference. 14 July 2016. • Dunedin's first female detective's fashion fur donated to Museum. 29 May 2017. • Exciting addition to Museum's Pacific Cultures collection. 11 August 2016.
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		<ul style="list-style-type: none"> • Fleury, Kane. He taoka o te rā (object of the day): Āwheto. 4 July 2016. • Hāku exhibition to open at Canterbury Museum. 06 June 2017. • In the spotlight: Haast's eagle and upland moa. 15 February 2017. • Metzger, Jamie and Burns, Emma. Kentucky Fried crab. 12 June 2017. • Metzger, Jamie. He taoka o te rā (object of the day): Hue gourds. 9 July 2016. • Mildwaters, Nyssa. Clean break – Animal Attic conservation update. 25 May 2017. • Milestone met for moth project at Otago Museum. 25 July 2016. • Museum's popular Animal Attic gallery to close for preventative conservation work. 27 April 2017 • New Zealand's oldest telescope discovered in Otago Museum collection. 7 November 2016 • NZ Chinese Language Week – two early 20th century translations. 16 September 2016. • Recently acquired piupiu transferred in the name of collective conservation. 12 September 2016. • Researcher insights Q & A with Henry Gard. 3 November 2016. • Researcher insights: Q & A with Lorraine Wong and Zhen Huang. 13 February 2017. • Ruri, Teina. He taoka o te rā (object of the day): Toki Pou Tāngata. 5 July 2016. • Schweigman, Peter. Great crested grebes of Lake Wanaka. 11 October 2016. • Significant James Short telescope now on display at Otago Museum. 02 June 2017. • Timms-Dean, Kate. He taoka o te rā (object of the day): Moa. 7 July 2016. • Watson, Mary. He taoka o te rā (object of the day): Accounting with Autahi. 08 July 2016. • Wesley, Rachel. He taoka o te rā (object of the day): Kinikini. 6 July 2016. • Wesley, Rachel. Te marama puoro waiata Māori – Māori Music Month. 29 August 2016. • White, Moira. A lot of zeros. 11 August 2016. • White, Moira. An Adam Smith Skirt – bespoke fashion for a well-dressed 1950s working woman. 22 March 2017. • White, Moira. Mosgiel medals. 14 October 2016. • White, Moira. Southern ceramic spotlight. 13 April 2017. • White, Moira. Summer and ice creams... it's a classic picture. 16 January 2017. <p>Posted elsewhere:</p> <ul style="list-style-type: none"> • Ossola, Alexandra. The complicated, inconclusive truth behind rat kings. Atlas Obscura: Stories. 23 December 2016.
<p>Encourage the publication of collection content by external researchers</p>	<p>Achieved</p> <p>8 (11) publications</p>	<ul style="list-style-type: none"> • Barker, D. 2017. Disposable cutlery. <i>New Zealand Geographic</i>. Issue 144 March – April 2017. • Cooper, J. E and Hull, G. <i>Gorilla Pathology and Health, With a Catalogue of Preserved Materials</i> Elsevier 2017 ISBN: 978-0-12-802039-5. • Elliot, David. 2016. <i>Snark: Being a true history of the expedition that discovered the Snark and the Jabberwock ... and its tragic aftermath</i>. David Elliot after Lewis Carroll. Otago University Press, Dunedin. • Petchey, P., Buckley, H., Walter, R., Anson, D. and Kinaston, R., 2016. The 2008–2009 Excavations at the SAC Locality, Reber-Rakival Lapita Site, Watom Island, Papua New Guinea. <i>Journal of Indo-Pacific Archaeology</i>, 40: 12–31. • Steel, P. 'Te Puketoi kete'. <i>Fabricate</i>. Issue 1 Spring 2016: 26–27. • Waters, J. M., Fraser, C. I., Maxwell, J. J. and Rawlence, N. J., 2017. Did interaction between human pressure and Little Ice Age drive biological turnover in New Zealand? <i>Journal of Biogeography</i>, 44(7): 1481–1490. • Willis, F. 2016. <i>The Decorative Stitch: 200 Years of New Zealand Embroidery</i>. Felicity Willis for the Association of New Zealand Embroiderers' Guilds Inc. • Zilberg, P. and Horowitz, W. 2016. A Medico-magical text from the Otago Tablets, Dunedin New Zealand. In <i>Zeitschrift für Assyriologie</i> 106 (2): 175–184.

<p>Deliver 20 presentations in-house and externally</p>	<p>Achieved</p> <p>38 (43) presentations</p> <ul style="list-style-type: none"> • Botting, S. Costa Rica's El Bosque Nuevo Butterfly Farm and their conservation efforts – presentation to Otago Museum staff. • Burns, E. and White, M. Demystifying donations. For the Association of Friends of the Otago Museum. • Burns, E. et al. Moth balled biological heritage: cracking museum collections to helping halt biodiversity decline. SCANZ (Science Communicators Association of New Zealand) conference, Dunedin, 14–16 November 2016. • Burns, E. Dead Ringers, parallels and the goals of DOC and the Otago Museum Natural Science Team. Department of Conservation Midwinter team day. • Crane, R. Exhibition: 'Scholarly Favourites. Researching in Special Collections.' Contribution included Parker & Haswell, A Textbook of Zoology. June – September 2016. Exhibition available online http://www.otago.ac.nz/library/exhibitions/scholarly_favourites/. • Crane, R. 'The Place of Evolution in <i>The New Zealand Magazine</i>' Book & Place, The University of Otago Centre for the Book 2016 Annual Symposium, 27–28 October, Otago Museum. • Crane, R. 'The 1877 Gallery' Public Lecture; Otago Museum's contribution to Dunedin's Powerhouse Heritage Festival. 29 October 2016. • Crane, R. 'Rich Pickings: The Zoological Interests of Josephine Gordon Rich (fl.1880s–1945)'. <i>The New Zealand Polymath William Colenso and his Contemporaries</i>, Stout Centre & National Library New Zealand, Wellington, 16–18 November 2016. • Fleury, K. 'Ocean acidification' talk given to Year 12 science students at Otago Girls' High School. May 2017. • Fleury, K., Burns E. 'Ethics in natural history collections' at Emerging Museum Professionals Huakina conference 2017, Palmerston North. May 2017. • Hannah, R. The choreography of time in ancient and medieval buildings. Keynote lecture, XVI Congress of the Italian Society for Archaeoastronomy, Politecnico di Milano, Milan (2016). • Hannah, R. and Hannah, P. <i>The Classical Collections of the Otago Museum</i>. U3A, University of Otago, Dunedin, 27 March 2017. • Jones, O. Australasian Planetarium Society Conference – presentation. • Jones, O. Australasian Planetarium Society Conference – film and content screening. • Jones, O. Royal Astronomical Society of New Zealand Conference – presentation. • Malthus, J. TV Heritage Rescue programme on costume at the Eketahuna & Districts Early Settlers Museum, (to be screened in 2017–2018). • Mildwaters, N. Conservation as an agent of change: re-integrating conservation at Otago Museum. Presented at the NZCCM Conference, Wellington, October 2016. • Mildwaters, N. Conservation: what goes on behind closed doors? Talk for the OUSFA, Dunedin, October 2016. • Mildwaters, N. February, 2017. Preventive Conservation Workshop. Delivered in association with National Services. • Morris R.S., Mildwaters N. 'Disaster Planning in the Shaky Isles'. SPNHC Conference, Denver, June 2018. • Morris R.S. Report on progress towards the 2018 SPNHC Conference in Dunedin. SPNHC Conference, Denver, June 2018. Presented at the NZCCM Conference, Wellington. • Webster, T. Presentation to the Australasian Seabird Group on the role of science, and threats to yellow-eyed penguins. • Webster, T. Presentation to Kaitiaki roopu (Puketeraki, Ōtākou, Moeraki and Hokonui iwi) on the conservation management and ongoing issues facing yellow-eyed penguins. • Webster, T. Presentation to Otago Regional Council Executive Committee and Councillors on science and yellow-eyed penguins. • Wesley, R. Presentation to Heritage New Zealand <i>Hai Kōrero</i> hui. July 2016. • Wesley, R., White, M., Metzger, J., Crane, R. August 2016, Talk and tour of galleries to ARTV 103 'Art: Here and Now' class. • Wesley, R. Treaty of Waitangi and Pōwhiri workshops presented to 2nd year medicine students from Otago. August 2016, Wesley, R. Talk on Tāngata Whenua gallery and archaeology to Kura Reo Rakatahi participants. October 2016. • Wesley, R. Presentation on sites of cultural significance in Otago to Department of Conservation hui at Ōtākou Marae. October 2016. • Wesley, R. March 2017, Talk on Tāngata Whenua gallery to 'Art: Here and Now' class. • Wesley, R. History of southern Māori to Portobello School at Ōtākou Marae. November 2016. • Wesley, R. Māori Fishing Technology at Portobello School. March 2017. • Wesley, R. Panel member 'Tikanga in Museums'. Museums Aotearoa conference, Palmerston North. May 2017. • White, M. 'Beaches, beeches and brooches'. Presented at <i>Nature Now</i> conference of the New Zealand Costume and Textile Association, July 2016.
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	<ul style="list-style-type: none"> • White, M. 'Father of the more famous Harold'. Presented at <i>The New Zealand Polymath Colenso and his Contemporaries</i> conference. November 2016. • White, M. 'Otago ceramics in Victorian New Zealand'. Presented at <i>Victorian Materialities</i>, conference of the Australasian Victorian Studies Association, June 2017. • White, M. Radio Dunedin interview: <i>Surviving Chunuk Bair</i> exhibition, April 2017 • Yeats, L. 'Changing light globes, pest traps and workflows: establishing preventive conservation at an established museum'. Presented at 2016 New Zealand Conservators of Cultural Materials (NZCCM) Conference, Wellington, October 2016. • Dilys Johns, Auckland University, scanning and sampling of Henley waka as part of research into evolution of waka technology in New Zealand. A publication is currently in review: 'Understanding Aotearoa's past through the recovery and conservation of a 15th century canoe and fibre work, Papanui Inlet, Otago Peninsula'. • Research with colleagues at the University of Otago, Australian Antarctic Division, CSIRO, Monash University and the Australian National University on a rare beaked whale. A publication is currently in review: 'New diagnostic descriptions and distribution information for Shepherd's beaked whale (<i>Tasmacetus shepherdi</i>)'. • Review the global classification status of all 18 species of penguins as part of the Penguin Specialist Group and Species Survival Commission for the International Union for the Conservation of Nature. • Provision of abundance and genetic data resulting in the upgrade of the status of yellow-eyed penguin from <i>nationally vulnerable</i> to <i>nationally endangered</i> – <i>facing high risk of extinction in the short term</i> (<i>New Zealand Threat Classification System</i>). • Examination of the musculature attachment of crested penguin flippers with Ewan Fordyce and Marcus Richards, University of Otago. • It is interesting to see the value of the online collection – the Museum is receiving a growing number of requests directly related to items found online. There are a number of artists accessing the collection for direct inspiration for their work. Images of the wet collection taken by Neil Pardington during collection access in 2014 form his exhibition series <i>The Order of Things</i> featured in <i>Solo 2016: Six Wellington Artists</i> at The Dowse Art Museum, 17 November 2016 – 2 April 2017. • Unlocking historic data sets of both physical specimens and field notebooks has been a major focus through 2016 and 2017 as a part of the Ahi Pepe Mothnet project collaboration. • Sunfish research leading to discovery of a new species, <i>Mola tecta</i>, by Marianne Nyegaard, based at Murdoch University in Perth. • Of the 177 public enquiries received, 27 focused on conservation matters. The high number of enquiries in the previous year resulted from public interest in the <i>Hākui: Women of Kāi Tahu</i> exhibition (19 November 2015 – 8 May 2016) causing a spike in enquiries. 	<ul style="list-style-type: none"> • White, M. 'Father of the more famous Harold'. Presented at <i>The New Zealand Polymath Colenso and his Contemporaries</i> conference. November 2016. • White, M. 'Otago ceramics in Victorian New Zealand'. Presented at <i>Victorian Materialities</i>, conference of the Australasian Victorian Studies Association, June 2017. • White, M. Radio Dunedin interview: <i>Surviving Chunuk Bair</i> exhibition, April 2017 • Yeats, L. 'Changing light globes, pest traps and workflows: establishing preventive conservation at an established museum'. Presented at 2016 New Zealand Conservators of Cultural Materials (NZCCM) Conference, Wellington, October 2016. • Dilys Johns, Auckland University, scanning and sampling of Henley waka as part of research into evolution of waka technology in New Zealand. 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A publication is currently in review: 'New diagnostic descriptions and distribution information for Shepherd's beaked whale (<i>Tasmacetus shepherdi</i>)'. • Review the global classification status of all 18 species of penguins as part of the Penguin Specialist Group and Species Survival Commission for the International Union for the Conservation of Nature. • Provision of abundance and genetic data resulting in the upgrade of the status of yellow-eyed penguin from <i>nationally vulnerable</i> to <i>nationally endangered</i> – <i>facing high risk of extinction in the short term</i> (<i>New Zealand Threat Classification System</i>). • Examination of the musculature attachment of crested penguin flippers with Ewan Fordyce and Marcus Richards, University of Otago. • It is interesting to see the value of the online collection – the Museum is receiving a growing number of requests directly related to items found online. There are a number of artists accessing the collection for direct inspiration for their work. Images of the wet collection taken by Neil Pardington during collection access in 2014 form his exhibition series <i>The Order of Things</i> featured in <i>Solo 2016: Six Wellington Artists</i> at The Dowse Art Museum, 17 November 2016 – 2 April 2017. • Unlocking historic data sets of both physical specimens and field notebooks has been a major focus through 2016 and 2017 as a part of the Ahi Pepe Mothnet project collaboration. • Sunfish research leading to discovery of a new species, <i>Mola tecta</i>, by Marianne Nyegaard, based at Murdoch University in Perth. • Of the 177 public enquiries received, 27 focused on conservation matters. The high number of enquiries in the previous year resulted from public interest in the <i>Hākui: Women of Kāi Tahu</i> exhibition (19 November 2015 – 8 May 2016) causing a spike in enquiries.
Facilitate and encourage research access and respond to public enquiries	<p>Achieved</p> <p>Research access requests 101 (110) received 90 (96) completed</p> <p>Humanities 69 received 61 completed 8 ongoing</p> <p>Natural Science 32 received 29 completed 3 ongoing</p> <p>177 (235) public enquiries</p>	<p>Achieved</p> <p>Research access requests 101 (110) received 90 (96) completed</p> <p>Humanities 69 received 61 completed 8 ongoing</p> <p>Natural Science 32 received 29 completed 3 ongoing</p> <p>177 (235) public enquiries</p>
Support and encourage research outcomes of Honorary Curators	<p>Achieved</p> <p>12 Honorary Curators carrying out their research on the Museum Collection. Their research has been published in papers in journals, newspaper columns and articles, and online blogs.</p> <p>It is noted that Dr Edwyn Nye, Honorary Curator, Entomology (Culicidae) and European edged weapons, passed away on 1 February 2017.</p> <ul style="list-style-type: none"> • At least 10 items on the publications list were authored by the Honorary Curators. 	<p>Achieved</p> <p>12 Honorary Curators carrying out their research on the Museum Collection. Their research has been published in papers in journals, newspaper columns and articles, and online blogs.</p> <p>It is noted that Dr Edwyn Nye, Honorary Curator, Entomology (Culicidae) and European edged weapons, passed away on 1 February 2017.</p> <ul style="list-style-type: none"> • At least 10 items on the publications list were authored by the Honorary Curators.
Encourage volunteer participation to support collections management and research activities	<p>Achieved</p> <p>23 (8) volunteers 2 (0) interns</p> <p>23 volunteers contributed to the work of the Collections team. Most worked with the Taoka Digitisation Project team; others supported the work of cataloguing fossils, Diptera and transcriptions.</p> <p>Volunteers included Jo Marnane (Conservation), Joe Empsall (Conservation), Jen Anderson (Conservation and Taoka project), Emma Morris, Katie Coplestone, Suzanne Kydd, Prudence Milbank, Claire Thorold, Maisie McFarlane, George Bluck, Bradley Goodall, Teina Tutaki, Debbie Stoddart, Michelle Fitzgerald, Caitlin Hagenaars, Juliet Parsons, Koreana Wesley, Joel Glasgow, Emma McCoy (all Taoka project), Mary Thompson (NS), Steve Kerr (NS), Ruth Barton (NS) and Sharyn Broni (NS).</p>	<p>Achieved</p> <p>23 (8) volunteers 2 (0) interns</p> <p>23 volunteers contributed to the work of the Collections team. Most worked with the Taoka Digitisation Project team; others supported the work of cataloguing fossils, Diptera and transcriptions.</p> <p>Volunteers included Jo Marnane (Conservation), Joe Empsall (Conservation), Jen Anderson (Conservation and Taoka project), Emma Morris, Katie Coplestone, Suzanne Kydd, Prudence Milbank, Claire Thorold, Maisie McFarlane, George Bluck, Bradley Goodall, Teina Tutaki, Debbie Stoddart, Michelle Fitzgerald, Caitlin Hagenaars, Juliet Parsons, Koreana Wesley, Joel Glasgow, Emma McCoy (all Taoka project), Mary Thompson (NS), Steve Kerr (NS), Ruth Barton (NS) and Sharyn Broni (NS).</p>

<p>Collections team contribute to the delivery of projects, exhibitions and programmes to engage our core audiences</p>	<p>Achieved</p>	<ul style="list-style-type: none"> Two interns, Ella Kyte, from the Department of History and Art History, and Lea Sellon, from the Department of Anthropology and Archaeology, University of Otago, undertook collections-based research projects. <p>Projects: Southern Land, Southern People gallery refresh, Tāngata Whenua gallery concept development and research, <i>Est. 1868</i> exhibition development, Society for the Preservation of Natural History Collections conference development, Discovery World Stage Two/new science centre bicultural interpretation</p> <p>Exhibitions: <i>Current</i>, James Short telescope display, Te Hokinga Mai – return of jewelled gecko, <i>Hākui: Women of Kāi Tahu</i> exhibition travelled to Canterbury Museum, Creative Pasifika tapa, installation of AV 'Monomono2.0', by video artist Vea Mafile'o, in the Pacific Cultures gallery</p> <p>Programmes: supporting programmes for <i>Current</i> exhibition and Creative Pasifika</p> <p>Related activities: Archaeology Week, Te Wiki o te Reo Māori, Matariki/Puaka events, Ahi Pepe MothNet – Aihuka Art Auction</p>
<p>GOAL 2: ENGAGE WITH OUR COMMUNITY AND STAKEHOLDERS</p>		
<p>2.1 We will be a valued community resource.</p>		
<p>Attract over 325 000 visitors to the Museum.</p>	<p>Achieved: 353 439 (366 642) visitors</p>	<p>It was expected that visitor numbers would be lower in 2016–2017 compared with the previous year in which the Museum had opened the new Perpetual Guardian Planetarium. This new attraction boosted visitor numbers for that year. Also the Museum did not have a 2016–2017 summer exhibition.</p>
<p>Offer free admission to the Museum</p>	<p>Achieved: Free entry to Museum 3 (5) free exhibitions Over 18 300 (10 785) people participated in public engagement programmes and events activities</p>	<p>The Museum remained an important free cultural institution; 344 570 visitors attended exhibitions, enjoyed the galleries, Discovery World Tropical Forest and Perpetual Guardian Planetarium, participated in programmes and events, or shopped at the Museum Shop or Café.</p> <p>56 296 people visited the three free exhibitions held in 2016 – 2017:</p> <ul style="list-style-type: none"> 2016 Otago Wildlife Photography Exhibition; also toured to Cromwell Museum <i>Current</i> 2017 Otago Wildlife Photography Exhibition <p>Eight free displays of note were held at the Museum:</p> <ul style="list-style-type: none"> <i>Surviving Chunuk Bair: H D Skinner at Gallipoli</i> <i>Climate Kit: Field Tools of the Anthropocene – ZERO1 American Arts Incubator project</i> <i>Well Balanced: Improving strength and balance at any age</i> <i>Far from Frozen – Impact of climate change on Antarctica and us</i> <i>The Creative Spaces Capsule Project</i> <i>Art and Space</i> Creative Pasifika – display of tapa, tapa beaters, images and video Capture Science Photography Competition Te Hokinga Mai – display of repatriated jewelled gecko opened December 2016, including: <ul style="list-style-type: none"> <i>Meet the jewelled gecko – moko kākāriki</i> – free talks, weekends and holidays engaged 476 visitors

		<ul style="list-style-type: none"> o <i>Help name our jewelled gecko</i> – <i>moko kākāriki</i> competition attracted nearly a thousand name suggestions and over 900 votes for the top three names, resulting in the selection of ‘Manawa’, meaning ‘heart’. <p>The Museum provided a wide variety of public engagement opportunities in the form of programmes and events, including specific exhibition-related workshops and activities, science engagement activities, and school holiday programmes. It also offered programmes and activities for major events such as the New Zealand International Science Festival, the Cadbury Chocolate Carnival, Brain Day 2017, the Wild Dunedin Festival of Nature, and the inaugural New Zealand Archaeology Week.</p> <p>76 (69) individual Public Engagement programmes and events were held:</p> <ul style="list-style-type: none"> • 11 (8) of those had paid admission • 65 (59) of those events were free admission. <p>16 649 (10 785) people participated in Public Engagement, Programme and Events related events, and a further 1 698 visitors engaged in <i>Pop-up Science</i> across school holiday periods.</p>
<p>Measure value delivered to our core audience through the DCC Satisfaction Survey</p>	<p>Achieved</p>	<p>The DCC Residents’ Opinion Survey 2016/17 recorded 96% overall satisfaction with the Otago Museum. This is up 1% from 2015/16. The survey measures residents’ satisfaction for services and facilities provided by, or funded by the Dunedin City Council, including museums and galleries. This is done annually and independently of the Museum.</p>
<p>Undertake targeted audience research to enable us to quantify and qualify the behaviours and composition of our audiences</p>	<p>Achieved</p>	<ul style="list-style-type: none"> • Ongoing visitor research has been implemented online via SurveyMonkey to provide valuable insights regarding Museum visitors. • On-the-floor research method via visitor comment cards has been updated to reflect key questions asked in the online research. • Evaluative surveys undertaken of visitors to <i>Far from Frozen</i> showcase reflected >95% expressing a high degree of satisfaction.
<p>Deliver targeted programmes and services to Dunedin City Council and Waitaki, Clutha and Central Otago District Councils</p>	<p>Achieved:</p> <p>Science Engagement – see commentary Conservation – 2 Exhibitions – 2</p>	<p>Science Engagement</p> <p>An extensive programme for science outreach was delivered to over twenty communities across Otago to over 9444 residents. This included utilising the Lab in a Box (LIAB) mobile outreach platform, together with science outreach at A & P shows, festivals and other community events, as well as visits to individual schools. By district, these engaged the following numbers of people:</p> <ul style="list-style-type: none"> • Dunedin City Council: Lab in a Box 615; Festivals, events and school-based outreach 4818; Total 5433 • Waitaki District: Lab in a Box 53; Festivals, events and school-based outreach 227; Total 280 • Clutha District: Lab in a Box 390; Festivals, events and school-based outreach 6; Total 396 • Central Otago District: Lab in a Box 2970; Festivals, events and school-based outreach 365; Total 3335 <p>Conservation</p> <ul style="list-style-type: none"> • Two regional museum gatherings have been delivered for the museum community in the Otago region. This year’s themes were ‘Volunteers and Museums’, and ‘Funding Opportunities’. • Support and advice has also been provided to Middlemarch Museum and Southland Museum and Art Gallery. <p>Exhibitions</p> <ul style="list-style-type: none"> • The 2016 Otago Wildlife Photography Exhibition was installed at Cromwell Museum. • Design team supplied vinyl graphics to Central Stories Museum and Art Gallery.

Discovery World Stage Two redevelopment underway	Achieved	<p>Progressing this major project was an intensive year-long focus. The huge input from a small Museum team resulted in the project being on schedule and on budget at the end of the year.</p> <ul style="list-style-type: none"> • Funding of over \$700,000 was confirmed, thanks to the Lion Foundation, Otago Community Trust and Dr Marjorie Barclay Trust. • Concept development was completed. • Planning and preparation for the stripping out of Discovery World and installing the pre-construction infrastructure were in place for the closure of Discovery World in July 2017. • The designs for 50 new interactives were finalised and their fabrication started. • The consent process was set in motion, and an external Project Manager appointed to facilitate this and oversee the construction phase.
Deliver conservation and professional services to five regional museums and other collections	Achieved: 200 (200) hours to 6 (5) regional museums or historic collections	<p>This year the Conservation team has delivered 200 hours of free Conservation and Collection Care support to six regional museums or historic collections. The hours have been distributed as follows:</p> <ul style="list-style-type: none"> • North Otago Museum – 40 hours. Completion of remedial conservation work, focused primarily on a military uniform of significant importance to the museum and its planned redevelopment. • Olveston Historic Home – 40 hours. Completion of remedial conservation work, focused primarily on the conservation of a ceramic bowl. • South Otago Museum – 40 hours. Completion of remedial conservation work, focused primarily on items identified during the museum's recent collections audit. • Ōtākou Marae Museum – 40 hours. Implementation of environmental monitoring within the museum, improvements to a display case. • Central Stories Museum and Art Gallery – 20 hours. Production of a storage review report. • Cromwell Museum – 20 hours. Completion of remedial conservation work, focused primarily on foodstuffs and an exploratory session discussing possible alterations to the museum's existing displays. • The Conservation team also participated in the Otago Museum 'Women in Science' event, delivered four lab sessions for the Museum's Science Kids programme, and one for the Museum's STEAM team. • The team delivered activities for the Museum's Archaeology Week offering, and delivered three 'snack' programmes as part of the University of Otago's annual 'Hands On' programme. • General advice and assistance was provided to Clutha District Council and the Southland Museum. • The Taoka Digitisation team visited the office of Kāti Huirapa Rūnaka ki Puketeraki, Te Rūnanga o Moeraki and Te Rūnanga o Ōtākou as part of its outreach obligations, offering assistance with digitisation and broader collections management services.
Share our plans and results with our staff, stakeholders, partners and communities	Achieved	<p>Regular intranet posts and staff briefings were held. Email newsletters, blog posts, social media posts, and media releases informed stakeholders and the public of the Museum's results, plans, programmes and events. Strategic planning and reporting was published online and in hard copy in the Otago Museum Annual Plan 2016 – 2107, and the Otago Museum Annual Report 2015 – 2106.</p>
2.2	We will encourage interaction on-site, off-site and online:	<ul style="list-style-type: none"> • In the <i>Current</i> exhibition, nine artists and designers were invited to create new works inspired by selected objects from the Museum's costume and textile collection. This showed how Museum collections can inspire the creative process. Exhibition tours, a live art installation, an expert talk from the Curator of Textiles at the Smithsonian National Museum of American History, and artist-based programmes and events were offered. 19 651 visitors attended the exhibition. • 2017 Otago Wildlife Photography Exhibition opened 25 March 2017 • 2016 Otago Wildlife Photography Exhibition opened at Cromwell Museum on 2 December 2016
Open one exhibition over the period relating to our collections and/or community	Achieved 3 (3) exhibitions opened New exhibition <i>Current</i> 18 March – 2 July 2017	

Engage in new collaborations and foster ongoing partnerships across Otago and New Zealand	Achieved	Collections, Research & Education
		<p>Conservation Manager has been invited to be part of a cross-disciplinary research project funded by New Zealand Institute for Pacific Research looking at Promoting Cultural Heritage for the Sustainable Tourism Development. Both Conservation staff have also been members of the conference committee for the October 2017 New Zealand Conservators of Cultural Materials annual conference in Dunedin.</p> <ul style="list-style-type: none"> Robert Morris, Director, Collections, Research & Education, has participated in the National Review of Taxonomic services through Te Papa and the Royal Society. Robert Morris has joined the national Curators' Forum to explore professional development aspects for humanities curators. Robert Morris has joined the Otago Institute Committee as the Otago Museum's representative. <p>Exhibition Design</p> <ul style="list-style-type: none"> <i>Well Balanced</i> with University of Otago Centre for Science Communication and Ageing Well National Science Challenge Otago Polytechnic School of Design – Head of Design Craig Scott is a member of the school's Permanent External Advisory Board. Design staff attended critique sessions in August to give feedback to students. Collaborated with the Culinary Arts course to design a food experience for the <i>Current</i> exhibition opening Assisted with The Otago Polytechnic School of Art and University of Otago <i>Art and Space</i> exhibition Assisted with <i>The Creative Spaces Capsule Project</i> display in the Annex with Studio 2/Margaret Freeman Gallery. <p>Science Engagement</p> <p>Established and built on a large array of partnerships with organisations from across New Zealand to deliver local, regional and national programmes of science outreach. Partnerships included:</p> <p><i>Far from Frozen</i> showcase:</p> <ul style="list-style-type: none"> Antarctica New Zealand New Zealand Antarctic Research Institute Antarctic International Centre University of Otago <p><i>Lab in a Box</i> (LIAB) outreach:</p> <ul style="list-style-type: none"> University of Otago, Physiology Department University of Otago, Physics Department Genetics Otago University of Otago, Microbiology Department Beef + Lamb New Zealand Genetics Victoria University of Wellington <p>Other outreach partners:</p> <ul style="list-style-type: none"> Dodd-Walls Centre for Photonics & Quantum Technologies (DWC) outreach Otago Central Rail Trail Trust (OCRTT) University of Auckland Dunedin Astronomical Society Dunedin Electric Vehicle Owners Group <p><i>Participatory Science Platform</i> (PSP) community research engagement programme:</p> <ul style="list-style-type: none"> University of Otago Otago Polytechnic

		<ul style="list-style-type: none"> • New Zealand International Science Festival • Ngāi Tahu • Catalyst Trust • Touchstone Trust • Naseby Vision • The Valley Project • Rural Education Activities Programme <p>Public Programmes:</p> <ul style="list-style-type: none"> • Good Company Arts and Creative New Zealand – <i>AXIS Anatomy of Space</i> event and planetarium screenings. • Hot Yoga Dunedin – <i>Yoga with the Butterflies</i>. 																								
<p>Build online audience engagement through website, blog and social media activity</p>	<p>Achieved</p>	<p>Collections digitisation continued at pace, however no new records were posted online as the team worked to deliver the new Digital Asset Management System (refer Section 1.1).</p> <table border="1" data-bbox="565 247 766 1499"> <thead> <tr> <th>Museum website activity</th> <th>1 July 2016 – 30 June 2017</th> <th>1 July 2015 – 30 June 2016</th> <th>% change</th> </tr> </thead> <tbody> <tr> <td>Sessions</td> <td>143,055</td> <td>146,440</td> <td>-2.31%</td> </tr> <tr> <td>Users</td> <td>97,387</td> <td>95,292</td> <td>2.20%</td> </tr> <tr> <td>Bounce Rate</td> <td>51.51%</td> <td>56.97%</td> <td>-9.60%</td> </tr> <tr> <td>Avg. Session Durations</td> <td>00:02:11</td> <td>00:02:49</td> <td>-22.11%</td> </tr> <tr> <td>% New Sessions</td> <td>66.53%</td> <td>64.22%</td> <td>3.60%</td> </tr> </tbody> </table> <p>Insights from web analytics: There was a 3.6% increase in new sessions, indicating the online audience is growing. Although the number of users has increased year on year, the total number of sessions is down. This could be due to changes in the way visitors to the Museum log onto the Wi-Fi. During the previous period reported, all visitors to the Museum who joined the Wi-Fi network were directed to the Otago Museum website on logging in. During the 2016 – 2017 period this changed, and the Wi-Fi login process no longer directed all traffic to the Museum’s website.</p> <p>Facebook ‘likes’ as at 30 June 2017 – 5084 (Facebook ‘likes’ as at 30 June 2016 – 3510)</p> <p>102 articles were posted on the Museum blog. These featured news, promotion of events and programmes, education and science engagement. Complementing the Collections-based content, science communicators contributed posts on astronomy, the Otago Central Interplanetary Cycle Trail, Tropical Forest’s butterflies, the tarantula, and Manawa the jewelled gecko.</p>	Museum website activity	1 July 2016 – 30 June 2017	1 July 2015 – 30 June 2016	% change	Sessions	143,055	146,440	-2.31%	Users	97,387	95,292	2.20%	Bounce Rate	51.51%	56.97%	-9.60%	Avg. Session Durations	00:02:11	00:02:49	-22.11%	% New Sessions	66.53%	64.22%	3.60%
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<p>GOAL 3: INSPIRE LIFELONG LEARNING</p>																										
<p>1. We will deliver inspiring educational experiences in science, nature and culture:</p>																										
<p>Deliver effective curriculum-linked education programmes to at least 5,000 students, leveraging LEOTC and the Perpetual Guardian Reach</p>	<p>Achieved: 13 245 (10 026) LEOTC with accompanying adults 17 228 (14 039) all education programmes</p>	<p>Education programmes were delivered to over 13 245 students and adults this year through the Ministry of Education Learning Experiences Outside the Classroom (LEOTC) programme.</p> <p>Under the Museum’s education programme 17 228 students and accompanying adults participated in programmes including LEOTC, non-LEOTC, preschool, sleepovers and tertiary programmes. Adult participation was calculated on the required ratio asked by Otago Museum of visiting groups. Adults are included in the figures as these programmes are valuable in providing shared learning experiences for caregivers and educators as well as the participating children.</p>																								

<p>for the Stars educational fund</p>		<p>The programmes offered include Ministry of Education funded LEOTC and non-LEOTC experiences, including the <i>Reach for the Stars</i> programme funded by Perpetual Guardian, which allowed free access into specially produced curriculum-based planetarium shows:</p> <ul style="list-style-type: none"> • 51 learning programmes offered to teachers in the Otago Southland region through the Education team’s website • 3 sleeperover options offered • 3 online video resources offered and preparations completed for at least 50 new activity resources for teachers. <p>Educational programmes and learning experiences were also offered at schools; for preschools; and online.</p>
<p>Deliver impactful and relevant science engagement opportunities to communities across Otago</p>	<p>Achieved: Science engagement programmes delivered to over 7425 people across Otago</p>	<p>Planetarium staff supported by Dunedin Astronomical Society delivered six sold-out evening events involving the planetarium and stargazing. Director Ian Griffin delivered astronomy-themed talks to community groups in Dunedin and further afield.</p> <p>Science Outreach shows were delivered at over 40 events — including a wide range of festivals, A & P shows, other community events, and schools — directly engaging over 7425 residents. Feedback, demand for return visits, and evaluative surveys attest to positive reception and impact.</p> <p>Perpetual Guardian <i>Reach for the Stars</i> programmes supported low decile and rural students and communities in curriculum-based planetarium shows.</p>
<p>Develop and deliver science engagement programmes through strategic partnerships regionally and nationally</p>	<p>Achieved</p>	<p>The Museum is the lead organisation in the Otago Participatory Science Platform that aims to build on the popularity of citizen science to bring scientists and community groups together to undertake collaborative research projects that have both scientific and community value outcomes.</p> <p>Otago Science Into Action is a collaborative partnership with the Otago Polytechnic, University of Otago, Kāi Tahu, and the New Zealand International Science Festival and is funded through Ministry of Business Innovation and Employment (MBIE). The platform engages with students, kura, schools, Māori collectives and organisations, businesses and community-based organisations. Over 15 new community-led research projects were supported through Participatory Science Platform investment over the 2016 – 2017 year.</p> <p>In conjunction with the Otago Central Rail Trail Trust and Ian Begg, and with the support of the Dodd-Walls Centre (DWC), this MBIE Unlocking Curious Minds-supported project developed a 100-million-to-1 scale accurate model of the Solar System on this cycle trail to convey to school students and visitors the concept of scale and our relationships within our Solar System. Over 1500 residents and visitors have engaged in the experience, and DOC has granted permission for it to become a permanent fixture and to be expanded.</p> <p>The Museum in association with Antarctica New Zealand, the University of Otago and the New Zealand Antarctic Research Institute with support from the MBIE’s Unlocking Curious Minds fund, developed and delivered <i>Far From Frozen – Antarctica and us</i>. The showcase was presented twice at Otago Museum, and travelled to other venues in the North and South Islands.</p> <p>The Science Engagement team, with Lab in a Box (LIAB), and the DWC, delivered an extensive array of hands-on science programmes to communities across Otago, engaging over 9400 residents. It has also extended its science outreach over the wider South Island (Southland and Canterbury) and North Island (Wellington and Auckland), directly engaging a further 2154 people nationally.</p>
<p>Deliver inspiring community programmes to engage more audiences in lifelong learning experiences of science, nature and culture</p>	<p>Achieved</p>	<p>Community programmes encompassed live performances, expert talks – both theatre style and in the galleries, interactive community collaboration activities, gallery trails, craft and creative activities, specialised themed tours, family fun days, demonstrations and field trips. 76 individual programmes and events were delivered to approximately 16 629 people.</p> <p>An intern, Jomme Bollen, from University College Leuven-Limburg, Belgium, studying event and project management, assisted with delivery of programmes and events for four months.</p>

		<ul style="list-style-type: none"> • <i>Yoga with the Butterflies</i> gained much media attention and was awarded 'Most Innovative Programme' at the ServiceIQ 2017 New Zealand Museum Awards. • The collaboration with Cadburys was strengthened with the introduction of the interactive Giant Jaffa Rolling Ball Sculpture wall which attracted more than 2500 participants. • Creative Pasifika showcased the Pacific Cultures gallery and celebrated Dunedin's Polynesian community through performances, displays and hands-on activities. • Regular Makerspace offerings during school holidays continued to grow with at least 3288 people participating. • Programmes in support of the 2017 Otago Wildlife Photography Competition included a full-day photography field trip to various wildlife locations and a <i>Pet Pics</i> family fun day with animals, activities and information attracted at least 400 people. • A series of family-based Pop-up Science shows were developed and delivered to coincide with school holidays, engaging 1698 visitors in learning about their senses as they relate to a variety of situations. • Six stargazing sessions were delivered to engage community in the science of astronomy. • The Interplanetary Cycle Trail 100-million-to-1 model of the Solar System on the Otago Central Rail Trail was developed and delivered in collaboration with the Otago Central Rail Trail Trust to provide an inspiring mechanism by which to engage students, communities and visitors in the science of scale and astronomy. • An interactive session with female high school students was hosted to coincide with UNESCO's International Day of Women and Girls in Science to inspire ongoing engagement in science and the careers it could lead to.
<p>GOAL 4: BUSINESS SUSTAINABILITY</p>		
<p>4.1 We will secure and future-proof the Museum's financial position and business model:</p>		
<p>65 000 paid admissions to Discovery World Tropical Forest</p>	<p>Achieved Over 73 000 paid admissions</p>	<p>Discovery World Tropical Forest attracted its highest attendance since 2012, with 3500 more visitors than in the 2015 – 2016 year. Within the Discovery World Tropical Forest these visitors also engaged with:</p> <ul style="list-style-type: none"> • First Flight – learning about the lifecycle of butterflies and witnessing their first flights: 18 694 visitors • Terrapin Tucker Time – learning about Tropical Forest's terrapins and their feeding habits: 2235 visitors • Greatest Science Show in the History of the World Ever – witnessing a wide range of fun and engaging science demonstrations: 6262 visitors • Explorations – personalised demonstrations of the science phenomena associated with Discovery World interactives: 4335 visitors.
<p>25 000 paid admissions to Perpetual Guardian Planetarium</p>	<p>Achieved Over 25 700 (20 000) visitors</p>	<p>25 789 visitors experienced the Perpetual Guardian Planetarium, including:</p> <ul style="list-style-type: none"> • 21 100 to regular public shows • 3627 to education programmes • 430 to evening planetarium events • 632 to Venues-hosted functions. <p>New planetarium content highlights included:</p> <ul style="list-style-type: none"> • Launching first 3D show, <i>We Are Stars</i>, making Otago Museum the first planetarium delivering 3D content in New Zealand • Development and showcasing of <i>Far From Frozen</i> film on Antarctica and climate change, also shown regionally and at the International Antarctic Centre, Christchurch via a virtual reality headset. • Development of three new education planetarium programmes focused on space exploration, Mars and astronomical cycles. • Providing technical support and delivering public screenings of <i>AXIS: Anatomy of Space</i> planetarium show as a part of iD Dunedin Fashion Week.

<p>Develop and maintain key business partnerships</p>	<p>Achieved</p>	<p>Contracted Commitments included:</p> <ul style="list-style-type: none"> Ministry of Education Genetics Otago MBIE The Dodd-Walls Centre MBIE Yellow-eyed Penguin Trust Research partnership <p>Learning Experiences Outside the Classroom delivered</p> <p>Lab-in-a-Box – Science Communications delivered</p> <p>Science communications delivery contract delivered</p> <p>Participatory Science Platform contract delivered</p> <p>Key sponsorship partnerships included:</p> <ul style="list-style-type: none"> Perpetual Guardian naming rights to Perpetual Guardian Planetarium, in its second year of a ten year sponsorship Sponsorship of Otago Wildlife Photography Competition by Jonathan’s Camera Warehouse, Canon, and Otago Daily Times <p>Grants* and Donations included:</p> <ul style="list-style-type: none"> Otago Community Trust grant of \$500 000 to assist with the purchase of interactive exhibits for the new science centre (Discovery World Stage Two redevelopment) The Perpetual Guardian <i>Reach for the Stars</i> education programme continued support for rural and low decile schools by offering free admission to curriculum-based planetarium shows, and subsidising transportation to the Otago Museum NZ Lottery grant for the three year Māori Taoka Digitisation Project, now in its second year Lion Foundation grant \$100 000 for DNA slide Dr Marjorie Barclay Trust \$40 000 for Virtual Body table Communities Matter Lottery Community Grant \$40 000 for Science Outreach (LIAB) MBIE Unlocking Curious Minds \$14 900 for Science Outreach (Science Playground) MBIE Unlocking Curious Minds \$9800 (Extreme Science – Taking Science to the Chathams) <p>* Listed here are those with Otago Museum as primary contract holder. Various sub-contract income received from other grant contract holders for collaborative outreach with LIAB, DWC and OCRTT.</p>
<p>Develop and promote the Museum as a conference and events centre</p>	<p>Achieved</p>	<p>Promotion focused on internet marketing, Google AdWords, and Facebook. Venue Manager attended MEETINGS in Auckland.</p> <p>Highlights:</p> <ul style="list-style-type: none"> 19 852 guests attended functions or events at Museum venues 271 external bookings (some were multi-day bookings). The greatest percentage of bookings came from the education sector (source Conventions Activity Survey, quarterly for MBIE). New preferred caterer, Inspired Pantry, signed up ‘Challenging Science in a Challenging Environment’, New Zealand Antarctic Science Conference was held at the Otago Museum. It included a temporary exhibition in the Beautiful Science gallery (BSG) ‘Data days & Studio Antarctica’ by Gabby O’Connor. Use of BSG as a bespoke space for welcome functions, together with offering of planetarium and science shows as a one-of-a-kind dimension to corporate and conference clients Use of Tropical Forest as a unique venue gained further traction with award-winning <i>Yoga with the Butterflies</i>.
<p>Be open and accessible in financial reporting to all stakeholders</p>	<p>Achieved</p> <p>Audited financial accounts made public through the audited Annual Report on Otago Museum website.</p>	<p>The Museum followed the processes outlined in the Otago Museum Trust Board Act 1996 for consultation on Annual Plan and Annual Report. The Annual Plan and Annual Report are available online and also in print on request.</p> <p>The financial position of the Museum is reported through Otago Museum Trust Board on a two-monthly basis.</p> <p>The Museum Director reports direct to contributing local bodies.</p>

Optimise current commercial opportunities to sustain and grow financial contribution of Museum operations	Achieved	Ticket sales moved to the Museum Shop so that a dedicated front desk person was not required outside Discovery World. This has also helped to significantly increase Shop sales. The Beautiful Science gallery, fitted with a permanent sound system, proved successful for commercial events and corporate presentations, and has been used to display exhibitions. The Perpetual Guardian Planetarium has remained popular with visitors and also hosted several corporate events. The launch of 3D has also added another dimension to the Perpetual Guardian Planetarium.
4.2	We will develop and maintain quality spaces fit for purpose:	
Undertake longevity and functionality assessment of Tropical Forest	Achieved	The initial roof project investigated a suitable material and design. Internal work on the forest continued, and the engineer confirmed the structural stability and reliability of the current roof for at least the next three years. The Facilities team continues to explore and plan options for the new roof until they find the most viable solution.
Continue environmental and controlled natural light penetration assessment and improvements in galleries	Achieved	This work is ongoing, as part of preventive conservation programmes; see 1.3. Light levels have been significantly improved in the People of the World gallery with the replacement of old ineffective blinds with new blackout blinds. These have allowed the visible and UV light levels in the gallery to be reduced to levels consistent with the items currently displayed within the space. Work has also been undertaken in the Southern Land, Southern People gallery to reduce the amount of light entering from external windows, and to reposition existing lighting to achieve more suitable lighting levels for the collection items in the gallery.
4.3	We will operate sustainably:	
Achieve gold Enviro Award status	Not applicable	The Enviro Awards were disestablished. Instead the Museum staff worked hard to achieve CEMARS certification (Certified Emissions Measurement And Reduction Scheme), having accurately measured and reported its greenhouse gas emissions in accordance with international standards to calculate its overall carbon footprint. This demonstrated the Museum's commitment to managing and reducing these emissions.
Improve energy efficiency by 2%	Achieved Gas usage, 547 783 (617 396) kWh incl. losses Electricity usage, 95 2751 (1 031 880) kWh incl. losses	Energy efficiency is often defined as achieving the same services with less energy (International Energy Agency). Measures taken to improve office; replacement of lights in Animal Attic with LED lighting; replacement of the petrol-fuelled Toyota Previa with a Mitsubishi Outlander hybrid vehicle; and reducing electricity and gas consumption. Electricity and gas usage are at the lowest levels for the last ten years. Gas usage, 547 783 (617 396) kWh including losses, has decreased by 11 percent on last year, compared with an 8 percent decrease the previous year. Electricity usage, 95 2751 (1 031 880) kWh including losses, has decreased by 7.6 percent on last year, compared with a 3.4 percent decrease the previous year.
4.4	We will build and sustain professional expertise and knowledge across the organisation:	
Improve permanent staff retention by 5%	Achieved Retention rate 78.2% (73.1%)	The period 1 July 2016 to 30 June 2017 saw the retention of permanent staff improve by 5.1% from the previous year. (Retention rate calculated by dividing number of permanent staff retained by total number of permanent staff at beginning of the period).
Develop staff through professional mentoring and training	Achieved 264 (110) professional development opportunities were taken up	Staff attended a wide range of conferences and professional training opportunities: <ul style="list-style-type: none"> • Accounting for non-accountants • Advanced Facebook Training • Annual Tourism Summit • Approved Handler 5-Year Certificate • Aramoana Conservation Trust • AUSA Conference • Australasian Planetarium Society Conference • Australasian Victorian Studies Association 'Victorian Materialities' conference • Catapult Leadership development to support creating high-functioning teams and organisations

- Collections Management
- Convene South
- Costa Rica Butterfly Visit
- Dealing with the disciplinary pathway
- Diploma in Law and Collections Management
- Discussing Tourism 2016
- Emerging Museum Professionals NZ (EMPNZ) conference and Huakina and Kahui Kaitiaki
- Emotional Intelligence Symposium
- End of Fashion Conference, Wellington
- Essentials for Managing Staff
- Excel Efficiencies Webinar Series
- Excel for business professionals
- Facilities Conference
- First Aid Training
- Fluid Preservation Course
- Governance and Management
- H & S Representative Training
- Health and Safety forum
- How to manage Behaviours and Attitudes
- ICOM-CC Conference
- IFRS Learning and Assessment Programme
- IMNZ Project Management fundamentals
- International Associates of Butterfly Exhibitors and Breeders Conference
- International Association of Butterfly Exhibitors and Suppliers (IABES) conference, Tucson, Arizona, US
- International Planetarium Society
- Intro to Essentials of Effective Project Management
- Invertebrates in Education and Conservation Conference
- Landcare Research through Ahi Pepe MothNet
- LCQ Course
- Leadership Development Series
- Manage your Time Effectively
- Master of Professional Practice Programme
- Media Savvy workshop at the Science Media Centre
- Museum advocacy Workshop
- Museums Aotearoa 2017
- Museums Australasia conference
- National Certificate in Food and Beverage Service
- National Digital Forum Conference, Wellington
- New Zealand Conservators of Cultural Materials
- NZQA Assessors training
- OFF Design Conference, Barcelona
- Optimised Leadership Training
- Ornithological Society of New Zealand Conference
- Otago Southland Queenstown Conference 2016
- PACA Conference

<p>Maintain ACC Tertiary Status health and safety accreditation</p>	<p>Achieved</p>	<ul style="list-style-type: none"> • Philanthropy Summit • Photography Skills • Process Communicator Model Seminar • ProDriver Training • Professional Front Office and Admin Skills • RASNZ Conference • Remix Conference • Risk Management Forum • Royal Astronomical Society of New Zealand 2017 Conference • SCANZ Conference • Screenwriting Video Lessons • Seminar on Planning for the Worst delivered by the Canterbury Disaster Response Team at the Christchurch Art Gallery • Service excellence • ServiceIQ Seminar • Society for the Preservation of Natural History Collections conference, Denver, US • Social media training • Study skin skills workshop at Wildmount Taxidermy in Blenheim • Successful funding applications and sponsorship workshop • Te Kura Kaupapa Māori o Ōtepoti • The New Zealand Polymath Colenso and his Contemporaries conference • Time Management Workshop • Tourism New Zealand Trade Show and Workshops, Auckland • Treasurer Roles and Responsibilities • Virtual reality narrative workshop • Wellness presentation for staff • ZAA Accreditation Workshop <p>The Museum again achieved tertiary level accreditation in the ACC Workplace Safety Management Practices (WSMP) programme. The audit feedback was very positive.</p>
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Appendix 2

OTAGO MUSEUM TRUST BOARD

**Annual Report for the Financial Year
Ended 30 June 2017**

**OTAGO MUSEUM TRUST BOARD
FINANCIAL STATEMENTS
For the Financial year ended 30 June 2017**

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**OTAGO MUSEUM TRUST BOARD
STATEMENT OF RESPONSIBILITY
For the Financial year ended 30 June 2017**

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 2017.

On behalf of the Otago Museum Trust Board


_____ Chairperson


_____ Board Member

Date 27/11/2017

OTAGO MUSEUM TRUST BOARD
STATEMENT OF FINANCIAL PERFORMANCE
For the Financial year ended 30 June 2017

	Notes	2017 \$	Budget \$	2016 \$
Revenue				
Grants-Government & Other		970,458	435,886	625,435
Local Authorities		4,102,101	4,102,101	4,102,101
Public		2,768,812	2,862,428	2,506,236
Fundraising		500,000	500,000	
Legacies & Bequests		360	-	360
Investment Revenue - Dividends		132,857	-	147,828
- Interest		264,320	536,465	344,589
Realised Net Gains on Sale of Financial Instruments	17(a)	36,751	-	-
Total Revenue	2	8,775,659	8,436,880	7,726,549
Expenditure				
Employee Benefits Expense	3(a)	(4,511,668)	(4,324,849)	(4,163,438)
Depreciation & Amortisation Expense		(1,343,592)	(1,261,777)	(1,030,619)
Other Expenses	3(b)	(3,388,330)	(3,602,424)	(3,151,390)
Realised Net Loss on Sale of Financial Instruments	17(a)	-	-	(137,572)
Valuation Loss on Derivatives	17(a)	(14,900)	-	(86,024)
Total Operating Expenditure		(9,258,490)	(9,189,050)	(8,569,043)
Surplus/(Loss) for the year		\$ (482,831)	\$ (752,170)	\$ (842,494)

The accompanying notes form part of these financial statements.

OTAGO MUSEUM TRUST BOARD
STATEMENT OF COMPREHENSIVE REVENUE & EXPENSES
For the Financial year ended 30 June 2017

	Notes	2017 \$	2016 \$
Other Comprehensive Revenue & Expense			
Available-for-sale financial assets valuation gain/(loss)	17(a)	378,538	(108,124)
Total Other Comprehensive Revenue & Expenses (Net of Tax)		378,538	(108,124)
Surplus/(Loss) for the year		(482,831)	(842,494)
Total Comprehensive Revenue & Expense for the Year		\$ (104,293)	\$ (950,618)

**OTAGO MUSEUM TRUST BOARD
STATEMENT OF FINANCIAL POSITION
As at 30 June 2017**

	Notes	2017 \$	Budget \$	2016 \$
Current Assets				
Cash & Cash Equivalents	22	903,346	1,842,399	519,724
Trade & Other Receivables	8	266,154	185,810	175,649
Derivative Financial Instruments	9	-	-	-
Inventories	10	239,200	163,777	175,482
Other Financial Assets	11	6,072,932	-	6,489,060
Other Current Assets	12	34,617	-	-
Total Current Assets		<u>7,516,249</u>	<u>2,191,986</u>	<u>7,359,915</u>
Non-Current Assets				
Other Financial Assets	11	5,459,279	7,015,508	5,177,134
Property, Plant & Equipment	13	15,233,850	17,476,287	15,455,050
Intangible Assets	14	22,273	-	44,546
Total Non-Current Assets		<u>20,715,402</u>	<u>24,491,795</u>	<u>20,676,730</u>
Total Assets		<u>28,231,651</u>	<u>26,683,781</u>	<u>28,036,645</u>
Current Liabilities				
Trade & Other Payables	15	1,169,429	658,189	834,919
Derivative Financial Instruments	9	-	-	17,730
Employee Entitlements	16	338,828	-	356,309
Total Current Liabilities		<u>1,508,257</u>	<u>658,189</u>	<u>1,208,958</u>
Total Liabilities		<u>1,508,257</u>	<u>658,189</u>	<u>1,208,958</u>
Net Assets		<u>26,723,394</u>	<u>26,025,592</u>	<u>26,827,687</u>
Equity				
Reserves	17	13,685,805	-	13,099,769
Accumulated Surplus/Deficit	18	13,037,589	-	13,727,918
Total Equity		<u>26,723,394</u>	<u>-</u>	<u>26,827,687</u>

OTAGO MUSEUM TRUST BOARD
STATEMENT OF CHANGES IN EQUITY
For the Financial year ended 30 June 2017

	Notes	2017 \$	Budget \$	2016 \$
Equity at Beginning of Year		26,827,687	26,777,761	27,778,305
Total Comprehensive Revenue & Expenses		(104,293)	(752,169)	(950,618)
Equity at End of Year		\$ 26,723,394	\$ 26,025,592	\$ 26,827,687

**OTAGO MUSEUM TRUST BOARD
CASH FLOW STATEMENT
For the Financial year ended 30 June 2017**

	Notes	2017 \$	Budget \$	2016 \$
Cash Flows to/from Operating Activities				
Government, Local Authorities & the Public		8,260,420	6,793,869	7,284,555
Dividends		132,857	-	147,828
Interest Received		266,949	805,202	334,511
Payments to Employees		(4,529,153)	(4,009,046)	(4,170,502)
Payments to Suppliers		(3,273,684)	(3,348,647)	(2,935,986)
Net Cash Inflow/(Outflow) from Operating Activities		<u>857,389</u>	<u>241,378</u>	<u>660,406</u>
Cash Flows to/from Investing Activities				
Proceeds from Maturity & Sale of other Financial Assets		1,029,912	1,300,000	1,107,138
Proceeds from Sale of Property, Plant & Equipment		-	-	-
Purchase of Property, Plant & Equipment		(1,026,016)	(2,796,597)	(1,992,837)
Purchase of Other Financial Assets		(477,667)	-	(407,733)
Net Cash Inflow/(Outflow) from Investing Activities		<u>(473,771)</u>	<u>(1,496,597)</u>	<u>(1,293,432)</u>
Net Increase/(Decrease) in Cash & Cash Equivalents		383,618	(1,255,219)	(633,026)
Cash & Cash Equivalents at the Beginning of the Financial Year		519,724	8,094,663	1,152,750
Cash & Cash Equivalents at the End of the Financial Year	22	<u>\$ 903,346</u>	<u>\$ 6,839,444</u>	<u>\$ 519,724</u>

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

The accompanying notes form part of these financial statements

OTAGO MUSEUM TRUST BOARD

NOTES TO THE FINANCIAL STATEMENTS

For the Financial year ended 30 June 2017

1 STATEMENT OF ACCOUNTING POLICIES

Reporting Entity

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

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

Statement of Compliance

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

Basis of Preparation

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

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

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

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

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

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

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

OTAGO MUSEUM TRUST BOARD

NOTES TO THE FINANCIAL STATEMENTS

For the Financial year ended 30 June 2017

STATEMENT OF ACCOUNTING POLICIES (Cont.)

SIGNIFICANT ACCOUNTING POLICIES

Revenue Recognition

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

Local Authority Levy Revenue

Local Authority Levy revenue is recognised when it is levied.

Other Revenue

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

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

Where a physical asset is gifted to or acquired by the Museum for nil consideration or at a subsidised cost, the asset is recognised at fair value and the difference between the consideration provided and fair value of the asset is recognised as revenue. The fair value of donated goods is determined as follows:

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

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

Interest revenue is recognised on an accrual basis.

Leasing

Finance Leases

Leases which effectively transfer to the lessee substantially all the risks and rewards incidental to ownership of the leased item are classified as finance leases, whether or not title is eventually transferred.

At the commencement of the lease term, finance leases where the Museum is the lessee are recognised as assets and liabilities in the statement of financial position at the lower of the fair value of the leased item or the present value of the minimum lease payments.

The finance charge is charged to the surplus or deficit over the lease period so as to produce a constant periodic rate of interest on the remaining balance of the liability.

OTAGO MUSEUM TRUST BOARD

NOTES TO THE FINANCIAL STATEMENTS

For the Financial year ended 30 June 2017

STATEMENT OF ACCOUNTING POLICIES (Cont.)

The amount recognised as an asset is depreciated over its useful life. If there is no reasonable certainty as to whether the Museum will obtain ownership at the end of the lease term, the asset is fully depreciated over the shorter of the lease terms and its useful life.

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.

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.

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.

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.

Financial Instruments

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

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

OTAGO MUSEUM TRUST BOARD

NOTES TO THE FINANCIAL STATEMENTS

For the Financial year ended 30 June 2017

STATEMENT OF ACCOUNTING POLICIES (Cont.)

(i) Financial Assets

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

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

Available-for-Sale Financial Assets

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

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

Fair Value Estimation

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

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

Foreign Currency

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

Derivative Financial Instruments

Derivative financial instruments are used to manage exposure to foreign exchange risk arising from the Museum's operational activities. The Museum does not hold or issue derivative financial instruments for trading purposes. The Museum has not adopted hedge accounting.

Derivatives are initially recognised at fair value on the date the derivative contract is entered into and are subsequently re-measured at their fair value at each balance date with the resulting gain or loss recognised in the statement of comprehensive revenue & expense.

OTAGO MUSEUM TRUST BOARD

NOTES TO THE FINANCIAL STATEMENTS

For the Financial year ended 30 June 2017

STATEMENT OF ACCOUNTING POLICIES (Cont.)

The full fair value of the forward foreign exchange derivative is classified as current if the contract is due for settlement within 12 months of balance date. Otherwise, foreign exchange derivatives are classified as non-current.

Loans and Receivables

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

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

Impairment of Financial Assets

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

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

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

(ii) Financial Liabilities

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.

OTAGO MUSEUM TRUST BOARD

NOTES TO THE FINANCIAL STATEMENTS

For the Financial year ended 30 June 2017

STATEMENT OF ACCOUNTING POLICIES (Cont.)

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.

Property, Plant and Equipment

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

Operational Assets and Heritage Assets

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.

Operational Assets	Rate
Land	Nil
Buildings	3% S.L. - 18% D.V.
Café Equipment	19.2% - 30% D.V.
Computer Equipment	18% - 67% D.V.
Emergency Response Team Equipment	18% D.V.
Furniture, Fittings & Equipment	8% - 67% D.V.
Golden Kiwi Lottery Fund Equipment	10% D.V.
Motor Vehicles	26% - 30% D.V.

OTAGO MUSEUM TRUST BOARD

NOTES TO THE FINANCIAL STATEMENTS

For the Financial year ended 30 June 2017

STATEMENT OF ACCOUNTING POLICIES (Cont.)

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

Disposal

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

Any gain or loss arising on derecognition 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.

Heritage Assets

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

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

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

For 2016 and 2017, a fair value for donated assets received has not been determined as it was considered not possible or practical to value them.

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

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

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

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

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

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

OTAGO MUSEUM TRUST BOARD

NOTES TO THE FINANCIAL STATEMENTS

For the Financial year ended 30 June 2017

STATEMENT OF ACCOUNTING POLICIES (Cont.)

Impairment of Non-Financial Assets

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

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

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

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

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.

Provisions

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

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

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

OTAGO MUSEUM TRUST BOARD

NOTES TO THE FINANCIAL STATEMENTS

For the Financial year ended 30 June 2017

STATEMENT OF ACCOUNTING POLICIES (Cont.)

Employee Entitlements

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

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

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

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

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.

Equity

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

The components of equity are:

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

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.

OTAGO MUSEUM TRUST BOARD NOTES TO THE FINANCIAL STATEMENTS For the Financial year ended 30 June 2017

STATEMENT OF ACCOUNTING POLICIES (Cont.)

The Museum's objectives, policies and processes for managing capital are described in Note 21.

Budget Figures

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

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 have 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.

**OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2017**

2. REVENUE

For financial reporting purposes, revenue received from local authorities in regards to payments under the Otago Museum Trust Board Act 1996 is considered non-exchange revenue. These amount to \$4,102,101 in 2017 (2016: \$4,102,101). 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:

	2017	2016
	\$	\$
Donations	13,308	11,643
Sponsorships	87,000	50,861
Other	-	-
	<u><u>\$ 100,308</u></u>	<u><u>\$ 62,504</u></u>

3. EXPENDITURE

	2017	2016
	\$	\$
(a) Employee Benefits Expense		
Salaries & Wages	4,398,289	4,070,533
Defined Contribution Plans	113,379	92,905
	<u><u>\$ 4,511,668</u></u>	<u><u>\$ 4,163,438</u></u>

(b) Other Expenses

Computer Costs	41,849	118,713
Maintenance	286,429	260,946
Other Expenses	3,060,052	2,771,731
	<u><u>\$ 3,388,330</u></u>	<u><u>\$ 3,151,390</u></u>

4. REMUNERATION

The following table shows the number of employees that are paid more than \$100,000 gross per year.

	2017	2016
Remuneration Band	Number of Employees	Number of Employees
\$300,000 - \$309,000	1	-
\$270,000 - \$279,999	-	1
\$140,000 - \$149,999	-	2
\$130,000 - \$139,999	4	2

**OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2017**

5. 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.

	2017	2016
	\$	\$
Short-Term Employee Benefits	945,774	916,019
Other Benefits	-	-
	<u>\$ 945,774</u>	<u>\$ 916,019</u>

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

Trust Board Members	0.04	0.04
Museum Management Team	6	6
	<u>6.04</u>	<u>6.04</u>

6. SEVERANCE PAYMENTS

For the year ended 30 June 2017, the Otago Museum Trust Board made no severance payments to employees outside the meeting of contractual payments in regards to outstanding leave, sabbatical, and retirement entitlements (2016 :\$Nil)

7. REMUNERATION OF AUDITORS

	2017	2016
	\$	\$
Audit Fees for Financial Statement Audit	<u>29,552</u>	<u>28,770</u>

The auditor of Otago Museum Trust Board is Audit New Zealand on behalf of the Auditor- General.

8. TRADE & OTHER RECEIVABLES

Trade Receivables	<u>176,285</u>	<u>106,059</u>
	176,285	106,059
Sundry Receivables & Accruals	66,943	58,487
Estimated Doubtful Debts	-	-
Goods & Services Tax (GST) Receivable	<u>22,926</u>	<u>11,103</u>
	<u>\$ 266,154</u>	<u>\$ 175,649</u>

The following are recognised as non-exchange transactions:

	2017	2016
	\$	\$
Accrued Interest	66,565	63,936
GST Receivable	<u>22,926</u>	<u>11,103</u>
	<u>\$ 89,491</u>	<u>\$ 75,039</u>

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

**OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2017**

8. TRADE & OTHER RECEIVABLES cont.

Trade Receivables

	2017	2016
	\$	\$
Ageing of past due but not impaired:		
0- 30 days	127,160	81,661
31 - 60 days	9,797	23,553
61- 90 days		-
90 days+	39,328	845
	<u>\$ 176,285</u>	<u>\$ 106,059</u>

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

9. DERIVATIVE FINANCIAL INSTRUMENTS

	2017	2016
	\$	\$
US Forward Contracts	-	(17,730)
	<u>\$ -</u>	<u>\$ (17,730)</u>

The notional principal amounts of outstanding forward exchange contracts in New Zealand dollars were \$Nil (2016: \$1,027,324). The foreign currency principal amounts were \$Nil (2016: US\$729,400). The cost of these forward contracts to the Museum is \$Nil (2016: \$1,045,054).

The fair values of forward foreign exchange contracts have been determined using a technique based on quoted market prices. The inputs into the valuation model are from independently sourced market parameters such as currency rates.

10. INVENTORIES

	2017	2016
	\$	\$
Shop Stock	221,532	163,901
Café Stock	13,048	6,609
Venue Stock	4,620	4,972
	<u>\$ 239,200</u>	<u>\$ 175,482</u>

The carrying amount of inventories pledged as security for liabilities is \$Nil (2016: \$Nil).

**OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2017**

	2017	2016
	\$	\$
11. OTHER FINANCIAL ASSETS		
<i>Available-for-Sale at Fair Value:</i>		
<u>Current</u>		
Deposits	5,797,967	6,365,806
Fixed Rate Bonds	274,965	123,254
	<u>6,072,932</u>	<u>6,489,060</u>
<u>Non-Current</u>		
Equity Securities- Company Shares	4,639,932	4,222,440
Fixed Rate Bonds	819,347	954,694
	<u>5,459,279</u>	<u>5,177,134</u>
Disclosed in the financial statements as:		
Current	6,072,932	6,489,060
Non-current	5,459,279	5,177,134
	<u>\$ 11,532,211</u>	<u>\$ 11,666,194</u>

There are no impairment provisions for other financial assets.

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

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

	2017	2016
	\$	\$
12. OTHER CURRENT ASSETS		
Prepayments	<u>\$ 34,617</u>	<u>\$ -</u>

**OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2017**

13. PROPERTY, PLANT AND EQUIPMENT

Museum Operational Assets	Cost/ Valuation 1 July 2016	Additions	Disposals	Transfers	Cost/ Valuation 30 June 2017	Accumulated Depreciation & Impairment Changes 1 July 2016	Depreciation Expense	Accumulated Depreciation Reversed on Disposal	Accumulated Depreciation Adjusted for Transfers	Accumulated Depreciation & Impairment Changes 30 June 2017	Carrying Amount 30 June 2017
At Cost											
Land	979,952				979,952	-				-	979,952
Buildings	10,449,840	690,586			11,140,426	(3,789,852)	(429,509)			(4,219,361)	6,921,065
- Discovery World	2,256,032				2,256,032	(1,382,629)	(60,000)			(1,442,629)	813,403
Redevelopment - Phase 1											
Building	3,000,616				3,000,616	(1,636,284)	(90,018)			(1,726,302)	1,274,314
Fitout exhibitions	245,813				245,813	(227,305)	(3,331)			(230,636)	15,177
Mechanical services	362,465				362,465	(273,332)	(8,468)			(281,800)	80,665
Electrical	509,315				509,315	(384,070)	(11,898)			(395,968)	113,347
Redevelopment - Phase 2											
Building	5,409,584				5,409,584	(2,417,693)	(162,288)			(2,579,981)	2,829,603
Fitout exhibitions	2,906,971				2,906,971	(2,661,662)	(44,156)			(2,705,818)	201,153
Mechanical services	1,970,917				1,970,917	(1,427,720)	(51,604)			(1,479,324)	491,593
Electrical	451,183				451,183	(326,834)	(11,813)			(338,647)	112,536
Computer Equipment	1,136,775	198,680			1,335,455	(634,148)	(363,115)			(997,263)	338,192
Emergency Response Equipment	7,152				7,152	(7,012)	(26)			(7,038)	114
Exhibits	537,159	72,578			609,737	-	-			-	609,737
Furniture & Fittings	1,238,198	107,335			1,345,533	(884,080)	(67,123)			(951,203)	394,330
Golden Kiwi Lottery Fund	17,837				17,837	(17,598)	(24)			(17,622)	215
Motor Vehicles	123,855	33,913	40,000		117,768	(87,799)	(18,104)	(39,219)		(66,684)	51,084
Café Equipment	32,966				32,966	(23,561)	(2,035)			(25,596)	7,370
	31,636,630	1,103,092	40,000		32,699,722	(16,181,579)	(1,323,512)	(39,219)	-	(17,465,872)	15,233,850

**OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2017**

13. PROPERTY, PLANT AND EQUIPMENT

Museum Operational Assets At Cost	Cost/ Valuation 1 July 2015	Additions	Disposals	Transfers	Cost/ Valuation 30 June 2016	Accumulated Depreciation & Impairment Changes 1 July 2015	Depreciation Expense	Accumulated Depreciation Reversed on Disposal	Accumulated Depreciation Adjusted for Transfers	Accumulated Depreciation & Impairment Changes 30 June 2016	Carrying Amount 30 June 2016
Land	979,952				979,952	-	-			-	979,952
Buildings	8,730,537	1,719,303			10,449,840	(3,437,135)	(352,717)			(3,789,852)	6,659,988
- Discovery World	2,256,032				2,256,032	(1,322,629)	(60,000)			(1,382,629)	873,403
Redevelopment - Phase 1	-				-	-	-			-	-
Building	3,000,616				3,000,616	(1,546,266)	(90,018)			(1,636,284)	1,364,332
Fitout exhibitions	245,813				245,813	(223,242)	(4,063)			(227,305)	18,508
Mechanical services	362,465				362,465	(263,975)	(9,357)			(273,332)	89,133
Electrical	509,315				509,315	(370,923)	(13,147)			(384,070)	125,245
Redevelopment - Phase 2	-				-	-	-			-	-
Building	5,409,584				5,409,584	(2,255,405)	(162,288)			(2,417,693)	2,991,891
Fitout exhibitions	2,906,971				2,906,971	(2,607,814)	(53,848)			(2,661,662)	245,309
Mechanical services	1,970,917				1,970,917	(1,370,699)	(57,021)			(1,427,720)	543,197
Electrical	451,183				451,183	(313,781)	(13,053)			(326,834)	124,349
Computer Equipment	1,111,516	123,926	3,817		1,231,625	(603,916)	(125,082)			(728,998)	502,627
Emergency Response Equipment	7,152				7,152	(6,982)	(30)			(7,012)	140
Exhibits	523,128	14,031			537,159	-	-			-	537,159
Furniture & Fittings	1,174,241	74,612	1,107		1,247,746	(829,158)	(64,471)			(893,629)	354,117
Golden Kiwi Lottery Fund	17,837				17,837	(17,571)	(27)			(17,598)	239
Motor Vehicles	108,753	37,986	396		146,343	(104,317)	(5,970)			(110,287)	36,056
Café Equipment	31,931	1,035			32,966	(20,931)	(2,630)			(23,561)	9,405
	29,797,943	1,970,893	5,320	-	31,763,516	(15,294,744)	(1,013,722)	-	-	(16,308,466)	15,455,050

OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2017

	2017	2016
	\$	\$
14. Intangible Assets		
Website Design		
Opening Balance	44,546	-
Additions	-	44,546
Less Amortisation	22,273	-
Closing Balance	<u>\$ 22,273</u>	<u>\$ 44,546</u>

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

15. TRADE & OTHER PAYABLES

Trade Payables (i)	514,212	376,921
Other Accrued Charges (ii)	655,217	457,998
	<u>\$ 1,169,429</u>	<u>\$ 834,919</u>

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

(ii) The Museum holds unspent grant funding received, included in cash & cash equivalents, of \$627,611 (2016: \$401,085) 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.

16. EMPLOYEE ENTITLEMENTS

Accrued Salary & Wages	93,436	142,150
Annual Leave	245,392	214,159
	<u>\$ 338,828</u>	<u>\$ 356,309</u>

17. RESERVES

Available-for-Sale Revaluation Reserve (a)	1,119,313	755,676
Equalisation Fund (b)	310,921	301,779
Restricted Reserves (c) (Trust Funds)	5,799,117	5,598,569
Museum Reserves (d) (Special Funds)	6,389,889	6,379,805
Unallocated Accrued Interest	66,565	63,940
	<u>\$ 13,685,805</u>	<u>\$ 13,099,769</u>

(a) Available-for-Sale Revaluation Reserve

Balance at Beginning of Year	755,676	949,824
Realised gains/losses on disposal of shares	36,751	(137,572)
Forward contract realised losses	(14,900)	(86,024)
Adjusting for 2017 Market value movements	378,538	(108,124)
Valuation Gain/(Loss) Recognised	<u>400,389</u>	<u>(331,720)</u>
(Gain)/Loss transferred to Revenue Statement on Sale of Financial Assets	<u>(36,752)</u>	<u>137,572</u>
Balance at End of Year	<u>\$ 1,119,313</u>	<u>\$ 755,676</u>

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

**OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2017**

	Notes	2017 \$	2016 \$
17. RESERVES cont.			
(b) Equalisation Fund			
Balance at Beginning of Year		301,779	291,590
Interest Transfer		9,142	10,189
Balance at End of Year		<u>\$ 310,921</u>	<u>\$ 301,779</u>

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

(c) Restricted Reserves (Trust Funds)	17(e)		
Balance at Beginning of Year		5,598,569	5,567,939
Transfer from/(to) Retained Earnings		200,548	30,630
Balance at End of Year		<u>\$ 5,799,117</u>	<u>\$ 5,598,569</u>

Restricted reserves include:

- trust and bequest funds that have been provided to the Museum for specific purposes.

	Notes	2017 \$	2016 \$
(d) Museum Reserves (Special Funds)	17(f)		
Balance at Beginning of Year		6,379,805	7,799,753
Transfer from/(to) Retained Earnings		10,084	(1,419,948)
Balance at End of Year		<u>\$ 6,389,889</u>	<u>\$ 6,379,805</u>

Museum Reserves are made available for specific events or purposes, based on established Museum policy.

**OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2017**

17 (e) Restricted Reserves (Trust Funds)

TRUST FUND	BALANCE 01/07/2016	ADD REVENUE & TRANSFERS	DEDUCT EXPENDITURE & TRANSFERS	BALANCE 30/06/2017 TOTAL	CAPITAL	REVENUE
Elizabeth Alexander		Gain on Sale of Shares Investment Revenue	1,087 5,014			
	165,519			171,620	87,506	84,114
Beth & Mark Anderson		Gain on Sale of Shares Investment Revenue	648 2,993	Transfer to Income & Expenditure -		
	98,781			102,422	74,643	27,779
Avice Bowbyes - Costumes		Gain on Sale of Shares Investment Revenue	1,355 6,250	Transfer to Income & Expenditure -		
	206,293			213,898	68,503	145,395
Colquhoun		Gain on Sale of Shares Investment Revenue	3,449 15,919	Donations & Sponsorship 3333		
	525,446			541,481	173,674	367,807
De Beer Publications & Research		Gain on Sale of Shares Investment Revenue	8,005 36,939	Transfer to Income & Expenditure -		
	1,219,287			1,264,231	372,636	891,595
Fairweather		Gain on Sale of Shares Investment Revenue	2,259 10,427			
	344,185			356,871	141,756	215,115
Fairweather - Collections		Gain on Sale of Shares Investment Revenue	3,810 17,584	Purchases - Natural History 1,790		
	580,405			600,009	199,792	400,217
Gollan		Gain on Sale of Shares Investment Revenue	1,452 6,701			
	221,189			229,342	42,364	186,978
Brenda Joyce Harding		Gain on Sale of Shares Investment Revenue	748 3,454			
	114,014			118,216	40,480	77,736
Lyders		Gain on Sale of Shares Investment Revenue	1,308 6,036	Purchases - Ceramics 694		
	199,247			205,897	39,853	166,044
Cowie Nichols		Gain on Sale of Shares Investment Revenue	157 725			
	23,939			24,821	2,606	22,215
Cyril Nichols		Gain on Sale of Shares Investment Revenue	7,003 32,319			
	1,066,789			1,106,111	222,859	883,252
Peter Snow MAC Fund		Gain on Sale of Shares Investment Revenue	8 37			
	1,216			1,261	-	1,261
Willi Fels		Gain on Sale of Shares Investment Revenue	5,464 25,214			
	832,259			862,937	254,775	608,162
TOTAL RESTRICTED RESERVES	\$ 5,598,569		\$ 206,365	\$ 5,817	\$ 5,799,117	\$ 1,721,447 \$ 4,077,670

OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2017
17 (f) Museum Reserves (Special Funds)

<u>Special Fund</u>	<u>BALANCE</u> <u>01/07/2016</u>	<u>ADD REVENUE &</u> <u>TRANSFERS</u>	<u>DEDUCT</u> <u>EXPENDITURE &</u> <u>TRANSFERS</u>	<u>BALANCE</u> <u>30/06/2017</u> <u>TOTAL</u>	<u>CAPITAL</u>	<u>REVENUE</u>		
Allocation for Special Purposes	76,180	Est. E O Naylor	360	76,540	-	76,540		
Barclay	45,998	Majorie Barclay Trust	50,000	Capital Expenditure	23,932	72,066	-	72,066
Conservation Materials	150,515			Transfer to Income & Expenditure	5,439	145,076	-	145,076
Development	1,153,410	Rental Income Grants & Donations	12,485 600,000	Capital Expenditure	574,593	1,162,851	-	1,162,851
				Transfer to Income & Expenditure	28,451			
Emergency Response	47,924					47,924	-	47,924
Freda Stucky	271,180					271,180		271,180
Loss of Heart Compensation	2,349,471					2,349,471	1,106,913	1,242,558
Māori Ethnology	105,996					105,996	-	105,996
Purchase of Collections	92,124			Capital Expenditure	10,600	81,524	-	81,524
Retirement Leave	228,586					228,586	-	228,586
Scientific Publications	75,055					75,055	-	75,055
Special Exhibitions & Programmes	820,556					820,556	-	820,556
Study & Training	117,849			Staff- Conference & Study Leave	5,767	112,082	-	112,082
Project & Development Fund	844,961	Transfer Income & Expenditure	89,000	Capital Expenditure	86,299	840,982	-	840,982
				Direct Costs	6,680			
TOTAL MUSEUM RESERVES	\$ 6,379,805		\$ 751,845		\$ 741,761	\$ 6,389,889	\$ 1,106,913	\$ 5,282,976

**OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2017**

	2017	2016
	\$	\$
18. CAPITAL		
Accumulated Surplus/(Deficit)		
Balance at Beginning of Year	13,727,918	13,095,184
Plus Exhibits & Equipment Purchased from: Restricted & Museum Reserves	703,347	1,824,953
Net surplus/(Deficit)	(1,304,676)	(1,051,795)
Transfers from/(to) Reserves: Restricted & Museum Reserves	(89,000)	(140,424)
Balance at End of Year	<u>\$ 13,037,589</u>	<u>\$ 13,727,918</u>

19. COMMITMENTS FOR EXPENDITURE

(a) Capital & Other Expenditure Commitments

Capital commitments at 30 June 2017 were \$602,175 (30 June 2016: \$395,668). These affect the following asset classes:

· Discovery World	\$512,175
· Buildings	\$90,000

In July 2017, the Otago Museum commenced the redevelopment of the Discovery World visitors' centre. As at 30 June 2017 there were contractual commitments of \$538,475 in relation to this work.

At 30 June, 2017, the Otago Museum had been awarded total grant funding from the Ministry of Business, Innovation and Employment (MBIE) of \$868,430 (2016 : \$361,730). To date costs of \$585,017 (2016 : \$107,192) had been paid out to funding recipients, with \$477,915 of these costs paid during the 2017 year. There are funds of \$31,400 (2016 : \$54,554) still to be received from MBIE. As at balance date, there are funds of \$251,923 (2016 : \$254,538) to be paid out to funding recipients during 2018.

There is also a further \$375,690 (2016 : \$196,489) of committed grant expenditure that has been awarded to recipients but not yet paid out. The majority of this funding is ear marked for the Digitisation Project and Discovery World redevelopment.

The Otago Museum Trust Board entered into a 33-year lease with the Dunedin City Council on 19 October 2010 for the Old Post Office building located on the Museum Reserve. The initial yearly rental was set at \$12,000 plus GST and is subject to yearly rental reviews.

**OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2017**

20. CONTINGENT LIABILITIES & CONTINGENT ASSETS

	2017	2016
	\$	\$
Contingent Liabilities		
ATA Carnet	19,930	19,930

A Customs document to facilitate the temporary duty-free admission of goods into the Republic of China. A carnet acts like an insurance policy in that should a customs duty arise, the Museum's liability is limited to \$19,930.

Contingent Assets

There were no contingent assets at 30 June, 2017 (2016: Nil).

21. RELATED PARTY DISCLOSURES

Contributing Local Authorities

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

Transactions with Related Parties

During the year the following receipts (payments) were received from (made to) contributing authorities and other related customers/suppliers. These were conducted on normal commercial terms:

		2017	2016
		\$	\$
Central Otago District Council	Levy Received	25,758	25,758
Clutha District Council	Levy Received	181,570	181,570
Dunedin City Council	Levy Received	3,843,258	3,843,258
Waitaki District Council	Levy Received	51,516	51,516
Otago University	Other	307,097	190,595
		<u>\$ 4,409,198</u>	<u>\$ 4,292,696</u>
Dunedin City Council	Rent & Rates Paid	\$ (85,603)	\$ (84,848)
Dunedin City Council	Other	\$ (4,606)	\$ (3,251)
Central Otago District Council	Other	\$ (375)	\$ (421)
Otago University	Other	(55,019)	(44,121)
NZ Genomics	Other	\$ 2,129	\$ 1,683
Orokonui Ecosanctuary Limited	Other	\$ (734)	\$ (1,496)
		<u>\$ (144,208)</u>	<u>\$ (132,454)</u>

The Otago Museum also received a rates grant from the Dunedin City Council totalling \$6,000 (2016: \$6,000) as well as \$75,000 contribution towards the Discovery World upgrade (2016: Shanghai Natural History Museum Exhibition \$75,000).

**OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2017**

21. RELATED PARTY DISCLOSURES cont.

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

	2017	2016
	\$	\$
Innovatio Limited	(15,000)	(15,000)
	<u>\$ (15,000)</u>	<u>\$ (15,000)</u>

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

22. CASH AND 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:

	2017	2016
	\$	\$
Cash & Cash Equivalents	903,346	519,724
	<u>\$ 903,346</u>	<u>\$ 519,724</u>

23. FINANCIAL INSTRUMENTS

(a) Capital Risk Management

The Otago Museum Trust Board Act 1996 (the Act) requires the Museum to manage and account for its revenue, expenses, assets, liabilities, investments and financial dealings generally and in accordance with the relevant financial management principles of the Local Government Act 2002 and Generally Accepted Accounting Practice. Museum Capital is largely managed as a by-product of managing revenues, expenses, assets, liabilities, investments and general financial dealings.

The Museum has the following reserves:

- Restricted Reserves (Trust Funds); and
- Museum Reserves (Special Funds).

Interest and realised gains or losses on the sale of shares are recognised through the Statement of Financial Performance. They accordingly form part of the surplus or deficit transferred to Museum Capital. Investment revenue is then allocated to the Reserves on a pro-rata basis. Subsequent use of these funds may be restricted by Trust Deed or established policy.

(b) Significant Accounting Policies

Details of the significant accounting policies and methods adopted, including the criteria for recognition, and the basis of measurement applied in respect of each class of financial asset, financial liability and equity instrument are disclosed in Note 1 to the financial statements.

**OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2017**

23. FINANCIAL INSTRUMENTS cont.

(c) Categories of Financial Instruments

	2017	2016
	\$	\$
Financial Assets		
Cash & Cash Equivalents	903,346	519,724
Trade & Other Receivables	266,154	175,649
Derivative Financial Instruments	-	-
Other Financial Assets:	-	-
· Loans & Receivables	-	-
· Available-for-Sale Financial Assets	5,734,244	5,300,388
· Held to Maturity	5,797,967	6,365,806
Financial Liabilities		
Trade & Other Payables	535,099	377,142
Derivative Financial Instruments	-	17,730

(d) Financial Risk Management Objectives

The Museum has a series of policies to manage the risks associated with financial instruments. The Museum is risk averse and seeks to minimise exposure from its treasury activities. The Museum has established Museum-approved Financial Management and Investment policies. These provide a framework for the management of financial resources in an efficient and effective way.

The Museum does not enter into or trade financial instruments, including derivative financial instruments, for speculative purposes.

(e) Market Risk

Interest Rate Risk

Interest rate risk is the risk that the value of a financial instrument will fluctuate due to changes in market interest rates. The Museum's exposure to interest rate risk is limited to its bank deposits and some long-term investments (bonds) which are held at fixed interest rates. Investments and bank deposits held at variable interest rates also expose the Museum to interest rate risk.

To help minimise interest rate risk, bank deposits are invested with a spread of maturity dates over a range of financial institutions to limit exposure to short-term interest rate movements.

At 30 June 2017, if the 90-day bank bill rate had been 5% (2016: 5%) higher or lower, with all other variables held constant, the surplus/deficit for the year would have been \$9,965 (2016: \$10,066) lower/higher. This movement is attributable to interest on call accounts.

OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2017

23. FINANCIAL INSTRUMENTS cont.

Price Risk

Price risk is the risk that the value of a financial instrument will fluctuate as a result of changes in market prices. The Museum's equity investments are exposed to price risk because they are listed investments. The Museum's equity investments are principally held for strategic purposes as opposed to generating a financial return.

The equity investments are publically traded. Holding everything equal, if the share price at 30 June 2017 has fluctuated by plus or minus 5% (2016: 5%), the effect would have been to increase/decrease other comprehensive revenue and expense by \$231,996 (2016: \$214,627).

Currency Risk

Currency risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate due to changes in foreign exchange rates.

The Museum holds some equity investments in Australia, the United Kingdom and the United States markets. These holdings are primarily managed by Craigs Investment Partners on the Museum's behalf. The Museum also makes purchases of goods and services overseas that require it to enter into transactions denominated in foreign currencies. As a result of these activities, exposure to currency risk arises.

This year, the Museum has entered into foreign exchange forward contracts due to the large amounts of capital expenditure expected to be spent over the next 12 to 24 months, to help to manage the foreign currency risk exposure. Historically, these instruments have not been utilised.

At 30 June 2017, if the NZ dollar had weakened/strengthened by 5% (2016: 5%) against the US dollar with all other variables held constant, the comprehensive income & expenses for the year would have been \$54,270 (2016: \$117,133) lower if the NZ dollar had weakened and \$59,983 (2016: \$76,549) higher if the NZ dollar had strengthened. This movement is attributable to foreign exchange gains/losses on translation of US dollar denominated forward contract, bank balances and equity investments.

If the NZ dollar had weakened/strengthened by 5% (2016: 5%) against the UK pound with all other variables held constant, the comprehensive income & expenses for the year would have been \$37,308 (2016: \$36,982) lower if the NZ dollar had weakened and \$41,233 (2016: \$40,877) higher if the NZ dollar had strengthened. This movement is attributable to foreign exchange gains/losses on translation of UK pound denominated bank balances and equity investments.

If the NZ dollar had weakened/strengthened by 5% (2016: 5%) against the AUD dollar with all other variables held constant, the comprehensive income & expenses for the year would have been \$62,453 (2016: \$53,343) lower if the NZ dollar had weakened and \$69,026 (2016: \$58,955) higher if the NZ dollar had strengthened. This movement is attributable to foreign exchange gains/losses on translation of AUD dollar denominated bank balances and equity investments.

**OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2017**

23. FINANCIAL INSTRUMENTS cont.

(f) Credit Risk

Credit risk refers to the risk that a third party will default on its contractual obligations resulting in financial loss to the Museum.

The Museum has no significant concentrations of credit risk arising from trade receivables. Due to the timing of when the annual levies are received from the contributing local authorities, the Museum invests surplus cash with registered banks.

In the normal course of business, the Museum is exposed to credit risk from cash and term deposits with banks, trade receivables, and derivative financial instruments. For each of these, the carrying amount of financial assets recorded in the financial statements, net of any allowance for losses, represents the Museum's maximum exposure to credit risk without taking account of the value of any collateral obtained.

The Museum limits the amount of credit exposure to any one financial institution for term deposits and funds held on call to no more than 60% of total funds held (excluding fixed term bonds). The Museum invests funds and enters into derivative financial instruments only with registered banks that have a Standard and Poor's credit rating of at least A for short-term and long-term investments. Funds are currently held with Southland Building Society which does not have a rating with Standard and Poor's. However, the amount invested is limited to \$150,000. In addition the Museum has \$100,000 invested in Summerset retail bonds and this investment is also not rated. The Museum has experienced no defaults of interest or principal payments on any term deposits.

The Museum holds no collateral or other credit enhancements for financial instruments that give rise to credit risk.

(g) Liquidity Risk Management

Liquidity risk is the risk that the Museum will encounter difficulty in raising liquid funds to meet commitments as they fall due. Prudent liquidity risk management implies maintaining sufficient cash.

The Museum manages liquidity risk by maintaining adequate funds on deposit, reserves, and banking facilities by continuously monitoring forecast and actual cash flows, and matching the maturity profiles of financial assets and liabilities.

**OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2017**

23. FINANCIAL INSTRUMENTS cont.

(h) Maturity Profile of Financial Instruments

The following tables detail the Museum's exposure to interest rate risk on financial instruments:

2017	Weighted Average Effective Interest Rate % [†]	Variable Interest Rate	Less than 1 year	1-2 years	2-3 years	3-4 years	4-5 years	5+ years	Non Interest Bearing	Total
Financial Assets										
Cash & cash equivalents	0.18%	903,346							-	903,346
Trade & other receivables									266,154	266,154
Other financial assets										
- current										-
- short term deposits	3.40%		5,797,967						-	5,797,967
- non current										-
- equity securities NZ									1,431,552	1,431,552
- equity securities AUST									1,311,507	1,311,507
- equity securities UK									765,911	765,911
- equity securities USA									1,130,962	1,130,962
- fixed rate bonds	5.12%		274,965	275,074	223,171	-	100,000	221,102	-	1,094,312
		903,346	6,072,932	275,074	223,171	-	100,000	221,102	4,906,086	12,701,711
Financial liabilities										
Trade & other payables									535,099	535,099
2016										
2016	Weighted Average Effective Interest Rate % [†]	Variable Interest Rate	Less than 1 year	1-2 years	2-3 years	3-4 years	4-5 years	5+ years	Non Interest Bearing	Total
Financial Assets										
Cash & cash equivalents	0.38%	519,724							-	519,724
Trade & other receivables									175,649	175,649
Other financial assets										
- current										-
- short term deposits	3.20%		6,365,806						-	6,365,806
- non current										-
- equity securities NZ									1,357,368	1,357,368
- equity securities AUST									1,195,604	1,195,604
- equity securities UK									771,142	771,142
- equity securities USA									898,326	898,326
- fixed rate bonds	5.35%		123,254	176,057	280,443	223,876	-	274,318	-	1,077,948
		519,724	6,489,060	176,057	280,443	223,876	-	274,318	4,398,089	12,361,567
Financial liabilities										
Trade & other payables									377,142	377,142

**OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2017**

23. FINANCIAL INSTRUMENTS cont.

(i) Fair Value of Financial Instruments

The fair values of financial assets and financial liabilities are determined as follows:

- The fair value of financial assets and financial liabilities with standard terms and conditions and traded on active liquid markets are determined with reference to quoted market prices.

The Museum considers that the carrying amount of financial assets and financial liabilities recorded at amortised cost in the financial statements approximates their fair values.

(j) Credit Quality of Financial Instruments

The credit quality of financial assets that are neither past due nor impaired can be assessed by reference to Standard and Poor's credit ratings (if available) or to historical information about counterparty default rates.

	2017	2016
	\$	\$
Counterparties with Credit Ratings		
<u>Cash and Term Deposits</u>		
AA-	6,504,329	6,695,797
	<u>6,504,329</u>	<u>6,695,797</u>
<u>Fixed Term Interest & Other Interest Bearing</u>		
AA-	545,120	549,464
A+	75,550	76,495
A	176,553	221,926
BBB+	92,669	94,081
BBB	-	-
BB+	104,420	106,133
	<u>994,312</u>	<u>1,048,099</u>
Total Fixed Term Interest & Other Interest Bearing		
<u>Derivative Financial Instruments</u>		
AA-	-	(17,730)
Counterparties without Credit Ratings		
<u>Cash at Bank & Cash Equivalents</u>		
Existing counterparty with no defaults in the past	33,401	14,772
	<u>33,401</u>	<u>14,772</u>
Total Cash at Bank & Cash Equivalents		
<u>Fixed Term Interest & Other Interest Bearing</u>		
Existing counterparty with no defaults in the past	263,737	204,810
	<u>263,737</u>	<u>204,810</u>
Total Fixed Term Interest & Other Interest Bearing		

**OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2017**

23. FINANCIAL INSTRUMENTS cont.

Equity Investments

Existing counterparty with no defaults in the past	4,639,932	4,222,440
Total Equity Investments	4,639,932	4,222,440

Trade & Other Receivables

Existing counterparty with no defaults in the past	158,643	191,401
Total Trade & Other Receivables	158,643	191,401

24. SUBSEQUENT EVENTS

There are no significant events subsequent to balance date.

25. ANNUAL REPORT

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

**OTAGO MUSEUM TRUST BOARD
SUPPLEMENTARY INFORMATION
For the Financial year ended 30 June 2017**

COMPARISON OF OPERATIONAL REVENUE & EXPENDITURE TO THE ANNUAL PLAN

	Core Operating		Business Units		Special & Trust Funds		Total	
	Actual	Budget	Actual	Budget	Actual	Budget	Actual	Budget
Revenue								
Executive	5,722	-	-	-	-	-	5,722	-
Collections, Experience & Development	133,992	12,196	-	-	-	-	133,992	12,196
Finance & Commercial	331	800	1,837,735	1,904,200	-	-	1,838,066	1,905,000
Assets & Technology	-	1,000	-	-	-	-	-	1,000
Visitor Interaction & Programmes	209,760	247,290	-	-	-	-	209,760	247,290
Science Engagement	665,431	270,000	725,343	751,728	-	-	1,390,774	1,021,728
Special & Trust Funds	-	-	-	-	869,978	1,004,465	869,978	1,004,465
CLA Contribution & Other Revenue	4,420,765	4,245,201	-	-	-	-	4,420,765	4,245,201
Total Revenue	5,436,001	4,776,487	2,563,078	2,655,928	869,978	1,004,465	8,869,057	8,436,880
Wages & Salaries								
Executive	(392,638)	(363,937)	-	-	-	-	(392,638)	(363,937)
Collections, Experience & Development	(1,483,431)	(1,396,374)	-	-	-	-	(1,483,431)	(1,396,374)
Finance & Commercial	(255,067)	(280,952)	(762,096)	(885,370)	-	-	(1,017,163)	(1,166,322)
Assets & Technology	(259,564)	(337,731)	-	-	-	-	(259,564)	(337,731)
Visitor Interaction & Programmes	(559,294)	(531,021)	-	-	-	-	(559,294)	(531,021)
Science Engagement	(562,577)	(268,000)	(237,001)	(261,464)	-	-	(799,578)	(529,464)
Special & Trust Funds	-	-	-	-	-	-	-	-
Total Wages & Salaries	(3,512,571)	(3,178,015)	(999,097)	(1,146,834)	-	-	(4,511,668)	(4,324,849)
Direct Costs								
Executive	(332,911)	(330,000)	-	-	-	-	(332,911)	(330,000)
Collections, Experience & Development	(406,823)	(579,650)	-	-	-	-	(406,823)	(579,650)
Finance & Commercial	(12,389)	(24,250)	(795,166)	(797,650)	-	-	(807,555)	(821,900)
Assets & Technology	(774,042)	(887,100)	-	-	-	-	(774,042)	(887,100)
Visitor Interaction & Programmes	(86,399)	(100,000)	-	-	-	-	(86,399)	(100,000)
Science Engagement	(314,785)	(40,000)	(185,298)	(227,224)	-	-	(500,083)	(267,224)
Special & Trust Funds	-	-	-	-	(59,132)	(29,000)	(59,132)	(29,000)
Total Direct Costs	(1,927,349)	(1,961,000)	(980,464)	(1,024,874)	(59,132)	(29,000)	(2,966,945)	(3,014,874)
Depreciation	(1,343,592)	(1,261,777)	-	-	-	-	(1,343,592)	(1,261,777)
Indirect costs	(529,681)	(587,550)	-	-	-	-	(529,683)	(587,550)
Net Contribution	(1,877,192)	(2,211,855)	583,517	484,220	810,846	975,465	(482,831)	(752,170)

**OTAGO MUSEUM TRUST BOARD
SUPPLEMENTARY INFORMATION
For the Financial year ended 30 June 2017**

FIXED ASSETS & EXHIBITS ACQUIRED DURING THE YEAR

Account	Reserves	Accumulated Surplus/Deficit
EXECUTIVE		
Equipment & Furniture		18,156
FINANCE & COMMERCIAL		
Equipment & Furniture		5,768
COLLECTIONS, EXPERIENCE & DEVELOPMENT		
Equipment & Furniture		112,784
VISITOR INTERACTION & PROGRAMMES		
Equipment & Furniture		2,175
ASSETS & TECHNOLOGY		
Equipment & Furniture		156,893
SCIENCE & ENGAGEMENT		
Equipment & Furniture		59,257
STATEMENT OF FINANCIAL PERFORMANCE		
Equipment & Furniture		44,713
MUSEUM RESERVES		
Conservation Materials	5,439	
Development Fund	598,525	
Special Exhibitions & Programmes	10,600	
Project and Development Fund	86,299	
AVICE BOWBYES - COSTUMES		
Cloak Foam		
BETH & MARK ANDERSON		
Starlab Equipment		
DE BEER PUBLICATIONS & RESEARCH		
Weather Station & Camera Equipment		
FAIRWEATHER COLLECTIONS TRUST FUND		
Natural History	1,790	
LYDERS TRUST FUND		
Ceramics	694	
TOTAL ACQUISITIONS FOR YEAR	\$ 703,347	\$ 399,746



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