



**TŪHURA
OTAGO
MUSEUM**

Annual Report 2021 – 2022



Cover: Michele Beevors: *Anatomy Lessons*
This page: Ōtepoti Dunedin Diwali Festival, November 2021

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FORREWORD

As 2022 closes, we move out from under the shadow of the global COVID pandemic to embrace a future that is far from clear. We face a world with levels of inflation that haven't been seen, certainly in New Zealand, within a generation. The war in the Ukraine and other geopolitical and economic issues mean we continue to see significant supply chain disruption. Furthermore, border restrictions and continued limits on immigration exacerbate an unprecedented labour shortage. The time ahead is challenging for any business, and this is also true for Tūhura Otago Museum.

That said, with support from central government, via the COVID protection programmes delivered through the Ministry of Business, Innovation and Employment (MBIE), some additional support from the Dunedin City Council (DCC) and other contributing authorities, and the careful husbandry of resources from Ian, Murray, and the rest of the management team, we have weathered the COVID storm well, if not without challenge. Indeed, the past year has been filled with highlights, to which Ian will allude in his Year in Review. I would like to take a more future-focussed view however.

The first priority of a museum must be the care and protection of its collection. Over the past few years we have been striving to improve that protection. Work programmes were undertaken to ascertain where there was risk to our collection, and plans are now in place to eliminate, or mitigate those risks. The initial phases of this work are ongoing through the Museum's usual operating budget, with further support from our reserves. We believe we have a clear and achievable path forward and have taken the first steps along that path. We look forward to sharing the details regarding that journey in the near future.



It is, however, a journey we cannot make alone. We currently receive a levy from contributing authorities that covers less than half our operating budget. The other metropolitan museums in Christchurch and Auckland, with comparable collection sizes, receive significantly more in support from their respective councils. This is no criticism of the DCC or other authorities. It is simply a reflection of our geographic location and the rate-payer base upon which our authorities can draw. None of the metropolitan museums, indeed, no museums other than Te Papa Tongawera, as New Zealand's National Museum, receive any direct central government support.

We believe this is simply no longer sustainable. Tūhura Otago Museum houses one of the largest and most significant collections of taoka in the country. From a research perspective, it is of both national and international significance, with researchers coming from across the nation and the farthest corners of the globe to access the treasures that we hold on behalf of our community, our people, our country.

This invaluable research and cultural infrastructure cannot be, should not be, supported through your rates alone. This needs to be recognised at a government level, where we believe there is substantial sympathy for this need. We ask you as the citizens of Dunedin, Otago, the south and broader nation, whose collection we hold on your behalf, to lend your voices to ours in the year ahead and secure its future protection.

David Hutchinson
Chair
Otago Museum Trust Board

YEAR IN REVIEW

This is my ninth introduction to the Annual Report as Director. However, it is my first as Director of Tūhura Otago Museum. The gifting of the name Tūhura to the Museum by mana whenua just before Matariki was a real highlight of this past year. Our new name recognises the Museum's important role in casting light upon taoka, and as a place to discover and explore our world. By officially adopting the name Tūhura Otago Museum, the Board send a strong signal that this institution is determined to fulfil its duties as a Treaty partner.

Another memorable highlight occurred in June 2022. The Museum played a central role in Dunedin's marking of New Zealand's first Matariki public holiday. In partnership with local rūnaka and Dunedin City Council, a dawn ceremony was staged outside the Museum as Matariki rose over the horizon. A crowd of hundreds gathered on the Museum Reserve to remember those who had passed in the previous year as images of loved ones lost were projected onto the Museum building. Following karakia, a stunning performance by Waka Kōtuia, and speeches by community leaders, a free breakfast hosted inside the Museum was enjoyed by a huge crowd.

As you will learn from reading this report, there are several projects presently underway which undoubtedly will have significant local and national impact in the months and years to come. The Tū Tōnu project, which seeks to understand the needs of museums in Otago and Southland, has been particularly well received, with colleagues across the region enthusiastically engaging with our team to upskill and share knowledge. I am also particularly excited to see the results of the MBIE-funded *Tūhura Tuarangi – Aotearoa in Space* touring roadshow which will make its debut at the Museum next year.

As in any year, as well as some very exciting highs, there were some lows. The long shadow of COVID-19 continues to impact our work. The Museum was closed to the public from 17 August to 7 September when the nation was in lockdown. Despite implementing a vaccine mandate many staff caught COVID-19 which for a short period stretched the resources of the Museum to keep public offerings available, and visitor and outreach numbers were severely impacted and remain significantly down on numbers prior to the pandemic.

In early June, the Museum was informed by the Ministry of Education that our bid for funding from the Enriching Local Curriculum (ELC) tender process had been unsuccessful. The ELC programme replaces the longstanding Learning Experiences Outside the Classroom (LEOTC) which has funded the Museum's work with schools for more than two decades. The loss of funding has the potential to seriously impact our ability to operate our education programmes, and finding replacement funds will be a real focus going forward.

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

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

Finally, I must acknowledge the Museum staff. Their enthusiasm and passion for the work of the Museum is a constant inspiration especially given the particular challenge of an unprecedented global pandemic. It is an honour to work with such a talented team of people.



Ian Griffin
Director
Otago Museum



KÄ TIRAKO



**2021 – 2022
HIGHLIGHTS +
ACCHIEVEMENTS**



one

*Kura Pounamu:
Our Treasured Stone
exhibition*



two

*It's all in the making:
The Margery Blackman
Textile Collection
exhibition*



three

*Golden Hour
by Ethan Vanstaden
Otago Museum
Photography Awards
2022 entry*



four

*Taxidermy of NZ
Spearfishing Record for
Largest Wild Goldfish*



five

*Matariki
Ahuka Nui event*



six

*Sea Monsters:
Prehistoric Ocean
Predators exhibition*



seven

*After Dark –
A Night in the Tropics*



eight

Pyjamarama event



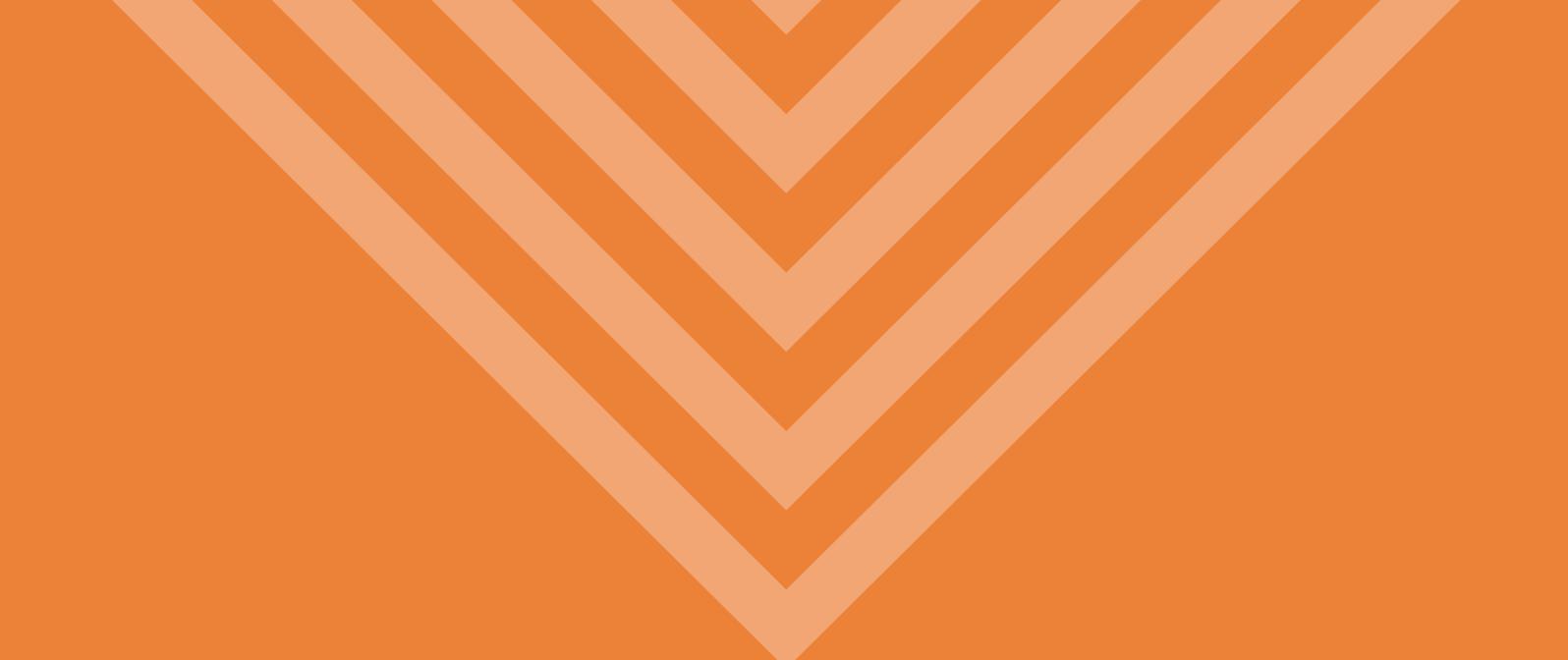
nine

*Michele Beevors:
Anatomy Lessons
exhibition*



ten

*Kiingi Tuheitia
Portraiture Award
exhibition*



VISION

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

MISSION

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

THE OTAGO MUSEUM TRUST BOARD ACT 1996

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

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

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

VALUES

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

MANAAKITAKA

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

KAITIAKITAKA

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

TOHUKATAKA

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

WHANAUKATAKA

We will collaborate and create partnerships

RAKATIRATAKA

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

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

Otago Museum Trust Board

Chair

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

Deputy Chair

Laura Black
BBS

Members

Rachel Wesley
BA, PGDip (Arts)

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

Councillor Gaynor Finch
NZ Vet Nurse, Hearings Commissioner

His Worship, Mayor Aaron Hawkins

Professor Nancy Longnecker
BSc (Hons), MSc, PhD

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

Councillor Chris Staynes
BSc, CMIInstD

Appointed by

University of Otago

Dunedin City Council

Mana whenua

Association of Friends of the Otago Museum

Regional funding authorities
(Clutha District Council)

Dunedin City Council

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

University of Otago

Dunedin City Council

Ex Officio

Treasurer
Jamie Adamson (Deloitte)

Otago Museum Director
Ian Griffin JP, PhD, CRSNZ

Secretary
Jane Gregory
BAppMgt

Audit Finance and Risk Management Committee (AFRM)

Gaynor Finch (Chair)
David Hutchinson
Laura Black
Chris Staynes

Staffing Committee

David Hutchinson
Laura Black
Gaynor Finch

Executive Committee

Convened as and when required

Māori Advisory Committee

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

Committee members

Matapura Ellison (Chair)

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

Jane Graveson

Koa Whitau-Kean

Marshall Hoffman

Amber Bridgman

Paulette Tamati-Elliffe

Winnie Matahaere
BA

Rachel Wesley
BA, PGDipArts

Representation

Kāti Huirapa Rūnaka ki Puketeraki

Kāti Huirapa Rūnaka ki Puketeraki

Te Rūnanga o Moeraki

Te Rūnanga o Moeraki

Hokonui Rūnanga

Hokonui Rūnanga

Te Rūnanga o Ōtākou

Te Rūnanga o Ōtākou

Otago Museum Trust Board Mana Whenua representative

Honorary Curators/Research Associates

	Specialist area
Dr Melville Carr PhD, DIC, FNZIC	Philately
Dr Rosi Crane PhD	Science history
Emeritus Professor Robert Hannah BA (Hons), MPhil, FSA, FRSNZ	Classics
Anthony Harris MSc (Hons) (First class)	Entomology
Associate Professor Steve Kerr PhD	Entomology
Dr Jane Malthus PhD	European dress
Dr Bronwen Presswell PhD	Parasitology
Dr Anthony Reay PhD	Geology
Professor Glenn Summerhayes OL, FSA, FLS, FRAI	Oceanic archaeology
Dr Barbara Anderson BSc(Hons), PhD	Ecology

Association of Friends of the Otago Museum

President's Report

Kia ora koutou

After a rather disrupted couple of years, it has been good to return to something resembling a new normal. It was a great privilege to hear from Dr Gerard O'Regan at last year's H D Skinner Lecture, and the Friends in Focus monthly talks have continued to be well supported, this year covering a broad range of topics, from an update on the fate of Foulden Maar to the lost portraits of the Austen family. It was also a great pleasure to catch up with many of you at last year's Christmas party.

The Museum's archiving project has also advanced substantially under the leadership of Gareth West, with the Friends contributing both financially, through the purchase of a scanner and archiving materials, and in a hands-on capacity. Thanks to the help of a group of fearless Friends, all the photographs from the Forrester spider collection have been digitally recorded, and volunteers are now working their way through H D Skinner's early correspondence. We would like to thank the Museum for allowing us the opportunity to be involved in this exciting project, and Gareth for his organisation and oversight, without which none of this would have been possible. We look forward to more such opportunities in the future.

Council of the Association of Friends of the Otago Museum

Patron

Jane Malthus

President

Cushla McKinney

Treasurer

Brigid Casey

The Council would like to thank our patron, Jane Malthus, and express our deepest appreciation to Rachel MacJeff, who has done a wonderful job as liaison between the Friends and the Museum. Thanks also to Bronwyn Simes, who is stepping down from the Council after two years in the role. She has done an excellent job in co-ordinating with Gareth to ensure the success of the volunteering project, and her expertise and insight have been invaluable. Thanks to Anne Ford as well, who is also leaving the Council. Her energy and expertise will be sorely missed.

I would also like to express my personal appreciation to everybody on the Council who has made my time as President far easier than it might otherwise have been. Finally, I would like to thank you, the members, for continuing to support the Friends and the Museum. The news of the loss of Ministry of Education funding highlights the need for a strong community voice to advocate for and support this special institution, both now and into the future.

Cushla McKinney,

President

Council members

Bronwyn Simes

Julie Pearse

Anne Ford

Doug Holborow

Warren Jowett

Joelle den Toom

David Butler

Funders, partners and supporters

Dunedin City Council, Waitaki District Council, Clutha District Council
Central Otago District Council,
Ministry of Business, Innovation and Employment:
Participatory Science Platform and Curious Minds Funds
Ministry of Education: LEOTC Fund
The Dodd-Walls Centre for Photonic and Quantum Technologies
MacDiarmid Institute for Advanced Materials and Nanotechnologies
Perpetual Guardian Trust
Otago Regional Council
Otago Polytechnic
Ministry for Culture and Heritage
National Institute for Water and Atmospheric Research
Otago Daily Times
Otago Community Trust
Deloitte
Distinction Dunedin
iD Dunedin
Wild Dunedin
Gravity Events
Vision
Orokonui Ecosanctuary
Larnach Castle
Monarch Wildlife Tours & Cruises
University Bookshop
Royal Albatross Colony
Society of Māori Astronomy Research and Traditions

Otago University Students' Association
GNS Science/Te Pū Ao
New Zealand Integrated Ocean Discovery Program
Local astronomical societies throughout New Zealand
Antarctica New Zealand
University of Otago
University of Canterbury
University of Auckland
Regional museums throughout Aotearoa
BioHeritage National Science Challenge
Department of Conservation
Manaaki Whenua – Landcare Research
New Zealand Arthropod Collection
Museum of New Zealand Te Papa Tongarewa
Canterbury Museum
Auckland Museum
MOTAT
Australian National Maritime Museum
ACMI (formerly Australian Centre for the Moving Image)
Sports Otago
New Zealand Space Agency
Te Rūnanga o Ngāi Tahu
Embassy of the United States
British High Commission
Genomics Aotearoa

WHĀIKA TUATAHI

GOAL ONE

WHAKAMARAKATIA TE MANA O TE KOHIKA TAOKA

Upholding the mana
of the collection



Ray Forster (below) and contents of a special display case installed in Nature Gallery



Forster Spiders

Dr Ray Forster was Museum Director between 1957 to 1987. He was an active researcher and world-renowned arachnologist, backed up by fastidious collecting. During his lifetime he described in excess of 600 species descriptions.

Dr Forster's significant taxonomic research was published in the *Bulletins of the Otago Museum* series – *Spiders of New Zealand*. Now out of print, this was a valuable resource for researchers that deserved to be more accessible. The Collections and Research team digitised back catalogues of the *Bulletins* onto the Museum website, making this work publicly available (along with the Records of Otago Museum zoology and anthropology series). To do this, the Natural Science Curators obtained copyright permissions, and the series was scanned and the text in those scans made searchable.

PhD candidate, James Crofts-Bennett, spent several months working with Forster's collection, revisiting different aspects of Forster's work and assisting in cataloguing specimens.

Alongside the work to review and make Dr. Forster's research publicly accessible, an exhibit celebrating what would have been Ray's 100th birthday was installed in the Forster Hall of the Nature Gallery.



Coprolites and Kōwhai

During this period 111 moa coprolites (fossilized moa excrement) and microscope slides containing isolated plant cuticle were donated to the Museum by Dr Mike Pole. The acquisition is important, as these samples and slides were used in a scientific study to further our knowledge of the past ecology and paleoenvironment of Central Otago.

These were taken from moa shelter sites, mostly around Cromwell Gorge. Now a barren landscape, the plant material within the coprolites show us that the area was once covered in a thick kōwhai forest, giving us a glimpse into the past environment and providing a roadmap for restoration.

This donation offers future researchers a valuable source of primary research material for understanding ancient New Zealand.



Moa coprolite collected from a Cromwell George moa shelter site, donated by Dr. Mike Pole. Top: Kōwhai flowers in bloom. Photos both by Kane Fleury.

Hand embroidered rendering of a Jelly Tip wrapper, Jay Hutchinson.
Below: Detail of Mates necklace, Jane Dodd.
Acquired with the assistance of the Blumhardt Foundation, 2021,
and the Fels and Lyders Funds



Blumhardt Donation

The Blumhardt Foundation was founded in 2004, by ceramist and arts educator, Dame Doreen Blumhardt, in order to foster, support, collect, and display the best examples of decorative arts and design in New Zealand.

With the assistance of the Blumhardt Fund, the Museum was able to acquire an exciting group of additions to our collection. It's a field in which the Museum has collected for about three quarters of a century and this partnership has meant an exciting opportunity to address some of the more obvious gaps in areas of the collection by approaching specific makers.

In the first year of working with the Blumhardt Foundation our focus was to contact mainly Otepoti craftspeople and artists, with national and international profiles. The support of the Blumhardt Fund has enabled us to acquire examples of work by a number of these talented individuals.

We are grateful to the Foundation and their support, which is enabling us to enrich our collections.



Archaeology

This year our Collections team partnered in diverse research and community archaeology projects that have attracted prestigious grants from RSNZ Marsden, MBIE Endeavour Smart Ideas, and Unlocking Curious Minds funds.

We joined the University of Otago Archaeology Programme in supporting Te Rūnanga o Moeraki's community excavation of the eroding Tikoraki urupā reserve. Archaeological collections recovered from Fiordland in the 1960s were sorted live on a weekly video connection to audiences in *Kā Paroro o Haumumu: Coastal Flows, Coastal Incursions*, an exhibition by Alex Monteith (University of Auckland) in the 10th Asia Pacific Triennial of Contemporary Art in the Queensland Art Gallery, Gallery of Modern Art in Brisbane.

Research with the Universities of Canterbury and Auckland continues to look at offshore islands such as Ruapuke in Foveaux Strait and the Subantarctic Auckland Islands to understand how Māori actively shaped their past landscapes using models of niche construction. Another project with the University of Auckland is developing rapid 3D recording and machine learning for cost effective analysis of stone artefacts. Also drawing on historic archaeological samples held by the Museum, research with the University of Waikato is developing a marine calibration curve that will enable researchers to use radiocarbon dating on shell, the most common material surviving in Māori midden, to date sites with accuracy to within an adult lifetime and provide a much better chronology of New Zealand's past.



Top: Tikoraki urupā (top) is being undercut by coastal erosion.

Bottom Right: Archaeological evidence of pre-European settlement is just a few centimetres below the turf.

Bottom Left: The collaborative team excavating are Toni Hoeta and Lana Arun (Tūhura Otago Museum) in the foreground and Leigh Milmine (Te Rūnanga o Moeraki), Anne-Claire Mauger (University of Otago) and Marie Dunn (Ngāi Tahu archaeologist).

WHĀIKA TUARUA

GOAL TWO

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

Engaging our community to inspire
wonder, curiosity and understanding



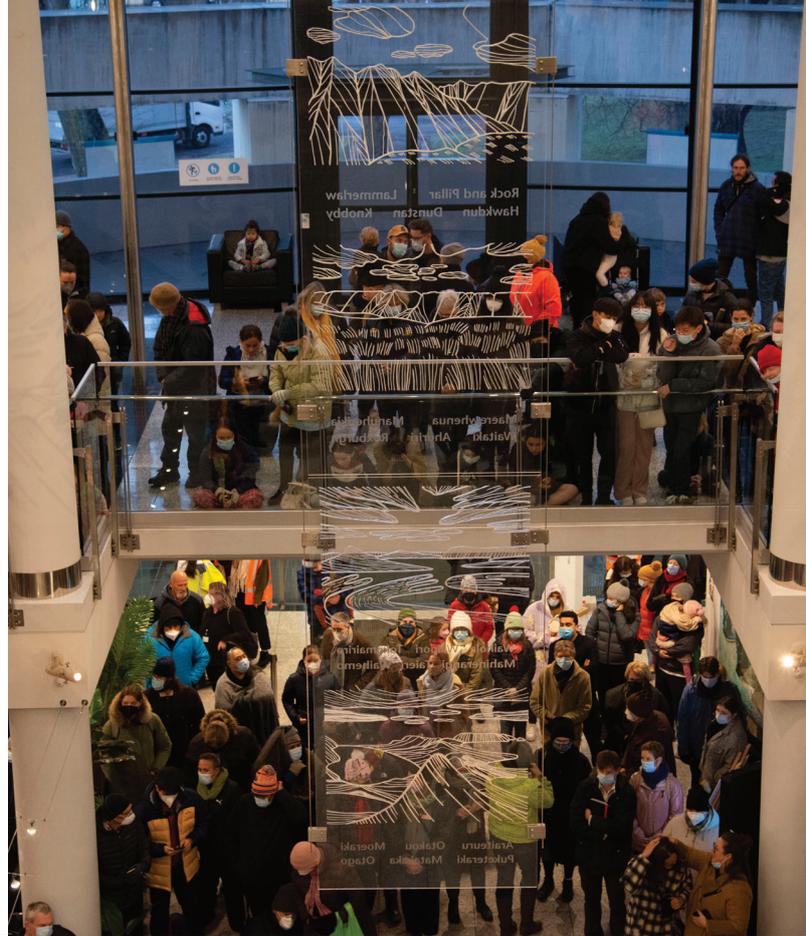
Puaka, Matariki

New Zealand's newest public holiday was marked by Ahuka Nui, a dawn ceremony at the Museum that celebrated te tau hou Māori. Created in partnership with local rūnaka and the Dunedin City Council this was the official opening of the city's Matariki holiday.

The dawn reappearance of stars Puaka and Matariki signal the Māori New Year, a period of reflection and celebration for iwi, in a time to farewell the people who have passed away in the previous year and embrace the new year that is coming.

To embody the meaning of Matariki, the Museum reached out to the community to request images of loved ones who had passed away. These were then projected on the Museum building during the ceremony which included karakia, waiata, kapa haka and a free shared breakfast.

Around 800 people gathered for the ceremony to reflect and to celebrate in an event that symbolised coming together and sharing the celebration of the new season. It was widely publicised on national media and received excellent feedback from attendees. The Museum hopes to repeat this annually in a special tradition for Ōtepoti.



Matariki Ahuka Nui Dawn Ceremony June 2022

New events for new audiences

This period we have focused on new events and increasing our audience segments beyond our traditional family and 'museum' markets.

This financial year we increased the number of people attending our events by 30%.

These new events attracted new audiences, with Wine & Designs, featuring local makers who taught craft workshops, to Gin and the Collections, where visitors went on basement tours before attending a gin tasting, and Seniors' Days, where we offered retirees discounted coffee and free talks in our galleries. We have received national media attention for these events, increasing brand awareness and visitorship, and increased revenues from Café, Venues, Shop, and other commercial branches as a result.

The events were a way of engaging parts of the community that did not often visit our Museum, with young professionals, couples, and others targeted. The programme has been wildly successful, with many regularly booking out and amassing waiting lists.



Attendees making bitters at a Wine & Design event

Pasifika and Māori outreach

We try to engage with all members of our community, vital to this is including Māori and Pasifika voices as part of our organisation. These staff members are helping to shape our work and ways of speaking to the community through programmes that will be delivered throughout the nation.

Emily Eastgate has joined Science Outreach to share knowledge around science and climate change that is affecting the Pacific to Pasifika youth in an upcoming showcase, *Islands to Arks*. From a Rotuman, Fijian background, Emily has brought new cultural understandings to the Museum and the stories that we tell.

Solar Tsunamis aims to share the science of solar storms in a way that is rooted in Māori knowledge systems. Engagement Coordinator Māori, Toni Hoeta, has driven the showcase development, and has started sharing the roadshow with tamariki in Kura. This engagement at a creator level is enriching our organisation, and reaching people with new and old knowledge.



Launch of *Islands to Arks* outreach programme



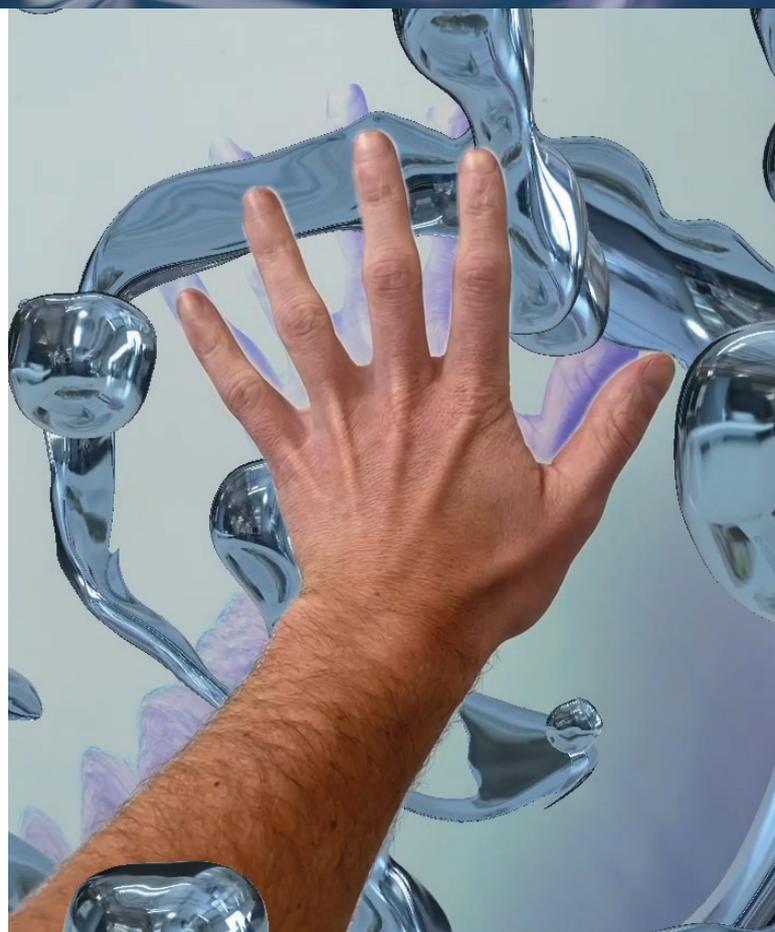
New tech: *Plunge*

Engaging our community also involves embracing new technologies and ways of displaying information to captivate audiences. *Plunge* was an augmented reality (AR) exhibition that did just that. Scanning QR codes took viewers into an immersive, virtual underwater world.

In a space filled with 3D chrome and glass-coloured prehistoric creatures and sea-life that swirled and dived; bubbles and water orbs that danced around the room, visitors were immersed in a watery world of imagination.

New Zealand's first wholly AR exhibition, *Plunge* was made more special by being an entirely in-house created project. From art direction to illustration, software to hardware, this was created entirely by the Museum's own team, who made something at once beautiful, slick, and transcendent.

Paired with the ticketed exhibition, *Sea Monsters: Prehistoric Ocean Predators*, *Plunge* was a free exhibition that aimed to bridge the gap between art and science, accessible to all in our community, that used creativity and beauty to form a connection to our planet's natural history and vulnerable marine environment.



WHĀIKA TUATORU GOAL THREE

WHAKAHAUMARU TE WĀHEKE I TE AO HURIHURI

A secure and sustainable future
in a changing world



COVID

The impacts of the COVID pandemic have been marked this financial year. Venues, Education, and other offerings have been disrupted. Requirements for vaccination and mask wearing, along with general concern from the public, impacted on visitor numbers, delivery, and revenues. Despite this, the Museum has continued to maintain operations and a wide variety of offerings to the city of Dunedin.



Otago Museum visitors highlighting the use of masks to reduce the spread of COVID

Partnerships

While many of our large-scale in-house exhibitions have long been developed with partners, this year we have extended these to smaller displays and science outreach projects, as well as forming closer ties with local festivals.

The Beautiful Science Gallery was host to one of these digital exhibitions through a partnership with Genomics Aotearoa. *Genome: Science of Life*, explained the science and stories of New Zealand’s role in genomic research. From the history of DNA discoveries, to the role of our scientists, to the impact of this field on the COVID response, the exhibition was a detailed and in-depth telling of science, paired with graphics from our Design team. This will be exhibited again in the Museum in the future.

One of the most popular exhibit partnerships was *Michele Beevors: Anatomy Lessons*. Beevors’ large-scale knitted skeletons alongside interpretation from Natural Science Curators received a lot of media attention and exceptional feedback from visitors.

This year we partnered with Dunedin festivals to bring visitors into the Museum and the city and to strengthen their offerings. Wild Dunedin hosted 21 of their events at the Museum over the week of the festival, PRIDE partnered with us for a variety of film screenings and activities, and iD Fashion held their awards in our Museum along with many of their events.

These partnerships, along with Polyfest, Diwali and others allowed us to connect with our communities in a reciprocal relationship and bring our city and Museum alive at a time of hardship within the community.



Attendees mingling before the 2021 iD Fashion Show and Symposium held at Otago Museum

Funding for innovative projects

Funding is one of the ways that the Museum is becoming a sustainable business, and this financial year, many parts of the Museum successfully attracted funding to help support our organisation.

Tū Tonu is a large project run by Collections and Research funded by the Ministry of Culture and Heritage Te Tahua Whakakaha Cultural Sector Capability Fund. This project brings together Otago Southland's museums, galleries, heritage experiences, art societies, creative spaces, libraries, historical societies, and rūnaka, including over 110 organisations.

The project has included surveying the network and reviewing the support they require. Since the start of the project, 18 training events have been held. A monthly forum was also established to support collaboration between our local oral history repositories. Many Museum departments have been offering training and support, from Design and Marketing, to Conservation and Collections, to Education and Visitor Engagement. This work strengthens our industry and has been gladly received by regional museums who are benefiting greatly through the added knowledge and resources made available.

Solar Tsunamis is a Science Outreach programme that aims to communicate and prepare for the potential range of impacts of solar activity, in particular the potential effects on our electrical grid and communication systems. This is part of a five-year research project led by the University of Otago and funded by MBIE. The Museum's preliminary showcase was developed during this period, with outreach in Invercargill and Rēkohu, Chatham Islands. This work is important, making our country and communities better informed and more resilient.

Our new name

As we progress towards our goal of biculturalism and reflecting our changing society, an important step in this journey is how we represent ourselves to our community. This year we were honoured to be gifted the name 'Tūhura' by mana whenua. Meaning to discover, investigate, and explore; the name has already been in use since 2017 as the name of the Museum's science centre.

The name reflects the wairua of the institution, with our vision to inspire curiosity, wonder, and understanding in our world. The Museum's Māori Advisory Committee, which has representatives from all four rūnaka in Otago, played a large part in determining the name. The Museum is proud to receive this taoka and we acknowledge the great significance to our institution.

As we work to honour Te Tiriti and be a truly bicultural organisation, the gifted name reflects the Museum progressing on our journey to fully embrace our nation's rich culture and heritage.



Toni Hoeta teaching students in the newly developed *Solar Tsunamis* outreach programme



Kura Pounamu: Our Treasured Stone, the first exhibition to represent Tūhura, the Museums name

Otago Museum Staff 2021 – 2022

Executive

Murray Bayly, BCom, CA

Craig Grant, PhD

Jane Gregory, BAppMgt

Ian Griffin, JP, PhD, CRSNZ

Stephanie Kaan, BCom, CA

Emma Lang, BA

Robert Morris, MSocSci

Kate Oktay, BA

Gerard O'Regan, PhD

Craig Scott, BDesComm

Commercial Director

Director, Visitor Experience and Science Engagement

Executive Assistant

Director

Finance Manager

Human Resource Manager

Director, Collections, Research, Education and Design

Marketing Manager

Pouhere Kaupapa Māori

Head of Exhibitions and Creative Services

Collections, Research, Education

Barbara Anderson, PhD

Lana Arun, MIndS

Daniel Ashton

Martin Bainbridge, BSc Zoology

Stephanie Baldwin

Chris Burgess, BAsc, PGDipTchg

Emma Burns, BSc

Mikayla Cameron

Stella Caulton

Jen Copedo, BA (Hons)

Rosemary Coppell, MA (Conservation), BA (Hons) in History

Grace Davidson, BSc (Ecology)

Samantha Finch, BA (Anthropology)

Kane Fleury, MSc

Amanda George, PhD

Emily Gray, MSc

Anne Harlow, MMHS

Paola Healey

Alice Houston-Page

On Lee Lau, MSc

Nyssa Mildwaters, MA, MSc, ACR, FIIC

Miriam Noonan, BA (Hons) Theatre Studies

Gerard O'Regan, PhD

Cody Phillips, PGDipSci

Shannah Rhynard-Geil, MSc

Luke Robb

Kimberley Stephenson, MA, Bdes, PGDip MHST

Hannah Thomas

Sarah Waterman, BA (Hons), PGDipEng

Gareth West, MLISc

Moira White, MA (Hons)

Research Scientist

Assistant Curator, Māori

Education Presenter

Project Officer Hidden Hazards Project

Sleepover Presenter

Education Manager

Curator, Natural Science

Sleepover Presenter

Education Presenter

Assistant Collection Manager, Humanities

Conservator

Education Presenter

Conservator Support

Assistant Curator, Natural Science

Education Officer

Education Officer

Collection Manager, Humanities

Sleepover Presenter

Education Presenter

Assistant Collection Manager, Natural Science

Conservation Manager

Education Presenter

Curator Māori

Collection Manager, Natural Science

Conservator

Sleepover Presenter

Project Manager Tu Tonu Regional Museums

Education Presenter

Education Presenter

Archivist

Curator, Humanities

Exhibitions and Creative Services

Andrew Charlton, BSc	Developer, Systems and Interactive Media
Shanaya Cunningham, BDesComm	Exhibitions and Creative Services Officer
Prudence Jopson, DipVisArts	Exhibitions and Creative Services Officer
Max Mollison, BDes (Fashion)	Exhibitions and Creative services officer
Annah Taggart, BDesComm	Exhibitions and Creative Services Officer

Finance, Facilities, and Commercial

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

Niamh Murfitt	Venues Host
Jaz Nathan	Café Host
Matthew Newton	Facilities Officer
Christopher Patchett, DipGrad Sustainable Practice	Facilities Manager
Portia Prescott	Venues Host
Clare Rackley	Café Host
Imogen Ramsay-Te Hauroa, Dip HospMgt	Venue Officer
Pauline Richardson	Café Host
Bronwyn Robson	Assistant Café Cook
Juliet Saul	Café Host
EJ Schmidt-Grant	Venues Host
Andrew Spiegel	Café Cook Supervisor
Brianna Stirling	Venue Host
Jemma Swain	Venue Host
Brian Templeton	Café Host
Kerry Varcoe	Café Manager
Meaghan Walsh	Venues Host
Aliza Waterhouse	Venue Host
Daniel West	Café Host
Danika Wilkinson	Venues Host
Ryley Wilson	Shop Assistant

Marketing and Development

Charlie Buchan, BCom	Marketing Coordinator
Jack Buchan	Marketing Assistant
Max Levitt-Campbell, BA, BCom	Digital and Social Media Coordinator

Visitor Experience and Science Engagement

Claire Acton Cleveland, BA, GDipArts, GDipTchg (ECE)	Communicator
Kathleen Adams	Communicator
Skyla Anderson-Wynn	Kaiārahi
Jessica Barder, BA	Science Engagement Manager
Lana Bolton-Marston, PGDipEng, DipGradArtHist	Front of House Officer
Kerrin Bone	Communicator
Chris Brooker, BEcot	Science Communicator
Suzanne Caulton, Dip Craft Des	Programmes and Events Coordinator
Merryn Chynoweth, BA (Hons)	Museum Guide
Olivia Clare	Kaiārahi
Octavia Cook, BDes	Communicator
Natalia Costa Lopes, BA (Hons)	Communicator
Lydia Dale Barrett	Kaiārahi
Danica Davies, MHSc	Science Communicator
Ada Duffy	Communicator
Emily Eastgate, BA (Hons)	Science Engagment Coordinator Pasifika
Samantha Edwards-Ingle, BSc, PGDipSci	Science Communicator
Amadeo Enriquez-Ballesterero, PGDip	Science Presentation Coordinator
Anna Farrelly-Rosch, BSc (Hons), MSciComm	Senior Science Engagement Coordinator
Teresa Fogarty, PGDipMusMgt	Visitor Experience Manager

Jennifer Fogel	Communicator
Leah Friend	Communicator
Catriona Gower, MPhil	Science Communicator
Helen Gregory, BAsC, PGDipSciComm, NZCAC	Science Communicator
Quinn Hawthorne, BDesComm	Science Communicator
Tara Hegarty, BA	Communicator
Steven Hird, NVQ Museum Studies	Museum Guide, Weekend Supervisor
Antonia Hoeta, MSc	Science Engagement Coordinator Māori
Kate Irving, MSc	Science Communicator
Oana Jones, BIT	Full Dome Producer
Marijn Kouwenhoven, PhD	Science Engagement Coordinator
Diana Lillo, BSc	Science Communicator
Danielle Lomas, BAppSc, NatCert Horticulture	Gardner
Rachel MacJeff, BFA	Programme and Events Coordinator
Stephen Mathew, MSc	Science Communicator
Emma McCoy, BA	Communicator
Phoebe McKenzie, BA	Communicator
Ross McKenzie	Museum Guide
Andrew Mills, PhD	Science Engagement Coordinator
Emma Morris, BA	Museum Guide
Alice Morrison, BA	Science Communicator
Clare Mulligan, BA	Communicator
Ruby Parker, MSci	Communicator
Ruth Platt, BSc (Hons), MSc	Science Communicator
Alexia Preen	Communicator
India Quedley	Communicator
Katherine Richards, BSc, IntDes, Cert SciComm	Communicator
Hannah Rourke, BA (Hons)	Operations and Science Centre Manager
Hannah Schmierer	Communicator
Sandra Sesto-Dekic, MA	Science Centre Manager
George Sherring	Communicator
Laura Simpson, BSc (Hons)	Science Communicator
Colin Smillie, BA, PGDipSciComm	Science Communicator
Baylee Smith, BA (Hons)	Communicator
Sophie Sparrow, PGDipWLM	Science Engagement Coordinator
Ashley Stewart	Museum Guide
Anthony Stumbo, PhD	Tūhura & Living Environments Coordinator
Kelly Sweeney, BA (Hons)	Operations Administrator
Danielle Parke, PGDipSci	Science Engagement Coordinator Māori
Olivia Taylor-Peebles, MSciComm	Communicator
Cole Thompson, BAsC	Science Communicator
Elizabeth Vitali, PGDipArts	Communicator
Te Wharau Walker	Kaiārahi
Russell Walsh, PhD	Communicator
Alice Waterman, LLB, BSc	Museum Guide
Christine Wierda, BA	Museum Guide

STATEMENT OF SERVICE PERFORMANCE



Strategic Objectives	Status 2021/2022 (2020/2021)	Commentary
GOAL 1: UPHOLDING THE MANA OF THE COLLECTION		
1.1 We will share our collections with the world		
Review, assess and/or digitise 10 000 collection items and increase the number of items accessible online by 5000.	Achieved	Reviewed the data of 62 110 collection item records in the database. Digitised 23 260 new collection items. None were made available online through the Museum’s website, but many were published online in blogs and social media.
Facilitate loans of collection items to and from the Museum.	Achieved	<p>OL2022-1: Loan of penguin plumage samples for collaborative research study with Lund University in Sweden and Curator Emma Burns.</p> <p>IL2022-1: Loan from Michele Beevors of various sculptures of knitted animal skeletons and their associated display bases for an exhibition in Animal Attic.</p> <p>IL2022-5: Loan from Tasmanian Museum and Art Gallery of nine pinned Australasian mycetophilid flies for research.</p> <p>IL2021-2: Loan from Brett McDowell Gallery of a framed artwork by Martin Thompson for inclusion in the <i>INDx</i> exhibition October – December 2021.</p> <p>IL2022-2: Loan from Te Papa of touring exhibition <i>Kura Pounamu: Our Treasured Stone</i>, made up of 220 taoka.</p> <p>IL2022-3: Loan from Southland Museum and Art Gallery of a mauri stone (Te Mauri o te Māori) and plinth for use in the Kura Pounamu exhibition 26 March – 28 August 2022.</p> <p>IL2022-4: Loan of touring <i>Kiingi Tuheitia Portraiture Award Finalists Exhibition</i> from the New Zealand Portrait Gallery, made up of 37 portraits.</p>
Publish 20 publications based on the collections, from internal researchers via publicly accessible media.	Achieved 34 publications by internal researchers (29)	<p>Barton, M., Malthus, J. and White, M. (2021). Critical making: contemporary fashion practices. <i>Scope: (Art and Design)</i>, 2021(21), 62-101.</p> <p>Beer, A., Burns, E. and Randhawa, H. S. (2022). Natural history collections: collaborative opportunities and important sources of information about helminth biodiversity in New Zealand. <i>New Zealand Journal of Zoology</i>, DOI: 10.1080/03014223.2022.2067190.</p> <p>Buxton, M. N., Anderson, B. J. and Lord, J. M. (2022). Moths can transfer pollen between flowers under experimental conditions. <i>New Zealand Journal of Ecology</i> (2022) 46(1): 3457.</p> <p>Crane, R. (2022). A better day dawned for biology: T. J. Parker, New Zealand Huxleyite. <i>Studies in History and Philosophy of Science</i>, 2022(91), 262-269.</p> <p>Kerr, D. S. and Tweed, J. M. H. (2021). <i>Empididae pakekeao</i> (Diptera: Empididae): a new species from New Zealand. <i>New Zealand Entomologist</i>, 44:1, 15-25.</p> <p>Malthus, J. (2022). Otago University’s clothing and textile sciences teaching collection. <i>Context</i> (42): 9-20.</p> <p>Malthus, J., White, M. and Barton, M. (2021). Together: the collaborative curatorial practices of a museum curator, dress historian and fashion design educator. <i>Scope: (Art and Design)</i>, 2021 (22), 102-122.</p> <p>Mildwaters, N. and Rhynard-Geil, S. (2022) Adjusting to fit: shifting an organisation’s approach to integrated pest management to better reflect cultural protocols, legal requirements and workplace dynamics. In S. Ryder and A. Crossman (Eds.), <i>Integrated Pest Management of Collections</i>. Archetype Publications, London.</p>

O'Regan, G. (2022). Aotearoa New Zealand community engagement: *Networking for Rock Art: Global Challenges, Local Solutions*. Edited by Neville Agnew, Janette Deacon, Nicholas Hall, Terry Little, Tom McClintock, Peter Robinson, Sharon Sullivan, Paul Taçon: 36–7.

White, M. (2021). The 1957 exhibition. Diamond Jubilee catalogue, Ceramics Association of New Zealand 60th National Exhibition.

White, M. (2021). Margery Blackman Collection on show. *Creative Fibre Magazine*, Vol. 24(3): 6-7.

White, M. (2022). H. D. Skinner. *Uncovering Pacific Past: Histories of Archaeology in Oceania*: 357-370.

White, M. (2022). J. Renfrew White and the wise choice of footwear. *Context* (42): 51-64.

Kerr, S., Fleury, K., Ridden, J. and Le Grice, R. (2022) *Empididae/pha* nr. *Propria* (Diptera: Empididae) on the Auckland Islands, The Wētā. New Zealand, 56, pp. 13–22.

Posted on the Otago Museum blog

Burns, E. 'Nightmares in a Museum', 31 October 2021.

Carr, Melville. 'A New Zealand Fruit and Vegetable Production', 10 March 2022.

Fleury, K. 'Time flies when you're having fun', 16 August 2021.

Fleury, K. 'Garden Birds of Dunedin', 18 October 2021.

Hannah R. 'Fashion Fwd: Clothing in Ancient Greece', 9 July 2021.

Lau, O. 'Rēkohu Travel Journal – Part one – Birds and the Bush', 09 November 2021.

Lau, O. 'Rēkohu Travel Journal – Part Two – Shells and the Sea', 8 December 2021.

Lau, O. 'Rēkohu Travel Journal – Part Three – Fish and the Lakes', 11 January 2022.

Lau, O. 'Rēkohu Travel Journal – Part Four – Museums and Collections', 10 February 2022.

White, M. 'Chess-ness', 18 January 2022.

White, M. 'Silver Island – World Book Day', 3 March 2022.

White, M. 'Blumhardt Foundation Means More Art at Otago Museum', 9 May 2022.

Other media

Arun, L. 'A taoka returns home', *Otago Daily Times Cool and Collected*, *Weekend Mix*, 11 June 2022.

Burns E. 'Past clues in moa poos', *Otago Daily Times Cool and Collected*, *Weekend Mix*, 24 July 2021.

Copedo, J. 'Of Myth and Monsters', *Otago Daily Times Cool and Collected*, *Weekend Mix*, 12 March 2022.

Harlow, A. 'Detailed models crafted from glass', *Otago Daily Times Cool and Collected*, *Weekend Mix*, 25 October 2021.

Harris, A. 52 weekly Nature File columns in the *Otago Daily Times*

White, M. 'Making a Point', *Otago Daily Times Cool and Collected*, *Weekend Mix*, 9 October 2021.

White, M. 'A loop from a well-travelled past', *Otago Daily Times Cool and Collected*, *Weekend Mix*, 21 May 2022.

		<p>Other publications by Museum staff</p> <p>Martinis, C., Griffin, I., Gallardo-Lacourt, B., Wroten, J., Nishimura, Y., Baumgardner, J., & Knudsen, D.J. (2022). Rainbow of the night: First direct observation of a SAR arc evolving into STEVE. <i>Geophysical Research Letters</i>, 49, e2022GL098511. https://doi.org/10.1029/2022GL098511</p>
<p>Encourage the publication of collection-related content by external researchers.</p>	<p>Achieved</p> <p>25 publications by externals (11)</p>	<p>Appel, M. And Ngaa Kitai Tariia Pureariki. (2022). An Aitutaki Paddle in the Otago Museum Dunedun. <i>Aitutaki patterns or listening to the voices of the Ancestors: research on Aitutaki ta'unga in European Museums</i>: 53–55.</p> <p>Barringer J.M. (2022). The Message is in the Medium: White-Ground Lekythoi and Stone Grave Markers in Classical Athens. <i>Images at the Crossroads: Media and Meaning in Greek Art</i>. Edited by Judith M. Barringer, François Lissarrague: 310–331.</p> <p>Bradshaw, J. (2021). Pounamu Speculation in 1840s New Zealand. <i>Records of the Canterbury Museum</i>. Vol. 35: 177–198.</p> <p>Durante, L., Wing, S., Ingram, T. et al.) Changes in trophic structure of an exploited fish community at the centennial scale are linked to fisheries and climate forces. <i>Scientific Reports</i> 12, 4309 (2022). https://doi.org/10.1038/s41598-022-08391-x</p> <p>Gill, B.J. (2021). Science and managerialism in New Zealand. <i>New Zealand Science Review</i>. Vol. 77(1-2): 13–18.</p> <p>Giovanardi, S., Ksepka, D.T., & Thomas D. B. (2021) A giant Oligocene fossil penguin from the North Island of New Zealand, <i>Journal of Vertebrate Paleontology</i>, 41:3, DOI: 10.1080/02724634.2021.1953047</p> <p>Hegg, D., Morgan-Richards, M., & Treweek, S. A. (2022). High alpine sorcerers: revision of the cave wētā genus <i>Pharmacus</i> Pictet & de Saussure (Orthoptera: Rhaphidophoridae: Macropathinae), with the description of six new species and three new subspecies. <i>European Journal of Taxonomy</i>, 808(1), 1–58. https://doi.org/10.5852/ejt.2022.808.1721</p> <p>Irfan, M., Bashir, S., & Peng, X. (2021). <i>Acroterius</i> gen. nov. (Araneae: Linyphiidae: Linyphiinae) with twelve new species from Yunnan, China. <i>European Journal of Taxonomy</i>, 743(1), 1–53. https://doi.org/10.5852/ejt.2021.743.1293</p> <p>Franceschini, M. and Paul Pasielka. (2021). “da niuna cura accompagnato fuori che quella di scoprire antiche cose” New Insights into the Campanari Excavations at Vulci (Unpublished Excavation Reports, 09.11.1835–28.05.1836) from Mitteilungen des Deutschen Archäologischen Instituts, Römische Abteilung (RM), 127, 2021, 322–374 https://doi.org/10.34780/a20f-2h9</p> <p>Klinth, M.J., Emilia Rota, Svante Martinsson, Alessandro L Prantoni, Christer Erséus. (2021). New insights into the systematics of <i>Lumbricillus</i> and <i>Marionina</i> (Clitellata: Enchytraeidae) inferred from Southern Hemisphere samples, including three new species. <i>Zoological Journal of the Linnean Society</i>, Volume 194 (4), April 2022, Pages 1103–1133, https://doi.org/10.1093/zoolinnean/zlab073</p> <p>Kreuzer, B. (2022). In der Mitte der Leagros-Gruppe: Die Bauchamphora München SH 1417 und die Simos-Gruppe zwischen A- und S-Maler, <i>Studi Miscellanei di Ceramografia Greca</i> Vol. VII, pp. 155–184.</p> <p>Park, S. June (2022). Stuart Park – Collection of NZ Glass. <i>News of the NZ Society of Artists in Glass</i>.</p> <p>Pole, M. (2022). A vanished ecosystem: <i>Sophora microphylla</i> (Kōwhai) dominated forest recorded in mid-late Holocene rock shelters in Central Otago, New Zealand. <i>Palaeontologia Electronica</i>, 25(1):a1. https://doi.org/10.26879/1169</p> <p>Smith, N. (2022). Review of Fashion Forward, Disruption Through Design. <i>Context</i> (42): 88-94.</p> <p>Thomas, D. B., Harmer, A. M. T., Giovanardi, S., Holvast, E. J., McGoverin, C. M., & Tenenhaus, A. (2021). Constructing a multiple-part morphospace using a multiblock method. <i>Methods in Ecology and Evolution</i>, 00, 1–12. https://doi.org/10.1111/2041-210X.13781</p> <p>Verry, A.J.F.; Schmidt, M. & Rawlence, N.J. (2022). A partial skeleton provides evidence for the former occurrence of moa populations on Rakiura Stewart Island. <i>New Zealand Journal of Ecology</i> 46(1): 3458.</p>

		<p>Verry, A.J.F.; Mitchell, K.J.; Rawlence, N.J. (2022). Supplementary material from 'Genetic evidence for post-glacial expansion from a southern refugium in the eastern moa (<i>Emeus crassus</i>)'. The Royal Society. Collection. https://doi.org/10.6084/m9.figshare.c.5964842.v1</p> <p>Weathington, N. (2021). 'Chasing Monsters', <i>1964 Magazine</i>. 4 July 2021.</p> <p>Wehi, P.M., Karyne M. Rogers, Tim Jowett, & Amandine J. M. Sabadel. (2022). Interpreting past trophic ecology of a threatened alpine parrot, kea <i>Nestor notabilis</i>, from museum specimens. <i>Journal of Animal Ecology</i> 2022; 00:1–12 https://doi.org/10.1111/1365-2656.13742</p> <p>Wing, S.R.; Durante, Leonardo M.; Connolly, Alex J.; Sabadel, Amandine J.M.; Wing, Lucy C. (2021). Overexploitation and decline in kelp forests inflate the bioenergetic costs of fisheries. <i>Global Ecology and Biogeography</i> Volume 31, Issue 4: 621–635 https://doi.org/10.1111/geb.13448</p> <p>Posted on the Otago Museum blog Finch, S. Intern Blog: Sam Finch 07 October 2021</p> <p>Other media</p> <p>Adams, F. (2022). Arms and armour of antiquity in New Zealand collections. Teece Museum of Classical Antiquities post, 6 March 2022: http://teeceemuseum.nz/arms-and-armour-of-antiquity-in-new-zealand-collections/.</p> <p>Evans, K. (2021) Gruesome Bounty, Artefact, <i>New Zealand Geographic</i>, Issue 172, 2021.</p> <p>Huff, A. (2022) Big Fish in a Small Pond, Use Your Eyes, <i>Kiwi Conservation Club (KCC) Forest and Bird</i>, Issue 154, February 2022.</p> <p>Smith, L. (2021). Support for proposed ban on trade in extinct animal remains. <i>Otago Daily Times</i>, 22 October 2021.</p>
<p>Facilitate and encourage research access and respond to public enquiries.</p>	<p>Achieved</p> <p>78 access requests received (83) 64 completed (66) 149 public enquiries (261)</p> <p>Humanities access requests 37 received (34) 32 completed (26) 3 ongoing (5) 2 withdrawn/cancelled/declined (3)</p>	<p>Humanities access requests</p> <p>These included:</p> <ul style="list-style-type: none"> – Marc Wahl, Vienna University, was sent images of six coins from the ancient Greek city, Thurium, in Lucania (E2021.113-118) as part of the research project 'The coinage of Thurium: die study and analysis', funded by the Austrian Science Fund. – Images of two lekythoi (E48.249, E48.421) and an oinochoe (E54.80) were sent to the Teece Museum of Classical Antiquities, Christchurch, for use in their planned mini-exhibition and digital resource looking at the theme of heroism in the <i>Odyssey</i> and James Joyce's <i>Ulysses</i>. – Providing images of Rakel Blomsterberg's <i>Miss South America</i> garment (G2022.8) to Otago Polytechnic for use in a social media article on Rakel Blomsterberg, as an OP graduate. – An image of the Sepik hook, D34.906, was supplied for use in an article titled 'Des crochets tshambwan du Moyen-Sepik très particuliers (Papouasie Nouvelle-Guinée)' by Christian Coiffier. – Martin Worthington, Associate Professor in Middle Eastern Studies at Trinity College, Dublin, was sent images of E48.430, the inscribed brick of Hašmar-Gaišu, for use in a primer on the Sumerian language.

	<p>Taoka Māori access requests 27 received (17) 22 completed (11) 4 ongoing (4) 0 withdrawn/cancelled/declined (2)</p> <p>Natural Science access requests 18 received (32) 16 completed (29) 2 ongoing/pending (2) 0 cancelled/declined (1)</p> <p>Public Enquiries and Items Received by Humanities, Taoka Māori, Natural Science 149 public enquiries (219) 93 item receipts (107)</p> <p>Conservation 38 public enquiries (42)</p>	<ul style="list-style-type: none"> - Images of E81.811, a papyrus fragment, were sent to Associate Professor Dr Mike Samson, University of Manitoba, for inclusion in the presentation 'Contextualizing the Homeric Papyri from Karanis', at the 30th International Congress of Papyrology (Paris, July 2022). Dr Samson is researching the Homeric papyri found at the Graeco-Roman Egyptian village Karanis. - Louis Dautais, a doctoral candidate in Egyptology (Université Paul Valéry Montpellier III, France) and in Aegean Protohistory (UCLouvain, Ottignies-Louvain-la-Neuve, Belgium) was sent images of Aegean-style ceramic sherds from Egypt in the collection (E34.69 – E34.80, E35.170 – E35.175), as part of his PhD thesis, one goal of which is to update the Hellenica catalogue: Aegean and Aegeanizing objects dated to the Late Bronze Age (LBA) and found in the Nile Valley (Egypt and Sudan). - Images of Bucchero ceramics in the collection were provided to Samuel Gamble, a Canterbury University Classics department Master's student. (E28.67, E28.85, E35.179, E48.160, E48.276, E48.304–E48.307, E48.316, F48.130, F48.135, F48.140 – 141, F48.143, F48.145, F48.147) - Bettina Kreuzer, Professor of Classical Archaeology, University of Freiburg, was sent images of the hydria, E48.66, for publication. - Dr Gwynnaeth McIntyre asked for permission to publish an image of E2021.2 for her paper 'A Re-evaluation of the So-Called Fulvia Coinage', accepted for <i>Historia</i>. - Dr Adam Patuchowski, University of Wrocław, was provided with images of E2021.618, from Phaistos, Crete, for his paper, 'La dernière ligne droite dans la rivalité acharnée et séculaire entre Phaistos et Gortyne' - Dr Gwynnaeth McIntyre used collection images for her conference paper: 'The coins of Galba, Otho, and Vitellius during the "Year of the Four Emperors"'. (E2017.547–E2017.552) - Alice Blackwell, Senior Curator Medieval Archaeology and History at National Museums Scotland, was provided with images of the pages of the Henry Laing manuscript book (X2021.97) to inform her provenance research on the National Museums Scotland's set of around 700 of Henry Laing's casts, gifted to them in 1860. <p>Taoka Māori access requests</p> <p>These included:</p> <ul style="list-style-type: none"> - As part of a national workshop of earth pigment practitioners from throughout the country, the Kauae Raro Research Collective visited to view taoka associated with kōkōwai (ochre) and raw forms of kōkōwai to strengthen their understanding of Māori use of natural earth pigments (D18.450, D22.746, D25.184, D27.739, D27.750, D27.1886, D31.6, D33.404, D33.1103, D34.965, D37.786, D38.157, D39.1186, D51.336A, D52.620, D78.971, D78.2493, D79.697, D79.3541, D79.3890, D79.3915, D79.3952, D79.3988, D79.3997, D79.4086, D79.4088, D79.4089, D79.8548, D79.8586, D79.9044, D87.430, D2000.13A, and D2006.15). - Phil Moore, research associate at Canterbury Museum, was provided with images of three blades from Killermont Station to include in his paper on the Mackenzie Basin archaeological sites for <i>Canterbury Museum Records</i> (D67.144 - D67.146).
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	<ul style="list-style-type: none"> - Vicki Lenihan from the Paemanu Charitable Trust was provided with images for 3D modelling of contact-era fishhooks made from nails (D88.369, D88.370, and D90.25). The models were arranged as an artwork in 'Hurahia ana kā Whetū', a collaboration between Paemanu and Dunedin Public Art Gallery (DPAG) curators. - Bo Yang, a Victoria University PhD student, was provided with images and information about taoka pūoro in the collection for a thesis titled 'An Organological Study of three Māori Instruments: Pūtōrino, Nguru, and Kōauau' that is researching the musical knowledge related to these taoka pūoro, including structure, history, materials, making, carving, or stories (D81.2631, D81.2632, D81.2635, D20.371, D20.373, D20.376, D21.58, D25.1776, D27.575, D27.613, D27.615, D27.618, D27.619, D27.623, D27.624, D27.625, D27.627, D28.403, D45.555, O50.013, D76.2025, D80.357, D87.19, D87.20, D88.158, D33.1591, and D33.1595). - With the permission of Hokotehi Moriuri Trust, Te Papa was provided with 3D photogrammetry digital models of rākau momori for inclusion in the <i>Tchakat Moriuri – Me Rongo</i> exhibition which will incorporate miheke Moriuri, historic and contemporary photography, and written content to tell the stories of the Moriuri people and Rēkohu (Chatham Islands). (D24.348, D72.57, D72.58, D72.59, D72.60, D72.63, D72.64, D72.65, and D72.69) - Dr Rowan Light, Project Curator New Zealand Wars gallery, Auckland War Memorial Museum, was provided with collection data for taoka from the Mair collection at Otago Museum, as part of his research. (D21.418, D30.911) - Scott Ratima Nolan, the British Centre for Conservation, was provided with a summary of staff responses on glove use for handling taoka for his research on the use of gloves in museum collections and how cultural sensitivities are addressed. - Madison Kelly: images of taoka pūoro (D27.518 pūtātara, D76.2025 Kōauau) for a DPAG publication to support a kōrero between Madison Kelly and taoka pūoro practitioner Ruby Hinepunui Solly (Kāi Tahu, Waitaha, Kāti Māmoae). - Images of barracouta lures and fishhooks from the Otago region (D67.149, D73.772, D20.213, D22.89, D30.567, D30.525, D29.1260, D19.168) for inclusion in a display about Māori trade and resources designed by Madison Kelly for the ground floor of the University of Otago Business School. - Descendants of John White visited to view the taoka from his collection, given to the Museum by his son, the Reverend Neil White, in the early 20th century. (D27.492, D27.518, D27.568, D27.625, D27.666, D27.856, D27.256, D27.257, D35.504, D24.537, D25.2458, D25.2467, D27.212, D31.1000) 	<p>Natural Science access requests</p> <p>These included:</p> <ul style="list-style-type: none"> - James Crofts-Bennett cataloguing major spider groupings as part of his PhD looking at native spiders. - A list of tangiwai greenstone prepared for Julia Bradshaw from Canterbury Museum who was looking at early European influences in Milford Sound. - Feature of ambergris and the fin whale in a Vice documentary about Ambergris hunting in southern New Zealand. - Nic Rawlence using the comparative moa collection to help with the identification of elements of a moa found on Stewart Island which ended up being one of the first natural occurrences of the species found on the island.
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		<ul style="list-style-type: none"> - Kea bills and bag images (AV10823) featured in <i>New Zealand Geographic</i> story about kea, and to be featured in a documentary on kea produced by Magnetic Pictures, for local audiences. - Aalbert Rebergen from the Dunedin City Council came in to look through the curated Lepidoptera collections to familiarise himself with some of Dunedin's rarer species that have been found as part of some monitoring work that he commissioned. - List of specimens and core data of small-headed flies from the Acroceridae family shared with Te Papa researcher Shaun Thompson to help with his work to revise this group in New Zealand. - Moa displays filmed with interviews of researchers by Saint Thomas Productions, a French filmmaking company specialising in natural history documentaries. Film is on the evolution of giant birds. - List of primary biodiversity data of all the specimens in the natural history collection that are found in the Mackenzie Basin for Tara Murray from the Department of Conservation. - Image request of South Island kōkako feathers held in the collection by the South Island Kōkako Trust. Images are used to promote the trust and raise the profile of a bird that may not be extinct.
<p>Deliver 20 presentations in-house and externally.</p>	<p>Achieved</p> <p>63 presentations (37)</p>	<p>Barton, M, Malthus, J, and White M, <i>Disrupting fashion-as-usual in the Southern Hemisphere</i>, Responsible Fashion Series, Antwerp (online), 14 October 2021.</p> <p>Burns, E, <i>Sunfish Surprise!</i>, Wild Dunedin – Spring edition, 8 October 2021.</p> <p>Burns, E, <i>Blowing Bubbles Podcast</i> interview with Samuel Mann and Mawera Karetai, Otago Access Radio 105.4 FM, 9 November 2021.</p> <p>Burns, E, Freshwater fish installation interview for <i>Otago Daily Times</i> online, 27 April 2022.</p> <p>Burns, E, and Phillips, C, Wild Dunedin elephant seal cataloguing interview for <i>Otago Daily Times</i> online, 18 May 2022.</p> <p>Crane, R, <i>From Field Guides to TV Tie-ins: NZ's Popular Natural History Books, an Historical Survey</i>, Centre for the Book 2021 symposium, University of Otago, 19 November 2021.</p> <p>Crane, R, <i>On Darwinism and Doubt in Dunedin</i>, RNZ Standing Room Only, 6 February 2022.</p> <p>Fleury K, <i>The Kyeburn Moa Footprints</i>, Thirst for Knowledge, 28 June 2022.</p> <p>Fleury K, <i>How to Get Rich Selling Whale Poop</i>, Vice News (international), Vice News social media platforms, Vice Australia social media, and YouTube, 25 August 2021.</p> <p>Fleury, K, interview with <i>Newshub</i>: new non-destructive method of DNA extraction from skeletal specimens, 18 April 2022.</p> <p>Fleury, K, and O'Regan G, <i>Moeraki Boulders, Rock Art and Mātauranga of Geology, Fossils and Landscapes Within the Waitaki Valley</i>, Te Kura Kaupapa Māori o Ōtepoti, 25 November 2021.</p> <p>Fleury, K, Burns, E, Bray, R, and Tassel S, <i>Natural History Collective in Australasia</i>, presentation to Managers of Australian Herbaria Collections (MAHC), 20 October 2021.</p> <p>Griffin I, <i>Uncovering the Mysterious STEVE Aurora</i>, Saturday Morning with Kim Hill, RNZ National, 11 June 2022.</p> <p>Hoeta, A, <i>For the Love of Science: Aotearoa and Salar Tsunami</i>, Department of Science Communication, 17 March 2022.</p> <p>Hoeta, A, <i>Introduction to Salar Tsunami</i>, Staff Talk at Otago Museum, 15 April 2021.</p> <p>Hoeta, A, <i>Tūhura Kids' Club Salar Tsunami</i>, Tūhura Club Otago Museum, 23 March 2022.</p> <p>Hoeta, A, <i>Introduction to Salar Tsunami</i>, Otago Museum Science Communicators' Presentation, 30 May 2022.</p> <p>Hoeta, A, <i>Māori Storytelling and Science Communication</i>, Department of Science Communication, 26 April 2022.</p>

Hoeta, A, Co-host of the Live Wild Dunedin International Earth Day Event with Martin Hill & Phillipa Jones, St Kilda Beach Dunedin, 22 April 2022.

Hoeta, A, Te Ao Tapatahi Māori TV, Puaka Matariki interview, 12 June 2022.

Hoeta, A, Breakfast TV, Puaka Matariki interview, 15 June 2022.

Hoeta, A, The Breeze Puaka Matariki interview, 22 June 2022.

Hoeta, A, The Mountain Scene Queenstown Matariki interview, 15 June 2022.

Hoeta, A, Tahu News Puaka Matariki interview, 22 June 2022.

Hoeta, A, RNZ Puaka Matariki interview, 22 June 2022.

Hoeta, A, The Hits with Callum & P Puaka Matariki interview, 23 June 2022.

Kerr, S, *Let's Dance: Superfamily Empodoidea*, monthly meeting of the Otago Branch of the Entomology Society of New Zealand, 4 November 2021.

Malthus, J, *Fashion FWD* exhibition talk, for the Taieri walking group at Otago Museum, 6 July 2021.

Malthus, J, *In conversation with Donna Tulloch*, Otago Museum Fashion Fridays, 23 July 2021.

Malthus, J, *Fashion FWD exhibition at Otago Museum*, Selvedge World Fair online talks, part of the panel hosted by The World Crafts Council, Aotearoa, September 2021.

Malthus, J, and Barton, M, *Curators Insider's Talk and Tour*, Fashion Fridays @OM, 24 September 2021.

Malthus, J, *Fashion FWD at Otago Museum*, Graduate Women Otago colloquium at Otago Museum, 1 October 2021.

Malthus, J, *Fashion Thursday >> Charmaine Reveley* at Otago Museum, 14 October 2021.

Malthus, J, *The Unexpectedly Glamorous World of Eden Hore*, Curator's Talk, Dowse Art Gallery, 3 December 2021.

Malthus, J, with Claire Regnault, *Eden Hore: High Fashion/High Country*, online Costume and Textile Association of New Zealand presentation, 23 March 2022.

Malthus, J, and White, M, *Fashion FWD: Disruption through Design*, Association of Friends of the Otago Museum, 17 August 2021.

Malthus, J, and White, M, *Fashion FWD at Otago Museum*, U3A Dunedin, 14 October 2021.

Mildwaters, N, and Rhynard-Geil, S. *Adjusting To Fit: Shifting an Organisation's Approach to Integrated Pest Management to Better Reflect Cultural Protocols, Legal Requirements and Workplace Dynamics*. Pest Odyssey 2021 – The Next Generation Conference, London, 22 September 2021.

Mildwaters, N. *Making IPM Work for Your Collections*. IPM workshop delivered in Dunedin as part of the Tū Tōnu project on 28 June 2022.

O'Regan, G, *Tokatuhi: What We Do and Don't Know About Māori Rock Art*, 2021 NZ Archaeological Association Public Lecture, Taupō, 5 July 2021.

O'Regan, G, *Tokatuhi: What We Do and Don't Know About Māori Rock Art*, H D Skinner Memorial Lecture, the Association of Friends of Otago Museum, 27 October 2021.

O'Regan, G, *Marsden Fund Marine Shell Radiocarbon Dating Project*. Te Ao Tapatahi, Māori TV, 9 December 2021.

O'Regan, G, *A Dispersed Archive of Māori Rock Art Imagery*, Museums as Archive, Symposium, University of Otago (online), 15 December 2021.

O'Regan G, Interview for article *Geochemical Data from Polynesian Artifacts Pack Pofatu Database*, by Alka Tripathy-Lang, which appeared in *Eos*, 103, <https://doi.org/10.1029/2022EO20122> and was posted on 07 March 2022.

O'Regan, G, *Pounamu Exhibition Opens*, Tahu News, 24 March 2022.

<p>Collections team contributes to the delivery of projects, exhibitions, programmes, and online content to engage our core audiences.</p>	<p>Achieved</p>	<p>O'Regan, G, <i>Pounamu Journeys Panel Discussion</i>, Otago Museum public programme, 26 March 2022. O'Regan, G, <i>A Precious Stone</i>, <i>Otago Daily Times</i>, 28 March 2022. O'Regan, G, <i>Pounamu Exhibition Tells Tale</i>, <i>The Star</i>, 31 March 2022. O'Regan, G, <i>The First Glance, Our Changing World</i> podcast by Claire Concannon, RNZ National, 17 March 2022. O'Regan, G, and Arun, L, <i>He Mea Whakamātā</i>. Online archaeology and art presentation, 18 March 2022. O'Regan, G, Arun, L, and Harlow, A, <i>He Mea Whakamātā</i>, archaeological and curatorial perspectives, online audience, APT 10 Brisbane, 1 April 2022. O'Regan, G, Arun, L, and Harlow, A, <i>He Mea Whakamātā</i>, kaiitiaki closing. Online audience, APT 10 Brisbane, 22 April 2022. O'Regan G, Thorpe S (Hokotehi Moriori Trust), Emmitt, J (University of Auckland), and Hemi, R (University of Otago). <i>Rākau Momori Modelling Chatham Island Tree Markings</i>. Living Digital Heritage Conference, Macquarie University, Sydney (online), 5 November 2021. Phillips, C, <i>Birds Out Your Window (In a Dunedin Garden)</i>, Wild Dunedin – Spring edition, 8 October 2021. Phillips, C, <i>The Good, the Bad and the Bugly</i>, Wild Dunedin – Spring edition, 9 October 2021. Phillips, C, <i>Birds in Dunedin</i>, a Nature gallery tour about Dunedin birding sites, Wild Dunedin – Spring edition, 9 October 2021. Rika-Heke, M, (Heritage NZ) and O'Regan, G, <i>Kaitiakitanga in Archaeology</i>, Master's in Archaeological Practice programme, University of Otago, 30 September 2021. White, M, <i>The Adjustable World of Reversible Clothing</i>, USA Dunedin, 7 October 2021. White, M, <i>Edith Annie Howes: "Let us follow the course of birth"</i>, Centre for the Book 2021 symposium, University of Otago, 19 November 2021. White, M, <i>Expanding the Classics Demographics</i>, Annual meeting of the Mediterranean Archaeology Australian Research Community, 31 January 2022. White, M, <i>"It's all in the making": The Margery Blackman Textile Collection</i>, seniors' group, Otago Museum, 23 June 2022. White, M, <i>The Margery Blackman Textile Collection</i>, Up Late, Otago Museum, 3 June 2022. White, M, <i>Te Reo By Correspondence, a Century Ago</i>, Australian Historical Association annual conference (online), 30 June 2022.</p>
<p>Collections team contributes to the delivery of projects, exhibitions, programmes, and online content to engage our core audiences.</p>	<p>Achieved</p>	<p>Exhibitions <i>Connection to Collection: Papua New Guinea; Barry Watkins Surfboard; Fashion FWD >> Disruption Through Design; 2021 Otago Museum Photography Awards; Fresh Produce: The International Year of Fruits and Vegetables; iNDx; Kura Pounamu; There's Something in the Water; "it's all in the making": Margery Blackman Textile Collection; Sea Monsters; Michele Beevors: Anatomy Lessons; Genome: The Science of Life; Plunge: An Augmented Reality Experience; 2022 Otago Museum Photography Awards; Kiingi Tuheitia Portraiture Awards; Celebrating Ray Forster</i></p> <p>Projects <i>Bird of the Year – Support and online content for the red-billed gull.</i> <i>Forster 100th Birthday Celebration – Small display case installed in the Nature Gallery.</i></p>

		<p>Programmes Wild Dunedin Spring edition, Wild Dunedin Festival, Gin and Collections events, New Zealand Archaeology Week, Seniors' Days.</p> <p>Online content Contributed to Facebook and Twitter posts put out by the Marketing team, and to the Museum blogs.</p>
<p>1.2 We will strategically develop our collection</p> <p>Develop our collections, in-line with our Collections Strategy.</p>	<p>Achieved 105 new acquisitions (48)</p>	<p>ACQUISITIONS</p> <p>91 Humanities acquisitions (29) 14 Natural Science acquisitions (18) 0 Taoka Māori acquisitions (1)</p> <p>Humanities acquisitions</p> <p>These included:</p> <ul style="list-style-type: none"> - <i>Mates</i>, a necklace by Jane Dodd. - Set of six pakohe/Southland argillite buttons made by Craig McIntosh. - <i>If I was a flower</i> by ceramic artist, Blue Black. - <i>Big Rock Ring</i> by Joe Sheehan. - <i>Red Cloud</i> by Sione Monu. - <i>Fat Pants</i> by Victoria McIntosh. - Three embroidered works by Jay Hutchinson: embroidered replicas of a Jelly Tip wrapper, a McDonald's burger carton, and a Jimmy's Pies bag. - Steel compound and thread necklace by Lisa Walker. <p>[the above are all works acquired with the assistance of the Blumhardt Foundation]</p> <ul style="list-style-type: none"> - An ula – Fijian club – given to the Hon. Tame Parata MHR when he was one of the members on a Parliamentary tour of the Pacific Islands headed by Richard Seddon. It was donated by his great grandson, Emeritus Professor John Broughton. - <i>Thinking cap</i> from 1993, and a necklace and bracelets from 1996 – 1997, made and exhibited by jeweller and sculptor, Mary McFarlane. Donated by the artist. - <i>Black Box I</i> and <i>Black Box II</i> by Mary McFarlane, exhibited as part of <i>Turangawaewae: a public outing – the third New Zealand Jewellery Biennial</i>. Donated by the artist. - A group of items owned, made, designed or used by Ralph Hotere, including a gold cross made by Kobi Bosshard as a gift to Ralph Hotere; a group of bisque-fired ceramic moulds with casts for decorative nail heads; his sleeveless

<p>NOM*d hoodie; a group of enamelled badges (including one Solidarity, four Che Guevara, three Belleknowes Golf Club and one Vive Port Chalmers badge); his leather carpenter's apron; his tote bag with Bill Manhire quotation; a keffiyeh; a Cuban flag; his Canon F-1 camera. Donated by Mary McFarlane.</p> <ul style="list-style-type: none"> - A black pennant made by Naomi Wilson and flown from the Observation Point flagpole on the day of Ralph Hotere's funeral. Donated by Mary McFarlane. - Rakel Blomsterberg's <i>Miss South America</i> outfit, part of the collection which won the 2013 International Emerging Design Award. Donated by the artist. - A group of materials from Botswana donated by Ngaire Mingham, who collected them in the 1970s and 1980s while working in primary health care in Botswana. - A small group of bilum and woven bags from Papua New Guinea, donated by Professor Glenn Summerhayes. 	
<p>Taoka Māori acquisitions</p> <p>None</p>	
<p>Natural Science acquisitions</p> <p>These included:</p> <p>Entomology</p> <ul style="list-style-type: none"> - Alwynne Haworth collection of pinned terrestrial invertebrates collected from the Queenstown/Wānaka area. - Dr Gillian McLaren personal collection of terrestrial invertebrates comprising over 1100 pinned specimens mostly collected from the Central Otago area. - Three paratype fly specimens from newly described species <i>Empidadelpho pokekeao</i> (Family: Empididae) vouchered into the collection by Associate Professor Steve Kerr. - Collection of short-haired bumblebees collected and donated by Rod Morris. <p>Ornithology</p> <ul style="list-style-type: none"> - Kākī (<i>Himantopus novaezelandiae</i>) skeletons from the Kākī Recovery Programme. - A variety of Antarctic seabird skeletons collected in the 1970s. - A jar of moa gizzard stones and fragments of bird skeleton donated by Kay Dundass. - Subfossil bird bones, eastern moa remains, and other small bird bones from Coastal Otago. - Moa bones, coprolites, and voucher slides from moa nesting sites from around Central Otago, collected, prepared, and published on by researcher Dr Mike Pole. <p>Geology</p> <ul style="list-style-type: none"> - A hand sample of goodletite, donated by Dr Matthew Tarling. - Haline crystals from Kaigoorlie Western Australia, gifted by Dr Anthony Reay. 	

		<p>Other</p> <ul style="list-style-type: none"> - Large wild goldfish caught and donated by Hudson and Hank Weathington (two prepared as taxidermy by Pete Wells). - Three dried seahorses, a gift of Reverend William L Wallace. - Two tanned snake skins from West Africa. African rock python, <i>Python sebae</i>, West African crocodile, <i>Crocodylus suchus</i> collected/purchased during the 1950s by the depositor's father. <p>Thank you to all our donors and supporters of our collection work.</p> <p>DEACCESSIONS</p> <p>Seven objects were deaccessioned in response to repatriation claims:</p> <ul style="list-style-type: none"> - Six objects were deaccessioned to be repatriated to the Warumungu people of Tennant Creek in Australia (four knives, a boomerang and an adze). - One pare/lintel (D34.627) was deaccessioned to be repatriated to Ngāti Kahungunu. <p>Otago Museum Collection Policy 2020–2025</p>
<p>Review and revise the Collection Policy</p>	<p>Achieved</p>	
<p>1.3 We will care for our collection</p>		
<p>Continue to develop and implement best practice approaches to caring for our collection</p>	<p>Achieved</p>	<ul style="list-style-type: none"> - Installation and commissioning of Testo environmental monitoring system across the Museum. - Completion of Museum-wide lighting survey. - Review and adaption of OM's IPM strategy to take into account wider considerations, including integrating cultural considerations. - Revised and reconfigured data entry tabs in Vernon CMS. - Developing image scanning and digitisation practices for collection items.
<p>Assess, and when necessary, treat items in tandem with priority collections surveys, development projects, exhibitions, and programmes.</p>	<p>Achieved</p> <p>4938 assessments/treatments (19 073)</p>	<p>4774 assessments and 164 treatments were carried out on collection items by Conservation staff.</p>
<p>Maintain and develop preventative conservation programmes in line with best practice that apply to all collections.</p>	<p>Achieved</p>	<p>A range of preventative conservation work has been undertaken over this period, including the installation and commissioning of the new Marjory Barclay Trust-funded Testo environmental monitoring system that covers the entire Museum and allows for real-time environmental monitoring across galleries and stores. This year has seen an initial baseline of data being collected, which in future will be used to adapt and adjust the building's heating, ventilation, and air-conditioning (HVAC) systems, in conjunction with the Facilities team, to create more suitable and sustainable environmental conditions for our collection.</p> <p>Work has also continued around other preventive conservation priorities, such as our material testing program, housekeeping, and external storage improvements; the treatment and re-packaging of our archaeological metals into customised environmental enclosures; and the identification and recording of items susceptible to particular agents of deterioration within our displayed collections.</p>

		<p>Significant work has also been focused on our ongoing Integrated Pest Management program, including in-house training, quarantine and preventative treatment work and eradication activities. A Museum-wide lighting survey was also completed during this period, the data from which will be used to develop a whole building, multiyear rotation plan in conjunction with the Curatorial and Design teams.</p> <p>Work around identifying and managing hazards within collection items has also been on-going over this period in conjunction with the lotteries-funded Hidden Hazards project.</p>
<p>Address collection storage furniture for earthquake mitigation and fire prevention.</p> <p>Manage the iwi relationship and curatorial support to ensure repatriation matters are managed within resource constraints.</p>	<p>Partially achieved</p> <p>Achieved</p>	<p>This is a rolling program of improvements to stores that is subject to funding. Improvements are incremental, and over this period work has focused on fire prevention activities undertaken by the facilities team.</p> <p>Deaccessioned kōimi for reparation to Moriōri were appropriately farewelled for transfer to Te Papa.</p> <p>Extensive liaison was undertaken in preparation for the return of kōiwi to Ōtākou, and a delegation of Taranaki iwi were received to initiate their kōiwi repatriation request.</p> <p>Discussions ongoing with Ngāti Kahungunu regarding requests for a carved pare from Porangahau (now deaccessioned for return) and the Heretaunga whare whakairo.</p> <p>Tūhura Otago Museum also facilitated the repatriation of a piupiu from a member of the community to Mokau Museum. The Māori Advisory Committee also engaged with Warumungu elders towards establishing appropriate relationships in support of their now approved repatriation request.</p>
<p>1.4 We will excel at researching and interpreting our collection</p> <p>Develop and implement a research strategy.</p>	<p>Partially achieved</p>	<p>Draft Strategy completed but calls for further consultation with external stakeholders.</p>
<p>Support and encourage research outcomes of Honorary Curators and research collaborators.</p>	<p>Achieved</p>	<p>Despite the COVID-19 restrictions disrupting access for honorary curators, it has continued to be a busy and productive year:</p> <ul style="list-style-type: none"> - Dr Jane Malthus gave talks to a number of groups, particularly as part of the programmes associated with <i>Fashion FWD</i> >> <i>Disruption through Design</i>, but also on her involvement with the Eden Hore Central Otago Collection, and her own dress history practice. She presented a paper at the 2021 New Zealand Costume and Textile Association symposium. She has published solo and co-authored papers focused on, or which include reference to, the Tūhura Otago Museum dress collection. In addition, she has started working with collection management on an audit of the dress and textiles storeroom. - Dr Melville Carr wrote a blog on New Zealand stamps that feature fruit and/or vegetables, to coincide with our <i>Fresh Produce</i> Stairwell exhibition. He continues to oversee the orderly storage of our philatelic collection. - Emeritus Professor Robert Hannah continued his contribution to the Museum's blogs, and offers prompt, knowledgeable replies to questions from staff and the public. - Steve Kerr continued his Diptera research, including the description of the new fly species <i>Empidadelpho pokekeo</i> and the discovery in collections of other empids from the Auckland Islands. Associate Professor Kerr has also been assisting the curatorial team in the sorting of the large donation of pinned invertebrates received over the last year.

		<ul style="list-style-type: none"> - Dr Rosi Crane, Honorary Curator, History of Science, presented at the Haast symposium hosted by the Canterbury Museum. She also published on the reception of Thomas Jeffery Parker's arrival in Dunedin, along with the Darwinian theory. Media interviews were arranged for Dr Crane on RNZ's <i>Standing Room Only</i> on the Parker research. - Continued support for Anthony Harris's Nature File columns for the <i>Otago Daily Times</i>. This year marked a milestone in his work publishing his 1800th weekly article! - Dr Anthony Reay, Honorary Curator, Geology, continues to work on cataloguing the mineral collections, including recent mineral donations. - Dr Bronwen Presswell, Honorary Curator, Parasitology, assisted by Jerusha Bennett, continues their work investigating and describing the parasite ecology of New Zealand's native fauna, and passing on host material to the Natural Science team to consider vouchering into the collection. - Dr Barbara Anderson was appointed as an Honorary Research Associate within the Natural Science team. - A new operational guideline around the appointment of Honorary Curators and Research Associates was completed and signed off by the Executive team this year.
GOAL 2: ENGAGING OUR COMMUNITY TO INSPIRE WONDER, CURIOSITY AND UNDERSTANDING		
2.1 We will be a valued community resource		
Implement our te reo strategy	Not achieved	The development of an organisation-wide te reo Māori strategy was deferred due to stretched kaupapa Māori staff resources and prioritising resolving the te reo Māori name for the Museum.
Attract over 300 000 visitors to the Museum.	Not achieved 268 475 visitors to the Museum (326 354)	The Museum had 268 475 visitors. Given that for much of this year international borders were closed, and the periods of Museum closure due to COVID-19 lockdowns, this was a good result.
Offer free admission to the Museum's permanent galleries and events.	<p>Achieved</p> <p>15 free exhibitions and displays (14)</p> <p>28 467 people participated in free programmes and events (27 419)</p> <p>1715 people participated in free science shows (6885)</p>	<p>Free exhibitions and displays</p> <ul style="list-style-type: none"> - <i>Connection to Collection: Papua New Guinea</i>; Atrium and Stairwell display, 14 September 2020 – 31 October 2021.* - <i>Barry Watkins Surfboard</i>; Nature Gallery, 26 January 2021 – 15 November 2021.* - <i>Fashion FWD >> Disruption Through Design</i>; Special Exhibitions Gallery, 26 March 2021 – 17 October 2021 (15 378 visitors 1 July 2021 – 17 October 2021). - <i>2021 Otago Museum Photography Awards</i>; Beautiful Science Gallery, 26 June 2021 – 17 September 2021 (16 278 visitors 1 July 2021 – 11 October 2021). - <i>Fresh Produce: The International Year of Fruits and Vegetables</i>; Atrium and Stairwell display, 1 November 2021 – 21 April 2022.* - <i>iNDx</i>; Beautiful Science Gallery, 12 October 2021 – 10 December 2021 (8990 visitors). - <i>"It's all in the making": Margery Blackman Textile Collection</i>; People of the World Gallery, 2 October 2021 – ongoing.* - <i>Plunge: An Augmented Reality Experience</i>; Beautiful Science Gallery, 11 December 2021 – 1 May 2022 (32 646 visitors). - <i>Kura Pounamu: Our Treasured Stone</i>; 1877 Gallery, 26 March 2021 – 28 August 2022, (15 975 visitors 26 March 2022 – 30 June 2022). - <i>Michele Beevors: Anatomy Lessons</i>; Animal Attic, 9 April 2022 – 9 October 2022.* - <i>There's Something In the Water</i>; Atrium and Stairwell display, 22 April 2022 – 2 October 2022.* - <i>Genome: The Science of Life</i>; Beautiful Science Gallery, 2 May 2022 – 26 May 2022 (4212 visitors).

- 2022 Otago Museum Photography Awards; Beautiful Science Gallery, 27 May 2022 – 22 July 2022, (8 535 visitors 27 May 2022 – 30 June 2022).
- *Kiingi Tuheitia Portraiture Awards*; Tangata Whenua Gallery, 13 June 2022 – 22 January 2023.*
- *Celebrating Ray Forster* 100th birthday display; Nature Gallery – June 17 (TBC).*

* These display spaces have multiple entry/exit points and/or no door counter.

Free programmes and events

Programmes and events are organised to create motivation to visit the Museum and provide accessible ways to engage with and spark interest in our collections, galleries, exhibitions, and stories. They also help to shape the Museum space into a community hub, where all are welcome and we celebrate all. These offerings included large Family Fun Days, talks and workshops in support of Otago Museum exhibitions, and community events, as well as a range of programmes designed and delivered at different times and price points to bring in a variety of community members who might not otherwise consider visiting Otago Museum. This year some programmes were held in person with live streaming or the ability to watch back after the event. This worked well during periods with high numbers of COVID-19 cases within the community.

- *Puaka Matariki*, Gallery Trail, 2 – 25 July 2021 (226 visitors).
- *Matariki Ahuka Nui*, Community Fun Day, 4 July 2021 (1500 visitors).
- *People of the World - Otago Language Exchange Club*, Meetup, 6 July 2021 (12 visitors).
- *The COVID-19 Vaccine: Your Questions Answered*, Public Forum, 7 July 2001 (40 visitors).
- *Mid-Winter Makerspace*, Makerspace, 12 – 23 July 2021 (2287 visitors).
- *Dunedin Wildlife Hospital*, OM Friends – In Focus, 20 July 2021 (13 visitors).
- *Animal Attic Family Tour*, OM Friends – In Focus, 24 July 2021 (20 visitors).
- *University of Otago Performing Arts Lunchtime Concert*, Live @ OM, 27 July 2021 (34 visitors).
- *The Quilt Project*, Workshop, 1 August 2021 (7 visitors).
- *Mother's Milk*, *Mother's Wisdom - Southern DHB Breastfeeding Week*, Community Film Screening, 6 August 2021 (27 visitors).
- *Otago Language Exchange Club*, Meetup, 3 August 2021 (12 visitors).
- *Seniors' Morning Tea (with Science Show)*, Meetup, 10 August 2021 (40 visitors).
- *Science and Technology Fair*, Temporary Display, 11 – 15 August 2021 (300 visitors).
- *The Best of The Science Fair!*, Temporary Display, 16 – 22 August 2021 (50 visitors).
- *Past Designs Also Fashion Forward*, OM Friends – In Focus, 17 August 2021 (21 visitors).
- *Sea Lions Trust AGM and Talk*, Public Talk, 16 September 2021 (1140 visitors).
- *Godmothers of Fashion – Curators' Talk*, Public Talk, 24 September 2021 (18 visitors).
- *iNDx Opening Event*, Exhibition Opening, 12 October 2021 (46 visitors).
- *H D Skinner Lecture*, Lecture, 27 October 2021 (60 visitors).
- *Seeing the Unseen*, Film Screening, 28 – 30 October 2021 (18 visitors).
- *The Totally Fabulous Fashion FWD >> Trail*, Gallery Trail, 3 May – 17 October 2021 (200 visitors).
- *Treasures of the Museum Makerspace*, Makerspace, 4 – 15 October 2022 (2184 visitors).
- *The Treasure Trail*, Gallery Trail, 2 – 17 October 2021 (625 visitors).
- *Improv at the Museum | Theatre for Youth*, Workshop, 4 – 5 October 2021 (32 visitors).

- *Creative Pasifika Gallery Trail*, Creative Pasifika, 16 – 24 October 2021 (85 visitors).
- *Samoa Weaving Demonstration*, Creative Pasifika, 17 October 2021 (60 visitors).
- *Sit and Sketch*, Creative Pasifika, 16 – 24 October 2021 (15 visitors).
- *Make Our Lei*, Creative Pasifika, 16 – 24 October 2021 (100 visitors).
- *Seeing the Unseen – Quiet Screening*, Film Screening – iNDx supporting event, 28 and 30 October 2021 (17 visitors).
- *Halloween in the Attic*, Live Performance, 31 October 2021 (150 visitors).
- *A Conversation on Autism*, Panel Discussion, 1 November 2021 (18 visitors).
- *Mindfulness for Beginners*, Workshop, 4 November 2021 (8 visitors).
- *Ōtepati Dunedin Diwali 2021*, Cultural Showcase, 7 November 2021 (775 visitors).
- *Bollywood Dance Workshop*, Workshop, 7 November 2021 (30 visitors).
- *Pictures of Susan Screenings*, Film Screening – iNDx supporting event, 14 November 2021 (8 visitors).
- *Willi Fels and his Chums*, OM Friends – In Focus Talk, 16 November 2021 (24 visitors).
- *ODT Extra Quiz Finale*, Community Event, 19 November 2021 (160 visitors).
- *Friends of Otago Museum Christmas Event*, OM Friends Event, 25 November 2021 (25 visitors).
- *The Kraken Good Gallery Trail*, Gallery Trail, 11 December 2021 – 1 May 2022 (520 visitors).
- *Monster Weekend*, Family Fun, 11 – 12 December 2021 (1600 visitors).
- *Elves' Workshop and Makerspace*, Makerspace, 13 – 24 December 2021 (1491 visitors).
- *Sea Monsters Surprise Makerspace*, Makerspace, 10 – 23 January 2022 (1105 visitors).
- *Heloise Stevance – Expert Talk*, Public Talk, 25 February 2022 (1548 visitors).
- *The Kraken Good Gallery Trail*, Gallery Trail, 11 December 2021 – 1 May 2022 (230 visitors).
- *Sunfish Surprise*, Public Talk, 22 April 2022 (51 visitors).
- *7 x 7 Wild Talks*, Public Talk, 22 April 2022 (127 visitors).
- *Up Late at the Museum*, Whole Museum Event, 22 April 2022 (355 visitors).
- *Moa Talk*, Gallery Talk, 22 April 2025 (9 visitors).
- *Cephalopod Talk*, Gallery Talk, 22 April 2025 (20 visitors).
- *Navigating Moana Nui*, Public Talk, 23 April 2022 (39 visitors).
- *Land Artists: Martin Hill and Philippa Jones*, Public Talk, 23 April 2022 (25 visitors).
- *Storytelling with King Neptune*, Family Fun, 24 April 2022 (9 visitors).
- *Wildlife ER with Suzy Cato*, Family Fun, 24 April 2022 (182 visitors).
- *Ki Uta Ki Tai from the Mountains to the Sea*, Public Talk, 24 April 2022 (35 visitors).
- *Sea Monster Illustration*, Workshop, 24 – 25 April 2022 (36 visitors).
- *Dive into the Otago Harbour*, Science Outreach, 26 April 2022 (121 visitors).
- *She Knows Seashells*, Public Talk, 26 April 2022 (37 visitors).
- *Piecing Together an Elephant Seal*, Demonstration, 27 April 2022 (800 visitors).
- *Getting to Know Pakake*, NZ Sea Lion, Public Talk, 27 April 2022 (34 visitors).
- *Puppet Show – Kaitrin McMullan*, Family Fun, 27 April 2022 (67 visitors).
- *Seals and Sea Lions: Adventures and Anecdotes*, Public Talk, 27 April 2022 (54 visitors).
- *Living with Lions*, Public Talk, 27 April 2022 (47 visitors).
- *Wild Dunedin Quiz Night*, Quiz Night, 28 April 2022 (65 visitors).
- *Wild Makerspace*, 16 April – 1 May 2022 (890 visitors).
- *The Pounamu Trail*, Gallery Trail, 16 April – 1 May 2022 (80 visitors).
- *Sounds of the Sea Science Show*, Science Show, 24, 25, and 28 April 2022 (99 visitors).

- *Wild Movies @ OM – Wildlife E.R.*, Public Screening, 22 – 28 April 2022 (280 visitors).
- *Storytelling with King Neptune*, Family Fun, 29 – 30 April 2022 (26 visitors).
- *Sea Monster Illustration*, Workshop, 17 April 2022 (10 visitors).
- *DNA Event, Interactive Workshop and Presentation*, 14 May 2022 (120 visitors).
- *Michele Beevors Artist Talk*, Public Talk, 15 May 2022 (54 visitors).
- *Friends Talk – Jane Austen Miniatures*, Public Talk, 17 May 2022 (21 visitors).
- *Kura Pounamu: Understanding Stone*, Public Talk, 22 May 2022 (200 visitors).
- *Seniors' Meetup*, Community Event, 26 May 2022 (76 visitors).
- *Otago Museum Photography Awards Opening*, Exhibition Opening, 28 May 2022 (112 visitors).
- *Sunfish Surprise*, Public Talk, 8 October 2021 (30 visitors).
- *What's That Bird?*, Public Talk, 8 October 2021 (38 visitors).
- *Nature in Dunedin*, Gallery Tour and Talk, 9 October 2021 (15 visitors).
- *The Good, the Bad and the Bugly*, Public Talk, 9 October 2021 (38 visitors).
- *Animal Attic Wild Tour*, Gallery Tour and Talk, 9 – 10 October 2021 (43 visitors).
- *Fight for the Forests*, Public Talk, 10 October 2021 (64 visitors).
- *Star Singers Choir*, Performance, 5 December 2021 (60 visitors).
- *Annual Passholder Night 2022*, Event, 9 December 2021 (87 visitors).
- *Rainbow Rosalind*, Performance, 18 December 2021 (150 visitors).
- *Rhythmix and Waitati Warblers*, Performance, 18 December 2021 (80 visitors).
- *Highland Harmony and Dunedin Harmony*, Performance, 19 December 2021 (65 visitors).
- *City Choir*, Performance, 19 December 2021 (85 visitors).
- *Brighton Gala Day*, Community Event, 23 January 2022 (375 visitors).
- *Seniors' Day and Forensic Psychology Talk*, Community Event, 8 February 2022 (49 visitors).
- *Fossils of Foulden Maar*, OM Friends – In Focus Talk, 15 February 2022 (14 visitors).
- *Today Is Children's Day...*, Family Fun, 6 March 2022 (66 visitors).
- *Red-Billed Gulls – Sea Week*, Public Talk, 7 March 2022 (14 visitors).
- *Seniors' Day – Ancient Egypt Talk*, Community Event, 8 March 2022 (15 visitors).
- *Virtual Brain Week*, Community Event, 10 – 17 March 2022 (126 visitors).
- *Murray McCulloch Intro to Macrophotography Talk*, Public Talk, 13 March 2022 (49 visitors).
- *Pounamu Journeys: Panel Discussion*, Panel Discussion, 27 March 2022 (117 visitors).
- *Creating Images that Wow*, Public Talk, 31 March 2022 (45 visitors).
- *Seniors' Day – Citizen Science*, Community Event, 14 April 2022 (10 visitors).
- *Steve Ting – Photography 101*, Public Talk – Online, 13 April 2022 (840 visitors).
- *Storytelling with King Neptune*, Family Fun, 15 – 16 April 2022 (21 visitors).
- *Sea Monster Illustration with Quinn*, Workshop, 17 – 18 April 2022 (22 visitors).
- *Finding Nemo Screening*, Film Screening, 16 April 2022 (17 visitors).
- *Shark Tale Screening*, Film Screening, 19 April 2022 (6 visitors).
- *Friends of the Museum – Wisdom in Teeth*, Public Talk, 19 April 2022 (20 visitors).
- *Interactive Theatre Making for Youth*, Workshop, 20 April 2022 (4 visitors).
- *Sea Monster Illustration*, Workshop, 1 May 2022 (9 visitors).
- *Up Late*, Late Opening, 3 June 2022 (340 visitors).
- *Knitting Workshop – Michele Beevors*, Interactive Workshop, 10 June 2022 (18 visitors).

		<ul style="list-style-type: none"> - <i>Knit in Public</i>, Community Event, 5 June 2022 (380 visitors). - <i>Seniors' Meetup</i>, Community Event, 14 June 2022 (18 visitors). - <i>Animal Illustrations</i>, Interactive Workshop, 19 June 2022 (20 visitors). - <i>Friends in Focus – Lisa Matisoo-Smith</i>, Public Talk, 21 June 2022 (20 visitors). - <i>Matariki Dawn Event</i>, Community Event, 24 June 2022 (800 visitors). - <i>Matariki Community Weekend</i>, Family Fun, 24 – 26 June 2022 (2375 visitors). - <i>Wild Dunedin – Spring Edition</i>, Festival, 8 – 10 October 2021 (858 visitors). - <i>Up Late</i>, Guided Tour, 5 November 2021 (266 visitors). <p>Free science shows</p> <p>Building on the successful programmes in the 2020 – 2021 year, a range of free activations were offered over school holidays and term-time weekends. Science communication offered in the April school holidays supported the Wild Dunedin festival and built our reputation as a national science hub.</p> <ul style="list-style-type: none"> - <i>Light Cycles</i>, 12 – 25 July 2021 (143 visitors). - <i>Tūhura Favourites</i>, 11 December 2021 – 30 January 2022 (870 visitors). - <i>Dive Deep</i>, 5 February – 10 April 2022 (258 visitors). - <i>Sounds of the Sea</i>, 24 – 28 April (444 visitors).
<p>Measure value delivered to our core audience through the Dunedin City Council Residents' Opinion Survey.</p>	<p>Achieved</p>	<p>The draft results from the Dunedin City Council's Residents' Opinion Survey 2021/2022* recorded 91% overall satisfaction with Otago Museum from those who had visited in the last 12 months. When rated by all respondents to the survey, satisfaction with Otago Museum was 87%. The survey is carried out annually and independently of Otago Museum and has a margin of error of +/- 2.7% at the 95% confidence interval.</p> <p>The 91% satisfaction rating was lower than the previous year (94%) and may be in response to dissatisfaction over COVID-19 vaccination and mask-wearing requirements, which were implemented as a result of government direction and risk assessments for COVID-19 carried out by the Museum.</p> <p>*Unpublished</p>
<p>Undertake targeted audience research to better understand our communities and how we can best meet their needs/engage and inspire them.</p>	<p>Partially achieved</p>	<p>Face-to-face audience research did not take place in the 2021 – 2022 year due to Otago Museum's precautions against COVID-19.</p> <p>Digital surveys were conducted to gather a range of information from a proportion of those attending booked programmes and events at the Museum. These surveys help assess the quality of our offerings and ensure they meet visitors' needs and expectations. 78% of those surveyed this year believed programmes and events to be 'amazing' or 'good'.</p> <p>The Science Engagement Outreach team carried out periodic evaluation of delivered programmes to better inform design of content and delivery, as well as meet expectations set by external funding bodies.</p> <p>A qualitative survey was developed to understand the Tūhura Otago Museum brand impression by internal and external stakeholders.</p>

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

Achieved

Exhibitions

- Cromwell Museum: *Our Evolutionary Past: Branches Through Time*, 12 June 2021 – 4 October 2021.
- Cromwell Museum: *2021 Otago Museum Photography Awards*, 4 October 2021 – 10 January 2022.

Science Engagement

Despite the challenges presented by community outbreaks of COVID-19 starting in August of this period, the Museum safely delivered in-person programmes to 36 communities throughout the Otago region as well as elsewhere in Aotearoa New Zealand, bringing Otago Museum-quality engagement to over 9000 individuals outside the Museum’s walls. COVID-19 precautions precluded the use of StarLab and Lab-in-a-Box for much of the year, but the team was still able to utilise the Tech Tent mobile outreach platform, as well as other more traditional marquees and tabletop setups to reach audiences in well-ventilated spaces.

The breakdown of individuals engaged by local authority is as follows:

- Dunedin City Council: 7026 *
- Waitaki District Council: 59
- Clutha District Council: 48
- Central Otago District Council: 746
- Queenstown Lakes District Council: 404

Total for Otago Region: 8283

Other Regions:

- Canterbury: 145
- Southland: 135
- West Coast: 512

Total: 9075

** Due to COVID-19 restrictions, a number of outreach activities were presented remotely and made available to the wider public through live-streaming online. The number immediately present is represented in the figure above, as delivery occurred within Dunedin City Council’s local authority. However, the number reached is likely higher and extends beyond this area.*

Additionally, during this year external funding was successfully secured for a further three projects for the following year:

- Korikori Active!, funded by Sport Otago’s Tu Manawa Active Aotearoa fund, builds on the successful pilot carried out during the year to engage young people throughout Otago with the physiological benefits of active play.
- *Islands to Arks*, funded by the Ministry for Business, Innovation, and Employment’s (MBIE’s) Unlocking Curious Minds fund, to develop a small showcase that delves into the impacts of climate change on Pacific Islands and highlights the local innovation undertaken to mitigate those impacts.
- *Āwhinatia te Wero*, funded by MBIE’s Unlocking Curious Minds fund, that will explore science and mātauraka Māori through the lens of innovation undertaken by tūpuna Māori upon arriving and settling in Aotearoa.

Finally, due to COVID-19 considerations, time-only delivery extensions were also secured from MBIIE as the primary funding body for:

- *Tūhura Tuarangī*: the mobile science showcase that inspires young people all over Aotearoa New Zealand to consider a career in the space sector.
- *Far From Frozen II*: Going to Extremes, the mobile science showcase that demystifies the science of climate change through the lens of Antarctic research, and explores Aotearoa New Zealand-driven innovation to adapt to this global challenge.

Conservation

The Tū Tonu project has run the following free, in-person hui and workshops for staff and volunteers in the GLAM sector across Otago and Southland:

Date	Event	Attendance
6 December 2021	Opening Hui, Gore	46
8 December 2021	Opening Hui, Dunedin	33
5 April 2022	Oral History Forum, Session One	19
6 April 2022	Zui, Social Media (live audience)	36
6 April – 6 May 2022	Zui, Social Media (OnDemand audience via Facebook)	N/A
4 May 2022	Oral History Forum, Session Two (live audience)	21
4 May – 4 June 2022	Oral History Forum, Session Two (OnDemand audience)	N/A
9 May 2022	Clutha Museum Group Meeting, Kaitangata (presentation and consultation)	17
11 May 2022	Zui, Marketing (live audience)	18
11 May – 11 June 2022	Zui, Marketing (OnDemand audience)	7
12 May 2022	ARANZ presentation and feedback/consultation	10
26 May 2022	Consultation/Feedback Meeting, Gore	5
31 May 2022	Hui, Customer Services and Engagement	10
1 June 2022	Oral History Forum, Session Three (live audience)	13
1 June – 1 July 2022	Oral History Forum, Session Three (OnDemand audience)	3
8 June 2022	Zui, Livestreaming and OnDemand (live audience)	12
8 June – 8 July 2022	Zui, Livestreaming and OnDemand (OnDemand audience)	11
16 June 2022	Hui, Audience Insights, Gore	5
17 June 2022	Hui, Audience Insights, Dunedin	8
28 June 2022	Hui, Integrated Pest Management, Dunedin	6

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

Achieved

- Conservation Manager continues to remotely attend the Vallance Cottage Working Group meetings to provide conservation and collection care advice at the request of Christina Martin from Central Otago District Council (CODC).
- Staff also continue to attend the regular Clutha Museum Cluster meetings and the annual Central Otago Heritage Trust AGM, as part of our ongoing relationship building around the region.
- The Conservation team provided conservation advice, followed by ongoing contracted conservation services to Ōtākou Marae under the auspices of the MCH conservation of taonga tūturu panel of supplier's contract.
- Conservation staff visited Waitaki Museum and the Forrester Gallery to discuss the current redevelopment and the possible loan of a number of mannequins for a temporary exhibition in 2022. In addition to the visit, the team were involved in discussions around the possible storage of the museum's firearms during the redevelopment and undertook rapid condition reporting of the firearm collection.
- The Conservation Manager attended the opening of the Waikouaiti Coast Heritage Centre on behalf of Tūhura Otago Museum and discussed upcoming projects of interest to the staff, such as Tū Tonu and Hidden Hazards.
- The Conservation Manager also attended several meetings regarding possible Tūhura Otago Museum support in the Port Chalmers Museum redevelopment.
- The team facilitated the redistribution of four large display cases no longer needed by Tūhura Otago Museum and a further four smaller cases from New Zealand Archives to smaller museums around the region.
- The Conservation Manager also visited Waitaki Boys' High School in Oamaru at the request of Chloe Searle, the Director of the Waitaki Museum and Forrester Gallery, to provide advice regarding a number of flags and plaques being affected by water ingress in one of the school buildings.
- The Conservation Manager met with Bronwyn Simes, who has been contracted by Southland Museum and Art Gallery to project manage the construction of a new off-site store with workrooms and labs, to discuss possible conservation lab needs. Further advisor discussions were had with other SMAG staff.
- The Conservation Manager and the Visitor Experience Manager visited Milton Museum to discuss next steps for the museum in terms of employing a fixed-term role as per the museum's recent COVID Hardship Fund application.
- Conservation Manager met virtually with the Chair of the new Central Otago Museums Trust to discuss the trust and how it might work with OM – particularly with the various outreach activities and projects currently overseen by the Conservation Manager. This was followed up by an in-person meeting with the Chair and the Trust's new coordinator.
- A letter for support for an application to the COVID-19-related Museum Hardship Fund was provided for the South Otago Historical Society.

Please note that due to successful applications to the Ministry for Culture and Heritage (MCH) Te Tahua Whakakaha (The Cultural Sector Capability Fund) and the Heritage and Environment Lottery Fund, the Conservation team has expanded to include the Tū Tonu Project Manager and the Hidden Hazards Project Officer. Both projects are providing conservation and collections care support and capacity-building to museums and wider GLAM organisations across Otago and into Southland. Moreover, a lot of the team's conservator time has been focused on supporting these time-sensitive projects.

For example, the Tū Tonu project has collected data contained in a significant number of institutional, rūnaka, and sector surveys sent out as part of the project, and as a result has developed a data-led picture of the sector and its needs across Otago

	<p>and Southland. This data has also been used to develop a significant, free monthly events programme, as well as to develop and deliver a museum-focused educational pilot programme. These have led to a further Lottery funding application that is currently under consideration and are feeding into ongoing work around the delivery of one-on-one capability-building projects and the creation of a longer-term collaborative Heritage Portal for museums and collections across Otago and Southland.</p> <p>The Hidden Hazards project has been consulting with various regional and metropolitan museums as part of the development of New Zealand-specific guidelines and training for the management of hazards in GLAM's institutions. This feedback is being used to create bespoke training which will include one-on-one support and advice.</p>
<p>Share our plans and results with our staff, stakeholders, partners, and communities.</p>	<p>Annual report circulated to stakeholders:</p> <ul style="list-style-type: none"> - Contributing Local Authorities (Dunedin City Council and the Clutha, Waitaki, Central Otago, and Queenstown Lakes District Councils). - University of Otago - Māori Advisory Committee - Association of Friends of Otago Museum - Available to public and staff on the Otago Museum website. <p>Annual plans circulated to contributing Local Authorities (as above) and available to the public on the Museum website.</p> <p>Two-monthly operational report on all activity during the reporting period, circulated to stakeholders:</p> <ul style="list-style-type: none"> - Tūhura Otago Museum Trust Board - Contributing Local Authorities (Dunedin City Councils and the Clutha, Waitaki, Central Otago, and Queenstown Lakes District Councils). - Māori Advisory Committee - Chair of the Association of Friends of Otago Museum - Staff, via the intranet. <p>Operational and planning updates to staff at two-monthly staff briefings (all staff invited), and monthly Operational Managers' meetings.</p> <p>As events occur, staff are informed by regular posts on the Museum intranet.</p> <p>The public and stakeholders are informed about plans, exhibitions, programmes and events through e-newsletters, blogs, social media posts, media releases, and paid advertising.</p> <p>Science Engagement Outreach</p> <p>The Science Engagement team also reports quarterly on the reach and impact of its activities related to partnerships with the MacDiarmid Institute and the Dodd-Walls Centre and gives an annual presentation to the Dodd-Walls Centre Symposium.</p>

<p>Facilitate opportunities for volunteers and interns to contribute to Otago Museum.</p>	<p>Partially achieved VESE: 1 CRE: 11</p>	<p>Manawhenua are kept apprised of and contribute to shaping kaupapa Māori through regular reporting at meetings of their appointed representatives on the Māori Advisory Committee and the manawhenua representative on the Tūhura Otago Museum Trust Board. Wider rūnaka consultation has focused on specific issues such as the Museum's te reo name.</p> <p>We did not offer opportunities for volunteers in public-facing roles at Tūhura Otago Museum in the 2021 – 2022 year due to COVID-19 precautions.</p> <p>Collections, Conservation and Research</p> <p>Conservation:</p> <ul style="list-style-type: none"> - Sam Finch completed an Archaeological Conservation Internship with the Conservation team as part of her studies with the Archaeology and Anthropology Department at the University of Otago. - Nathan Hollows completed his Science Communication Internship with the Conservation team, focusing on using technology to share hidden conservation stories within the People of the World gallery. <p>Taoka Māori:</p> <ul style="list-style-type: none"> - Quinta Wilson completed a Master's internship for the University of Otago Archaeology Programme, collating and researching an archive on Waitaki Gorge rock art. <p>Archives:</p> <ul style="list-style-type: none"> - Seven Friends of the Otago Museum volunteers greatly assisted the scanning and digitisation of records in the Museum Archive. <p>Natural Science:</p> <ul style="list-style-type: none"> - Allison Miller continued to work on the georeferencing project, reviewed the sea cucumber collection, and assisted with install of the <i>Sea Monsters: Prehistoric Underwater Predators</i> exhibition, as well as image searches for the stairwell display about freshwater fish. <p>Exhibitions and Creative Services:</p> <ul style="list-style-type: none"> - Leroy Buxton interned for eight hours per week throughout 2021. <p>Science Engagement Outreach:</p> <ul style="list-style-type: none"> - A remote Master's student from the University of Otago's Department of Science Communication undertook an internship for a period of six months, attached to the Ministry for Business Innovation and Employment (MBIE)-funded project, Tūhura Tuarangi. Responsibilities focused on drafting interpretation for interactives and collating and editing responses for industry and researcher profiles for the showcase.
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2.2 We will encourage interaction throughout Otago and beyond	
Open one new exhibition over the period 2021–2022.	<i>Sea Monsters: Prehistoric Ocean Predators</i> ; Special Exhibitions Gallery, 11 December 2021 – 1 May 2022 (23031 paid admissions).
Deliver a high-quality Otago Museum Photography Awards (previously Otago Wildlife Photography Competition).	The <i>Otago Museum Photography Awards Competition</i> ran from 21 February 2022 to 26 April 2022 and received 3288 entries. Following this, the <i>Otago Museum Photography Awards</i> exhibition was displayed in the Beautiful Science Gallery from 27 May 2022 to 22 July 2022, with 8535 people visiting by 30 June 2022. Relative to last year, the People’s Choice votes increased by 45.20% and visitor numbers were also up this year to 1909 per week from 1474 per week in 2021.

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

Exhibitions and Creative Services

- *Kura Pounamu* – Te Papa.
- *Tohu Whēnua, Tohu Ora* development – Canterbury Museum, Ngāi Tahu Māori Rock Art Trust, Māui Studios.
- Development of *Code Breakers: Women in Games* – Australian Centre for Moving Image, MOTAT.
- Development of *Mighty Small, Mighty Bright* – MOTAT, Dodd-Walls Centre, MacDiarmid Institute.
- Development of collaborative exhibition – Otago Polytechnic.
- *Genome: Science of Life* – Genomics Aotearoa.
- *Sea Monsters: Prehistoric Ocean Predators* – Australian National Maritime Museum and Auckland Museum.
- Otago Polytechnic School of Design – Student feedback sessions, guest talks and external moderators.
- Development of *Ōtepoti Indies* – New Zealand Centre of Digital Excellence.

Visitor Engagement

The Visitor Engagement team are key partners in numerous community events and festivals, helping to showcase different cultures, interests and activities within our city, as well as research emerging from the local university and polytechnic.

Partnerships with local rūnaka and the Dunedin City Council included:

- *Matariki Ahuka Nui 2021*, Community Fun Day.
- *Matariki Ahuka Nui 2022*, Community Event.
- *Matariki Community Weekend 2022*, Family Fun.
- *Kite making - Manu Aute - Manu Tukutuku*, Workshops.

Partnerships with the University of Otago included:

- *People of the World – Otago Language Exchange Club*, Meetup.
- *The COVID-19 Vaccine: Your Questions Answered*, Public Forum.
- *University of Otago Performing Arts Luncetime Concert*, Live @ OM.
- *Marine Studies Centre – Sea Monster Adventure*, Field Trip.
- *Heloise Stevance – Expert Talk*, Public Talk.
- *DNA Event*, Interactive Workshop and Presentation.

Partnerships with ID Fashion Week included:

- *Fashion Fridays* >> *Donna Tulloch, Q & A*.
- *Godmothers of Fashion – Curators’ Talk*, Public Talk.
- *Fashion Thursday* >> *Charmaine Reveley*, Public Talk.
- *Fashion Friday* >> *Charmaine Reveley*, Gallery Tour.

Partnerships with local artists, artisans and businesses included:

- *Yoga with the Butterflies*, Regular Workshops.
- *Wine & Design – Screen Printing*, Hands-on Workshop.
- *Wine & Design – Gone Potty*, Workshop.
- *Improv at the Museum, Theatre for Youth*, Workshop.
- *Halloween in the Attic*, Live Performance.
- *Wine & Design – Three Cups of Tea*, Workshop.

- *Wine & Design – Print Room, Workshop.*
- *Star Singers Choir, Performance.*
- *Wine & Design – Perfume Making, Workshop.*
- *Gin & the Collection, Public Event.*
- *Rhythmix & Waitati Warblers, Performance.*
- *Highland Harmony & Dunedin Harmony, Performance.*
- *City Choir, Performance.*
- *Rainbow Rosalind, Performance.*
- *Perfume Making Workshop, Workshop.*
- *Michele Beevors Artist Talk, Public Talk.*
- *Wine & Design – Perfume Making, Workshop.*
- *Knitting Workshop with Michele Beevors, Interactive Workshop.*
- *Cartoon Drawing with Bruce Mahalski, Interactive Workshop.*

Partnerships with local conservation groups included:

- *Sea Lions Trust AGM and Talk, Public Talk.*
- *Getting Closer, Photography Field Trip.*
- *Red-Billed Gull Talk – Sea Week, Public Talk.*

Partnership with the Wild Dunedin festival included:

- *Fight for the Forests, Public Talk.*
- *Wild Inspiration – An Evening with Two Artists, Public Talk.*
- *7 x 7 Wild Talks, Public Talk.*
- *Land Artists: Martin Hill and Philippa Jones, Public Talk.*
- *Wildlife ER with Suzy Cato, Family Fun.*
- *Ki Uta Ki Tai from the Mountains to the Sea, Public Talk.*
- *The Price of Fish, Screening and Q & A.*
- *Here There be Monsters with David Elliot, Public Talk.*
- *Getting to Know Pakake, NZ Sea Lion, Public Talk.*
- *Seals and Sea Lions: Adventures and Anecdotes, Public Talk.*
- *Living with Lions, Public Talk.*
- *Wild Dunedin Quiz Night, Quiz Night.*

Partnerships with our local neurodivergent community included:

- *iNDx Opening Event, Exhibition Opening.*
- *Seeing the Unseen, Film Screening.*
- *A Conversation on Autism, Panel Discussion.*

Partnerships with our local Pasifika community included:

- *Cultural Showcase, Creative Pasifika.*
- *Samoan Weaving, Demonstration.*
- *Navigating Moana Nui, Public Talk.*

Partnerships with our local community included:

- *Ōtepoti Dunedin Diwali 2021*, Cultural Showcase.
- *Bollywood Dance*, Workshop.

Partnerships with Dunedin Pride included:

- *Call Me by Your Name*, Film Screening.
- *Tangerine*, Film Screening.

Other partnerships:

- *Mother's Milk*, *Mother's Wisdom*, Community Film Screening – Southern District Health Board.
- *Cocktails and Canapes with the Butterflies*, Event – Dine Dunedin.
- *Heritage Christmas Bus Lights Tour*, Community Event – Dunedin Heritage Buses.
- *Virtual Brain Week*, Virtual Community Event – Brain Health Research Centre, Neurological Foundation and a range of brain awareness and community support groups.
- *Pounamu Journeys*, Panel Discussion – Te Papa, local rūnaka and GNS Science.
- *Kura Pounamu: Understanding Stone*, Public Talk – GNS Science.
- *Knit in Public*, Community Event – Local soft textile groups.
- *Winter Solstice*, Community Event – Dunedin Astronomical Society.

Collections and Research

- Otago Museum continued its relationship with the Blumhardt Foundation, reporting on the first year of purchases.
- Co-presented a conference paper and co-authored publications with Professor Margo Barton of Otago Polytechnic.
- New Zealand Costume and Textile Association – representation on national committee.
- Participated in New Zealand Archaeology Week 2022.
- Joined the Mediterranean Archaeology Australian Research Community (MAARC) and participated in online events as well as networking with other members.
- Collaborated in a successful MBIE Endeavour Smart Ideas application for a University of Auckland-led project on rapid 3D recording and machine learning classification of Māori artefacts, 'Piecing together our past: developing technology and skills to reconstruct broken cultural artefacts'.
- Successful RSNZ Marsden Fund application in collaboration with Waikato University and Auckland Museum for 'Using marine shells to accurately locate early Māori settlers in time' that will develop a local marine calibration curve for radiocarbon in New Zealand.
- Host and coordinate the Australia and New Zealand Natural History Network Teams site.
- Supporting the Otago Branch of the entomological society by providing monthly meeting support and space.
- Continue to work with the New Zealand marine mammal research community and local rūnaka to record and voucher material from stranding events.

		<p>Conservation</p> <ul style="list-style-type: none"> - Conservation staff attended day-long taonga tūturu hui at the invitation of the Ministry for Heritage and Culture, alongside the Conservation of Wet Taonga Tūturu Suppliers' Panel and MCH staff. - Shared hard-to-source resources, such as OM's walk-in freezer, with other local organisations, including Toitū Otago Settlers Museum and Dunedin Public Art Gallery, at no cost to those organisations. - Strengthened relationships with both Ōtākou Marae and MCH through the provision of conservation advice, followed by on-going conservation contract services. - Conservator participated in the Ki Cultures sustainability pilot, an international initiative looking at sustainability in the cultural sector, building connections and links with participants around the world. - Conservator continued as the Otago and Southland Regional Representative to the New Zealand Conservators of Cultural Materials: Pū Maanaki Kahurangi (NZCCM) executive. They also acted as Chair of the 2021 NZCCM Conference Committee and oversaw the delivery of the 2021 annual NZCCM conference. - Conservation Manager continues as President of the NZCCM and is also currently Chair of the Local Organising Committee for the 2022 International Institute for the Conservation of Historic and Artistic Works (IIC) Wellington Congress, taking place in Wellington in early September 2022. - Conservation staff took part in a sector-wide discussion led by the conservation team at the Auckland Art Gallery about the possible development of a new analytical tool designed for conservation use by a team from AUT as part of an MBIE grant. - The Conservation Manager was selected to be part of the International Council of Museums – Committee for Conservation (ICOM-CC) solidary project, which was focused on the facilitation of conservation risk assessments. The project involved approximately 30 conservators and museum staff from around the world and included six days of formal Facilitation Training with further workshops and collaborative projects running through 2022. This was an excellent networking opportunity with participants from Europe, Africa, India, Southeast Asia, Australia, and two from New Zealand. - At the invitation of the Central Otago District Council (CODC), the Conservation Manager attended a two-day Investment Logic Mapping (ILM) workshop focused on CODC and the museum sector in Central Otago. - Continued collaborative relationships and the development of joint projects with DCC institutions and counterparts in Southland, including Dunedin Public Art Gallery, the Roving Museum Officer and Southland Museum and Art Gallery staff. - Continued to maintain existing relationships with staff in the Archaeology department at the University of Otago via the provision of conservation expertise. - The lottery-funded Hidden Hazards project and the very successful MCH-funded Tū Tōnu project have continued to widen and strengthen OM's relationships with colleagues and institutions across the GLAM sector and beyond, as well as strengthening another aspect of our relationship with MCH and their individual staff members. <p>Science Engagement</p> <p>The Otago Participatory Science Platform has continued to be hosted and coordinated by Tūhura Otago Museum. This collaborative partnership involves Ngāi Tahu, the University of Otago, and Otago Polytechnic, and funded seven new community-based projects this year.</p>
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<p>Continue to develop online audience engagement through website, blog and social media activity, and virtual conferencing.</p>	<p>Achieved</p>	<p>Furthermore, the growing scope of the Science Engagement team has developed partnerships around Aotearoa New Zealand, as well as internationally:</p> <ul style="list-style-type: none"> - Antarctica New Zealand - First Gas - GNS Science/Te Pū Ao - Museum of Transport and Technology (MOTAT) - Naseby Vision - National Aeronautics and Space Administration (NASA) - National Institute for Water and Atmospheric Research (NIWA) - New Zealand Space Agency and numerous companies in Aotearoa's space industry: Rocket Lab, Xerra, Great South, Lanaco, Dawn Aerospace, Kea Aerospace, Zenith Technica, Orbica Ltd, Astrix Ltd, Argo Navis, Leolabs, Robinson Research Institute, and SpaceOps NZ - Otago University Students' Association - Pacific Trust Otago - Papakura Museum - Science Learning Hub - Society of Māori Astronomy Research and Traditions - Sport Otago - Te Manawa Museum - The Dodd-Walls Centre for Photonic and Quantum Technologies - The Embassy of the United States of America - The Government of the Cook Islands - The MacDiarmid Institute for Advanced Materials and Nanotechnology - Transpower - Universities of Otago, Canterbury, and Auckland, as well as Victoria University, across a wide range of departments. - Winterstellar Charitable Trust <p>Marketing Community partnerships with Otago Polytechnic, Wild Dunedin, Dunedin Wildlife Hospital, and ID Fashion Awards.</p>
<p>Continue to develop online audience engagement through website, blog and social media activity, and virtual conferencing.</p>	<p>Achieved</p>	<p>Website Using data collected through Roller, we developed successful digital marketing campaigns targeting event-specific audiences. User numbers have increased by 80% compared to the previous reporting period, a particularly pleasing statistic, and a new Event Planner has been developed behind the scenes to help with the uploading process.</p>

Blog

23 blogs were published during this period with the help of Collections and Research staff.

Social media

We have increased engagement and audience this year, building on last year's significant growth and achieving several organic viral hits – our top five posts of the year reaching a total of 73 898 viewers.

	2020	2021	2022	Percentage increase in 2021/2022
Facebook followers	10 452	14 120	15 248	7.94
Facebook page likes	10 210	12 785	13 820	8.09
Instagram followers	3128	4269	4835	13.25
Twitter followers	3013	3415	3485	2.05
LinkedIn followers	120	470	553	17.65

Our top five paid posts of the period have reached a total of 394 291 views. These included the opening weekend video of the *Sea Monsters* exhibition, *2022 Otago Museum Photography Awards* call for entries, @home, which was pushed during lockdown, and the Genome exhibition

Virtual events

A number of events were hosted online, or as a hybrid in-person and online event to facilitate audience engagement for those worried about attending events during spikes of COVID-19 cases:

- *Sea Lions Trust AGM and Talk*, Public Talk, 16 September 2021 (40 visitors in person, 1100 online visitors).
- *Heloise Stevance*, Public Talk, 25 February 2022 (48 visitors in person, 1500 online visitors).
- *Virtual Brain Week*, Virtual Community Event, 10 – 17 March 2022 (126 online visitors).
- *Pounamu Journeys*, Panel Discussion, 27 March 2022 (46 visitors in person, 71 online visitors).
- *Steve Ting – Photography 101*, Online Public Talk, 13 April 2022 (840 online visitors).

Staff have also attended and contributed to virtual conferences and workshops this year.

Online newsletters

We have continued to develop the audiences in our Kids', Shop, Education, and weekly newsletters. The specialised newsletters have been used to segment our audience, targeting the right audience for their specific interest.

<p>Deliver effective, curriculum-linked education programmes to at least 5000 students, leveraging Learning Experiences Outside the Classroom (LEOTC) funding.</p>	<p>Achieved:</p> <p>Per tracking spreadsheets provided to auditor, totals are as follow:</p> <p>4350 LEOTC students with 795 accompanying adults.</p> <p>760 non-LEOTC students with 131 accompanying adults.</p> <p>Total: 5110 students with 926 accompanying adults.</p>	<ul style="list-style-type: none"> - Weekly Newsletter: this newsletter highlights news and upcoming events at Tūhura Otago Museum. It is our most subscribed to newsletter and has directly resulted in increased event ticket sales. - Kids' Newsletter: this newsletter is published before every school holiday. It contains events for children from providers around Dunedin. This is gaining good traction and readership in the community. - Shop Newsletter: we are creating a database for the Shop to enable greater connection with this audience. - Education Newsletter: the Education Newsletter publishes Events, Education, Outreach, and Exhibitions to teachers and schools around the region. <p>Collections and Research staff also provide semi-regular contributions to the Central Otago Heritage Trust's quarterly newsletter.</p> <p>External online platforms</p> <p>We add all events organised by Tūhura Otago Museum to Facebook Events, Eventfinda and the DCC Events webpages. We also shared material with several platforms, including:</p> <ul style="list-style-type: none"> - Educational video material with Education Perfect, who are online in over 90% of all high schools in New Zealand. - Science experiments and activities for <i>The Family Times</i> which are available online. Collections and Research staff regularly contribute to the <i>Otago Daily Times' Cool and Collected</i> articles.
		<p>5110 students with 926 accompanying adults participated in the Museum's education programmes this period. This included groups supported by the Ministry of Education's Learning Experiences Outside the Classroom (LEOTC) fund*, as well as non-LEOTC students, and their ages ranged from the preschool to tertiary level.</p> <p>Adult participation was calculated on the required ratio asked by the Otago Museum of visiting groups. Adults are included in the figures, as these programmes are valuable in providing shared learning experiences for caregivers and educators, as well as the participating children.</p> <p>The programmes offered include LEOTC and non-LEOTC experiences. Our programmes in this 12-month period were greatly affected by COVID-19 and the subsequent level changes. In Terms One and Two in 2022, no sleepovers were run, with bookings postponed until Terms Three and Four. Explorers' Club was also affected, with reduced numbers during the January programme and, due to the risk assessment, Easter school holidays were cancelled.</p> <p>Current programme offerings include:</p> <ul style="list-style-type: none"> - 36 learning programmes offered to schools in the Otago/Southland region through the Education team's website. The majority of programmes are tailored to meet specific needs of visiting teachers. - Nine Planetarium programmes for schools, from Level One through to NCEA Level Three - Four online learning bundles focusing on our most popular programmes. - Tours and events for tertiary education groups - Gifted and Talented programme - Explorers' Club holiday programme - New virtual delivery option - Five updated sleepover options

		<p>Educational programmes and learning experiences are also offered at schools, preschools, and online. We are developing a much stronger online presence and are working on processes to ensure that online content is appropriately curated, expanded, and added when opportunities arise. We envisage the portal will include a wealth of information about the special events, visitors and collections that can contribute to educational delivery in Otago and Southland.</p> <p>*Our programmes are no longer supported by LEOTC funding.</p>
GOAL 3: A SECURE AND SUSTAINABLE FUTURE IN A CHANGING WORLD		
3.1 We will operate sustainably		
Achieve carbon certification and comply with international best practice.	Not achieved	The Museum staff work hard to reduce its carbon footprint. We have increased LED lighting and travel has been greatly reduced. We hope to restart the carbon measurement programme when tourists are able to return to the Museum.
Explore and invest in renewable energy options and initiatives to reduce ongoing carbon emissions.	Not achieved	Due to COVID-19, we have deferred investment in renewable energy.
Invest in double glazing of the Museum.	Not achieved	Pricing for Museum Level Two and Level Four offices is underway.
Continue upgrading lighting to LED.	Achieved	164 lights changed to LED. Areas include Cafe, Cafe washroom and kitchen, Shop, main stairs, level 1 and 2 Atriums and Base Camp.
3.2 We will secure and future-proof the Museum's financial position		
65 000 paid admissions to Tūhura Otago Community Trust Science Centre.	Not achieved 62 365 admits (72 927)	This is a good result considering the periods of lock-down and hesitancy around high-touch activities during peaks in COVID-19 cases.
15 000 paid admissions to Perpetual Guardian Planetarium.	Not achieved 13 540 admits (15 300)	There were 13 540 paid admissions to the Perpetual Guardian Planetarium over 2021 to 2022. This does not include the 3207 visitors attending the Tūhura Space Tours, shown once a day on weekdays, and twice on weekends and holidays over this year. This free add-on experience for visitors to the Tūhura Science Centre was a valuable opportunity to introduce people to the Planetarium.
Develop and maintain key business partnerships.	Achieved	The Museum has maintained excellent partnerships with a wide range of businesses and institutions, and forged additional ones over this reporting period. These partnerships have brought support in the form of funding, sponsorship, and media coverage, as well as collaboration on events, exhibitions, and tourism package deals. We have also had a staff member join the board of peak tourism body, the Tourism Industry Association.
		Partners included: – Albatross Colony

- Blue Penguins
- Brew School
- Charmaine Reveley
- Company of Strangers
- Datacom
- Deloitte
- Dodd-Walls Centre
- Emerson's
- Enterprise Dunedin
- *Extra*
- *Family Times*
- Huttiger
- Larnach's Castle
- MacDiarmid Institute
- McRobie Studio
- MediaWorks
- Megazone
- Mild Red
- Ministry for Culture and Heritage
- Ministry of Business, Innovation and Employment
- Moana Pool
- Monarch
- NOM'd, Carlson
- NZME
- Ombrellos
- *Otago Daily Times*
- Otago Polytechnic
- Perc
- Perpetual Guardian Trust
- Quartz Reef
- RocknRosie
- Runaway Play
- Standard Kitchen
- tītī
- Top-Flight
- Unconditional Skin Care
- University of Otago
- Vogel St

The Conservation staff, as part of their inclusion on the Ministry for Heritage and Culture's Suppliers' Panel for the Conservation of wet taonga tūturu, have entered into their first commercial contract with the Ministry to provide contracted conservation services. Though a new commercial relationship, this is one that continues to strengthen as the current project progresses.

<p>Fostering repeat visitation.</p>	<p>Achieved</p>	<p>Tūhura Otago Museum maintained Gold Level certification as an awarded visitor attraction, assuring visitors that the Museum is active in improving our quality, sustainability and customer-focused activities. We featured packages in Tourism New Zealand and Enterprise Dunedin campaigns aimed at driving domestic tourism.</p> <p>Visitors attending events during school holidays are offered What's On brochures outlining the full schedule of activities coming up to encourage return visits.</p> <p>The Museum has developed a number of targeted eNewsletter lists to develop better relationships with groups around Otago and New Zealand. Those are sent out on a quarterly basis and provide information specific to the audience.</p> <p>We also send additions to school newsletters across Otago, connect with groups and pages on social media, and build relationships with other organisations and businesses around Dunedin who allow us to share information with their audiences. In this way, we ensure we are contacting visitors using the best media channels while tightly controlling spend.</p>
<p>Develop and promote the Museum as a conference and events centre.</p>	<p>Achieved</p>	<p>COVID-19 has impacted this goal, with conferences being cancelled around the country due to government traffic light settings. We have boosted our LinkedIn page and are promoting the Museum through public relations pieces in key industry publications, such as <i>Meeting Newz</i>.</p> <p>We have also run a comprehensive marketing campaign for our venue hire, aimed at the Otago region, on press, radio, online, and social media.</p>
<p>Be open and accessible in financial reporting to all stakeholders.</p>	<p>Achieved</p>	<p>We are working on a proposal to pitch for an international conference to be held in Dunedin.</p> <p>We report extensively to the DCC. Financial accounts are online, along with the Museum's Annual Plan and Strategic Plan.</p>
<p>Optimise current commercial opportunities to sustain and grow the financial contribution of Museum operations.</p>		<p>Programmes and Events</p> <p>In this year, Programmes and Events increased the number of paid programmes for our community. These events aimed to deliver a unique set of experiences within COVID-19 guidelines as well as generate revenue for other Museum operations. The events also developed new audience segments for the Museum which we don't attract as an institution generally. 74 paid events took place in this year, attracting 5211 visitors:</p> <ul style="list-style-type: none"> - <i>Wild Dunedin – Spring Edition</i>, Festival, 8 – 10 October 2021 (434 visitors). - <i>Up Late</i>, Guided Tour, 5 November 2021 (89 visitors). - <i>Interactive Theatre Making for Youth – Session One</i>, Workshop, 19 April 2022 (4 visitors). - <i>Pyjamarama!</i>, Family Fun, 9 July 2021 (600 visitors). - <i>After Dark – A Night in the Tropics</i>, After Dark @ OM, 16 July 2021 (350 visitors). - <i>Mr. Roberelli</i>, Live @ OM, 18 July 2021 (104 visitors).

- Fashion Fridays >> Donna Tulloch, Q & A, 23 July 2021 (100 visitors).
- Wine and Design – Screen Printing, Hands-on Workshop, 28 July 2021 (39 visitors).
- Yoga with the Butterflies, Workshop, 12 August 2021 (45 visitors).
- The Thing (Film Screening), Sci-Fi Friday, 13 August 2021 (49 visitors).
- Wine and Design – Gone Potty, Workshop, 29 September 2021 (34 visitors).
- Sea Lions: Life by a Whisker, Planetarium Screening, 8 – 10 October 2021 (30 visitors).
- Zealandia, Planetarium Screening, 8 – 10 October 2021 (26 visitors).
- Brave New Wilderness, Film Screening, 9 October 2021 (36 visitors).
- Wild Inspiration – An Evening with two Artists, Public Talk, 10 October 2021 (48 visitors).
- Scooby-doo Movie and Spooky Trail and Planetarium Screening, 31 October 2021 (48 visitors).
- Fashion Thursday >> Charmaine Reveley, Public Talk, 14 October 2021 (50 visitors).
- Fashion Friday >> Charmaine Reveley, Gallery Tour and Q & A, 14 October 2021 (50 visitors).
- Moana – Film screening, Creative Pasifika, 16 – 17 October 2021 (40 visitors).
- Yoga with the Butterflies, Workshop, 11 November 2021 (49 visitors).
- Galaxy Quest, Sci-fi Planetarium Screening, 14 November 2021 (22 visitors).
- Wine and Design – Three Cups of Tea, Workshop, 24 November 2021 (32 visitors).
- Wine & Design – Print Room, Workshop, 2 December 2021 (60 visitors).
- Wine & Design – Perfume Making, Workshop, 7 December 2021 (20 visitors).
- Die Hard – Adults-only Christmas Screening, Film, 8 December 2021 (39 visitors).
- Monster Pyjamarama, Event, 11 December 2021 (400 visitors).
- Bad Santa, Film Screening, 15 December 2021 (13 visitors).
- Cocktails and Canapes with the Butterflies, Event, 15 December 2021 (68 visitors).
- Gin & the Collection, Event, 16 December 2021 (30 visitors).
- Heritage Christmas Bus Lights Tour, Community Event, 17 – 23 December 2021 (788 visitors).
- Christmas Family Films – Polar Express, Film Screening, 18 December 2021 (15 visitors).
- Christmas Family Films – Nativity, Film Screening, 18 December 2021 (8 visitors).
- Christmas Family Films – How the Grinch Stole Christmas, Film Screening, 19 December 2021 (16 visitors).
- Christmas Family Films – Elf, Film Screening, 19 December 2021 (8 visitors).
- Christmas Photobooth Offer, Photobooth, 18 – 19 December 2021 (100 visitors).
- Christmas Cupcake Decorating, Activity, 18 – 19 December 2021 (45 visitors).
- Christmas Karaoke and Love Actually Screening, Film/Activity, 22 December 2021 (39 visitors).
- It's a Wonderful Life, Film Screening, 23 December 2021 (11 visitors).
- Fossil Finding, Field Trip, 15 January 2022 (44 visitors).
- Marine Studies Centre – 'Sea Monster Adventure', Field Trip, 23 January 2022 (35 visitors).
- Wine and Design –Perfume Making, Workshop, 9 February 2022 (20 visitors).
- Yoga with the Butterflies, Wellness Event, 16 February 2022 (14 visitors).
- Seniors' Day – First Flight, Community Event, 24 February 2022 (9 visitors).
- Landscape Photography – Mike Langford and Jackie Ranken, Public Talk, 1 March 2022 (49 visitors).
- Free Willy, Film Screening, 6 March 2022 (15 visitors).
- Call Me by Your Name, Film Screening, 8 March 2022 (23 visitors).
- Tangerine, Film Screening, 15 March 2022 (26 visitors).
- Seniors' Day – Planetarium Show, Community Event, 24 March 2022 (9 visitors).

		<ul style="list-style-type: none"> - <i>The Secret Life of Wild Plants</i>, Public Talk, 22 April 2025 (25 visitors). - <i>Sustainable Seaweed Earrings</i>, Workshop, 22 April 2025 (47 visitors). - <i>Getting Closer</i>, Photography Field Trip, 23 – 24 April 2022 (18 visitors). - <i>Planetarium Screenings (Up Late)</i>, Planetarium Screenings, 22 April 2022 (15 visitors). - <i>The Price of Fish</i>, Screening and Q & A, 24 April 2022 (16 visitors). - <i>The Secret Life of Wild Plants</i>, Public Talk, 25 April 2022 (13 visitors). - <i>Here There be Monsters with David Elliot</i>, Public Talk, 26 April 2022 (27 visitors). - <i>OM's Planetarium</i>, Planetarium Screenings, 22 – 28 April 2022 (661 visitors). - <i>Perfume Making Workshop</i>, Workshop, 3 May 2022 (17 visitors). - <i>Escape From New York</i>, Planetarium Film Screening, 3 May 2022 (14 visitors). - <i>Spaceballs</i>, Planetarium Film Screening, 4 May 2022 (11 visitors). - <i>Gin and the Collection</i>, Museum Tour, 25 May 2022 (30 visitors). - <i>Bruce Mahalski Cartoon Drawing Workshop</i>, Interactive Workshop, 15 June 2022 (14 visitors). - <i>Cocktails & Chemistry</i>, Community Event, 17 June 2022 (51 visitors). - <i>Winter Solstice</i>, Community Event, 21 – 22 June 2022 (45 visitors). - <i>Interactive Poi</i>, Workshop, 24 – 26 June 2022 (86 visitors). - <i>Kite making – Manu Aute – Manu Tukutuku</i>, Workshop, 24 – 26 June 2022 (29 visitors). <p>Marketing budget has focused on paid attractions and ticketed events. The Shop was also a focus, particularly during COVID-19 lockdowns, which allowed us to continue to bring in revenue when the Museum was closed.</p>
<p>3.3 We will develop and maintain safe spaces that offer rich and rewarding experiences</p> <p>Begin implementation of the Master Plan for development of the Museum's buildings and facilities</p>	<p>Undeveloped</p>	<p>A new seismic report has been commissioned as stage one of the Master Plan. This report will investigate the status of our oldest buildings and will help decide the next steps.</p>

		Initial non-intrusive investigations have been completed and planning is underway to take core samples of structures to inform the new seismic report. Initial scoping work has also been completed to undertake soil samples from various locations within the Museum site which will also confirm the soil classification to be used for seismic modelling.
		A feasibility study has been carried out on moving the collection to an offsite store to make way for development work. Plans for an offsite store are on hold pending locating a suitable site and funding.
Continue environmental and controlled natural light penetration improvements in galleries and collection stores.	Ongoing	The Museum also began collecting baseline environmental data using the new Marjory Barclay Trust-funded Testo environmental monitoring system. This allows for real-time environmental monitoring across galleries and stores and data will be used to adapt and adjust the building's heating, ventilation, and air-conditioning (HVAC) systems.
Improve access (physical, intellectual, economic and visual), and wellbeing initiatives across our spaces, exhibitions and programmes/events	Underway	As maintenance work is carried out, accessibility issues raised in the Strawbridge Accessibility report are being addressed if practicable.
		While face-to-face tours and programmes involving close contact between visitors from different bubbles did not take place for much of the 2021 – 2022 year, planning for wellbeing and accessibility interventions and programmes continues. Two 'Quiet Hour' programmes took place this year, allowing members of the neurodivergent community to visit our galleries and the Tūhura Otago Community Trust Science Centre in better lit, quieter conditions.
Undertake earthquake mitigation measures in collection stores.	Underway	A new seismic report is close to completion. Mitigation work to be actioned will come out of this report;
Continue to undertake health and safety and accessibility improvements.	Achieved	<ul style="list-style-type: none"> - A high-visibility, non-slip stair-edging trial is underway in the Tropical Forest stairwell. - A new safety rail was installed on the roof so heat pumps can be serviced safely. - Safety rails were installed in the Cumberland Street exit stairwell to reduce the risk of falling through the adjacent window should someone trip or slip.
Upgrade fire protection in the galleries as per the Museum's five-year fire protection plan.	Underway	Working through plan stage one, and have completed stage two at pricing stage. Planning is underway to decant collections in areas where upgrades will take place.

	Achieved	<p data-bbox="236 1771 288 2145">Offer staff professional development and training opportunities.</p> <ul data-bbox="236 219 523 1335" style="list-style-type: none"> - Two executive team members attended a three-day leadership training course. - Two executive team members attended a wellbeing training course. - On-the-job training within the Visitor Experience Team resulted in Emma Morris and Ashley Stewart achieving Visitor Savvy awards and Steven Hird, Lana Bolton-Marston, Alice Waterman, and Merryn Chynoweth being awarded National Certificates in Tourism. - Marketing staff have completed UX training by Google. - Natural Science and Humanities collection managers attended an online Museum Study course, <i>Moving Museum Collections</i>, in August – October 2021. - Operational Managers attended a workshop at Otago Museum - How Leaders can Create Workplace Wellbeing on 11 November 2021. <p data-bbox="560 913 580 1379">Humanities collection team members attended:</p> <ul data-bbox="588 262 935 1335" style="list-style-type: none"> - Taking back the Archaeological Narrative – Indigenous Archaeology in Practice – online conference by the World Archaeological Congress – (online), 3 September 2021 - CAA Australasia Digital Archaeology Online Conference 2021, 17 September 2021 - Indigenous Cultural Heritage Conference (online) hosted by Victorian Aboriginal Heritage Council, 27 and 29 October 2021 - Vernon Users Group meeting (online) 1 – 5 November 2021 - Ngākau National Repatriation online workshops – Museums and Repatriation in the Pacific, 9 December 2021, and Media Training 28 February 2022 - Australasian Registrar’s Conference (online), 10 – 11 March 2022 - The Australian Historical Association annual conference (online) - The annual meeting of the Mediterranean Archaeology Australian Research Community (online) - The Centre for the Book 2021 annual symposium
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<p>Provide relevant health and safety training for all staff.</p>	<p>Achieved</p>	<p>Staff are provided with health and safety training as identified by line managers to meet the specific needs of their role. Training on health and safety functions (risk assessments, incident investigations etc.) and how to use the health and safety management system is provided in-house. New Health and Safety representatives attend training provided via OSEA.</p> <ul style="list-style-type: none"> - 43 staff have completed fire extinguisher training. - 387 new staff have completed fire warden training. - 9 staff have attended winter driving training. - All floor staff within the Visitor Experience and Science Engagement team receive biannual evacuation training. - Online attendance for staff at Safeguard conference June 22.
<p>Provide opportunities for staff to build capability in te reo Māori, Treaty and bicultural operations.</p>	<p>Ongoing</p>	<p>Regular staff practices provide staff an opportunity to engage in learning waiata. Te reo development and broader bicultural training has been hampered with the loss of a Māori Science Engagement staff member and is pending the appointment of replacement staff with kaupapa Māori expertise.</p>
<p>Strive to improve staff retention year-on-year.</p>	<p>Ongoing</p>	<p>Full-time and part-time staff had 28 resignations during this period. Our retention strategy is continuing to be reviewed, which has seen a more comprehensive induction programme implemented. We are continuing to encourage employee growth with internal promotions across the organisation where appropriate before external appointment, and are always looking to encourage professional development opportunities.</p>



FINANCIAL STATEMENTS

OTAGO MUSEUM TRUST BOARD

Annual Report for the Financial Year
Ended 30 June 2022

OTAGO MUSEUM TRUST BOARD
FINANCIAL STATEMENTS
For the Financial year ended 30 June 2022

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**OTAGO MUSEUM TRUST BOARD
STATEMENT OF RESPONSIBILITY
For the Financial year ended 30 June 2022**

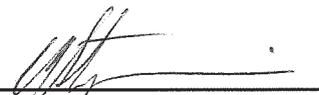
We are responsible for the preparation of the Otago Museum Trust Board's financial statements and statement of performance, and for the judgements made in them.

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 2022.

On behalf of the Otago Museum Trust Board


Chairperson


Board Member

Date 28/10/22.

OTAGO MUSEUM TRUST BOARD
STATEMENT OF FINANCIAL PERFORMANCE
For the Financial year ended 30 June 2022

	Notes	2022 \$000	Budget 2022 \$000	2021 \$000
Revenue				
Grants - Government & Other		1,296	988	1,173
COVID-19 Wage Subsidy		317	-	203
STAPP Funding		125	-	370
Local Authorities		4,753	4,783	4,812
Public		2,559	3,351	3,580
Legacies & Bequests		60	-	-
Investment Revenue		129	-	107
	- Dividends	92	217	64
	- Interest			
Realised Net Gains/(Losses) on Sale of Financial Instruments	16(a)	(1)	-	(1)
Realised Net Gains/(Losses) on Sale of Fixed Assets	16(a)	46	-	7
Total Revenue	4	9,376	9,339	10,315
Expenditure				
Employee Benefits Expense	5(a)	(5,633)	(5,565)	(5,291)
Depreciation & Amortisation Expense		(1,250)	(1,270)	(1,312)
Other Expenses	5(b)	(3,343)	(3,862)	(3,821)
Total Operating Expenditure		<u>(10,226)</u>	<u>(10,697)</u>	<u>(10,424)</u>
Surplus/(Deficit) for the year		<u>(850)</u>	<u>(1,358)</u>	<u>(109)</u>

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

OTAGO MUSEUM TRUST BOARD
STATEMENT OF OTHER COMPREHENSIVE REVENUE & EXPENSE
For the Financial year ended 30 June 2022

	Notes	2022 \$000	2021 \$000
Surplus/(Deficit) for the year		(850)	(109)
Other Comprehensive Revenue & Expense			
Available-for-sale financial assets - valuation gain/(loss)	16(a)	(999)	1,154
Total Comprehensive Revenue & Expense for the Year		<u>(1,849)</u>	<u>1,045</u>

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

OTAGO MUSEUM TRUST BOARD
STATEMENT OF FINANCIAL POSITION
As at 30 June 2022

	Notes	2022 \$000	Budget 2022 \$000	2021 \$000
Current Assets				
Cash & Cash Equivalents	21(a)	3,002	220	3,326
Trade & Other Receivables	8	242	228	320
Inventories	9	232	241	241
Other Financial Assets	10	1,121	3,493	3,493
Prepayments		199	170	170
Total Current Assets		<u>4,796</u>	<u>4,352</u>	<u>7,550</u>
Non-Current Assets				
Other Financial Assets	10	8,656	6,973	6,973
Property, Plant & Equipment	12	13,130	15,465	14,022
Capital Work in Progress	13	17	-	-
Intangible Assets	13	20	-	39
Total Non-Current Assets		<u>21,823</u>	<u>22,438</u>	<u>21,034</u>
Total Assets		<u>26,619</u>	<u>26,790</u>	<u>28,584</u>
Current Liabilities				
Payables (from Exchange Transactions)	14	1,087	786	1,221
Employee Benefit Liability	15	544	525	525
Total Current Liabilities		<u>1,631</u>	<u>1,311</u>	<u>1,746</u>
Non-Current Liabilities				
STAPP Loan	11	1,065	1,065	1,065
Total Non-Current Liabilities		<u>1,065</u>	<u>1,065</u>	<u>1,065</u>
Total Liabilities		<u>2,696</u>	<u>2,376</u>	<u>2,811</u>
Net Assets		<u>23,923</u>	<u>24,414</u>	<u>25,772</u>
Equity				
Reserves	16	13,776	14,552	14,552
Accumulated Comprehensive Revenue and Expense	17	10,147	9,862	11,220
		<u>23,923</u>	<u>24,414</u>	<u>25,772</u>

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

OTAGO MUSEUM TRUST BOARD
 STATEMENT OF CHANGES IN NET ASSETS / EQUITY
 For the Financial year ended 30 June 2022

	2022	Budget 2022	2021
	\$000	\$000	\$000
Equity at Beginning of Year	25,772	25,772	24,726
Total Comprehensive Revenue & Expenses	<u>(1,849)</u>	<u>(1,358)</u>	<u>1,045</u>
Equity at End of Year	<u><u>23,923</u></u>	<u><u>24,414</u></u>	<u><u>25,772</u></u>

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

OTAGO MUSEUM TRUST BOARD
STATEMENT OF CASH FLOWS
For the Financial year ended 30 June 2022

	Notes	2022 \$000	Budget 2022 \$000	2021 \$000
Cash Flows to/from Operating Activities				
Government, Local Authorities & the Public		9,122	9,088	10,409
Dividends Received		129	217	107
Interest Received		94	126	73
Payments to Employees		(5,614)	(5,565)	(5,202)
Payments to Suppliers		(3,416)	(4,298)	(3,913)
Net GST		(17)	-	-
Net Cash Inflow/(Outflow) from Operating Activities		<u>297</u>	<u>(432)</u>	<u>1,474</u>
Cash Flows to/from Investing Activities				
Proceeds from Maturity & Sale of other Financial Assets		2,755	-	51
Proceeds from Sale of Property, Plant & Equipment		26	-	5
Purchase of Property, Plant & Equipment and Intangible Assets		(381)	(2,674)	(337)
Purchase of Other Financial Assets		(3,021)	-	(1,776)
Net Cash Inflow/(Outflow) from Investing Activities		<u>(621)</u>	<u>(2,674)</u>	<u>(2,057)</u>
Cash Flows to/from Financing Activities				
Proceeds from STAPP Funding		-	-	1,065
Net Cash Inflow/(Outflow) from Financing Activities		<u>-</u>	<u>-</u>	<u>1,065</u>
Net Increase/(Decrease) in Cash & Cash Equivalents		(324)	(3,106)	482
Cash & Cash Equivalents at the Beginning of the Financial Year		3,326	3,326	2,844
Cash & Cash Equivalents at the End of the Financial Year	21(a)	<u><u>3,002</u></u>	<u><u>220</u></u>	<u><u>3,326</u></u>

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

**OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS
For the Financial year ended 30 June 2022**

1 STATEMENT OF ACCOUNTING POLICIES

1.1 Reporting Entity

The Otago Museum Trust Board ("the Museum") is a special-purpose local authority constituted under the Otago Museum Trust Board Act, 1996. The Museum is a public benefit entity for the purposes of financial reporting in accordance with the Financial Reporting Act 2013.

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

1.2 Statement of Compliance

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

1.3 Basis of Preparation

These financial statements were authorised for issue by the Trustees on 28 October 2022. The preparation of financial statements in conformity with PBE Standards RDR requires management to make judgements, estimates and assumptions that affect the application of policies and reported amounts of assets and liabilities, revenue and expenses. The estimates and associated assumptions are based on historical experience and various other factors that are believed to be reasonable under the circumstances, the results of which form the basis of making the judgements about carrying values of assets and liabilities that are not readily apparent from other sources. Actual results may differ from these estimates.

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

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

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

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

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

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

1.4 Significant changes in the current reporting period

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

The organisation receives a large portion of its funding from Council levies but also operates business units which are dependent on visitor numbers and the purchase of admission fares. COVID-19 settings continued to significantly impact the Museum's operations and caused significant business interruption.

As a result of the COVID-19 pandemic and the ongoing changes in Alert Levels and restrictions, the business and economic environment is uncertain. Given the organisations balance sheet and the range of income streams, the Museum has some flexibility in the short term to protect the business before considering longer term financial measures that may be required to its operational activities.

OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS
For the Financial year ended 30 June 2022

STATEMENT OF ACCOUNTING POLICIES (Cont.)

1.5 Critical Accounting Estimates and Assumptions

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

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

Key Sources of Estimation Uncertainty

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

Key Sources of Estimation Uncertainty include:

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

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

2. SIGNIFICANT ACCOUNTING POLICIES

2.1 Revenue Recognition

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

Local Authority Levy Revenue

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

Other Revenue

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

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

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

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

OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS
For the Financial year ended 30 June 2022

STATEMENT OF ACCOUNTING POLICIES (Cont.)

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

Sale of Goods

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

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

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

Interest revenue is recognised on an accrual basis.

2.2 Leasing

Operating Leases

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

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

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

2.3 Taxation

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

2.4 Goods and Services Tax

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

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

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

Commitments and contingencies are disclosed exclusive of GST.

2.5 Cash and Cash Equivalents

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

OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS
For the Financial year ended 30 June 2022

STATEMENT OF ACCOUNTING POLICIES (Cont.)

2.6 Financial Instruments

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

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

2.6 (a) Financial Assets

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

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

(1) Available-for-Sale Financial Assets

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

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

(2) Fair Value Estimation

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

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

(3) Foreign Currency

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

(4) Loans and Receivables

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

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

OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS
For the Financial year ended 30 June 2022

STATEMENT OF ACCOUNTING POLICIES (Cont.)

(5) Impairment of Financial Assets

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

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

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

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

2.6 (b) Amortised Cost Financial Liabilities

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

(1) Trade and Other Payables

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

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

2.7 Inventories

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

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

2.8 Property, Plant and Equipment

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

- Operational Assets
- Heritage Assets

2.8 (a) Operational Assets

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

Cost/Valuation

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

OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS
For the Financial year ended 30 June 2022

STATEMENT OF ACCOUNTING POLICIES (Cont.)

Additions

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

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

Depreciation

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

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

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

Security and Restrictions

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

Disposal

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

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

2.8 (b) Heritage Assets

The Otago Museum has been collecting items from nature, culture and science since its inception in 1868. As defined by the Otago Museum Trust Board Act 1996, the Otago Museum is legislated to collect and preserve material and information relating to the natural, cultural, and scientific heritage of the peoples of the world; to promote interest and education in the natural, cultural and scientific heritage of New Zealanders; and to place particular emphasis on those activities as they relate to the greater Otago region.

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

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

The value of the heritage assets has been accounted for as follows:

Assets acquired prior to 30 June 2001:

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

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

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

OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS
For the Financial year ended 30 June 2022
STATEMENT OF ACCOUNTING POLICIES (Cont.)

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

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

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

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

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

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

- The value for scientific research and educational purposes can take time to accumulate and may not be known for years to come.

- Each collection item is unique in that it was collected at a particular time and is from a specific location which cannot therefore be replicated. The bulk of the Museum's collection is therefore represented by unrealisable or irreplaceable items.

- There is an intangible value derived through the receiving of assets from donors and their families which can create a long-term relationship between the museum and successive generations of families. The gesture of trust and goodwill is not easily quantifiable in financial terms.

- Valuing a collection of items (for example a collection of 30 jewel beetles) may have different accumulated value to that of an individual item (a single beetle). The concept of value of "the whole" rather than "the parts" is fluid depending on the needs and views of those researching or enjoying the collections.

- Heritage collection assets are often donated or bequeathed based on specific requests or wishes contained in a will or Trust Deed. They are potentially encumbered with legal or ethical constraints and liquidating or realising their value may be constrained for this reason. This potentially restricts their financial value but is hard to quantify.

- There may be restrictions on selling items for cultural or religious reasons and determining a fair value for these items is difficult when there is no comparable market to value against.

- In many cases the useful value lies in the associations, contexts and histories attached to objects. An item which is supported with robust research and documentation may have a different value to an item that does not; the value of items held by a Museum in one region may have a different value because of the association with that region. The value of an item may change as new research is undertaken. In such cases the item itself has not changed but its significance and therefore its value may have. Determining and tracking change in intellectual value would be near impossible across a collection of millions of items.

- Many collection items hold cultural value which is based on individual or community associations. In many cultures it can be offensive to try to assign financial value to these very personal relationships. Taonga associated with, or embodying, ancestors have a sacred quality which is both difficult to quantify in financial terms and in some cases doing so offends the mana and intrinsic value of the items concerned.

- Application of the concept of 'useful life' commonly applied to assets may not be inappropriate as items can be entrusted to a Museum in perpetuity. In addition, the curatorship of the asset, and attention to care and storage provided by a Museum, may extend the life of the heritage asset.

- Financial treatment of assets is largely based on the asset generating future economic benefits and revenue streams to produce wealth. Over time financial assets are "used up" and their ability to produce revenue declines. This reduces the value of the asset. Arguably museum collections gain in value with age which runs counter to the overall assumptions with regard to other assets. However, determining the increase in value is difficult when considering all the above factors as well as the unpredictable patterns of social, political and natural events.

OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS
For the Financial year ended 30 June 2022
STATEMENT OF ACCOUNTING POLICIES (Cont.)

2.8 (c) Impairment of Non-Financial Assets

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

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

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

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

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

2.9 Superannuation Schemes

Defined Contribution Schemes

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

2.10 Provisions

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

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

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

OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS
For the Financial year ended 30 June 2022

STATEMENT OF ACCOUNTING POLICIES (Cont.)

2.11 Employee Entitlements

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

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

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

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

2.12 Statement of Cash Flows

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

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

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

2.13 Equity

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

The components of equity are:

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

2.14 Reserves

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

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

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

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

2.15 Budget Figures

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

2.16 Rounding

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

OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS
For the Financial year ended 30 June 2022

STATEMENT OF ACCOUNTING POLICIES (Cont.)

2.17 Changes in Accounting Policy

(a) There were no changes in accounting policy.

3. COVID-19

On 11 March 2020, the World Health Organisation declared a global pandemic as a result of the outbreak and spread of COVID-19. Over the last two years, COVID-19 has continued to cause business interruption to the trading activities of the Museum.

During the 2022 year, the country moved through various Alert Levels, with restrictions in place that impacted the way the Museum could operate. Social distancing requirements limited the number of people able to utilise the facilities. The international borders remained closed, which resulted in the continuing decrease in visitor numbers. This had a significant impact on commercial operations, including the planetarium, cafe, Tuhura and the activities hosted by the venues division.

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

OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2022

4. REVENUE

For financial reporting purposes, revenue received from local authorities in regards to payments under the Otago Museum Trust Board Act 1996 is considered non-exchange revenue. These amount to \$4,753,076 in 2022 (2021: \$4,812,458). 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:

	2022	2021
	\$000	\$000
Donations	15	36
	<u>15</u>	<u>36</u>

5. EXPENDITURE

	2022	2021
	\$000	\$000
(a) Employee Benefits Expense		
Salaries & Wages	5,479	5,150
Defined Contribution Plans	155	142
	<u>5,633</u>	<u>5,291</u>

(b) Other Expenses

Advertising	111	78
Computer Costs	58	53
Cost of Goods Sold	196	223
Insurance	307	275
IT Support	151	151
Maintenance	141	151
Masterplan Costs	11	306
Other Expenses	2,368	2,585
	<u>3,343</u>	<u>3,821</u>

6. KEY MANAGEMENT PERSONNEL COMPENSATION

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

	2022	2021
	\$000	\$000
Short-Term Employee Benefits	833	814
Other Benefits	-	-
	<u>833</u>	<u>814</u>

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

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

OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2022

7. REMUNERATION OF AUDITORS

	2022	2021
	\$000	\$000
Audit Fees for Financial Statement Audit	36	33

8. TRADE & OTHER RECEIVABLES

	2022	2021
	\$000	\$000
(a) Trade & Other Receivables		
Trade Receivables	213	250
Sundry Receivables & Accruals	25	70
GST Receivable	4	-
Estimated Doubtful Debts	-	-
	<u>242</u>	<u>320</u>

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

Grants Receivable	-	75
	<u>-</u>	<u>75</u>

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

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

9. INVENTORIES

	2022	2021
	\$000	\$000
Shop Stock	220	225
Café Stock	8	8
Venue Stock	4	8
	<u>232</u>	<u>241</u>

The carrying amount of inventories pledged as security for liabilities is \$Nil (2021: \$Nil).

OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2022

10. OTHER FINANCIAL ASSETS

	2022	2021
<i>Available-for-Sale at Fair Value:</i>	\$000	\$000
<u>Current</u>		
Deposits	1,121	3,493
Fixed Rate Bonds	-	-
	<u>1,121</u>	<u>3,493</u>
<u>Non-Current</u>		
Equity Securities- Company Shares	8,134	6,464
Fixed Rate Bonds	522	509
	<u>8,656</u>	<u>6,973</u>
Disclosed in the financial statements as:		
Current	1,121	3,493
Non-current	8,656	6,973
	<u>9,777</u>	<u>10,466</u>

There are no impairment provisions for other financial assets.

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

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

11. LOANS

	Effective Interest Rate	Year of Maturity	2022		2021	
			Current \$000	Non-Current \$000	Current \$000	Non-Current \$000
MBIE STAPP Loan	3.0%	2026	-	1,065	-	1,065
			<u>-</u>	<u>1,065</u>	<u>-</u>	<u>1,065</u>

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

(i) Security Held

The MBIE STAPP Loan is unsecured.

(ii) Defaults and Breaches at Reporting Date

There were no defaults or breaches at reporting date.

(iii) Loan Forgiveness

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

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

OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2022

12. PROPERTY, PLANT AND EQUIPMENT

(a) Property, Plant and Equipment at 30 June 2022

	Cost/Valuation 1 July 2021	Additions	Disposals	Cost/Valuation 30 June 2022	Accumulated Depreciation & Impairment Changes 1 July 2021	Depreciation Expense	Accumulated Depreciation Reversed on Disposal	Accumulated Depreciation & Impairment Changes 30 June 2022	Carrying Amount 30 June 2022
	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000
Museum Operational Assets									
At Cost									
Land	980			980					980
Buildings	13,045	43		13,088	(6,323)	(497)		(6,819)	6,268
- Discovery World	2,256			2,256	(1,683)	(60)		(1,743)	513
Redevelopment - Phase 1									
Building	3,001			3,001	(2,086)	(90)		(2,176)	824
Fitout exhibitions	246			246	(239)	(1)		(240)	6
Mechanical services	362			362	(308)	(5)		(313)	49
Electrical	509			509	(433)	(7)		(441)	69
Redevelopment - Phase 2									
Building	5,410			5,410	(3,229)	(162)		(3,391)	2,018
Fitout exhibitions	2,907			2,907	(2,816)	(16)		(2,832)	75
Mechanical services	1,971			1,971	(1,641)	(31)		(1,672)	298
Electrical	451			451	(376)	(7)		(383)	68
Computer Equipment	1,841		315	1,637	(1,555)	(129)	(310)	(1,374)	263
Exhibits	1,781	24		1,806	(756)	(68)		(824)	982
Furniture & Fittings	1,616	5		1,621	(1,200)	(60)		(1,260)	361
Motor Vehicles	153	52	42	163	(111)	(24)	(31)	(103)	59
Café Equipment	100			100	(57)	(6)		(64)	37
Equipment	284	127	11	400	(77)	(65)	(1)	(141)	259
	36,913	363	368	36,908	(22,891)	(1,229)	(342)	(23,778)	13,130

There was depreciation recovered of \$20,401 on disposals during the year.

OTAGO MUSEUM TRUST BOARD
 NOTES TO THE FINANCIAL STATEMENTS (Cont.)
 For the financial year ended 30 June 2022

12. PROPERTY, PLANT AND EQUIPMENT

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

Museum Operational Assets	Cost/Valuation 1 July 2020	Additions	Disposals	Cost/Valuation 30 June 2021	Accumulated Depreciation & Impairment Changes 1 July 2020	Depreciation Expense	Accumulated Depreciation Reversed on Disposal	Accumulated Depreciation & Impairment Changes 30 June 2021	Carrying Amount 30 June 2021
	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000
At Cost									
Land	980			980					980
Buildings	13,004	59	17	13,045	(5,824)	(512)	(13)	(6,323)	6,722
- Discovery World	2,256			2,256	(1,623)	(60)		(1,683)	573
Redevelopment - Phase 1									
Building	3,001			3,001	(1,996)	(90)		(2,086)	914
Fitout exhibitions	246			246	(237)	(2)		(239)	7
Mechanical services	362			362	(303)	(6)		(308)	54
Electrical	509			509	(425)	(8)		(433)	76
Redevelopment - Phase 2									
Building	5,410			5,410	(3,067)	(162)		(3,229)	2,180
Fitout exhibitions	2,907			2,907	(2,796)	(20)		(2,816)	91
Mechanical services	1,971			1,971	(1,607)	(35)		(1,641)	330
Electrical	451			451	(368)	(8)		(376)	75
Computer Equipment	1,816	25		1,841	(1,407)	(148)		(1,555)	286
Exhibits	1,776	5		1,781	(646)	(110)		(756)	1,025
Furniture & Fittings	1,588	28		1,616	(1,128)	(72)		(1,200)	416
Motor Vehicles	199		46	153	(138)	(18)	(45)	(111)	42
Café Equipment	100			100	(49)	(8)		(57)	43
Equipment	104	180		284	(27)	(50)		(77)	206
	36,680	296	63	36,913	(21,642)	(1,307)	(58)	(22,891)	14,022

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

OTAGO MUSEUM TRUST BOARD
 NOTES TO THE FINANCIAL STATEMENTS (Cont.)
 For the Financial year ended 30 June 2022

	2022 \$000	2021 \$000
13. INTANGIBLE ASSETS & CAPITAL WORK IN PROGRESS		
Intangible Assets		
Opening Balance	39	3
Additions	1	41
Less Amortisation	21	5
Closing Balance	<u>20</u>	<u>39</u>

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

Capital Work in Progress	<u>17</u>	<u>-</u>
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The work in progress balance contains costs put towards capital projects that are during the construction phase and are yet to be completed.

14. TRADE & OTHER PAYABLES

Trade Payables (i)	288	335
Accrued Expenses	49	59
Income Received in Advance (ii)	750	805
GST Payable	-	23
	<u>1,087</u>	<u>1,221</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 \$783,545 (2021: \$804,505) 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.

	2022 \$000	2021 \$000
15. EMPLOYEE ENTITLEMENTS		
Accrued Salary & Wages	171	155
Annual Leave	373	370
	<u>544</u>	<u>525</u>

16. RESERVES

Available-for-Sale Revaluation Reserve (a)	2,358	3,357
Equalisation Fund (b)	349	342
Trust Funds (c)	6,660	6,503
Special Funds (d)	4,399	4,339
Unallocated Accrued Interest	10	11
	<u>13,776</u>	<u>14,552</u>

(a) Available-for-Sale Revaluation Reserve

Balance at Beginning of Year	3,357	2,203
Realised gains/losses on disposal of financial instruments	(1)	(1)
Realised gains/losses on disposal of equities	46	7
Adjusting for market value movements	(999)	1,154
Valuation Gain/(Loss) Recognised	<u>(954)</u>	<u>1,160</u>
(Gain)/Loss transferred to Revenue Statement on Sale of Financial Instruments	1	1
Equities	(46)	(7)
Balance at End of Year	<u>2,358</u>	<u>3,357</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 2022

16. RESERVES cont.

	2022 \$000	2021 \$000
(b) Equalisation Fund		
Balance at Beginning of Year	342	337
Interest Transfer	7	5
Balance at End of Year	<u>349</u>	<u>342</u>

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

	Notes		
(c) Trust Funds (Restricted & Unrestricted Reserves)	14(e)		
Balance at Beginning of Year		6,503	6,402
Transfer from/(to) Retained Earnings		157	101
Balance at End of Year		<u>6,660</u>	<u>6,503</u>

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

	Notes	2022 \$000	2021 \$000
(d) Special Funds (Museum Reserves)	14(f)		
Balance at Beginning of Year		4,339	4,339
Transfer from/(to) Retained Earnings		60	-
Balance at End of Year		<u>4,399</u>	<u>4,339</u>

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

**OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2022**

16 (e)

Trust Funds

(i) Trust Funds - Unrestricted								
Fund	Balance 1/07/2021	Add Revenue & Transfers Detail	\$	Deduct Expenditure & Transfers Detail	\$	Balance 30/06/2022	Capital	Revenue
Elizabeth Alexander	194	Gain on Sale of Shares	1			199	88	112
		Investment Revenue	4					
De Beer Publications & Research	1,430	Gain on Sale of Shares	10			1,468	373	1,096
		Investment Revenue	28					
Fairweather	400	Gain on Sale of Shares	3	Purchases - Textiles	1	410	142	268
		Investment Revenue	8					
Gollan	256	Gain on Sale of Shares	2	Purchases - Jewellery & Textiles	6	257	42	215
		Investment Revenue	5					
Brenda Joyce Harding	134	Gain on Sale of Shares	1			137	40	97
		Investment Revenue	3					
Lyders	232	Gain on Sale of Shares	2	Purchases - Jewellery & Ceramics	5	234	40	194
		Investment Revenue	5					
Peter Snow MAC Fund	1	Gain on Sale of Shares				1		1
		Investment Revenue						
Total	2,648		71		12	2,707	725	1,983
(ii) Trust Funds - Restricted								
Fund	Balance 1/07/2021	Add Revenue & Transfers Detail	\$	Deduct Expenditure & Transfers Detail	\$	Balance 30/06/2022	Capital	Revenue
Beth & Mark Anderson	116	Gain on Sale of Shares	1			119	75	44
		Investment Revenue	2					
Avice Bowbyes - Costumes	242	Gain on Sale of Shares	2			248	69	180
		Investment Revenue	5					
Colquhoun	610	Gain on Sale of Shares	4			626	174	452
		Investment Revenue	12					
Fairweather - Collections	644	Gain on Sale of Shares	5	Purchases - Textiles	3	659	200	459
		Investment Revenue	13					
Cowie Nichols	28	Gain on Sale of Shares				29	3	26
		Investment Revenue	1					
Cyril Nichols	1,240	Gain on Sale of Shares	9			1,273	223	1,050
		Investment Revenue	25					
Willi Fels	975	Gain on Sale of Shares	7	Purchases - Textiles	2	999	255	744
		Investment Revenue	19					
Total	3,855		103		5	3,953	997	2,956
TOTAL TRUST FUNDS	6,503		174		17	6,660	1,721	4,939

OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2022

16 (f)

(i) Special Funds - Unrestricted								
Fund	Balance 1/07/2021	Add Revenue & Transfers Detail	\$000	Deduct Expenditure & Transfers Detail	\$000	Balance 30/06/2022	Capital	Revenue
Allocation for Special Purposes	54	Est. E.O. Naylor	-			54		54
Barclay	-	Donation	60			60		60
Development	-					-		-
Loss of Heart Compensation	2,349					2,349	1,107	1,242
General Funds	284					284		284
Conservation Materials	145					145		145
Emergency Response	48					48		48
Freda Stucky	271					271		271
Māori Ethnology	106					106		106
Purchase of Collections	80					80		80
Scientific Publications	75					75		75
Special Exhibitions & Programmes	348					348		348
Study & Training	82					82		82
Project & Development Fund	427					427		427
Retirement Leave	70					70		70
Total	4,339		60			4,399	1,107	3,292

OTAGO MUSEUM TRUST BOARD
 NOTES TO THE FINANCIAL STATEMENTS (Cont.)
 For the Financial year ended 30 June 2022

	2022 \$000	2021 \$000
17. CAPITAL		
Accumulated Surplus/(Deficit)		
Balance at Beginning of Year	11,220	11,425
Plus Exhibits & Equipment Purchased:		
Restricted & Museum Reserves	17	7
Net surplus/(Deficit)	(850)	(109)
Transfers from/(to) Reserves:		
Restricted & Museum Reserves	-	-
Equalisation Fund	(7)	(5)
Restricted Reserves (Special Funds)	(60)	-
Restricted Reserves (Trust Funds)	(174)	(107)
Unallocated Accrued Interest	1	9
Balance at End of Year	<u>10,147</u>	<u>11,220</u>

18. COMMITMENTS FOR EXPENDITURE

(a) Capital & Other Expenditure Commitments

Capital commitments at 30 June 2022 were Nil (30 June 2021: \$53,579).

At 30 June 2022, the Otago Museum had been awarded total grant funding from the Ministry of Business Innovation and Employment (MBIE) of \$3,045,730 (2021: \$2,691,730). To date costs of \$2,800,576 (2021: \$2,399,457) had been paid out to funding recipients, with \$401,118 of these costs paid during the 2022 year. There are \$75,000 (2021: \$75,000) to be received from MBIE. As at balance date, there were funds of \$170,154 (2021: \$217,273) to be paid during 2022. There is also a further \$245,154 (2021: \$292,273) of committed grant expenditure that has been awarded but not yet spent.

(b) Operating Commitments

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

	2022 \$000	2021 \$000
No later than one year	13	12
Later than one year and no later than 5 years	64	60
Later than 5 years	193	210
Total Operating Lease Commitments	<u>270</u>	<u>282</u>

OTAGO MUSEUM TRUST BOARD
 NOTES TO THE FINANCIAL STATEMENTS (Cont.)
 For the Financial year ended 30 June 2022

19. CONTINGENT LIABILITIES & CONTINGENT ASSETS

Contingent Liabilities

There were no contingent liabilities at 30 June, 2022 (2021: Nil)

Contingent Assets

There were no contingent assets at 30 June, 2022 (2021: Nil)

20. RELATED PARTY DISCLOSURES

Contributing Local Authorities

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

Transactions with Related Parties

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

		2022 \$000	2021 \$000
Central Otago District Council	Levy Received	32	31
Clutha District Council	Levy Received	210	210
Dunedin City Council	Levy Received	4,452	4,452
Waitaki District Council	Levy Received	60	60
Queenstown Lakes District Council	Levy Received	-	60
Dunedin City Council	Other	46	24
Friends of the Museum Association	Other	2	1
Otago University	Other	221	104
		<u>5,023</u>	<u>4,942</u>
Dunedin City Council	Rates	75	100
Dunedin City Council	Other	13	5
Hutchinson Analytics Ltd	Other	-	5
Otago University	Other	40	20
		<u>128</u>	<u>130</u>

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

OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2022

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

	2022 \$000	2021 \$000
David Hutchinson	-	(14)
	<u>-</u>	<u>(14)</u>

21. NOTES TO THE CASH FLOW STATEMENT

(a) Reconciliation of Cash & Cash Equivalents

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

	2022 \$000	2021 \$000
Cash & Cash Equivalents	3,002	3,326
	<u>3,002</u>	<u>3,326</u>

22. FINANCIAL INSTRUMENTS

(a) Categories of Financial Instruments

	2022 \$000	2021 \$000
Financial Assets		
Loans and Receivables		
Cash & Cash Equivalents	3,002	3,326
Trade & Other Receivables	242	320
Other Financial Assets:		
· Term Deposits	1,121	3,493
Held to Maturity		
Listed Bonds	522	509
Fair Value Through Other Revenue and Expense		
Other Financial Assets:		
Listed Shares	8,134	6,464
Unlisted Shares	-	-
Financial Liabilities at Amortised Cost		
Trade & Other Payables	1,087	1,221
Borrowings		
MBIE STAPP Loan	1,065	1,065

OTAGO MUSEUM TRUST BOARD
 SUPPLEMENTARY INFORMATION
 For the Financial Year Ended 30 June 2022

COMPARISON OF OPERATIONAL REVENUE & EXPENDITURE TO THE ANNUAL PLAN

	Core Operating		Business Units		Special & Trust Funds		Total	
	Actual \$000	Budget \$000	Actual \$000	Budget \$000	Actual \$000	Budget \$000	Actual \$000	Budget \$000
Revenue								
Executive	602	136					602	136
Collections, Experience & Development		1					1,468	2,132
Finance & Commercial	13	1	1,468	2,132			13	1
Assets & Technology	235	233					235	233
Visitor Interaction & Programmes	816	696	800	943			1,616	1,639
Science Engagement					256	228	256	228
Special & Trust Funds							4,886	4,981
CLA Contribution & Other Revenue	4,886	4,981	317				317	
Wage Subsidy								
Total Revenue	6,552	6,048	2,585	3,075	256	228	9,393	9,350
Wages & Salaries								
Executive	(418)	(435)					(418)	(435)
Collections, Experience & Development	(1,535)	(1,315)					(1,535)	(1,315)
Finance & Commercial	(434)	(375)	(847)	(1,059)			(1,281)	(1,434)
Assets & Technology	(350)	(378)					(350)	(378)
Visitor Interaction & Programmes	(819)	(781)					(819)	(781)
Science Engagement	(621)	(651)	(610)	(571)			(1,231)	(1,222)
Special & Trust Funds								
Total Wages & Salaries	(4,176)	(3,935)	(1,457)	(1,630)			(5,633)	(5,565)
Direct Costs								
Executive	(123)	(165)					(123)	(165)
Collections, Experience & Development	(524)	(328)					(524)	(328)
Finance & Commercial	(18)	(20)	(602)	(951)			(620)	(971)
Assets & Technology	(552)	(771)					(552)	(771)
Visitor Interaction & Programmes	(40)	(65)	(290)	(258)			(40)	(65)
Science Engagement	(439)	(433)			(17)	(11)	(729)	(691)
Special & Trust Funds					(17)	(11)	(17)	(11)
Total Direct Costs	(1,696)	(1,781)	(892)	(1,209)	(17)	(11)	(2,605)	(3,002)
Depreciation	(1,250)	(1,270)					(1,250)	(1,270)
Indirect costs	(755)	(871)					(755)	(871)
Net Contribution	(1,325)	(1,810)	236	235	239	217	(850)	(1,358)

INDEPENDENT AUDITOR'S REPORT

TO THE READERS OF OTAGO MUSEUM TRUST BOARD'S FINANCIAL STATEMENTS AND STATEMENT OF SERVICE PERFORMANCE FOR THE YEAR ENDED 30 JUNE 2022

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

Opinion

We have audited:

- the financial statements of the Museum on pages 75 to 100, that comprise the statement of financial position as at 30 June 2022, the statement of financial performance, statement of other comprehensive revenue and expense, statement of changes in net assets/equity and statement of cash flows for the year ended on that date and the notes to the financial statements that include accounting policies and other explanatory information; and
- the statement of service performance of the Museum on pages 32 to 70.

In our opinion:

- the financial statements of the Museum:
 - present fairly, in all material respects:
 - its financial position as at 30 June 2022; and
 - its financial performance and cash flows for the year then ended; and
 - comply with generally accepted accounting practice in New Zealand in accordance with Public Benefit Entity Standards with disclosure concessions; and
- the statement of service performance of the Museum presents fairly, in all material respects, the Museum's achievements measured against the performance targets adopted for the year ended 30 June 2022.

Our audit of the financial statements was completed on 28 October 2022. This is the date at which our opinion is expressed.

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

Basis for our opinion

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

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

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

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

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

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

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

In preparing the financial statements and the statement of service performance, the Board is responsible on behalf of the Museum for assessing the Museum's ability to continue as a going concern. The Board is also responsible for disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting, unless the Board intends to wind up the Museum or to cease operations, or has no realistic alternative but to do so.

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

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

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

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

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

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

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

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

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

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

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

Our responsibilities to audit the financial statements arise from the Public Audit Act 2001.

Other information

The Board is responsible for the other information. The other information comprises the information included on pages 4 to 29, and 101, but does not include the financial statements and the statement of service performance, and our auditor's report thereon.

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

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

Independence

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

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



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



TŪHURA OTAGO MUSEUM
419 Great King St, Dunedin
www.otagomuseum.nz