



TE
WHARE
TAOKA
O
OTAGO



Otago Museum main entrance.
Cover image: Marcus Richards at Moa footprint excavation at Kyeburn River.

CONTENTS

4	Foreword, Chair, Otago Museum Trust Board
5	Year in Review, Director, Otago Museum
6	He maumaharataka
7	2018–2019 Key Highlights and Achievements
10	Our Mission
12	Otago Museum Trust Board
13	Māori Advisory Committee
13	Honorary Curators
13	Association of Friends of the Otago Museum
14	Goal 1: A world-class collection A community's collection An accessible collection Understanding our world
18	Goal 2: Engage with our community and stakeholders Going out to our community 2019 Otago Wildlife Photography Competition Bringing our community to us Listening to our community
23	Goal 3: Inspire lifelong learning Engagement and education Girlboss Wikipedia at Otago Museum Public talks
26	Goal 4: Business sustainability Developing revenue A beautiful space for a unique event Working together as an organisation In-house talent Funding increases
30	Otago Museum Staff List 2018–2019
33	Appendix 1: Statement of Service Performance
52	Appendix 2: Financial Statements
89	Appendix 3: Independent Auditor's Report



FOREWORD

I have to start by saying that I wish I wasn't writing this foreword. It should be Graham Crombie's job. Together with everyone at the Museum, I remain immensely saddened by Graham's premature passing. He was a truly exceptional Chair, and I, together with the rest of his Board colleagues, learned a great deal from him. He is sorely missed, and our thoughts, as always, are for Janet and the rest of his family.

Graham left us in good stead. This report outlines a number of significant achievements throughout the year, notes some of the challenges we face as an institution and sets out some of the future projects we are undertaking.

A clear highlight was the celebration of the Museum's 150th birthday. The Museum's exhibition, *est. 1868*, to celebrate this was beautifully curated and showcased the diversity of the Museum collection. I wholeheartedly congratulate the team on this magnificent exhibition.

The collection is of course the very soul of any museum and we are extremely proud of the dedicated team we have here at the Otago Museum, led by Robert Morris. The team this year has faced extra pressures – arising from unmissable opportunities.

Not only have they curated *est. 1868* for our 150th anniversary, they have also worked with Nancy Longnecker and the University of Otago to put on their sesquicentennial exhibition, *Dare to be Wise*.

Furthermore, it was all hands on deck to ensure the recovery and preservation of a series of moa footprints from the bed of the Kyeburn River. And on top of all that, preparations and feasibility studies were performed allowing us to secure the rights to the Australian National Maritime Museum's *James Cameron – Challenging the Deep*.

This is all on top of the ongoing conservation work that occurs behind the scenes.

Of course, it's not just the Collections team working hard. Every aspect of the Museum demands dedication and hard work – from Ian Griffin's guidance, to the communicators on the floor, to our amazing Education team, through to the staff in the Café and Shop, plus all the others who work behind the scenes.

It takes an amazing team and sustained effort to keep an award-winning institution like ours delivering at the very highest level on a fraction of the budget of comparable institutions.

Regarding finances, after a significant period of flat funding for the Museum, this year we greatly appreciated an increase in support from our contributing authorities, Central Otago District

Council, Clutha District Council, Waitaki District Council, and the Dunedin City Council.

Perhaps even more important, was the acknowledgment of the financial challenges we face, and a commitment to redress where possible the current shortfall in the Museum's funding over the coming two years.

In addition, we also offer our thanks to the Queenstown Lakes District Council who, with a three-year commitment, generously commenced providing an annual grant from this year. Thank you.

It is time though, to note that, for historic reasons, the collection at Otago Museum is one of national significance. Access to the collection is sought from around the world. Some aspects are unique. The burden of care of such an important collection should not have to be wholly met by the ratepayers of Otago.

Our collection is at least comparable to those of the other municipal museums, including the Auckland War Memorial Museum and even Te Papa, and yet our ratepayer base is an order of magnitude smaller. We need a concerted and consistent voice from across our community to ensure central government steps up to provide the required level of support for care and access to this world class collection.

Otago Museum provides wonderful value for money for our community, and the nation's – the world's – researchers. We couldn't do this without the support of our partners including the Otago Community Trust, Perpetual Guardian, NIWA, the University of Otago, MBIE Curious Minds, the Dodd-Walls Centre, and many other supporters. It is time though for a direct element of funding for collection care from central government.

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

From our current solid position, we are now undertaking a major master planning exercise for the Museum and we encourage all our stakeholders to become involved as we go through this process. Through it, we look forward to a very positive future for Otago Museum.



David Hutchinson
Chair
Otago Museum Trust Board



YEAR IN REVIEW

Otago Museum opened its doors to the public on 12 September 1868. As a result, this year, we staged many events and activities celebrating our sesquicentenary.

On the anniversary of our opening, for one day only, we waived all admission fees for Tūhura and the Perpetual Guardian Planetarium. We were delighted when more than 2500 visitors came to the party! As you will learn from the following pages, our 150th birthday was a year that generated many unforgettable moments.

For me, one of the most extraordinary experiences, not just of the past year, but possibly my entire professional life, occurred in May. I was enormously excited to witness the emergence and recovery of seven moa footprints from the cold waters of the Kyeburn River.

The fact that this whole project began with a fast response to a Facebook message demonstrates the enthusiasm and can-do attitude that abounds at our institution. Our museum may not be in the business of moving mountains but, for three days in May, the staff did manage to divert a mighty river!

More than 348 000 people visited the Museum over the past 12 months. With a satisfaction rate of 93% (as measured by the Dunedin City Council's Residents' Opinion Survey), we remain one of Dunedin's best-loved cultural attractions. The quality of the work being carried out by our team was recognised by our peers when the Museum won three awards at this year's Museums Aotearoa Conference.

In 2018/19, we opened nine exhibitions. The largest, of course, was *est. 1868*, which celebrated the incredible diversity of our collections. After three years of effort, the Collections team completed the Lottery-funded Taoka Digitisation Project, which digitised and catalogued more than 21 000 Taoka Māori, of which more than 17 000 are available online.

Outreach is becoming an ever more critical component of the Museum's work, and this year, the staff gave lectures, presentations, demonstrations, and advice, which reached more than 26 000 people. The focus of our outreach effort has rightly been Otago. However, staff have ventured as far as Niue,

the Cook Islands, and Tonga as part of grant-funded programmes communicating the challenges of climate change.

After several years of static funding, Dunedin City Council, Central Otago District Council, Clutha District Council, and Waitaki District Council all agreed to increase their levy contributions. Queenstown Lakes District Council has also decided to support the Museum for the next three years. We are incredibly grateful for the ongoing support of the ratepayers of Otago, whose levy contributions fund the core operations of this institution.

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

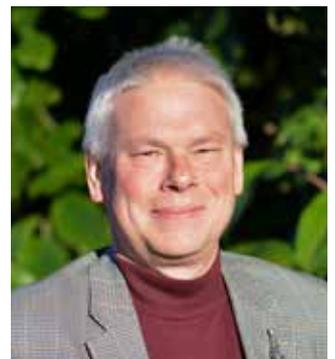
In a year of many highlights, there was also one shattering low, with the untimely passing of our long-serving Chair, Graham Crombie, in February 2019. Kua hika ke tōtara i te woa nui a Tāne. Graham played an influential role in making the Museum what it is today, and his wise counsel will be missed by everyone in the Otago Museum whānau.

I'd like to record my appreciation to the members of the Museum Trust Board and our Māori Advisory Committee. Their enthusiastic support is crucial to the success of the Museum. I'd particularly like to thank the new Chair, Professor David Hutchinson, Māori Advisory Committee Chair, Matapura Ellison, and the Friends of the Museum for their support throughout the year.

Finally, I must acknowledge the hard work and dedication of the Museum staff. Their efforts have helped make 2018/19 a very successful year.



Ian Griffin
Director
Otago Museum





**Auē rā te kaimōhū o te kākau
Kua hika kā tōtara i te woa nui a Tāne**

***The heart grieves
Mighty tōtara have fallen in the forest of Tāne***

This year, the Museum has lost not one, but two, mighty tōtara.

In February, we were shocked by the unexpected passing of our Chairman Graham Crombie. Graham became Chair in 2011 and played a key role in the Museum's development.

During the preparation of this report, we also lost Tahu Pōtiki, a valued adviser to the Museum who was always ready to lend us his wisdom.

These stalwart friends will be sorely missed.



KĀ TĪPAKO 2018-2019 KEY HIGHLIGHTS + ACCOMPLISHMENTS

Armistice Day

Armistice Day was a beautiful event attended by hundreds with the Museum Reserve filled with rosemary and a quiet remembrance for the lost.

Awards

This was a wonderful year for many teams at the Museum, including winning three at the Museums Aotearoa Service IQ Museum Awards.

Christmas Mysteries

A fantastic planetarium production made by our own in-house production team.

est. 1868

Our 150th anniversary exhibition attracted record numbers, with the most visitors attending an exhibition in five years.

iNDx

A successful year for the award winning iNDx, with many attending the exhibition, public talks, and quiet hours.

Kana

A leopard seal pup has found her final resting place at Otago Museum, and is a lovely addition to our collection.

Kids Conference

As conference delegates, 60 children were given a taste of the varied roles at the Museum.

Moa Footprints

The discovery of the year!

Things Change: Martin Phillipps and The Chills

Another award-winning exhibition.

Tuia 250 Grants

Tuia 250 funding was received for two Otago Museum projects for bicultural celebrations and sharing of knowledge.



est. 1868

150 years of eclectic collecting

25 August 2018 – 14 April 2019

Special Exhibitions Gallery
est. 1868 exhibition artwork.


OTAGOmuseum
www.otagomuseum.nz



iNDx

ART EXHIBITION

The iNDx Art Exhibition showcases the amazing depth of artistic talent in both the local and wider autistic community.

11 to 23 August 2018
Free, 11am–3pm daily
H D Skinner Annex, Otago Museum

iNDx Art Exhibition artwork. artwork: Julian Duncan



International Design Communication Award



Kana, our leopard seal acquisition.



Moa footprint excavation with Otago Museum staff Kane Fleury and On Lee Lau.

OTAGO MUSEUM MISSION

To be of value and relevant to
its communities and stakeholders.

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.

GOAL

1

A WORLD-CLASS COLLECTION

We will share our collections with the world

We will strategically develop our collections

We will care for our collections

We will excel at researching and interpreting our collections

GOAL

2

ENGAGE WITH OUR COMMUNITY AND STAKEHOLDERS

We will be a valued community resource

We will encourage interaction on-site, off-site and online

GOAL

3

INSPIRE LIFELONG LEARNING

We will deliver inspiring educational experiences in science, nature and culture

GOAL

4

BUSINESS SUSTAINABILITY

We will secure and future-proof the Museum's financial position and business model

We will develop and maintain quality spaces fit for purpose

We will operate sustainably

We will build and sustain professional expertise and knowledge across the organisation.

Telling the stories of our collections

Inspirational Museum

Ko te Tiriti o Waitangi

Communities and stakeholders

Otago Museum Trust Board

Chair

Professor David Hutchinson
(Acting chair from February 2019, chair from 6 March 2019)
BSc (Hons), PhD, PGDipArts (distinction), MInstD, FNZIP,
CPhys, FInstP, MRSNZ

Graham Crombie
(to January 2019)
BCom, MDEnt, FCA (CPP), CF Inst D

Deputy Chair

Councillor Kate Wilson
(from 6 March 2019)
BA, LLB

Professor David Hutchinson
(to January 2019)
BSc (Hons), PhD, PGDipArts (distinction), MInstD,
FNZIP, CPhys, FInstP, MRSNZ

Members

Laura Black
(from March 2019)
BBS

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

Brigid Casey
(from August 2018)

Dr David Ciccoricco
(to May 2019)
BSc, BA (Hons), PhD

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

Councillor Gaynor Finch
NZ Vet Nurse, Hearings Commissioner

Councillor Aaron Hawkins
(from October 2018)

Professor Nancy Longnecker
(from June 2019)
BSc (Hons), MSc, PhD

Julie Pearse
(to August 2018)
BA

Councillor Chris Staynes
BSc, CMIInstD

Councillor Kate Wilson
BA, LLB

Ex Officio

Treasurer
Mike Horne (Deloitte) (to December 2018)
Jamie Adamson (Deloitte) (from January 2019)

Otago Museum Director
Dr Ian Griffin

Secretary
Jane Gregory

Executive Committee

Convened as and when required

Appointed by

University of Otago

Dunedin City Council

Dunedin City Council

University of Otago

Dunedin City Council

Mana whenua

Association of Friends of the Otago Museum

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

University of Otago

Regional funding authorities
(Clutha District Council)

Dunedin City Council

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

Association of Friends of the Otago Museum

Dunedin City Council

Dunedin City Council

Audit Finance and Risk Management Committee

Kate Wilson (Chair)
Graham Crombie (ex officio Chair to January 2019)
Peter Dearden (from February 2019)
Gaynor Finch
David Hutchinson (ex officio Chair from February 2019)
Julie Pearse (to August 2018)
Chris Staynes

Staffing Committee

Trust Board Chair
Trust Board Deputy
AFRM Committee Chair

Māori Advisory Committee

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

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

Rūnaka
Puketeraki
Puketeraki
Moeraki
Moeraki
Hokonui
Hokonui
Ōtākou
Ōtākou

Honorary Curators

Dr Melville Carr, MSc, PhD, DIC, FNZIC
Dr Rosi Crane, BSc, MSc, PhD
Dr Robert Hannah, BA (Hons), MPhil, FSA, FRSNZ
Anthony Harris, MSc (Hons) (First class)
Associate Professor Steve Kerr, PhD
Dr Jane Malthus, BHSc, MSc, PhD
Dr Bronwen Presswell, BSc, MSc, PhD
Dr Anthony Reay, PhD
Professor Glenn Summerhayes, OL, FSA, FLS, FRAI
Joel Vanderburg

Specialist area
Philately
Science history
Classics
Entomology
Entomology
European dress
Parasitology
Geology
Oceanic archaeology
West Africa

Association of Friends of the Otago Museum

I would like to open this report with a heartfelt thank you to Dr Anne Ford, who so ably led the Association of Friends over the previous 18 months. Anne was a very active president who oversaw an update of the Friends Strategic Plan, and the development of a number of activities for the Friends membership to engage with.

Over the last 12 months, we saw the Inaugural H D Skinner Lecture held on 11 October 2018. What a wonderful evening that was. Professor Glenn Summerhayes gave the Inaugural Lecture to an audience of around 90 attendees. The Council of Friends has, since the publication of this report, held the second lecture.

The Friends Christmas function – a speaker, Christmas-inspired refreshments, and the opportunity to shop at a special discounted rate at the Otago Museum shop was held in November.

The Council continues to work on a lunchtime speaker series. This has been more active this year and we are planning for that to continue. We will be in touch as opportunities arise.

The Tūhura Otago Community Trust Science Centre continues to have high attendance numbers and is a sought after activity, especially at school holiday times. The Friends support of, and investment in, the Centre has been shown to be a great partnership with the Museum.

The Friends Otago Museum 150th project – the Oral History Project has reached a new milestone with the completion of the oral histories of Margery and Gary Blackman. This oral history was undertaken by Helen Frizzell, and we thank Margery and Gary who were incredibly generous with their time and their knowledge.

As with the first oral history, the transcripts will be held by the Hocken Library once everything is signed off. The cost for undertaking this particular oral history was a partnership between the Southern Trust and the Friends, and the Friends Council acknowledges the support of the Southern Trust in bringing this project to fruition.

The Council of Friends will hold discussions about the possibility of further oral histories in the coming months.

I would like to acknowledge Brigid Casey, who looks after the Friend's finances, and all the members of the Friends Council who have worked so hard this year to support the Association.

Julie Pearse
Acting President
Council of the Association of Friends of the Otago Museum

Council of the Association of Friends of the Otago Museum

Patron
Margery Blackman

Acting President
Julie Pearse

Treasurer
Brigid Casey

Council members
Jenny Child
Anne Ford
Doug Holborow
Cushla McKinney
Adrian Mitchell
Shan White

МНЯЙКА
ТУАТАНИ
GOOAL¹

КОТЕКОНИКА
COLLECTION



A world-class collection



Toro excavated from the Taieri River and brought to Otago Museum.

A community's collection

This reporting period has expanded our collection with many beautiful objects, fascinating taoka, and exciting discoveries made by the people of Otago, and brought to the Museum for analysis and guardianship.

Arguably the most dramatic of these findings were the incredible moa footprints at the Kyeburn River. The first discovery of its kind in the South Island, the paleontological significance cannot be overstated, and will provide the scientific community with another puzzle piece contributing to our knowledge of these ancient birds.

Found by a sharp-eyed dog-walker, this is a great example of our community working with us, and ensuring discoveries are shared and protected. The footprints have not only added an important item to Otago Museum's collection, but also shone a spotlight on our institution, nationally and internationally.

Another wonderful moment for the Museum was the recovery of an ancient toro from the Taieri River by local whitebaiters who pulled it from its watery resting place.

The mānuka spear is around 200 years old, and is more than two metres long. A beautiful example of this type of weaponry, it was found in an area where Kāi Tahu history recounts that chief Tūhōkairaki was killed mid-flight from a landform now known as Māori Leap.

The toro's true connection to the story is not known, but it captured the public's imagination, and it is one of the oldest Māori weapons known that is securely provenanced to Otago.



Moa footprints arrive at the Museum, with Kane Fleury and On Lee Lau.

An accessible collection

Otago Museum's role as kaitiaki is an honour which brings with it many responsibilities. We must ensure that the collection is accessible to all our community, and in particular, available to those whose tipuna made, used, and owned them.

This year, the Museum was able to make an unusual and nostalgic connection between a researcher, a taoka, and a descendent of its former owner. Permission to view a Collier rifle, held by Otago Museum and reputed to have been owned by the Kāi Tahu raketira Tūhawaiki, was sought by Dr Ben Nicholson, an American researcher, who was researching and writing a book.

Otago Museum was able to arrange for Melvin Cain, a direct descendant of Tūhawaiki, to be present. This meeting was a touching example of the role of the Museum in the community, and how we can serve as a conduit between research and people.

To commemorate the Museum's 150th anniversary, we put together *est. 1868*, an exhibition celebrating some of the "...est" objects in our collection. Visitors were able to see the biggest, smallest, rarest, quirkiest, tastiest, and sexiest of Otago Museum, with many items displayed that have been rarely available to the public.

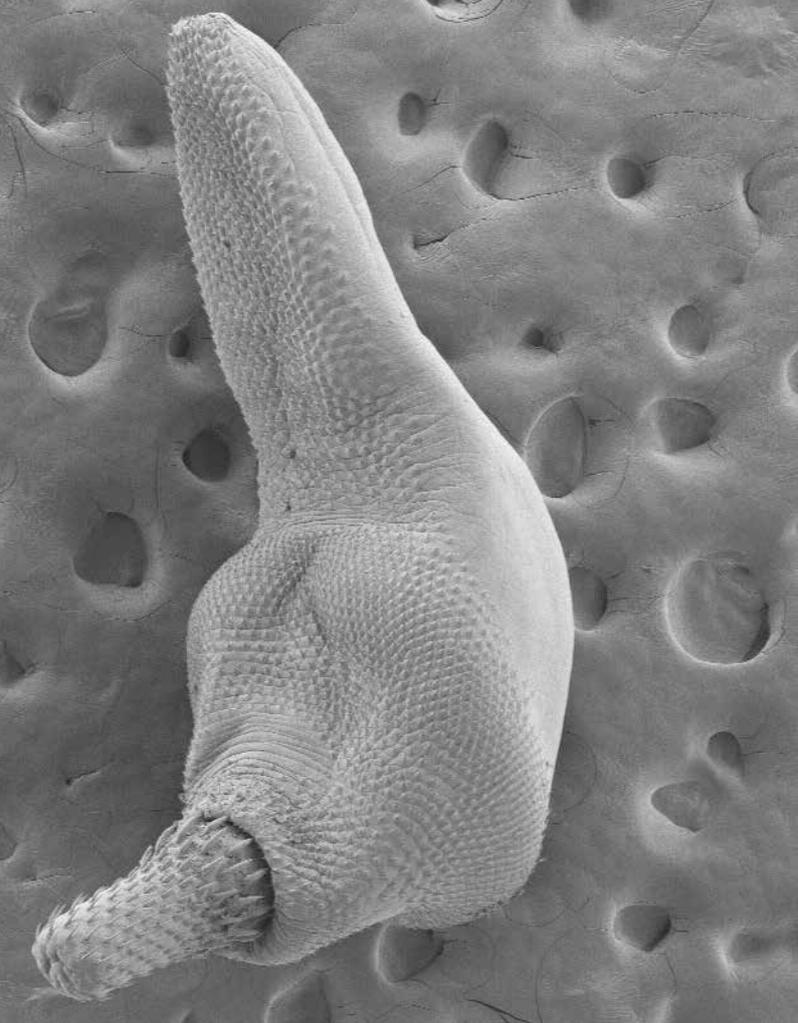
Offering curious insights into the stories behind the objects, *est. 1868* invited visitors to be amused, provoked and engaged, and to reflect on the past in order to look forward to the future. This exhibition achieved our highest visitor numbers since 2013, with more than 50 000 people attending.



Shanaya Allan installing Aphrodite statue for *est. 1868*.



Melvin Cain and Dr Ben Nicholson with the Collier rifle.



SEM image of *Corynosoma hanae* from an Otago Shag.
Image: Dr Bronwen Presswell

Understanding our world

The Museum's function as a research body has been enhanced this year through several remarkable acquisitions.

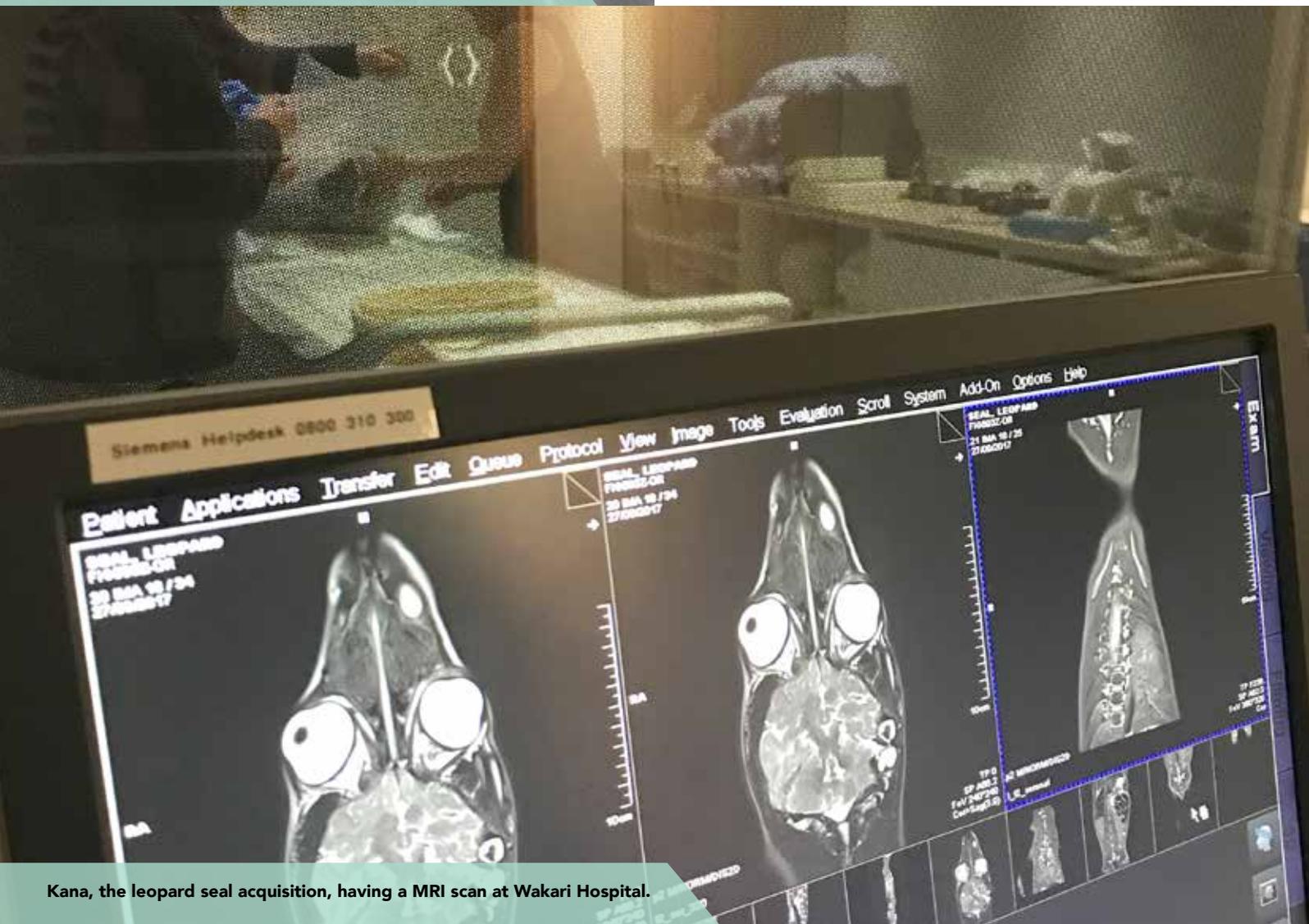
Firstly, the donation of several hundred species of parasites will add not only to our collection, but also to our scientific understanding of these organisms.

The donation included some undescribed and fascinating species, including a 10 cm hairworm that invades its insect host and compels it to commit suicide by drowning itself, and a tapeworm so large that it can exceed the weight of its fish host.

This donation cements our reputation as a centre for parasitology, with the Museum now holding one of the largest stores of these creatures in the nation.

With the support of both DOC and Te Rūnaka o Ōtākou, another gift which added immensely to our collections is Kana, the leopard seal pup found at St Kilda.

The only leopard seal known to have been born on mainland New Zealand shores since the 1970s, the specimen provided us with new knowledge of the species and their early life stages. Kana is a wonderful addition to our dynamic and flourishing collection.



Kana, the leopard seal acquisition, having a MRI scan at Wakari Hospital.

WHAÄIKKA TUARUA GOOAL 2

KOTEHAPORI COMMUNITY



Engage with our community and stakeholders

Going out to our community

Otago Museum has reached out to our community on a regional, national, and international basis this year, sharing knowledge, bringing science and education to places that seldom receive outreach, and connecting people within their own communities.

With two grants from the Lotteries Fund, we brought a bicultural perspective to the Tuia 250 commemoration.

The first, Te Mahutatanga o Takero, is a national programme celebrating both Māori and Pākehā astronomical knowledge, culminating in an observation of the transit of Mercury across the sun, 250 years, almost to the day, since scientists on board Endeavour viewed the same event from the same place in Whitianga.

The second project, He Taura Takata, is a school programme delivered around Otago and Southland, focusing on themes of astronomy, Māori culture, te Tiriti o Waitangi, biodiversity, and climate change.

With the goal of engaging 3000 youth in a year, our exceptional Education department has once again exceeded targets set by a wide margin, and in the first month alone had 1200 participants. This is a great result for the Museum, but, perhaps more importantly, it is an investment in the next generation.

The Extreme Science project took learning to communities that are usually excluded from experiencing hands-on science because of their isolation. Visiting Fiordland, the Chatham Islands, and the East Cape, the team wrapped scientific knowledge in fun, hands-on sessions.

Using a portable planetarium and rockets, the team engaged communities, taking photonics and astronomy education to the outer reaches of Aotearoa.

We also took engagement beyond New Zealand's shores, to the Pacific. Niue, the Cook Islands, and Tonga were included in a tour of Far from Frozen, a science showcase that demystifies the science behind climate change, the impacts of which these island nations are already starting to experience.

The influence of the work that the Outreach team is doing cannot be overestimated, and may lead to Pasifika communities being in a position to make more informed decisions around potential mitigation and adaptation strategies, as well as increasing pressure on companies, policies, and countries driving emissions.



Dr. Claire Concannon and Alysha Painter on the ferry to Stewart Island for Extreme Science II outreach.



Halfmoon Bay School students taking part in Extreme Science II.



Halfmoon Bay School students taking part in Extreme Science II.



Murray McCulloch, *Bluebottle fly*



Olly Aughton, *Mohua with harvestman*



Colm Keating, *Nugget Point*

2019 Otago Wildlife Photography Competition

In 2019, we celebrated the 20th anniversary of the competition and attracted 2125 entries. To mark the occasion, we included a Photo of the Decade award, which was a wonderful opportunity to review the last ten years of beautiful images from Otago's amateur photographers.

Sponsored by Canon, Jonathan's Photo Warehouse, and the Otago Daily Times, a selection of the best entries were showcased in the 2019 Otago Wildlife Photography Exhibition.

For the first time, the exhibition was held in the Beautiful Science gallery, and was viewed by almost 25 000 visitors. To complement the competition, Canon experts from around New Zealand held a Photography 101 workshop at the Museum.

We also held a Photography Safari, where participants travelled by double-decker bus on a photography tour of Dunedin with professional photographers in tow.



Amelia Phipps-Green, *The snow lioness*

WINNERS

2019 Photographer of the year: Murray McCulloch, *Bluebottle fly*

Jury prize: Amelia Phipps-Green, *The snow lioness*

Photo of the decade: Murray McCulloch, *Bluebottle fly*

Animal: 15 years and over: Toby Dickson, *Fur seal portrait*

Animal: 14 years and under: Hannah Yeardeley, *Cute froggo*

Human impact on the environment: Jan Hart, *Sadly cat was on the menu*

Pet: 14 years and under: Amelia Phipps-Green, *The snow lioness*

Night skies: Colm Keating, *Nugget Point*

Plant: 15 years and over: Gary Speer, *Mycena species*

Plant: 14 years and under: Frankie McAuliffe, *My Valentine*

Video: Josiah Trounson, *Family life in 16 days*

HIGHLY COMMENDED

Animal: 15 years and over: Mhairi-Bronte Duncan, *#Squad*; Toby Dickson, *Once in a lifetime*

Animal: Special acknowledgment: Olly Aughton, *Mohua with harvestman*

Animal: 14 years and under: Jack Aubin, *South Island robin*; Grace Hill, *Look at me! Weka*

Human impact on the environment: Alex Weller, *Sea lion viewing*; Debby Willocks, *Fireworks*

Pet: 14 years and under: Charlotte Aiken, *Staring competition*; Lily Knox, *Cleo*

Night skies: Jamie Ryan, *Welcoming windows*; Murray McCulloch, *Just chillin'*

Plant: 15 years and over: Sue James, *Dandelion*; Paul Smale, *Liverwort sex*

Plant: 14 years and under: Ella Clarke, *Morning daisy*; Jack Aubin, *Blooming agapanthus*

Video: Peter Naik, *Royal spoonbills foraging*; Brian Anderson, *Birds of Ulva Island*; Brian Anderson, *Salmon spawn in the windbag*



Our Women:
125 of Dunedin's extra-ordinary women exhibition.

Bringing our community to us

While the Museum was going out into communities, we were also sharing our space with the public, both broadening community access to the Museum, and celebrating our community within our walls.

In *Our Women: 125 of Dunedin's Extra-ordinary Women*, Otago Museum commemorated 125 years since New Zealand became the first country in the world to grant women the right to vote, with a portrait exhibition of 125 women who make up the fabric of Dunedin.

Drawing from a rich cross-section of all members of our community, we included wāhine from all walks of life and subsections of our city. This engagement and embracing of diversity was extremely well received and a highlight for Dunedin.

While Otago Museum is usually visited during the day, this year we have also opened our space after hours. After Dark events allowed our community to experience the Museum at night, enjoying the unusual and beautiful space as a unique venue for events.

Pyjamarama was also extremely popular, with hundreds of pyjama-clad, torch-bearing little ones learning more about our collection, creating happy memories, and bringing the magic of Otago Museum alive to a new generation.

Listening to our community

This financial year, the Museum strengthened our relationship with Dunedin's Pasifika community.

This connection was forged through the Strategic Planning Day, an event which endeavoured to reach out to diverse sectors of our community, and as a result of this, the Pasifika Community Day was born.

This event was held at the Museum, where we hosted a group from the Pasifika communities to explore ways to develop engagement and collaboration. The group toured the galleries and viewed collection items in the store rooms before discussions about our organisation's relationship with the Pacific Island communities.

Otago Museum cares for one of the finest Pasifika collections in New Zealand, and this community connection is an important one.

This year, marked a wonderful first step in a journey towards greater understanding and connection, with its consequences reverberating through the collections and galleries.



Otago Polytechnic Food Design Institute experience at an After Dark @OM event. Image: Jodie Gibson

W^HÄIKKÄ
TUATORU
GOAL 3
KOTE
MÄTÄURAKKA
KNOWLEDGE



Inspire lifelong learning



Dunedin high school students who attended GirlBoss with Alexia Hilbertidou.

Influencing the future

Otago Museum has remarkable influence despite our small size, and southern location. This financial year, the Science Engagement team reached huge numbers of people across Otago, greater Aotearoa, and internationally, through piecemeal grants, and our Education team surpassed Ministry of Education target numbers by a phenomenal 851%.

The achievements of these teams are not only contributing to the success of Otago Museum itself, but are also increasing community understanding of STEAM subjects, gifting knowledge to our tamariki, and investing in our planet's future.

GirlBoss

Otago Museum, in collaboration with the Dodd-Walls Centre for Photonic and Quantum Technologies, hosted GirlBoss, a series of workshops to mark the International Day of Women and Girls in Science. The event was very well received and inspired a cohort of teenage girls to see that a career in science is both possible and fulfilling.

The founder of GirlBoss, 19-year-old Alexia Hilbertidou, a hugely influential voice in science education who has been named a Global Teen Leader, said, "Otago Museum has led the way when it comes to innovative STEM education". This was a glowing commendation of our organisation, and the mahi we do in our community.

Wikipedia at Otago Museum

Our commitment to lifelong learning has naturally led to a connection with one of the great global democratisers of knowledge, Wikipedia.

This year, we hosted New Zealand's first Wikipedian-at-Large, Dr Mike Dickison, and, under his guidance, led a public Wikipedia Editathon.

This event was aimed at improving the representation and history of Otago Museum on Wikipedia.

Otago Museum also contributed to Wikipedia by releasing hundreds of images of collection items and galleries for use under a Creative Commons Attribution license.

Making collections available through as many channels as possible asserts their value to our communities, and ensures their relevance in an ever-changing world.

Once these are uploaded, Wikipedia will be another valuable portal to our collections and the knowledge we seek to share.



Alice Morrison presenting Our Climate: Change and Choice science popup.

Public talks

The Programmes and Events team has been attracting speakers of international renown to share their knowledge within our walls, and, in doing so, Otago Museum is gaining a reputation for being a centre for high-quality public talks.

We hosted Professor Megan Donahue, the President of the American Astronomical Society, for a free public talk. The event was a coup for our organisation and the audience was filled with star struck star-gazers, who were thrilled to get the opportunity to hear a talk from one of the most important people in astronomy globally.

Professor Rangi Mātāmua, New Zealand's leading Māori navigational expert was also hosted at the Museum. In a well-attended public talk, Professor Mātāmua shared his kauae runga of Matariki with Dunedin, bringing Māori wisdom to a community that is thirsty for this knowledge. Otago Museum also co-hosted, with the Dodd-Walls Centre and the University of Otago, Professor Nergis Mavalvala.

Professor Mavalvala was part of scientific team that made the first direct detection of gravitational waves in 2016. She has been a recipient of a MacArthur Fellowship and, in 2017, was elected to the National Academy of Sciences. Dunedin's scientific community was delighted to get the opportunity to listen to, and ask questions of, this important academic.

As part of our Wild Dunedin partnership, we closed the Festival with a talk from Sir Allan Mark and Professor Mike Joy. Discussing the vitally important issue of Aotearoa's water quality, this was one of many events that add to the aggregate knowledge of our community, ensuring a voice for science and research in the future of our country.



Students taking part in the Energy and Forces Education Programme.

WHAIKIA
TUAWHA

GOAL 4

KOTE

WHAUKAUKA

PRESERVATION



Business sustainability

This financial year, Otago Museum took more steps towards realising a more sustainable organisation. We created new income streams, consolidating our excellent reputation as a venue space, cultivating our in-house talent, increasing funding, and working holistically.

Developing revenue

New streams of income have been initiated in the Planetarium. We have opened a number of evening film screenings, including Sci-fi Fridays, which is developing a steady following.

We have also created two well-received dome-screen productions. Christmas Mysteries was a very successful show produced by our talented in-house team. Large numbers of Dunedin children, excited by the prospect of a fuller understanding of Santa's journey, lined up to view the show over the festive season.

We also developed our first co-production with NHNZ, Zealandia: Life of the Hidden Continent. This was a wonderful opportunity to partner with an established production house, and access some remarkable archival footage. The production team has had interest from distributors, which is an exciting possibility and another potential new revenue stream for Otago Museum.

A beautiful space for a unique event

The Venues team has had another highly successful year and has developed a strong market brand as an exceptional space for elegant events.

There have been several notable events, and clients, returning again and again due to the excellent service and organisation that our Venues team is known for.

The division has had an increase of more than 2000 visitors and regularly receives high praise. The ongoing success of this commercial arm underpins our sustainability as an organisation, and allows us to provide education, outreach, and care of our collections into the future.



In-house talent

Otago Museum's Design team is another department that has a growing reputation for outstanding work, and is contributing towards our sustainability as a business by developing beautiful in-house print and exhibition design at a high-end studio standard.

Receiving recognition for their excellence in the New Zealand Design Institute's Best Awards, the team was a finalist for work on the *Things Change: Martin Phillipps and the Chills* exhibition. This project was also awarded a bronze award by the International Design Communication Awards in Chicago, a remarkable achievement for our team.

Working together as an organisation

The core of the Museum is our collections. Caring for the 1.5 million item-rich collection spanning both natural and cultural history and the documentation, conservation, and research surrounding them is the reason we exist as an organisation, and is arguably our most important duty.

Vital to our sustainability is the ability for these teams to work with our commercial enterprises as one organisation. An event which illustrates this partnership was the SPNHC-TDWG conference. An internationally significant convention, it was held for the first time in the Southern Hemisphere at Otago Museum.

The Collections team wrote the winning pitch and formed the local organising committee. Working in partnership with the Venues team, the conference was a stunning success for our organisation.

370 delegates from some of the most important museums around the world attended the conference, significantly raising the profile of Otago Museum on the world stage as well as bringing an estimated economic benefit to Dunedin of \$630 000.

Funding increases

After several years of flat funding, despite rising business costs, the Dunedin City Council has agreed to increase Museum funding by 5% in the 2019–2020 financial year.

This increase is vital to ensure that we can continue to care for our collection, and that our staff are fairly compensated for the important work that they are doing.

For the first time since the establishment of the Otago Museum Trust Board Act, Queenstown Lakes District Council also agreed to contribute to the running of our organisation, bestowing \$30 000 annually for the next three years.

Otago Museum provides considerable scientific and educational outreach to this district, and this funding commitment will allow this vital community work to be sustainable. We would like to take this opportunity to acknowledge the generosity of our funders, and express our gratitude.



Otago Museum Design team, Craig Scott, Max Mollison, Shanaya Allan and Annah Taggart.

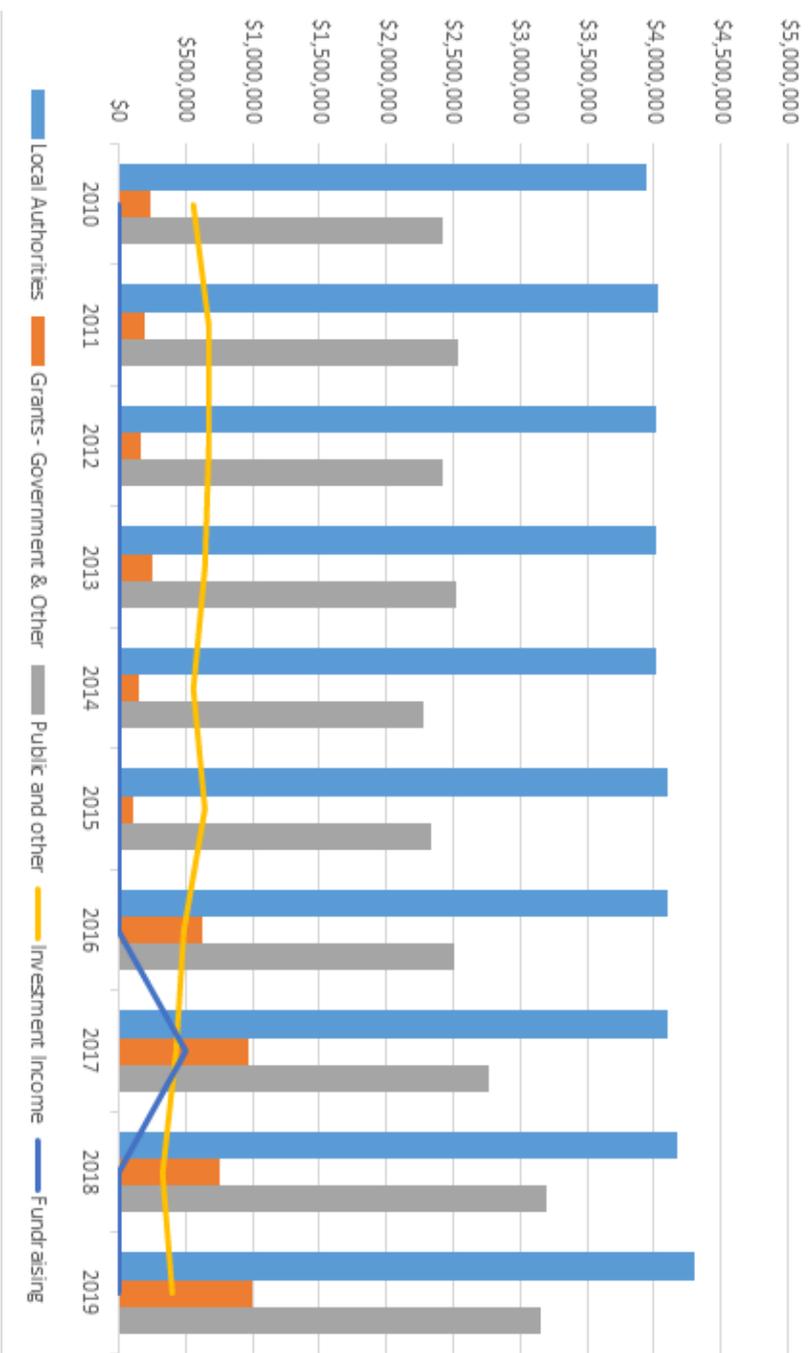


SPNHC-TDWG Conference attendees fill the Atriums.



Cromwell Museum installation of the 2018 Otago Wildlife Photography Exhibition.

Otago Museum income statement 2010–2019



Income	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019
Local Authorities	\$3,942,706	\$4,027,532	\$4,021,668	\$4,021,668	\$4,021,668	\$4,102,101	\$4,102,101	\$4,102,101	\$4,102,101	\$4,180,512
Grants -										
Government and other	\$235,095	\$187,986	\$169,186	\$259,143	\$150,353	\$111,982	\$625,435	\$970,458	\$749,875	\$1,004,849
Public and other	\$2,427,995	\$2,535,432	\$2,421,979	\$2,518,822	\$2,284,236	\$2,329,057	\$2,506,596	\$2,769,172	\$3,131,544	\$3,157,597
Investment Income	\$566,991	\$671,674	\$682,581	\$649,591	\$560,702	\$651,144	\$492,417	\$433,928	\$333,208	\$399,296
Fundraising								\$500,000		

Otago Museum Staff 2018–2019

Executive

Murray Bayly, BCom, CA
Craig Grant, BSc (Hons), PhD
Jane Gregory, BAppMgt
Ian Griffin, JP, BSc (Hons), PhD, CRSNZ
Robert Morris, BA (Hons), MSocSci

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

Collections, Research, Education and Design

Kathleen Adams
Shanaya Allan, BDes Communication
Kerrie Barrett
Anusha Beer, MSc, PGDip
Emma Burns, BSc
Kane Fleury, BSc, MSc
Cara Gilmore
Fiona Glasgow, MIS, BA (Hons)
Emily Gray, BSc, PGDipSc, MSc
Anne Harlow, BA, DipGrad, MMHS
Aleisha Lord
Emma Lunniss
Amelia McKenzie
Caitlyn McMillan
Jamie Metzger, BA (Hons), MAppSc, PGDip
Nyssa Mildwaters, BSc (Hons), MA, MSc, ACR
Christiana Moeroa
Max Mollison, BDes Fashion (Hons 1st Class)
Freya Pike
Cody Phillips, BSc, PGDip
On Lee Lau, BA, MSc
Luke Robb
Craig Scott, BDes Communication
Sofian Scott
Annah Taggart, BDes Communication
Kate Timms-Dean, BA, PGDip Arts, GCTLT, PhD
Jamie Wasilchenko, BA (Hons), MAppSc, PGDip
Rachel Wesley, BA, PGDip Arts (distinction)
Moirra White, MA
Annie Withington
Lisa Yeats, BA, MA
Jen Copedo, BA (Hons), PGDip

Sleepover Presenter
Exhibitions and Creative Services Officer
Sleepover Presenter
Assistant Curator, Natural Science
Curator, Natural Science
Assistant Curator, Natural Science
Sleepover Presenter
Project Coordinator – Taoka Online Project
Education Officer
Collection Manager, Humanities
Sleepover Presenter
Sleepover Presenter and Communicator
Sleepover Presenter
Sleepover Presenter
Assistant Curator, Humanities
Conservation Manager
Sleepover Presenter
Exhibitions and Creative Services Officer
Sleepover Presenter
Collection Manager, Natural Science
Assistant Collections Manager, Natural Science
Sleepover Presenter
Head of Exhibitions and Creative Services
Sleepover Presenter
Exhibitions and Creative Services Officer
Education Manager
Project Officer – Taoka Online Project
Curator, Māori
Curator, Humanities
Sleepover Presenter
Conservator
Assistant Collection Manager, Humanities

Finance, Facilities, and Commercial

Paula Barragan-Ramano
Brenda Barron
Madeleine Bartle
Sarah Benwell
Callum Booth
Gina Cavanagh
Conway Dean
Margot Deveraux, BDes, PGDip, Dip MusPrac, NEBOSH (IGC)
Kayla Dwyer
Madeline Dykes
Kate Edwards
Benjamin Farry
Wilson Fisher
Garry Gibson
Carter Graham
Fletcher Graham
Vanessa Graham
Helen Gregory
Sarah Harkness, National Cert Vet Nursing
Danielle Harris
Steven Hird, NVQ Museum Studies
Stella Hudson
David Johnston
Stephanie Kaan, BCom, CA
Nichola Keen
Alana Kelly, BA (Hons)
Geoffrey Kern, BA, DipGrad

Shop Assistant
Building Services Officer
Café Host
Accounts and Administration Assistant
Café Cook
HR Manager
Facilities Officer
Project Manager, Health and Safety Advisor
Café Host
Venues Supervisor
Café Host
Kitchen Assistant
Venue Host
Production and Projects Officer
Facilities Assistant
Facilities Assistant
Venue Manager
Shop Assistant
Shop Assistant
Accounts Assistant
Museum Guide, Weekend Supervisor
Café Host
Facilities Assistant
Accountant
Café Host
Venue Host and Café Host
Assistant Café Cook

William Kilgour-Hand
 Jeremy Kirkwood
 Holly Kumbaroff
 Fa'ao'osala Lale
 Athena Lam, BHK, BPhy
 Ashleigh Lamb, Dip Tourism, Cert Hospo
 Kira Lazaro Morato, BSc, MSc
 Ryan Lister
 Emma Loader
 Bronwyn Lewis, BCapSc, Dip Grad
 Samanta Luzzi King, BA
 Isaac Martyn
 Kallia McCoid
 Nicholas McKenzie, BPhEd
 Joshua Meikle, ATCL
 Teremoana Munro
 Matthew Newton
 Zachary Nicholls
 Christopher Patchett
 Lucy Peebles, BSc
 Emma Perry
 Rachel Qi Wang, BCom
 Imogen Ramsay-Te Hauroa, Dip HospMnt
 Bronwyn Robson
 Emma Ronald
 Alana Smith
 Andrew Spiegel
 Michael Stott
 Chloe Stroud
 Brian Templeton
 Philippa Todd
 Georgia Turnbull
 Catherine Carr
 Caitlin Harrison-Craig
 Jessie Cartnell
 Kerry Varcoe
 Marilyn Washington
 Aliza Waterhouse
 Richard Wilson, DipEngDes
 Sofia Yanez-Flores

Café Host
 Kitchen Assistant
 Café Host
 Venue Host
 Venue Host
 Café Supervisor
 Shop Assistant
 Facilities Assistant
 Café Host
 Shop Assistant
 Shop Manager
 Sleepover Presenter
 Sleepover Presenter
 Venue Host
 Communicator
 Kitchen Assistant
 Facilities Officer
 Kitchen Assistant
 Facilities Manager
 Venue Host
 Café Host
 Administration Intern
 Venue Officer
 Café Cook
 Venue Host
 Café Host
 Café Cook Supervisor
 Café Host
 Venue Host
 Café Host
 Venue Host
 Accounts Assistant
 Venues Host
 Venues Host
 Venues Host
 Café Manager
 Gardener
 Venue Host
 Facilities Manager
 Shop Assistant

Marketing and Development

Emma Brooks, BA
 Andrew Charlton, BSc
 Jordan Dickson
 Sarah Macklin, BCom (Hons 1st Class)
 Max Levitt-Campbell, BA, BCom
 Hannah Molloy
 Kate Oktay, BA

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

Visitor Experience and Science Engagement

Sophie Adams, BSc, PgDipWLM
 Helen Alderson, PhD
 Isobel Andrewartha, BA (Hons)
 Oli Aylen BSc, PGDip, MSc
 Vicki Bielski, BA
 Lana Bolton-Marston, BA, PGDip, DipGrad
 Samantha Botting, BSc, MSc
 Eleanor Briggs
 Chloe Brown, MPcs
 Suzanne Caulton, Cert Art & Des, Dip Craft Des
 Emily Chatfield, BA, PGDip
 Eliza Ching, BA,
 Merryn Chynoweth, BA (Hons)
 Amy Closs
 Catherine Cole, PhD, MSc, BSc
 Claire Concannon, BSc, PhD
 Octavia Cook, BDes
 Rachel Cooper, BEd
 Natalia Costa Lopes
 Carla de Boer, BSc, DipHort
 Amadeo Enriquez Ballesterro, BSc, PGDip
 George Fitzgerald, BA
 Teresa Fogarty, BA, DipCom, PGDip, Cert Mus Prac
 Laura Franklin, BSc (Hons)

Science Communicator
 Museum Guide
 Science Communicator, Operations
 Science Communicator
 Museum Guide
 Front of House Officer
 Science Centre Manager
 Communicator
 Science Communicator
 Programmes and Events Officer
 Museum Guide
 Communicator
 Museum Guide
 Communicator
 Science Communicator
 Science Outreach Projects Coordinator
 Communicator
 Programmes and Events Manager
 Communicator
 Gardener
 Science Presentation Coordinator
 Communicator
 Visitor Experience Manager
 Communicator

Amanda George, BA (Hons), PhD
 Gabrielle Golding, PGDip
 Catriona Gower, BSc, MPhil, PGCert, DipBusMnt
 Eden Gray, BSc, MSc
 Pearl Gray, BA (Hons)
 Quinn Hawthorne
 Ireland Jacobs, BSc (Hons)
 Oana Jones, BIT, GradDip, Cert Māori Art
 Te Rina Keogh
 Samantha Kingsbury, BBiomedSc
 Stephen Mathew, BMSC BBiomedSc, MSc
 Georgia McCombe, BSc, PGDip
 Emma McCoy, BA
 Ross McKenzie
 Phoebe McKenzie, BA
 Emma Morris, BA
 Alice Morrison, BA
 Alysha Painter, BSc
 Ashley Stewart
 Anthony Stumbo, BSc, MSc, PhD, PhD
 Hannah Schmierer
 Kimberly Simpson
 Elizabeth Vitali, BA, PGDip
 Russell Walsh, BSc, PhD
 Alice Waterman, LLB, BSc
 Lisa van Halderen, BSc, PGDip, MSc
 Marilyn Washington
 Nathalie Wierdak Carlesso, BA, PGrad
 Nicholas Yeats, BSc (Hons)

Museum Guide
 Science Communicator
 Science Communicator
 Living Environments Communicator
 Communicator
 Communicator
 Communicator
 Full Dome Producer
 Communicator
 Science Communicator
 Science Communicator
 Communicator
 Communicator
 Museum Guide
 Communicator
 Museum Guide
 Science Communicator
 Science Communicator
 Museum Guide
 Living Environments Officer
 Communicator
 Museum Guide
 Communicator
 Communicator
 Museum Guide
 Communicator
 Gardener
 Science Engagement Manager
 Science Communicator



ENTER, a display of recent acquisitions in People of the World.

STATEMENT OF SERVICE PERFORMANCE



Strategic Objectives	Status 2018/2019 (2017/2018)	Commentary
GOAL 1: A WORLD-CLASS COLLECTION		
1.1 We will share our collections with the world		
Review, assess, and/or digitise 10 000 collection items and increase number of items accessible online by 5000.	Achieved 76 121 Vernon object records assessed	<p>Collections staff have assessed 76 121 object records in 2018–2019 (20 308 Natural Science, 55 813 Humanities), of which 13 580 are newly generated records, and 62 541 have been updated or amended.</p> <p>Assessment refers to examining the item and assessing it against international Museum standards. This may include confirming that it is adequately documented, safely housed, and its conservation status is appropriate to revising information about the item, digitising it to agreed Museum standards, and/or fully treating it by the Conservation team. Agreed standards are fully articulated in the Museum's Collection Policy 2015–2020. Key standards of note include SPECTRUM and CIDOC.</p> <p>Of the items that have been assessed, 61 427 have been from targeted collections.</p> <ul style="list-style-type: none"> - The data and images of 17 991 taoka Māori have been made available online through Picton DAMS. - 30 536 Humanities objects (from the Ceramics, Antiquities, and Melanesian stores) were inventoried in collection stores, 14 128 of which had never had a location in Vernon before this year. - Approximately 12 900 Natural Science items were digitised. <p>Other collection activities of note were:</p> <ul style="list-style-type: none"> - Completion of the photography of the Roman coin collection. - Library inventoried, packed up and moved from the space into temporary storage.
NZ Lotteries grant-funded Taoka Digitisation Project continues with taoka online component going live.	Achieved Inventoried: 2657 Described: 4170 Photographed: 7589	<p>The Taoka Digitisation Project was completed on time and on budget.</p> <p>The data and images of 17 991 taoka Māori have been made available online, as a result of the three-year project, and 21 810 in total have been digitised. This financial year, 14 416 taoka were inventoried, described, or photographed.</p>
Facilitate loans of collection items to and from the Museum.	Achieved 8 loans to other institutions (5) 3 to individual researchers (2)	<p>OL2018-4 Loan of Elizabeth Lissaman ceramic dishes (F2008.22 & F2008.23) for exhibition to Objectspace, Auckland.</p> <p>OL2018-6 Loan of rhyta (E48.425, E47.243) for exhibition to Teece Museum of Classical Antiquities, Christchurch.</p> <p>OL2018-2 Loan of taxidermy, shells, and skeletal material from the Natural Science collection (AV3818, AV4788, AV5993, GL093, IV64451, NC2018.18, VT063, VT076, VT2403, VT2733) and dress, textile, numismatic and maritime material from the Humanities collection (D2018.49, D2018.39, F2018.1, F53.72, F79.942, G2001.116, G2009.3, G88.21, NC2018.43) to Ashburton Art Gallery, Canterbury for <i>Snark: a Victorian Odyssey</i>.</p> <p>OL2018-3 Loan of penguin <i>Platydyptes marplesii</i> fossil (GL3217) to Department of Geology, University of Otago.</p> <p>OL2019-1 Loan of squat lobsters Genus <i>Galathea</i> material (IV14562-IV14563, IV14565-IV14566, IV101550-IV101569, IV101941-IV101949) to NIWA.</p> <p>OL2019-2 Loan of subfossil gecko bones <i>Hoplodactylus</i> sp (VT3330 –VT3334, VT791a, VT807a-c, VT815a) to University of Zoology Department.</p> <p>OL2018-5 Loan of pounamu from southern Māori archaeological sites (D24.1257, D30.1670, D30.1675, D32.1855, D40.195, D46.405, D49.166) to Blue Oyster Gallery for Ayesha Green's art installation <i>Māori Girl</i>.</p> <p>OL2019-5 Loan of Peter Coult's 'excavated midden material from Fiordland sites (unregistered) to Dunedin Public Art Gallery for Alex Monteith's <i>Coastal Flow/Coastal Incursions</i> exhibition.</p> <p>OL2019-4 Loan of 55 eel bones <i>Anguillidae</i> from Waihora site, Chatham Islands (D2019.75 - .77, D2019.86 - .89) to Dr Foss Leach.</p>

	<p>Achieved 72 publications (29)</p>	<p>OL2018-7 Loan of core from Trotter's excavation of Nenthorn (D56.134) to Matt Swieton, University of Otago. IL2018-1 Return of inward loan of The Chills material from <i>Things Change: Martin Phillips and the Chills</i> (532 objects) to Martin Phillips. IL2014-2 Return of inward loan of H D Skinner material that had been on display in <i>Surviving Chunuk Bair: H D Skinner at Gallipoli</i> since 2014 (66 objects). IL2019-3 to IL2019-13 Several inward loans of objects from multiple individuals and other institutions (120 objects or collections of objects) for the University of Otago 150th exhibition <i>Dare to be Wise</i>. Burns, E, Fyfe, J, Ferrall-Heath, H, Hupman, K (2018) 'The Preservation of Two Leopard Seals (<i>Hydrurga leptonyx</i>), Ten Years Apart', <i>Biodiversity Information Science and Standards</i> 2: e26682. Crane, R, (2018) 'Labels, Ledgers, Scribbles and Scraps: Uncertain Historical Data', <i>Biodiversity Information Science and Standards</i> 2: e25784. Crane, R, Gill, B.J. (2018) 'William Smyth (1838–1913), a commercial taxidermist of Dunedin, New Zealand', <i>Archives of natural history</i> 45.2, 292–308. Crane, R, (2018) 'Cool & Collected: Bird show took off', <i>Otago Daily Times</i>, September 2018. Fleury, K, Burns, E, Anderson, B, Hoare, R, Ohlemuller R (2018) 'Books and Drawers full of Moths', <i>Biodiversity Information Science and Standards</i> 2: e26710. Ford, A, Carr, A, Mildwaters, N, Fonoti, D, Jackmond, G (2019) 'Promoting Cultural Heritage for Sustainable Tourism Development: Samoa', <i>New Zealand Institute for Pacific Research</i>. Ford, A, Carr, A, Mildwaters, N, Summerhayes, G (2019) 'Promoting Cultural Heritage for Sustainable Tourism Development: Mandang, Papua New Guinea', <i>New Zealand Institute for Pacific Research</i>. Hannah, R, (2019) 'Cool and Collected: Making the feminine form 'sexy'', <i>Otago Daily Times</i>, February 2019. Harris, A C (2018 – 2019) 'Nature File', 52 columns published as a weekly article, <i>Otago Daily Times</i>. Lau, O L (2019) 'Cool and Collected: Hide and seek: New Zealand Lizards', <i>Otago Daily Times</i>, May 2019. Malthus, J, White, M (2018) 'Making and doing at home: patchwork and other sewing crafts as occupational therapy', <i>Scope (Health and Wellbeing)</i>. Phillips, C (2018) 'The Uncertainty of Space: Keeping Cool with a Shared Freezer', <i>Biodiversity Information Science and Standards</i> 2: e28311. Wesley, R (2018) 'Cool & Collected: Kahutai carries mana of great chief', <i>Otago Daily Times</i>, July 2018. Wesley, R, Burns, E (2018) 'Kohatu Mauri: An Exercise in Practice across Cultures', <i>Biodiversity Information Science and Standards</i> 2: e26015. White, M (2019) 'Cool and Collected: Taxidermist's work recognised', <i>Otago Daily Times</i>, May 2019. White, M (2018) 'Cool and Collected: A veritable plethora of penwipers', <i>Otago Daily Times</i>, November 2018. White, M (2019) 'Exposed: Campaigning for human rights', <i>Otago Daily Times</i>, February 2019.</p>
<p>Publish 20 publications based on the collections, from internal researchers via publicly-accessible media.</p>	<p>Otago Museum blog Beer, A, How do Scientists Describe a New Species, 11 July 2018. Beer, A, A World with no Parasites, Sustainable or Not?, 18 March 2019. Beer, A, Remembering the Forsters, 4 March 2019. Carr, M, est. 1868: A Fascinating Face, 8 April 2019. Carr, M, World War One Postage Stamps, 14 November 2018. Carr, M, New Zealand's Volcano Postage Stamps, 10 June 2019. Crane, R, est. 1868: The Fossil that Fuelled a Deadly Disaster, 26 March 2019. Crane, R, Josephine Gordon Rich – 19th Century Zoologist, 29 October 2018. Crane, R, est. 1868: Crap Coffee, 28 September 2018. Crane, R, est. 1868: Early days at the Otago Museum, 5 September 2018.</p>	<p>Otago Museum blog Beer, A, How do Scientists Describe a New Species, 11 July 2018. Beer, A, A World with no Parasites, Sustainable or Not?, 18 March 2019. Beer, A, Remembering the Forsters, 4 March 2019. Carr, M, est. 1868: A Fascinating Face, 8 April 2019. Carr, M, World War One Postage Stamps, 14 November 2018. Carr, M, New Zealand's Volcano Postage Stamps, 10 June 2019. Crane, R, est. 1868: The Fossil that Fuelled a Deadly Disaster, 26 March 2019. Crane, R, Josephine Gordon Rich – 19th Century Zoologist, 29 October 2018. Crane, R, est. 1868: Crap Coffee, 28 September 2018. Crane, R, est. 1868: Early days at the Otago Museum, 5 September 2018.</p>

	<p>Crane, R, est. 1868: Deadliest Rock, 31 August 2018.</p> <p>Crane, R, est. 1868: Dirty Birds, 24 August 2018.</p> <p>Fleury, K, New Flightless Stonefly Species Discovered, 25 June 2019.</p> <p>Fleury, K, Ara Moa: An Update and Some FAQs, 14 May 2019.</p> <p>Fleury, K, The Tunnelweb Spider, Dunedin's Heaviest and Most Popular Spider, 30 November 2018.</p> <p>Hannah, R, est. 1868: If Looks Could Kill, 5 November 2018.</p> <p>Hannah, R, est. 1868: The Allure of Aphrodite, 26 February 2019.</p> <p>Hannah, R, est. 1868: Alexander and Darius, 1 April 2019.</p> <p>Lau, O L, If Trees Could Talk, 17 June 2019.</p> <p>Lau, O L, Hide and Seek: New Zealand Lizards, 27 May 2019.</p> <p>Lau, O L, Hunting for Eggs, 18 April 2019.</p> <p>Lau, O L, Soaking up the Attention, 4 March 2019.</p> <p>Malthus, J, est. 1868: The Story Behind Our Balmain Dress, 11 March 2019.</p> <p>Malthus, J, est. 1868: Hats Off to Fashion, 19 February 2019.</p> <p>Malthus, J, est. 1868: Waste Not, Want Not, 21 January 2019.</p> <p>Malthus, J, est. 1868: All the Trimmings, 26 October 2018.</p> <p>Te Awa, I, Potae Taua, 7 January 2019.</p> <p>Wesley, R, est.1868: Soapstone Whio, 19 October 2018.</p> <p>White, M, est. 1868: A Walk on the Wild Side, 14 September 2018.</p> <p>White, M, est. 1868: A Performance of Puppets, 6 September 2018.</p> <p>White, M, est. 1868: A Champion Gladioli Grower, 9 November 2018.</p> <p>White, M, est, 1868: Bachelor Beware, 14 January 2019.</p> <p>White, M, est. 1868: The Once Popular Penwiper, 13 December 2018.</p> <p>White, M, est. 1868: Stirr's Optimus Detective Camera, 4 February 2019.</p> <p>White, M, est. 1868: The Biggest Birthday Banner, 11 Apr 2019.</p> <p>Other media</p> <p>Crane, R, <i>Skeletons in the Attic</i>, Book Review – Describing the History of Otago Museum 1868–1936. Interview with Lynn Freeman. Standing Room Only, RNZ, 17 March 2019.</p> <p>Malthus, J, Rights and Ownership Over the Female Body. Interview with Sonia Sly, Beyond Kate, RNZ, 14 October 2018.</p> <p>Mildwaters, N, Measday, D, Silicone-Based Solvents and Emulsions for Cleaning Natural Science Specimens: Case Studies from Otago Museum and Museums Victoria, poster, Society for the Preservation of Natural History Collections (SPNHC) Annual Conference, Dunedin, 2018.</p> <p>Mildwaters, N, Phillips, C, Championing Overlooked Information: The Importance of Collecting Routine Data Relating to the Preparation or Analysis of Natural History Specimens, poster presentation, SPNHC Annual Conference, Chicago, 2019.</p> <p>A series of 10 interviews with Otago Museum staff about est. 1868. Interviews with Jeff Harford, The Morning show, Otago Access Radio, July 2018 – April 2019.</p> <p>Barker, G M, (2018) 'Nomenclatural and type catalogue of Athoracophoridae (Mollusca: Eupulmonata: Succineoidea): a synopsis of the first 185 years of biodiversity in the South West Pacific Region.' <i>Zootaxa Vol 4434</i>, No 2. 15 June 2018.</p> <p>Clarke, A, (2018) <i>Resonant Histories</i>. Sidestone Press, Leiden.</p> <p>Emmitt, J, Furey, L, (2018) 'A matter of duty: the Egyptian collection at the Auckland War Memorial Museum.' <i>Records of the Auckland Museum</i> 53: 1-15.</p> <p>Foster B, McCulloch G, Waters J, (2019) 'Zelandoperla maugatuensis sp. N. (Plecoptera: Gripopterygidae), a new flightless stonefly species from Otago, New Zealand.' <i>New Zealand Journal of Zoology</i>.</p> <p>Harvie, W, (2018) 'Flashback: The dead bird trade', <i>Stuff</i>, 3 November 2018.</p> <p>Jenner, L, (2019) <i>Peat</i>. Dunedin, University of Otago Press.</p>	<p>Achieved</p> <p>12 publications by externals (14)</p>
<p>Encourage the publication of collection-related content by external researchers.</p>		

<p>Facilitate and encourage research access and respond to public enquiries.</p>	<p>Achieved</p> <p>139 access requests received (86)</p> <p>111 completed (75)</p> <p>Humanities access requests</p> <p>42 received</p> <p>3 withdrawn / cancelled</p> <p>34 completed</p> <p>5 ongoing</p> <p>Taoka Māori access requests</p> <p>33 received</p> <p>23 completed</p> <p>2 ongoing</p> <p>2 declined</p> <p>6 cancelled / withdrawn</p> <p>Natural Science access requests</p> <p>64 received</p> <p>54 completed / resolved</p> <p>7 ongoing</p> <p>3 declined</p> <p>Conservation</p> <p>38 public enquiries</p> <p>Humanities, Taoka Māori, Natural Science</p> <p>251 public enquiries</p>	<p>Nygaard, M, Sawai, E, (2018) 'Species identification of sunfish specimens (Genera <i>Mola</i> and <i>Masturus</i>, Family Molidae) from Australian and New Zealand natural history museum collections and other local sources.' <i>Data, in Brief, Volume 19</i>, August 2018.</p> <p>Sinclair, K, (2018) 'Polynesian textile items returned to Otago' <i>Otago Daily Times</i>, 8 September 2018.</p> <p>Thomlinson, K, (2019) 'The Upper Clutha Māori'. Newsletter of the <i>Upper Clutha Historical Society Inc</i>.</p> <p>Warnaar, K, (2018) 'Exhibition review: est. 1868, Otago Museum'. <i>Context</i> 37: 110-15.</p> <p>Woulfe, C, (2019) 'The Irishman who stuffed New Zealand's birds'. <i>The Spinoff</i>, 3 February 2019.</p> <p>Images of bounty-collected kea beaks and cloth bag for isotopic researcher's presentation.</p> <p>Images of the upland moa for online science communication media articles.</p> <p>Image access of sunfish cast, <i>Mola tecta</i>. Suite of other sunfish images from various dissections (as part of collaborations over the last four years).</p> <p>Images of the Lawrence Lions for the online promotion of an RNZ programme.</p> <p>Images created for Forster's spider research, used to create new scientific illustration for an American researcher.</p> <p>Images of William Smythe taxidermy to accompany magazine articles.</p> <p>Filming of the upland moa and interviews about its 2003 discovery for a snowboarding film.</p> <p>Images and interview about the Watkin's Surfboard for <i>Stuff</i> reporter.</p> <p>Independent New Zealand-based marine biologists viewed the Risso's dolphin skeleton.</p> <p>Giraffe skeleton accessed by Otago Polytechnic sculptor for a new work of anatomical knitting.</p> <p>Collection tours for natural science colleagues from New Zealand, Australian, and overseas museums, as part of the SPNHC Collections Conference.</p> <p>Various invertebrates viewed as part of Otago Polytechnic's product design student work.</p> <p>Natural Science tours of the collection for zoology and marine science students, as well as the Evolution and Ecological Parasitology Group (from the University of Otago).</p> <p>Penguin skeletal collection visited by an Auckland-based ophthalmologist interested in comparative anatomy between penguin species.</p> <p>Parasite collection and bird collection visited by writers from <i>New Zealand Geographic</i>.</p> <p>DCC policy team received tours of the Natural Science biodiversity research collections.</p> <p>Tour of the Forster spider collection for local researcher from the University of Otago.</p> <p>Rat and stoat collections accessed by science communication student from the University of Otago.</p> <p>Subfossil gecko skeletal remains destructively sampled for ancient DNA analysis by Zoology student from the University of Otago.</p> <p>Entomology collection accessed for historic species occurrences and compilation of species lists for the Eyre Mountains by an independent researcher.</p> <p>Hair of the extinct Falkland wolf sampled for stable isotopes analysis by researcher from the University of Glasgow.</p> <p>Images of bird bills from items in the collection provided to a Te Papa-based researcher to confirm identifications.</p> <p>Artist/painter accessed South Island kōkako mount for observational study.</p> <p>Otago Polytechnic art school student tour of bird mounts and fossils.</p> <p>Taiaroa whānau access to the patu paraoa that belonged to their tipuna Teone Matenga Taiaroa, that is on long term loan to Otago Museum</p> <p>Otago Museum's collection of kaitaka and tāniko visited by student of the Waikato Institute of Technology for study of their patterns and manufacture</p> <p>Images of kākahu requested for use in a presentation at University College, London.</p> <p>Tour of stores by Ngā Paemanu Trust trustees (Kāi Tahu artists collective).</p> <p>Toki and fragments from Waitaki River Mouth visited by University of Otago academics and North Otago Museum.</p> <p>Ripi (ulu) from Shag River Mouth looked at by University of Otago academics.</p>
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	82 item receipts	<p>Pā māka (baracoutta lures) studied by an archaeologist looking for technological similarities with artefacts from Ahuahū/Great Mercury Island.</p> <p>The moa footprint project generated a large number of public enquiries and general interest.</p> <p>A Kelly collection of Samoan adzes for comparison to marks on grinding stones by a University of Otago archaeologist.</p> <p>Material related to Scottish poet, James Hogg, 'the Ettrick Shepherd' as part of a survey by University of Otago Library staff.</p> <p>Embroidered collection items in storage viewed by a group of Otago Embroiderers' Guild members.</p> <p>Images of garments for a Textile Society of America conference presentation by an Auckland Museum researcher.</p> <p>Images of the foot of a Greek hydria for a University of Freiburg researcher.</p> <p>Images showing carved and painted details of a paddle from Aitutaki, Cook Islands, by a researcher from Museum Fünf Kontinente for comparison with other Aitutaki paddles.</p> <p>Images of a Greek hydria for an independent Italian researcher writing on Orpheus.</p> <p>Images of the model of a coastal sailing barge for a local maritime researcher writing an article on these vessels.</p> <p>Blackman, M, White, M, <i>Bound to Unbound: traditional Chinese women's footwear</i>, Unbound Symposium, Otago Polytechnic, 22 September 2018.</p> <p>Burns, E, Fleury, K, Phillips, C, Beer, A, <i>How to access the collection to research for Zoology and Marine Science departments from the University of Otago</i>, Otago Museum, 3 September 2018.</p> <p>Burns, E, <i>Unlocking museum collection data</i>, Research Bazaar (ResBaz), University of Otago, 6 July 2018.</p> <p>Burns, E, <i>Unlocking museum collection data</i>, Department of Geography Symposium, University of Otago, 27 March 2019.</p> <p>Crane, R, <i>What were they thinking? Early curators and the Animal Attic displays</i>, Otago Museum, 21 June 2019, and 24 June 2019.</p> <p>Crane, R, <i>Dealing to the Otago Museum</i>, Toitū Early Settlers Museum, 8 July 2018.</p> <p>Harlow, A, <i>The call of collecting</i>, The University Club, 28 June 2019.</p> <p>Jones, O, <i>Electric vehicles</i>, Taieri Lions Club, 14 November 2018.</p> <p>Jones, O, <i>Celebrating the solstice</i>, The Dunedin Club, 22 June 2019.</p> <p>Malthus, J, <i>Rediscovering vintage</i>, Shop on Carroll during iD Dunedin Fashion week, 13 March 2019.</p> <p>Malthus, J, <i>Suitable dress for a two-legged creature: the late-nineteenth century fight for reform of women's dress</i>, Unbound Symposium, 22 September 2018.</p> <p>Malthus, J, White, M, <i>Textile focused tour of est. 1868</i>, Cloth Club, Otago Museum, 9 April 2019.</p> <p>Malthus, J, <i>Fashion history</i>, U3A Dunedin, 28 May 2019.</p> <p>Malthus, J, <i>Fashion history</i> (panel discussion), U3A Dunedin, 1 June 2019.</p> <p>Malthus, J, <i>The Beer gown, est. 1868 After Dark</i>, Otago Museum, 11 April 2019.</p> <p>Mildwaters, N, <i>Flash talk: Fiendish Fimo</i>, New Zealand Conservators of Cultural Materials (NZCCM) Conference, Auckland, 25 October 2018.</p> <p>Mildwaters, N, <i>Promoting cultural heritage for sustainable tourism development in Samoa and PNG: a conservator's perspective</i>, NZCCM Conference, Auckland, 24 October 2018.</p> <p>Mildwaters, N, Phillips, C, Yeats, L, <i>Finding the silver lining: creating positive outcomes from pest problems</i>, SPNHC Annual Conference, Dunedin, 27 August 2018.</p> <p>Mildwaters, N, Measday, D, <i>Silicone-based solvents and emulsions for cleaning natural science specimens: case studies from Otago Museum and Museums Victoria</i>, Poster presentation, SPNHC Annual Conference, Dunedin, 28 August 2018.</p> <p>Mildwaters, N, Ford, A, <i>Promoting cultural heritage for sustainable tourism development in Samoa and PNG: the potential opportunities and difficulties from a conservation and heritage management perspective</i>, AICCM Managing Risks in Collections' Conference, Melbourne, 20 February 2019.</p> <p>Mildwaters, N, Harlow, A, <i>Distance and dislocation: The challenges of caring for objects separated from their originating communities</i>, AICCM Managing Risks in Collections' Conference, Melbourne, 20 February 2019.</p>
<p>Deliver 20 presentations in-house and externally.</p>	<p>Achieved</p> <p>40 presentations (23)</p>	

<p>Mildwaters, N, <i>Sharing our conservators with the community: a case study from Otago Museum</i>, New Zealand. American Institute for Conservation (AIC) Annual Conference, Connecticut, 13 May 2019.</p> <p>Mildwaters, N, Phillips, C, <i>Connected to the community: managing and preserving natural history specimens with strong cultural or emotional links to the public</i>, SPNHC Annual Conference, Chicago, 30 May 2019.</p> <p>Mildwaters, N, Phillips, C, <i>Championing overlooked information: the importance of collecting routine data relating to the preparation or analysis of natural history specimens</i>, poster presentation, SPNHC Annual Conference, Chicago, 29 May 2019.</p> <p>Phillips, C, <i>The uncertainty of space: keeping cool with a shared freezer</i>, Society for the Preservation of Natural History Collections Annual Conference, Dunedin, 29 August 2018.</p> <p>Summerhayes G, <i>Unravelling the archaeology of the western Pacific, the inaugural H D Skinner Memorial Lecture</i>, Otago Museum, 11 October 2018.</p> <p>Wesley, R, Botting S, <i>Creating Tūhura</i>, Interpretation Network New Zealand Conference, Dunedin, 6 September 2018.</p> <p>Wesley, R, <i>Archaeology in a traditional landscape</i>, New Zealand Principals Māori Achievement Collective, Dunedin, 18 September 2018.</p> <p>Wesley, R, <i>Nāia te toa a tawhai: taking control of the past</i>, Trans-Tasman Dialogues, New Zealand/Australian Archaeological Associations conference, Auckland, 28 November 2019.</p> <p>Wesley, R, <i>Reframe of Māori history in Otago: the real story</i>, Otago Polytechnic Social Services students, Otago Museum, 20 March 2019.</p> <p>Wesley, R, <i>Thomson's fake hei tiki, est. 1868 After Dark</i>, Otago Museum, 11 April 2019.</p> <p>Wesley, R, White, M, <i>Women's History in the Otago Museum with Barbara Brookes</i>, Hutton Theatre, Otago Museum, 19 August 2018.</p> <p>White, M, <i>From the Book of Acts to Comrade Bethune</i>, Centre for the Book symposium: Translation and Transculturation, University of Otago, 2 November 2018</p> <p>Wesley, R, Burns, E (2018) <i>Kōhātu Mauri: An exercise in practice across cultures</i>, SPNHC, Otago Museum, 30 August 2018</p> <p>White, M, <i>Observations from underground to outer space in late 19th century Otago</i>, Australian History Association Conference, 3 July 2018.</p> <p>White, M, Lynn Kelly's jewellery, Chai and Chat, 1 February 2019.</p> <p>White, M, <i>Otago Museum's cuneiform collection</i>, Otago Museum, 15 March 2019.</p> <p>White, M, <i>The fashion for celery, est. 1868 After Dark</i>, Otago Museum, 11 April 2019.</p> <p>White, M, <i>The Bougainville walking stick</i>, OM After Dark, Otago Museum, 26 October 2018.</p> <p>Yeats, L, <i>Flash talk: scientific approaches to textile conservation workshop</i>, NZCCM Conference, Auckland, 25 October 2018.</p>	<p>Projects</p> <p>Wikipedian in residence Dr Mike Dickison was hosted in September 2018 and April/May 2019.</p> <p>Otago Museum's three-year funding contribution to establish the role of Science Advisor, filled by Dr Trudi Webster, to the Yellow-eyed Penguin Trust ended in February 2019. Making science a formal component and function of the Trust's day-to-day operations has enabled a more proactive approach in addressing impacts on hoiho. The role has been effective in raising the profile of the yellow-eyed penguin, and the professional profile of the trust. It has helped to highlight marine and terrestrial threats, as well as progressing ways to minimise their impact through the development of relationships and conservation strategies with other stakeholders, and conservation, government and iwi partners.</p> <p>Tāngata Whenua gallery redevelopment continues to progress, with a draft narrative framework developed. An inventory of the Wāhi Tapu was completed. This is integral for upcoming requests for repatriation of kōiwi tākata.</p> <p>Collaboration with artist Alex Monteith, Dunedin Public Art Gallery, and Te Niho o te Taniwha/Southland Museum and Art Gallery on <i>Kā Paroro o Haumumu: Coastal Flows/Coastal Incursions</i> – an exhibition exploring the many meanings and layers of the Peter Coutts' excavations in Fiordland during the 1960s.</p>	<p>Achieved</p> <p>Collections team contributes to the delivery of projects, exhibitions and programmes to engage our core audiences.</p>
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<p>Host the 2018 joint meeting of the Society for the Preservation of Natural History Collections (SPNHC) and Biodiversity Information Standards (TDWG) (Natural History collections management and bio informatics).</p>	<p>Achieved</p>	<p>Exhibitions iNDx, Art and Ocean, est. 1868, Our Women: 125 of Dunedin's Extraordinary Women, Enter, Re: Emerging, 2019 Otago Wildlife Photography Exhibition, Dare to be Wise.</p> <p>Programmes Creative Pasifika, INNZ Annual Conference, He Huruhumanu Kids Conference, After Dark est.1868, Hands on Otago, Pasifika Community Day, Archaeology Week, Te Wiki o te Reo Māori, Makerspace, Sky Guides.</p> <p>Highlights The Collections team's assessment and subsequent excavation of moa footprints discovered in the Kyeburn River. The Collections team organised, hosted, and gave presentations to the SPNHC Conference. est. 1868 was an enormous success with 50 000 visitors attending the exhibition. The Taoka Digitisation Project was completed on time and on budget, allowing public access to more than 17 991 taoka on the Museum website. The Collections team provided more than 80 boxes of archaeological material from Peter Coutts' 1960s Fiordland excavations for <i>Kā Paroro o Haumumu: Coastal Flows/Coastal Incursions</i> Pasifika Community Day engaged a community that Otago Museum has had difficulty connecting with in the past, facilitating knowledge exchange and relationship building. Otago Museum co-hosted (with the University of Otago) the 33rd annual meeting of the SPNHC. This was the first time the hui was held in the Southern Hemisphere. It was also the first time that the meeting was jointly held with the Biodiversity Information Standards community (TDWG). Approximately 370 delegates attended, of whom approximately 40% had travelled from North America, 20% from New Zealand, 12% from Australia, with others coming from Europe, Asia, Africa, and South America.</p>
<p>1.2 We will strategically develop our collections</p> <p>Develop our collections, in line with our Collections Strategy.</p>	<p>Achieved</p> <p>36 new acquisitions (70)</p>	<p>21 Humanities acquisitions 11 Natural Science acquisitions 4 Taoka Māori acquisitions</p> <p>Humanities acquisitions include:</p> <ul style="list-style-type: none"> - Ceramic sculpture of dog by Jim Cooper (F2018.17). - 1950s-60s sanitary belt (G2018.11). - Patrick Steel blouse (G2019.2). - Ceramic sculpture toggles from the Pale and Beyond series by Madeleine Child (F2018.18 & .19). - Nick Blanchet skirt (G2019.7). - Printed vinyl Vox label mini skirt ensemble (G2019.9). - Romanian blouse with cross stitch embroidery (G2019.5). - 1980s Betsy Ruff label dress (G2018.12). - 1990 New Zealand Medal awarded to Janet Frame (F2019.3). <p>Natural Science acquisitions include:</p> <ul style="list-style-type: none"> - Holotype and paratype specimens of <i>Zelandoperla maungatuaensis</i> and additional collected stonefly specimens. - Continental granite, Takahē Seamount, Chatham Rise, and Oceanic basalt, Rennell Ridge. - Extinct Moa bone and South Island goose (<i>Cnemidomys calcitrans</i>) skeletal material. - Two fossil flax snail shells <i>Placostylus</i> (<i>Maoristylus</i>) <i>ambagiosus</i>. - Cambridge spiders and red back spiders, <i>Latrodectus hasseltii</i>. - Moon snail egg collars (Naticidae). - Southern grass skinks. (<i>Oligosoma</i> aff. <i>polychroma</i> Clade 5).

		<ul style="list-style-type: none"> - Paratype specimens of parasitic trematode <i>Tylodelphys darbyi</i> from Australasian grebe (<i>Podiceps cristatus</i>). - Voucher specimens of parasitic cestode <i>Acanthothrium wedli</i>, <i>Echeneibothrium</i> spp. from rough skates (<i>Zoaraja nasuta</i>). - Voucher specimens of parasitic cestode <i>Echeneibothrium</i> sp. from pink cusk-eel (<i>Genypterus blacodes</i>). - Paratype specimens of parasitic cestode <i>Philophthalmus attenuatus</i> from black-backed gulls (<i>Larus marinus</i>). - Dusky dolphin skeleton, <i>Lagenorhynchus obscurus</i>, neonate. Female. - Kana, leopard seal (<i>Hydrurga leptonyx</i>) neonate, female. <p>Tāoka Māori acquisitions include:</p> <ul style="list-style-type: none"> - Late 19th C carved tokotoko (D2019.90). - Kete – contemporary rāranga and stitch work. Made by Ngāti Porou weaver Te Ao Mārama Ngārimu (D2019.59). - Set of four NFC Smart Tiki from Joe Te Wharau's 'Matihiko Taonga V1.0' range (D2019.60 -63). - Contemporary pewter Māori jewellery, from the Kahuwai 'Super Māori Heroes' range, by Kai Tahu artist Amber Bridgman (D2019.78-84).
<p>1.3 We will care for our collections</p> <p>Assess, and when necessary, treat items in tandem with priority collections surveys, development projects, exhibitions, and programmes.</p> <p>Maintain and develop preventative conservation programmes that apply to all collections.</p> <p>Address collection storage furniture for earthquake mitigation.</p> <p>Complete and implement the Disaster Plan.</p>	<p>Achieved</p> <p>16 878 assessments and/or treatments (100 675)</p> <p>Achieved</p> <p>Not achieved</p> <p>Not achieved</p>	<p>16 878 assessments and/or treatments were carried out on collection items by Conservation staff. These were made up of 16 685 assessments and 193 treatments.</p> <p>Preventative monitoring programmes have continued, though high staff workloads in other areas have halted several planned developments. One significant improvement, however, has been the construction of the first of two walk-in freezers. These will eventually replace the existing Natural Science specimen freezer, and provide a separate, dedicated Integrated Pest Management (IPM) freezer, significantly reducing the risk of pest infestation within the collections in the future.</p> <p>No further actions taken this financial year due to staff workloads, and budgetary constraints.</p> <p>This is on-going, but the completion has been delayed due to staff workloads.</p>
<p>1.4 We will excel at researching and interpreting our collections</p> <p>Support and encourage research outcomes of Honorary Curators.</p>	<p>Achieved</p>	<p>At least ten collection-focused blogs and two <i>Otago Daily Times</i> articles have been published by Humanities honorary curators.</p> <p>Otago Museum has appointed a new Honorary Curator, Associate Professor Steve Kerr. Professor Kerr has been working on cataloguing the Museum's diptera specimens within the entomology collection for the past three years.</p> <p>Tony Harris continues to publish his weekly column in the ODT and provide identification assistance for the public.</p> <p>Dr Rosi Crane has continued her mahi on the history of Otago Museum, providing invaluable expertise writing for the est. 1868 exhibition. She has also organised a two-day conference, Held in Trust: Curiosity in Things, which was co-hosted by Otago Museum and the University of Otago Centre for Research on Colonial Culture. The conference included three international speakers, 10 local and national historians, and researchers.</p> <p>Dr Bronwen Presswell and Jerusha Bennett have completed cataloguing the Evolutionary and Ecological Parasitology lab donation, as well as the genetic and taxonomic identifications. These specimens are now ready for accessioning by the Collection Manager.</p> <p>The Programmes and Events team built on the relationship with Honorary Curators and welcomed them to participate in public facing events, offering them new platforms to share their knowledge with the community. This was evident in many of</p>

	Achieved 19 volunteers (22)	<p>our events including After Dark @OM. These R18 offerings, which incorporated specialised gallery kōrero with a variety of entertainment; the OM Friends – In Focus series; and Special Exhibition gallery talks.</p> <p>Professor Glenn Summerhayes was invited to present the inaugural H D Skinner Memorial Lecture at Otago Museum, 11 October 2018.</p> <p>Dr Jane Malthus and Dr Melville Carr contributed object content suggestions, label information, and blogs for est. 1868.</p> <p>Dr Jane Malthus co-curated <i>Re: Emerging</i> at the Dunedin Airport, which opened 1 March 2018.</p> <p>Exhibitions and Creative Services has had a 10 hour per week intern since February 2019.</p> <p>Marketing has had an Otago Polytechnic Tourism student, as well as a project group and a return intern from Signal ICT Grad School.</p> <p>Honorary curator Rosi Crane completed approximately 300 hours of volunteer research and writing for the est. 1868 exhibition.</p> <p>Conservation hosted Elias Neugebauer from the Academy of Fine Arts, Vienna, as a Conservation intern from 1 October 2018 until the end of February 2019.</p> <p>Four conservation volunteers have assisted conservation staff with condition assessments on a weekly basis as part of the Taoka Digitisation Project over the course of this financial year.</p> <p>Three students from the Humanities Department at Otago University have had internships working with the Humanities collection.</p> <p>On behalf of the Classics Department at University of Otago, Charlotte Dunn spent more than 120 hours photographing and describing Roman coins.</p> <p>Two interns worked on Taoka Māori collections during the past financial year.</p> <p>Volunteer Nora Schlenker has been digitising Otago Museum archival newspaper clippings over the course of this financial year.</p>
GOAL 2: ENGAGE WITH OUR COMMUNITY AND STAKEHOLDERS		
2.1 We will be a valued community resource		
Attract over 360 000 visitors to the Museum.	Not achieved 348 108 visitors to Museum (353 422)	348 108 visitors
Offer free admission to the Museum.	Achieved 7 free exhibitions (4) 18 722 people participated in public engagement programmes and events (23 100)	<p>Free exhibitions</p> <ul style="list-style-type: none"> - INDx Art Exhibition displayed in the H D Skinner Annex from 11–23 August 2018. - Art + Ocean displayed in the H D Skinner Annex from 23 July to 5 August 2018. - est. 1868 displayed in the Special Exhibitions Gallery (51 425 visitors) from 25 August to 14 April 2019. - Our Women: 125 of Dunedin’s Extraordinary Women displayed in the Beautiful Science gallery (6101 visitors) from 3 November to 18 December 2018. - Enter displayed in People of the World gallery from 23 July and is ongoing. - 2019 Otago Wildlife Photography Exhibition displayed in the Beautiful Science gallery (24 756 visitors) from 30 March to 18 July 2019. - Dare to be Wise displayed in the 1877 Gallery (5353 visitors at 30 June 2019) from 1 June 2019 and is ongoing.

		<p>Free public engagement programmes and events</p> <ul style="list-style-type: none"> - Science shows: 1313 participants in total, 41 per show – QuEst Science Show. - 150th Birthday Shout: 2670 visitors (free admission to Tūhura on 12 September 2018). <p>The Programmes and Events team created or collaborated on 111 public offerings over the reporting period, 84 of which were free to attend. At these free events, 14 263 people were engaged in total, with 7152 adults, 5384 tamariki, and 1727 others (where data was not captured).</p> <p>These consisted of a variety of workshops, public kōrero, Makerspaces, live performances, and general event offerings with highlights being: Pyjamarama, family-friendly events with approximately 1925 people bringing a torch and wearing their pyjamas to explore the Museum at night; Otago Museum Remembers, a large-scale, community event on the Museum Reserve in commemoration of Armistice Day; and the regular school holiday themed Makerspaces that a minimum of 4277 people participated in.</p>
<p>Measure value delivered to our core audience through the Dunedin City Council Residents' Opinion Survey.</p>	<p>Achieved</p>	<p>The Dunedin City Council Residents' Opinion Survey 2018/19 recorded 93% overall satisfaction with the Otago Museum.</p> <p>Since 2012, the Museum has scored between 95% and 96% in this survey, which measures resident's satisfaction for services and facilities provided by, or funded by, the Dunedin City Council, including museums and galleries. Carried out annually and independently of the Museum, the margin of error is +/- 2%.</p>
<p>Undertake targeted audience research to enable us to quantify and qualify the behaviours and composition of our audiences.</p>	<p>Achieved</p>	<p>14 targeted post-event surveys were conducted.</p> <p>Museums Aotearoa Survey has been completed, but the data for this is not available yet.</p> <p>Mystery visitor surveys of school holiday experiences took place during each term holiday in the 2018–2019 year. Over 85% of survey respondents reported they were 'extremely satisfied' with the overall experience.</p> <p>A survey of Tūhura visitors took place over the 2018–2019 summer. This generated insights into the demographics and motivations of visitors, and potential collateral, media, and locations for future marketing.</p> <p>Visitor comment cards enable Museum visitors to leave comments and opinions and are passed to relevant departments.</p>
<p>Deliver targeted programmes and services to Dunedin City Council and Waitaki, Clutha, Central Otago and Queenstown Lakes District Councils.</p>	<p>Achieved</p>	<p>Exhibitions</p> <p>2018 <i>Otago Wildlife Photography Exhibition</i> was exhibited in Cromwell Museum from November 2018 to February 2019.</p> <p>Science Engagement</p> <p>Science outreach programmes were delivered to 32 communities across the Otago region, reaching more than 20 855 residents. This included utilising the Lab in a Box mobile outreach platform, science outreach at A&P Shows, festivals, visits to individual schools, and other community events. By local authority, these reached the following number of people:</p> <ul style="list-style-type: none"> - Dunedin City Council: 13 446 - Waitaki District Council: 1 100 - Clutha District Council: 957 - Central Otago District Council: 454 - Queenstown Lakes District Council: 4 898 <p>Total: 20 855</p>

		<p>Conservation Conservation staff hosted three snack sessions in support of the University of Otago's 'Hands On Otago' Programme. Conservation also provided lab visits to four schools, as organised by the Education department. The <i>Dare to be Wise</i> exhibition opened 1 June 2019 in celebration of the 150th anniversary of the University of Otago.</p>
<p>Collaborate on the design and delivery of the University of Otago 150th anniversary exhibition. Deliver conservation and professional services to five regional museums and other collections.</p>	<p>Achieved</p> <p>Achieved</p> <p>9 regional museums and collections received services.</p>	<p>A two-day workshop on applying significance to museum collections was delivered to Clyde Museums. Hobo data loggers were loaned to Ōtākou Marae Museum and Clyde Museums, to enable monitoring of the museum environments.</p> <p>A two-day assessment of the Ōtākou Marae Museum's hanging/framed works collection, and assistance was given for the preparation of a museum specific disaster plan.</p> <p>A day visit to Kaitangata Museum was made to discuss museum and collections care practices.</p> <p>We hosted Southland Museum and Art Gallery technicians for staff training and development.</p> <p>We undertook the remedial treatment of items from North Otago Museum, South Otago Museum, and Olveston Historic Home.</p> <p>Staff were kept informed through regular staff briefings and intranet posts. The Museum's plans, programmes, events, exhibitions, and results were shared with stakeholders and the public through e-newsletters, blog posts, advertising, social media posts, media releases, and direct communications when appropriate. Strategic planning and reporting were published online and in hard copy through the Otago Museum Annual Plan 2018–2019, and the Otago Museum Annual Report 2017–2018.</p>
<p>2.2 We will encourage interaction on-site, off-site and online</p>		
<p>Open one premier exhibition over the period relating to our collections and/or community.</p>	<p>Achieved</p> <p>9 exhibitions opened (5)</p>	<ul style="list-style-type: none"> - INDx Art Exhibition displayed in the H D Skinner Annex from 11–23 August 2018. - Art + Ocean displayed in the H D Skinner Annex from 23 July to 5 August 2018. - est. 1868 displayed in the Special Exhibitions Gallery from 25 August to 14 April 2019. - Our Women: 125 of Dunedin's Extraordinary Women displayed in the Beautiful Science gallery from 3 November to 2 December 2018. - Enter displayed in People of the World opened on 23 July 2018 and is ongoing. - 2019 Otago Wildlife Photography Exhibition displayed in the Beautiful Science gallery from 30 March to 18 July 2019. - Dare to be Wise displayed in the 1877 Gallery opened on 1 June 2019 and is ongoing. - 2018 Otago Wildlife Photography Exhibition was exhibited in Cromwell Museum from November 2018 to February 2019. - Re: <i>Emerging</i> displayed at the Dunedin Airport from 1 March 2018 to 15 September 2019. <p>Exhibitions We partnered with the University of Otago to create the <i>Dare to be Wise</i> exhibition. We also collaborated with Otago Polytechnic and iD Dunedin Fashion week for the <i>Re: Emerging</i> exhibition.</p>
<p>Engage in collaborations and foster ongoing partnerships across Otago and New Zealand.</p>	<p>Achieved</p>	<p>Marketing We have built on local and national media relationships (both editorial and promotional) which have resulted in active seeking out of our stories and reduced advertising costs. Well-established relationships have also resulted in sponsorship for the Museum. Partnerships with OUSA included naming rights of the Radio1 Breakfast Show and sponsorship of the Dunedin Craft Beer & Food Festival.</p>

Taoka Māori

We are part of the Repatriation Researchers' Network which focuses on collaboration between museums around New Zealand. Otago Museum also partners with Karanga Aotearoa and the Ministry of Culture and Heritage on issues regarding the domestic and international repatriation of human remains.

Our ongoing partnership with mana whenua iwi is one that Otago Museum values deeply. We are currently showing *Ngāi Tahu Mahinga Kai* in Southern Land, Southern People – a lifestyle series featuring 12 ten-minute episodes capturing stories of traditional food gathering practices filmed throughout Te Waipounamu. This is great addition to the gallery, bringing in members of our community who share their stories, practices, and places through the theme of traditional food gathering. It connects information, objects and stories in the gallery to people and ongoing practices in the world. This is a project created by Te Rūnanga o Ngāi Tahu who were very generous in letting us make it a part of our gallery, and it has received a lot of interest from our visitors.

Our close ties with mana whenua has also enabled us to have every exhibition blessed by local rūnaka. Their support of our kaupapa Māori within the Museum is of huge benefit.

Science Engagement

The team established and built on a large array of partnerships with organisations from across New Zealand and abroad to deliver local, regional, national, and international science outreach programmes.

The national partners for Science Engagement for 2018–2019 include:

Healthy People – Healthy Planet Project

- University of Otago – Physiology Department
- South Alive
- Cross Recreational Centre

Mighty Small, Mighty Bright Project

- MacDiarmid Institute
- Dodd-Walls Centre for Photonic and Quantum Technologies
- Museum of Transport and Technology

Far from Frozen Pasifika

- Ministry of Foreign Affairs and Trade
- University of Otago – Sciences Pacific Support and Strategy Office
- United States Embassy – Niue and the Cook Islands
- Pasifika Power Up – Oamaru
- Air New Zealand – Niue and the Cook Islands

LUMA Festival & International Day of Light

- Catalyst Trust
- Dodd-Walls Centre for Photonic and Quantum Technologies
- University of Otago – Otago Optics Chapter

Extreme Science Project

- Dodd-Walls Centre for Photonic and Quantum Technologies
- Kōpinga Marae

Science Playground

- New Zealand International Science Festival
- Green Street and Wakari Kindergartens, Little Citizens Early Childhood Centre, Roslyn/Māori Hill Playcentre

International Day of Women and Girls in Science

- Dodd-Walls Centre for Photonic and Quantum Technologies
- GirlBoss NZ

The international partners for Science Engagement for 2018–2019 include:

Far from Frozen Pasifika Project

- NZ High Commission Niue, the Cook Islands, and Tonga
- Department of Climate Change – the Cook Islands
- Department of Environment – Tonga
- Niue High School – Niue

Conservation

Conservation has formed and built on many partnerships over 2018–2019. Highlights of these are described below.

- Collaboration with SPNCH and TWDG members to plan and host the SPNHC/TWDG conference and pre-workshops.
- Mahi with conservation and collections colleagues from across New Zealand with a view to establishing a new Australasian Natural Science Collections Network.
- The Conservation Manager is working in collaboration with Dr Hallie Buckley and Peter Petchey on their Marsden-funded Otago Historic Cemeteries Bioarchaeology Project, which includes a visiting appointment of three and a half months with the University of Otago's Anatomy Department.
- Collaboration with Heritage NZ regarding the conservation of a grave cross. This mahi was included in an article for Heritage New Zealand's Heritage Magazine.
- The Conservation Manager is working as part of a New Zealand Institute for Pacific Research (NZIPR) funded research team with colleagues from the University of Otago's Anthropology, Archaeology, and Tourism departments. The project included building connections with The National Museum of Samoa, The Robert Louis Stevenson Museum in Samoa, National Museum and Art Gallery of Papua New Guinea, and Madang Museum. The project also led to two publications: Promoting Cultural Heritage for Sustainable Tourism Development: Samoa, and Promoting Cultural Heritage for Sustainable Tourism Development: Mandang, Papua New Guinea.
- The Conservator was elected as the regional representative (Otago and Southland) for New Zealand Conservators of Cultural Materials Pu Manaaki Kahurangi (NZCCM), New Zealand's professional body for conservation.
- The Conservation Manager was elected as president of the NZCCM.
- Ongoing collaborations with Toitū Otago Settlers Museum and Dunedin Public Art Gallery in the form of contract conservation and equipment loans.

Public programmes

Forming a relationship with our autistic community and the subsequent creation of the *iNDx Art Exhibition* provided a platform for local, regional and national autistic artists to showcase their work, and brought together a diverse group of people, enabling them to weave their visual arts, stories and connections to something powerful and evolving. This project, which incorporated the exhibition and supporting public programmes, was awarded the Arts Access Aotearoa prize at the 2019 New Zealand Museum Awards.

Otago Museum remains a key stakeholder in important regional events such as the Wild Dunedin Festival of Nature and Brain Week, and actively participates in other local festivals and events. In the past year, partnerships with our Pasifika community have strengthened, offering more opportunities to view collection items from their nations, and to share their culture and stories with the broader community through performance and storytelling.

Through collaborations with the Dunedin Public Art Gallery for the Diwali Festival of Light, we have formed new partnerships with members from the Indian community, Tamil Society, and the various community groups that are involved.

We have had collaborations and partnerships with many organisations. Some of these include: the New Zealand International Science Festival, Neurological Foundation of New Zealand, Centre for Brain Health Research, Association of the Friends of the Otago Museum, NHNZ, Scouting Otago, Dunedin Midwinter Carnival, Royal Society Te Apārangi, the Otago Institute, University Book Shop, Dunedin Multicultural Weavers Association, Hot Yoga Dunedin, University of Otago, Dunedin Writers and Readers Festival, NZ Sea Lion Trust, Wildlife Hospital, Dunedin Astronomical Society, RSA, Arts Access Aotearoa, Dunedin City Council Events and Community Development, Ara Toi, and Enterprise Dunedin teams, Canon, Jonathan's Photo Warehouse, and the Tongan Methodist, and other Dunedin choirs and performers to name just a few.

Other partnerships

2018 Interpretation Network New Zealand Conference, which was developed and hosted by Otago Museum, showcased the range of interpretation projects and professionals in Dunedin.

Otago Museum and NHNZ collaborated on the production of *Zealandia: Life on the Hidden Continent* planetarium show.

Otago Museum, in partnership with Manaaki Whenua and Museums Aotearoa, hosted a WAI 262 workshop for Aotearoa's natural history collections sector.

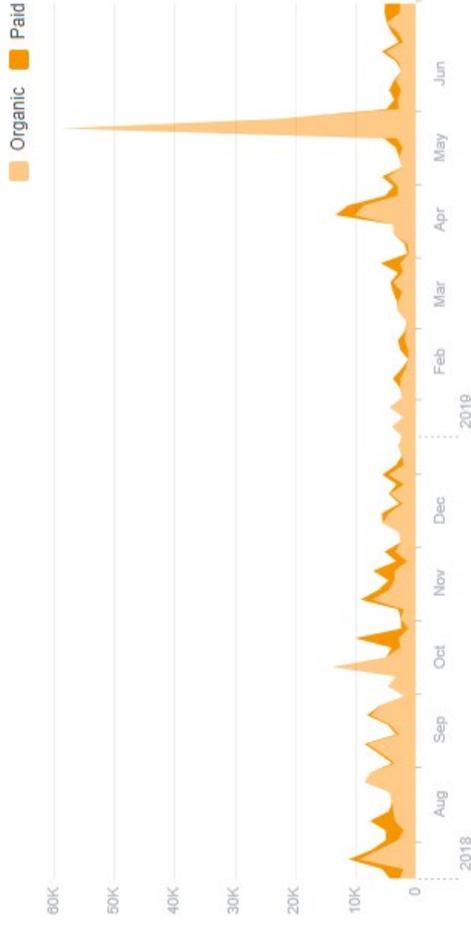
Continue to develop online audience engagement through website, blog, and social media activity.

Achieved

Museum website activity	1 July 2018–30 June 2019	1 July 2017–30 June 2018	% change	1 July 2016–30 June 2017
Sessions	161 049	154 024	4.56%	143 055
Users	104 800	102 818	1.93%	95 955
New users	103 986	100 169	3.83%	95 191
Number of sessions per user	1.54	1.5	2.58%	1.49
Bounce rate	53.77%	50.07%	7.4%	51.51%
Avg session durations	0.02.01	0.02.01	0.05%	0.02.11
Page views	514 483	502 872	2.31%	447 954
Pages per session	3.19	3.26	-2.15%	3.13

Facebook	At 30 June 2019	At 30 June 2018	At 30 June 2017
Followers	9193	6678	4957
Page likes	9121	6708	5084
Twitter	At 30 June 2019	At 30 June 2018	
Followers	2641	2121	
Instagram	At 30 June 2019		
Followers	2329		

Facebook reach:



*Note – Peak shows moa footprint excavation.

GOAL 3: INSPIRE LIFELONG LEARNING

3.1 We will deliver inspiring educational experiences in science, nature and culture

Deliver effective curriculum-linked education programmes to at least 5000 students, leveraging LEOTC and the Perpetual Guardian Reach for the Stars educational fund.

Achieved

- 13 283 Learning Experiences Outside the Classroom (LEOTC) students, with an additional 3321 accompanying adults.
- 1269 Non-LEOTC students with accompanying adults.

Develop and deliver science engagement opportunities to visitors and to communities across Otago and nationally, both directly and in partnership with other organisations.

Achieved

14 552 students in total attending all Education programmes

An extensive programme of science engagement was delivered across 32 communities in Otago, engaging more than 20 855 residents. This included utilising the Lab in a Box mobile outreach platform, delivering shows at A&P Shows, festivals, and other community events, as well as visits to schools. Feedback, demand for return visits, and evaluation surveys attest to positive reception and impact.

Through its partnership with the Dodd-Walls Centre for Photonic and Quantum Technologies, the Science Engagement team delivered a series of science shows in Nelson, Fiordland, East Cape, Wellington, and the Chatham Islands. We also partnered with GirlBoss NZ to celebrate the International Day of Women and Girls in Science.

Thanks to the support of the US Embassy and Air New Zealand, we were able to take our climate change science showcase Far from Frozen to Niue and the Cook Islands. Following the great success of these visits, the Ministry for Foreign Affairs and Trade provided additional funds to take the showcase to other Pacific nations that are most affected by climate change: Tonga, Fiji, and Samoa.

Over the 2018–2019 period, 26 218 people were directly engaged. This was made up of the following:

Otago region: 20 855

North Island

- Auckland: 700
- Wellington: 249
- East Cape: 243

<p>South Island</p> <ul style="list-style-type: none"> - Canterbury: 400 - Southland: 768 - Fiordland: 318 - Tasman: 500 - Chatham Islands: 164 <p>Total: 24 197</p> <p>International</p> <ul style="list-style-type: none"> - Niue: 426 - Cook Islands: 660 - Tonga: 935 <p>Total: 2021</p> <p>At the 2018 Museums Aotearoa Annual Awards, Otago Museum was awarded the following for Science Outreach:</p> <ul style="list-style-type: none"> - Most Innovative Education Programme awarded to Kia Rapua Science Playground - Most Innovative Public Programme was awarded to Space Central <p>At the Westpac Otago Chamber of Commerce Business Awards, Otago Museum was awarded the University of Otago School of Business Award for Innovation for the development of Tūhura and associated public programmes.</p> <p>A wide range of hands-on, informative, and meaningful public programmes and events were on offer this past year, and with at least 111 advertised, there was something to target each demographic and interest group of the 16 853 participants.</p> <p>Of these events, 84 were free, and 27 were paid admission (or at a nominal cost). 8503 adults, 5412 tamariki, and 2938 others (where data was not able to be captured) participated.</p> <p>There were 22 live performances, 39 public kōrero, 18 workshops, five gallery trails, six Makerspaces, four specifically targeted community events, and the remaining 17 consisted of family-fun events to increase accessibility, such as free film screenings.</p> <p>Public kōrero with local, national, and international guest speakers remain extremely popular, as does the ever-growing reputation of the tamariki school holiday Makerspace activities. The Museum offered R18 After Dark @OM events, which were themed around special exhibitions and gallery spaces, and incorporated gallery kōrero with food and live entertainment.</p> <p>The range of evening scheduling available in the Planetarium has expanded to include music shows, film nights with pre-show kōrero featuring Collections staff presentations, meditation sessions, evening schedules for regular shows, and special events evenings such as for Halloween and Valentine's Day. Our regular scheduling featured 14 shows this annual period, including two in-house productions. Diversifying our offering allows us to engage new audiences, and develop new opportunities to deliver learning experiences. We have also launched personalised star charts in the Museum Shop, which allow people to capture the location of stars at a place, date and time of their choosing.</p> <p>28 214 visitors were engaged in a range of in-house science programming (paid and unpaid) which catered for all age ranges. Programmes included: First Flight butterfly releases, which were delivered to 16 624 people; the Tropical Treasure Hunt; Bee-utiful talks; No Rain, No Rainforest demonstration; pop-up science; and explorations.</p>	<p>Achieved</p>	<p>Deliver inspiring community programmes to engage target audiences in lifelong learning experiences of science, nature and culture.</p>
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GOAL 4: BUSINESS SUSTAINABILITY		
4.1 We will secure and future-proof the Museum's financial position and business model		
75 000 paid admissions to Tūhura Otago Community Trust Science Centre.	Not achieved 66 281 paid admissions Not achieved	This was the first full financial year of operation, so it is the first time we have been able to gauge admission numbers. The lower numbers may reflect the reduction we have seen in overall door numbers.
25 000 paid admissions to Perpetual Guardian Planetarium.	Not achieved	<ul style="list-style-type: none"> - Music shows: 556 - Films: 278 - Special events: 275 - Regular scheduling: 11 167 - Education: 2437 - Venues: 531 - Groups: 207 Total: 15 257
Develop and maintain key business partnerships.	Achieved	<p>The most popular show this period was <i>The Sky Tonight</i> with 3505 followed by <i>We Are Aliens</i> with 2515 public admissions. Enterprise Dunedin facilitated famil tours for many media, tourism and education groups to the Museum. Museum staff have attended the Chamber of Commerce Business After 5 events.</p> <p>We have an ongoing collaboration with NHNZ for the distribution of the <i>Zealandia: Life on the Hidden Continent</i> planetarium show</p> <p>All local media relationships are healthy, both editorial, and promotional. National media relationships are receptive and open.</p> <p>Contracted commitments and externally-funded projects include:</p> <p>Ministry for Business Innovation and Employment</p> <ul style="list-style-type: none"> - Extreme Science – in progress – delivery by December 2019 - Science Show Offs – in progress – delivery by December 2019 - Science Journeys - started – delivery by October 2020 <p>United States Embassy and Air New Zealand</p> <ul style="list-style-type: none"> - Far from Frozen – Niue and the Cook Islands – delivered <p>Dodd-Walls Centre for Photonic and Quantum Technologies</p> <ul style="list-style-type: none"> - International Day of Light – delivered - International Day of Women and Girls in Science – delivered <p>Museum of Transport and Technology, MacDiarmid Institute, and the Dodd-Walls Centre</p> <ul style="list-style-type: none"> - Mighty Small Mighty Bright – delivered <p>Ministry for Foreign Affairs and Trade</p> <ul style="list-style-type: none"> - Far from Frozen – ongoing
Develop and promote the Museum as a conference and events centre.	Achieved	The team attended MEETINGS 2019 in Auckland to promote Otago Museum to both national and international venues markets. We had an ongoing <i>Otago Daily Times</i> online advertisement, a focus on Google Ads, and invested in better marketing images. Booking numbers increased significantly when compared to previous years.

<p>Be open and accessible in financial reporting to all stakeholders.</p>	<p>Achieved</p>	<p>The Museum followed the processes outlined in the Otago Museum Trust Board Act 1996 for consultation on the Annual Plan and the Annual Report. The Annual Plan and the Annual Report are available online, and in print on request. Audited financial accounts made public through the audited Annual Report on Otago Museum's website. The financial position of the Museum is reported through the Otago Museum Trust Board on a two-monthly basis. The Museum Director reports directly to contributing local bodies.</p>
<p>Optimise current commercial opportunities to sustain and grow financial contribution of Museum operations.</p>	<p>Achieved</p>	<p>Otago Museum is currently running the Toitū Otago Settlers Museum Cafe, which enables us to spread the kitchen overhead costs over two businesses. This has assisted us in building a closer relationship with Toitū as well as decreasing business costs for the café.</p>
<p>4.2 We will develop and maintain quality spaces fit for purpose</p>		
<p>Finalise a master plan for development of the Museum's buildings and facilities.</p>	<p>Not achieved</p>	<p>The master plan is still in progress.</p>
<p>Complete upgrade of Tropical Forest roof.</p>	<p>Not achieved</p>	<p>Up front planning and pricing for the upgrade has started.</p>
<p>Continue environmental and controlled natural light penetration improvements in galleries.</p>	<p>Not achieved</p>	<p>No actions were taken this financial year due to staff workloads.</p>
<p>Undertake earthquake mitigation measures in Collection stores.</p>	<p>Not achieved</p>	<p>No actions taken this financial year due to staff workloads and budgetary constraints.</p>
<p>Continue to undertake health and safety and accessibility improvements.</p>	<p>Achieved</p>	<p>We have had a full audit report on accessibility written by Jason Strawbridge.</p>
<p>Upgrade fire protection in galleries as per the Museum's five-year fire protection plan.</p>	<p>Achieved</p>	<p>Passive fire protection mahi began with fire egress as part of the five-year protection plan.</p>
<p>4.3 We will operate sustainably</p>		
<p>Retain carbon certification and comply with international best practice</p>	<p>Achieved</p>	<p>CEMARS (Certified Emissions measurement and reduction scheme) certification has been achieved.</p>
<p>Explore and invest in renewable energy options and initiatives to reduce ongoing carbon emissions.</p>	<p>Achieved</p>	<p>We have continued the roll out of LED lighting replacement.</p> <p>The Museum has rejuvenated the Sustainable Operations team whose goal is to bring sustainable best practise to our organisation.</p>
<p>Invest in double glazing of the Museum.</p>	<p>Not achieved</p>	<p>No actions were taken during this financial year.</p>
<p>Upgrade lighting to LED – 3%.</p>	<p>Achieved</p>	<p>We have completed LED lighting in the Shop and administration area. When other Museum lights failed, they have been replaced with LED bulbs.</p>
<p>4.4 We will build and sustain professional expertise and knowledge across the organisation</p>		
<p>Improve full-time, permanent staff retention by 5%.</p>	<p>Not achieved</p>	<p>Retention of permanent staff declined by 5% from the previous year. However, the overall reasons for staff leaving were positive and show that our staff are developing professionally from their experience at Otago Museum. With our new online payroll system, we will be able to analyse key data around retention across the Museum and trends in different areas.</p>
<p>Develop staff through professional mentoring and training.</p>	<p>Achieved</p>	<p>Staff attended a wide range of conferences and professional development throughout the year including, but not restricted to, Museums Aotearoa conference, MuseumsNext conference, Nui te Kōrero, World Science Festival, Chamber of Commerce Leadership Academy, Police training, and Front of House public speaking training.</p>
<p>Maintain relevant health and safety accreditation.</p>	<p>No longer applicable</p>	<p>The previous ACC accreditation is now defunct. We are continuously improving our systems and processes to ensure we comply with the Health and Safety at Work Act 2015.</p>



FINANCIAL STATEMENTS

OTAGO MUSEUM TRUST BOARD

**Annual Report for the Financial Year
Ended 30 June 2019**

OTAGO MUSEUM TRUST BOARD
FINANCIAL STATEMENTS
For the Financial year ended 30 June 2019

CONTENTS	PAGE
Statement of Responsibility	55
Statement of Financial Performance	56
Statement of Comprehensive Revenue & Expenses	56
Statement of Financial Position	57
Statement of Changes in Equity	58
Cash Flow Statement	59
Notes to the Financial Statements	60–88
Auditor's Report	89

**OTAGO MUSEUM TRUST BOARD
STATEMENT OF RESPONSIBILITY
For the Financial year ended 30 June 2019**

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 2019.

On behalf of the Otago Museum Trust Board

 Chairperson

 Board Member

Date 14th November 2019.

**OTAGO MUSEUM TRUST BOARD
STATEMENT OF FINANCIAL PERFORMANCE
For the Financial year ended 30 June 2019**

	Notes	2019 \$	Budget \$	2018 \$
Grants-Government & Other		1,004,849	686,219	749,875
Local Authorities		4,309,668	4,309,667	4,180,512
Public		3,157,237	3,418,950	3,131,184
Fundraising		-	100,000	-
Legacies & Bequests		360	360	360
Investment Revenue		134,749	-	140,674
- Dividends		134,749	-	140,674
- Interest		-	-	-
Realised Net Gains on Sale of Financial Instruments	14(a)	120,279	-	-
Total Revenue	2	8,871,410	8,980,397	8,395,139
Expenditure				
Employee Benefits Expense	3(a)	(5,027,987)	(5,002,532)	(4,789,867)
Depreciation & Amortisation Expense		(1,526,805)	(1,293,349)	(1,429,449)
Other Expenses	3(b)	(3,810,331)	(3,843,017)	(3,374,028)
Realised Net Loss on Sale of Financial Instruments	14(a)	-	-	(25,894)
Total Operating Expenditure		(10,365,123)	(10,138,898)	(9,619,238)
Surplus/(Loss) for the year		\$ (1,493,713)	\$ (1,158,501)	\$ (1,224,100)

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

**OTAGO MUSEUM TRUST BOARD
STATEMENT OF COMPREHENSIVE REVENUE & EXPENSES
For the Financial year ended 30 June 2019**

	Notes	2019 \$	2018 \$
Other Comprehensive Revenue & Expense			
Available-for-sale financial assets valuation gain/(loss)	14(a)	164,863	658,688
Total Other Comprehensive Revenue & Expenses (Net of Tax)		164,863	658,688
Surplus/(Loss) for the year		(1,493,713)	(1,224,100)
Total Comprehensive Revenue & Expense for the Year		\$ (1,328,850)	\$ (565,412)

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 2019**

	Notes	2019 \$	Budget \$	2018 \$
Cash & Cash Equivalents	19(a)	2,852,377	1,434,327	1,467,515
Trade & Other Receivables	6	393,032	210,121	369,876
Inventories	7	230,310	239,200	219,372
Other Financial Assets	8	1,312,426	2,472,932	2,840,602
Other Current Assets	9	113,064	34,617	42,676
Total Current Assets		4,901,209	4,391,197	4,940,040
Non-Current Assets				
Other Financial Assets	8	5,364,896	3,859,280	5,651,551
Property, Plant & Equipment	10	16,001,209	17,403,079	16,881,887
Intangible Assets	11	5,569	-	11,137
Total Non-Current Assets		21,371,674	21,262,359	22,544,575
Total Assets		26,272,883	25,653,556	27,484,615
Current Liabilities				
Trade & Other Payables	12	1,081,397	735,546	1,006,309
Employee Entitlements	13	362,353	-	320,324
Total Current Liabilities		1,443,750	735,546	1,326,633
Total Liabilities		1,443,750	735,546	1,326,633
Net Assets		24,829,133	24,918,010	26,157,983
Equity				
Reserves	14	12,711,838	11,312,974	12,380,064
Accumulated Surplus/Deficit	15	12,117,295	13,605,036	13,777,919
		24,829,133	24,918,010	26,157,983

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 CHANGES IN EQUITY
For the Financial year ended 30 June 2019**

	2019	Budget	2018
	\$	\$	\$
Equity at Beginning of Year	<u>26,157,983</u>	<u>26,076,512</u>	<u>26,723,394</u>
Total Comprehensive Revenue & Expenses	<u>(1,328,850)</u>	<u>(1,158,502)</u>	<u>(565,412)</u>
Equity at End of Year	<u>\$ 24,829,133</u>	<u>\$ 24,918,010</u>	<u>\$ 26,157,983</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
CASH FLOW STATEMENT
For the Financial year ended 30 June 2019**

	Notes	2019 \$	Budget \$	2018 \$
Cash Flows to/from Operating Activities				
Government, Local Authorities & the Public		8,305,270	8,503,748	8,210,425
Dividends		134,749	-	140,674
Interest Received		137,464	465,200	148,849
Payments to Employees		(4,985,958)	(5,002,532)	(4,808,371)
Payments to Suppliers		(3,657,039)	(3,831,288)	(3,859,223)
Net Cash Inflow/(Outflow) from Operating Activities		<u>(65,514)</u>	<u>135,128</u>	<u>(167,646)</u>
Cash Flows to/from Investing Activities				
Proceeds from Maturity & Sale of other Financial Assets		3,511,812	2,200,000	4,030,535
Proceeds from Sale of Property, Plant & Equipment		-	-	-
Purchase of Property, Plant & Equipment		(649,597)	(1,878,597)	(2,966,931)
Purchase of Other Financial Assets		(1,411,839)	-	(331,789)
Net Cash Inflow/(Outflow) from Investing Activities		<u>1,450,376</u>	<u>321,403</u>	<u>731,815</u>
Net Increase/(Decrease) in Cash & Cash Equivalents		1,384,862	456,531	564,169
Cash & Cash Equivalents at the Beginning of the Financial Year		1,467,515	977,800	903,346
Cash & Cash Equivalents at the End of the Financial Year	19(a)	<u>\$ 2,852,377</u>	<u>\$ 1,434,331</u>	<u>\$ 1,467,515</u>

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

The above statement of financial performance & statement of comprehensive revenue & expenses 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 2019**

1 STATEMENT OF ACCOUNTING POLICIES

Reporting Entity

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

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

Statement of Compliance

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

Basis of Preparation

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

The estimates and underlying assumptions are reviewed on an 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:

**OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS
For the Financial year ended 30 June 2019**

STATEMENT OF ACCOUNTING POLICIES (Cont.)

SIGNIFICANT ACCOUNTING POLICIES

Revenue Recognition

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

Local Authority Levy Revenue

Local Authority Levy revenue is recognised when it is levied.

Other Revenue

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

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

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

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

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

Interest revenue is recognised on an accrual basis.

Leasing

Finance Leases

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

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

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

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

**OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS
For the Financial year ended 30 June 2019**

STATEMENT OF ACCOUNTING POLICIES (Cont.)

Operating Leases

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

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

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

Taxation

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

Goods and Services Tax

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

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

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

Commitments and contingencies are disclosed exclusive of GST.

Cash and Cash Equivalents

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

Financial Instruments

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

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

**OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS
For the Financial year ended 30 June 2019**

STATEMENT OF ACCOUNTING POLICIES (Cont.)

(i) Financial Assets

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

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

Available-for-Sale Financial Assets

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

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

Fair Value Estimation

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

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

Foreign Currency

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

Derivative Financial Instruments

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

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

**OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS
For the Financial year ended 30 June 2019**

STATEMENT OF ACCOUNTING POLICIES (Cont.)

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

Loans and Receivables

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

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

Impairment of Financial Assets

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

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

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

(ii) Financial Liabilities

Trade and Other Payables

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

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

**OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS
For the Financial year ended 30 June 2019**

STATEMENT OF ACCOUNTING POLICIES (Cont.)

Inventories

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

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

Property, Plant and Equipment

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

Operational Assets and Heritage Assets

Operational Assets

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

Cost/Valuation

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

Additions

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

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

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

Depreciation

Depreciation is calculated as detailed below:

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

Operational Assets	Rate
Land	Nil
Buildings	3% S.L. - 50% D.V.
Café Equipment	10% - 50% D.V.
Computer Equipment	8% - 67% D.V.
Emergency Response Team Equipment	18% D.V.
Exhibits	Nil - 40% D.V.
Furniture, Fittings & Equipment	8% - 67% D.V.
Golden Kiwi Lottery Fund Equipment	10% D.V.
Motor Vehicles	26% - 30% D.V.

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

**OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS
For the Financial year ended 30 June 2019**

STATEMENT OF ACCOUNTING POLICIES (Cont.)

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.

Heritage Assets

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

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

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

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

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

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

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

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

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

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

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.

**OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS
For the Financial year ended 30 June 2019**

STATEMENT OF ACCOUNTING POLICIES (Cont.)

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

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

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

Superannuation Schemes

Defined Contribution Schemes

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

Provisions

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

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

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

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.

**OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS
For the Financial year ended 30 June 2019**

STATEMENT OF ACCOUNTING POLICIES (Cont.)

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

Statement of Cash Flows

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

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

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

Equity

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

The components of equity are:

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

Reserves

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

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

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

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

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.

**OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS
For the Financial year ended 30 June 2019**

STATEMENT OF ACCOUNTING POLICIES (Cont.)

Critical Accounting Estimates and Assumptions

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

Key Sources of Estimation Uncertainty

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

Key Sources of Estimation Uncertainty include:

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

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

**OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2019**

2. REVENUE

For financial reporting purposes, revenue received from local authorities in regards to payments under the Otago Museum Trust Board Act 1996 is considered non-exchange revenue. These amount to \$4,309,668 in 2019 (2018: \$4,180,512). 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:

	2019	2018
	\$	\$
Donations	12,607	28,230
	<u>\$ 12,607</u>	<u>\$ 28,230</u>

3. EXPENDITURE

	2019	2018
	\$	\$
(a) Employee Benefits Expense		
Salaries & Wages	4,895,577	4,664,786
Defined Contribution Plans	132,410	125,081
	<u>\$ 5,027,987</u>	<u>\$ 4,789,867</u>

(b) Other Expenses

Computer Costs	66,348	62,340
Maintenance	252,996	261,707
Other Expenses	3,490,987	3,049,981
	<u>\$ 3,810,331</u>	<u>\$ 3,374,028</u>

4. 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.

	2019	2018
	\$	\$
Short-Term Employee Benefits	825,000	908,333
Other Benefits	-	-
	<u>\$ 825,000</u>	<u>\$ 908,333</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	6
	<u>5.04</u>	<u>6.04</u>

**OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2019**

5. REMUNERATION OF AUDITORS

	2019	2018
	\$	\$
Audit Fees for Financial Statement Audit	<u>30,434</u>	<u>29,916</u>

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

6. TRADE & OTHER RECEIVABLES

Trade Receivables	<u>246,651</u>	<u>152,432</u>
	246,651	152,432
Sundry Receivables & Accruals	133,352	53,923
Estimated Doubtful Debts	-	-
Goods & Services Tax (GST) Receivable	<u>13,029</u>	<u>163,521</u>
	<u>\$ 393,032</u>	<u>\$ 369,876</u>

The following are recognised as non-exchange transactions:

	2019	2018
	\$	\$
Grants & Levies Receivable	75,000	-
GST Receivable	<u>13,029</u>	<u>163,521</u>
	<u>\$ 88,029</u>	<u>\$ 163,521</u>

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

6. TRADE & OTHER RECEIVABLES cont.

Trade Receivables

	2019	2018
	\$	\$
Ageing of past due but not impaired:		
0- 30 days	82,873	123,285
31 - 60 days	51,637	20,091
61- 90 days	8,915	2,331
90 days+	<u>103,225</u>	<u>6,724</u>
	<u>\$ 246,650</u>	<u>\$ 152,431</u>

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

7. INVENTORIES

	2019	2018
	\$	\$
Shop Stock	214,097	208,511
Café Stock	8,120	6,300
Venue Stock	<u>8,092</u>	<u>4,561</u>
	<u>\$ 230,310</u>	<u>\$ 219,372</u>

The carrying amount of inventories pledged as security for liabilities is \$Nil (2018: \$Nil).

**OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2019**

	2019	2018
	\$	\$
8. OTHER FINANCIAL ASSETS		
<i>Available-for-Sale at Fair Value:</i>		
<u>Current</u>		
Deposits	1,039,089	2,522,149
Fixed Rate Bonds	273,337	318,453
	<u>1,312,426</u>	<u>2,840,602</u>
<u>Non-Current</u>		
Equity Securities- Company Shares	4,950,061	5,229,851
Fixed Rate Bonds	414,835	421,700
	<u>5,364,896</u>	<u>5,651,551</u>
Disclosed in the financial statements as:		
Current	1,312,426	2,840,602
Non-current	5,364,896	5,651,551
	<u>\$ 6,677,322</u>	<u>\$ 8,492,153</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.

	2019	2018
	\$	\$
9. OTHER CURRENT ASSETS		
Prepayments	<u>\$ 113,064</u>	<u>\$ 42,676</u>

**OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2019**

10. PROPERTY, PLANT AND EQUIPMENT

At Cost	Cost/ Valuation 1 July 2018	Additions	Disposals	Cost/ Valuation 30 June 2019	Accumulated Depreciation & Impairment Changes 1 July 2018	Depreciation Expense	Accumulated Depreciation Reversed on Disposal	Accumulated Depreciation & Impairment Changes 30 June 2019	Carrying Amount 30 June 2019
Land	979,952	-	-	979,952	-	-	-	-	979,952
Buildings	12,699,629	200,052	-	12,899,681	(4,712,696)	(568,639)	-	(5,281,335)	7,618,346
- Discovery World	2,256,032	-	-	2,256,032	(1,502,629)	(60,000)	-	(1,562,629)	693,403
Redevelopment - Phase 1									
Building	3,000,616	-	-	3,000,616	(1,816,320)	(90,018)	-	(1,906,338)	1,094,278
Fitout exhibitions	245,813	-	-	245,813	(233,368)	(2,240)	-	(235,608)	10,205
Mechanical services	362,465	-	-	362,465	(289,463)	(6,935)	-	(296,398)	66,067
Electrical	509,315	-	-	509,315	(406,736)	(9,745)	-	(416,481)	92,834
Redevelopment - Phase 2									
Building	5,409,584	-	-	5,409,584	(2,742,269)	(162,288)	-	(2,904,557)	2,505,027
Fitout exhibitions	2,906,971	-	-	2,906,971	(2,742,026)	(29,690)	-	(2,771,716)	135,255
Mechanical services	1,970,917	-	-	1,970,917	(1,526,025)	(42,265)	-	(1,568,290)	402,627
Electrical	451,183	-	-	451,183	(349,338)	(9,675)	-	(359,013)	92,170
Computer Equipment	1,378,400	250,642	-	1,629,042	(1,048,041)	(164,883)	-	(1,212,924)	416,118
Emergency Response Equipment	7,152	-	-	7,152	(7,059)	(17)	-	(7,076)	76
Exhibits	1,687,041	74,580	-	1,761,621	(199,896)	(263,801)	-	(463,697)	1,297,924
Furniture & Fittings	1,444,524	93,444	-	1,537,968	(966,723)	(79,581)	-	(1,046,304)	491,664
Golden Kiwi Lottery Fund	17,837	-	-	17,837	(17,643)	(19)	-	(17,662)	175
Motor Vehicles	163,191	-	-	163,191	(92,647)	(21,116)	-	(113,763)	49,428
Café Equipment	74,123	21,841	-	95,964	(29,980)	(10,325)	-	(40,305)	55,659
	35,564,746	640,559	-	36,205,305	(18,682,859)	(1,521,237)	-	(20,204,096)	16,001,209

Included in the above Costs is Work in Progress of \$70,430

**OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2019**

10. PROPERTY, PLANT AND EQUIPMENT

	Cost/ Valuation 1 July 2017	Additions	Disposals	Cost/ Valuation 30 June 2018	Accumulated Depreciation & Impairment Changes 1 July 2017	Depreciation Expense	Accumulated Depreciation Reversed on Disposal	Accumulated Depreciation & Impairment Changes 30 June 2018	Carrying Amount 30 June 2018
Museum Operational Assets									
At Cost									
Land	979,952	-	-	979,952	-	-	-	-	979,952
Buildings	11,140,426	1,576,890	17,687	12,699,629	(4,219,361)	(496,566)	(3,231)	(4,712,696)	7,986,933
- Discovery World	2,256,032	-	-	2,256,032	(1,442,629)	(60,000)	-	(1,502,629)	753,403
Redevelopment - Phase 1									
Building	3,000,616	-	-	3,000,616	(1,726,302)	(90,018)	-	(1,816,320)	1,184,296
Fitout exhibitions	245,813	-	-	245,813	(230,636)	(2,732)	-	(233,368)	12,445
Mechanical services	362,465	-	-	362,465	(281,800)	(7,663)	-	(289,463)	73,002
Electrical	509,315	-	-	509,315	(395,968)	(10,768)	-	(406,736)	102,579
Redevelopment - Phase 2									
Building	5,409,584	-	-	5,409,584	(2,579,981)	(162,288)	-	(2,742,269)	2,667,315
Fitout exhibitions	2,906,971	-	-	2,906,971	(2,705,818)	(36,208)	-	(2,742,026)	164,945
Mechanical services	1,970,917	-	-	1,970,917	(1,479,324)	(46,701)	-	(1,526,025)	444,892
Electrical	451,183	-	-	451,183	(338,647)	(10,691)	-	(349,338)	101,845
Computer Equipment	1,335,455	160,454	117,509	1,378,400	(997,263)	(165,293)	(114,515)	(1,048,041)	330,359
Emergency Response Equipment	7,152	-	-	7,152	(7,038)	(21)	-	(7,059)	93
Exhibits	609,737	1,077,304	-	1,687,041	-	(199,896)	-	(199,896)	1,487,145
Furniture & Fittings	1,345,533	165,121	66,130	1,444,524	(951,203)	(79,500)	(63,980)	(966,723)	477,801
Golden Kiwi Lottery Fund	17,837	-	-	17,837	(17,622)	(21)	-	(17,643)	194
Motor Vehicles	117,768	45,423	-	163,191	(66,684)	(25,963)	-	(92,647)	70,544
Café Equipment	32,966	41,157	-	74,123	(25,596)	(4,384)	-	(29,980)	44,143
	32,699,722	3,066,350	201,326	35,564,746	(17,465,872)	(1,398,713)	(181,726)	(18,682,859)	16,881,887

OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2019

	2019	2018
	\$	\$
11. Intangible Assets		
<u>Website Design</u>		
Opening Balance	11,137	22,273
Additions	-	-
Less Amortisation	5,568	11,137
Closing Balance	<u>\$ 5,569</u>	<u>\$ 11,137</u>

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

12. TRADE & OTHER PAYABLES

Trade Payables (i)	513,425	560,210
Other Accrued Charges (ii)	567,972	446,099
	<u>\$ 1,081,397</u>	<u>\$ 1,006,309</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 \$558,846 (2018: \$404,665) 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.

	2019	2018
	\$	\$
13. EMPLOYEE ENTITLEMENTS		
Accrued Salary & Wages	77,799	61,728
Annual Leave	284,555	258,595
	<u>\$ 362,353</u>	<u>\$ 320,324</u>

14. RESERVES

Available-for-Sale Revaluation Reserve (a)	1,942,864	1,778,001
Equalisation Fund (b)	328,948	320,295
Restricted Reserves (c) (Trust Funds)	6,184,615	5,926,728
Museum Reserves (d) (Special Funds)	4,239,336	4,332,159
Unallocated Accrued Interest	16,076	22,881
	<u>\$ 12,711,838</u>	<u>\$ 12,380,064</u>

(a) Available-for-Sale Revaluation Reserve

Balance at Beginning of Year	1,778,001	1,119,313
Realised gains/losses on disposal of shares	120,279	(25,894)
Adjusting for market value movements	164,863	658,688
Valuation Gain/(Loss) Recognised	<u>285,142</u>	<u>632,794</u>
(Gain)/Loss transferred to Revenue Statement on Sale of Financial Assets	<u>(120,279)</u>	<u>25,894</u>
Balance at End of Year	<u>\$ 1,942,864</u>	<u>\$ 1,778,001</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 2019**

14. RESERVES cont.

	2019	2018
	\$	\$
(b) Equalisation Fund		
Balance at Beginning of Year	320,295	310,921
Interest Transfer	8,653	9,374
Balance at End of Year	<u>\$ 328,948</u>	<u>\$ 320,295</u>

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

Notes

(c) Restricted Reserves (Trust Funds)	14(e)		
Balance at Beginning of Year		5,926,728	5,799,117
Transfer from/(to) Retained Earnings		257,887	127,611
Balance at End of Year		<u>\$ 6,184,615</u>	<u>\$ 5,926,728</u>

Restricted reserves include:

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

	Notes	2019	2018
		\$	\$
(d) Museum Reserves (Special Funds)	14(f)		
Balance at Beginning of Year		4,332,159	6,389,889
Transfer from/(to) Retained Earnings		(92,823)	(2,057,730)
Balance at End of Year		<u>\$ 4,239,336</u>	<u>\$ 4,332,159</u>

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

**OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2019**

14 (e) Restricted Reserves (Trust Funds)

TRUST FUND	BALANCE 01/07/2018	ADD REVENUE & TRANSFERS	DEDUCT EXPENDITURE & TRANSFERS	BALANCE 30/06/2019 TOTAL	CAPITAL	REVENUE		
Elizabeth Alexander	176,028	Gain on Sale of Shares Investment Revenue	3,572 4,756	184,356	87,506	96,850		
Beth & Mark Anderson	105,052	Gain on Sale of Shares Investment Revenue	2,132 2,838	110,022	74,643	35,379		
Avice Bowbyes - Costumes	219,392	Gain on Sale of Shares Investment Revenue	4,452 5,927	229,771	68,503	161,268		
Colquhoun	555,390	Gain on Sale of Shares Investment Revenue	11,271 15,005	Donations & Sponsorship Purchases - Ceramics	1667 750	579,249	173,674	405,575
De Beer Publications & Research	1,296,704	Gain on Sale of Shares Investment Revenue	26,316 35,034		1,358,054	372,636	985,418	
Fairweather	366,038	Gain on Sale of Shares Investment Revenue	7,429 9,889	Purchases - Maori Artefacts	206	383,150	141,756	241,394
Fairweather - Collections	594,920	Gain on Sale of Shares Investment Revenue	12,074 16,073	Purchases - Natural History Purchases - Ceramics Purchases - Maori Artefacts Purchases - Jewellery	1,683 300 1,995 5,000	614,089	199,792	414,297
Gollan	234,984	Gain on Sale of Shares Investment Revenue	4,769 6,349		246,102	42,364	203,738	
Brenda Joyce Harding	121,252	Gain on Sale of Shares Investment Revenue	2,461 3,276		126,989	40,480	86,509	
Lyders	211,187	Gain on Sale of Shares Investment Revenue	4,286 5,706	Purchases - Ceramics	391	220,788	39,853	180,935
Cowie Nichols	25,459	Gain on Sale of Shares Investment Revenue	517 688		26,664	2,606	24,058	
Cyril Nichols	1,134,522	Gain on Sale of Shares Investment Revenue	23,023 30,652	Purchases - Natural History	10525	1,177,672	222,859	954,813
Peter Snow MAC Fund	1,293	Gain on Sale of Shares Investment Revenue	26 35		1,354	-	1,354	
Willi Fels	884,507	Gain on Sale of Shares Investment Revenue	17,951 23,897		926,355	254,775	671,580	
TOTAL RESTRICTED RESERVES	\$ 5,926,728		\$ 280,404	\$ 22,517	\$ 6,184,615	\$ 1,721,447	\$ 4,463,168	

**OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2019**

14 (f) Museum Reserves (Special Funds)

<u>Special Fund</u>	<u>BALANCE</u> <u>01/07/2018</u>	<u>ADD REVENUE &</u> <u>TRANSFERS</u>	<u>DEDUCT</u> <u>EXPENDITURE &</u> <u>TRANSFERS</u>	<u>BALANCE</u> <u>30/06/2019</u> <u>TOTAL</u>	<u>CAPITAL</u>	<u>REVENUE</u>	
Allocation for Special Purposes	76,900	Est. E O Naylor	360	Transfer to Income & Expenditure 24,444	52,816	-	52,816
Barclay	47,057	Donations	50,000	Production of Zealandia 50,000	47,057	-	47,057
Conservation Materials	145,076				145,076	-	145,076
Emergency Response	47,924				47,924	-	47,924
Freda Stucky	271,180				271,180		271,180
Loss of Heart Compensation	2,349,471				2,349,471	1,106,913	1,242,558
Māori Ethnology	105,996				105,996	-	105,996
Purchase of Collections	79,520				79,520	-	79,520
Retirement Leave	228,586				228,586	-	228,586
Scientific Publications	75,055				75,055	-	75,055
Special Exhibitions & Programmes	348,484				348,484	-	348,484
Study & Training	112,081			Staff - Conference & Study Leave 30,047	82,034	-	82,034
Project & Development Fund	444,829	Transfer Income & Expenditure	31,000	Capital Expenditure 69,692	406,137	-	406,137
TOTAL MUSEUM RESERVES	\$ 4,332,159		\$ 81,360	\$ 174,183	\$ 4,239,336	\$ 1,106,913	\$ 3,132,423

OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2019

	2019 \$	2018 \$
15. CAPITAL		
Accumulated Surplus/(Deficit)		
Balance at Beginning of Year	13,777,919	13,037,589
Plus Exhibits & Equipment Purchased from: Restricted & Museum Reserves	130,019	2,188,434
Net surplus/(Deficit)	(1,493,713)	(1,224,100)
Transfers from/(to) Reserves:		
Restricted & Museum Reserves	(6,556)	11,000
Equalisation Fund	(8,653)	(9,374)
Restricted Reserves (Special Funds)	(20,313)	(120,360)
Restricted Reserves (Trust Funds)	(268,212)	(148,956)
Unallocated Accrued Interest	6,804	43,685
Balance at End of Year	<u>\$ 12,117,295</u>	<u>\$ 13,777,919</u>

16. COMMITMENTS FOR EXPENDITURE

(a) Capital & Other Expenditure Commitments

Capital commitments at 30 June 2019 were \$36,872 (30 June 2018: \$42,248). These affect the following asset classes:

· Buildings	\$5,476
· Computer Equipment	\$31,396

During the 2018 year, the Otago Museum commenced work in redesigning the Café/Hutton Theatre area. As at 30 June 2019 there were contractual commitments of \$5,476 in relation to this project.

During the 2019 year, the Otago Museum entered into an agreement to host an exhibition during the 2020 year. The cost committed for this exhibition is \$208,986, due within one year.

At 30 June, 2019, the Otago Museum had been awarded total grant funding from the Ministry of Business, Innovation and Employment (MBIE) of \$1,683,130 (2018: \$1,646,430). To date costs of \$1,447,053 (2018: \$1,077,778) had been paid out to funding recipients, with \$379,076 of these costs paid during the 2019 year. There are funds of \$15,000 (2018: \$354,000) still to be received from MBIE. As at balance date, there were funds of \$221,077 (2018: \$214,652) to be paid out during 2020. There is also a further \$425,383 (2018: \$190,014) of committed grant expenditure that has been awarded but not yet spent. The majority of this funding is ear-marked projects funded by Lotteries Grants.

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

17. CONTINGENT LIABILITIES & CONTINGENT ASSETS

Contingent Liabilities

During the Café/Hutton Theatre improvements project, asbestos was discovered within the building. There is a contingent liability at 30 June, 2019 to remedy this.

**OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2019**

17. CONTINGENT LIABILITIES & CONTINGENT ASSETS cont.

Contingent Assets

There were no contingent assets at 30 June, 2019 (2018: Nil).

18. 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. The annual rental is \$12,000 paid to the Dunedin City Council.

		2019	2018
		\$	\$
Central Otago District Council	Levy Received	27,061	26,273
Clutha District Council	Levy Received	123,109	181,570
Dunedin City Council	Levy Received	4,105,376	3,920,123
Waitaki District Council	Levy Received	54,122	52,546
Dunedin City Council	Other	14,822	3,535
NZ Genomics	Other	-	-
Otago University	Other	357,172	-
		<u>\$ 4,681,662</u>	<u>\$ 4,184,047</u>
Dunedin City Council	Rates & Rent Paid	(106,702)	(99,240)
Dunedin City Council	Other	(5,966)	(22,520)
Central Otago District Council	Other	(400)	(790)
Otago University	Other	(33,412)	(38,861)
		<u>\$ (146,479)</u>	<u>\$ (161,411)</u>

The Otago Museum also received a rates grant from the Dunedin City Council totalling \$7,678 (2018: \$6,000) as well as \$75,000 contribution towards the Shanghai Natural History Museum project (2018: Discovery World upgrade \$75,000) .

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

	2019	2018
	\$	\$
Innovatio Limited	(7,500)	(15,000)
	<u>\$ (7,500)</u>	<u>\$ (15,000)</u>

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

**OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2019**

19. 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:

	2019	2018
	\$	\$
Cash & Cash Equivalents	2,852,377	1,467,515
	<u>\$ 2,852,377</u>	<u>\$ 1,467,515</u>

20. FINANCIAL INSTRUMENTS

(a) Capital Risk Management

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

The Museum has the following reserves:

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

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

(b) Significant Accounting Policies

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

**OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2019**

20. FINANCIAL INSTRUMENTS cont.

(c) Categories of Financial Instruments

	2019	2018
	\$	\$
Financial Assets		
Loans and Receivables		
Cash & Cash Equivalents	2,852,377	1,467,515
Trade & Other Receivables	393,032	369,876
Other Financial Assets:		
· Term Deposits	1,039,089	2,522,149
Held to Maturity		
Listed Bonds	688,172	740,153
Fair Value Through Other Revenue and Expense		
Other Financial Assets:		
Listed Shares	4,950,061	5,229,851
Unlisted Shares	-	-
Listed Bonds	688,172	740,153
Financial Liabilities at Amortised Cost		
Trade & Other Payables	1,081,397	1,006,309

(d) Financial Risk Management Objectives

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

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

(e) Market Risk

Interest Rate Risk

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

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

At 30 June 2019, if the 90-day bank bill rate had been 5% (2018: 5%) higher or lower, with all other variables held constant, the surplus/deficit for the year would have been \$5,604 (2018: \$6,503) lower/higher. This movement is attributable to interest on call accounts.

OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2019

20. FINANCIAL INSTRUMENTS cont.

Price Risk

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

The equity investments are publically traded. Holding everything equal, if the share price at 30 June 2019 has fluctuated by plus or minus 5% (2018: 5%), the effect would have been to increase/decrease other comprehensive revenue and expense by \$247,504 (2018: \$261,493).

Currency Risk

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

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

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

At 30 June 2019, if the NZ dollar had weakened/strengthened by 5% (2018: 5%) against the US dollar with all other variables held constant, the comprehensive income & expenses for the year would have been \$63,267 (2018: \$69,895) lower if the NZ dollar had weakened and \$69,927 (2018: \$77,253) higher if the NZ dollar had strengthened. This movement is attributable to foreign exchange gains/losses on translation of US dollar denominated bank balances and equity investments.

If the NZ dollar had weakened/strengthened by 5% (2018: 5%) against the UK pound with all other variables held constant, the comprehensive income & expenses for the year would have been \$27,798 (2018: \$40,360) lower if the NZ dollar had weakened and \$30,724 (2018: \$44,609) higher if the NZ dollar had strengthened. This movement is attributable to foreign exchange gains/losses on translation of UK pound denominated bank balances and equity investments.

If the NZ dollar had weakened/strengthened by 5% (2018: 5%) against the AUD dollar with all other variables held constant, the comprehensive income & expenses for the year would have been \$58,157 (2018: \$65,828) lower if the NZ dollar had weakened and \$64,279 (2018: \$72,757) higher if the NZ dollar had strengthened. This movement is attributable to foreign exchange gains/losses on translation of AUD dollar denominated bank balances and equity investments.

**OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2019**

20. FINANCIAL INSTRUMENTS cont.

(f) Credit Risk

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

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

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

The Museum limits the amount of credit exposure to any one financial institution for term deposits and funds held on call to no more than 60% of total funds held (excluding fixed term bonds). The Museum invests funds and enters into derivative financial instruments only with registered banks that have a Standard and Poor's credit rating of at least A for short-term and long-term investments. Funds are currently held with Southland Building Society which does not have a rating with Standard and Poor's. However, the amount invested is limited to \$250,000. In addition the Museum has \$100,000 invested in Summerset retail bonds, \$51,526 in Precinct Properties NZ bonds and \$50,710 in Property for Industry bonds and these investments are also not rated. The Museum has experienced no defaults of interest or principal payments on any term deposits.

The Museum holds on collateral or other credit enhancements for financial instruments that give rise to credit risk.

(g) Liquidity Risk Management

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

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

OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2019

20. FINANCIAL INSTRUMENTS cont.

(h) Maturity Profile of Financial Instruments

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

	Weighted Average Effective Interest Rate	Variable Interest Rate	Fixed Maturity Dates						Non Interest Bearing	Total
			Less than 1 year	1 - 2 Years	2 - 3 Years	3 - 4 Years	4 - 5 Years	5+ Years		
2019	%	\$	\$	\$	\$	\$	\$	\$	\$	
Loans & receivables:										
Cash & cash equivalents	0.14	2,852,377							2,852,377	
Trade & other receivables								393,032	393,032	
Other financial assets										
- Short term deposits	2.74	1,039,089							1,039,089	
Fair Value through other revenue & expense										
Other financial assets										
- Equity securities - NZ								1843,232	1843,232	
- Equity securities - Aust								1221,304	1221,304	
- Equity securities - UK								577,847	577,847	
- Equity securities - USA								1,307,694	1,307,694	
- Fixed rate bonds	5.19		273,337	-	42,778	-	108,185	263,872	688,172	
		3,891,466	273,337	-	42,778	-	108,185	263,872	5,343,109	
Financial liabilities:										
Financial liabilities at amortised cost										
Trade & other payables								1,081,397	1,081,397	
								1,081,397	1,081,397	

	Weighted Average Effective Interest Rate	Variable Interest Rate	Fixed Maturity Dates						Non Interest Bearing	Total
			Less than 1 year	1 - 2 Years	2 - 3 Years	3 - 4 Years	4 - 5 Years	5+ Years		
2018	%	\$	\$	\$	\$	\$	\$	\$	\$	
Loans & receivables:										
Cash & cash equivalents	0.86	1,467,695							1,467,695	
Trade & other receivables								369,876	369,876	
Other financial assets										
- Short term deposits	3.29	2,522,149							2,522,149	
Fair Value through other revenue & expense										
Other financial assets										
- Equity securities - NZ								1,587,620	1,587,620	
- Equity securities - Aust								1,382,391	1,382,391	
- Equity securities - UK								811,280	811,280	
- Equity securities - USA								1,448,575	1,448,575	
- Fixed rate bonds	5.72		318,453	274,691	-	42,178	-	104,831	740,153	
		3,989,844	318,453	274,691	-	42,178	-	104,831	10,329,738	
Financial liabilities:										
Financial liabilities at amortised cost										
Trade & other payables								1,006,309	1,006,309	
								1,006,309	1,006,309	

OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2019

20. FINANCIAL INSTRUMENTS cont.

(i) Fair Value of Financial Instruments

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

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

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

(j) Credit Quality of Financial Instruments

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

	2019	2018
	\$	\$
Counterparties with Credit Ratings		
<u>Cash and Term Deposits</u>		
AA-	2,439,758	2,627,882
A	1,232,504	751,371
BBB	154,049	518,083
	<u>3,826,311</u>	<u>3,897,336</u>
<u>Fixed Term Interest & Other Interest Bearing</u>		
AA-	274,021	359,740
A+	-	-
A	-	77,720
BBB+	95,807	102,747
BBB	-	42,178
BB+	103,066	-
Total Fixed Term Interest & Other Interest Bearing	<u>472,894</u>	<u>582,385</u>
Counterparties without Credit Ratings		
<u>Cash at Bank & Cash Equivalents</u>		
Existing counterparty with no defaults in the past	<u>65,150</u>	<u>55,509</u>
Total Cash at Bank & Cash Equivalents	65,150	55,509
<u>Fixed Term Interest & Other Interest Bearing</u>		
Existing counterparty with no defaults in the past	<u>215,278</u>	<u>183,936</u>
Total Fixed Term Interest & Other Interest Bearing	215,278	183,936
<u>Equity Investments</u>		
Existing counterparty with no defaults in the past	<u>4,950,076</u>	<u>5,229,851</u>
Total Equity Investments	4,950,076	5,229,851
<u>Trade & Other Receivables</u>		
Existing counterparty with no defaults in the past	<u>393,032</u>	<u>369,876</u>
Total Trade & Other Receivables	393,032	369,876

21. SUBSEQUENT EVENTS

There are no significant events subsequent to balance date.

**OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2019**

22. ANNUAL REPORT

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

**OTAGO MUSEUM TRUST BOARD
SUPPLEMENTARY INFORMATION
For the Financial Year Ended 30 June 2019**

COMPARISON OF OPERATIONAL REVENUE & EXPENDITURE TO THE ANNUAL PLAN

	Core Operating		Business Units		Special & Trust Funds		Total	
	Actual	Budget	Actual	Budget	Actual	Budget	Actual	Budget
Revenue								
Executive	2,663	-	-	-	-	-	2,663	-
Collections, Experience & Development	331,666	80,696	-	-	-	-	331,666	80,696
Finance & Commercial	-	300	2,010,701	2,024,850	-	-	2,010,701	2,025,150
Assets & Technology	537	1,000	-	-	-	-	537	1,000
Visitor Interaction & Programmes	220,118	249,790	-	-	-	-	220,118	249,790
Science Engagement	606,813	536,333	868,804	1,173,600	-	-	1,475,617	1,709,933
Special & Trust Funds	-	-	-	-	332,613	575,561	332,613	575,561
CLA Contribution & Other Revenue	4,556,804	4,338,267	-	-	-	-	4,556,804	4,338,267
Total Revenue	5,718,601	5,206,386	2,879,505	3,198,450	332,613	575,561	8,930,719	8,980,397
Wages & Salaries								
Executive	(436,837)	(417,629)	-	-	-	-	(436,837)	(417,629)
Collections, Experience & Development	(1,253,458)	(1,566,081)	-	-	-	-	(1,253,458)	(1,566,081)
Finance & Commercial	(345,679)	(307,215)	(847,359)	(844,597)	-	-	(1,193,038)	(1,151,812)
Assets & Technology	(355,974)	(298,916)	-	-	-	-	(355,974)	(298,916)
Visitor Interaction & Programmes	(759,851)	(630,797)	-	-	-	-	(759,851)	(630,797)
Science Engagement	(669,962)	(554,165)	(358,867)	(383,132)	-	-	(1,028,829)	(937,297)
Special & Trust Funds	-	-	-	-	-	-	-	-
Total Wages & Salaries	(3,821,761)	(3,774,803)	(1,206,226)	(1,227,729)	-	-	(5,027,987)	(5,002,532)
Direct Costs								
Executive	(262,464)	(283,500)	-	-	-	-	(262,464)	(283,500)
Collections, Experience & Development	(566,189)	(448,299)	-	-	-	-	(566,189)	(448,299)
Finance & Commercial	(11,113)	(24,500)	(873,088)	(849,570)	-	-	(884,201)	(874,070)
Assets & Technology	(686,312)	(804,700)	-	-	-	-	(686,312)	(804,700)
Visitor Interaction & Programmes	(40,855)	(61,720)	-	-	-	-	(40,855)	(61,720)
Science Engagement	(352,535)	(293,333)	(250,581)	(279,640)	-	-	(603,116)	(572,973)
Special & Trust Funds	-	-	-	-	(42,239)	(19,000)	(42,239)	(19,000)
Total Direct Costs	(1,919,468)	(1,916,052)	(1,123,669)	(1,129,210)	(42,239)	(19,000)	(3,085,376)	(3,064,262)
Depreciation	(1,526,805)	(1,293,349)	-	-	-	-	(1,526,805)	(1,293,349)
Indirect costs	(784,264)	(778,755)	-	-	-	-	(784,264)	(778,755)
Net Contribution	(2,333,697)	(2,556,573)	549,610	841,511	290,374	556,561	(1,493,713)	(1,158,501)

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 2019

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

Opinion

We have audited:

- the financial statements of the Museum on pages 56 to 87, that comprise the statement of financial position as at 30 June 2019, the statement of financial performance, statement of comprehensive revenue and expenses, statement of changes in equity and cash flow statement for the year ended on that date and the notes to the financial statements that include accounting policies and other explanatory information; and
- The statement of service performance of the Museum on pages 34 to 51.

Qualified opinion

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

In our opinion, except for the effect of the non-recognition of certain heritage assets, described in the *Basis for our qualified opinion* section of our report, the financial statements of the Museum on pages 56 to 87:

- present fairly, in all material respects:
 - its financial position as at 30 June 2019; and
 - its financial performance and cash flows for the year then ended; and
- comply with generally accepted accounting practice in New Zealand in accordance with the Public Benefit Entity Standards Reduced Disclosure Regime.

Unmodified opinion on the statement of service performance

In our opinion, the statement of service performance of the Museum on pages 34 to 51 presents fairly, in all material respects, the Museum's actual performance compared against the performance

targets and other measures by which performance was judged in relation to the Museum's objectives for the year ended 30 June 2019.

Our audit was completed on 14 November 2019. This is the date at which our qualified opinion is expressed.

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

Basis for our qualified opinion

As explained in the accounting policies on page 66, the Museum has not recognised certain heritage assets in the statement of financial position or donated asset revenue in the statement of financial performance. These are departures from Public Benefit Entity International Public Sector Accounting Standard 17: *Property, Plant and Equipment*, which generally requires assets to be recognised, and the fair value of donated assets to be included as revenue. There are no practicable audit procedures that we have been able to apply, to quantify the effect of these departures from the accounting standards. It is our opinion that the heritage assets make up a significant proportion of the Museum's total assets. Our audit opinion for the year ended 30 June 2018 was modified for the same reason. As a result, the comparative information in the financial statements should be read in light of this fact.

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

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

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

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

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

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

In preparing the financial statements and the statement of service performance, the Board is responsible on behalf of the Museum for assessing the Museum's ability to continue as a going concern. The Board is also responsible for disclosing, as applicable, matters related to going concern

and using the going concern basis of accounting, unless the Board intends to liquidate the Museum or to cease operations, or has no realistic alternative but to do so.

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

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

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

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

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

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

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

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

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

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

Our responsibilities arise from the Public Audit Act 2001.

Other information

The Board is responsible for the other information. The other information comprises the information included on pages 4 to 32, 55 and 88, but does not include the financial statements and the statement of service performance, and our auditor's report thereon.

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

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

Independence

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

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



Julian Tan
Audit New Zealand
On behalf of the Auditor-General
Dunedin, New Zealand

