

# OTAGO MUSEUM

---

ANNUAL REPORT 2014–2015



**OTAGO**museum



# TABLE OF CONTENTS

---

Chairperson's Foreword	3
Director's Review of the Year	3
Otago Museum Trust Board	4
Māori Advisory Committee	5
Honorary Curators	5
Association of Friends of the Otago Museum	5
Acknowledgements	6
Otago Museum Staff	7
Goal One: A World-class Collection	10
Goal Two: Engaging Our Community	15
Goal Three: Business Sustainability	21
Goal Four: An Outward-looking and Inclusive Culture	23
Giving Back	25
Appendix A: Statement of Service Performance	26
Appendix B: Financial Statements	57
Appendix C: Independent Auditor's Report	92

# CHAIRPERSON'S FOREWORD

## OTAGO MUSEUM TRUST BOARD



It is my pleasure as Chairperson to report on behalf of the Board on another very successful year at the Otago Museum. This report attempts to capture the many successes and future intentions our team have been working on. As a Board, we take great satisfaction in the progress the Museum has made this year.

This progress has not come about by accident. Last year we focused on the revision of our strategic plan following the arrival of our new Museum Director. The outcome of this process, *Te Ara Hou – The Road Ahead*, was a clear roadmap with significant input from our stakeholders. This financial year has seen the start of this document coming to life. We have continued to look critically at how we operate and, in line with our new strategic plan, have

completed reorganisations within our teams to reflect our key areas of focus. We have continued to invest in highly-skilled staff to empower these areas. Our financial results reflect a successful balance of investment and sensible management, allowing investment in our key development areas.

As an institution, we have worked hard at building partnership relationships with a large number of organisations. This report demonstrates the success of these efforts and positions the Museum strongly for future development. These relationships are already translating into new opportunities to build on the skills we have.

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

The scheduled opening of the first stage of the Discovery World redevelopment in

December 2015 is very exciting. It marks the start of a major advance in our ability to connect with our communities. This development comes on the back of several very successful exhibitions staged this year. The great thing about these exhibitions has been the use of our own collection and the leadership and creativity shown by our staff in bringing them to life.

I would like to reflect my thanks for the work of the management team and all staff at the Otago Museum. Their commitment and dedication to the institution is significant and most appreciated.

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

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

**Graham Crombie**  
Chairperson  
Otago Museum Trust Board

## DIRECTOR'S REVIEW OF THE YEAR



**To me there's one verb that best describes the Otago Museum this past year; that verb is invest.**

We have invested in our people. Following a period of significant change at the Museum, we invested time and effort in ensuring our staff structure is better aligned with the Museum's strategic goals.

This year the Collections team has almost doubled in size. We now have more staff working on our collection than at any other point in the Museum's 147-year history.

But it's not just about numbers. In line with our strategic plan *Te Ara Hou – the Road Ahead*, we have actively recruited staff with strategically important skills and expertise. We have appointed the Museum's first ever Curator Māori, and, after a decade with no conservation staff at the Museum, we now employ two full time Conservators working on our collection.

The redevelopment of Discovery World and the opening of the planetarium necessitated another strategic investment. We established a new Science Engagement team whose focus is to ensure that visitors who come to Discovery World Tropical Forest and the planetarium have world-class experiences that inspire them to take more of an interest in science, technology, engineering, arts and mathematics.

The establishment of this team has opened up new avenues for partnership with the University of Otago, Otago Polytechnic and the New Zealand International Science Festival, which has resulted in the Museum's involvement in nationally-important science engagement activities such as the Otago Participatory Science Platform pilot and outreach for the Dodd Walls Centre for Photonic and Quantum Technologies.

Reading this report, I hope you will agree

with me when I say it's been an outstandingly successful year for the Otago Museum, with many highlights.

I for one will never forget the beautiful morning at Ōtākou Marae when we welcomed 250 colleagues from across New Zealand who were attending the 2015 Museums Aotearoa conference. Watching the sun rise on an astonishingly beautiful Otago Peninsula morning will long linger in the memories of everyone lucky enough to experience this amazing event.

In 2014–15, the Museum has made huge progress towards the goals outlined in last year's strategic plan. That progress could not have happened without the collective efforts of our Board, our staff and our volunteers, and I'd like to put on record my personal thanks for their incredible efforts this past year.

Finally, I would like to acknowledge the significant support the Otago Museum has received from Central Otago, Clutha, Dunedin and Waitaki District Councils; their ongoing support is vital to the success of this institution.

**Dr Ian Griffin**  
Director

# OTAGO MUSEUM TRUST BOARD

---

## Appointed by

Chair: Graham Crombie BCom, MDEnt, FCA(CPP), CF Inst D	Dunedin City Council
Deputy Chair: Councillor Kate Wilson	Dunedin City Council
Professor John Broughton ED, BSc, BDS, PhD, PGDipComDent, DipGrad	Mana whenua
Professor Peter Dearden BSc (Hons) (first class), PhD	The Royal Society of New Zealand
Councillor Gaynor Finch NZ Vet Nurse, Hearings Commissioner	Regional councils (Clutha District Council)
Professor David Hutchinson BSc (Hons), PhD, PGDipArts (distinction), MInstD, FNZIP, CPhys, MInstP, MRSNZ	University of Otago
Julie Pearce BA	Association of Friends of the Otago Museum
Councillor Neville Peat	Dunedin City Council
Councillor Chris Staynes	Dunedin City Council
Professor Paul Tapsell BA, MA (Hons) (first class), DPhil, Post-doctoral Scholar ANU, NZ Eisenhower Fellow	University of Otago

## Ex Officio

Treasurer/Accountant: Mike Horne (Deloitte)  
Deputy Treasurer/Accountant: Lisa Wilson (Deloitte)  
Otago Museum Director: Dr Ian Griffin  
Secretary: Jane Gregory

## Audit, Finance and Risk Management Committee

Chair: Councillor Kate Wilson  
Deputy Chair: Councillor Gaynor Finch  
Associate Professor David Hutchinson  
Julie Pearce  
Councillor Chris Staynes

## Staffing Committee

Chair: Graham Crombie  
Associate Professor Peter Dearden  
Councillor Gaynor Finch  
Julie Pearce  
Councillor Kate Wilson

## Executive Committee

Established on 20 February 2015 for governance, succession planning and board membership  
Chair: Graham Crombie  
Professor David Hutchinson  
Julie Pearce  
Councillor Chris Staynes  
Professor Paul Tapsell

# MĀORI ADVISORY COMMITTEE

---

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

Chair: Matapura Ellison  
Professor John Broughton  
Jane Graveson  
Marshall Hoffman  
Pat Hoffman  
Paulette Tamati-Elliffe  
Rachel Wesley  
Koa Whitau-Kean

Rūnaka  
Puketeraki  
Puketeraki  
Moeraki  
Hokonui  
Hokonui  
Ōtākou  
Ōtākou  
Moeraki

---

## HONORARY CURATORS

---

Jim Bootten  
Dr Melville Carr, MSc, PhD, DIC, FNZIC  
Brian Connor, OStJ  
Dr Rosi Crane, BSc, MSc, PhD  
Professor Robert Hannah, BA (Hons), MPhil, FSA, FRSNZ  
Anthony Harris, MSc  
Dr Jane Malthus, BHSc, MSc, PhD  
Dr Anthony Reay, PhD  
Peter Schweigman  
Dr Catherine Smith, BAppSci, BA (Hons), PhD  
Joel A Vanderburg

Specialist area  
Maritime  
Philately  
Medals  
Science history  
Classics  
Entomology  
European dress and textiles  
Geology  
Ornithology  
Conservation  
Africa

---

## ASSOCIATION OF FRIENDS OF THE OTAGO MUSEUM

---

The Association of Friends continues to strengthen its membership with a diverse range of people taking the opportunity to become members and support the Otago Museum.

The *Gifts and Legacies* exhibition, which opened in August of 2014, was a wonderful window into the Museum's rich history of benefaction. The exhibition was beautifully presented by the in-house Museum team.

The Council of the Friends has developed a strategic plan for the Association. This aligns with the objectives of the Friends and is a living document.

The Friends wish to congratulate the Museum Director and staff for a highly successful 2014–2015 period. The Museum is enjoying a refreshed and positive profile in Dunedin, Otago and around New Zealand.

### Council of the Association of Friends of the Otago Museum

Patron: Dame Elizabeth Hanan  
President: Julie Pearse  
Treasurer: Brigid Casey  
Sarah Barham  
John Burton  
Dr Ian Griffin  
Doug Holborow  
Allan Lyall  
Barbara Smith

**Julie Pearse**  
President of the Friends Council

# ACKNOWLEDGMENTS

---

## Humanities Donors

Mr John Adams: early New Zealand studio ceramics plate  
George Street Normal School  
Professor Colin Gibson: men's long ties  
Mrs Lesley Gray: man's suit, tie and hat; woman's hat and handbag  
Ralph Hotere  
Mrs Jenny Kirk: women's woollen suit  
Madang Museum: Papua New Guinea bowl (via Glenn Summerhayes)  
Polly Mason: two Syrian garments  
Mrs Judy Myers: Percy Halsted's presentation album  
Nelson Provincial Museum (Averil Blanche McDonald): 'Bank of Patriotism Dunedin 1918' pin  
Mrs Betty Rawlings: one parasol, two women's dresses and one child's dress  
Jamie Stringer: *Te Māori* calendar  
Julia Stuart: New Zealand studio ceramics previously owned by Helen Mason

## Natural Science Donors

Paulette Boyes: fleet footed spiders (*Nyssus coloripes*)  
Vivienne Brooks: bumble bee nest (*Bombus terrestris*)  
Professor Carolyn Burns: paratype specimens, endemic South Island *Daphnia*  
Hayden Dalton: mantle xenoliths  
Betty, Carol and Barry Don: books for the Museum Library  
Steven Evans: huhu eggs  
Gregory Fagg: extinct South Island goose (*Cnemidornis calcitrans*) egg shell fragment  
Simon Greig: cuttlefish bone (*Sepia* sp.)  
Anthony Harris: narcissus bulb fly (*Merodon equestris*)  
R O Hatcher: various natural science specimens  
Otto Hyink: spider beetles (*Tipnus unicolor*)  
Ebee Rowley: sheetweb spider (*Cambridgea antipodica*)  
Raymond Scurr: flightless wasp – ant mimic (Family Diapriidae)  
Roland Stern: vagrant spiders (*Uliodon* sp.)  
Dave Tustin: native micro snail shells (*Thalassohelix* sp.)

## Grants and Sponsorships

Allied Press Limited  
The Arts Catalyst  
The British Council  
Cadbury Confectionary  
Community Trust of Otago  
The Dodd-Walls Centre for Photonic and Quantum Technologies  
Dr Marjorie Barclay Trust  
Jonathan's Photo Warehouse  
Ministry for Business, Innovation and Employment  
Perpetual Guardian  
Royal Society of New Zealand

# OTAGO MUSEUM STAFF AS OF 30 JUNE 2015

Julia Addington, Teaching Diploma	Venue Host – Casual
Shanaya Allan, BDes (Com)	Design Services Officer, Exhibitions
Isobel Andrewartha, BA (Hons)	Science Communicator
Brenda Barron	Building Services Officer
Kathryn Barron, BA, BCom	Marketing Coordinator
Murray Bayly, BCom, CA	Commercial Director
Kimberley Beckett, BA (Hons), GradDip, DipGrad	Education Manager
Jacqueline Benn	Café Host
Daniel Benson-Guiu, BA, MA	Gallery Communicator
Georgia Best	Venue Host – Casual
Harry Bleasdale	Assistant Café Cook
Rhianne Blockley, IBDip	Sleepover Presenter – Casual
Samantha Botting, BSc, MSc	Living Environments Coordinator
Jessica Bray Sharpin, BA, PGDip Museum Studies	Communicator – Casual
Emma Burns, BSc	Curator, Natural Science
Angela Caballero Alfonso, PhD, PDR	Science Communicator
Suzanne Caulton, Cert Art & Des, Dip Craft Des	Programmes and Events Officer
Andrew Charlton, BSc	Developer, Systems and Interactive Media
Joseph Clarke	Communicator – Casual
Caroline Cook, BCom	Director, Marketing and Development
Katie Cooper, BA (Hons)	Communicator – Part Time
Rachel Cooper, BEd	Front of House Manager
Abby Crawl, Bcom	Administration Assistant – Casual
Tom Csima, BEng	Facilities Manager
Margot Deveraux, PGDip CaPSc, Dip Museum Practice	Project Manager
Kayla Dwyer	Café Host – Part Time
Caitlin Dyas, BDes (Com)	Design Services Assistant – Casual
Amadeo Enriquez Ballesterio, BSc, PGDipTchg	Discovery World Coordinator
Migoto Eria, BA (Hons)	Curator, Māori
Benjamin Farry	Kitchen Assistant – Casual
Gemma Feeney	Sleepover Presenter
Kane Fleury, BSc	Collection Officer, Natural Science
Teresa Fogarty, BA, DipBus	Human Resource and Services Manager
Christie Forsythe	Sleepover Presenter, Communicator – Casual
Cody Fraser, BSc, PGDip	Collection Manager, Natural Science
Aidan Geraghty	Kitchen Assistant – Casual
Garry Gibson	Production and Projects Officer

Nell Guy, BA (Hons)	Science Communicator
Kaitlyn Grace	Café Host
Vanessa Graham	Venue Manager
Craig Grant, BSc (Hons), PhD	Director, Science Engagement
Martinette Greer	Café Host – Barista
Jane Gregory, BAppMgt	Executive Assistant
Ian Griffin, BSc (Hons), PhD	Director
Sarah Harkness, National Cert Vet Nursing	Shop Communicator – Part time
Kayla Hodge	Venue Host
Lewis Howell	Sleepover Presenter
David Johnston	Facilities Assistant – Casual
Ioana-Cristina Jones, BIT, GradDip	Full Dome Producer
Rebecca Keenan, BA (Hons)	Content Services Manager
Jeremy Kirkwood	Kitchen Assistant
Ashleigh Lamb	Café Host
On Lee Lau, BA, MSc	Communicator – Casual
Jennifer Lawn, BSc	Communicator – Casual
Vicki Lenihan, BVA, GradDipAdvC	Programmes and Events Manager
Jessica Leov, BSc, MHealSc	Communicator – Casual, Front of House Officer
Carolina Loch, PhD	Research Officer – Part Time
Aleisha Lord	Communicator – Casual, Sleepover Presenter
Emma Luniss	Café Host – Casual
Samanta Luzzi King, BA	Shop Coordinator
Madeline Lysaght	Venue Host
Emily Mathias	Café Host – Casual
Benjamin McCarthy	Communicator – Casual, Sleepover Presenter
Emma McCoy, BA	Communicator – Casual
Jacob McDowell, BA	Front of House Supervisor
Murray McGuigan, BA (Hons), MA, DPH	Design Services Officer – Casual
Paul McLachlan, BFA (Hons), PGDipTheol, MFA	Communicator – Casual, Front of House Officer
Laura McLean	Café Host – Casual
Jamie Metzger, BA (Hons), MAppSc	Collection Officer, Humanities
Nyssa Mildwaters, BSc (Hons), MA, MSc, ACR	Conservation Manager
Alice Milne, BA (Hons)	Venues Officer – Part Time
Meghan Milner-Jones	Café Host – Casual
Emma Morris	Communicator – Casual
Robert Morris, BA (Hons), MSocSci	Director, Collections and Research
Xanthe Musgrave	Communicator – Casual
Rodrigo Olin-German, BA	Café Supervisor
Felix Page	Kitchen Assistant – Casual



Melanie Pearson	Café Manager
Elsie Percival, BSci	Communicator – Casual
Grace Phillips, BA	Content Services and Marketing Assistant
Richard Powell, BDes (Product)	Production Services Officer
Caitlin Price	Shop Communicator – Casual
Lauren Pugh	Communicator – Casual, Sleepover Presenter
Raymond Quijano	Café Host – Casual
Scott Reeves, BA	Collection Manager, Humanities
James Reid-Lourie, BA, DipGrad	Design Services Assistant – Casual
Isaac Robertson	Design Services Assistant – Casual
Ella Robinson, BA (Hons)	Communicator – Casual
Bronwyn Robson	Assistant Café Cook
Alexandra Rogers	Communicator – Casual, Sleepover Presenter
Barry Schmidt	Venue Host – Casual
Craig Scott, BDes (Com)	Head of Design
Sofian Scott	Sleepover Presenter
Ellen Sima, BA, BSc, MSciComm	Assistant Curator, Natural Science – Part Time
Samuel Spector	Facilities Assistant – Casual
Anne Spencer, BSci, PGDip, BEd	Communicator – Casual
Andrew Spiegel	Café Cook Supervisor
Taniele Sumner	Assistant Cook – Part-time
Anna Taggart, BDes (Com)	Design Services Officer
Jason Taylor	Audiovisual and Technology Assistant
Brian Templeton	Café Host – Casual
Catriona Timms-Dean, BA, PGDip Arts, GCTLT, PhD	Education Officer
Stephanie Todd	Venue Host – Casual
Susan Tolich, BA (Hons) (First Class)	Gallery Communicator, Team Leader
Samantha van der Mespel	Café Host – Part Time
Gabriel Vilgalys, BA (Hons) (First Class)	Facilities Assistant – Casual
Elizabeth Vitali, BA, PGDip	Communicator – Part Time
Mari Vuorinen, BBA	Café Supervisor
Marilyn Washington	Gardener
Rosa Waters	Venue Host – Casual
Mary Watson, BCom, CA	Accountant
Trudi Webster, BSc (Hons), MSc	Assistant Curator, Natural Science – Part Time
Moir White, MA	Curator, Humanities
Richard Wilson, DipEngDes	Facilities Officer
Lisa Yeats, BA, MA	Conservator
Jade York	Venue Host – Casual

# GOAL ONE: A WORLD-CLASS COLLECTION

## COLLECTIONS

**The Collections and Research (C&R) team is now the largest it has been in the Museum's 147-year history.**

During the past financial year, Robert Morris (Director, Collections and Research), Nyssa Mildwaters (Conservation Manager), Kane Fleury (Collection Officer, Natural Science) and Lisa Yeats (Conservator) joined the team.

Trudi Webster and Ellen Sima were both made part-time Assistant Curators in Natural Science, and Dr Carolina Loch was appointed

part-time Natural Science Research Officer. Adding these new roles gives the entire C&R team increased scope for work, research and interpretation of the collection.

C&R undertook a full review of the Museum's collections and conservation policies to ensure that collection management, development and access meet international standards.

The Otago Museum Collections Policy 2015–2020 was approved by the Trust Board in February 2015. It ensures collection items

are acquired, documented, maintained, utilised and disposed of within professional standards and that all relevant legal and ethical obligations are met.

Conservation Manager Nyssa Mildwaters developed the Conservation and Collections Care Policy, which was approved by the Trust Board in June 2015. It outlines the standards and practices applied to all collection items and balances the long-term preservation of items with allowing access for research, interpretation and display.

## THE SECRETS OF DISPLAY

**Collection Officer Jamie Metzger created a complex two-case foyer exhibit, *The Secrets of Display*, as part of the 2015 Dunedin iD Fashion Week, and to continue supporting the Museum's goal of sharing the collection with the public.**

The exhibit featured an elaborate 19th century princess line dress from the storeroom and broke down the process of preparing such a fragile object for display. The step-by-step explanation showed how a mannequin is taken from bare canvas to lavish model.

It fascinated both visitors and media, and served as a visually arresting reminder of how much unseen work goes into preserving and displaying our history.



# SPIDER WASP DIGITISATION

---

**Natural Science team members Cody Fraser, Kane Fleury and Carolina Loch digitised the Museum's entire spider wasp (family Pompilidae) collection in preparation for the research visit of Tokyo Metropolitan University entomologist Dr Akira Shimizu.**

The team transcribed the field data from 12,600 tiny labels into the digital database and gave each of these predatory spider-hunting wasps new individual accession numbers.

The digitisation project makes the spider wasps more accessible to researchers like Dr Shimizu who are interested in studying the physical specimens and associated field data.

This insect family represents a major strength in the Museum's New Zealand entomology collection.

Visitor comment:  
**"I've been living 1 year in Australia and I've been travelling 3 months around New Zealand. This is one of the best museums I've ever been. This place is awesome. Keep going".**

---

## BEST DRESSED TOURS

---



**Over 80 people were shown through the Museum's storerooms this year on the *Best Dressed* tours during the 2015 Dunedin iD Fashion Week.**

Collection Officer Jamie Metzger led four fully-booked excursions through the textiles collection, which received high praise in *Otago Daily Times* and *The Star* reviews. Metzger was asked by the Southern Institute of Technology to schedule a fifth tour for a class who were visiting for iD Fashion Week.

People were wait-listed for each tour, and many showed in up in the Museum foyer on the day, hoping for last-minute cancellations.

The success of *Best Dressed* reinforced the wide interest the public has in the collection, and the Museum is committed to developing new opportunities to enable access through community-related events.

---

## CONSERVATION UPDATES

---

**The new Conservation team began a productive year with the appointment of Conservation Manager Nyssa Mildwaters in August 2014 and ended with the appointment of Conservator Lisa Yeats in June 2015.**

A conservation lab was established and 2,135 objects in the Museum's collection were assessed and/or treated. The conservation work to be done on these objects was evaluated and a comprehensive plan for conservation to 2020 was developed.

Mildwaters established links within the community through talks at University of Otago departments and the University of the Third Age. She offered support and services to regional museums, and connected with Toitū Otago Settlers Museum and the Dunedin Public Art Gallery for disaster planning and resource sharing.

Mildwaters and Yeats will continue to promote the Museum's conservation lab through a new website page, social media and education programmes with schools and the University of Otago.

They have also undertaken contract conservation work on external public and private collections, and look forward to offering such services in the future.



# NATURAL SCIENCE COLLECTION RESEARCH

**Marine biologist Dr Caroline Loch has taken up a part-time Research Officer role in the Natural Science team.**

The role was created to support and enrich the Museum's marine mammal skeletal collection and to demonstrate the valuable research potential of museum collections.

One of Dr Loch's research projects involves an unusual Cuvier's beaked whale skull. Usually toothless, this specimen has small vestigial teeth which Dr Loch is examining for information about the toothed ancestry of beaked whales.

Other research involves bone and dental diseases and trauma in marine mammals from the Museum collection; it will provide

information on the health and conservation status of dolphins and fur seals inhabiting our coasts.

Researchers Stefanie Grosser and Nic Rawlence from Professor John Walter's laboratory at the University of Otago's Department of Zoology have been focusing on the morphology and genetics of yellow-eyed and little blue penguins.

Their research uses samples from collections around southern New Zealand to examine the impact of human arrival on New Zealand's coastal species.

Rawlence's research revealed that the waitaha penguin was extinct by 1500 because of hunting and habitat loss after

Polynesian settlement. He also found evidence of yellow-eyed penguins arriving and colonising the vacant niche left by the waitaha's extinction.

Grosser is using similar methods to determine the colonisation timing of an Australian lineage of little blue penguins. They only occur in Otago and Southland and are distinct to the older New Zealand lineage found north of this range.

The Museum's modern collection and archaeological midden material were particularly valuable to both researchers.

# HUMANITIES COLLECTION RESEARCH

**The Otago Museum's Humanities collection continues to be a valuable resource for researchers in Dunedin and around the world, with 55 access requests fielded this year.**

A 3,500-year-old cuneiform inscription in the Museum's collection was translated

and identified as one of only five known inscriptions of Hašmar-Galšu, a ruler of the ancient Sumerian city of Nippur.

The translation was made by Assyriologists Wayne Horowitz and Peter Zilberg of the Hebrew University in Jerusalem and Larry Stillman of Monash University in Melbourne.

Both are part of the Cuneiform in Australia and New Zealand project, which aims to translate all cuneiform inscriptions in known New Zealand and Australian collections.

# MĀORI COLLECTION RESEARCH

**Dunedin Landcare Research scientist Dr Priscilla Wehi used fur strands from a kuri (Māori dog) cloak from the Museum's collection in her research into their extinction, which occurred around 150 years ago.**

Kuri were brought to New Zealand by Māori for food, clothing, hunting and companionship. As an important part of the early Māori economy, information about their extinction could help inform our understanding of human-ecological relationships.

Dr Wehi found the Museum's cloak particularly useful in her research because it came from a known location, which is not always the case with such taoka in museums. Dr Wehi's research was profiled in the *Otago Daily Times* and the *New Zealand Herald*.

# COLLECTIONS DASHBOARD

## Access requests



Humanities: 34



Natural Science: 34



Māori: 23



Gifts: 102

## Audit statistics

**1,147**

items conserved

**1,344**

items RFID tagged

**17,624**

items assessed

**89**

access requests



# PUBLICATIONS

---

## General

Otago Museum (2014). *Gifts and Legacies*. Dunedin, New Zealand: Otago Museum Trust Board.

Griffin, I. 2015. Twelve weekly 'Sky Watch' articles in the *Otago Daily Times*.

Otago Museum, 2014–15. Three articles in the 'Cool and Collected' column in the *Otago Daily Times*.

## Humanities

Hannah, R. (2014). The Horologium of Augustus as a sundial: Addendum. *Journal of Roman Archaeology, Supplement*, 147–48.

Hannah, R., & Magli, G. (2014). Light at the Pantheon. In C. Ruggles (Ed.), *Handbook of Archaeoastronomy and Ethnoastronomy* (1651–1658). Heidelberg, Germany: Springer.

Hannah, R. 2014. 'Ancient Greek Calendars'. In C. Ruggles (Ed.), *Handbook of Archaeoastronomy and Ethnoastronomy* (pp.1563–1571). Heidelberg, Germany: Springer.

Hannah, R. (2015). The roles of observational astronomy in ancient Greece. *Scientific Culture*, 1(2), 47–56.

Malthus, J. (2015). A Darker Eden Catalogue essay in *A Darker Eden: Fashion from Dunedin*. A catalogue published to accompany an exhibition, by the New Zealand Fashion Museum and the Otago Polytechnic School of Design, 2015, pp7–9.

Malthus, J. (2015). Designer Profiles: NOM\*d, Mild Red, Carlson, iD Dunedin, and 21 Otago Polytechnic graduates. In New Zealand Fashion Museum and Otago Polytechnic School of Design (Eds.), *A Darker Eden: Fashion from Dunedin* (pp10–27).

Malthus, J., & White, M. (2014). A recent donation. *Context*, 28, 51–52.

White, M., & J. Malthus. (2014). Fashionable gold. *Context*, 28, 53–56.

White, M. (2014). New Zealand's first antiquities legislation: The Maori Antiquities Act 1901 and a proposal for a national Maori museum. In A. E. Allen, D. B. Waite (Eds.), *Repositioning Pacific Arts Artists, Objects, Histories*. United Kingdom: Sean Kingston Publishing.

White, M. (2014). Book review: *Tradition and Change in Maori and Pacific Art: Essays by Roger Neich*, Clarke, Pereira, Prickett (Eds.). *Journal of Pacific Archaeology*, 15(2), 117–118.

## Natural Science

Harris, A. C., & Durry, A. (2014). Some reactions to bites by spiders of the genus *Uliodon* (Zoropsidae) in southern New Zealand. *Weta*, 47, 62–66.

Harris, A. C. (2014–15). Occurrence of *Anabarhynchus fuscofemoratus* Lyneborg, 1992 (Diptera: Therevidae). Note. *Weta*, 48, 55.

Harris, A C, (2014–15). 52 weekly 'Nature File' articles in the *Otago Daily Times*.

Kaulfuss, U., Lee, D., Barratt, B., Leschen, R., Larivière, M., Dlussky, G., Henderson, I., & Harris, A.C. (2014). A diverse fossil terrestrial arthropod fauna from New Zealand: evidence from the early Miocene Foulden Maar fossil lagerstätte *Lethaia*.

Kaulfuss, U., et al., (2014). An early Miocene ant (subfam. Amblyoponinae) from Foulden Maar: the first fossil Hymenoptera from New Zealand. *Alcheringa: An Australasian Journal of Palaeontology*, 38(4), 568–574.

Rayment, W., Dawson, S., & Webster, T. (2015). Breeding status affects fine-scale habitat selection of southern right whales on their wintering grounds. *Journal of Biogeography*, 42(3), 463–474.

# PUBLICATIONS

---

## Publications containing Otago Museum collection content

Anderson, A.J., Binney, J., & Harris, A. (2014). *Tangata Whenua: an illustrated history*. Wellington, New Zealand: Bridget Williams Books.

Arrington, N. (2015). *Ashes, Images, and Memories: The Presence of the War Dead in Fifth-Century Athens*. United Kingdom: Oxford University Press.

Barnett, S., & McLean, C. (2014). *Tramping: a New Zealand History*. Nelson, New Zealand: Craig Potton Publishing.

Barwell, G. (2014). *Albatross*. London, United Kingdom: Reaktion Books.

Boessenecker, R. W., & Fordyce, R. E. (2015). A new Eomysticetid (Mammalia: Cetacea) from the Late Oligocene of New Zealand and a re-evaluation of *Mauicetus waitakiensis*. *Papers in Palaeontology*, 1(2), 107–140.

Caughley, V. (2014). *New Zealand's historic samplers: our stitched stories*. Auckland, New Zealand: Bateman.

Tsai, C.-H., & Fordyce, R. E. (2015). Ancestor-descendant relationships in evolution: origin of the extant pygmy right whale, *Caperea marginata*. *Biology Letters* 11(1).

Cree, A. (2014). *Tuatara: Biology and conservation of a venerable survivor* (584). Christchurch, New Zealand: Canterbury University Press.

Dillon, M. (2015). *Omens and Oracles. Divination in Classical and Archaic Greece*. United Kingdom: Ashgate Publishing.

Jansen J. J. F. J. & van der Miie, S. D. (2015). Review of the mounted skins and skulls of the extinct Falkland Islands wolf, *Dusicyon australis*, held in museum collections. *Archives of natural history*, 42(1), 91–100.

Rawlence, N. J. et al. (2015). Radiocarbon-dating and ancient DNA reveal rapid replacement of extinct prehistoric penguins. *Quaternary Science Reviews*, 112, 59–65.

Waterfield, H. (2015). James Edward Little: Dealer, Faker, Inept Thief. *Tribal Art*, 76, 120–129.

Wood, J. R., & Wilmshurst, J. M., (2014). Late Quaternary terrestrial vertebrate coprolites from New Zealand. *Quaternary Science Reviews*, 98, 33–44.

# GOAL TWO: ENGAGING OUR COMMUNITY

## PROGRAMMES HIGHLIGHTS

---



In the 2014–2015 financial year the Museum offered 1,187 free events and activities, not including free exhibitions and displays throughout the Museum. An additional 1,690 paid events were offered, some of which were held in Discovery World Tropical Forest and were free as part of visitors' entry into that space.

*The World Première of Flutter*  
Music première and multisensory experience (\$35). 29 November.

*Bug Fair*  
Meet the bugs with Ruud Kleinpaste (free). 10 January.

*Intersections Floor Talk*  
Special exhibition presentation (free). 21 March.

*Best Dressed*  
Exclusive basement tour (free). 22 and 23 April.

*Wildlife Photography Field Trip*  
Allans Beach excursion (\$20). 2 May.

*Dinosaurs and Space Shuttles*  
Public talk (free). 5 May.

*Aurora australis: beauty while you sleep*  
Expert panel (free). 13 May.

*Best Science Show in the History of the World Ever!*  
Discovery World show (free with Discovery World Tropical Forest admission).  
Every Saturday and Sunday, daily during school holidays.

## 2015 OTAGO WILDLIFE PHOTOGRAPHY COMPETITION

---

The 2015 Otago Wildlife Photography Competition attracted the most entries in its 16-year history, with 1,417 photos submitted across the animal, plant and environmental impact categories.

High numbers weren't the only record set by the 2015 competition; this year marks the first time the competition was won by an entrant in the 14 years and under age group. Chester Rosie was dubbed Otago Wildlife Photographer of the Year for his image *Sharing the sky*.

This year also saw the introduction of a new video category, wildlife in action, which was open to all ages. Brian Anderson was the category's first winner with his video *Parenting*.



# INTERSECTIONS: CERAMICS FROM RALPH HOTERE'S PERSONAL COLLECTION

**This exhibition explores the moments of intersection in the lives of renowned artist Ralph Hotere and fellow artists through his personal ceramics collection. Over 70 artworks are displayed as testaments to the connections that permeated Hotere's personal and professional life.**

Barry Brickell, master ceramicist and close friend of Hotere, attended the opening of the exhibition, in which some of his works featured. He thought visitors would appreciate the opportunity to touch the ceramics in the displays, so created four touchable tiles, which were added to the exhibition.

*Intersections* received a review in *Art New Zealand's* June issue and was entered into the Designers Institute of New Zealand's Best Awards in the Best Spatial Design category.



# BUGS: THE MEGA WORLD OF MINIBEASTS

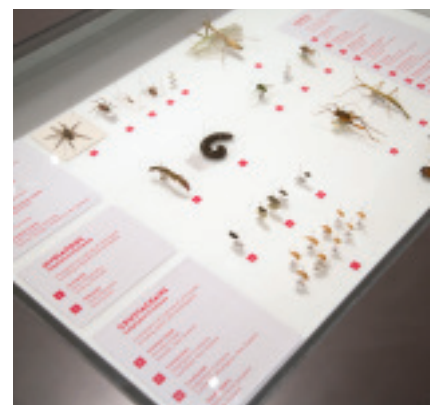
**The Museum's summer exhibition, developed by the in-house exhibition team, drew more than 40,000 visitors over its four and a half months.**

The exhibition featured over 800 pinned and wet specimens from the Museum's collection, and showcased the amazing and often peculiar characteristics of bugs.

From navigating by the stars to super strength to near-perfect camouflage, the adaptations bugs have evolved over millennia are often underappreciated or overlooked.

*Bugs* aimed to challenge preconceived notions and shine a spotlight on these misunderstood minibeasts while showing how important they are to our environment, our economy and our everyday lives.

Eighty-eight percent of visitors surveyed rated the exhibition good to excellent. The interactive bug gym was a particularly popular attraction throughout the exhibition. It was developed in collaboration with Otago Polytechnic and tested visitors in relation to the abilities of various bugs.



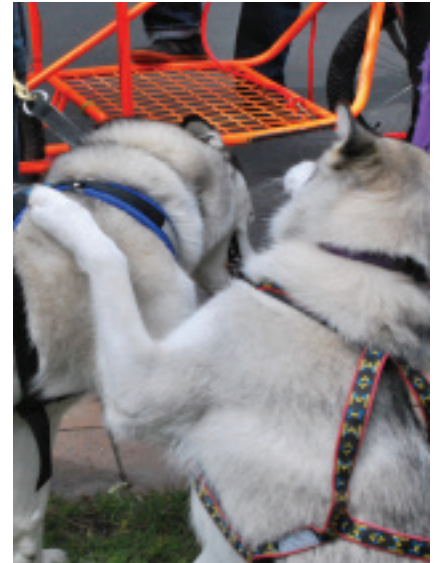
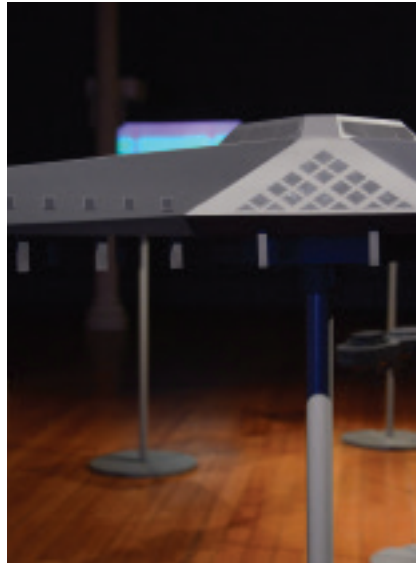


# ICE LAB: NEW SCIENCE AND ARCHITECTURE IN ANTARCTICA

**This touring exhibition was curated by the UK-based Arts Catalyst and commissioned by the British Council. It highlighted the interplay between art and science in Antarctic architecture.**

Models, architectural drawings, photographs and films gave visitors insight into the ingenuity required to build in one of Earth's harshest environments. *Ice Lab* also featured cutting-edge research taking place in Antarctica, from collecting 4.5 billion year old meteorites to drilling ice cores that tell the story of Earth's climate history.

The Southern Regions Sled Dog Club performed a live demonstration to open the exhibition, taking visitors for mini mushes through the Museum Reserve. The hard-working dogs succeeded in stopping scores of passers-by and gained quite a few new fans.



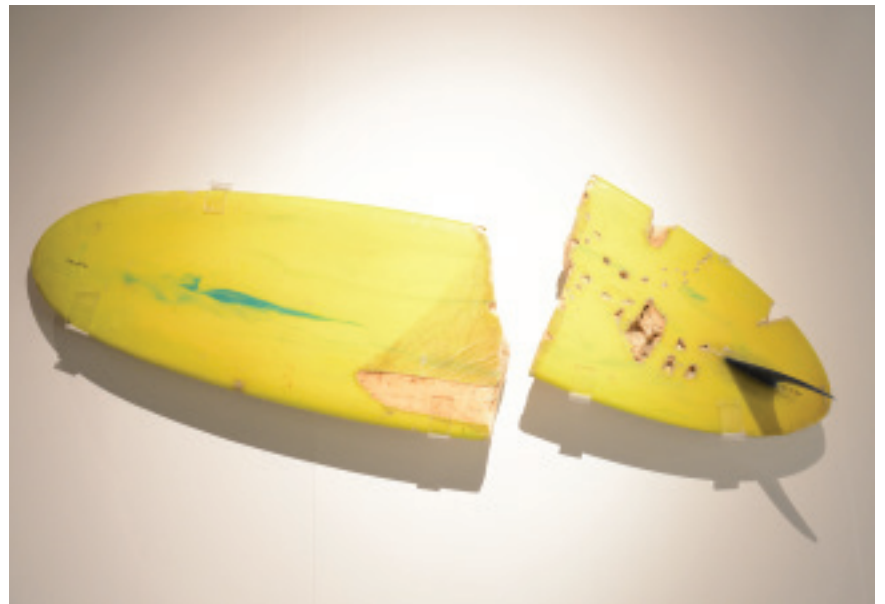
## GIFTS AND LEGACIES

***Gifts and Legacies* celebrated the stories of over 45 Museum benefactors, including Ernest Shackleton and Sir Walter Buller. It was illustrated by objects donated to both the humanities and natural science collections, including kimono donated by Dunedin's sister city of Otaru, Japan, a shark-bitten surfboard and a collection of deer fetuses.**

The Museum produced a limited-run catalogue to accompany the exhibition, featuring all of the benefactors from the exhibition.

The publication also included information about responsible collecting, growing the Museum's collection and how to donate. It was produced in-house, the first time such a venture had been undertaken since *The Big Ice* in 2006.

A line of merchandise based on donors' objects, including 3D-printed jewellery, T-shirts and cards, was sold in the Museum Shop to complement the exhibition.



Visitor comment:  
**"Very impressive  
Special Exhibition on  
collections and people  
who donated. As a museum  
professional I thought  
it most impressive".**



# 2014–15 EXHIBITIONS

## Exhibition

*Brian Brake: Lens on the world*  
*Heritage Lost and Found: Our Changing Cityscape*  
*2014 Otago Wildlife Photography Competition*  
*Gifts and Legacies*  
*Ice Lab: New Architecture and Science in Antarctica*  
*Bugs: the Mega World of Minibeasts*  
*Intersections: Ceramics from Ralph Hotere's Personal Collection*  
*2015 Otago Wildlife Photography Competition*

## Dates

1 March 2014–20 July 2014  
22 March 2014–31 August 2014  
29 May 2014–12 October 2014  
16 August 2014–23 November 2014  
6 December 2014–1 March 2015  
20 December 2014–10 May 2015  
21 March 2015–6 September 2015  
4 June 2015–27 September 2015

## Visitor numbers

3,147 (from 1 July 2014)  
2,052 (from 1 July 2014)  
10,437 (from 1 July 2014)  
11,319  
20,773  
40,639  
18,393 (at 30 June 2015)  
4,690 (at 30 June 2015)

# SCICOM SANDPIT



**The Otago Museum hosted a new pop-up exhibition called the Sandpit, which was developed by Dr Jenny Rock at the University of Otago's Centre for Science Communication and built by workSpace at the Otago Polytechnic. This versatile, interactive space is used to communicate contemporary scientific issues.**

The first display in this space was *Look Beneath the Surface*, curated by Masters student Ali Rogers.

It showcased the work being done to look after the Otago shoreline through the the New Zealand Marine Science Centre's *Marine Meter Squared* project.

*MM<sup>2</sup>* is a citizen science project wherein members of the community survey a section of the beach, looking at the species that are present and their abundance.

Participants enter their count into an online database that collates the information, readying it for scientists and organisations to assess and use to analyse the health of the shoreline.

# EDUCATION

**The Education team, now part of Collections and Research, had another busy and successful year, exceeding all targets. Attendance at LEOTC programmes was 222% of their total target.**

An extremely successful second half of the year accounted for nearly two-thirds of school visits, which is most likely due to the popularity of the *Bugs: the Mega World of Minibeasts* exhibition.

The team has also been collaborating with the Methodist Mission in Dunedin on potential programmes for their students. The Museum and the Mission are in talks with the Ministry for Social Development for funding, and aim to begin delivering the programmes together during the final school term of 2015.

The Education team is also looking into ways to increase the number of visits from Southland and regional schools in the next financial year, as these showed the lowest visitation numbers.

Education Manager Kimberley Beckett's *Unlocking Curious Minds* initiative received \$20,000 in funding from the Ministry of Business, Innovation and Employment, one of many projects which promise an exciting year of outreach to come.





# PROGRAMMES DASHBOARD

2,877

total events

1,690

paid events

1,187

free events

1,741

students attending  
sleepovers

71

parties

7,356

students attending daytime  
education programmes

## COMMUNITY COLLABORATIONS

**The Programmes and Events team continued to develop popular programmes through collaboration with local and national organisations.**

These collaborations are a vital part of building an outward-looking and inclusive culture, and strengthening the Museum's relationships within Otago.

The Museum worked with the University of Otago on a number of programmes. The *Flutter* concert featured the worldwide debut of a piece inspired by the Tropical Forest from Mozart Fellow Jeremy Mayall, while the Department of Botany supported the reading of *Jack's Garden* as part of the spring storytelling series.

The Royal Society of New Zealand and the Museum hosted free public talks from national and international speakers. Forensic pathologist Dr Phil Manning investigated the link between dinosaurs and space shuttles, Professor Atholl Anderson spoke about the first great phase of oceanic colonisation as detailed in his book *Tangata Whenua: An Illustrated History* and Dr Martin Reyners posed the question *How do our tectonic plates lock together?*.

The free talk *Aurora australis: beauty while you sleep* was moved to Foysyth Barr Stadium due to public interest and a second talk scheduled. Both talks were fully booked with a total attendance of over 900.

Heritage New Zealand and the Museum collaborated on a very successful lecture and workshop series to complement the *Heritage Lost and Found: Our Changing Cityscape* exhibition. Local experts spoke on a variety of topics, from conserving our built heritage to researching your own home.



## SURVIVING CHUNUK BAIR: H D SKINNER AT GALLIPOLI

**Former Otago Museum Director H D Skinner was one of over 24,000 ANZAC soldiers injured during the Gallipoli campaign in WWI.**

He was awarded the Distinguished Conduct Medal for carrying an urgent message to headquarters under heavy fire during the Battle of Chunuk Bair.

The new *Surviving Chunuk Bair: H D Skinner at Gallipoli* display will immerse viewers in his experiences of the battlefield through the items he used, the images he collected, the medals he received and the letters sent to friends and family in New Zealand.

The display opens in the People of the World Gallery on 7 August 2015.



Image: On loan from H D Skinner's family

# STRONG START TO SCIENCE ENGAGEMENT

**The new Science Engagement team, created part-way through the financial year, has had a strong start.**

The *First Flight* programme in the Tropical Forest saw an 81% increase in attendance from the last financial year. This can be partly attributed to the additional daily show now offered on weekends and holidays.

*The Best Science Show in the History of the World Ever!* debuted to packed theatres, necessitating a move to a larger venue on more than one occasion to accommodate the number of visitors.

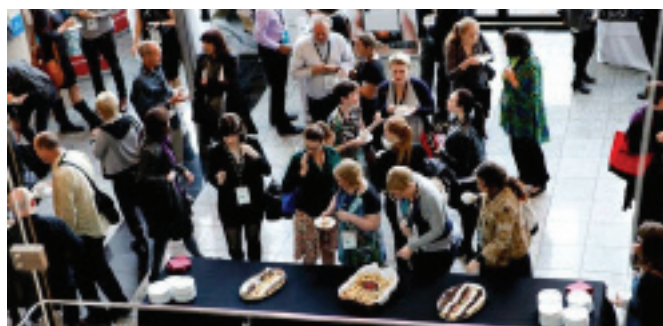
The next year promises to be even busier, with the addition of the planetarium and its shows, and the continuation and expansion of the current offerings in Discovery World and Tropical Forest.



## GLAM IN DUNEDIN

Over 230 gallery, library, archive and museum (GLAM) professionals gathered at the Otago Museum in May 2015 for the annual Museums Aotearoa conference. The fully-booked, three-day event included mini conferences, breakout sessions and talks from keynote speakers Dr Phil Manning and the Right Honourable Maggie Barry, Minister of Culture and Heritage.

Events also took place at Toitū Otago Settlers Museum, the Dunedin Public Art Gallery, Olveston Historic Home and the Hocken Collections. The 2015 conference was educational, inspiring and a true showcase of all Dunedin has to offer.





# GOAL THREE: BUSINESS SUSTAINABILITY

## FUNDING FOR SCIENCE PROJECTS

---

**Education Manager Kimberley Beckett was awarded a \$20,000 grant from the Ministry of Business, Innovation and Employment for the science engagement proposal she submitted to their *Unlocking Curious Minds* initiative.**

Her project, *A Family Science and Technology Experience*, will bring hands-on science explorations and investigations to local and regional schools. The free, on-site events require no pre-existing science knowledge, which Beckett hopes will engage a range of children and families who might not usually be reached with such a programme.

The Museum is involved in two other initiatives that received funding as part of MBIE's *Unlocking Curious Minds*.

These are *Lab in a Box: Taking Science to the Country* with Associate Professor Peter

Dearden at the University of Otago and *Illuminating New Zealand* with Associate Professor Cathie Simpson at the University of Auckland.

All three initiatives fall in line with the Museum's goal of increasing science engagement on a local and national level, and establishing links within the community and academia.

The Participatory Science Platform initiative was identified in the Science in Society strategic plan, *A Nation of Curious Minds*.

Otago was selected as one of three regions to pilot a programme where contestable funds, support and scientific expertise will be made available to community groups, schools, kura, local rūnaka, businesses and other organisations who may have a research idea that they need help bringing to life.

The Otago initiative is a collaboration between the Otago Museum, the University of Otago, the Otago Polytechnic, Ngāi Tahu and the New Zealand International Science Festival. The collaboration (Otago Science Into Action) will be led by the Otago Museum and received a \$150,000 MBIE grant.



## MUSEUM VENUES

---

**A busy year saw 219 functions booked throughout the Museum venues.**

Growing the wedding and meetings market is a strong focus, and an exciting new venue will become available in December with the opening of the planetarium. The immersive, interactive gallery leading into the planetarium will bring the total number of Museum venues to eight.



## NEW LOOK FOR CAFÉ, SHOP AND FOYER

---

**The ground floor of the Museum welcomed a fresh look with the relocation of the Info Desk and Shop entrance.**

The Shop received a new coat of paint and a rearranged layout to better display its offerings.

The Café's new menus, labels logo and paint job have been a hit with customers.



**The Café was nominated in the Otago Daily Times' search for the best cup of coffee in the South in July 2014.**

# QUALMARK AND ENVIROGOLD STATUS

The Museum was awarded Qualmark Endorsed Visitor Activity status on 30 October 2014.

The Qualmark evaluation looked at all facets of the institution, including customer satisfaction, staff training and satisfaction, heritage and cultural awareness, health and safety and business operations.

The restoration of the H D Skinner Annex was especially praised in the report, citing business and environmental sustainability.

The Museum also received EnviroGold status, the highest level achievable, as part of the same evaluation.



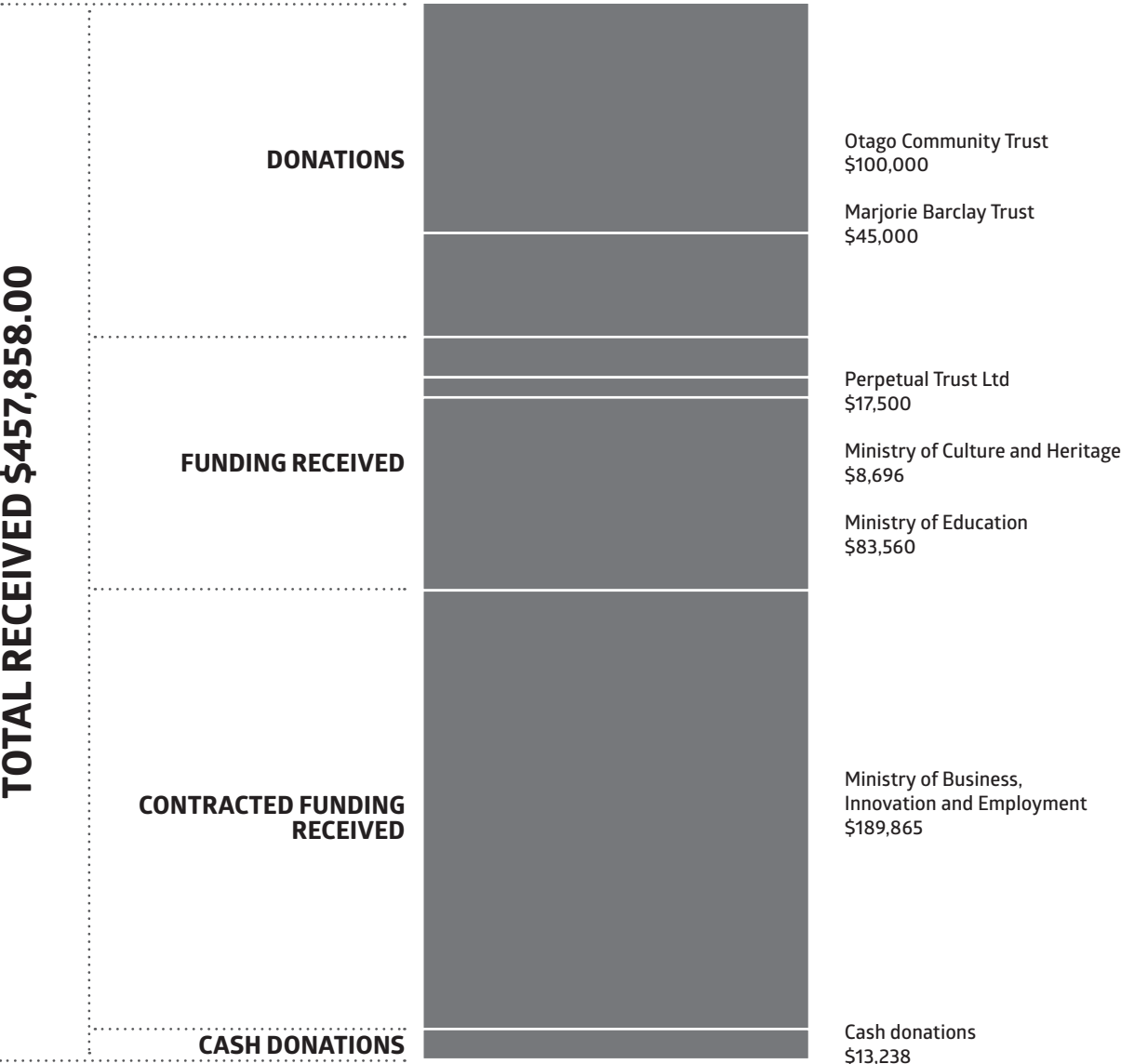
## NEW ECO-FRIENDLY LIFT

As a part of its commitment to business and environmental sustainability, the Otago Museum invested in a KONE 300 Monospace Fure lift.

This faster, greener lift uses a quarter of the energy of the old hydraulic lift, reducing the estimated lifetime electricity costs from \$42,000 to \$10,400.

A regenerative drive creates electricity as the lift descends and energy-efficient LED bulbs reduce the amount of greenhouse gas emissions by 75%.

## FUNDING



# GOAL FOUR: AN OUTWARD-LOOKING AND INCLUSIVE CULTURE

## FUTURE COLLABORATIONS

---

### **2014–2015 has been a great year of collaboration for the Museum.**

Two of the exhibitions scheduled for the 2015–2016 financial year, *Who Cared? Otago Nurses in WWI* and *Hākui: Women of Kāi Tahu*, have seen the Museum work closely with external groups.

The Museum is collaborating with staff and students at Otago Polytechnic School of Design to create *Who Cared? Otago Nurses in WWI*. The exhibition is based on the historical novel *Lives We Leave Behind* by Dr Maxine Alterio. Third year communication design students are working to develop the exhibition as part of their coursework, with support and guidance from Museum staff.

*Hākui: Women of Kāi Tahu* is scheduled to open in November 2015. The Museum has consulted closely with rūnaka to guide the development and execution of the exhibition and related functions and programmes.



## OTAGO MUSEUM PERFORMS WELL IN NATIONAL SURVEY

---

**The Otago Museum's participation in the Museums Aotearoa annual survey, which provides the museum sector with better information about its visitors, provides a national benchmark that allows the Museum to view its results in a wider museum context.**

Results for the Otago Museum showed that in the 17–22 March survey period, visitor satisfaction was at 87%, 4% higher than the national average.

A diverse range of visitors attended the Museum, with a particular skew towards people with an undergraduate qualification

(21%), which corresponds to the national data.

The 2015 survey showed the Museum is reaching its target audience, with 49% of visitors from Dunedin, a further 14% from the Otago region, 12% from elsewhere in New Zealand, and 26% from overseas.

## SUPPORTING SCIENCE ENGAGEMENT

---

**The Otago Community Trust continued its support of the Museum with a \$100,000 grant towards the planetarium and stage one of the Discovery World redevelopment. A particular focus for the Trust is to support organisations encouraging young people to look to their futures.**

The Discovery World redevelopment plans to engage visitors through hands-on interactives, immersive experiences and learning opportunities.

The Barclay Trust gifted the Museum \$45,000 to be used towards interactive exhibits within this new centre for science engagement. Nerissa Barber of the Dr Marjorie Barclay Trust visited the Museum with her husband David Morriss as part of a tour of Dunedin institutions who benefit from the Trust's generosity.

While at the Museum they attended a media launch announcing the greenlighting of the planetarium and Discovery World

redevelopment project, giving the trustees an understanding of the Museum's future.

The Dodd-Walls Centre for Quantum and Photonic Technologies has appointed the Museum to deliver their science outreach programmes, contributing \$65,000 to support an Outreach Coordinator and develop science interactives that engage people with light and physics.

# VOLUNTEERS WELCOMED

---

**Since introducing the volunteer programme, eight new volunteers have been recruited to assist with the Museum collection.**

Volunteer work ranged from helping with exhibitions such as *Bugs: the Mega World of Minibeasts*, to more specific tasks like working on the Natural Science elephant seal project.

All new volunteer opportunities are listed on the Otago Museum website, and interested parties can apply via the online portal.

# HEALTH AND SAFETY AWARENESS

---

**A new Health and Safety reform bill is expected to pass this year. The Museum's proactive Health and Safety policies already in place ensure that the organisation is well-prepared for the legislative changes.**

The Health and Safety Committee have ensured that Health and Safety awareness permeates all aspects of work at the Museum.

All employees are trained on induction. Refresher courses ensure full and up-to-date knowledge of legislation and guidelines.

Health and Safety briefings are presented in staff forums and updates are communicated via the Museum intranet.

A new Health and Safety plan has been written for the coming year and will continue to support this active and fully-engaged mindset in the future.

# PLANETARIUM AND DISCOVERY WORLD REDEVELOPMENT

---

**The Trust Board approved the budget for a new planetarium in December 2014, after the management team demonstrated it was viable and had community support.**

Project Manager Margot Devereux has had a busy six months. The planetarium dome and projectors were ordered from Evans and Sutherland in Salt Lake City, Utah, USA; contractors and consultants were hired; a consent application was approved by the Dunedin City Council; and demolition began. Construction work started in June 2015, and the planetarium is anticipated to open in early December 2015.

The Museum hired Oana Jones as Full Dome Producer in May 2015. Her role is to produce and animate shows for the planetarium. The first show, *Mārama ā-whetū*, shares the

Māori myths and legends associated with the southern night skies and tells the story of Polynesian navigation to Aotearoa. Stage 1 of the Discovery World redevelopment includes a redesign of

the space adjacent to the planetarium into an immersive digital gallery. This will be delivered by the Wellington-based Gibson Group.



# LEARNING ABROAD

---

**Museum staff travelled around the world and brought back new skills, knowledge and ideas to continue the Museum's development.**

Curator, Natural Science Emma Burns travelled to Thailand to work with and learn from master taxidermist Eirik Granqvist.

Burns also connected with professionals and researchers in Thailand and across the world. She shared some of the Museum's collection management techniques in presentations to staff at the Thailand Natural History Museum as they continue to develop collection best practices. Burns is excited to practice her

preparation and taxidermy skills, and aims to apply her new knowledge to the specimens in the Museum's collection.

Full Dome Producer Oana Jones and Developer, Systems and Interactive Media Andrew Charlton travelled to Evans and Sutherland's headquarters in Salt Lake City to train on the new planetarium's software. The Digistar 5 system is one of the most advanced systems available for digital planetariums. Jones and Charlton are eager to reveal its capabilities to visitors with the opening of the planetarium in December 2015.





# GIVING BACK 2014–2015

**Amadeo Enriquez Ballesterro:** Assisted with development of Marine Metre Squared programme, *Our Seas, Our Future*; ran science communication workshop for secondary teachers, University of Otago's Advanced School Sciences Academy; Discovery World Out and About Science Show, Weston School, Oamaru; Discovery World Out and About Science Show, South Otago A&P Show, Balcultha; Discovery World Out and About Science Show, Brighton Beach Gala Day; Discovery World Out and About Science Show, Thieves Alley Market Day; Discovery World Out and About Science Show, Coastal Otago Scouts Founder's Day; Discovery World Out and About Science Show, North Otago A&P Show

**Amadeo Enriquez Ballesterro and Isobel Andrewartha:** Dunedin City Libraries, Mosgiel, Summer Reading Program Celebration

**Kimberley Beckett:** LEOTC – Technology, Technology Educators New Zealand; Science Providers Expo, Otago/Southland Teachers; Discovery Squad Out and About, North Otago Museum; LEOTC Education for Secondary, Bayfield High School; LEOTC – Museum Education, University College of Education; Museum Education: Social Science and Technology, University College of Education; Discovery Squad Out and About, North Otago Museum

**Samantha Botting:** *The Evolution of New Zealand's Big Birds*, U3A Alexandra

**Caroline Cook:** Board member, Dunedin Host; Sector Representative for DCC Premier and Mayor Event Funding Committee; Planning Committee, Museums Aotearoa 2015; Tertiary Planning Committee

**Ian Griffin:** Board Member, Museums Aotearoa; ICOM NZ Board member, International Council of Museums New Zealand; *Science Engagement at the Otago Museum*, Anatomy Department; *Future of Otago Museum*, Association of Friends of the Otago Museum; *Future of Otago Museum*, AGM Otago Art Society; *How the Hubble Telescope Works*, RSNZ Wanaka Branch; *The Night Sky*, Fairfield Probus; *Being a Scientist*, Gifted and Talented Programme, North East Valley Normal School; *Future of Otago Museum*, Port Chalmers Lions; *Future of Otago Museum*, Rotary Club; *Future of Otago Museum*, Dunedin Budget Advice AGM; Discovery Squad Out and About, South Otago Museum; *Asteroids and Armageddon*, Dunedin Astronomical Society; *Astronomy*, Macandrew Bay School; *Future of Otago Museum*, Business after Five at Otago Museum; *Future of Otago Museum*, Milton Ladies Probus; *The Otago Museum*, Dunedin Young Professionals; University Graduation Address - *Be Bold, Be Brave, Be Humble*, University of Otago graduation address; *Aurora australis: beauty while you sleep*, Forsyth Barr Stadium; *Future of Otago Museum*, Silverstream Women's Club, Mosgiel; *History and Future of Otago Museum*, U3A Talk, Dunedin;

*The Night Sky*, Port Chalmers Historical Society; *Matariki, The Universe and Everything*, Dunedin Pecha Kucha

**Vicki Lenihan:** *He pātaka toi*, Pecha Kucha/Puaka Matariki Dunedin Festival; *Science communication made simple*, Sports Technology students at University of Otago

**Carolina Loch:** Board member, Latin American Society of Experts in Aquatic Mammals; Board member, Society for Marine Mammalogy

**Jane Malthus:** *Textiles*, Ladies Fellowship Group for Caversham Baptist Church

**Jamie Metzger:** Developed, installed and deinstalled Columba College 150th birthday exhibition; *The Eden Hore Collection: Exploring scenarios for re-display*, Costume and Textile Association of New Zealand

**Jamie Metzger, Scott Reeves, Craig Scott:** Assisted install and deinstall of South Otago Museum exhibition at Dunedin Railway Station

**Nyssa Mildwaters:** Conservation consultation, North Otago Museum, University of Otago, Olveston Historic Home; Conservation consultation and materials, Portobello Museum; *Conservation at Otago Museum*, Association of Friends of the Otago Museum; *Conservation/agents of deterioration* Pecha Kucha talk, MA Regional Forum; *Beyond Ballgowns and Boleros*, Costume and Textile Association of New Zealand; *Conservation in Archaeology*, Otago University Anthropology and Archaeology Department; *Damage, Displays and Disasters: Conserving Museum Collections*,

The University Club

**Nyssa Mildwaters and Lisa Yeats:** *Conservation at Otago Museum: An Overview*, U3A Dunedin

**Robert Morris:** *Collections and Research*, Museums Aotearoa

**Richard Powell:** Helped install and deinstall 150th birthday exhibition, Columba College

**Scott Reeves:** *Weapons in the Otago Museum collection*, DunDead Ignite talk

**Craig Scott:** Designed panels for Urban Nature initiative, Department of Conservation; External Advisory Board member, Otago Polytechnic School of Design; *Putting Theory into Practice*, Otago Polytechnic Design Students

**Ellen Sima:** Pecha Kucha *Bugs Interactive*, U3A Dunedin

**Kate Timms-Dean:** LEOTC Education, Sacred Heart School; Discovery Squad Out and About, South Otago Museum

**Trudi Webster:** *Ecology Career Pathways*, Ecology Students, University of Otago

**Moirra White:** Helped organise annual symposium, Costume and Textile Association of New Zealand

Otago Museum staff entered teams in Relay for Life, Junk Free June and Movember to raise awareness of and money for the Cancer Society of New Zealand and the Movember Foundation.



# Appendix A

AUDIT 2014–2015  
OTAGO MUSEUM ANNUAL PLAN

STATEMENT OF SERVICE PERFORMANCE

COMMENTARY AND OUTCOMES

---

The Otago Museum's Statement of Service Performance for the 2014–2015 financial year will report on the goals determined in the 2014–2015 Annual Plan.

## A WORLD-CLASS COLLECTION

*The Otago Museum's Statement of Service Performance for the 2014–2015 financial year will report on the goals determined in the 2014–2015 Annual Plan.*

OUTCOMES	INDICATORS	PERFORMANCE MEASURES	ACHIEVED OR NOT ACHIEVED	PERFORMANCE STATUS
We will share our collection with the world.	Continue our collection audit with the aim of individually assessing and auditing not less than 2,000 objects	Number of collection items individually assessed and audited not less than 2000	<b>ACHIEVED:</b> 2014/15 – 17,634 items assessed 2013/14 – 3,576 items assessed  <b>ACHIEVED:</b> 2014/15 – 1,344 items tagged 2013/14 – 5,431 items tagged  <b>ACHIEVED:</b> 2014/15 – 1,147 items conserved 2013/14 – 18 items conserved	A new strategic approach to the collection audit has been implemented since the arrival of Director, Collections, Research and Education in August 2014. The Museum will undertake comprehensive reviews of key collection groups in line with priorities driven by the need to address information and collection management gaps, current and future access and research priorities, public programs and marketing.  Collection management includes auditing documentation, verification, RFID tagging, digitisation, handling, storage and preventive conservation. Assessments of prioritised collection components will be conducted in line with international best practice.
	Develop a platform that enables interaction with our collection online, including image downloads, copyright management and the online facilitation of collection access requests	Undertake the first stage of the development to research a Digital Asset Management System (DAMS) platform that: <ul style="list-style-type: none"><li>Enables effective online interaction with the Museum collection</li><li>manages image derivative</li><li>manages copyright</li></ul> Implement a system that enables online facilitation of collection access requests	<b>ACHIEVED:</b> Five DAM systems have been assessed and funding applications submitted  <b>ACHIEVED:</b> Management reviewed copyright and image management through Creative Commons  <b>ACHIEVED:</b> New online access request form developed	The following DAMS have been reviewed: LUNA, Fedora, Micrographics ReCollect, Xpedita and Piction. A needs analysis and digital asset flow chart have also been prepared. A Digital Asset archivist position description has been drafted. Funding options are being explored, including a proposal to the Lotteries Board to fund the digitisation of the Māori collection.  Copyright management and licensing of images has been investigated to bring the Museum collection in line with internationally accepted Creative Commons licensing. Images of objects, along with associated metadata, will be published online as copyright is determined and cleared, when the new website has been launched and DAMS platform commissioned.  A revised access request form was developed and made available online to provide simpler access to objects requested for research purposes. Two forms have been modified: researcher access and family access requests.



## A WORLD-CLASS COLLECTION

OUTCOMES	INDICATORS	PERFORMANCE MEASURES	ACHIEVED OR NOT ACHIEVED	PERFORMANCE STATUS
	Improve access to our collection for all and increase the number of researchers accessing our collection	Demonstrate how the collection has become more accessible for all	<p><b>ACHIEVED:</b> Online: 2014/15 – 8,861 collection items accessible on website; 11,000 ready for upload to website</p> <p>2014/15 – chat show-style video clips showcasing the collection on Otago Museum social media channel</p> <p>On-site: 2014/15 – three in-house exhibitions and three focus cases developed</p>	<p>It was decided to wait until the launch of the new website in November 2015, and the installation of the new DAMS, to make objects available with advanced access functionality.</p> <p>A new concept saw more people able to access the collection via their screens with the production of <i>Otago Museum Diaries</i>, a half-hour interview-style show hosted by Dougal Stevenson, which aired on Dunedin Television (Channel 39). The clips are also available online on the Otago Museum YouTube channel. Of the 15 segments filmed so far, 13 have featured objects from the collection.</p> <p>In 2014–2015 the Otago Museum created several high-profile free exhibitions featuring the Museum's collection, making objects from the collection interesting and engaging to a wide and diverse audience.</p> <ul style="list-style-type: none"> <li><i>Gifts and Legacies</i> (16 August–23 November 2014): a showcase of the benefaction stories of our donors and supporters. Over 90 items were displayed and a 118-page book was published to showcase the donors. A total of 10,436 visitors viewed the objects over three months.</li> <li><i>Bugs: the Mega World of Minibeasts</i> (20 December 2014–10 May 2015) was the summer blockbuster exhibition, attracting over 42,000 people during its 4.5-month run. Designed to highlight the adaptations of bugs, and their importance to the environment and economic health of the world, this exhibition showcased over 800 specimens from the Museum's collection.</li> <li><i>Intersections: Ceramics from Ralph Hotere's Personal Collection</i> (21 March 2014–6 September 2015) had attracted over 18,864 visitors as of 30 June 2015. Following the acquisition of Ralph Hotere's ceramics collection, it was decided to exhibit over 70 of the pieces focusing on the relationships between Hotere and the artists who created the works. The exhibition has drawn wide acclaim for its content and design.</li> </ul> <p>A two-case exhibit called <i>The Secrets of Display</i> showed how a fragile 19th century dress is prepared for presentation to the public. This coincided with the 2015 Dunedin iD Fashion Week and drew fashionista audiences not usually seen at the Museum.</p> <p>Three exhibition-themed displays were set up at the Dunedin International Airport, where over 700,000* people travelling to or from Dunedin, or picking up travellers, passed by them. The displays featured elements from the <i>Bugs: the Mega World of Minibeasts</i>, <i>Intersections: Ceramics from Ralph Hotere's Personal Collection</i> and <i>Gifts and Legacies</i> exhibitions.</p> <p>*Dunedin International Airport statistics: <a href="http://www.dunedinairport.co.nz/airportinfo.php">http://www.dunedinairport.co.nz/airportinfo.php</a></p>

## A WORLD-CLASS COLLECTION

OUT COMES	INDICATORS	PERFORMANCE MEASURES	ACHIEVED OR NOT ACHIEVED	PERFORMANCE STATUS																
		Demonstrate how numbers of researchers accessing the collection has grown from 2013/2014 to 2014/2015	<b>ACHIEVED:</b> 2014/15 – 89 access requests 2013/14 – 84 access requests	<p>In addition to handling access requests, more of the collection was made available to researchers with the digitisation of 12,600 predatory spider-hunting wasps, to enable access for a visiting Japanese entomologist.</p> <p>The Humanities team used high-resolution photography to enable Assyriologists from Jerusalem and Melbourne to view and translate inscriptions in the Museum’s cuneiform collection. These images will be made available online via the DAMS, when this system is employed.</p> <p>A review of the research rooms is underway to ensure access to the collection is made easier through physical relation to the collection and to collection staff.</p>																
			<b>ACHIEVED:</b> Delivery of nine tours arranged for researchers or special interest groups with a research focus	<p>A wide range of researchers accessed the collection. These included:</p> <ul style="list-style-type: none"><li>• Architecture Van Brandenburg, Dunedin: access request to view a list of species that have influenced their work. Including but not limited to: bird wings – splayed, whichever species are available; wood pigeon; kea; Guatemalan quetzal; shells: great green turban snail, <i>Calliostoma</i>; top snail; circular saw shell; ostrich foot shell; Spengler’s triton; whelk rock borer; frilled Venus shell; paper nautilus</li><li>• Lincoln University, Victoria Smith: <i>Cantuarria</i> sp. holotypes; University of Otago, Joshua Corrie: fossil whale specimens</li><li>• Otago Polytechnic: botany collection. Viewed and discussed Museum storage</li><li>• Yellow-eyed Penguin Trust, Dunedin: items donated and associated with Peter Child</li></ul>																
			<b>ACHIEVED:</b> 2014/15 – 12 honorary curators 2013/14 – 10 honorary curators	<p>Dr Catherine Smith and Dr Rosie Crane are new appointments. Honorary Curators have special access privileges not available to other researchers, enabling them to spend more time on their specific interest.</p>																
			<b>ACHIEVED:</b> 2014/15 – loans to eight institutions 2013/14 – loans to six institutions	<p>Making our objects available to other organisations for exhibition or research is also a key strategic objective. Organisations included:</p> <table><tr><th colspan="2">Outward loans to:</th></tr><tr><th></th><th>Number of objects</th></tr><tr><td>University of Otago, Botany Department</td><td>4</td></tr><tr><td>University of Otago, Geology Department</td><td>1</td></tr><tr><td>Orokonui Ecosanctuary</td><td>1</td></tr><tr><td>University of Otago, Zoology Department</td><td>20</td></tr><tr><td>University of Otago Library, Special Collections</td><td>10</td></tr><tr><td>Donovan Scientific Insect Research</td><td>6</td></tr></table>	Outward loans to:			Number of objects	University of Otago, Botany Department	4	University of Otago, Geology Department	1	Orokonui Ecosanctuary	1	University of Otago, Zoology Department	20	University of Otago Library, Special Collections	10	Donovan Scientific Insect Research	6
Outward loans to:																				
	Number of objects																			
University of Otago, Botany Department	4																			
University of Otago, Geology Department	1																			
Orokonui Ecosanctuary	1																			
University of Otago, Zoology Department	20																			
University of Otago Library, Special Collections	10																			
Donovan Scientific Insect Research	6																			

## A WORLD-CLASS COLLECTION

OUTCOMES	INDICATORS	PERFORMANCE MEASURES	ACHIEVED OR NOT ACHIEVED	PERFORMANCE STATUS																																																															
	Fully utilise our collection as an instrumental tool in the selection of items for the redevelopment and delivery of Discovery World and Tāngata Whenua	Demonstrate that the preliminary stages of selecting items from the Māori collection for the redevelopment of Tāngata Whenua has begun	<b>ACHIEVED:</b> Curator, Māori appointed; planning underway to start digitisation of Māori collection	A complete survey of taoka held by the Otago Museum must be undertaken before the redevelopment of Tāngata Whenua is possible. The Board has agreed to delay the opening of the new gallery until 2018 in order to be able to fully assess the Māori collection. (Previous opening date 2016.)																																																															
We will strategically develop our collection.	Review and revise our existing collection policy, which will be written and approved by the Otago Museum Trust Board, and continue to acquire objects that are in line with this policy	Review and revise collection policy, and have approved by Otago Museum Trust Board  Commentary on active and passive acquisitions	<b>ACHIEVED:</b> Collection Policy reviewed and approved by Board February 2015  <b>ACHIEVED:</b> 127 natural science and humanities items acquired passively, actively or commissioned for the collection	<p>The Otago Museum Collection Policy 2015–2020 was approved by the Otago Museum Trust Board in February 2015.</p> <table><tr><th>Active Acquisition Natural Science</th><th>Number of items</th><th>Details</th></tr><tr><td>Sperm whale ambergris</td><td>18</td><td>Comparative grades</td></tr><tr><th>Active Acquisition Humanities</th><th>Number of items</th><th>Details</th></tr><tr><td>Floral necklace – kahoa heilala</td><td>1</td><td>Contemporary work</td></tr><tr><td>'Tondo'</td><td>1</td><td>Contemporary work from 'Tondo' series</td></tr><tr><td>Three NZ studio ceramic works</td><td>3</td><td>By well-known potters</td></tr><tr><td>Six studio ceramic plates</td><td>6</td><td>Plates thrown by Trevor Lewis</td></tr><tr><td>New Zealand studio ceramics</td><td>5</td><td>Mugs and flasks</td></tr><tr><td>Crown Lynn bowl</td><td>1</td><td>A Crown Lynn Potteries bowl, designed by Frank Carpay</td></tr></table> <table><tr><th>Passive Acquisition Natural Science</th><th>Number of items</th><th>Details</th></tr><tr><td>Mantle xenoliths</td><td>2</td><td>Mineral collection</td></tr><tr><td>Huhu eggs</td><td>3</td><td>Entomology</td></tr><tr><td>Paratype specimens, South Island <i>Daphnia</i></td><td>4</td><td>Types</td></tr><tr><td>South Island goose egg shell fragment</td><td>1</td><td>Extinct New Zealand bird collection</td></tr><tr><td>Sheetweb spider (<i>Cambridgea antipodica</i>)</td><td>1</td><td>Arachnids</td></tr><tr><td>Fleet footed spiders (<i>Nyssus coloripes</i>)</td><td>1</td><td>Arachnids</td></tr><tr><td>Vagrant spiders (<i>Uliodon</i> sp.)</td><td>2</td><td>Arachnids</td></tr><tr><td>Spider beetles (<i>Tipnus unicolor</i>)</td><td>10</td><td>Entomology</td></tr><tr><td>Narcissus bulb fly (<i>Merodon equestris</i>)</td><td>1</td><td>Entomology</td></tr><tr><td>Bumblebee nest (<i>Bombus terrestris</i>)</td><td>1</td><td>Entomology</td></tr><tr><td>Flightless wasp – ant mimic (Diapriidae)</td><td>1</td><td>Entomology</td></tr></table>	Active Acquisition Natural Science	Number of items	Details	Sperm whale ambergris	18	Comparative grades	Active Acquisition Humanities	Number of items	Details	Floral necklace – kahoa heilala	1	Contemporary work	'Tondo'	1	Contemporary work from 'Tondo' series	Three NZ studio ceramic works	3	By well-known potters	Six studio ceramic plates	6	Plates thrown by Trevor Lewis	New Zealand studio ceramics	5	Mugs and flasks	Crown Lynn bowl	1	A Crown Lynn Potteries bowl, designed by Frank Carpay	Passive Acquisition Natural Science	Number of items	Details	Mantle xenoliths	2	Mineral collection	Huhu eggs	3	Entomology	Paratype specimens, South Island <i>Daphnia</i>	4	Types	South Island goose egg shell fragment	1	Extinct New Zealand bird collection	Sheetweb spider ( <i>Cambridgea antipodica</i> )	1	Arachnids	Fleet footed spiders ( <i>Nyssus coloripes</i> )	1	Arachnids	Vagrant spiders ( <i>Uliodon</i> sp.)	2	Arachnids	Spider beetles ( <i>Tipnus unicolor</i> )	10	Entomology	Narcissus bulb fly ( <i>Merodon equestris</i> )	1	Entomology	Bumblebee nest ( <i>Bombus terrestris</i> )	1	Entomology	Flightless wasp – ant mimic (Diapriidae)	1	Entomology
Active Acquisition Natural Science	Number of items	Details																																																																	
Sperm whale ambergris	18	Comparative grades																																																																	
Active Acquisition Humanities	Number of items	Details																																																																	
Floral necklace – kahoa heilala	1	Contemporary work																																																																	
'Tondo'	1	Contemporary work from 'Tondo' series																																																																	
Three NZ studio ceramic works	3	By well-known potters																																																																	
Six studio ceramic plates	6	Plates thrown by Trevor Lewis																																																																	
New Zealand studio ceramics	5	Mugs and flasks																																																																	
Crown Lynn bowl	1	A Crown Lynn Potteries bowl, designed by Frank Carpay																																																																	
Passive Acquisition Natural Science	Number of items	Details																																																																	
Mantle xenoliths	2	Mineral collection																																																																	
Huhu eggs	3	Entomology																																																																	
Paratype specimens, South Island <i>Daphnia</i>	4	Types																																																																	
South Island goose egg shell fragment	1	Extinct New Zealand bird collection																																																																	
Sheetweb spider ( <i>Cambridgea antipodica</i> )	1	Arachnids																																																																	
Fleet footed spiders ( <i>Nyssus coloripes</i> )	1	Arachnids																																																																	
Vagrant spiders ( <i>Uliodon</i> sp.)	2	Arachnids																																																																	
Spider beetles ( <i>Tipnus unicolor</i> )	10	Entomology																																																																	
Narcissus bulb fly ( <i>Merodon equestris</i> )	1	Entomology																																																																	
Bumblebee nest ( <i>Bombus terrestris</i> )	1	Entomology																																																																	
Flightless wasp – ant mimic (Diapriidae)	1	Entomology																																																																	



## A WORLD-CLASS COLLECTION

OUTCOMES	INDICATORS	PERFORMANCE MEASURES	ACHIEVED OR NOT ACHIEVED	PERFORMANCE STATUS
				<div>Cuttlefish bone (<i>Sepia</i> sp.) 1 Marine invertebrate</div> <div>Native micro snail shells (<i>Thalassohelix</i> sp.) 2 Terrestrial invertebrate</div> <div>Various natural science specimens 3 Botany/terrestrial invertebrate</div> <div><div>Passive Acquisition Humanities</div><div>Number of items</div><div>Details</div><div><div>Clothing</div><div>4</div><div>Ca. 1890s folding parasol, etc</div></div><div><div>Men's and woman's clothing</div><div>5</div><div>Man's Rembrandt suit ca. 2000, etc</div></div><div><div>Women's woollen suit</div><div>1</div><div>Harvey Nichols suit</div></div><div><div>PNG bowl</div><div>1</div><div>Wooden bowl with lime infill</div></div><div><div>Two Syrian garments</div><div>2</div><div>Two embroidered outer garments</div></div><div><div>Men's long ties</div><div>3</div><div>An 'English Reader Tie', etc</div></div><div><div>Early NZ studio ceramics plate</div><div>1</div><div>Decorative plate</div></div><div><div>Te Māori calendar</div><div>1</div><div><i>Te Māori</i> calendar</div></div><div><div>New Zealand studio ceramics</div><div>39</div><div>Owned by the potter Helen Mason</div></div></div> <div><div>Commissioned Acquisition</div><div>Number of items</div><div>Details</div><div><div>Hector's dolphin model</div><div>1</div><div>Marine education</div></div><div><div>Skeletal cleaning pygmy right whale</div><div>1</div><div>Marine mammal collection</div></div></div>
Engage with the community to improve the knowledge of our collection, its importance and its value to the nation	Evidence of sharing of knowledge of the collection and its importance, locally and nationally	<div><b>ACHIEVED:</b> 2014/15 – 186 enquiries from the public</div> <div><b>ACHIEVED:</b> 2014/15 – 11 presentations by Conservation Manager speaking on the collection</div> <div><b>ACHIEVED:</b> Gold coin donations make gallery tours more accessible</div>	<div>Museum staff fielded 186 enquiries about objects members of the public had in their possession. There was a noticeable spike in the number of insect-related enquiries during the <i>Bugs: the Mega World of Minibeasts</i> exhibition.</div> <div>Otago Museum staff regularly present and share their knowledge in-house and through external presentations.</div> <div>In relation to the collection, the Conservation Manager has actively participated in a range of presentations which include:<ul style="list-style-type: none"><li>• <i>Conservation at Otago Museum – Forward plan for conservation</i>, Otago Museum Trust Board</li><li>• Museum stores and Conservation lab tour, Emily Fryer Conservation</li><li>• <i>Conservation/agents of deterioration</i>, Museums Aotearoa Regional Forum</li><li>• <i>Conservation at Otago Museum</i>, Association of Friends of the Otago Museum</li><li>• Tour of natural science stores and conservation, Museums Australia</li></ul></div> <div>Although not a new feature of the Museum offering, in December 2014 it was decided to offer the daily museum tours as a gold coin donation, instead of \$12 per person. As per the numbers below, this decision has increased the amount of people at a small cost of revenue. The level of income earned in comparison to total income earned by the Museum makes it immaterial; the increase in engagement with the community outweighs the small amount of lost revenue.</div>	

## A WORLD-CLASS COLLECTION

OUTCOMES	INDICATORS	PERFORMANCE MEASURES	ACHIEVED OR NOT ACHIEVED	PERFORMANCE STATUS				
				Financial Year	Numbers		Revenue	
				2013/14	96		\$1,173.00	
				2014/15				
				Tours charged at full price	28	\$364.00		
				Gold coin donations	214	\$203.10		
				Total	242		\$567.10	
				Changes	+146		-\$605.90	
We will care for our collection.	Write and implement a new conservation plan	Conservation plan to be revised, approved and implemented	<b>ACHIEVED:</b> Revised <i>Otago Museum Conservation and Collections Care Policy 2015–2020</i> was approved by the Otago Museum Trust Board in June 2015	Additional work on the collection management systems is underway in the following areas: <ul style="list-style-type: none"><li>Review and revise <i>Collections Risk Assessment</i> documentation and procedures – 2015</li><li>Acquire and distribute disaster bins where appropriate – 2015</li><li>Develop Collections Disaster Plan – 2015–16</li><li>Undertake hazard audit and initiate action plan – 2015</li><li>Prepare full list of items, backlog and forward planning, and define program for 2014–15</li></ul>				
	Increase the number of staff and volunteers working on and with our collection	Increase number of staff working on collection  Increase number of volunteers recruited	<b>ACHIEVED:</b> 2014/15 – 13 staff working on collection 2013/14 – 11 staff working on collection  <b>ACHIEVED:</b> 2014/15 – four volunteers recruited 2013/14 – no volunteers recruited	Thirteen of the 15 staff in the Collections, Research and Education division work directly on the collection, up from 11 in 2013/14. The other two staff members are part of the Education Team, which joined CRE when the VIP team was restructured.  Current projects completed or underway are: <ul style="list-style-type: none"><li>Natural Science: elephant seal project</li><li>Exhibition collaboration: <i>Bugs: the Mega World of Minibeasts</i></li><li>Humanities: general</li><li>Humanities: cuneiform translation</li></ul>				
We will excel at researching and interpreting our collection	Improve our engagement with the academic community	Evidence of engagement with the academic community in relation to the research and interpretation of the collection	<b>ACHIEVED:</b> Development of internship programmes; grants, scholarships and fellowships; increasing honorary curators working on the special interest collections; collaborations with local, national and international researchers	Wide-ranging initiatives were undertaken with both local and national academic institutions, enabling further research and interpretation of the collection: <ul style="list-style-type: none"><li>The Conservation team have identified a number of areas for research, from individual objects to discrete collections.</li><li>Develop an internship programme in areas of key interest, including Māori and Pacific cultures, marine mammals, terrestrial invertebrates, textiles, antiquities etc</li><li>New Honorary Curator Rosi Crane was appointed to research the history of the early Natural Science collection and the scientists who worked on it.</li></ul>				

## A WORLD-CLASS COLLECTION

OUTCOMES	INDICATORS	PERFORMANCE MEASURES	ACHIEVED OR NOT ACHIEVED	PERFORMANCE STATUS
				<ul style="list-style-type: none"> <li>• Dr Catherine Smith was appointed Honorary Curator and will focus her research on the Māori textiles collection.</li> <li>• The Museum continues to manage a small grants program that encourages use and research of our collections: Taxonomy, Geology (Humanities) and report outcomes.</li> <li>• Otago Museum Linnaeus Taxonomy Fellowship offered</li> <li>• Otago Museum Zoology Scholarship offered</li> </ul> <p>Humanities collaborations that further our knowledge of the collection include the following:</p> <ul style="list-style-type: none"> <li>• The Museum's collaboration with the Cuneiform in Australia and New Zealand (CANZ) project continues. Professor Wayne Horowitz provided translations for a group of cuneiform tablets that were exhibited in the <i>Gifts and Legacies</i> exhibition.</li> <li>• Collection staff are working with a University of Otago PhD candidate in the Classics Department, Andrew Stopyra, on the translation of the small group of cuneiform cones with a view to adding them to the international Cuneiform Digital Library Initiative database.</li> <li>• The Museum's collaboration with Roger Croston to identify the location and subject shown in Professor William Dunning's photographs of Tibet is underway and will continue.</li> <li>• A paper presenting the results of a research collaboration on the age and interpretation of perishable artefacts from Māori rock shelter sites in inland Otago was submitted to the <i>Journal of Pacific Archaeology</i>.</li> <li>• The Museum photographed and provided images of various collection items for use by staff at the Department of Classics in lectures on mythological themes.</li> </ul> <p>Natural Science collaborations that further our knowledge of the collection include the following:</p> <ul style="list-style-type: none"> <li>• The Natural Science team utilised the CT scanning facilities at Invermay this year for marine mammal work.</li> <li>• The team are members of the large pragmatic fish/shark species response group at the Marine Studies Centre, Portobello.</li> <li>• Bugs exhibition collaborations included interpreting and communicating the research work of Associate Professor Peter Dearden (OU Genetics), Dr Barbara Barratt (OU Zoology) and Masters student Stacey Bryan (OU Zoology).</li> </ul> <p>Māori cultural collaborations that further our knowledge of the collection include the following:</p> <ul style="list-style-type: none"> <li>• The relationship between Te Tumu, University of Otago and the Museum has been reinvigorated and intensified with the appointment of the Museum's Curator, Māori.</li> </ul>



## A WORLD-CLASS COLLECTION

OUTCOMES	INDICATORS	PERFORMANCE MEASURES	ACHIEVED OR NOT ACHIEVED	PERFORMANCE STATUS
	Identify areas of our collection in which we wish to increase our knowledge and actively recruit researchers to focus on these areas	Identify projects in the collection of mutual interest to Museum staff and researchers, and develop collaborations	<b>ACHIEVED:</b> Working with six University of Otago Departments	The Museum is actively engaging with the Archaeology, Anthropology, Textile Sciences, Māori Studies, Zoology and Geology Departments to explore research opportunities and collaboration projects.
	Increase the number of publications based on the collection	Publications including: papers authored/co-authored by Otago Museum staff, Honorary Curators; papers that contain Otago Museum content; exhibition catalogues; general articles; conference papers delivered by OM staff	<b>ACHIEVED:</b> 2014/15 – 31 publications 2013/14 – 14 publications	<p>Knowledge of the Museum's collection is further shared through the publication of research and general publications. Research undertaken by both staff and external researchers is listed below (14 publications 2013–14).</p> <p>General publications relating to exhibitions:</p> <p>Otago Museum. 2014. <i>Gifts and Legacies</i>. Otago Museum Trust Board, Dunedin. 118pp.</p> <p><i>Intersections: Ceramics from Ralph Hotere's Personal Collection</i>, Otago Museum Trust Board, Dunedin. 8pp.</p> <p><u>Publications humanities:</u></p> <p>Hannah, R. (2014). The Horologium of Augustus as a sundial: Addendum. <i>Journal of Roman Archaeology, Supplement</i>, 147–48.</p> <p>Hannah, R. &amp; Magli, G. (2014). Light at the Pantheon'. In C. Ruggles (Ed.), <i>Handbook of Archaeoastronomy and Ethnoastronomy</i> (pp1651–1658). Heidelberg, Germany: Springer.</p> <p>Hannah, R. (2014). Ancient Greek Calendars. In C. Ruggles (Ed.), <i>Handbook of Archaeoastronomy and Ethnoastronomy</i> (pp1563–1571). Heidelberg, Germany: Springer.</p> <p>Hannah, R. (2015). The roles of observational astronomy in ancient Greece. <i>Scientific Culture</i> 1(2), 47–56.</p> <p>Malthus, J. 2015. A Darker Eden Catalogue essay in <i>A Darker Eden: Fashion from Dunedin</i>. A catalogue published to accompany an exhibition, by the New Zealand Fashion Museum and the Otago Polytechnic School of Design, 2015 (pp7–9).</p> <p>Malthus, J. 2015. Designer Profiles: NOM*d, Mild Red, Carlson, iD Dunedin and 21 Otago Polytechnic graduates, in <i>A Darker Eden: Fashion from Dunedin</i>. A catalogue published to accompany an exhibition by the New Zealand Fashion Museum with the Otago Polytechnic School of Design, 2015 (pp10–27).</p> <p>Malthus, J., &amp; White, M. (2014). A recent donation. <i>Context</i>, 28, 51–52</p> <p>White, M., &amp; Malthus, J. (2014). Fashionable gold. <i>Context</i>, 28, 53–56</p> <p>White, M. (2014). New Zealand's first antiquities legislation: The Māori Antiquities Act 1901 and a proposal for a national Māori museum. In A. E. Allen, D. B. Waite (Eds.), <i>Repositioning Pacific Arts Artists, Objects, Histories</i>. United Kingdom: Sean Kingston Publishing.</p>

# A WORLD-CLASS COLLECTION

OUTCOMES	INDICATORS	PERFORMANCE MEASURES	ACHIEVED OR NOT ACHIEVED	PERFORMANCE STATUS
				<p>White, M. (2014). Book review: <i>Tradition and Change in Māori and Pacific Art: Essays by Roger Neich</i> – Clarke, Pereira, Prickett (Eds.). <i>Journal of Pacific Archaeology</i> 15(2), 117–118.</p> <p>Publications Natural Science:</p> <p>Harris, A. C., &amp; Durr, A. 2014. Some reactions to bites by spiders of the genus <i>Uliodon</i> (Zoropsidae) in southern New Zealand. <i>Weta</i>, 47, 62–66.</p> <p>Harris, A. C. Occurrence of <i>Anabarhynchus fuscofemoratus</i> Lyneborg, 1992 (Diptera: Therevidae). <i>Note. Weta</i>, 48, 55.</p> <p>Harris, A. C. (2014–15). 52 weekly 'Nature File' articles in the <i>Otago Daily Times</i>.</p> <p>Kaufuss, U., Lee, D., Barratt, B., Leschen, R., Larivière, M., Dlussky, G., Henderson, I., and Harris, A.C. (2014). A diverse fossil terrestrial arthropod fauna from New Zealand: evidence from the early Miocene Foulden Maar fossil lagerstätte <i>Lethalia</i>.</p> <p>Kaufuss, U., et al. (2014). An early Miocene ant (subfam. Amblyoponinae) from Foulden Maar: the first fossil Hymenoptera from New Zealand. <i>Alcheringa: An Australasian Journal of Palaeontology</i> 38(4), 568–574.</p> <p>Rayment, W., Dawson, S., &amp; Webster, T. (2015). Breeding status affects fine-scale habitat selection of southern right whales on their wintering grounds. <i>Journal of Biogeography</i>, 42(3), 463–474.</p> <p><u>Publications containing Otago Museum collection content:</u></p> <p>Anderson, A. J., Binney, J. &amp; Harris, A. (2014). <i>Tangata Whenua: an illustrated history</i>. Wellington, New Zealand: Bridget Williams Books.</p> <p>Arrington, N. (2015). <i>Ashes, Images, and Memories: The Presence of the War Dead in Fifth-Century Athens</i>. United Kingdom: Oxford University Press.</p> <p>Barnett, S., &amp; Madean, C. (2014). Tramping: a New Zealand History. Nelson, New Zealand: Craig Potton Publishing.</p> <p>Barwell, G. 2014. <i>Albatross</i>. London, United Kingdom: Reaktion Books.</p> <p>Boessenecker, R. W., &amp; Fordyce, R. E. (2015). A new <i>Eomysticetid</i> (Mammalia: Cetacea) from the Late Oligocene of New Zealand and a re-evaluation of <i>Mauicetus waitakiensis</i>. <i>Papers in Palaeontology</i> 1(2), 107–140</p> <p>Caughley, V. (2014). <i>New Zealand's historic samplers: our stitched stories</i>. Auckland, New Zealand: Bateman.</p> <p>Tsai, C-H, &amp; Fordyce, R. E. (2015). Ancestor-descendant relationships in evolution: origin of the extant pygmy right whale, <i>Caperea marginata</i>. <i>Biology Letters</i> 11(1).</p> <p>Cree, A. (2014). <i>Tuatara: Biology and conservation of a venerable survivor</i> (pp584). Christchurch, New Zealand: Canterbury University Press.</p> <p>Dillon, M. (2015). Omens and Oracles. <i>Divination in Classical and Archaic Greece</i>. United Kingdom: Ashgate Publishing.</p> <p>Jansen J. J. F. J. &amp; van der Mije S. D. (2015). Review of the mounted skins and skulls of the extinct Falkland Islands wolf, <i>Dusicyon australis</i>, held in museum collections. <i>Archives of natural history</i> 42(1), 91–100.</p> <p>Rawlence, N. J. et al. (2015). Radiocarbon-dating and ancient DNA reveal rapid replacement of extinct prehistoric penguins. <i>Quaternary Science Reviews</i>, 112, 59–65.</p>

## A WORLD-CLASS COLLECTION

OUTCOMES	INDICATORS	PERFORMANCE MEASURES	ACHIEVED OR NOT ACHIEVED	PERFORMANCE STATUS
				<p>Waterfield, H. (2015). James Edward Little: Dealer, Faker, Inept Thief. <i>Tribal Art</i>, 76, 120–129.</p> <p>Wood, J. R., &amp; Wilmshurst, J. M. (2014). Late Quaternary terrestrial vertebrate coprolites from New Zealand. <i>Quaternary Science Reviews</i>, 98, 33–44.</p> <p>Articles published in public domain:</p> <p>List of articles published in the <i>Otago Daily Times</i> Cool and Collected column:</p> <p>April 2015 (Natural Science): Jamie Morris' bat-winged fly find and Rachel Coxhead's katipo find  <a href="http://www.odt.co.nz/lifestyle/magazine/339367/out-there-and-waiting-you">http://www.odt.co.nz/lifestyle/magazine/339367/out-there-and-waiting-you</a></p> <p>February 2015 (Māori): Poi in Tāngata Whenua  <a href="http://www.odt.co.nz/lifestyle/magazine/332188/poi-used-accompany-patere">http://www.odt.co.nz/lifestyle/magazine/332188/poi-used-accompany-patere</a></p> <p>October 2014 (Humanities): Blue teapot in Southern Land, Southern People  <a href="http://www.odt.co.nz/lifestyle/magazine/319112/tale-teapot">http://www.odt.co.nz/lifestyle/magazine/319112/tale-teapot</a></p>

## A WORLD-CLASS COLLECTION

OUTCOMES	INDICATORS	PERFORMANCE MEASURES	ACHIEVED OR NOT ACHIEVED	PERFORMANCE STATUS																
	Utilise exhibitions, programmes and our website to interpret our collection; these methods will be quantitatively and qualitatively evaluated	Demonstrate how visitors have accessed the collection: <ul style="list-style-type: none"><li>in-house</li><li>online</li><li>off-site</li></ul> Numbers of people visiting exhibitions, programmes and online activities were measured	<b>ACHIEVED:</b> in-house 2014/15 – 46,870 people at visitor programmes, 242 people on tours 2013/14 – 47,329 people at visitor programmes, 96 people on tours	Exhibitions (as demonstrated above): There has been a significant focus on the development and delivery of relevant exhibitions to engage our visitors and special interest groups with the collection.  Three major exhibitions were developed to enable the public to learn more about the collection. <table><tr><th>Exhibition</th><th>Visitor Numbers</th></tr><tr><td><i>Intersections: Ceramics from Ralph Hotere's Personal Collection</i></td><td>18,393 as at 30 June</td></tr><tr><td><i>Bugs: the Mega World of Minibeasts</i></td><td>40,639</td></tr><tr><td><i>Gifts and Legacies</i></td><td>11,319</td></tr></table> Programmes associated with these exhibitions enabled people to understand them in further depth.  In 2014 46,870 people took part in all visitor programmes (2013, 47,329) and 242 people took part in tours (2013, 96).  <table><tr><th>Exhibition Programmes</th><th>Exhibition Programmes</th></tr><tr><td><i>Intersections: Ceramics from Ralph Hotere's Personal Collection</i></td><td><i>Back in the Day</i> floor talk from Barry Brickell and other friends of Hotere; pottery demonstration by local potters on the techniques used to make the pots in Ralph Hotere's collection; daily exhibition floor talks by Gallery Communicators</td></tr><tr><td><i>Bugs: the Mega World of Minibeasts</i></td><td><i>Bug Fair</i> themed family day featuring Ruud Kleinpaste; <i>Dung Beetle Derby</i> gallery trail; <i>Insectomania</i> gallery adventure tour with costumed character guide; <i>Aesop's Insects</i> and <i>Bug Buildings</i> guided activities; daily exhibition floor talks by Gallery Communicators.</td></tr><tr><td><i>Gifts and Legacies</i></td><td><i>Preserving Your Treasures: Meet the Museum's Collection Experts</i> – receive advice on care and preservation of personal treasures; <i>Russell and the Lost Treasure: Spring Storytelling Series</i> – learn fantastic facts about the collection; daily exhibition floor talks by Gallery Communicators.</td></tr></table> There were a total of 85,430 unique website hits (2013, 82,869 unique hits). In addition to the activities at the Museum, four videos were produced for the <i>Bugs</i> exhibition. Three of the videos highlighted the research and work of external collaborators: Betta Bees, AgResearch and Genetics Otago. The fourth was 'a day in the life' style video with Otago Museum Honorary Curator Anthony Harris. They were posted to the Otago Museum's YouTube channel to make them accessible to those unable to visit the exhibition in person. Eg: <a href="https://www.youtube.com/watch?v=ZXU-jawmDao">https://www.youtube.com/watch?v=ZXU-jawmDao</a>	Exhibition	Visitor Numbers	<i>Intersections: Ceramics from Ralph Hotere's Personal Collection</i>	18,393 as at 30 June	<i>Bugs: the Mega World of Minibeasts</i>	40,639	<i>Gifts and Legacies</i>	11,319	Exhibition Programmes	Exhibition Programmes	<i>Intersections: Ceramics from Ralph Hotere's Personal Collection</i>	<i>Back in the Day</i> floor talk from Barry Brickell and other friends of Hotere; pottery demonstration by local potters on the techniques used to make the pots in Ralph Hotere's collection; daily exhibition floor talks by Gallery Communicators	<i>Bugs: the Mega World of Minibeasts</i>	<i>Bug Fair</i> themed family day featuring Ruud Kleinpaste; <i>Dung Beetle Derby</i> gallery trail; <i>Insectomania</i> gallery adventure tour with costumed character guide; <i>Aesop's Insects</i> and <i>Bug Buildings</i> guided activities; daily exhibition floor talks by Gallery Communicators.	<i>Gifts and Legacies</i>	<i>Preserving Your Treasures: Meet the Museum's Collection Experts</i> – receive advice on care and preservation of personal treasures; <i>Russell and the Lost Treasure: Spring Storytelling Series</i> – learn fantastic facts about the collection; daily exhibition floor talks by Gallery Communicators.
Exhibition	Visitor Numbers																			
<i>Intersections: Ceramics from Ralph Hotere's Personal Collection</i>	18,393 as at 30 June																			
<i>Bugs: the Mega World of Minibeasts</i>	40,639																			
<i>Gifts and Legacies</i>	11,319																			
Exhibition Programmes	Exhibition Programmes																			
<i>Intersections: Ceramics from Ralph Hotere's Personal Collection</i>	<i>Back in the Day</i> floor talk from Barry Brickell and other friends of Hotere; pottery demonstration by local potters on the techniques used to make the pots in Ralph Hotere's collection; daily exhibition floor talks by Gallery Communicators																			
<i>Bugs: the Mega World of Minibeasts</i>	<i>Bug Fair</i> themed family day featuring Ruud Kleinpaste; <i>Dung Beetle Derby</i> gallery trail; <i>Insectomania</i> gallery adventure tour with costumed character guide; <i>Aesop's Insects</i> and <i>Bug Buildings</i> guided activities; daily exhibition floor talks by Gallery Communicators.																			
<i>Gifts and Legacies</i>	<i>Preserving Your Treasures: Meet the Museum's Collection Experts</i> – receive advice on care and preservation of personal treasures; <i>Russell and the Lost Treasure: Spring Storytelling Series</i> – learn fantastic facts about the collection; daily exhibition floor talks by Gallery Communicators.																			
			<b>ACHIEVED:</b> online 2014/15 – 85,430 unique hits to website 2013/14 – 82,869 unique hits to website																	
			<b>ACHIEVED:</b> off-site 2014/15 – 10,377 2013/14 – 1,720	In 2014/15 the number of people reached with off-site activities rose significantly from 2013/14, with 10,377 people hearing more about the collection and the Museum in 2014/15.																



## A WORLD-CLASS COLLECTION

OUTCOMES	INDICATORS	PERFORMANCE MEASURES	ACHIEVED OR NOT ACHIEVED	PERFORMANCE STATUS
		Quality of the special exhibitions experience was measured	<p><b>ACHIEVED:</b>  <i>Gifts and Legacies</i>            102 visitors surveyed (total 11,319)            93% rated the exhibition experience higher than 6 out of 9</p> <p><i>Bugs: the Mega World of Minibeasts</i>            160 visitors surveyed (total 40,639)            88% rated the exhibition experience higher than 6 out of 9</p>	<p>Research is undertaken to assess the audience response to selected exhibitions that are run.</p> <p>A special exhibition survey of <i>Gifts and Legacies</i> was conducted with the following key results:</p> <ul style="list-style-type: none"> <li>102 people were surveyed using the Museums Aotearoa National Surveys methodology. Questions from the national survey were asked with some modifications to ensure information relevant and specific to the exhibition was also gathered.</li> <li>93%, 95 of the 102 people, rated the exhibition experience higher than 6 out of 9.</li> </ul> <p>A special exhibition survey of <i>Bugs: the Mega World of Minibeasts</i> was conducted with the following key results:</p> <ul style="list-style-type: none"> <li>160 people were surveyed using the Museums Aotearoa National Surveys methodology. Questions from the national survey were asked with some modifications to ensure information relevant and specific to the exhibition was also gathered.</li> <li>88%, 141 of the 160 people, rated the exhibition experience higher than 6 out of 9.</li> </ul>

## ENGAGING OUR COMMUNITY

OUTCOMES	INDICATORS	PERFORMANCE MEASURES	ACHIEVED OR NOT ACHIEVED	PERFORMANCE STATUS						
We will be a valued community resource.	Attract over 400,000 visitors to the Museum	Measurements from door-counting and camera systems	<b>NOT ACHIEVED:</b> 2014/15 – 302,938 (using new measuring system) 2013/14 – 508,829 (using old measuring system) 2013/14 (307,502 (approx. using new measuring system)	As measured with new counting methodology, 2014–15 visitor numbers total 302,938. (2013–14, 508,829 using previous measuring system).  Following a review of door counter systems, it was determined that visitor numbers prior to the 2013–14 year were inflated due to the algorithms used in the counting software and adjustments made based on estimates.  From 12 March 2014, the counting software used to measure visitor numbers has been reviewed and updated and the number of people counted is more accurate. Prior to this date all numbers have been brought into line with updated counting methods.  Using the new parameters the following results were achieved: <table><tr><td>2014</td><td>2013 (original)</td><td>2013 (adjusted)</td></tr><tr><td>302,938</td><td>508,829</td><td>307,502</td></tr></table>	2014	2013 (original)	2013 (adjusted)	302,938	508,829	307,502
	2014	2013 (original)	2013 (adjusted)							
302,938	508,829	307,502								
Attract over 150,000 visitors to the Museum’s website	Website numbers remain high	<b>NOT ACHIEVED:</b> 2014/15 – 85,430 unique hits 2013/14 – 82,869 unique hits	It was hoped that by 2014/15 a new website would have been operational to encourage further engagement online. However, this was postponed until 2015/16 to incorporate the new planetarium and Discovery World redevelopment offering. This meant that the anticipated growth in website hits was not achieved, although growth over the previous year was seen.							
Develop a wide-ranging community engagement strategy that identifies potential collaborations and contributors, aligning with the Museum’s collection to meet our strategic goals	Community engagement strategy developed and implemented to forge new opportunities to engage with communities and key stakeholders, and provide a forum for discussion	<b>ACHIEVED:</b> Community engagement with wide range of groups and organisations using the Museum’s collection and venues, and engaging with staff	Some of the Museum’s fundamental objectives are to engage with wider audiences, to use the collections to facilitate discussion and education, and to provide a safe forum for open discussion about many subjects related to local, national and international communities. Many collaborations were undertaken over the year that brought in new audiences and interest groups. Below are examples of some of the organisations and subjects presented, discussed and displayed within our venues: <ul style="list-style-type: none"><li>University of Otago, Mozart Fellow and Robert Burns Fellow, world premiere of <i>Flutter</i> concert, Discovery World Tropical Forest and Atrium</li><li>University of Otago Department of Botany, Spring Storytelling Series <i>Jack’s Garden</i>, Nature Gallery</li><li>University of Otago School of Physical Education, Sport and Exercise Sciences and Applied Science, Student Presentation Sports Technology Expo, Atrium</li><li>Brain Health Research Centre, Brain Awareness Week 2015, Museum-wide</li><li>Centre for Science Communication and Department of Conservation, film screening, <i>An Evening At Sea</i>, Seaweed</li><li>Dunedin Public Libraries, school holiday gallery trail, <i>The Five Heroic Tasks of Otago Museum</i></li></ul>							

## ENGAGING OUR COMMUNITY

OUTCOMES	INDICATORS	PERFORMANCE MEASURES	ACHIEVED OR NOT ACHIEVED	PERFORMANCE STATUS
				<ul style="list-style-type: none"> <li>Otago Institute, CoRE Directors lecture, Hutton Theatre, 2015 Postgraduate Travel Award Presentation, Kākāpō Room</li> <li>Dunedin Astronomical Society et al, expert panel, <i>Aurora australis: Beauty while you sleep</i>, Speights Stand, Forsyth Barr Stadium</li> <li>Royal Society of New Zealand and Museums Aotearoa, international speaker, <i>Dinosaurs and Space Shuttles</i>, Hutton Theatre</li> <li>Heritage New Zealand, <i>Heritage Lost and Found: Our Changing Cityscape</i> lecture and workshop series, H D Skinner Annex, Hutton Theatre and Barclay Theatre</li> <li>WW100 and University of Otago, public forum, <i>Change My Mind</i> Series; WW100 centenary: <i>I'll be home by Christmas, The impacts and legacy of WWI, Is it time to forget?</i>; Otago Museum Café</li> <li>Department of Conservation, public workshop, <i>Using NatureWatchNZ</i>, Hutton Theatre</li> <li>Seaweed South-East Marine Protection Forum/Rōpū Manaaki o te Toka, public forum, Hutton Theatre</li> <li>Enviroschools, <i>Spring Storytelling Series: The Whitebait Wriggle</i>, Atrium Level 2</li> <li>New Zealand International Science Festival, café scientifique, <i>Take a good look at the brain</i>, Hutton Theatre; international speaker, <i>What's going on in his head?</i>, Hutton Theatre</li> <li>Cadbury Carnival 2014: <i>Heroes and Legends</i> Gallery Trail, <i>Rock Chocolate!</i> Shock-buster,</li> <li><i>The Science of Chocolate</i> Freaky Science Show, <i>Fruits of the Forest Fondue</i> Tropical Forest demo</li> <li>DunDead pop culture and science festival, <i>Brain Dead</i> theme day; zombie adventure tour and workshop; <i>Zombies on Screen</i></li> <li>Dunedin iD Fashion Week 2015, Exclusive Basement Tour <i>Best Dressed</i>, Otago Museum basement</li> <li>Pūaka Matariki Dunedin, <i>Pūaka Matariki Starlab – Southern Stargazing</i>, Tāngata Whenua</li> <li>Winter Festival 2015, lantern-making workshop, Dunedin Midwinter Carnival, Atrium Level 1</li> </ul>
	Maintain our excellent service ethic to ensure all visitors to the Museum feel welcome and valued in a safe and comfortable environment	General satisfaction survey evidences high percentage of satisfaction with customer service	<p><b>ACHIEVED:</b> 2014/15</p> <p><b>Group Satisfaction (above 6 out of 9)</b> December 2014 Otago Museum in-house survey: 97.8% March 2015 Museums Aotearoa National Survey: Neutral and satisfied: 98% National benchmark: 94%</p>	<p>In December 2015 the Museum conducted an in-house general satisfaction survey, which follows the format of the Museums Aotearoa Survey conducted every March across all museums in New Zealand. This enables the Museum to benchmark its performance against others in the museum sector. The Museums Aotearoa National Survey was conducted in March 2015.</p>

## ENGAGING OUR COMMUNITY

OUTCOMES	INDICATORS	PERFORMANCE MEASURES	ACHIEVED OR NOT ACHIEVED	PERFORMANCE STATUS
			<p><b>Friends and family, family or group, friends</b> Dec 2014 Otago Museum in-house survey: 56% March 2015 Museums Aotearoa National Survey: 42% National benchmark: 40%</p> <p><b>Repeat visits</b> Dec 2014 Otago Museum in-house survey: 61% March 2015 Museums Aotearoa National Survey: 65% National benchmark: 94%</p>	
	Customers feel welcomed and valued		<p><b>ACHIEVED:</b> Specialisation of Visitor Interaction staff members to help visitors feel welcomed engaged and safe</p>	<p>In December 2014 a review of the Visitor Interaction and Programmes (VIP) division saw the team reorganised into specialist teams to enable staff to play to their skills, experience and particular interests.</p> <ul style="list-style-type: none"> <li>The Front of House (FOH) team focus on the initial customer care, meet and greet at the front desk and take responsibility for front of house safety and management of visitor flows, both to the Museum and to staff at the Museum.</li> <li>The Gallery Communicators have an in-depth knowledge of the collection on display and are trained to engage with visitors in a way that enhances the visitor experience. They also develop tours and activities that engage visitors with the collection and exhibitions. Their other role is to ensure the safety of all visitors, ensuring they do not put themselves, others or the collection at risk.</li> <li>The Science team's role is to engage with visitors in Discovery World and Tropical Forest, and to undertake outreach programmes.</li> </ul>
	Health and safety best practices and upskilling staff		<p><b>ACHIEVED:</b> February 2015 – Museum foyer redesigned to make it easier for visitors to get information and guidance from staff</p> <p><b>ACHIEVED:</b> Otago Museum has an ACC Tertiary Health and Safety</p>	<p>A customer training PowerPoint has been developed to ensure all FOH and Gallery Communicators are well trained at visitor engagement.</p> <p>New signage asking people to actively supervise their children and not to run were designed in 2014 and installed in the 2015–16 year.</p> <p>Health and safety best practice includes the following:</p> <ul style="list-style-type: none"> <li>Staff attend workshops to ensure they are completely aware of all requirements</li> <li>and changes.</li> </ul>



## ENGAGING OUR COMMUNITY

OUTCOMES	INDICATORS	PERFORMANCE MEASURES	ACHIEVED OR NOT ACHIEVED	PERFORMANCE STATUS
			<p>status which is the highest level awarded by the ACC</p> <p><b>ACHIEVED:</b> Workshops for staff of new H&amp;S Guidelines; first aid certification and training for all FOH staff kept current</p>	<ul style="list-style-type: none"> <li>• Health and Safety is an agenda item on the Operational, Executive and Otago Museum Trust Board agendas, ensuring that all key incidents and/or issues are addressed at the appropriate levels.</li> <li>• All FOH and Gallery staff receive First Aid Certification and records are kept current.</li> <li>• A defibrillator has been installed in the Café and all FOH staff are trained in its use.</li> <li>• Security and sign-in measures now include a manual sign-in book.</li> </ul>
	Develop a volunteer strategy that enables the community to contribute actively to the Museum through interpretation, collection work and front of house	Volunteer projects underway within the Museum	<p><b>ACHIEVED:</b> 2014/15 – five volunteer opportunities posted on website</p> <p>2014/15 – developed new volunteering opportunities for Friends of the Otago Museum</p>	<p>In line with the Collections and Research division's initiatives to recruit more volunteers, the following volunteering opportunities have been promoted through the Museum website:</p> <ul style="list-style-type: none"> <li>• Biographical Researcher</li> <li>• Document Scanner</li> <li>• Furniture Collection Researcher</li> <li>• Geo-referencing Researcher</li> <li>• Natural Science Transcriber</li> </ul> <p>The Association of Friends of the Otago Museum is developing ways to build a pool of willing workers to assist with the collection, and eventually also have a presence on the gallery floor. The new Friends brochure stipulates volunteering as a benefit of membership.</p> <p><a href="http://otagomuseum.nz/support/friends/">http://otagomuseum.nz/support/friends/</a></p>
	Stage the Museums Aotearoa (MA) Conference in 2015	Outcomes on MA 2015 conference	<p><b>ACHIEVED:</b> Hosted conference with record number of delegates, fully subscribed 230 people a day, total 265 delegates</p>	<p>Museums Aotearoa Conference 2015, Communicating Culture, 6–8 May 2015 was hosted by Otago Museum and supported by Dunedin Public Art Gallery (DPAG), Toitū Otago Settlers Museum, Olveston Historic Home and the Hocken Library – University of Otago.</p> <p>Outcomes:</p> <ul style="list-style-type: none"> <li>• The conference was fully subscribed six weeks before the closing date. 230 delegates per day, and a total of 265 people, attended the conference.</li> <li>• Over 200 delegates came from outside of Dunedin, and included museum directors, conservators, marketers, cultural representatives, curators and business managers.</li> <li>• Almost every meeting and session was at maximum capacity and events were spread across the city.</li> <li>• The Museum worked closely with DPAG, Hocken, Toitū and Olveston, to develop an exciting programme showcasing Dunedin's GLAM sector.</li> </ul>

## ENGAGING OUR COMMUNITY

OUTCOMES	INDICATORS	PERFORMANCE MEASURES	ACHIEVED OR NOT ACHIEVED	PERFORMANCE STATUS
We will encourage interaction on-site, off-site and online.	Continue to offer free admission to the Museum, exhibitions and programmes as resources allow	Museum continues to offer free admission programmes and events	<p><b>ACHIEVED:</b> 2014/15 – 1,187 free events and activities offered</p> <p>2013/14 – 1,220 free events and activities offered</p> <p><b>ACHIEVED:</b> Museums Aotearoa research used to identify key current and potential target markets, and to develop events and programmes to engage with new audiences</p>	<p>This year Dunedin City Council put forward a proposal to introduce admission charges at some council-run cultural institutions in the city. After public debate, and submissions from the Otago Museum, the decision was made not to charge admission at Dunedin City Council museums and galleries.</p> <p>Admission prices for Discovery World Tropical Forest have not changed or increased with the CPI, meaning that the real cost to visitors has reduced.</p> <p>In February 2015 the Marketing Coordinator gave a presentation on the December 2014 General Satisfaction Survey to staff from the Gallery Communications, FOH, Education, Programmes and Events, and Design teams. This data informed the ongoing development of events and programmes, and educational and outreach activities.</p> <p>Key findings were as follows:</p> <ul style="list-style-type: none"> <li>The majority of visitors are from Dunedin and Otago (59%), with 14% from other regions of New Zealand and 32% (rounded figures) from overseas: The Museum is developing tours for overseas tourists that tell the unique and iconic stories of our collection, such as the new <i>Icons of the Otago Museum</i> tour and the updated Southern Land, Southern People cruise ship tour, and the development of the <i>Mārama ā-Whetū</i> planetarium show and tour.</li> <li>64% of visitors interviewed were female: create events that appeal to female market and families (as caregivers are more likely to be female) and develop events, such as the <i>REvolution</i> exhibition which appealed to a wide but mainly male audience, to attract male audiences.</li> <li>The ethnicity of most of our visitors is New Zealand European (47%). Māori make up 2% of visitors and Chinese 5%. The Museum is developing the <i>Hākui: Women of Kāi Tahu</i> exhibition to engage with Māori from Te Waipounamu and Aotearoa. This will open in November 2015. The Museum continues to engage with museums in Shanghai, China (Dunedin's sister city) through staff exchanges and exhibitions (on hold).</li> <li>64% of visitors surveyed had a tertiary qualification. This is on par with national survey results (69%, Museums Aotearoa National Museum Survey March 2014): The Museum is developing programmes aligned to wider local public events such as the Cadbury Chocolate Carnival and New Zealand International Science Festival to attract new audiences through their established networks.</li> </ul>
We will inspire a passion for lifelong learning.	Deliver education programmes to a minimum of 5,000 students within our community	Numbers of students who took part in education programmes at the Museum in 2014/15	<p><b>ACHIEVED:</b> 2014/15 – 8,635 students attended Museum LEOTC programmes; 2,700 students and accompanying adults (ratio: 1 adult to 4 children) attended Museum non-LEOTC education programmes</p>	<p>The Education team has been developing a number of other education-based non-LEOTC programmes to deliver education and science outside the classroom, and capture hard-to-reach groups, such as the Methodist Mission project and the <i>Unlocking Curious Minds</i> family science project, funded by MBIE.</p> <p>The results are 222% above our target of student numbers as set by the Ministry of Education.</p>

## ENGAGING OUR COMMUNITY

OUTCOMES	INDICATORS	PERFORMANCE MEASURES	ACHIEVED OR NOT ACHIEVED	PERFORMANCE STATUS
	Establish a new science engagement unit with the aim of improving science literacy in our community	Establishment of Science Engagement unit	<p><b>ACHIEVED:</b> 2014/15 – Science Engagement team established; new Director, Science Engagement appointed; Full Dome Producer appointed</p>	<p>In January 2015 the Science team was established to deliver science learning programmes to encourage people, young and old, to engage in lifelong learning.</p> <p>In June 2015, as a result of successfully achieving funding from MBIE for the Otago pilot of the Participatory Science Platform (OPSP), a Director, Science Engagement was appointed. His role is not only to deliver the OPSP pilot programme, but to lead the Science team in the development of new and innovative science engagement projects that bring audiences into the Museum and take science communicators out to the public.</p>
		Improving science literacy in the community	<p><b>ACHIEVED:</b> Established the Otago Participatory Science Platform; successful joint bids for Illuminate NZ and <i>Lab in a Box</i>; secured funding for Otago Museum Curious Minds projects; Planetarium and Discovery World redevelopment underway</p>	<p>The Museum supported the University of Auckland MBIE-funded project designed to celebrate the UNESCO International Year of Light by connecting school children to engaging displays based around physics and photonics, and was part of a successful bid by Genetics Otago to develop a container-based <i>Lab in a Box</i> to support science learning in rural schools and communities.</p> <p>In January 2015 the first stage of the redevelopment of Discovery World commenced with the ordering of a 9-metre, 50-seat dome for the planetarium, which will open in early December 2015. This new educational/entertainment attraction, along with stage one of the Discovery World redevelopment will underpin some of the ways that the Museum will engage and interact with schools, students, professional organisations and tourists in the coming years to build science literacy.</p>
			<p><b>ACHIEVED:</b> Outreach programmes delivered at all Otago A&amp;P shows and at gala days; Dunedin Public Libraries; ran Hands-on Science workshops; presented programmes at NZ International Science Festivals</p>	<p>Outreach programmes undertaken in 2014/15 include the following:</p> <ul style="list-style-type: none"> <li>• A&amp;P shows – the Museum has continued to go to all the regional A&amp;P shows this year, supporting the farming communities and promoting science as a way to progress in life.</li> <li>• Gala days – science shows were delivered at the Brighton Gala day and the very busy Thieves Alley Market in the Octagon this year. The Museum partners with the Dunedin Fire Brigade and the magician Jonathan Usher in these events in order to promote science and mark its boundaries with magic.</li> <li>• DCC summer reading programme for kids at the Dunedin Public Libraries – the Science team delivered a super hero science show at the prize-giving event.</li> <li>• The team presented a science show at the Oamaru on Fire event and the Weston Guy Fawkes event, with a show on the science of fireworks.</li> <li>• <i>Hands-on Science</i> with the University of Otago – students took part in a workshop on spectroscopy and telescope-use at the Dunedin Observatory. Discovery World demos featured in the workshops as well.</li> <li>• NZ International Science Festival 2014 – Discovery World explorations featured the science of swimming in Moana Pool, and workshops were held at the Public Library to make spectrosopes and planispheres, and learn about the stars and planets that can be seen from Dunedin.</li> </ul>

## ENGAGING OUR COMMUNITY

OUTCOMES	INDICATORS	PERFORMANCE MEASURES	ACHIEVED OR NOT ACHIEVED	PERFORMANCE STATUS
			<b>ACHIEVED:</b> Developed and presented science engagement shows in-house for NZ International Science Festival; Advanced Schools Science Academy; developed <i>The Best Science Show in the History of the World Ever!</i>	Examples of the shows and programmes developed to improve science literacy in the community include the following: <ul style="list-style-type: none"><li>NZ International Science Festival 2014 – the Otago Museum offered an innovative programme called <i>From Laboratory to Stage</i>. Kids aged 8–15 visited different departments at the University of Otago, followed through with some experiments and then prepared a science show in a series of workshops in Discovery World to present to visitors to the Museum at the end of the week.</li><li>Otago University Advanced School Sciences Academy –60 Year 13 students created science shows that were delivered to a general audience in the Hutton Theatre after five months of workshops to create, promote and deliver the shows.</li><li>The Museum established <i>The Best Science Show in the History of the World Ever!</i> This is a free showcase of the best science demonstrations the science team could develop or find.</li><li>Discovery World was refreshed with the installation of the Light Zone, sponsored by the Dodd-Walls Centre for Photonics and Quantum Technologies, celebrating the UNESCO International Year of Light.</li><li>A Torsion Wave interactive was developed in-house, with a related learning programme.</li></ul>
	Provide educational experiences suitable for a range of ages, abilities and interest levels	Evidence of the development and delivery of targeted education programmes	<b>ACHIEVED:</b> Development of staff and programmes to target specific learning groups: Pasifika learners, Māori learners, learners with special education needs; reaching students from lower socio-economic backgrounds; Methodist Mission project	Specific programmes and activities were developed for the following groups: <ul style="list-style-type: none"><li>Pasifika learners – establishment of consultancy relationship with Pesamino-Solomona Tili, a leader within Pasifika dance circles in Otago, as well as Director of Religious Studies/Assistant Principal at Sacred Heart School. Pesa has agreed to assist in the redevelopment of our existing <i>Celebrating the Pacific</i> programme along with professional development around the teaching and learning needs of Pasifika students.</li><li>Māori learners – training in te reo and tikanga Māori with Otago Museum’s Curator, Māori,</li><li>Learners with special education needs – worked with Kingslea Residential School and designed a series of visits to encourage students to engage with their culture and science.</li><li>Low socio-economic background – provided free visits for Kingslea School, plus access to Discovery World Tropical Forest at each visit.</li><li>Methodist Mission project – this involves the delivery of a science engagement programme to students identified through Social Workers in Schools (SWIS) by the Methodist Mission.</li></ul>
	Develop and create exhibitions, learning spaces and environments that attract and engage enquiring minds on-site, off-site and online	Evidence of the development and creation of exhibitions, learning spaces and environments that attracted and engaged enquiring minds on-site, off-site and online	<b>ACHIEVED:</b> On-site: delivered <i>The Sandpit</i> science display; Bug Gym interactives for <i>Bugs: the Mega World of Minibeasts</i> ; touchable tiles in <i>Intersections: Ceramics from Ralph Hotere’s Personal Collection</i> ; series of programmes	On-site engaging learning environments included the following: <ul style="list-style-type: none"><li>A collaboration with the Centre for Science Communication developed an integrated science display system called <i>The Sandpit: Look Beneath the Surface</i>, Atrium Level 2, which included ‘toy’ sea creatures with which young children could engage.</li><li><i>The Bugs: the Mega World of Minibeasts</i> exhibition had many different interactive elements, from three Bug Gym hands-on interactives that allowed visitors to pit themselves against bugs, to fact files and live interactive displays, including the Bug Brother House, which featured live cockroaches.</li><li><i>The Intersections: Ceramics from Ralph Hotere’s Personal Collection</i> exhibition has touchable pottery tiles so people can feel the different textures of ‘grog’ finishes.</li></ul>



## ENGAGING OUR COMMUNITY

OUTCOMES	INDICATORS	PERFORMANCE MEASURES	ACHIEVED OR NOT ACHIEVED	PERFORMANCE STATUS
			<p><b>ACHIEVED:</b> Off-site: DOC collaboration on UrbanNature campaign</p> <p><b>ACHIEVED :</b> Online: new website and blog in development for 2015/16</p>	<p>Off-site learning experiences included:</p> <ul style="list-style-type: none"> <li>Interpretive panels conceived by DOC and created by the Otago Museum Design team were unveiled along Portsmouth Drive as part of the UrbanNature campaign in August 2015.</li> </ul> <p>Online activities included the following:</p> <ul style="list-style-type: none"> <li>The development of the new Museum website is underway. A web development company has been appointed to design a website that will inform and engage, and lead users to social media and blogs associated with the site.</li> </ul>
We will partner, support and engage with the communities of the Otago region.	Maintain and develop partnership links with regional institutions including, but not limited to: the three regional museums, North Otago, South Otago and Central Stories; the University of Otago; Otago Polytechnic; Toitū Otago Settlers Museum; Dunedin Public Art Gallery; Olveston Historic Home; Royal Society of New Zealand; Otago Institute and our four local rūnaka	Evidence of working with Otago's communities	<p><b>ACHIEVED:</b> Relationships developed and maintained across all targeted institutions: North Otago, South Otago and Central Stories Museums; the University of Otago; Otago Polytechnic; Toitū Otago Settlers Museum; Dunedin Public Art Gallery; Olveston Historic Home; Royal Society of New Zealand; Otago Institute and four local rūnaka</p>	<p>The staff and executive team have worked closely with many of Otago's institutions as demonstrated below:</p> <ul style="list-style-type: none"> <li>North Otago Museum, Central Stories Museum, Olveston Historic Home – free conservation services/consultancy has been offered for up to 40 hours per year as part of our outreach program.</li> <li>South Otago Museum – the Museum team assisted with the installation of the <i>Never a Week Goes By</i> exhibition at the Dunedin Railway Station <a href="http://www100.govt.nz/never-a-week-goes-by-exhibition">http://www100.govt.nz/never-a-week-goes-by-exhibition</a>.</li> <li>Free conservation services and consultancy have been offered for up to 40 hours per year as part of our outreach program.</li> <li>University of Otago – collaborations are underway with the Centre of Science Communication; the Museum is delivering education outreach for the Dodd-Walls Centre of Photonics and Quantum Technologies; Genetics Otago – <i>Lab in a Box</i> project.</li> <li>Otago Polytechnic – collaboration on the <i>Who Cared? Otago Nurses in WWI</i> exhibition opening September 2015.</li> <li>Toitū Otago Settlers Museum – co-hosted the Museums Aotearoa conference in May 2015.</li> <li>Provided conservation assistance. Loaned kūrī dog specimen for the Toitū <i>Cats and Dogs</i> exhibition</li> <li>Dunedin Public Art Gallery – co-hosted the Museums Aotearoa conference in May 2015.</li> <li>Olveston Historic Home – developed a special guided tour for inclusion in the Heritage Festival <i>Open Dunedin</i> strand coordinated by Olveston Historic Home.</li> <li>Royal Society of New Zealand – the Museum is part of the national Royal Society's speaker circuit.</li> <li>Otago Institute – the local branch of the Royal Society regularly stages talks and events at the Museum.</li> <li>Hokonui, Moeraki, Ōtākou and Puketeraki – as well as all four rūnaka being represented on the Māori Advisory Committee, which meets every two months, the Museum is working closely with wāhine from the rūnaka in the development of the <i>Hākui: Women of Kāi Tahu</i> exhibition, to open 19 November 2015.</li> <li>One of the major highlights of the Museums Aotearoa 2015 conference in May 2015 was the opening sessions held at the Ōtākou Marae.</li> </ul>

## ENGAGING OUR COMMUNITY

OUTCOMES	INDICATORS	PERFORMANCE MEASURES	ACHIEVED OR NOT ACHIEVED	PERFORMANCE STATUS
	Work with community groups, including Pacific Island groups, art societies, cultural groups, literary groups and special interest groups	Commentary of working with other key community stakeholders	<p><b>ACHIEVED:</b> Collaborations and relationships developed across, cultural groups and institutions and key community groups; art societies; Pasifika and Māori groups; artists; literacy groups</p>	<p>Some of the new relationships forged with groups include:</p> <ul style="list-style-type: none"> <li>• Art societies – Head of Design has worked closely with seven School of Design students and local artists, and scientists from the University of Otago, to stage the <i>Art and Light Exhibition</i> in the H D Skinner Annex, opening 14 August 2015.</li> <li>• Discussions began in May 2015 with two well-known Dunedin photographers to host an exhibition called <i>Faces of South D</i> in the H D Skinner Annex.</li> <li>• Pacific Island Groups – development of the Creative Pasifika exhibition, workshops and concert in 2014/15.</li> <li>• Cultural groups – korowai weaving has become a regular event in the Museum, with skilled teachers demonstrating and encouraging participation in the creation of flax and feather-based crafts used to make traditional Māori cloaks.</li> <li>• This year the Museum used the inflatable Starlab to tell Pūaka Matariki stories and folklore.</li> <li>• Midwinter Carnival organisation held two lantern-making events in the Atrium on 6 June 2015 with over 300 children and 100 adults taking part.</li> <li>• Literary groups were engaged through the Dunedin Public Libraries' Summer Reading Programme which ran through the 2014–15 Christmas school holidays.</li> </ul>

## BUSINESS SUSTAINABILITY

OUTCOMES	INDICATORS	PERFORMANCE MEASURES	ACHIEVED OR NOT ACHIEVED	PERFORMANCE STATUS
We will diversify our funding base.	Partner with the University of Otago on the delivery of science outreach services to the Otago community	Detail outcomes of partnerships with the University of Otago	<b>ACHIEVED:</b> 2014/15 Delivery of partnerships through outreach services for Dodd-Walls Centre for Photonics and Quantum Technologies; Genetics Otago <i>Lab in a Box</i> ; lead in MBIE Participatory Science Platform	Funding for the delivery of science outreach education services has been received from the University of Otago, and through joint initiatives with the University and MBIE including: <ul style="list-style-type: none"> <li>• Dodd-Walls Centre for Photonics and Quantum Technologies – delivery of pilot outreach projects, six year contract</li> <li>• MBIE Participatory Science Platform – lead in delivery of the Otago Participatory Science Platform in collaboration with the University of Otago, Otago Polytechnic, NZ International Science Festival and Ngāi Tahu</li> <li>• Genetics Otago, University of Otago – MBIE Curious Minds strategy funding for <i>Lab in a Box</i> project, development of science engagement programmes and demonstrations</li> </ul>
	Seek business partnership and community funding opportunities for sponsorship of exhibitions and programmes	Detail business partnerships and community funding for exhibitions and programmes	<b>ACHIEVED:</b> \$100,000 from Otago Community Trust; \$35,000 from Dr Marjorie Barclay Trust; \$75,000 per annum for four years from Dunedin City Council; \$25,000 from Perpetual Trust	The Museum received significant community support in 2014/15 to develop new exhibitions and programmes: <ul style="list-style-type: none"> <li>• Otago Community Trust granted \$100,000 towards the stage one redevelopment of Discovery World and the Planetarium.</li> <li>• Dr Marjorie Barclay Trust granted \$35,000 towards the redevelopment of Discovery World.</li> <li>• Dunedin City Council voted to grant \$75,000 per annum for four years.</li> <li>• Perpetual Trust granted the Museum \$25,000 contribution to the redevelopment of the H D Skinner Annex.</li> </ul>
	Build relationships with existing patrons anew to create a philanthropic base for the Museum	Detail new and existing revenue streams explored and developed	<b>ACHIEVED:</b> Developed wider base of supporters through Association of Friends of the Otago Museum; University of the Third Age; Otago Chamber of Commerce members; public education	Philanthropic activities included the following: <ul style="list-style-type: none"> <li>• The Association of Friends of the Otago Museum initiatives include creating new links with other Friends organisations, and promoting the Friends through University of Otago networks, alumni and existing Friend's networks.</li> <li>• The Museum delivered a six-part lecture series for U3A Dunedin.</li> <li>• The <i>Gifts and Legacies</i> exhibition hosted the Otago Chamber of Commerce Business After 5 event and invited the South Island manager of Perpetual Trust to speak to the guests on philanthropy and corporate giving, starting the conversation with potential new supporters.</li> <li>• The <i>Gifts and Legacies at the Otago Museum</i> catalogue encourages readers to consider joining the Friends and explains how they might support the Otago Museum through donation, gift or bequest.</li> </ul>

## BUSINESS SUSTAINABILITY

OUTCOMES	INDICATORS	PERFORMANCE MEASURES	ACHIEVED OR NOT ACHIEVED	PERFORMANCE STATUS
We will develop new and existing income streams.	Seek out new business opportunities through commercial enterprises in our Shop, Café, tours, conferences and meetings	Detail new and existing revenue streams explored and developed	<b>ACHIEVED:</b> Museum Shop redesigned and new products added; Museum Café redesigned and new menu implemented; Museum Venues identified weddings and specials events as areas to develop revenue streams	The Museum aimed to develop and introduce new products generate income – this included a range of new educational toys in the Shop, and sourcing more New Zealand product
	Review and improve the range of commercial activities we offer to visitors	Commentary commercial activities offered	<b>ACHIEVED:</b> Planetarium products underway; cruise ship offerings updated	New products in development include the following: <ul style="list-style-type: none"> <li>The Planetarium will generate new revenue by offering a new entertainment and educational experience for students, locals and international visitors.</li> <li>The Venues team has been looking at opportunities to sell special events, corporate presentations and product launches within the planetarium and immersive gallery.</li> <li>The Museum's cruise ship offering was reviewed and several new products have been added.</li> </ul>
	Ensure that expenditure is allocated wisely	Demonstrate cost effective strategies implemented	<b>ACHIEVED:</b> Gallery lighting changed to LED; installation of eco-friendly lift giving power savings of over 75% over its lifetime; Qualmark EnviroGold Award achieved	<p>Several cost-saving initiatives identified in the 2013–14 plan have been brought to successful conclusion in the 2014–15 year:</p> <ul style="list-style-type: none"> <li>All gallery lights are being changed to LED.</li> <li>Installation of a new eco-friendly lift commenced, which will finish in the 2015–16 year. On 12 August 2015 the main passenger lift was commissioned. There will be a 75% reduction in energy costs to run the elevator.</li> </ul> <p>The Museum received the Qualmark EnviroGold Award in November 2014. This endorsement states: "EnviroGold Award exceeds the highest levels of environmental and social responsibilities. Represents strong leadership and advocacy."</p> <p>Some of the other energy saving initiatives undertaken to ensure that funds are responsibly spent include the following:</p> <ul style="list-style-type: none"> <li>Outdated lighting has been replaced by energy-efficient and cost-effective LED lighting throughout the building at a cost of \$10,000. Energy efficient lighting is purchased as required throughout the Museum and new light fittings are checked to make sure they are compatible.</li> </ul>



## BUSINESS SUSTAINABILITY

OUTCOMES	INDICATORS	PERFORMANCE MEASURES	ACHIEVED OR NOT ACHIEVED	PERFORMANCE STATUS																																																																																					
	Provide excellent service for all customers	Evidence of providing excellent customer services	<p><b>ACHIEVED:</b> 2014/2015 Qualmark Endorsed Visitor Activity certification</p>	<ul style="list-style-type: none"> <li>Adjustments have been made to the Museum's energy management system (HVAC), ensuring less energy is used for heating and cooling by tweaking the sensors in some areas (e.g. lowering the temperature in areas where it would not affect staff, visitors or the collection).</li> <li>Investigation has been undertaken on energy efficiencies that would be brought about by updating the Museum's boiler system.</li> <li>New hand dryers with temperature and timer controls have been installed in the foyer and staff bathrooms.</li> <li>Old touchscreens and TVs are being switched out for Raspberry Pi systems, which are more energy efficient and cost-effective.</li> <li>Energy efficiency ratings are checked before purchases are made.</li> </ul> <p>The Museum as a whole was judged on the following criteria and awarded the following scores.</p> <table border="1"> <thead> <tr> <th>Generic Criteria Score</th><th>Importance Weighting</th><th>Section Score</th><th>Weighted Score</th><th>Max Score</th></tr> </thead> <tbody> <tr> <td>G1.0 Product sale and purchase</td><td></td><td></td><td></td><td></td></tr> <tr> <td>G1.1 Product</td><td>8</td><td>5</td><td>40</td><td>40</td></tr> <tr> <td>G1.2 Customer satisfaction</td><td>20</td><td>4</td><td>80</td><td>100</td></tr> <tr> <td>G2.0 Facilities, equipment and surrounds</td><td></td><td></td><td></td><td></td></tr> <tr> <td>G2.1 Facilities</td><td>20</td><td>5</td><td>100</td><td>100</td></tr> <tr> <td>G3.0 You and your staff</td><td></td><td></td><td></td><td></td></tr> <tr> <td>G3.1 People</td><td>15</td><td>4</td><td>60</td><td>75</td></tr> <tr> <td>G4.0 Environmental and cultural</td><td></td><td></td><td></td><td></td></tr> <tr> <td>G4.1 Heritage and culture</td><td>7</td><td>4</td><td>28</td><td>35</td></tr> <tr> <td>G5.0 General safety and welfare</td><td></td><td></td><td></td><td></td></tr> <tr> <td>G5.1 Health and safety</td><td>15</td><td>5</td><td>75</td><td>75</td></tr> <tr> <td>G6.0 Overall business operations</td><td></td><td></td><td></td><td></td></tr> <tr> <td>G6.1 Business management</td><td>15</td><td>4</td><td>60</td><td>75</td></tr> <tr> <td>G7.0 Responsible tourism operations</td><td></td><td></td><td></td><td></td></tr> <tr> <td>G7.1 Responsible tourism</td><td>N/A</td><td></td><td></td><td></td></tr> <tr> <td><b>Totals</b></td><td><b>443</b></td><td><b>500</b></td><td><b>89%</b></td><td></td></tr> </tbody> </table>	Generic Criteria Score	Importance Weighting	Section Score	Weighted Score	Max Score	G1.0 Product sale and purchase					G1.1 Product	8	5	40	40	G1.2 Customer satisfaction	20	4	80	100	G2.0 Facilities, equipment and surrounds					G2.1 Facilities	20	5	100	100	G3.0 You and your staff					G3.1 People	15	4	60	75	G4.0 Environmental and cultural					G4.1 Heritage and culture	7	4	28	35	G5.0 General safety and welfare					G5.1 Health and safety	15	5	75	75	G6.0 Overall business operations					G6.1 Business management	15	4	60	75	G7.0 Responsible tourism operations					G7.1 Responsible tourism	N/A				<b>Totals</b>	<b>443</b>	<b>500</b>	<b>89%</b>	
Generic Criteria Score	Importance Weighting	Section Score	Weighted Score	Max Score																																																																																					
G1.0 Product sale and purchase																																																																																									
G1.1 Product	8	5	40	40																																																																																					
G1.2 Customer satisfaction	20	4	80	100																																																																																					
G2.0 Facilities, equipment and surrounds																																																																																									
G2.1 Facilities	20	5	100	100																																																																																					
G3.0 You and your staff																																																																																									
G3.1 People	15	4	60	75																																																																																					
G4.0 Environmental and cultural																																																																																									
G4.1 Heritage and culture	7	4	28	35																																																																																					
G5.0 General safety and welfare																																																																																									
G5.1 Health and safety	15	5	75	75																																																																																					
G6.0 Overall business operations																																																																																									
G6.1 Business management	15	4	60	75																																																																																					
G7.0 Responsible tourism operations																																																																																									
G7.1 Responsible tourism	N/A																																																																																								
<b>Totals</b>	<b>443</b>	<b>500</b>	<b>89%</b>																																																																																						

## BUSINESS SUSTAINABILITY

OUTCOMES	INDICATORS	PERFORMANCE MEASURES	ACHIEVED OR NOT ACHIEVED	PERFORMANCE STATUS
We will maximise income from our commercial activities.	Ensure our commercial activities are a value proposition to customers	Ensure the financial results meet budgets for 2015	<b>ACHIEVED:</b> Budget expectation met	In 2015 we have again held the price of entry costs to Discovery World Tropical Forest. Returns from all commercial centres were good and in line with expectation. Venue rates are in line with other institutions offering venues for hire in Dunedin; several rental spaces were unavailable during the installation of the new elevator, planetarium and new immersive gallery.
	Ensure that our products and services are well marketed	Commentary of marketing strategies and budgets	<b>ACHIEVED:</b> Cost-effective marketing strategies are developed and executed for exhibitions, commercial units, Museum initiatives and programmes and events	<p>Every commercial enterprise, event, programme, special event and exhibition has a marketing strategy developed to reach key target audiences.</p> <ul style="list-style-type: none"> <li>Strategies include print advertising in local and regional newspapers, and national publications such as <i>Kia Ora</i>, <i>Art Zone</i> and <i>North &amp; South</i>. The Radio Network and MediaWorks radio stations are also used. A cost-effective social media strategy can comprise posts on YouTube, Twitter and Facebook. The Education team has a specific Facebook page to ensure that teachers can be reached and have a community to share information and knowledge.</li> <li>Each key event, exhibition, announcement or initiative is supported by public relations activities.</li> <li>Below the line activities include brochure drops, leaving tourism brochures at regional iSites and specific advertisements in tourism publications.</li> <li>Special advertising in conference, meeting and wedding publications support Venues; coffee loyalty cards reach students and staff at the University; selected giveaways to the Discovery World Tropical Forest raise awareness in hard-to-reach groups.</li> </ul>
	Promote the Museum as a premier conference venue nationally and internationally	Evidence to support promotional campaigns and sales	<b>ACHIEVED:</b> Advertising undertaken to promote Museum Venues on radio, in wedding specific publications, in meeting publications and through direct sales	The Venues staff also liaise directly with existing clients. The Venues Manager and Commercial Director have been targeting corporates looking for a unique venue to promote their products and services or to host their clients, especially for the Planetarium and Immersive Theatre gallery.
We will have the highest standards of financial accountability	Ensure all expenditure is appropriately authorised	Highest levels of financial accountability evidenced	<b>ACHIEVED:</b> Financial systems, policies and guidelines in place; staff to manage financial accounts in place	<p>Two chartered accountant are responsible for the in-house financial management of the Museum's accounts, supported by Deloitte.</p> <p>The following guidelines and policies are followed by staff:</p> <ul style="list-style-type: none"> <li>Credit Card Administration Operational Guidelines</li> <li>Expense Claims Operational Guidelines</li> <li>Approval for Expenditure Form</li> <li>Spending Money Wisely</li> <li>New Creditor Form</li> <li>Petty Cash Reconciliation Operational Guidelines</li> <li>Petty Cash Administration Operational Guidelines</li> </ul>

## BUSINESS SUSTAINABILITY

OUTCOMES	INDICATORS	PERFORMANCE MEASURES	ACHIEVED OR NOT ACHIEVED	PERFORMANCE STATUS
				<ul style="list-style-type: none"> <li>Procurement Policy</li> <li>Procurement Strategy</li> <li>Procurement Operational Guideline Part 1 (Delegations and Signing Authority)</li> <li>Procurement Operational Guideline Part 2 (Procedures)</li> <li>Things to Consider When Purchasing</li> <li>Claim for Reimbursement of Expenses</li> </ul>
Work with our contributing local authorities to ensure that they receive value for money		Annual Plan presented to local authorities and feedback sought	<b>ACHIEVED:</b> Annual Plan presented and approved by local authorities	<p>Every year the Strategic Plan is reviewed and an Annual Plan developed by the Executive team.</p> <ul style="list-style-type: none"> <li>Strategic and annual plans were reviewed by Board via email in April/May and the final version agreed by the Executive team.</li> <li>Strategic and Annual plans were sent to councils for consultation. No changes were requested by the funding authorities.</li> <li>Strategic Plan V1.0 and Annual Plan 2015–2016 were approved by the Otago Museum Trust Board.</li> </ul>
		Meetings between Executive team and local authority representatives; inclusion in the DCC's Long Term Plan	<b>ACHIEVED:</b> Regular meetings held with local authorities; submission made to long-term plans; Otago Museum included in DCC long-term plan	<p>The Executive team regularly meets with a wide range of officials.</p> <ul style="list-style-type: none"> <li>The Museum Director presents a report to the Community and Environmental Committee of the Dunedin City Council four times a year.</li> <li>The Director and Commercial Director made representations to the Dunedin City Council long-term plan, met with councillors and presented to the full council over the consultation period. As a result the Council granted additional funds for key projects outlined in the Museum's long-term plan.</li> <li>The Commercial Director has submitted to the Dunedin City District Plan to have the Museum zoned a Major Facility.</li> <li>Submissions were also made to the Arts and Culture Strategy to recognise that the Museum is a major voice in the cultural life of the city and region.</li> <li>Members of the Otago Museum Executive team sit on the Tourism Committee, Tertiary Precincts Committee and Dunedin Arts and Cultural Institutions Committee, and regularly meet with city council staff.</li> </ul>
	Work in partnership with similar organisations to maximise benefits	Collaborations with local cultural institutions	<b>ACHIEVED:</b> Work closely with all major cultural institutions; sit on the Dunedin Arts and Cultural Institutions Committee	<p>The Museum is working in partnership with many similar organisations.</p> <p>The Dunedin Arts and Cultural Institutions Committee share information ranging from:</p> <ul style="list-style-type: none"> <li>Digital Asset Management Systems</li> <li>Conference and professional development opportunities</li> <li>Disaster recovery plan for all institutions</li> <li>Collective off-site storage facilities</li> <li>Collaboration of marketing</li> </ul>

## BUSINESS SUSTAINABILITY

OUTCOMES	INDICATORS	PERFORMANCE MEASURES	ACHIEVED OR NOT ACHIEVED	PERFORMANCE STATUS
		<p>Commentary on benefits to the Museum and other institutions from partnership</p>	<p><b>ACHIEVED:</b>                      Museum Director on board of Museums Aotearoa and New Zealand branch of the International Council of Museums</p>	<p>The Museum is also working on a national level with other major and regional Museums.</p> <ul style="list-style-type: none"> <li>The Museum Director is on the board of Museums Aotearoa. Their mission as stated on their website is as follows: “Museums Aotearoa strives to be the strong, objective, fully representative voice for the evolving museum community, and to promote a shared sense of professionalism, solidarity and identity,” and “to nurture excellence in museums and galleries through advocacy and service, to extend manaakitanga and community value.” In May 2015 Otago Museum hosted the Museums Aotearoa Conference.</li> <li>The Otago Museum Director is on the board of the New Zealand branch of the International Council of Museums. The Council’s mission as stated on their website is as follows: “The International Council of Museums works for society and its development. It is committed to ensuring the conservation, and protection of cultural goods”.</li> </ul>



## OUTWARD-LOOKING AND INCLUSIVE CULTURE

OUTCOMES	INDICATORS	PERFORMANCE MEASURES	ACHIEVED OR NOT ACHIEVED	PERFORMANCE STATUS
We will be driven by the needs of those we serve.	Identify the needs of our core visitor audience and identify new audiences to engage through innovative exhibitions and programmes and online via our website and social media strategy	Market research to identify needs of core audience and identify new audiences  Commentary on our audience	<b>ACHIEVED:</b> Museums Aotearoa survey and visitor comments cards to identify and react to visitor needs	Market research and visitor feedback helps inform us of the needs and wants of our core visitor audiences.  Many of these comments are actioned.  Visitor feedback cards are collected and forwarded to the appropriate staff member to action. Similar feedback is often received. Responses can be anything from fixing a toilet seat to passing on a suggestion for an exhibition.
	Redefine and understand our various customer segments to ensure that our activities meet the needs of those we serve	Delivery of innovative exhibitions and programmes to those with little previous engagement with the Museum	<b>ACHIEVED:</b> Identified Museum priority to engage with Kāi Tahu; developed <i>Hākui: Women of Kāi Tahu</i> exhibition	In the Museums Aotearoa March 2015 survey, 11% of those surveyed were of Māori descent (8% in national survey). This is an increase on 2014 research, which showed only 6.7% of visitors were Māori. This is an important audience for the Museum. The Museum will build on the growth of this audience with the development of the <i>Hākui</i> exhibition in November 2015 and the redevelopment of the Tāngata Whenua Gallery by 2018.  In 2014–15 development began on the <i>Hākui: Women of Kāi Tahu</i> exhibition. It will open on 19 November 2015, the day before Te Rūnanga o Ngāi Tahu's Hui-a-Iwi event, which draws people from throughout New Zealand and from overseas. The aim of the exhibition is to engage with iwi, hapū, whānau and individuals to experience the stories of Kāi Tahu wāhine from the perspective of uri whakatipu, the current generations.
	Improve engagement with stakeholders and communities who have had little previous engagement with the Museum	Show evidence of engaging with a new community that has had little engagement with the Museum	<b>ACHIEVED:</b> Engaged with the Pasifika community; collaborated with local Cook Islands group to develop Creative Pasifika events	People from the Cook Islands were not represented in the Otago Museum Museums Aotearoa March 2015 survey, and only 0.03% of people in the MA 2015 national survey stated they were of Cook Island descent. In response to this apparent lack of engagement, we are aiming to engage with the wider Pasifika community with the development of the Creative Pasifika mini festival to be held in September 2015. Work on the mini exhibition, which will display tivaivai and offer demonstrations and a concert, began in May 2015.
We will build and sustain a culture of collaboration and partnership.	Engage openly with our stakeholders to develop innovative concepts and learning opportunities for our community	Commentary of new initiatives to meet the needs of our stakeholders	<b>ACHIEVED:</b> Two new initiatives saw deeper and wider engagement with two key stake holders: science community – Discovery World charrette; Māori community – Mana Wāhine Steering Committee	The Otago Museum has many stakeholders with whom we work to deliver the strategic objectives in <i>Te Ara Hou</i> . <ul style="list-style-type: none"> <li>On 28 November 2014 a meeting of key science stakeholders was held at the Otago Museum. It brought together people from across many sectors: government, MBIE, mana whenua, OMTB members, educators, funding authorities, exhibition designers, museums and the academic community members to discuss the redevelopment of Discovery World. As well as proposing a new concept for Discovery World, questions were asked about the type of spaces required to engage the public in science and the overarching questions that could lead visitors through the science gallery spaces.</li> <li>Regular meetings are held between representatives from the exhibition development team and the Mana Wāhine steering committee regarding the development of the <i>Hākui: Women of Kāi Tahu</i> exhibition.</li> </ul>

## OUTWARD-LOOKING AND INCLUSIVE CULTURE

OUTCOMES	INDICATORS	PERFORMANCE MEASURES	ACHIEVED OR NOT ACHIEVED	PERFORMANCE STATUS
Our culture supports our vision and mission.	Communicate with our staff to enable the flow of ideas and skills across the organisation	Commentary on communications with staff	<p><b>ACHIEVED:</b> Regular meetings held to share ideas and information with Museum staff</p>	<p>Monthly and weekly meetings are held across and between divisions, teams and managerial levels to ensure staff are fully informed and engaged in the running of the Museum and delivery of our strategic goals.</p> <ul style="list-style-type: none"> <li>• Weekly Executive meeting</li> <li>• Monthly Finance meetings – the Executive meet to discuss financial reports across all divisions and review all commercial activities relating to the operation of the Museum.</li> <li>• Monthly Operational Managers meeting – managers across all divisions meet to discuss activities that impact across the Museum, including health and safety and key actions.</li> <li>• Monthly Staff Briefing – reports are given by divisional directors, new staff are introduced and Museum-wide issues are presented.</li> <li>• Exhibition project teams – meetings include representatives from all teams involved in the development of exhibitions, including Design, Interactives, Content, Marketing, Education, Facilities and Programmes.</li> </ul>
	Meet with key funders, supporters and contributors to share ideas, knowledge and opportunities within and outside the Museum	Commentary on engagement with stakeholders	<p><b>ACHIEVED:</b> Museum director and divisional directors sit on six boards and committees</p>	<p>The Museum meets regularly, and as required, with a wide variety of key stakeholders and contributors to share ideas and knowledge, and to develop new and beneficial initiatives.</p> <ul style="list-style-type: none"> <li>• Museum Director, member of the Advisory Committee at the University of Otago Centre for Science Communication.</li> <li>• Director, Marketing and Development is a member of Dunedin Host Board.</li> <li>• Director, CRE sits on the Dunedin Arts and Culture Committee.</li> <li>• Museum Director is on the Association of Friends of the Otago Museum Council.</li> <li>• Museum Director is a member of the Dunedin Shanghai Association.</li> <li>• Commercial Director is on the Tertiary Precincts Sector Committee.</li> </ul>

## OUTWARD-LOOKING AND INCLUSIVE CULTURE

OUTCOMES	INDICATORS	PERFORMANCE MEASURES	ACHIEVED OR NOT ACHIEVED	PERFORMANCE STATUS
	Encourage the professional development of staff and recruit to broaden the Museum's knowledge base	Figures relating to professional development and training undertaken by staff	<p><b>ACHIEVED:</b> Staff attend nine conferences for professional development and a range of workshops and training courses to broaden Museum knowledge base</p>	<p>Staff attended a wide range of conferences.</p> <ul style="list-style-type: none"> <li>• Thirty-five staff attended as delegates to the Museums Aotearoa conference. Casual and part-time staff were also able to join in sessions on presentation of their staff ID.</li> <li>• Accountants in the Public Sector</li> <li>• Entomological Society of NZ</li> <li>• Executive Assistant Summit</li> <li>• History of Emotions</li> <li>• National Digital Forum</li> <li>• Semi-Permanent</li> <li>• The Big Conversation</li> </ul> <p>Other training workshops and courses were as follows:</p> <ul style="list-style-type: none"> <li>• Forty-two staff had refresher or comprehensive St John First Aid training.</li> <li>• Forty staff attended professional development courses and workshops, from Management to Health and Safety, Museums Studies to training to run the planetarium's Digistar production and presentation system.</li> </ul>

# Appendix B

OTAGO MUSEUM TRUST BOARD

ANNUAL REPORT FOR THE  
FINANCIAL YEAR ENDED 30 JUNE 2015

---

**OTAGO MUSEUM TRUST BOARD**  
**FINANCIAL STATEMENTS**

For the Financial Year Ended 30 June, 2015

<b>CONTENTS</b>	<b>PAGE</b>
Statement of Responsibility	59
Statement of Financial Performance	60
Statement of Comprehensive Revenue & Expense	60
Statement of Financial Position	61
Statement of Changes in Equity	62
Cash Flow Statement	63
Notes to the Financial Statements	64–91
Auditors' Report	92



**OTAGO MUSEUM TRUST BOARD**  
**STATEMENT OF RESPONSIBILITY**  
**For the Financial Year Ended 30 June, 2015**

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 2015.

On behalf of the Otago Museum Trust Board



\_\_\_\_\_  
Chairperson



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

**OTAGO MUSEUM TRUST BOARD**  
**STATEMENT OF FINANCIAL PERFORMANCE**  
**For the Financial Year Ended 30 June, 2015**

	Notes	2015 \$	Budget \$	2014 \$
<b>Revenue</b>				
Grants-Government and Other		111,982	104,911	150,353
Local Authorities		4,102,101	4,102,102	4,021,668
Public		2,328,697	2,523,253	2,282,553
Legacies and Bequests		360	-	1,683
Investment Revenue - Dividends		146,363	-	121,392
- Interest		504,781	536,029	439,310
<b>Total Revenue</b>	<b>2</b>	<b>7,194,284</b>	<b>7,266,295</b>	<b>7,016,959</b>
<b>Expenditure</b>				
Employee Benefits Expense	3(a)	(3,741,854)	(3,526,898)	(3,560,158)
Depreciation and Amortisation Expense		(1,020,244)	(1,320,570)	(1,048,775)
Other Expenses	3(b)	(2,800,509)	(3,357,426)	(2,808,779)
<b>Total Operating Expenditure</b>		<b>(7,562,607)</b>	<b>(8,204,894)</b>	<b>(7,417,712)</b>
<b>Surplus/(Loss) for the Year</b>		<b>\$(368,323)</b>	<b>\$(938,599)</b>	<b>\$(400,753)</b>

The accompanying notes form part of these financial statements.

**OTAGO MUSEUM TRUST BOARD**  
**STATEMENT OF COMPREHENSIVE REVENUE AND EXPENSE**  
**For the Financial Year Ended 30 June, 2015**

	Notes	2015 \$	2014 \$
<b>Other Comprehensive Revenue and Expense</b>			
Realised net gains/loss on sale of financial instruments		67,826	66,533
Available-for-sale financial assets valuation gain/(loss)	16(a)	486,447	151,047
<b>Total Other Comprehensive Revenue and Expense (Net of Tax)</b>		<b>554,273</b>	<b>217,580</b>
Surplus/(Loss) for the Year		(368,323)	(400,753)
<b>Total Comprehensive Revenue and Expense for the Year</b>		<b>\$185,950</b>	<b>\$(183,174)</b>

**OTAGO MUSEUM TRUST BOARD**  
**STATEMENT OF FINANCIAL POSITION**  
**As at 30 June, 2015**

	<b>Notes</b>	<b>2015 \$</b>	<b>Budget \$</b>	<b>2014 \$</b>
<b>Current Assets</b>				
Cash and Cash Equivalents	21(a)	7,851,724	3,682,416	8,132,205
Trade and Other Receivables	8	188,128	165,863	227,949
Derivative Financial Instruments	9	1,333,040	-	-
Inventories	10	163,777	192,182	173,550
Other Financial Assets	11	196,932	179,648	196,932
Other Current Assets	12	-	-	160,471
<b>Total Current Assets</b>		<b>9,733,601</b>	<b>4,220,109</b>	<b>8,891,107</b>
<b>Non-current Assets</b>				
Other Financial Assets	11	5,715,390	3,679,286	5,064,455
Property, Plant & Equipment	13	14,503,198	18,359,129	14,262,916
<b>Total Non-Current Assets</b>		<b>20,218,588</b>	<b>22,038,415</b>	<b>19,327,371</b>
<b>Total Assets</b>		<b>29,952,189</b>	<b>26,258,524</b>	<b>28,218,478</b>
<b>Current Liabilities</b>				
Trade and Other Payables	14	545,764	571,277	303,172
Derivative Financial Instruments	14	1,264,747	-	-
Employee Entitlements	15	363,373	-	322,951
<b>Total Current Liabilities</b>		<b>2,173,884</b>	<b>571,277</b>	<b>626,123</b>
<b>Total Liabilities</b>		<b>2,173,884</b>	<b>571,277</b>	<b>626,123</b>
<b>Net Assets</b>		<b>\$27,778,305</b>	<b>\$25,687,247</b>	<b>\$27,592,355</b>
<b>Equity</b>				
Reserves	16	14,683,121	-	14,378,688
Accumulated Surplus/Deficit	17	13,095,184	-	13,213,667
		<b>\$27,778,305</b>	<b>\$25,687,247</b>	<b>\$27,592,355</b>

The accompanying notes form part of these financial statements.

**OTAGO MUSEUM TRUST BOARD**  
**STATEMENT OF CHANGES IN EQUITY**  
**For the Financial Year Ended 30 June, 2015**

	Notes	2015 \$	Budget \$	2014 \$
Equity at Beginning of Year		27,592,355	26,625,843	27,775,528
Total Comprehensive Revenue and Expense for the Year		185,950	(938,596)	(183,173)
<b>Equity at End of Year</b>		<b>\$27,778,305</b>	<b>\$25,687,247</b>	<b>\$27,592,355</b>

The accompanying notes form part of these financial statements.

**OTAGO MUSEUM TRUST BOARD**  
**STATEMENT OF CASH FLOWS**  
**For the Financial Year Ended 30 June, 2015**

	Notes	2015 \$	Budget \$	2014 \$
<b>Cash Flows to/from Operating Activities</b>				
Government, Local Authorities and the Public		6,576,683	6,749,777	6,481,938
Dividends		146,363	-	121,392
Interest Received		512,682	536,028	428,096
Payments to Employees		(3,713,432)	(3,526,898)	(3,847,274)
Payments to Suppliers		(2,503,136)	(3,376,241)	(2,885,157)
		<hr/>	<hr/>	<hr/>
Net Cash Inflow/(Outflow) from Operating Activities		1,019,160	382,666	298,995
		<hr/>	<hr/>	<hr/>
<b>Cash Flows to/from Investing Activities</b>				
Proceeds from Maturity and Sale of Other Financial Assets		491,790	1,000,000	572,478
Proceeds from Sale of Property, Plant and Equipment		-	-	-
Purchase of Property, Plant and Equipment		(1,134,686)	(3,351,791)	(379,030)
Purchase of Other Financial Assets		(656,745)	-	(607,351)
		<hr/>	<hr/>	<hr/>
Net Cash Inflow/(Outflow) from Investing Activities		(1,299,641)	(2,351,791)	(413,903)
		<hr/>	<hr/>	<hr/>
<b>Net Increase/(Decrease) in Cash and Cash Equivalents</b>		<b>(280,481)</b>	<b>(1,969,125)</b>	<b>(114,908)</b>
<b>Cash and Cash Equivalents at the Beginning of the Financial Year</b>				
		<b>8,132,205</b>	<b>5,501,541</b>	<b>8,247,113</b>
		<hr/>	<hr/>	<hr/>
<b>Cash and Cash Equivalents at the End of the Financial Year</b>	21(a)	<b>\$7,851,724</b>	<b>\$3,532,416</b>	<b>\$8,132,205</b>
		<hr/>	<hr/>	<hr/>

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.



**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**For the Financial Year Ended 30 June, 2015**

**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.

These financial statements are the first financial statements presented in accordance with the new PBE accounting standards. All available disclosure concessions have been applied. The material adjustments arising on transition to the new PBE accounting standards are explained in Note 25.

**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 (Cont.)**  
**For the Financial Year Ended 30 June, 2015**

**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.

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.

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS (Cont.)**  
**For the Financial Year Ended 30 June, 2015**

**STATEMENT OF ACCOUNTING POLICIES cont.**

**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 include cash on hand, deposits held at call with banks, and other short-term highly liquid investments with original maturities of 3 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.

**(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.

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS (Cont.)**  
**For the Financial Year Ended 30 June, 2015**

**STATEMENT OF ACCOUNTING POLICIES cont.**

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 and expense.

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 uncollectible, 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.

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS (Cont.)**  
**For the Financial Year Ended 30 June, 2015**

**STATEMENT OF ACCOUNTING POLICIES cont.**

(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.

**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**

Land

Buildings

Cafe Equipment

Computer Equipment

Emergency Response Team Equipment

Furniture, Fittings and Equipment

Golden Kiwi Lottery Fund Equipment

Motor Vehicles

**Rate**

Nil

3% S.L. - 18% D.V.

19.2% - 30% D.V.

18% - 67% D.V.

18% D.V.

8% - 67% D.V.

10% D.V.

26% D.V.



**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS (Cont.)**  
**For the Financial Year Ended 30 June, 2015**

**STATEMENT OF ACCOUNTING POLICIES cont.**

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

Disposal

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

Any gain or loss arising on 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.

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

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

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

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

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

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

**Impairment of Non-financial Assets**

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

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

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

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS (Cont.)**  
**For the Financial Year Ended 30 June, 2015**

**STATEMENT OF ACCOUNTING POLICIES cont.**

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.

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.

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS (Cont.)**  
**For the Financial Year Ended 30 June, 2015**

**STATEMENT OF ACCOUNTING POLICIES cont.**

**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 and 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 21.

**Budget Figures**

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

**Critical Accounting Estimates and Assumptions**

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

Key Sources of Estimation Uncertainty

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

Key Sources of Estimation Uncertainty include:

- Estimating the remaining useful life of various items of property, plant and equipment. If the useful life does not reflect the actual consumption of benefits of the asset, the Museum could be over or under estimating the depreciation charge recognised as an expense in the Statement of Financial Performance.
- Determining whether the conditions of a grant 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, 2015**

**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 amounts to \$4,102,101 in 2015 (2014: \$4,021,668). Legacies and Bequests, Interest & Dividends, as well as Grants – Government and Other are also considered non-exchange revenue.

Included within Public revenue are the following non-exchange transactions:

	<b>2015</b>	<b>2014</b>
	<b>\$</b>	<b>\$</b>
Donations	175,873	124,643
Sponsorships	5,574	-
Other	-	2,391
	<u>181,447</u>	<u>127,034</u>

**3. EXPENDITURE**

	<b>2015</b>	<b>2014</b>
	<b>\$</b>	<b>\$</b>
<b>(a) Employee Benefits Expense</b>		
Salaries and Wages	3,662,159	3,389,541
Defined Contribution Plans	79,695	170,617
	<u>3,741,854</u>	<u>3,560,158</u>

From 30 June 2015, the recognition of defined contribution plans has been adjusted to only represent the employer contribution to these schemes. Prior to this, both the employee and employer contributions were recognised.

**(b) Other Expenses**

Computer Costs	64,066	59,382
Maintenance	178,423	124,009
Other Expenses	2,558,020	2,625,388
	<u>2,800,509</u>	<u>2,808,779</u>

**4. REMUNERATION**

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

	<b>2015</b>	<b>2014</b>
<b>Remuneration Band</b>	<b>Number of Employees</b>	<b>Number of Employees</b>
\$270,000 - \$279,999		1
\$260,000 - \$269,999	1	1
\$140,000 - \$149,999	1	1
\$110,000 - \$119,999	2	-
\$100,000 - \$109,999	1	-

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS (Cont.)**  
**For the Financial Year Ended 30 June, 2015**

**5. KEY MANAGEMENT PERSONNEL COMPENSATION**

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

	<b>2015</b>	<b>2014</b>
	<b>\$</b>	<b>\$</b>
Short-term employee benefits	833,506	1,067,233
Other benefits	-	-
	<u>833,506</u>	<u>1,067,233</u>

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

Trust Board Members	0.04	0.04
Museum Management Team	6	7.5
	<u>6.04</u>	<u>7.54</u>

**6. SEVERANCE PAYMENTS**

For the year ended 30 June 2015, the Otago Museum Trust Board made no severance payments to employees outside the meeting of contractual payments in regards to outstanding leave, sabbatical, and retirement entitlements (2014: \$Nil).

**7. REMUNERATION OF AUDITORS**

	<b>2015</b>	<b>2014</b>
	<b>\$</b>	<b>\$</b>
Audit Fees for Financial Statement Audit	<u>\$28,134</u>	<u>\$27,804</u>

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

**8. TRADE AND OTHER RECEIVABLES**

Trade Receivables	84,233	114,213
	<u>84,233</u>	<u>114,213</u>
Sundry Receivables and Accruals	70,718	82,182
Estimated Doubtful Debts	-	-
Goods and Services Tax (GST) Receivable	33,177	31,554
	<u>\$188,128</u>	<u>\$227,949</u>

The following are recognised as non-exchange transactions:

	<b>2015</b>	<b>2014</b>
	<b>\$</b>	<b>\$</b>
Accrued Interest	74,014	81,915
GST Receivable	33,177	31,554
	<u>\$107,191</u>	<u>\$113,469</u>

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



**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS (Cont.)**  
**For the Financial Year Ended 30 June, 2015**

**TRADE AND OTHER RECEIVABLES cont.**

Trade Receivables

	<b>2015</b>	<b>2014</b>
Ageing of past due but not impaired:		
0–30 days	192	71,039
31–60 days	59,002	14,005
61–90 days	1,502	1,551
90 days+	23,537	27,618
	<u>\$84,233</u>	<u>\$114,213</u>

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

	<b>2015</b>	<b>2014</b>
	<b>\$</b>	<b>\$</b>

**9. DERIVATIVE FINANCIAL INSTRUMENTS**

US Forward Contracts	1,333,040	-
	<u>\$1,333,040</u>	<u>\$Nil</u>

The notional principal amounts of outstanding forward exchange contracts in New Zealand dollars were \$1,333,040 (2014: \$Nil). The foreign currency principal amounts were US\$909,400 (2014 US\$Nil).

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

	<b>2015</b>	<b>2014</b>
	<b>\$</b>	<b>\$</b>
<b>10. INVENTORIES</b>		
Shop Stock	147,446	160,875
Café Stock	10,213	12,675
Venue Stock	6,118	
	<u>\$163,777</u>	<u>\$173,550</u>

The carrying amount of inventories pledged as security for liabilities is \$Nil (2014: \$Nil).

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS (Cont.)**  
**For the Financial Year Ended 30 June, 2015**

	<b>2015</b>	<b>2014</b>
	<b>\$</b>	<b>\$</b>
<b>11. OTHER FINANCIAL ASSETS</b>		
<i>Available-for-Sale at Fair Value:</i>		
<u>Current</u>		
Deposits	196,932	196,932
<u>Non Current</u>		
Equity Securities – Company Shares	4,471,178	3,908,786
Fixed Rate Bonds	1,244,212	1,155,669
	<u>5,912,322</u>	<u>5,261,387</u>
Disclosed in the financial statements as:		
Current	196,932	196,932
Non-current	5,715,390	5,064,455
	<u>\$5,912,322</u>	<u>\$5,261,387</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.

	<b>2015</b>	<b>2014</b>
	<b>\$</b>	<b>\$</b>
<b>12. OTHER CURRENT ASSETS</b>		
Prepayments	<u>\$Nil</u>	<u>\$160,471</u>

## Museum Operational Assets

[illegible]

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS (Cont.)**  
**For the Financial Year Ended 30 June, 2015**

**13. PROPERTY, PLANT AND EQUIPMENT Cont.**

	Cost/ Valuation 1 July 2013	Additions	Disposals	Transfers	Cost/ Valuation 30 June 2014	Accumulated Depreciation & Impairment Changes 1 July 2013	Depreciation Expense	Accumulated Depreciation Reversed on Disposal	Accumulated Depreciation Adjusted for Transfers	Accumulated Depreciation & Impairment Changes 30 June 2014	Carrying Amount 30 June 2014
<b>Museum Operational Assets</b>											
<b>At Cost</b>											
Land	979,952				979,952	-	-			-	979,952
Buildings	7,476,131	210,415			7,686,546	(2,753,586)	(342,694)			(3,096,280)	4,590,266
- Discovery World	2,256,032				2,256,032	(1,202,629)	(60,000)			(1,262,629)	993,403
Redevelopment - Phase 1											
Building	3,000,616				3,000,616	(1,366,230)	(90,018)			(1,456,248)	1,544,368
Fitout exhibitions	245,813				245,813	(212,245)	(6,042)			(218,287)	27,526
Mechanical services	362,465				362,465	(242,212)	(11,424)			(253,636)	108,829
Electrical	509,315				509,315	(340,344)	(16,052)			(356,396)	152,919
Redevelopment - Phase 2											
Building	5,409,584				5,409,584	(1,930,829)	(162,288)			(2,093,117)	3,316,467
Fitout exhibitions	2,906,971				2,906,971	(2,462,061)	(80,084)			(2,542,145)	364,826
Mechanical services	1,970,917				1,970,917	(1,238,073)	(69,620)			(1,307,693)	663,224
Electrical	451,183				451,183	(283,421)	(15,937)			(299,358)	151,825
Computer Equipment	1,570,796	97,820	(643,089)		1,025,527	(999,515)	(110,737)	631,904		(478,347)	547,179
Emergency Response Equipment	7,152				7,152	(6,898)	(47)			(6,945)	207
Exhibits	388,293	86,193			474,486	-	-			-	474,486
Furniture & Fittings	1,249,426	38,662	(193,571)		1,094,517	(890,473)	(62,172)	188,012		(764,633)	329,884
Golden Kiwi Lottery Fund	17,837				17,837	(17,508)	(33)			(17,541)	296
Motor Vehicles	108,753				108,753	(100,649)	(2,108)			(102,757)	5,996
Café Equipment	29,751				29,751	(15,713)	(2,775)			(18,488)	11,263
	<b>28,940,987</b>	<b>433,090</b>	<b>(836,660)</b>	<b>-</b>	<b>28,537,417</b>	<b>(14,062,386)</b>	<b>(1,032,031)</b>	<b>819,916</b>	<b>-</b>	<b>(14,274,501)</b>	<b>14,262,916</b>

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS (Cont.)**  
**For the Financial Year Ended 30 June, 2015**

	<b>2015</b>	<b>2014</b>
	<b>\$</b>	<b>\$</b>
<b>14. TRADE AND OTHER PAYABLES</b>		
Trade Payables (i)	359,880	287,630
Other Accrued Charges (ii)	185,884	15,542
Derivative Financial Instruments (iii)	1,264,747	-
	<u>\$1,810,511</u>	<u>\$303,172</u>

- (i) The average credit period on purchases is 30 days.
- (ii) The Museum holds unspent grant funding received, included in cash and cash equivalents, of \$168,769 (2014: \$Nil) that is subject to restrictions. The restrictions generally specify how the grant is required to be spent providing specified deliverables of the grant arrangement. This grant funding is considered a non-exchange transaction.
- (iii) The Museum holds forward exchange contracts with BNZ for USD, which is expected to be utilised in the development of the Planetarium and Discovery World refurbishment. The amount stated above represents the cost to the Museum in entering into these contracts.

**15. EMPLOYEE ENTITLEMENTS**

Accrued Salary and Wages	184,823	164,500
Annual Leave	178,550	158,451
	<u>\$363,373</u>	<u>\$322,951</u>

**16. RESERVES**

Available-for-Sale Revaluation Reserve (a)	949,824	463,377
Equalisation Fund (b)	291,590	279,690
Restricted Reserves (c) (Trust Funds)	5,567,939	5,287,425
Museum Reserves (d) (Special Funds)	7,799,754	8,266,280
Unallocated Accrued Interest	74,014	81,916
	<u>\$14,683,121</u>	<u>\$14,378,688</u>

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

Balance at Beginning of Year	463,377	312,331
Valuation Gain/(Loss) Recognised	554,273	217,579
(Gain)/Loss transferred to Revenue Statement on Sale of Financial Assets	(67,826)	(66,533)
Balance at End of Year	<u>\$949,824</u>	<u>\$463,377</u>

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

**(b) Equalisation Fund**

Balance at Beginning of Year	279,690	269,384
Interest Transfer	11,900	10,306
Balance at End of Year	<u>\$291,590</u>	<u>\$279,690</u>

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

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS (Cont.)**  
**For the Financial Year Ended 30 June, 2015**

	<b>Notes</b>	<b>2015</b> \$	<b>2014</b> \$
<b>16. RESERVES cont.</b>			
<b>(c) Restricted Reserves (Trust Funds)</b>	16 (e)		
Balance at Beginning of Year		5,287,425	5,137,380
Transfer from/(to) Retained Earnings		280,514	150,045
Balance at End of Year		<u>\$5,567,939</u>	<u>\$5,287,425</u>

Restricted reserves include:

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

	<b>Notes</b>	<b>2015</b> \$	<b>2014</b> \$
<b>(d) Museum Reserves (Special Funds)</b>	16 (f)		
Balance at Beginning of Year		8,266,280	8,028,074
Transfer from/(to) Retained Earnings		(466,526)	238,206
Balance at End of Year		<u>\$7,799,754</u>	<u>\$8,266,280</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, 2015**

**16 (e) Restricted Reserves (Trust Funds)**

<u>TRUST FUND</u>	<u>BALANCE</u> <u>01/07/2014</u>	<u>ADD REVENUE &amp;</u> <u>TRANSFERS</u>	<u>DEDUCT</u> <u>EXPENDITURE &amp;</u> <u>TRANSFERS</u>	<u>BALANCE</u> <u>30/06/2015</u> <u>TOTAL</u>	<u>CAPITAL</u>	<u>REVENUE</u>
<b>Elizabeth Alexander</b>		Gain on Sale of Shares 1,984 Investment Revenue 7,166		163,841	87,506	76,335
<b>Beth and Mark Anderson</b>	154,691	Gain on Sale of Shares 1,317 Investment revenue 4,756		108,736	74,643	34,093
<b>Avice Bowbyes - Costumes</b>	102,663	Gain on Sale of Shares 2,502 Investment Revenue 9,035		206,577	68,503	138,074
<b>Colquhoun</b>	195,040	Gain on Sale of Shares 6,394 Investment Revenue 23,090	Purchases – Jewellery 653 Scholarships 7,167	520,119	173,674	346,445
<b>De Beer Publications &amp; Research</b>	498,455	Gain on Sale of Shares 14,711 Investment Revenue 53,120		1,214,574	372,636	841,938
<b>Fairweather</b>	1,146,743	Gain on Sale of Shares 4,339 Investment Revenue 15,669	Purchases- Ceramics 9,290 Purchase – Misc from Trust Funds 8,272	340,696	141,756	198,940
<b>Fairweather - Collections</b>	338,250	Gain on Sale of Shares 7,035 Investment Revenue 25,406	Purchase – Ceramics 2,414	578,480	199,792	378,688
<b>Gollan</b>	548,453	Gain on Sale of Shares 2,652 Investment Revenue 9,576		218,947	42,364	176,583
<b>Brenda Joyce Harding</b>	206,719	Gain on Sale of Shares 1,367 Investment Revenue 4,936		112,859	40,480	72,379
<b>Lyders</b>	106,556	Gain on Sale of Shares 2,403 Investment Revenue 8,679	Purchase – Misc from Trust Funds 27	198,414	39,853	158,561
<b>Cowie Nichols</b>	187,359	Gain on Sale of Shares 287 Investment Revenue 1,036		23,697	2,606	21,091
<b>Cyril Nichols</b>	22,374	Gain on Sale of Shares 12,789 Investment Revenue 46,184		1,055,974	222,859	833,115
<b>Peter Snow MAC Fund</b>	997,001	Gain on Sale of Shares 15 Investment Revenue 53		1,204	-	1,204
<b>Willi Fels</b>	1,136	Gain on Sale of Shares 10,031 Investment Revenue 36,224	Purchase – Misc from Trust Funds 4,419	823,821	254,775	569,046
<b>TOTAL RESTRICTED RESERVES</b>	<u><u>\$5,287,425</u></u>	<u><u>\$312,756</u></u>	<u><u>\$32,242</u></u>	<u><u>\$5,567,939</u></u>	<u><u>\$1,721,447</u></u>	<u><u>\$3,846,492</u></u>

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS (Cont.)**  
**For the Financial Year Ended 30 June, 2015**

**16 (f) Museum Reserves (Special Funds)**

<u>SPECIAL FUND</u>	<u>BALANCE</u> <u>01/07/2014</u>	<u>ADD REVENUE &amp;</u> <u>TRANSFERS</u>	<u>DEDUCT</u> <u>EXPENDITURE</u> <u>&amp; TRANSFERS</u>	<u>BALANCE</u> <u>30/06/2015</u> <u>TOTAL</u>	<u>CAPITAL</u>	<u>REVENUE</u>	
Allocation for Special Purposes	69,673	Est. E.O. Naylor Investment Revenue	360 3,227	73,260	-	73,326	
Barclay	125,103	Marjorie Barclay Trust Investment Revenue	145,000 5,795	270,103 5,795	-	5,795	
Conservation Materials	194,481	Budget Transfer Investment Revenue	7,098 9,009	48,400 162,188	-	162,188	
Development	2,395,963	Transfer from Shop Transfer from Barclay Donations Investment Revenue	990,856 270,103 17,500 156,886	Capital Project Expenditure 1,054,055	-	2,777,253	
Emergency Response	44,256	Investment Revenue	2,050	46,306	-	46,306	
Freda Stucky	251,381	Investment Revenue	10,641	262,022	-	262,022	
Loss of Heart Compensation	2,180,724	Investment Revenue	89,406	2,270,130	1,106,913	1,163,217	
Maori Ethnology	97,883	Investment Revenue	4,534	102,417	-	102,417	
Purchase of Collections	83,257	Budget Transfer Investment Revenue	966 3,857	88,080	-	88,080	
Retirement Leave	198,530	Budget Transfer Investment Revenue	13,141 9,196	220,867	-	220,868	
Scientific Publications	67,722	Budget Transfer Investment Revenue	845 3,137	71,704	-	71,704	
Shop and Publication Sales	990,856	Investment Revenue	-	990,856 -	-	-	
Special Exhibitions & Programmes	691,054	Budget Transfer Investment Revenue	39,242 32,011	762,307	-	762,307	
Study & Training	108,617	Budget Transfer Investment Revenue	2,969 5,031	116,617	-	116,617	
Project & Development Fund	766,780	Budget Transfer Investment revenue	87,284 35,519	Equipment & Upgrades Maintenance 34,789 13,987	840,807	- 840,807	
TOTAL MUSEUM RESERVES	\$8,266,280		\$1,945,663	\$2,412,190	\$7,799,753	\$1,106,913	\$6,692,840

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS (Cont.)**  
**For the Financial Year Ended 30 June, 2015**

	<b>2015</b>	<b>2014</b>
	<b>\$</b>	<b>\$</b>
<b>17. CAPITAL</b>		
<b>Accumulated Surplus/(Deficit)</b>		
Balance at Beginning of Year	13,213,667	13,935,230
Plus Exhibits & Equipment Purchased from: Restricted and Museum Reserves	1,162,319	363,145
Net Surplus/(Deficit)	(1,129,257)	(984,226)
Transfers from/(to) Reserves: Restricted and Museum Reserves	(151,545)	(100,482)
Balance at End of Year	<u>\$13,095,184</u>	<u>\$13,213,667</u>

**18. COMMITMENTS FOR EXPENDITURE**

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

Capital and other expenditure commitments at 30 June 2015 were \$821,046 (30 June 2014: \$Nil). These affect the following asset classes:

- Buildings \$821,046

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

The Otago Museum Trust Board entered into an agreement for insurance covering the next financial year at the end of June 2015. The amount due for payment is \$161,783.

	<b>2015</b>	<b>2014</b>
	<b>\$</b>	<b>\$</b>
<b>19. CONTINGENT LIABILITIES &amp; CONTINGENT ASSETS</b>		
<b>Contingent Liabilities</b>		
ATA Carnet	19,930	19,930

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

**Contingent Assets**

There were no contingent assets at 30 June, 2015 (2014: Nil).

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS (Cont.)**  
**For the Financial Year Ended 30 June, 2015**

**20. RELATED PARTY DISCLOSURES**

**Contributing Local Authorities**

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

**Transactions with Related Parties**

During the year the following receipts (payments) were received from (made to) contributing authorities and these were conducted on normal commercial terms:

		<b>2015</b>	<b>2014</b>
		<b>\$</b>	<b>\$</b>
Central Otago District Council	Levy Received	25,758	25,253
Clutha District Council	Levy Received	181,570	178,010
Dunedin City Council	Levy Received	3,843,258	3,767,900
Waitaki District Council	Levy Received	51,516	50,505
		<u>\$4,102,102</u>	<u>\$4,021,668</u>
Dunedin City Council	Rent & Rates Paid	<u>\$79,273</u>	<u>\$78,279</u>

The Otago Museum also received a rates grant from the Dunedin City Council totalling \$6,000 (2014: \$Nil).

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

	<b>2015</b>	<b>2014</b>
	<b>\$</b>	<b>\$</b>
Innovatio Limited	15,000	7,575
	<u>\$15,000</u>	<u>\$7,575</u>

The transactions above related to professional services rendered, remuneration for the Chair of the Board and reimbursement expenditure relating to the Chair of the Board carrying out his role. 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, 2015**

**21. NOTES TO THE CASH FLOW STATEMENT**

**(a) Reconciliation of Cash and Cash Equivalents**

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

	<b>2015</b>	<b>2014</b>
	<b>\$</b>	<b>\$</b>
Cash & Cash Equivalents	7,851,724	8,132,205
	<u>\$7,851,724</u>	<u>\$8,132,205</u>

**22. 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.

Following the change in leadership and an extensive consultation process with stakeholders, both internal and external, the Otago Museum Trust Board has adopted a new strategic direction. This strategy has four main focuses.

- A World-class Collection: aiming to share the collection as much as possible; develop the collection where appropriate; care for the collection; and research and interpret the collection.
- Engaging our Community: aiming to be a valuable part of the community; partner, support and engagement with communities throughout Otago; encourage interaction on-site, off-site and online; and inspire passion for learning.
- Business Sustainability: aiming to diversify the organisation's funding base; develop new and existing income streams; deliver value for money; maximise income from commercial activities; and have the highest standards of commercial accountability.
- An Outward-looking and Inclusive Culture: aiming to be driven by the needs of those the organisation serves; building and sustaining a culture of collaboration and partnership; and supporting vision and mission.

**(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, 2015**

**22. FINANCIAL INSTRUMENTS cont.**

**(c) Categories of Financial Instruments**

	<b>2015</b>	<b>2014</b>
	<b>\$</b>	<b>\$</b>
<b>Financial Assets</b>		
Cash and Cash Equivalents	7,851,724	8,132,204
Trade and Other Receivables	205,123	227,949
Derivative Financial Instruments	1,333,040	-
Other Financial Assets:		
• Loans and Receivables	-	-
• Available-for-Sale Financial Assets	5,912,322	5,261,387
<b>Financial Liabilities</b>		
Trade and Other Payables	1,972,294	303,172

**(d) Financial Risk Management Objectives**

The Museum has a series of policies to manage the risks associated with financial instruments. The Museum is risk adverse 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 2015, if the 90 day bank bill rate had been 5% (2014: 5%) higher or lower, with all other variables held constant, the surplus/deficit for the year would have been \$14,724 (2014: \$16,540) lower/higher. This movement is attributable to interest on call accounts.

**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 2015 has fluctuated by plus or minus 5% (2014: 5%), the effect would have been to increase/decrease other comprehensive revenue and expense by \$177,212 (2014: \$156,440).



**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS (Cont.)**  
**For the Financial Year Ended 30 June, 2015**

**22 FINANCIAL INSTRUMENTS cont.**

**Currency Risk**

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

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

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

At 30 June 2015, if the NZ dollar had weakened/strengthened by 5% (2014: 5%) against the US dollar with all other variables held constant, the comprehensive income & expenses for the year would have been \$100,256 (2014: \$31,692) lower if the NZ dollar had weakened and \$114,527 (2014: \$35,027) higher if the NZ dollar had strengthened. This movement is attributable to foreign exchange gains/losses on translation of US dollar denominated forward contract, bank balances and equity investments.

If the NZ dollar had weakened/strengthened by 5% (2014: 5%) against the UK pound with all other variables held constant, the comprehensive income and expenses for the year would have been \$47,412 (2014: \$36,905) lower if the NZ dollar had weakened and \$52,404 (2014: \$40,792) 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% (2014: 5%) against the AUD dollar with all other variables held constant, the comprehensive income and expenses for the year would have been \$67,748 (2014: \$69,901) lower if the NZ dollar had weakened and \$74,882 (2014: \$77,264) 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.

**(f) Credit Risk**

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

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

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

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

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS (Cont.)**  
**For the Financial Year Ended 30 June, 2015**

**22 FINANCIAL INSTRUMENTS cont.**

**(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.

**(h) Maturity Profile of Financial Instruments**

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

2015	Effective Interest Rate %	Rate \$	Less than 1 year \$	1-2 Years \$	2-3 Years \$	3-4 Years \$	4-5 Years \$	5+ Years \$	Non Interest Bearing \$	\$
<b>Financial assets:</b>										
Cash and cash equivalents	3.76	7,851,719								7,851,719
Trade and other receivables									1,538,163	1,538,163
Other financial assets										
Current										
- Short term deposits	3.2		196,932						-	196,932
Non current										
- Equity securities - NZ									1,102,944	1,102,944
- Equity securities - Aust									1,510,952	1,510,952
- Equity securities - UK									1,026,092	1,026,092
- Equity securities - USA									831,191	831,191
- Fixed rate bonds	5.06		266,066	29,984	76,310	281,285	219,906	370,661	-	1,244,212
<b>Financial liabilities:</b>										
Trade and other payables									1,971,883	1,971,883

2014	Weighted Average Effective Interest Rate %	Variable Interest Rate \$	Fixed Maturity Dates	Less than 1 year \$	1-2 Years \$	2-3 Years \$	3-4 Years \$	4-5 Years \$	5+ Years \$	Non Interest Bearing \$	Total \$
<b>Financial assets:</b>											
Cash and cash equivalents	4.13	8,132,204									8,132,204
Trade and other receivables										227,949	227,949
Other financial assets											
Current											
- Short term deposits	2.86		196,932								196,932
Non current											
- Equity securities - NZ										920,331	920,331
- Equity securities - Aust										1,557,951	1,557,951
- Equity securities - UK										765,159	765,159
- Equity securities - USA										665,345	665,345
- Fixed rate bonds	6.53		342,444	168,450	29,399	74,098	270,832	270,446			1,155,669
<b>Financial liabilities:</b>											
Trade and other payables										303,172	303,172

**(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.

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS (Cont.)**  
**For the Financial Year Ended 30 June, 2015**

**22 FINANCIAL INSTRUMENTS cont.**

**(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.

	<b>2015</b>	<b>2014</b>
	<b>\$</b>	<b>\$</b>
<b>Counterparties with Credit Ratings</b>		
<u>Cash at Bank and Cash Equivalents</u>		
AA-	7,819,044	8,117,770
	<hr/>	<hr/>
Total Cash at Bank and Cash Equivalents	7,819,044	8,117,770
 <u>Fixed Term Interest and Other Interest Bearing</u>		
AA-	611,413	659,025
A+	351,395	177,747
A	-	-
BBB+	158,492	237,498
BBB	40,929	-
BB+	-	-
	<hr/>	<hr/>
Total Fixed Term Interest & Other Interest Bearing	1,162,229	1,074,270
 <u>Derivative Financial Instruments</u>		
AA-	1,333,040	-
 <b>Counterparties without Credit Ratings</b>		
<u>Cash at Bank and Cash Equivalents</u>		
Existing counterparty with no defaults in the past	32,680	14,434
	<hr/>	<hr/>
Total Cash at Bank and Cash Equivalents	32,680	14,434
 <u>Fixed Term Interest and Other Interest Bearing</u>		
Existing counterparty with no defaults in the past	278,915	278,331
	<hr/>	<hr/>
Total Fixed Term Interest and Other Interest Bearing	278,915	278,331
 <u>Equity Investments</u>		
Existing counterparty with no defaults in the past	4,471,179	3,908,786
	<hr/>	<hr/>
Total Equity Investments	4,471,179	3,908,786
 <u>Trade and Other Receivables</u>		
Existing counterparty with no defaults in the past	205,123	227,949
	<hr/>	<hr/>
Total Trade and Other Receivables	205,123	227,949

**OTAGO MUSEUM TRUST BOARD**  
**NOTES TO THE FINANCIAL STATEMENTS (Cont.)**  
**For the Financial Year Ended 30 June, 2015**

**23. SUBSEQUENT EVENTS**

There are no significant events subsequent to balance date.

**24. ANNUAL REPORT**

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

**25. ADJUSTMENTS ARISING ON TRANSITION TO THE NEW PBE ACCOUNTING STANDARDS**

**Reclassification Adjustments**

There have been no reclassifications on the face of the financial statements in adopting the new PBE accounting standards.

**Recognition and Measurement Adjustments**

There have been no recognition or measurement adjustments to the comparative information in adopting the new PBE accounting standards.

**OF AGO MUSEUM TRUST BOARD**  
**SUPPLEMENTARY INFORMATION**  
**For the Year Ended 30 June, 2015**

**COMPARISON OF OPERATIONAL REVENUE & EXPENDITURE TO THE ANNUAL PLAN**

	Core Operating		Business Units		Special & Trust Funds		Total	
	Actual	Budget	Actual	Budget	Actual	Budget	Actual	Budget
<b>Revenue</b>								
Executive	621,671	587,225	-	-	-	-	621,671	587,225
Collections, Experience & Development	1,514,259	1,539,111	-	-	-	-	1,514,259	1,539,111
Finance & Commercial	(114,318)	(111,960)	1,528,527	1,778,575	-	-	1,414,209	1,666,615
Assets & Technology	686,103	685,333	-	-	-	-	686,103	685,333
Visitor Interaction & Programmes	764,378	783,186	418,077	420,352	-	-	1,182,455	1,203,538
Special & Trust Funds	-	-	-	-	782,088	567,519	782,088	567,519
CLA Contribution & Other Revenue	993,499	1,016,954	-	-	-	-	993,499	1,016,954
<b>Total Revenue</b>	4,465,592	4,499,849	1,946,604	2,198,927	782,088	567,519	7,194,284	7,266,295
<b>Wages &amp; Salaries</b>								
Executive	(365,872)	(324,390)	-	-	-	-	(365,872)	(324,390)
Collections, Experience & Development	(1,179,421)	(1,076,052)	-	-	-	-	(1,179,421)	(1,076,052)
Finance & Commercial	(246,913)	(243,155)	(643,723)	(558,805)	-	-	(890,636)	(801,960)
Assets & Technology	(304,926)	(387,221)	-	-	-	-	(304,926)	(387,221)
Visitor Interaction & Programmes	(960,101)	(896,099)	(52,898)	(41,176)	-	-	(1,012,999)	(937,275)
Special & Trust Funds	-	-	-	-	-	-	-	-
<b>Total Wages &amp; Salaries</b>	(3,057,233)	(2,926,917)	(696,621)	(599,981)	-	-	(3,573,854)	(3,526,898)
<b>Direct Costs</b>								
Executive	(235,469)	(285,254)	-	-	-	-	(235,469)	(285,254)
Collections, Experience & Development	(511,077)	(520,075)	-	-	-	-	(511,077)	(520,075)
Finance & Commercial	(24,693)	(22,523)	(529,193)	(837,739)	-	-	(553,886)	(860,262)
Assets & Technology	(409,804)	(324,302)	-	-	-	-	(409,804)	(324,302)
Visitor Interaction & Programmes	(87,312)	(138,710)	(136,134)	(147,456)	-	-	(223,446)	(286,166)
Special & Trust Funds	-	-	-	-	(21,154)	(29,000)	(21,154)	(29,000)
<b>Total Direct Costs</b>	(1,268,355)	(1,290,864)	(665,327)	(985,195)	(21,154)	(29,000)	(1,954,836)	(2,305,059)
Depreciation	(1,020,244)	(1,320,570)	-	-	-	-	(1,020,244)	(1,320,570)
Indirect Costs	(833,673)	(1,052,364)	-	-	-	-	(883,673)	(1,052,364)
<b>Net Contribution</b>	<b>(1,713,913)</b>	<b>(2,090,866)</b>	<b>584,656</b>	<b>613,751</b>	<b>760,934</b>	<b>538,519</b>	<b>(368,323)</b>	<b>(938,596)</b>

**OTAGO MUSEUM TRUST BOARD**  
**SUPPLEMENTARY INFORMATION**  
**For the Year Ended 30 June, 2015**

**FIXED ASSETS & EXHIBITS ACQUIRED DURING THE YEAR**

<b>Account</b>	<b>Reserves</b>	<b>Accumulated Surplus/Deficit</b>
<b>EXECUTIVE</b>		
Equipment and Furniture		8,373
		<hr/>
<b>FINANCE AND COMMERCIAL</b>		
Equipment and Furniture		2,761
		<hr/>
<b>COLLECTIONS, EXPERIENCE AND DEVELOPMENT</b>		
Equipment and Furniture		41,662
		<hr/>
<b>VISITOR INTERACTION and PROGRAMMES</b>		
Equipment and Furniture		-
		<hr/>
<b>ASSETS AND TECHNOLOGY</b>		
Equipment and Furniture		16,022
		<hr/>
<b>STATEMENT OF FINANCIAL PERFORMANCE</b>		
Equipment and Furniture		29,390
		<hr/>
<b>MUSEUM RESERVES</b>		
Conservation Materials	48,400	
Development Fund	1,054,055	
Project and Development Fund	34,789	
	<hr/>	
<b>FAIRWEATHER TRUST FUND</b>		
Ceramics	9,290	
Purchases – Misc. from Trust Funds	8,272	
	<hr/>	
<b>FAIRWEATHER COLLECTIONS TRUST FUND</b>		
Ceramics	2,414	
	<hr/>	
<b>COLQUHOUN TRUST FUND</b>		
Jewellery	653	
	<hr/>	
<b>LYDERS TRUST FUND</b>		
Purchases – Misc. from Trust Funds	27	
	<hr/>	
<b>WILLI FELS TRUST FUND</b>		
Purchases – Misc. from Trust Funds	4,419	
	<hr/>	
<b>TOTAL ACQUISITIONS FOR YEAR</b>	<b>\$1,162,319</b>	<b>\$98,208</b>
	<hr/> <hr/>	<hr/> <hr/>



## Independent Auditor's Report

### To the readers of Otago Museum Trust Board's financial statements and performance information for the year ended 30 June 2015

The Auditor-General is the auditor of Otago Museum Trust Board (the Museum). The Auditor-General has appointed me, Ian Lothian, using the staff and resources of Audit New Zealand, to carry out the audit of the financial statements and performance information of the Museum on her behalf.

We have audited:

- the financial statements of the Museum on pages 60 to 89, that comprise the statement of financial position as at 30 June 2015, the statement of financial performance, statement of comprehensive revenue and expense, statement of changes in equity and statement of cash flows for the year ended on that date and the notes to the financial statements that include accounting policies and other explanatory information; and
- the performance information of the Museum on pages 27 to 56.

#### **Adverse opinion on the financial statements other than statement of cash flows**

As stated in the accounting policies on page 69, the Museum has not recognised the majority of its collection assets in the statement of financial position, nor the associated depreciation expense in the statement of financial performance. This is a departure from applicable Public Benefit Entity International Public Sector Accounting Standard 17: *Property, Plant and Equipment* (PBE IPSAS 17), which generally requires assets to be recognised, and depreciated over their useful lives, in the financial statements. There are no practical audit procedures that we have been able to apply to quantify the effect of this departure from PBE IPSAS 17.

In our opinion, because of the effect of the failure to account for all of the museum collection assets the financial statements of the Museum:

- Do not present fairly, in all material respects:
  - its financial position as at 30 June 2015; and
  - its financial performance for the year then ended.
- Do not comply with generally accepted accounting practice in New Zealand and have not been prepared in accordance with Public Benefit Entity Accounting Standards with reduced disclosure requirements.

## **Unmodified opinion on the statement of cash flows and the performance information**

In our opinion:

- The statement of cash flows of the Museum on page 63:
  - presents fairly, in all material respects its cash flows for the year ended 30 June 2015; and
  - complies with generally accepted accounting practice in New Zealand and has been prepared in accordance with Public Benefit Entity Accounting Standards with reduced disclosure requirements.
- The performance information of the Museum on pages 27 to 56:
  - presents fairly, in all material respects, the Museum's achievements measured against the performance targets adopted for the year ended 30 June 2015; and
  - complies with generally accepted accounting practice in New Zealand.

Other than for the effects of failing to account for the museum collection assets in the manner required by PBE IPSAS 17 as outlined above, in our opinion the financial statements of the Museum present fairly in all material respects its financial position as at 30 June 2015 and its financial performance for the year ended on that date.

Our audit was completed on 21 October 2015. This is the date at which our opinion is expressed.

The basis of our opinion is explained below. In addition, we outline the responsibilities of the Board and our responsibilities, and explain our independence.

### **Basis of opinion**

We carried out our audit in accordance with the Auditor-General's Auditing Standards, which incorporate the International Standards on Auditing (New Zealand). Those standards require that we comply with ethical requirements and plan and carry out our audit to obtain reasonable assurance about whether the financial statements and the performance information are free from material misstatement.

Material misstatements are differences or omissions of amounts and disclosures that, in our judgement, are likely to influence readers' overall understanding of the financial statements and the performance information. We found material misstatements that were not corrected, as we referred to in our adverse opinion on the financial statements (other than the statement of cash flows).

An audit involves carrying out procedures to obtain audit evidence about the amounts and disclosures in the financial statements and in the performance information. The procedures selected depend on our judgement, including our assessment of risks of material misstatement of the financial statements and the performance information, whether due to fraud or error. In making those risk assessments, we consider internal control relevant to the preparation of the Museum's financial statements and performance information 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.

An audit also involves evaluating:

- the appropriateness of accounting policies used and whether they have been consistently applied;
- the reasonableness of the significant accounting estimates and judgements made by the Board;
- the adequacy of the disclosures in the financial statements and in the performance information; and
- the overall presentation of the financial statements and the performance information.

We did not examine every transaction, nor do we guarantee complete accuracy of the financial statements and the performance information. Also, we did not evaluate the security and controls over the electronic publication of the financial statements and the performance information.

We believe we have obtained sufficient and appropriate audit evidence to provide a basis for our unmodified audit opinion on the statement of cash flows and the performance information. We did not receive all of the information and explanations we required in respect of the financial statements other than the statement of cash flows although we believe we have obtained sufficient and appropriate audit evidence to provide a basis for our adverse audit opinion.

## **Responsibilities of the Board**

The Board is responsible for the preparation and fair presentation of financial statements for the Museum, that comply with generally accepted accounting practice in New Zealand and Public Benefit Entity Accounting Standards with reduced disclosure requirements. The Board is also responsible for preparation of the performance information for the Museum.

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

The Board is responsible for such internal control as it determines is necessary to enable the preparation of financial statements and performance information that are free from material misstatement, whether due to fraud or error. The Board is also responsible for the publication of the financial statements and the performance information, whether in printed or electronic form.

## **Responsibilities of the Auditor**

We are responsible for expressing an independent opinion on the financial statements and the performance information and reporting that opinion to you based on our audit. Our responsibility arises from the Public Audit Act 2001 and section 27 of the Otago Museum Trust Board Act 1996.

## Independence

When carrying out the audit, we followed the independence requirements of the Auditor-General, which incorporate the independence requirements of the External Reporting Board.

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

A handwritten signature in dark ink, appearing to read 'Ian Lothian', with a stylized, cursive script.

Ian Lothian  
Audit New Zealand  
On behalf of the Auditor-General  
Dunedin, New Zealand



**OTAGO***museum*

419 Great King Street  
PO Box 6202  
Dunedin 9059  
Telephone +64 3 474 7474  
**[www.otagomuseum.nz](http://www.otagomuseum.nz)**