



Annual Report

2022 – 2023

TŪHURA
Otago Museum



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Foreword



D. Hutchinson

Professor David Hutchinson
Chair, Otago Museum Trust Board

The name “Otago Museum” is an important one. In it is reflected a solidity and longevity, with the Museum celebrating its 155th birthday in 2023.

The name can be traced back to the 1865 New Zealand Exhibition and Sir James Hector, with the foundations of the institution firmly built upon rock – a collection of rocks in fact, which, together with maps and explanatory material, were exhibited from 1868 in the old Exchange Building, until the Museum’s move to its current location in 1877.

The name also reflects the breadth of community the Museum serves. It is not the “Dunedin Museum” after all. Even the original collection of rocks was drawn from across the province, through the Geological Survey of Otago.

The collection now includes well over 1.5 million objects, acquired from not just the province, or the nation, but from across the world. The Otago Museum name also talks to our heritage and relationship with our younger neighbour, the University of Otago, with the Museum having been run as part of the University from its move in 1877 until the passing of the Otago Museum Trust Board Act in 1955, when the Museum again became independent.

The Museum has, of course, also had for many years a literal translative te reo Māori name, Te Whare Taonga o Ōtākou.

This year, I am very proud to say that we have been gifted the name “Tūhura” by manawhenua and will henceforth be known as “Tūhura Otago Museum”. Tūhura is a truly beautiful name, already associated with the Museum through our Tūhura Science Centre, and means to discover, investigate and explore. There couldn’t be a more apt name for this august institution, conveying as it does the journeys of discovery that

the Museum, its collection and its people, initiate, support and nurture. The combination of language in the single name also conveys the braiding together of pasts into a single, prosperous and strengthened future.

As the fifteenth Chair of the Board since our independence in 1955, I am proud of the new name we have adopted, and what it represents. Thoughts now must turn to securing that prosperous and strong future.

Without strength and stability, your Museum cannot continue to offer the multitude of facilities and activities currently available to our communities. Without prosperity and security, the care of the collection, which is the very heart of the Museum, is threatened.

This year we made the bold step of securing a building which will enable us to improve off-site storage, mitigating risks faced by our collection. The year ahead must focus on how we secure the Museum fiscally and it is important that, with the Museum holding perhaps a quarter of the entire museum collection of New Zealand, that burden cannot come down to the contributing local authorities alone.

Our history has given us a legacy of which to be proud. Through careful fiscal management and sheer hard work (around half our turnover is generated through our business units), we continue to provide an amazing community resource—as recognised through the Award for Excellence in Community Contribution at the 2023 Grand Business South Awards—at Tūhura Otago Museum and across the region.

Ultimately, however, this legacy will not be enough to realise the secure and prosperous future our collection depends on. National support is essential.



Tūhura Otago Museum: Then and now



Year in review



A handwritten signature in blue ink, appearing to read 'Ian Griffin'.

Dr Ian Griffin
Director, Tūhura Otago Museum

May 2023 marked my tenth anniversary as Director of Tūhura. However, rather than reflecting on past achievements, 2022/23 has very much been a year focused on delivering in the present and planning for a sustainable future. Despite ongoing funding challenges, our activities during the period covered by this report underscore our dedication to collection stewardship, community engagement, and financial sustainability. We continue to position Tūhura as a dynamic and vital institution within the cultural landscape of Dunedin and beyond.

This year, we demonstrated our commitment to repatriation, completing the transfer of six treasures to the Warumungu people in Australia's Northern Territory. They were some of the first Aboriginal objects to be repatriated from New Zealand. The taiaha Maungārongo was also reunited with its people, returning to Ngāti Maniapoto in fulfilment of the iwi's Treaty settlement. Repatriation efforts demonstrate the Museum's dedication to working closely with iwi, ensuring the respectful return of taoka to their source communities. I am enormously proud of the team's efforts to support this mahi, which will undoubtedly become a more significant focus in years to come.

A real highlight of the year occurred when the Museum addressed a key master planning recommendation by purchasing a property for a new offsite store. In time, and with future investment, this new location offers us the opportunity to ensure our collection's safe and secure housing. An aspiration of ours is to develop this seismically stable site into a regional centre for collections care. While we work with potential local and national partners to investigate this concept and funding for a new building, the site is being partially leased to a corporate tenant, and the other part will house important archaeological material from our collection in the short term.

Another highlight was securing Aotearoa's most extensive public collection of butterflies and moths from renowned entomologist Brian Patrick. Comprising 55,000 specimens, this acquisition doubled our Lepidoptera collection, making it the most substantial publicly housed collection in New Zealand and a valuable resource for researchers.

The research community will also benefit from the tissue archive we established to better support cutting-edge genetic studies. This involved freezing subsampled tissues from various organisms. With approximately 40 samples, including rare fish, whales, and dolphins, this archive enhances the Museum's research potential and contributes to understanding its collection.

Tūhura continued to host diverse exhibitions in its gallery spaces, celebrating partnerships with Otago Polytechnic|Te Pūkenga, showcasing women in games, exploring taoka puoro, and featuring the work of Kiingi Tuheitia Portraiture Award

finalists. These exhibitions offered something for everyone, contributing to a vibrant cultural landscape in Dunedin.

On the science outreach front, our team expanded its range, delivering science experiences throughout Aotearoa and the Pacific. With support from various partners and funders, the team engaged communities as far afield as Niue and the Cook Islands, providing interactive science festivals and educational experiences for schools that would not normally have access to them.

Facing financial pressures due to the impact of COVID-19 and ever-rising costs, the Museum campaigned for increased levy funding. In our submission to the local bodies' planning hearings we highlighted Tūhura's economic contributions and the need for continued financial backing to preserve New Zealand's treasures. The public's overwhelming support led to a 5% increase in funding from our funding bodies, for which we are extraordinarily grateful.

The Museum also secured funding for two projects supporting museums in the lower South Island. Tū Tonu focused on enhancing cultural sector capabilities, while Hidden Hazards provided resources to identify and minimise risks in historical collections. These initiatives demonstrated the Museum's commitment to supporting colleagues in smaller cultural institutions across our region.

Operational changes, including leasing the café space to Precinct Food, were made with the aim of strengthening the Museum's financial position in the long term. This move, driven by the impacts of COVID-19, showcased the Museum's adaptability and innovative approach to sustaining operations. Despite our best efforts, however, sustaining our existing activity given the relatively low number of ratepayers in our region is a real challenge. We continue to work with colleagues at museums across New Zealand to make the case for national funding for some elements of our work. This will be a key focus for 2023/24.

In closing I want to thank the Museum Trust Board members, Te Pae Ārahi o Tūhura (the Māori Advisory Committee), and the Association of Friends of the Otago Museum. The time they collectively invest to provide governance, guidance and encouragement is crucial to the Museum's success. I want to thank Board Chair Professor David Hutchinson, Board Deputy Chair Laura Black and Te Pae Ārahi Chair Matapura Ellison for their support.

Finally, I must acknowledge the Museum staff. Their enthusiasm and passion for their work and the extraordinary results they achieve are a constant inspiration to me personally. It is an honour to work with such a talented team of people.



Kā tīpako 2022–2023 Highlights and achievements



Keep it Glassy
Stairwell display

Pink Floyd
The Dark Side of the Moon
50th anniversary
planetarium show



Ngā Hau, Ngākau
Special exhibition

Wild Dunedin Choir



Sunfish dissection



Australasian Planetarium Society Conference

Final SOFIA flight



Pacific Science Festivals

Genome: Science of Life exhibition



Glam Rocks Stairwell display

Te Ara Hou – The Road Ahead

Long-term Strategic Plan

Vision

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

Mission

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

The Otago Museum Trust Board Act 1996

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

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

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

Values

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

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

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

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

Whanaukataka | We will collaborate and create partnerships

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

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

Otago Museum Trust Board

Chair

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

Appointed by

University of Otago

Deputy Chair

Laura Black
BBS

Dunedin City Council

Members

Rachel Wesley
BA, PGDip (Arts)

Mana whenua

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

Association of Friends of the Otago Museum

Councillor Gaynor Finch
NZ Vet Nurse, Hearings Commissioner

Regional funding authorities (Clutha District Council)

His Worship, Mayor Aaron Hawkins (to October 2022)

Dunedin City Council

Professor Nancy Longnecker
BSc (Hons), MSc, PhD

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

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

University of Otago

Councillor Chris Staynes (to October 2022)
BSc, CMInstD

Dunedin City Council

Christine Garey (from November 2022)
BA, Dip Tchg, Dip Mktg PR

Dunedin City Council

David Benson-Pope (from November 2022)
BA (Hons), Dip Tchg

Dunedin City Council

Cherry Lucas (from November 2022)
BCom CA

Dunedin City Council

Ex Officio

Treasurer

Jamie Adamson (Deloitte)

Otago Museum Director

Ian Griffin
JP, PhD, CRSNZ

Secretary

Jane Gregory
BAppMgt

Audit Finance and Risk Management Committee (AFRM)

Chair

Gaynor Finch

David Hutchinson
Laura Black
Chris Staynes (to September 2022)
Cherry Lucas (from 12 December 2022)

Staffing Committee

David Hutchinson
Laura Black
Gaynor Finch

Executive Committee

Convened as and when required

Te Pae Ārahi o Tūhura

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

Committee members

Chair

Matapura Ellison

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

Jane Graveson

Koa Whitau-Kean

Marshall Hoffman

Amber Bridgman

Paulette Tamati-Elliffe

Winnie Matahaere
BA

Rachel Wesley
BA, PGDip (Arts)

Representation

Kāti Huirapa Rūnaka ki Puketeraki

Kāti Huirapa Rūnaka ki Puketeraki

Te Rūnanga o Moeraki

Te Rūnanga o Moeraki

Hokonui Rūnanga

Hokonui Rūnanga

Te Rūnanga o Ōtākou

Te Rūnanga o Ōtākou

Otago Museum Trust Board Mana Whenua representative

Honorary Curators/Research Associates

Dr Melville Carr
PhD, DIC, FNZIC

Philately

Dr Rosi Crane
PhD

Science History

Emeritus Professor Robert Hannah
BA (Hons), MPhil, FSA, FRSNZ

Classics

Anthony Harris
MSc (Hons) (First class)

Entomology

Associate Professor Steve Kerr
PhD

Entomology

Dr Jane Malthus
PhD

European Dress

Dr Bronwen Presswell
PhD

Parasitology

Dr Anthony Reay (retired December 2022)
PhD

Geology

Professor Glenn Summerhayes
OL, FSA, FLS, FRAI

Oceanic archaeology

Dr Barbara Anderson (to 30 March 2023)
BSc(Hons), PhD

Ecology

Association of Friends of Tūhura Otago Museum

President's Report 2022-23

It has been an exciting year for the Friends with a full calendar of talks and events. It was a privilege to hear from Associate Professor Tim Thomas at last October's H D Skinner Memorial Lecture and from the remarkable speakers at our monthly Friends in Focus talks. Topics ranged from extinct birds and the evolution of teeth in mammals to a history of the Museum's foundational collectors and a gift of English ceramics made by the Friends in the 1950s. Members also enjoyed the *Ngā Hau Ngākau* exhibition opening and live performance, as well as the Christmas party with a planetarium show.

Volunteers from the Friends have been steadily working on the Museum's archiving project under the leadership of the Museum's Archivist, Gareth West. With additional support from University of Otago students, thousands of pieces of early correspondence have now been catalogued and digitised.

The composition of the Friends Council has changed this year. Doug Holborow stepped down after many years of dedicated service. He has made an outstanding contribution and we will miss his knowledge and efficient management of the membership process. Our past President, Cushla McKinney, also stepped down, along with Council members David Bulter and Joelle den Toom. Cushla's contributions, both as President and in establishing our regular monthly speaker series, have been much appreciated. These departures have left four vacancies on the Council and we have reached out to the Friends membership in an effort to recruit new people to fill those spots. I would like to thank our Patron, Jane Malthus, and

express my appreciation to Rachel MacJeff and Mark Neilson, who are doing a wonderful job liaising between the Friends and the Museum. I would also like to express my appreciation to everybody on the Council for their generous support and commitment to the Friends. I would especially like to thank our members for continuing to support the Friends and the Museum. Together we make a strong community voice to advocate for and support this special institution, both now and into the future.

Kia ora rawa atu / thank you very much

Brigid Casey
President

The Association of Friends of Tūhura Otago Museum, 2022-23

Patron: Jane Malthus

President: Brigid Casey

Treasurer: Ryan Jones

Council members: Julie Pearse, Cushla McKinney (until March 2023), Doug Holborow, Warren Jowett, Kelsey Schutte, Linda Forbes, Joelle den Toom, David Butler

Funders, Partners and Supporters

- Dunedin City Council
- Waitaki District Council
- Clutha District Council
- Central Otago District Council
- Ministry of Business, Innovation and Employment: Participatory Science Platform and Curious Minds Funds
- Ministry of Education
- The Dodd-Walls Centre for Photonic and Quantum Technologies
- MacDiarmid Institute for Advanced Materials and Nanotechnology
- Perpetual Guardian Trust
- Otago Regional Council
- Otago Polytechnic | Te Pūkenga
- Ministry for Culture and Heritage
- National Institute for Water and Atmospheric Research
- Otago Daily Times
- Otago Community Trust
- Deloitte
- iD Dunedin
- Wild Dunedin
- Gravity Events
- Vision NZ
- Orokonui Ecosanctuary
- Larnach Castle
- Monarch Wildlife Tours & Cruises
- University Book Shop
- Royal Albatross Colony
- Society of Māori Astronomy Research and Traditions
- Otago University Students' Association
- GNS Science | Te Pū Ao The International
- Ocean Discovery Program

- Local astronomical societies throughout New Zealand
- Antarctica New Zealand
- University of Otago
- University of Canterbury
- University of Auckland
- Victoria University Wellington
- University of Waikato
- Regional museums throughout Aotearoa
- Biological Heritage National Science Challenge
- Department of Conservation
- Manaaki Whenua – Landcare Research
- New Zealand Arthropod Collection
- Museum of New Zealand Te Papa Tongarewa
- Canterbury Museum
- Tāmaki Paenga Hira Auckland War Memorial Museum
- MOTAT
- ACMI (formerly Australian Centre for the Moving Image)
- Sport Otago
- New Zealand Space Agency
- Te Rūnanga o Ngāi Tahu, Ngāi Tahu Archives
- Embassy of the United States
- British High Commission
- Genomics Aotearoa
- New Zealand Portrait Gallery Te Pūkenga Whakaata
- The Office of the Kiingitanga
- British Council New Zealand
- British High Commission
- International Planetarium Society
- Ministry of Foreign Affairs and Trade
- Science Learning Hub
- CATALYST



Whāika Tuatahi

Goal One

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

Lepidoptera galore!

Tūhura Otago Museum now has Aotearoa's largest public collection of butterflies and moths after acquiring 55 000 specimens from New Zealand entomologist Brian Patrick.

This collection includes 2700 terrestrial invertebrate specimens, such as beetles and grasshoppers, as well as representative species of butterflies and moths from New Zealand, Taiwan, Japan, Australia, and the Pacific.

Brian Patrick's passion for studying and collecting invertebrates began in childhood, and his 50-year career has taken him on field trips around New Zealand to some of the most remote corners and hilltops of the country. He was a member of the Museum's executive team between 1998 and 2006 and was actively involved in planning the new collection stores and the development of the Tropical Forest.

The acquisition effectively doubled Tūhura's Lepidoptera (butterfly and moth) collection, and it is now the most significant publicly housed collection in the country. This is an incredibly important resource that will be accessible to both national and international researchers.



Drawers of tropical butterflies that are part of the Brian Patrick butterfly and moth acquisition.



Cataloguing a tray of butterflies as part of the processing of the Brian Patrick collection.

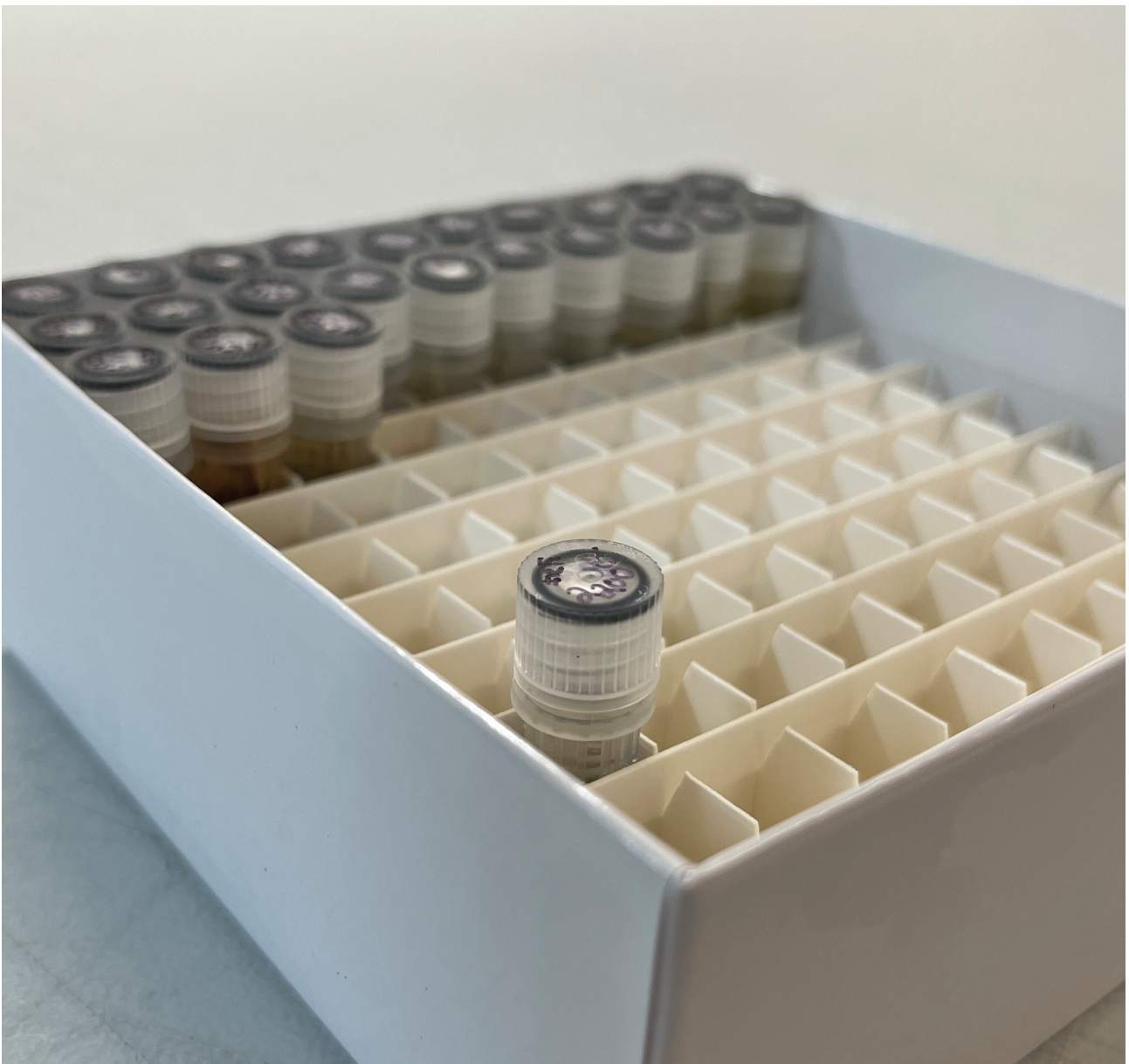
Biobanking for the future

Genomics is a rapidly growing field that is revolutionising what we know about our natural world, and now the Museum is part of this cutting-edge research with its new tissue archive.

Tissue archives are collections of subsampled tissues from a wide range of organisms and artefacts that are kept below freezing specifically for genetic research. The Museum's archive contains around 40 samples of mostly taoka species, including rare fish, whales, and dolphins.

There is growing demand from researchers for resources like this, and their studies can add to what is known about our collection. Genomic methods now assist with innumerable enquiries, such as flora and fauna identification, care of taoka species, and understanding the effects of climate change.

Tūhura Otago Museum holds collection items that are invaluable for genetic research, and the tissue bank increases both our research potential and understanding of our own collection. We look forward to our research capacity increasing as a result of this significant new asset.



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New offsite store

A key conclusion of the Museum's recent master planning process was the need for a fit-for-purpose offsite store to house the collection in a safe and secure way. To this end, a larger site has been secured in a seismically stable area of the city.

The site is also a revenue source for Tūhura, with part of the building leased to a corporate tenant for laboratory purposes for the next five years. The contents of the Museum's old offsite store, including important archaeological material, have been moved into the new building.

This new site has the potential to be a major centre for collections in Dunedin, ensuring their safety and preserving them for the next generation of New Zealanders.



Packing in furniture and objects at the Museum's new offsite storage facility.

Tūpuna and Taoka Returning Home

Visitors to Tūhura Otago Museum often recollect the whareniui Mataatua, which once graced the Tāngata Whenua gallery. For 70 years, the house's scale and beautiful carvings impressed themselves upon memory after memory, but there was an empty space in the Whakatane community it originally came from. Mataatua was returned to Ngāti Awa and, after restoration, reopened in 2011. Since then, Tūhura has continued to address repatriation requests, with both treasured artefacts and kōiwi going home.

This year, with assistance from Te Pae Ārahi and local rūnaka, the Museum has completed the transfer of six treasures to the Warumungu people of Tennant Creek in Australia's Northern Territory, and returned the taiaha Maungārongo to Ngāti Maniapoto per the iwi's Treaty settlement.

The Warumungu artefacts – a kalpunta (boomerang), a palya/kupija (adze) and four marttan (stone knives) – came to Tūhura by means of an exchange of ethnographic objects with Museum Victoria in the early 20th century. During a handover ceremony in November 2022, they became some of the first Aboriginal objects to be repatriated from New Zealand, taking their stories with them and helping cultural knowledge pass to the future generations. The repatriation process was greatly supported by

the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) under their 'Repatriation of Cultural Heritage' (RoCH) program.

Maungārongo was gifted by its owners, but they never envisioned a prolonged stay at Tūhura Otago Museum. The taiaha was in fact given to the Government and destined for display at Parliament, where it would represent enduring peace between Ngāti Maniapoto and the Crown. However, the gesture was rebuffed and Maungārongo was given to MP James MacAndrew, who in turn entrusted it to the Museum. Last September, Tūhura repatriated this taoka, transferring it to Wellington where it could at last be displayed as intended.

The decisions for the ongoing Māori repatriations demonstrate our commitment to this process, working closely with iwi, ensuring we are doing the right thing by source communities, and bringing taoka home. As our Curator Māori, Dr Gerard O'Regan (Kāi Tahu), puts it, repatriation of taoka is about creation, not loss. It connects indigenous people with their history, drawing narratives and relationships together and giving treasured artefacts new life within their communities. It creates moments. As we look to the future, Tūhura aims to make more of those.



Senior Warumungu men offer gifts to Te Pae Ārahi during the repatriation on 17 November 2022.



Whāiika Tuarua

Goal Two

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

Something for everyone

The Museum has offered a diverse range of special exhibitions to the community this period. Our partnership with Otago Polytechnic | Te Pūkenga produced *Ka Mua, Ka Muri: Walking Backwards into the Future*, an exhibition celebrating that institution's history and the success stories of its alumni.

We also hosted *Code Breakers: Women in Games*, ACMI's interactive gaming exhibition; the immersive *Ngā Hau Ngākau*, which told the story of taoka puoro through art, carving, and music; and the breathtaking *Kiingi Tuheitia Portraiture Award – Finalists Exhibition*. The latter installation brought a beautiful vibrancy to the Tāngata Whenua Gallery and was such a success with visitors and staff alike that we will be displaying the next awards exhibition as well.



Code Breakers: Women in Games



Ka Mua, Ka Muri: Walking Backwards into the Future



Ngā Hau Ngākau

A place in space

September 19 2022 was an important day for Senior Science Engagement Coordinator, Dr Andrew Mills. The travelling showcase *Tūhura Tuarangi – Aotearoa in Space*, for which he is the lead developer, was being inspected by a panel of rigorous quality-control experts, none of them older than 11. The George St Normal School pupils launched rockets, explored the solar system virtually, and operated a flight simulator with the kind of reckless abandon that might put you on an aviation watchlist. By all accounts, the showcase was a hit.

Since being launched by US astronaut Dr Shannon Walker at Te Rau Aroha Marae in Bluff, *Tūhura Tuarangi* has continued to be well received throughout the country. Eight months into its tour it has travelled to 18 different locations and engaged

over 30 000 Kiwis, introducing big cities and small towns alike to the outsized achievements of New Zealand's space sector; achievements that include creating filter technology used by NASA, developing a non-toxic satellite propellant, and launching spacecraft, among many others.

Aotearoa's size and remoteness belie the scope of what's being achieved here; of what future generations could be involved in. It's a misperception the roadshow was designed to correct, one stop at a time. The real measure of its success will be apparent in a few years, when today's youth are entering the job market. In the meantime, *Tūhura Tuarangi* is set on encouraging as many young Kiwis as possible to picture themselves up there – New Zealand's space industry has room for them.



Children enjoying the opening pop-up exhibition of *Tūhura Tuarangi* in the Beautiful Science Gallery.

Outreach reaching out

The Museum's Science Outreach team is delivering more than ever before, taking science to people throughout Aotearoa New Zealand and the Pacific. Thanks to the partners such as the Dodd-Walls Centre for Photonic and Quantum Technologies and the MacDiarmid Institute, along with funding support from the US Embassy, MFAT, Otago Community Trust, and the Ministry for Business, Innovation and Employment, Tūhura Otago Museum has developed the largest science outreach team in the country and is able to offer experiences from astronomy to zoology.

The team are working on a huge variety of externally funded projects, ranging from illustrating the impacts of climate change on our Pacific neighbours in *Islands to Arks* to explaining how

space weather can generate awe-inspiring auroras yet also pose a real risk to modern-day electricity and communication networks. They are also regularly bringing science shows to the region's schools, field days, community events, and festivals.

This period saw the team take their mahi and impact further still. With the support of the US Embassy and MFAT, Tūhura Otago Museum delivered the first science festivals in Niue and the Cook Islands (Rarotonga and Aitutaki). Using drawcards such as the StarLab planetarium and a selection of 'greatest hits' demonstrations, the festivals engaged over 3200 people. Encouragingly, there was a real desire from these communities for such festivals to become a regular event.



Pacific Trust Otago School Holioday Programme – cloud in a bucket experiment

Everyone welcome

This period, the Museum has been host to several wildly popular public events, enabling our whole community to share in learning, fun and engagement here.

Medieval Day had the highest visitation of any offering this year and generated excellent feedback. The Museum was packed inside and out with Dunedin families enjoying a full day of entertainment that featured wandering minstrels, sword fights, a jester, blacksmithing, catapulting, weavers, crafts, and live medieval music performances.

From Sing Up Day, where 300 children sang in a large-scale choir, to the Wild Night Market, where local artisanal food businesses sold their wares to couples enjoying an evening out, these events are something the whole city looks forward to and cement the Museum's place as an institution at the heart of our community.



After Dark: Love Island



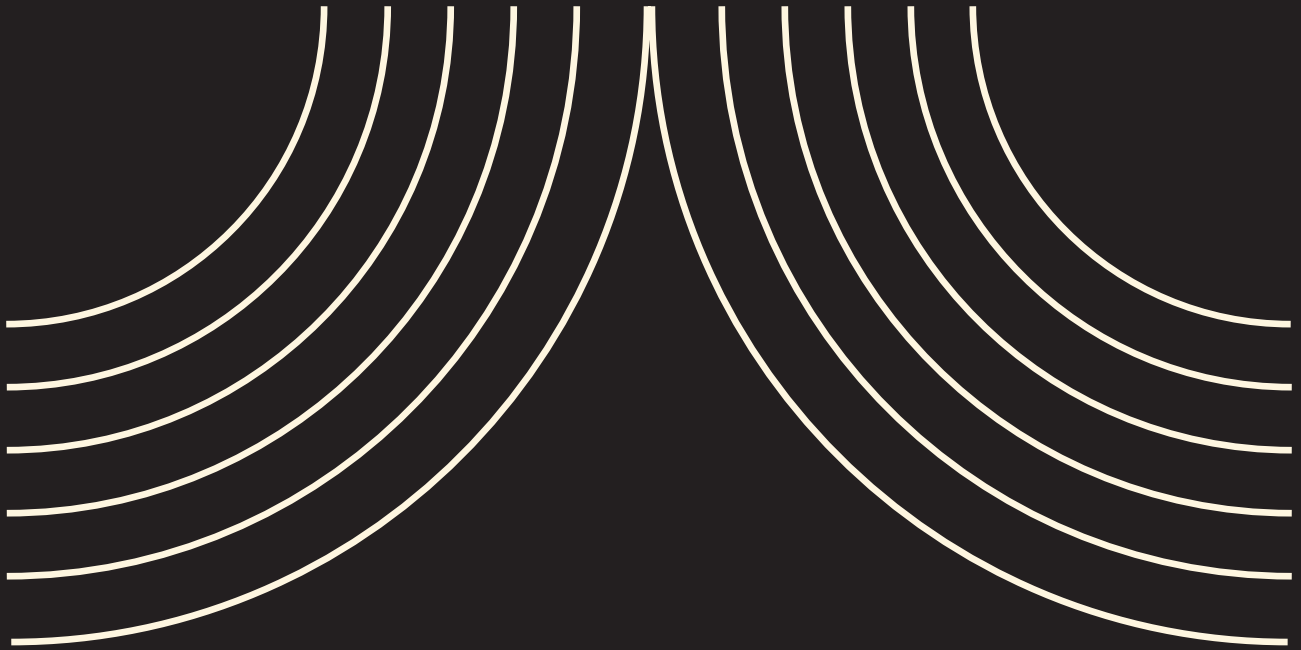
Creative Pasifika



Diwali



Medieval Day



Whāika Tuatoru

Goal Three

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

Museum funding highlighted

When this Museum was established in 1868, goldrush development had made Dunedin the biggest metropolitan centre in Aotearoa, enabling the acquisition of an enormous, nationally significant collection of taoka that now exceeds 1.5 million items.

However, like many other institutions around New Zealand, we must care for this heritage collection on behalf of the country supported by a relatively small ratepayer base. As a result, some of Aotearoa's most precious taoka are held by an institution which is significantly under-resourced. The Museum has worked hard to bring this issue to the public's attention through the media and to share the need for Government Funding to supplement the generous support from our local ratepayers.

Tūhura generates 50% of its revenue to cover operational costs and receives just half of its revenue from the Dunedin City Council. The impact of COVID-19 and the consequential decrease in visitor numbers, as well as the slower-than-expected return of tourist numbers, are having a significant impact on the Museum's commercial income, particularly in a period of soaring inflation and increased labour costs.

Due to these financial pressures, Tūhura campaigned for an increase in levy funding. Of the 386 submissions to Council on

its draft annual plan, 121 expressed support for the Museum, showing the incredible regard that the public has for this institution. The Dunedin City Council approved a 5% increase in funding, offering crucial assistance to the collection and the staff who care for it.

We have also expanded our efforts to increase revenues by holding more paid events and raising the prices for our ticketed attractions; however, we still need more support to maintain the levels of care the community expects of us.

The Museum contributes \$25.3 million in GDP to the Otago region's economy, returning \$5.90 for every \$1 it receives in funding. It cares for New Zealand's treasures and educates thousands of school children every year. Moreover, because the galleries are free to enter, people of all socio-economic backgrounds are able to access information, participate in society, and connect with one another. Tūhura is also a huge resource for local and national scientific research, providing support to smaller, regional Museums in Otago Southland to help them maintain their collections.

If we value our historic taoka, scientific research, and the rich cultural and educational resources that museums provide, further financial backing is needed to preserve them.



Visitors and staff enjoying the opening of the *Ngā Hau Ngākau Breath of Mine* exhibition in the 1877 Gallery.

Industry leaders

Tūhura Otago Museum has been successful in acquiring funding for two projects that have both supported museums in the lower South Island, where access to specialist information and support is often lacking.

Tū Tonu was the first of these projects and was supported by the Ministry for Culture and Heritage's Te Tahua Whakakaha Cultural Sector Capability Fund. All of Otago and Southland's museums, galleries, heritage experiences, art societies, creative spaces, libraries, historical societies, and rūnaka were invited to participate, and over 110 organisations took part in the project, which ended in December 2022.

Data was collated about our network's strengths, challenges, and support needs through surveys, interviews, and site visits. Training was then developed and presented by Tūhura Otago

Museum staff in response to these needs, which related to social media, marketing, customer service and engagement, virtual events, audience strategy and development, and integrated pest management.

Hidden Hazards was the second Museum-run project to support our industry. Funded by Lottery Environment and Heritage, the project provided a website and training for organisations, detailing the dangers in historic collections and what staff can do to minimise harm, meet their legal obligations, and ensure the proper care of collections.

19 regional museums in the lower South Island ultimately participated in Hidden Hazards, and Tūhura Otago Museum staff were able to share knowledge and help ensure that people working in our industry are safe.



Tū Tonu Education Workshop

Precinct Café

Precinct Café at Tūhura took over the Museum Café space during this period.

Due to the impacts of COVID-19 and a lack of government funding to keep the historical collection maintained and the galleries open, the pressure to reduce costs and business risk necessitated operational changes. One of these innovations was to lease the café space at the Museum.

The Precinct Food team have worked with the Museum for many years as caterers for our venue hire business, so they were the natural choice upon reviewing options for the space. As the premier hospitality business in the city, Precinct has brought increased visitation to the Museum and more sales at the Shop. Additionally, having this guaranteed source of leasing revenue has further strengthened the Museum's financial position.



Precinct Café in their opening week at the new Tūhura Otago Museum location.



Tūhura Otago Museum Staff 2022–2023

Executive

Murray Bayly, BCom, CA
Craig Grant, PhD
Jane Gregory, BAppMgt
Ian Griffin, JP, PhD, CRSNZ
Stephanie Kaan, BCom, CA
Emma McDonald, BA
Robert Morris, MSocSci
Kate Oktay, BA
Gerard O'Regan, PhD
Craig Scott, BDesComm

Commercial Director
Director, Visitor Experience and Science Engagement
Executive Assistant
Director
Finance Manager
Human Resource Manager
Director, Collections, Research, Education and Design
Marketing Manager
Pouhere Kaupapa Māori
Head of Exhibitions and Creative Services

Collections, Research and Education

Lana Arun, MIndS
Daniel Ashton
Martin Bainbridge, BSc Zoology
Chris Burgess, BASc, PGDipTchg
Emma Burns, BSc
Mikayla Cameron
Te Atarau Cassidy
Stella Caulton
Joel Clement, BAppSc
Jen Copedo, BA (Hons)
Rosemary Coppell, MA (Conservation), BA (Hons) in History
Grace Davidson, BSc (Ecology)
Zam De Montgomery
Lucas Dubyk
Samantha Finch, BA (Anthropology)
Kane Fleury, MSc
Emily Gray, MSc
Anne Harlow, MMHS
Alice Houston-Page
Lisa Imamura, MA (Conservation), MSc
On Lee Lau, MSc
Finnbarr McKinlay
Nyssa Mildwaters, MA, MSc, ACR, FIIC
Allison Miller, PhD, MSc
Miriam Noonan, BA (Hons) Theatre Studies
Gerard O'Regan, PhD
Cody Phillips, PGDipSci
Zohara Rafi
Shannah Rhynard-Geil, MSc
Sammi Schofield
Kimberley Stephenson, MA, BDes, PGDip MHST
Malin Toa
Hannah Thomas
Sarah Waterman, BA (Hons), PGDipEng
Gareth West, MLISc
Moir White, MA (Hons)

Assistant Curator, Māori
Education Presenter
Project Officer Hidden Hazards Project
Education Manager
Curator, Natural Science
Sleepover Presenter
Ngāi Tahu Intern
Education Presenter
Natural Science Intern
Assistant Collection Manager, Humanities
Conservator
Education Presenter
Education Presenter
Education Presenter
Conservator Support
Assistant Curator, Natural Science
Education Officer
Collection Manager, Humanities
Education Presenter
Conservator
Assistant Collection Manager, Natural Science
Education Presenter
Conservation Manager
Assistant Curator, Natural Science
Education Presenter
Curator Māori
Collection Manager, Natural Science
Education Presenter
Conservator
Education Presenter
Project Manager Tū Tonu Regional Museums
Education Presenter
Education Presenter
Education Presenter
Archivist
Curator, Humanities

Exhibitions and Creative Services

Andrew Charlton, BSc
Shanaya Cunningham, BDesComm
Max Mollison, BDes (Hons)
Harry Pickernell, BDes (Hons)
Annah Taggart, BDesComm

Digital and Interactive Media Manager
Exhibitions and Creative Services Officer
Exhibitions and Creative Services Officer
Exhibitions and Creative Services Officer
Exhibitions and Creative Services Officer

Finance, Facilities and Commercial

Jackson Banks	Café Host
Brenda Barron	Building Services Officer
Lee-Arna Blair, BAppMgt	Assistant Accountant
Callum Booth	Café Cook
Hannah Bryant	Accounts Administrator
Jody Burrell	Café Host
Georgia Clark	Venue Host
Abigail Clayton	Shop Assistant
Adolfo Contreras	Café Cook
Georgia Copeman	Café Host
Kelsey Den Boestert	Event Host
Margot Deveraux, PGDipCApSc	Project Manager, Health and Safety Advisor
Gemma Douglas	Café Host
Sarah Eunson	Café Host
Julia Feehan	Shop Assistant
Garry Gibson	Production and Projects Officer
Vanessa Graham	Venue Manager
Jack Hanan	Kitchen Assistant
Sarah Harkness	Shop Assistant
Danielle Harris, BCom	Accountant
Jessica Hatfield, BAppMgt (Event Management)	Events Officer
Richard Hockney	Facilities Officer
Anna Hooker	Venue Host
Kezia Hughes	Café Host
Geoffrey Kern, BA	Assistant Café Cook
Jeremy Kirkwood	Kitchen Assistant
Fa'ao'osala Lale	Venue Host
Pru Lister	Event Host
Steve Lister	Head of IT
Samanta Luzzi-King, BA	Shop Manager
Rachel MacJeff, BFA	Events Manager
Annika Marriner	Event Host
Stella McCurdy	Shop Assistant
Sophia McKenzie	Venue Host
Suzanne McKenzie	Café Host
Noelle Miles-Wilson	Café Host
Mackenzie Miller	Café Host
Sue Moore	Shop Assistant
Nina Morris	Event Host
Niamh Murfitt	Venues Host
Elliot Murray	Café Host
Mark Neilson	Events Officer
Matthew Newton	Facilities Officer
Christopher Patchett, DipGrad Sustainable Practice	Facilities Manager
Priyanka Poulton	Event Host
Portia Prescott	Venues Host
Imogen Ramsay-Te Hauroa, Dip HospMgt	Venue Officer
Pauline Richardson	Café Host
Montana Robertson-Davis	Café Host
Bronwyn Robson	Assistant Café Cook
Abigail Ross	Café Host
EJ Schmidt-Grant	Venues Host
Andrew Spiegel	Café Cook Supervisor
Tristan Stevenson	Event Host
Jemma Swain	Venue Host
Brian Templeton	Café Host
Liam Thacker	Event Host
Graysen Thomson	Facilities Assistant
Kerry Varcoe	Café Manager

Meaghan Walsh
 Aliza Waterhouse
 Daniel West
 Danika Wilkinson
 Ryley Wilson

Venues Host
 Venue Host
 Café Host
 Venues Host
 Shop Assistant

Marketing

Jago Armstrong
 Charlie Buchan, BCom
 Max Levitt-Campbell, BA, BCom

Casual Marketing Assistant
 Marketing Coordinator; Assistant Marketing Manager
 Digital Marketing Coordinator

Policy

Teresa Fogarty, PGDipMusMgt

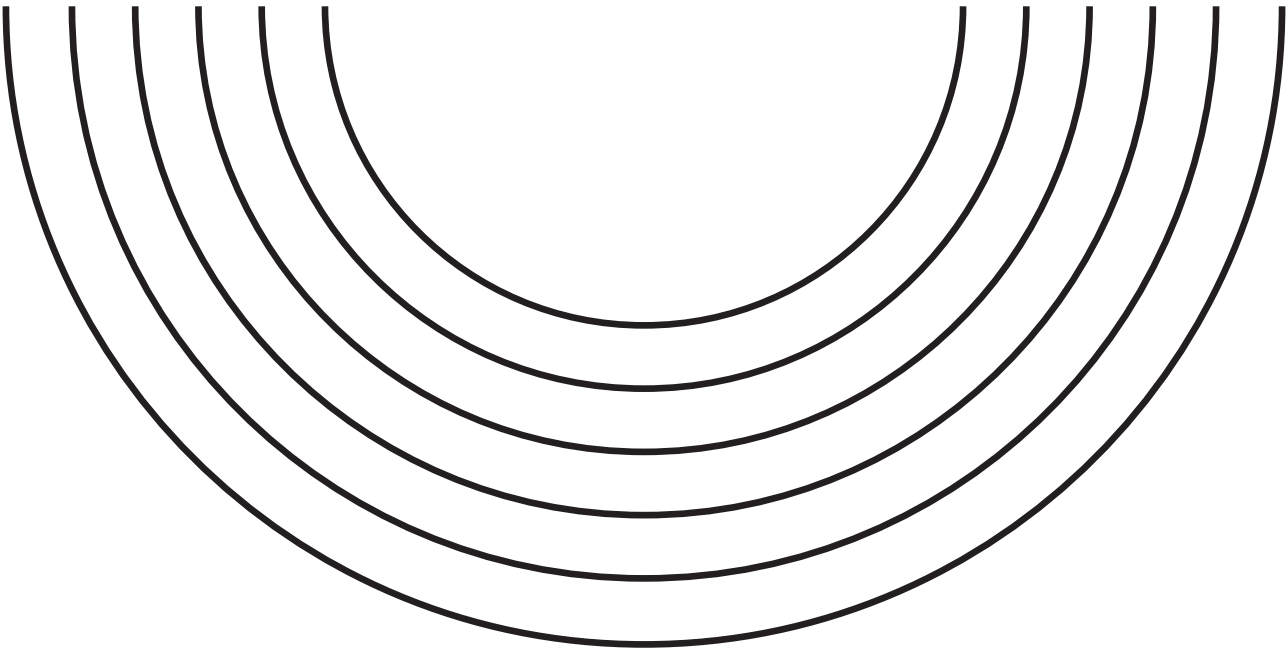
Policy and Planning Manager

Visitor Experience and Science Engagement

Claire Acton Cleveland, BA, GDipArts, GDipTchg (ECE)
 Kathleen Adams
 Skyla Anderson-Wynn
 Jessa Barder, BA
 Oliver Beresford
 Kerrin Bone
 Chris Brooker, BEcot
 Suzanne Caulton, Dip Craft Des
 Merryn Chynoweth, BA (Hons)
 Olivia Clare
 Octavia Cook, BDes
 Natalia Costa Lopes, BA (Hons)
 Lydia Dale Barrett
 Emily Eastgate, BA (Hons)
 Samantha Edwards-Ingle, BSc, PGDipSci
 Anna Farrelly-Rosch, BSc (Hons), MSciComm
 Jennifer Fogel
 Leah Friend
 Catriona Gower, MPhil
 Helen Gregory, BAsC, PGDipSciComm, NZCAC
 Quinn Hawthorne, BDesComm
 Tara Hegarty, BA
 Steven Hird, NVQ Museum Studies
 Antonia Hoeta, MSc
 Marijn Kouwenhoven, PhD
 Diana Lillo, BSc
 Danielle Lomas, BAppSc, NatCert Horticulture
 Erica Julian, BAsC
 Emma McCoy, BA
 Ross McKenzie
 Jill McLachlan
 Annie-Zell McLaren
 Andrew Mills, PhD
 Emma Morris, BA
 Clare Mulligan, BA
 Ruby Parker, BSc (Hons), MSciComm
 Ruth Platt, BSc (Hons), MSc
 Alexia Preen
 India Quedley
 Katherine Richards, BSc, IntDes, Cert SciComm
 Blair Robertson, BDes

Communicator
 Communicator
 Communicator
 Science Engagement Manager
 Communicator
 Communicator
 Education Officer
 Programmes and Events Coordinator
 Museum Guide
 Kaiārahi
 Communicator
 Communicator
 Kaiārahi
 Science Engagment Coordinator Pasifika
 Science Communicator
 Senior Science Engagement Coordinator
 Communicator
 Communicator
 Science Communicator; Collection Officer, Natural Science
 Science Communicator
 Science Communicator
 Communicator
 Museum Guide, Weekend Supervisor
 Science Engagement Coordinator Māori
 Science Engagment Coordinator
 Science Communicator
 Gardner
 Science Communicator
 Communicator
 Museum Guide
 Communicator
 Communicator
 Senior Science Engagment Coordinator
 Museum Guide
 Communicator
 Communicator
 Science Communicator
 Communicator
 Communicator
 Communicator; Museum Guide
 Science Communicator

Hannah Rourke, BA (Hons)	Front of house Operations and Staffing Manager
Hannah Schmierer	Communicator
Laura Simpson, BSc (Hons)	Science Communicator
Colin Smillie, BA, PGDipSciComm	Science Communicator; Planetarium Coordinator
Ashley Stewart	Museum Guide; Education Officer
Anthony Stumbo, PhD	Tūhura and Living Environments Coordinator
Kelly Sweeney, BA (Hons)	Operations Coordinator
Daniela Tapper	Communicator
Cole Thompson, BAsC	Science Communicator
Elizabeth Vitali, PGDipArts	Communicator
Te Wharau Walker, BA	Science Engagement Coordinator Māori
Russell Walsh, PhD	Museum Guide
Alice Waterman, LLB, BSc	Museum Guide
Georgette Watkins	Communicator
Christine Wierda, BA	Museum Guide
Nagio Woods, MAppSc (Science Communication)	Science Communicator





Statement of service performance

Strategic Objectives	Status 2022/2023 (2021/2022)	Commentary
GOAL 1: UPHOLDING THE MANA OF THE COLLECTION		
1.1 We will share our collections with the world		
Review, assess and/or digitise 10 000 collection items and increase the number of items accessible online by 5000.	Achieved	<p>Reviewed the data of 77 420 collection item records in the database.</p> <p>Digitised 7442 new collection items.</p> <p>New records will be made available upon the redevelopment of the Museum's website. Many were published online in blogs and social media.</p>
Facilitate loans of collection items to and from the Museum.	Achieved	<p>Outward:</p> <p>OL2022-2: Loan of Acroceridae (spider flies) to Shaun Thompson of Te Papa Tongarewa</p> <p>OL2022-3: Loan of 10 taoka Māori to Lakes District Museum and Gallery for display</p> <p>OL2022-4: Loan of weka taxidermy to Sheri Johnson of University of Otago, Department of Zoology</p> <p>OL2021-3: Loan of penguin taxidermy for exhibition at Bruce Museum, USA, on display from April 2023 to August 2023</p> <p>Inward:</p> <p>IL2022-7: Inward loan of 5 taoka featuring rock art images, from a personal collection, to be included in the rock art exhibition currently being planned</p> <p>IL2022-8: Inward loan of 14 artworks from the Dunedin School of Art for the exhibition <i>Ka Mua, Ka Muri</i></p> <p>IL2022-9: Inward loan of a Braidy Bag from Yu Mei for the exhibition <i>Ka Mua, Ka Muri</i></p> <p>IL2022-11: Inward loan of a designer outfit from twenty-seven names for the exhibition <i>Ka Mua, Ka Muri</i></p> <p>IL2022-13: Inward loan of 3 Jess Johnson quilts from Darren Knight Gallery for inclusion in the <i>Terminus</i> exhibition</p> <p>IL2022-14: Inward loan of 62 individual paintings and taoka puoro, from Bob Bickerton Ltd, for the <i>Ngā Hau Ngākau</i> exhibition</p> <p>IL2022-15: Inward loan of <i>Terminus</i> exhibition furniture and technology from Tauranga Art Gallery</p> <p>IL2022-16: Inward loan of 12 items from Otago Polytechnic for the exhibition <i>Ka Mua, Ka Muri</i></p> <p>IL2022-17: Inward loan of an artwork from Finn Petrie for the exhibition <i>Ka Mua, Ka Muri</i></p> <p>IL2022-18: Inward loan of a designer outfit from Company of Strangers for the exhibition <i>Ka Mua, Ka Muri</i></p> <p>IL2022-19: Inward loan of 2 kete from a private collection for the exhibition <i>Ka Mua, Ka Muri</i></p> <p>IL2022-20: Inward loan of a designer outfit from Paper Theory for the exhibition <i>Ka Mua, Ka Muri</i></p> <p>IL2023-1: Inward loan of 3 Jess Johnson works on paper from Ivan Anthony for inclusion in the <i>Terminus</i> exhibition</p>
		<p>Renewed loans:</p> <p>IL2002-2: Inward loan of skis, ski poles, and boots from Lakes District Museum on display in Southern Land, Southern People – renewed for another 3 years</p> <p>IL2018-4: Inward loan of 2 bottles of wine from Rippon Vineyard on display in Southern Land, Southern People – renewed for another 3 years</p> <p>IL1971-1: Inward loan of 3 Whareakeake hei tiki, a tauihu, and a stone bowl, on display in Tangata Whenua and Southern Land, Southern People – renewed for another 3 years</p> <p>OL2007-3: Outward loan of 4 taoka Māori to Haast Visitor Centre for display – renewed for another three years</p>

<p>Publish 20 publications based on the collections, from internal researchers via publicly accessible media.</p>	<p>Achieved</p> <p>26 publications by internal researchers (34)</p>	<p>Griffin, I. (2022). Some recent experiments in analogue photography. <i>Journal of the Royal Astronomical Society of New Zealand</i> Vol 61 (4): 3-5.</p> <p>Hannah, R. (2022). Philosophy, Religion and Architecture: Genesis and Apogenesis in Platonism, the Cult of Mithras, and Roman and Christian Architecture. In I. Ramelli and S. Slaveva-Griffin eds, <i>Lovers of the Soul, Lovers of the Body: Perspectives on Soul and Body and Soteriology in Late Antique Platonism</i>. Washington, Centre for Hellenic Studies, Harvard University (2022) pp: 363–386.</p> <p>Hannah, R. (2023) Review of T. Bilic, Land of the Solstices: Myth, Geography and Astronomy in Ancient Greece (Oxford 2021). <i>Journal of Skyscape Archaeology</i> 8 (2) 309–314. https://doi.org/10.1558/jsa.25604.</p> <p>Hogg, N, Y. E. Chen, G. R. Summerhayes, G. Boswijk, S. W. Manning, A G. Hogg & C. Gosden (2022) Building on the past: Refining our current understanding of Lapita stilt structures, <i>Australian Archaeology</i>, 88:3, 268-281, -DOI: 10.1080/03122417.2022.2148184.</p> <p>Kerr, S., Thompson, S. & Kerr, P. (2023). A new species of <i>Mylcomya Rondani</i>, 1856 (Diptera: Mycetophilidae) common to southeast Australia, Tasmania, and New Zealand. <i>Zootaxa</i> 5264 (3): 418–428. Doi.org/10.11646/zootaxa.5264.3.9.</p> <p>Kerr, S., Fleury, K., Ridden, J. D., Le Grice, R. J. <i>Empidadelpha</i> nr. <i>propria</i> (Diptera: Empididae) on the Auckland Islands. The Wētā 56: 13-22.</p> <p>Summerhayes, G. (2023). Reflections on Populating the Western Pacific, in Nimura, C., O'Sullivan, R. and Bradley, R. (eds). <i>Sentient Archaeologies: Global Perspectives on Places, Objects, and Practice</i>. Essays in honour of Professor Chris Gosden. Pp. 9-18. Oxford: Oxbrow Press.</p> <p>Summerhayes, G.R. (2023). New Guinea's Past: the last 50,000 years, in d'Arcey, P., Hattori, A., Jones, R., Matsuda, M., & Samson, J. (eds.) <i>The Cambridge History of the Pacific Ocean</i> Vol 1. Cambridge, Cambridge University Press.</p> <p>Summerhayes, G.R. (2023). Kisim Save Long Graun: Understanding the nature of landscape change in modelling Lapita in Papua New Guinea, in Carson, M. (ed) <i>Palaeolandscapes in Archaeology: Lessons for the Past and Future</i>, pp. 291-312. New York: Routledge.</p> <p>White, M. (2023). Mid-20th century British ceramics in Aotearoa. <i>Tuhinga</i> (33): 33-46.</p> <p>White, M. (2023). Collection notes, Tūhura Otago Museum. <i>Context</i> (43): 50-69.</p> <p>White, M. (2023). Exhibition review: 2022 Changing Threads Contemporary Fibre & Textile Awards Finalists Exhibition, Refinery Artspace, Nelson. <i>Context</i> (43): 110-119.</p> <p>Posted on the Tūhura Otago Museum blog</p> <p>Carr, M. Aotearoa's invertebrate stamps. 31 January 2023.</p> <p>Carr, M. White, M. Twelve stamps of Christmas. 13 December 2022.</p> <p>Fleury, K. Research Visit: Seabirds and plastics. 26 August 2022.</p> <p>Fleury, K. Southern Frontiers II Expedition. 22 September 2022.</p> <p>Miller, A. Historical kiwi egg loan returned. 19 April 2023.</p> <p>White, M. 'Probably going [to] Auckland for bird studies' – Lily Daff Writes to HD Skinner. 5 September 2022.</p> <p>White, M. Pendants, petals and pumice: Lynn Kelly's jewellery. 17 October 2022.</p> <p>White, M. Virtuoso tourist art. 9 March 2023.</p>
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		<p>Other media</p> <p>Arun, L. Facing jarring history of art. <i>Otago Daily Times</i>, Cool and Collected, Weekend Mix, 22 October 2022.</p> <p>Copedo, J. Rocking the controller. <i>Otago Daily Times</i>, Cool and Collected, Weekend Mix, 25 July 2022.</p> <p>Harris, A. 52 weekly Nature File columns in the <i>Otago Daily Times</i>.</p> <p>Okta, K. Binding past and future. <i>Otago Daily Times</i>, Cool and Collected, Weekend Mix, 13 February 2023.</p> <p>White, M. Mountaineer's fancy dress. <i>Otago Daily Times</i>, Cool and Collected, Weekend Mix, 17 December 2022.</p> <p>White, M. Clay fired the imagination. <i>Otago Daily Times</i>, Cool and Collected, Weekend Mix, 13 May 2023.</p>
<p>Encourage the publication of collection-related content by external researchers.</p>	<p>13 publications by externals (25)</p>	<p>Bell, V. (2023). Exhibition review: Michele Beevors, Anatomy Lessons. <i>Context</i> (43): 156-161.</p> <p>Bennett, J., Poulin, R. Presswell, B. (2022) Annotated checklist and genetic data for parasitic helminths infecting New Zealand marine invertebrates. <i>Invertebrate Biology</i>, Volume 141, Issue 3.</p> <p>Driver, G. (2022). Chasing the Grey Ghost. North and South Magazine.</p> <p>McIntyre, G. & Broome, T. (2022). Otago's Trailblazer, Isabel Turnbull: The University of Otago's first female Humanities lecturer. https://www.awaws.org/history-of-women/archives/12-2022.</p> <p>Morris, B. (2023). Life will find a way. <i>New Zealand Geographic</i> Issue 179, https://www.nzgeo.com/stories/life-will-find-a-way/.</p> <p>Patuchowski, A. (2023). La dernière ligne droite dans la rivalité acharnée et séculaire entre Phaistos et Gortyne, in <i>Change and Transition on Crete: Interpreting the Evidence from the Hellenistic through to the Early Byzantine Period</i>, Papers Presented in Honour of G. W. M. Harrison, edited by Francis, J., and Curtis, M., Archaeopress, pp. 28-37.</p> <p>Scarsbrook, L., Mitchell, K.J., McGee, M.D., Closs, G.P., Rawlence, N.J. (2022). Ancient DNA from the extinct New Zealand grayling (<i>Prototroctes oxyrhynchus</i>) reveals evidence for Miocene marine dispersal. <i>Zoological Journal of the Linnean Society</i>, 2023, 197, 532-544.</p> <p>Schultz, C.E. & McIntyre, G. (2023). A Re-evaluation of the So-Called Fulvia Coinage. <i>Historia</i> 72, (1): 58-85.</p> <p>Smith, A.M., Spencer, M.E., & Gordon, D.P. (2023). Captain Hutton's Bryozoans of New Zealand. <i>Annals of Bryozoology</i> 7: 73-120 (online).</p> <p>Smith, C. (2023). Māori textiles and culture. <i>In-Between Textiles, 1400-1800</i>. Beatriz Marin-Aguilera, Stefan Hanß (eds), Amsterdam University Press, pp.57-73.</p> <p>Upholt, B. (2022). How a giant eagle came to dominate ancient New Zealand. <i>Knowable magazine</i>.</p> <p>Wakelin, M., Tweed, J., Murray, T. (2023). A list of the invertebrates of the Mackenzie area, New Zealand. <i>New Zealand Journal of Zoology</i>, DOI: 10.1080/03014223.2023.2214370.</p> <p>Posted on the Tūhura Otago Museum blog</p> <p>Morris, G. Coins Minted by Caligula honouring family members. 28 July 2022.</p>

Facilitate and encourage research access and respond to public enquiries.	<p>Achieved</p> <p>Humanities access requests</p> <p>38 received (37)</p> <p>33 completed (32)</p> <p>3 ongoing (3)</p> <p>2 withdrawn/cancelled/declined (2)</p> <p>Taoka Māori access requests</p> <p>27 received (27)</p> <p>27 completed (22)</p> <p>0 ongoing (4)</p> <p>0 withdrawn/cancelled/declined (0)</p> <p>Natural Science access requests</p> <p>19 received (18)</p> <p>18 completed (16)</p> <p>1 ongoing/pending (2)</p> <p>0 cancelled/declined (0)</p> <p>Public Enquiries and Items Received by Humanities, Taoka Māori, Natural Science:</p>	<p>Humanities access requests</p> <p>These included:</p> <ul style="list-style-type: none"> - Artist Harrison Freeth was sent information and an image of the MV <i>Matua</i> ship model on display in the Maritime Gallery, as part of his research for work he is creating around his grandmother, who sailed on the <i>Matua</i> from Tonga to Auckland in the 1940s. - Pablo Barba, a PhD archaeology student at University College London studying graves of children from the Predynastic and Early Dynastic period in Egypt, was sent images of collection items from the sites of Matmar and Badari, to identify any material relevant to his study. - Dinah Vincent was sent an image of a 1922 'going away' suit, for inclusion in her CTANZ symposium presentation. - Melissa Shireess, PhD student at the Sainsbury Research Unit at the University of East Anglia, visited to view the headress that came to us from the Royal Scottish Museum, Edinburgh, in the 1930s. Her thesis examines the late 18th- and early 19th-century Pacific collections held by National Museums Scotland. - Rafal Wiczorek, from the University of Warsaw, visited in February 2023 as part of his research into cranial patterning on Rapanui carvings. - Images of Rapanui carvings in our collection were sent to the 'Indigeneities in the 21st century website' (https://www.indigen.eu) for inclusion. - Richard Dunn visited in February 2023 to examine and match paint colours on the Union Steam Ship Company ship models made by his father, on display in the Maritime Gallery. - Marlene Nazarian, Centre National de la Recherche Scientifique (CNRS) was sent images of the Caeretan hydria, E53.61, to appear in a monograph based on Dr Nazarian's doctoral thesis, entitled Chasseurs étrusques, images cynégétiques et idéologie du pouvoir en Etrurie, VIII-Ive s. av. J. C., which will be published by Editions: Presses Universitaires de Rennes, collection Archéologie et Culture, in 2024. - Alina Kovlovski, University of New England, was sent a copy of correspondence describing treatment of our Venus de Milo cast, as part of her research for a paper on casts of medieval ivory objects. - Andy McManus completed their Masters research on ancient glass in the Tūhura Otago Museum collection, described in the database as Roman. - Descendants of May Ballantyne visited in December 2022 to see her donations of primarily Oceanic material. Elizabeth Trinkl was supplied with an image of the Iekythos, E48.343, to include in her paper "Painters of other small vases", to be published in the series <i>Studi Miscellanei di Ceramografia Greca</i>. - Dan Osland was given permission to use images of Tūhura Otago Museum coins in a presentation to the 2023 Annual Meeting of the Archaeological Institute of America, in New Orleans, on 7 January 2023. - Gwynnaeth McIntyre was given permission to publish images of Tūhura Otago Museum coins in a paper titled "Commemorating the Past and Performing Power: Parades of Ancestors on Caligula's Coinage", to appear in the Classics journal <i>Antichthon</i>. - A group of Classics objects highlighting ancient understandings and depictions of the human form were made available to Dan Osland and Gwynnaeth McIntyre for teaching an Anatomy 131 class in January 2023. - Images of E81.811, a papyrus fragment containing a section of Homer's Iliad, were sent to Dr Nicholas Wagner, Duke University.
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	<p>170 public enquiries (149) 89 item receipts (93)</p> <p>Conservation 33 public enquiries (38)</p>	<ul style="list-style-type: none"> - Philip Schorch, Ludwig-Maximilians-Universität in Munich, visited to look at Natural Science and Humanities collections related to 'Sāmoan Multiplicities: Experiences of Sāmoan-ness', a collaboration between the Museum of New Zealand Te Papa Tongarewa and the Ludwig-Maximilians-Universität in Munich, Germany. - Images of selected items associated with the South Seas Exhibition 1889-90 and the New Zealand and South Seas International Exhibition 1925-6 were sent to Victoria University of Wellington student, Courtney Powell. - Kate Stevens West, Kāi Tahu artist, was sent images of an 1850s dress designed to enable breastfeeding, and a 19th-century nightgown, as part of her background research for paintings that were displayed in the <i>Kia Ora Whaea</i> exhibition at the Blue Oyster Project Space, in September 2022. - Gwynnaeth McIntyre was provided with images of donations to the Museum by Isabel Turnbull, and the first page of her handwritten catalogue of the Museum's Greek Coin collection to use in her blog on Ms Turnbull for "The History of Women in the Discipline" project run through Australasian Women in Ancient World Studies. - Descendants of Alexander Thomson visited to view a selection of the objects from the Alexander Thomson Collection, donated by his family in the 1920s. <p>Taoka Māori access requests</p> <p>These included:</p> <ul style="list-style-type: none"> - Hiratau Edwards received images of a whāriki (D47.421) that was donated to the Museum by her great-grandfather, Dr Doug Sinclair. She is a descendant of Ka Nepia, who wove this whāriki, and she is using these images to create a replica of it. - Patricia Te Arapo Wallace came in to view the Hauroko kākahu replica (D96.106). She is looking to learn and replicate early Māori raranga (weaving) practices. This visit was approved by Muriel Johnston from Ōraka-Aparima, who is the kaitiaki of these taoka. - Lauren Donald, Auckland University Press, received images of a hei matau (D40.51); a dentalium necklace (D75.396) and a taurapa and tauihu (D34.147, D34.148). These images will be published in <i>Toi te Mana: A History of Indigenous Art from Aotearoa New Zealand</i>. - Lauren Donald, Auckland University Press, received images of L2019.201, a raranga fragment. Permission was granted by Kāti Huirapa Rūnaka ki Puketeraki, Te Rūnanga o Ōtākou, and Hokonui Rūnanga. These images will be published in <i>Toi te Mana: A History of Indigenous Art from Aotearoa New Zealand</i>. - Aroha Novak came in and viewed taoka to aid in the design outcomes of cultural markers that will be erected along the track at Tunnel Beach through interpretation panels. These included bird spear points, bird snares and kōkōwai containers. - Mya Morrison-Middleton came in to view kōkōwai and associated taoka. Artists Vicki Lenihan, Rongomaiaia Te Whaiti, Mya Morrison-Middleton, Alix Ashworth, and Caitlin Donnelly are using kōkōwai for inspiration for their exhibition titled "<i>Whenua</i>". - Antoine and Shirley-Marie Coffin (Te Onewa Consultants) received collection data on Tauranga taoka in the Museum collection. Te Onewa consultants have been commissioned by the Tauranga City Council and mana whenua of the Tauranga region to scope out Tauranga taoka held in museums nationally and internationally. The council is building a new civic and cultural precinct which will include a museum. There is a possibility that Tauranga taoka could be loaned to this new museum.
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	<ul style="list-style-type: none"> - Kate Bateman (Kāti Huirapa Rūnaka ki Puketeraki), Derek Morrison, and Anne-Claire Mauger viewed and filmed Whareakeake taoka. These images will form part of a larger kaupapa, "The Whareakeake Project". This project will share the stories of the pre-European history of Whareakeake to hapū/rūnaka members or as approved by the Rūnaka. - Members of Taki Rua were shown the rock art collections following their Dunedin school performances of Te Rereka, a show featuring rock art-based flatso puppets. - Kauahi (firesticks) were shown to Kāi Tahu artists Kate Stevens West, Simon Kaan, and Ashleigh Arthur. - A Vernon list of collection information on the holdings of miheke Moriori (Moriori cultural treasures) was sent to Jen Cattermole. Jen is part of a team of researchers, led by Gianna Savoie, who recently got an MBIE grant to do work on understanding and revitalising Moriori culture. The project is titled 'Moriori, music and manawa: Engaging multisensory experiences for indigenous cultural revitalisation'. This request is for a list to evaluate possible miheke for the project. - Liz Paku and whānau came and viewed trade beads (D82.1071) which were donated to the Museum by her father. These beads are on display in the Tāngata Whenua gallery. - Julia Rata – Te Raki and Whiria ka aho ki Puketeraki – a collective of weavers, came to view the Puketo kete (D24.574). They were interested in learning about the weaving techniques used in the creation of the kete. - A list of taoka associated with the Taiaroa whānau was sent to Piupiu Maya Turei. This is an overview of what taoka Tūhura has, and some of these may be loaned for an upcoming exhibition at Dunedin Public Art Gallery (a later access request will be completed once the taoka have been selected). The upcoming exhibition is to introduce H K Taiaroa to the people of Ōtepoti. - Ross Ramsay came and viewed slides, negatives, and photos of the Tiwai Point excavation in 1968. - Robyn Abernethy and her family came in to view D63.792 which is a korowai donated to her great-great-grandfather, after he retrieved the body of Jack Taiaroa (after he drowned). - Tuki and Megan Pōtiki, Māori weapons (including whānau taoka) for school project. - Provenance information on the Hongi Hika bust (D70.359) was provided to Rowan Light, Project Curator at Auckland War Memorial Museum. - Helen Edwards and her whānau came to view D81.3920 and L80.1. These two toki were lent to the Museum in 1934, owned by Andrew Buchanan, and deposited by his son David Buchanan. Helen Edwards has decided to gift these taoka to the Museum. - Michaela Schofield and eight others came to view Maungārongo (D37.11). Michaela has been visiting Maungārongo for the past 11 years. She came to revisit the taiaha before it travelled back to parliament. - Polly Bence, a PhD student from Bristol University, was provided with information about the John White collection. She was also given contact details for Sir Douglas White (descendant of John White). - John Rawstorn, a coin collector from Tauranga, visited to view items illustrated in the book, <i>From Beads to Banknotes</i>.
	<p>Natural Science access requests</p> <p>These included:</p>

	<ul style="list-style-type: none"> - Professor Scott Baker, Associate Director at Oregon State University's Marine Mammal Institute, visited in late February 2023 to look at Humanities and Natural Science material that included dolphin teeth, as part of his sabbatical leave project. - Professor Robert Cochran from the University of Arkansas purchased an image of the Falkland Wolf (VT2369-2.jpg) and he plans to include it in a book he has written about Charles Portis. - The Lawrence Lions Club received an image of Sultan and Sonia to be used on their convention badge for their district convention in March 2024. - Vincent Chevallion visited and took images of a whale eyeball and a whale foetus. These items are expected to be printed in an artist's book. - PhD student Shaun Thompson of Museum of New Zealand Te Papa Tongarewa visited the Museum to examine our Mycetophilidae collection, more commonly known as fungus gnats, and has provided useful taxonomic updates for the collection records. - 3D shape files were made by Bertrand Loyer for a Saint Thomas Productions "Giant Birds" documentary (objects AV3819 and AV7343). - 3D scans were taken by Dr Daniel Thomas of the male giant moa for a production by film-maker Bertrand Loyer. He will be working on animating the skeleton for the documentary. - Images of loan artworks from the Michele Beevors exhibition <i>Anatomy Lessons</i> were requested and provided to Victoria Bell to publish a review in the CTANZ journal, Context. - Images of the articulated Haast's eagle skeleton (AV7473) taken by Kane Fleury were provided to Knowable Magazine. - Images of caddisflies and larval casings were taken for Jonathan West for a presentation that showcased the natural history collection. - Images provided to author Jonathan West for a public talk at the Hocken, as he begins work on his environmental history of New Zealand lakes. - Award-winning photographer Rob Suisted visited the Natural Science collection to photograph grey ducks and mallards for a New Zealand Geographic article on the challenge of distinguishing species and hybridisation at play. - Masters student Zuall Lim has been regularly visiting the entomology collection to look at native bees (Colletidae) and specifically those from the <i>Leioproctus</i> genus to study and learn the different types in preparation for his field work this summer. - Post-doctoral fellow Kieren Mitchell collected bone samples of 20 moa bones for DNA extraction and analysis, focusing on sequence segments that can provide information about moa breeding ecology. Were female moa polyandrous? Was there interbreeding etc. They are also looking at sequences that will provide information around whether moa were nocturnal or not. This is part of a large, nationwide Marsden project that includes research samples collected at Auckland Museum and Te Papa. - Cowrie shell researchers visiting Dunedin on holiday, Ulf and Andrea Erdmann, visited the malacology collection and provided updates on the taxonomy of different cowrie species and other useful information about threat status of various species in the collection. - Tour of the Natural Science dry stores with the Botanical Society of Otago. - Simon Palenski visited the Natural Science collections for potential loans for DPAG exhibitions. - A Masters student from Florida University, Jeff White, requested feather samples from historic Tawaki taxidermy for isotopic analysis to compare to modern samples collected during field work on the Sub-Antarctic Islands. The goal of the research is to investigate diet shifts in the species. His supervisor is Otago Researcher Dr Thomas Mattern.
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<p>Collections team contributes to the delivery of projects, exhibitions, programmes, and online content to engage our core audiences.</p>	<p>Achieved</p>	<p>Exhibitions <i>Code Breakers: Women in Games</i> <i>Mighty Small, Mighty Bright</i> <i>Tūhura Tuarangi – Aotearoa in Space</i> <i>Keep it Glassy: The UN International Year of Glass</i> <i>Ka Mua, Ka Muri: Walking Backwards into the Future</i> <i>Ngā Hau Ngākau</i> <i>Glam Rocks: Stars of the Tūhura Otago Museum Mineral Collections</i></p> <p>Projects Bird of the Year – Support and online content for Team Ruru Bug of the Year – Mini-exhibition and support for community pollinator workshop</p> <p>Programmes New Zealand Archaeology Week 2023 Wild Dunedin Festival Gin and the Collection events Seniors' Days School holiday gallery trails Association of Friends of the Otago Museum monthly talks iD Fashion Islands to Arks outreach Gallery Treat Murder Mystery Night Science Academy</p> <p>Online content Contributed to Instagram and Facebook posts by the Marketing team, and to the Museum blogs.</p>
<p>1.2 We will strategically develop our collection Develop our collections, in line with our Collections Strategy.</p>	<p>Achieved 70 (105) 51 Humanities (91)</p>	<p>ACQUISITIONS Humanities acquisitions These included: – ‘Orion Star’ silcrete pendant by Warwick Freeman</p>

	<p>3 Taoka Māori (0) 16 NS (14)</p>	<ul style="list-style-type: none"> - 'Moa' brooch by jeweller, Jane Dodd [the above are works acquired with the assistance of the Blumhardt Foundation] - Mary Quant 1980s rainproof poncho - 1950s Fishtail corset by Bendon - Lei made in Hawai'i of miniature poi - A pair of early 1970s 'uli'uli – Hawaiian feathered rattles - A 2015 outfit by designer Steve Hall - 1970s painted dress by designer Susan Holmes - Woollen jumpsuit and shawl by fashion designer Emilia Wickstead - A ghost net basket, from a cultural centre on Thursday Island/Waiben, Torres Strait Islands - Hijab from Piller, a Dunedin-based hijab/headscarf brand, begun under the Young Enterprise New Zealand initiative - Bobbin lace collar made by Janet Macrae - Dichtl lace instruction booklet with samples - A group of material from the Arawe area of Papua New Guinea <p>Taoka Māori acquisitions</p> <ul style="list-style-type: none"> - Three woven putiputi (flowers) that had been gifts to Ralph Hotere <p>Natural Science acquisitions</p> <p>These included:</p> <ul style="list-style-type: none"> - Collection of rocks donated by Tony Reay from his personal collection - Three possum mounts – 1 adult golden possum life-sized mount, 1 adult brown and 1 baby brown - One larval sunfish preserved in 95% ethanol - Five gnat specimens (<i>Mycomya</i> sp.) from Jessica Chen - Two gnat specimens (<i>Mycomya</i> sp.) from Shaun Thompson - Ten freshwater fishes from Malcolm Douglas - Two grebe eggs from John Darby - One crustacean parasite found on kahawai fish from Emma Burns - One tunnel web spider from Hazel Mihaka - One copepod parasite attached to the fin of a greyboy shark from Allison Miller - Six cypress beetles from Elizabeth Moore - Two large female redback spiders and egg cases from Jodi Helen Walker - One white-tailed spider from Jodi Helen Walker - Two yellow-eyed penguin eggs from the Department of Conservation (Mel Young) <p>Thank you to all our donors and supporters of our collection work.</p>
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		<p>DEACCESSIONS</p> <p>In September 2022 the Museum hosted Ngāti Maniapoto for the formal handover of the famous taiaha 'Maungārongo', returned as part of their Treaty settlement.</p> <p>In November 2022 the Museum hosted a team from the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) and two elders from the Warumungu tribe of Tennant Creek, Northern Territory, Australia, for the repatriation of items of ceremonial significance to country (formally deaccessioned by the Museum Board in June 2022). The six items included four knives (marttan), a boomerang (kalpunta) and a double-ended adze (palya).</p> <p>In December 2022 the Otago Museum Trust Board formally deaccessioned twenty-six whakairo (carvings) from the Hocken collection and identified as being from Te Whare o Heretaunga for repatriation to Ngāti Kahungunu of Hawke's Bay. A programme for the return will be negotiated with the Heretaunga Tamatea Settlement Trust.</p> <p>Entomology Collection</p> <p>A large collection was acquired from Brian Patrick, including an estimated 55 000 moths and butterflies and 2700 other terrestrial invertebrates (stick insects, wasps, beetles etc). The collection is in the process of being rehoused and integrated into the Museum collection. As part of this initial work, all specimens are being added to the database in a searchable format. This allows us to make the collection available for research and display while work is completed to individually number each specimen. The collection also includes many field notebooks, journals, and books.</p>
<p>1.3 We will care for our collection</p> <p>Continue to develop and implement best-practice approaches to caring for our collection.</p>	<p>Achieved</p>	<ul style="list-style-type: none"> - Implementation of annual environmental monitoring and IPM management - Planning and preparation for topping up ethanol/specimens in the wet store - Assessment of 2022 light readings and identification of high-risk areas in galleries and collections stores - Began planning and implementing the POW textile rotation - Maintaining quarantine procedures and processes - Response to a potential carpet beetle infestation in Animal Attic and the Friends' room
<p>Assess, and when necessary, treat items in tandem with priority collections surveys, development projects, exhibitions, and programmes.</p>	<p>Achieved</p>	<p>4528 assessments and 351 treatments (excluding freezer treatments) were carried out on collection items by Conservation staff, including the following examples:</p> <ul style="list-style-type: none"> - Moa footprints project is ongoing, but discussions have been held with Sophie White in Palaeontology at the University of Otago to determine appropriate jacketing - Chosen objects for the Rock Art exhibition have had minimal cleaning and inspection for mounting and display - 2 x rock art tracings have been digitised - Brush/vacuum pest removal for possum skin in lab (unknown accession number) - Minor tear repair treatment for damaged Margery Blackman book - Removing mould from moa bones - Ongoing treatment of a Protected Objects Act wooden carving - Ongoing treatment of potential whale bone IRF

		<ul style="list-style-type: none"> - Brian Patrick collection, treatment of a small number of mouldy insect specimens - Completed condition report and labelling of 6 x boxes of moa bones in the Conservation Lab - Photographic documentation and labelling of 4 x shells for Wild Dunedin - Research into the rehydration of a skink - Condition report of Tasmanian fungus gnats - IPM check of objects moving from offsite back to the Museum - Continued work on the waterlogged waka at Ōtākou 	
Maintain and develop preventative conservation programmes in line with best practice that apply to all collections.	Achieved	<p>A range of preventive conservation work has been undertaken over this period, including the installation and commissioning of the new Marjorie Barclay Trust-funded Testo environmental monitoring system, which covers the entire Museum and allows for real-time environmental monitoring across galleries and stores. This year has seen an initial baseline of data being collected which in future will be used to adapt and adjust the building's heating, ventilation, and air-conditioning (HVAC) systems, in conjunction with the Facilities team, to create more suitable and sustainable environmental conditions for our collection.</p> <p>Work has also continued with other preventive conservation priorities, such as our material-testing program, housekeeping and storage improvements outside of collection stores, the treatment and re-packaging of our archaeological metals into customised environmental enclosures, and the identification and recording of items susceptible to particular agents of deterioration within our displayed collections. Research has been undertaken into the appropriate storage for plastic collections.</p> <p>Significant work has also focused on our ongoing Integrated Pest Management program, including in-house training, quarantine and preventative treatment work and eradication activities. A Museum-wide lighting survey was completed during this period, the data from which will be used to develop a Museum-wide multiyear rotation plan in conjunction with the Curatorial and Design teams. Changeover objects have been chosen for the People of the World Gallery and mounts have been discussed.</p> <p>The annual deep clean of gallery and storage spaces is ongoing, as is work around identifying and managing hazards within collection items (in conjunction with the lotteries-funded Hidden Hazards project).</p> <p>Work has also continued this period on our project to top up ethanol in the wet stores collection, review containers, establish an annual maintenance plan, and rehydrate specimens.</p> <p>There has been no additional funding to continue the work to improve storage furniture etc.</p>	
Continue to replace/repair collection storage furniture for earthquake mitigation and fire prevention.	Not achieved		
Manage the iwi relationship and curatorial support to ensure repatriation matters are managed within resource constraints.	Achieved	<p>Liaison has been maintained with Ngāti Kere and the Heretaunga Tamatea Settlement Trust of Ngāti Kahungunu regarding the repatriation of the Pōrangahau pare (transferred in June 2023) and twenty-six whakairo from Te Whare o Heretaunga. Extensive liaison with Ngāti Maniapoto and Te Arawhiti Office for Māori Crown Relations was undertaken for the handover process for the taiaha 'Maungārongo' in Dunedin in September 2022, and for a representation of five manawhenua on behalf of the Museum attending the signing of the Crown Apology to Ngāti Maniapoto in Te Kuiti, December 2022.</p>	

Develop relocation strategies for the collection in line with potential building works.	Achieved	Collections housed at the old offsite store were successfully relocated to the new offsite store. A comprehensive plan for moving collections onsite to facilitate the installation of fire-suppression sprinklers etc., has also been completed.
1.4 We will excel at researching and interpreting our collection		
Develop and support research endeavours in line with the Research Strategy.	Achieved	Research undertakings across collections have occurred in the last year in areas as diverse as sunfish necropsies and the identification of new fly species. Of particular note is the establishment of a small tissue bank for museum collections and research collaborations. Kyebrun Moa Footprint research continues with an attempted cosmogenic nuclide dating of the overlying sediments. As well as assisting external researchers with access to collection items as requested.
Support and encourage research outcomes of honorary curators and research collaborators.	Achieved	<p>Dr Jane Malthus continued her regular commitment working with collection management staff on an audit of the collection items in the dress and textiles storeroom. She also continued her involvement with the Eden Hore Central Otago Collection. Her expertise is greatly valued when dealing with public enquiries relating to dress.</p> <p>Dr Melville Carr authored two blogs on New Zealand stamps in our philatelic collection: one on Christmas stamp issues, and another on stamps featuring invertebrates, written in support of the 2023 Bug of the Year campaign. He continues to oversee the orderly storage of our philatelic collection.</p> <p>Emeritus Professor Robert Hannah continues to assist with research and public enquiries about the Classics collection and is writing content relating to the Classics items in the Barden Collection.</p> <p>Professor Glenn Summerhayes has advised on offers of Papua New Guinea material to the Tūhura Otago Museum, and himself donated contemporary Papua New Guinea material to the collection in the past year.</p> <p>Professor Steve Kerr continues his work on the taxonomy of southern Diptera and has written a new species description for a fungus gnat fly that is present across New Zealand as well as in Tasmania.</p> <p>Dr Tony Reay has retired from his role as Honorary Curator of Geology and Mineralogy, in which he has generously been volunteering his time to Collections for 20 years. We would like to thank Dr Reay for his considerable service here.</p> <p>Tony Harris continues to publish weekly columns in the Otago Daily Times on entomology and other natural world phenomena as well as assisting researchers with Hymenoptera research.</p> <p>Dr Rosi Crane continues to assist with research into the early collections of Otago Museum and the early naturalists of the southern regions.</p> <p>Dr Bronwyn Presswell continues her research into New Zealand's parasite fauna, aided by fresh material that she collects and the Otago Museum collection.</p>
GOAL 2: ENGAGING OUR COMMUNITY TO INSPIRE WONDER, CURIOSITY AND UNDERSTANDING		
2.1 We will be a valued community resource		
Implement our Te Reo Māori strategy.	Not achieved	Staff workloads and other unforeseen, pressing kaupapa Māori projects have delayed the creation and implementation of the Te Reo Strategy. The Museum has allocated resources to ensure this important goal is appropriately scoped and implementation is started in the 2023 – 2024 financial year.

Attract more than 275 000 visitors to the Museum.	Achieved 292 824 visitors	<p>This year saw a return of international visitors following COVID-19 restrictions, and a return of visitor confidence in visiting public places and events. The wide range of exhibitions and events held at the Museum, particularly over school holidays, has seen both an upturn in visitor numbers and comments from visitors that they are glad to be returning to normal after the disruptions of the last few years.</p>
Offer free admission to the Museum's permanent galleries and events.	Achieved	<p>Free exhibitions and displays</p> <ul style="list-style-type: none"> – “it’s all in the making”: <i>The Margery Blackman Textile Collection</i>; People of the World Gallery, 21 October 2021 – ongoing * – <i>Kiingi Tuheitia Portraiture Award – Finalists Exhibition</i>; Tāngata Whenua Gallery, 13 June 2022 – 23 January 2023 * – <i>Kura Pounamu: Our Treasured Stone</i>; 1877 gallery, 26 March 2022 – 28 August 2022 (11 119 visitors 1 July 2022 – 28 August 2022) – <i>Michele Beevors: Anatomy Lessons</i>; Animal Attic, 9 April 2022 – 1 December 2022 * – <i>Code Breakers: Women in Games</i>; Special Exhibitions Gallery, 2 July 2022 – 30 October 2022 (28 038 visitors) ** – <i>Mighty Small, Mighty Bright</i>; Special Exhibitions Gallery, 2 July 2022 – 30 October 2022 (28 038 visitors) ** – <i>Ōtepoti Indies</i>; Beautiful Science Gallery, 23 July 2022 – 15 September 2022 (9 868 visitors) – <i>Tūhura Tuarangi – Aotearoa in Space</i>; Beautiful Science Gallery, 16 September 2022 – 28 October 2022 (9630 visitors) – <i>Genome: Science of Life 2.0</i>; Beautiful Science Gallery, 7 November 2022 – 19 February 2023 (20 841 visitors) – <i>Keep it Glassy: The UN International Year of Glass</i>; Stairwell Display, 3 October 2022 – 26 March 2023 * – <i>Ka Mua, Ka Muri: Walking Backwards into the Future</i>; Special Exhibitions Gallery, 8 December 2022 – 14 May 2023 (32 300 visitors) – <i>Ngā Hau Ngākau</i>; 1877 Gallery, 11 February 2023 – 7 May 2023 (14 363 visitors) – <i>Glam Rocks: Stars of the Tūhura Otago Museum Mineral Collections</i>; Stairwell Display, 27 March 2023 – 2 October 2023 * – <i>2023 iD International Emerging Designer Awards Finalist Showcase</i>; Beautiful Science Gallery, 20 February 2023 – 16 April 2023 (12 941 visitors) – <i>Our Evolutionary Past: Branches Through Time</i>; Beautiful Science Gallery, 17 April 2023 – 8 June 2023 (10 272 visitors) – <i>Tūhura Photography Exhibition</i>; Beautiful Science Gallery, 9 June 2023 – 3 September 2023 (5 760 visitors 9 June 2023 – 30 June 2023) <p>*These display spaces have multiple entry points and/or no door counter ** The exhibitions were both showcased in the one location at the same time</p> <p>Free programmes and events</p> <p>Programmes and events are organised to create motivation to visit the Museum and provide accessible ways to engage with and spark interest in our collections, galleries, exhibitions, and stories. They also help to shape the Museum space into a community hub, where all are welcome, and we celebrate all. These offerings included large Family Fun Days, talks and workshops in support of exhibitions, and community events.</p> <ul style="list-style-type: none"> – Code Breakers: Game On Weekend!, Family Fun, 2 – 3 July 2022 (941 visitors including paid events).

- Animal Illustrations, Workshop, 3 July 2022 (18 visitors).
- All Blacks Café Opening, Late Opening, 9 July 2022 (218 visitors).
- Kura Pounamu: Understanding Stone & Dr Rock, Public Talk, 12 July 2022 (30 visitors).
- Dr Rock, Show and Tell, 12 July 2022 (25 visitors).
- The Disinformation Project, Public Talk, 14 July 2022 (57 visitors).
- Animal Illustrations, Workshop, 17 July 2022 (48 visitors).
- Taniwha Legends in Tāngata Whenua, Family Fun, 18 July 2022 (27 visitors).
- Friends in Focus – Glenn Summerhayes, Family Fun, 19 July 2022 (45 visitors).
- Taniwha Legends in Tāngata Whenua, Family Fun, 19 – 20 July 2022 (119 visitors).
- Night at the Museum – Dunedin Game Developers' Meetup, Community Event, 28 July 2022 (60 visitors).
- Seniors' Meetup, Community Event, 28 July 2022 (16 visitors).
- Animal Illustrations, Workshop, 31 July 2022 (13 visitors).
- The Pounamu Trail, Gallery Trail, 1 – 31 July 2022 (410 visitors).
- August Dunedin Game Developers' Meetup, Community Event, 5 August 2022 (13 visitors).
- Breastfeeding Network Day, Community Event, 5 August 2022 (38 visitors).
- Seniors' Meetup, Community Event, 9 August 2022 (15 visitors).
- Animal Illustrations, Workshop, 14 August 2022 (18 visitors).
- Aurora Energy Otago Science and Fair 2022, Exhibit, 15 August 2022 (250 visitors).
- Friends in Focus – Anatomy Lessons, Public Talk, 16 August 2022 (16 visitors).
- Best of the Aurora Energy Otago Science and Fair 2022, Exhibit, 17 August 2022 (300 visitors).
- Seniors' Meetup, Community Event, 25 August 2022 (16 visitors).
- Kura Pounamu Closing Celebration, Community Event, 28 August 2022 (164 visitors).
- Understanding Stone: Pounamu's Geology – Show and Tell, Public Talk, 28 August 2022 (40 visitors).
- Dr Rock, Show and Tell, 28 August 2022 (25 visitors).
- Taoka Puoro Pounamu, Public Talk, 28 August 2022 (15 visitors).
- Hei Tiki, Public Talk, 28 August 2022 (65 visitors).
- Animal Illustrations, Family Workshop, 28 August 2022 (24 visitors).
- Game Developers' Meetup, Community Event, 1 September 2022 (18 visitors).
- Animal Illustrations, Workshop, 11 September 2022 (21 visitors).
- Seniors' Meetup, Community Event, 13 September 2022 (10 visitors).
- Bruce Mahalski Street Art, Public Talk, 14 September 2022 (25 visitors).
- Game On Gallery Trail, Gallery Trail, 1 – 16 October 2022 (300 visitors).
- Children's French Animated Films, Film Screening, 12 – 16 October 2022 (280 visitors).
- Creative Pasifika, Community Event, 10 – 18 September 2022 (235 visitors), including:
 - o Pasifika Concert, Performance, 18 September 2022 (80 visitors).
 - o Le Apatonga Performing Arts, Performance, 18 September 2022 (5 visitors).
 - o Samoan Weaving Demonstration, Demonstration, 18 September 2022 (40 visitors).
- Malu in the City – Culture through the Lens, Exhibit, 10 – 18 September 2022 (50 visitors).
- Sit and Sketch, Family Fun, 10 – 18 September 2022 (20 visitors).
- Make our Lei! Makerspace, Family Fun, 17 – 18 September 2022 (40 visitors).

		<ul style="list-style-type: none"> Seniors' Meetup, Community Event, 22 September 2022 (17 visitors). Sea Lion talk/AGM, Public Talk, 22 September 2022 (25 visitors). Moana Nui Pasifika Makerspace Outreach, Family Fun, 24 September 2022 (151 visitors). Animal Illustrations, Workshop, 25 September 2022 (20 visitors). Mummy Brains: What's Happening to My Brain During Pregnancy?, Public Talk, 28 September 2022 (75 visitors). Ian Griffin Astronomy Talk, Public Talk, 11 October 2022 (22 visitors). Taurewarewa – Artist Talk, Public Talk, 21 October 2022 (34 visitors). H D Skinner Memorial Lecture, Public Talk, 26 October 2022 (49 visitors). Seniors' Meetup, Public Talk, 27 October 2022 (16 visitors). Women in Games: Panel Discussion, Panel Discussion, 28 October 2022 (40 visitors). Animal Tracks – Make Some Musici, Demonstration, 29 October 2022 (30 visitors). Video Game Swap, Public Exchange, 29 October 2022 (60 visitors). French Animated Films, Film Screening, 29 October 2022 (40 visitors). Diwali, Community Day, 30 October 2022 (1400 visitors). Space Drawing Workshop (4 sessions), Workshop, 1 – 30 October 2022 (100 visitors). Space Makerspace, Family Fun, 1 – 31 October 2022 (1250 visitors). Horticulture Talk – Bex Foxglove, Public Talk, 1 November 2022 (8 visitors). NASA Talk – Shannon Walker, Public Talk, 3 November 2022 (195 visitors). Water Safety Talk and Flume, Public Talk and Demonstration, 19 November 2022 (35 visitors). The Quilt Project – AIDS Memorial, Community Event, 25 November 2022 (120 visitors). Mr Roberelli Performance, Family Fun, 27 November 2022 (75 visitors). Brave New World – Genomics Panel Discussion, Public Talk, 2 December 2022 (191 visitors). Elves' Makerspace, Family Fun, 16 – 23 December 2022 (798 visitors). Rainbow Rosalind Performance, Family Fun, 18 December 2022 (240 visitors). Mr Roberelli Performance, Family Fun, 19 December 2022 (185 visitors). Dunedin Harmony Chorus, Performance, 19 December 2022 (125 visitors). City Choir, Performance, 19 December 2022 (240 visitors). Muppets, Film Screening, 20 December 2022 (79 visitors). Home Alone, Film Screening, 21 December 2022 (28 visitors). The Santa Claus, Film Screening, 22 December 2022 (18 visitors). Chinese New Year Makerspace, Family Fun, 21 – 22 January 2023 (42 visitors). Ancient DNA Day – Genomics, Demonstration, 22 January 2023 (140 visitors). Gifting Gallery Trail, Gallery Trail, December 2022 – January 2023 (450 visitors). <i>Ngā Hau Ngākau</i> – Artist Q & A, Public Talk, 11 February 2023 (13 visitors). Genomics 'All the Small Things', Science Engagement, 17 February 2023 (130 visitors). Quantum Shorts, Planetarium Screening, 23 February 2023 (50 visitors). Children's Day, Family Fun Day, 5 March 2023 (2000 visitors – paid and free). Sea Week Community Engagement – NZSLT, Community Engagement, 5 March 2023 (54 visitors). “Under the Waves” Sea Week Talk – Marine Studies Centre, Public Talk, 9 March 2023 (12 visitors).
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Measure value delivered to our core audience through the Dunedin City Council Residents' Opinion Survey.	Achieved	<p>The draft results from the Dunedin City Council's Residents' Opinion Survey 2022/2023 recorded 92.3% overall satisfaction with Tūhura Otago Museum from those who had visited in the last 12 months. When rated by all respondents to the survey, satisfaction with Otago Museum was 88.9%. The survey is carried out annually and independently of the Museum and has a margin of error of +/- 2.6% at the 95% confidence interval.</p>
Undertake targeted audience research to better understand our communities	Achieved	<p>A new visitor research programme was initiated at the end of 2022. This will bring a research-based approach to evaluating visitor engagement and satisfaction, and audience-centred planning for future engagement. This</p>

<p>and how we can best meet their needs/engage and inspire them.</p>	<p>478 general visitor surveys conducted</p> <p>289 targeted surveys were conducted across 13 visitor events</p>	<p>programme began with a comprehensive general visitation and satisfaction survey conducted onsite during December and January, and again in March and April. The collection of baseline information across a year will allow the Museum to better understand specific audiences, their needs, preferences, and experiences.</p> <p>Post-event surveys</p> <p>Surveys were conducted after a range of events during this period. These surveys gave insight into the success of our events, especially recently developed events, including Pink Floyd – The Dark Side of the Moon, Murder Mystery at the Museum, and Mother's Day High Tea. The results of these events were provided to the Events team alongside suggestions as to how they could improve their events going forward. 13 surveys were conducted during the reporting period with 289 responses.</p> <p>Brand surveys</p> <p>In the lead-up to the rebrand of the Museum, two surveys were conducted, one within the organisation, and one with the public. These surveys were run to understand the current state of the Otago Museum brand from these two groups, to help instruct the rebrand which followed them. Two surveys were conducted during the reporting period with 475 responses.</p>
<p>Deliver a range of different programmes and events onsite that are relevant to our culturally and geographically diverse communities.</p>	<p>Achieved</p>	<p>The Museum provided a wide variety of public events, including specific exhibition-related workshops and activities, science engagement activities, and school holiday programmes, as well as a range of events focused on engaging adults and students with the Museum.</p> <p>Public events continued to drive visitation to the Museum, with 42 411 visitors recorded as participating in events throughout the year. A total of 205 public event offerings were delivered throughout the period. They supported exhibitions and gallery spaces, encouraging a variety of local groups to visit Tūhura and view the Museum as a community hub.</p> <p>With the impact of COVID-19 slowly reducing, we started to see larger groups visiting the Museum, a higher number of attendees at events, and larger events (some with 500-3000 participants in the span of a single day). Highlights included Children's Day and Medieval Day in March (over 2000 visitors), Dunedin's Diwali Celebration (1400 visitors), and a number of themed days during Wild Dunedin that each saw over 1000 visitors engaging with events. Of the events on offer, 124 were free and 81 were paid/ticketed, with an average of four events on offer per week. A broad range of events was offered in support of the exhibitions <i>Kura Pounamu</i>, <i>Ngā Hau Ngākau</i>, <i>Ka Mui</i>; and the <i>Tūhura Photography Exhibition</i>.</p> <p>The Museum also offered programmes and activities for major events such as Dine Dunedin, Brain Day 2023, the Wild Dunedin Festival of Nature, New Zealand Archaeology Week, and Pride Month Dunedin. It did likewise for the city-wide Matariki celebration in 2023, but a change of dates means this will be reported on in the 2023 – 2024 year.</p> <p>42 411 (33 678) visitors engaged with programmes and events on offer at the Museum 205 (196) individual Public Engagement programmes and events were held 81 (74) of those had paid admission 124 (74) of those events were free admission</p>

<p>Deliver programmes, events, and services to Dunedin City Council and Waitaki, Clutha, Central Otago, and Queenstown Lakes District Councils and beyond.</p>	<p>Achieved</p>	<p>Exhibitions</p> <ul style="list-style-type: none"> – Cromwell Museum: <i>Our Evolutionary Past: Branches Through Time</i>, 12 June 2021 – 4 October 2021 – Cromwell Museum: <i>2021 Otago Museum Photography Awards</i>, 4 October 2021 – 10 January 2022 <p>Science Engagement</p> <p>This year saw a surge in demand for Science Engagement Outreach, as many COVID-19 restrictions were lifted. As a result of successful procurement of external funding, delivery of in-person programmes criss-crossed the country and not only reached some of Aotearoa's most remote communities but extended into the Pacific as well, renewing Tūhura Otago Museum's relationship with the Cook Islands and Niue. Use of both StarLab portable planetariums as well as the Lab-in-a-Box delivery platform was resumed, which greatly facilitated the team's ability to bring new experiences to curious minds of all ages.</p> <p>The breakdown of individuals engaged by local authority is as follows:</p> <ul style="list-style-type: none"> – Dunedin City Council: 7037 – Waitaki District Council: 702 – Clutha District Council: 914 – Central Otago District Council: 462 – Queenstown Lakes District Council: 1943 <p>Total for Otago Region: 11 058</p> <p>Other Regions:</p> <ul style="list-style-type: none"> – Canterbury: 3827 – Southland: 1170 – West Coast: 1283 – Bay of Plenty: 624 – Auckland: 3525 – Marlborough: 649 – Waikato: 917 – Wellington: 464 – Wellington (Rēkohu/Chatham Island): 296 – Manawatū/Wanganui: 230 – Northland: 768 – Taranaki: 775 <p>Overseas:</p> <ul style="list-style-type: none"> – Rarotonga: 2083 – Aitutaki: 671 – Niue: 708 <p>Total: 29 048</p>
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	<p>Furthermore, external funding was successfully secured for additional projects to be delivered in the following fiscal year:</p> <ul style="list-style-type: none"> – <i>Tere Tipako To – Rapid Extensive Antarctic Ice Sampling</i> – the team from Tūhura will help drive public engagement, particularly with rakatahi Māori, as part of a project led by Professor David Prior of the University of Otago's Geology Department that aims to change how ice samples from Antarctica are collected and analysed. – <i>Smokefree Science Showcase</i> – a successful MBIE Unlocking Curious Minds proposal that will engage the public with the facts and science behind smoking and vaping, in support of Smokefree Aotearoa 2025. <p>Finally, due to the lengthy recruitment process for a Science Engagement Coordinator Māori to lead delivery of the Unlocking Curious Minds-funded project <i>Āwhinatia Te Wero</i>, a time-only delivery extension was secured from MBIE for that project.</p> <p>Conservation:</p> <p>Tū Tōnu Project:</p> <p>During the 18-month project, 76 workshops, hui, and zui were held across Otago and Southland, several in-depth one-on-one sessions with individual organizations were conducted, and over 800 people representing 118 organisations participated in the various events held. Feedback has been very positive and many of the social/professional networks at local and regional levels developed for Tū Tōnu will likely continue beyond the completion of this project, which has been extended till the end of 2023. The Museum is committed to providing up to 200 hours of professional support to the sector in 2023, directing them towards the completion of all outstanding Tū Tōnu commitments, such as one-to-one consultations and the development of a dedicated website.</p> <p>In 2023, the Tū Tōnu project has run the following in-person events for staff and volunteers in the GLAMs sector across Otago and Southland. All events and meetings were completely free to attend:</p> <ul style="list-style-type: none"> – Care of Paper Workshop with Conservator Rosemary Coppel, Monday 20 February, hosted by Waitaki Museum and Archive. – Copyright and GLAMs 101 with Zoe Richardson, Imaging and Permissions Manager, hosted by Tūhura Otago Museum and Gore Public Library, 29 – 30 May. – Archives for Heritage Institutions: A Rough Guide, delivered by Tūhura Otago Museum's Archivist Gareth West, hosted by Alexandra and Balclutha museums, 14 – 15 November. <p>Conservation visited Waitaki Museum and Archive to advise on the mounting and cleaning of textiles, a doll house, a pair of skis, and a projector with potential asbestos. Some of the textiles were mounted for the most recent exhibition.</p> <p>Conservation visited the Hocken Library to advise on the condition and mounting of an old camera and two large photo albums travelling to the North Island for exhibition.</p> <p>Conservation completed an environmental consultation for Hayes Engineering and Homestead at the request of Nick Dixon, Area Manager – Otago Southland for Heritage New Zealand.</p>
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Hidden Hazards:

- The Hidden Hazards Project concluded in April 2023.
- Tūhura Otago Museum's collections were used as the basis for developing effective testing and management protocols. The Museum's Collections, Facilities and H & S teams, as well as associated advisory bodies, such as the Māori Advisory Committee (Te Pae Arahī) at Otago Museum, were utilised to test the efficacy of different approaches. Information concerning available specialists and any associated costs related to their services was researched. Information and templates were made available to the Southland Roving Museum Officer for independent beta testing.
- A range of 13 Hazardous Collections training sessions were held across Otago and Southland focusing on initial identification, testing options, management protocols/decision-making, and safe disposal options.
- Online content was tested with regional museums and officially launched in early 2023.

<p>Deliver conservation and professional services to five regional museums and other collections.</p>	<p>Achieved</p>	<p>Regional Museums:</p> <ul style="list-style-type: none"> – Conservation Manager continues to remotely attend the Vallance Cottage Working Group meetings to provide conservation and collection care advice at the request of Christina Martin from Central Otago District Council (CODC). – Staff also continue to attend the regular Clutha Museum Cluster meetings and the annual Central Otago Heritage Trust AGM, as part of our ongoing relationship-building around the region. – The Conservation team provided conservation advice, followed by ongoing contract conservation services to Ōtākou Marae under the auspices of the MCH Conservation of Taonga Tūturū Supplier's Panel Contract. – Conservation staff visited Waitaki Museum and the Forrester Gallery to discuss the current redevelopment and dressed a number of mannequins for an exhibition going into 2023. In addition to the visit, the team were involved in discussions around the possible storage of the Museum's firearms during the redevelopment and undertook rapid condition reporting of the firearm collection. Discussions were also had around potential objects with asbestos. – Conservation has worked with Port Chalmers Museum and historic loans. – The Conservation Manager continues to facilitate the Oral History Group. – Robert Morris met with Harry Andrew, General Manager Oamaru Steam & Rail, as part of the Tū Tōnu Project. – Conservation Manager met virtually with the chair of the new Central Otago Museums Trust to discuss the trust and how it might work with Otago Museum and particularly with the various outreach activities and projects currently overseen by the Conservation Manager. This was followed up by an in-person meeting with the Chair and the trust's new coordinator. – A letter of support for Central Otago Heritage Trust was written with the intent to continue funding from the CODC. – Archivist and Conservator met with staff/volunteers from Milton Museum to advise on storage and arrangement of their archival collections. – Archivist and Collection Manager – Humanities met with staff/volunteers from Gore Museum to advise on electronic cataloguing of archival collections. <p>Please note that due to successful funding applications to the MCH Capability Fund and the Heritage and Environment Lottery Fund, the Conservation team has expanded to include the Tū Tōnu Project Manager and the Hidden Hazards Project Officer. Both projects are providing conservation and collections care support and capacity-building to museums and wider GLAMs organisations across Otago and into Southland. As such, much of the team's conservator time has been focused on servicing these time-sensitive projects.</p> <p>For example, the Tū Tōnu project has collected data contained in a significant number of institutional, rūnaka and sector surveys sent out as part of the project and as a result has developed a data-led picture of the sector and its needs across Otago and Southland. This data has also been used to develop a significant, free monthly events program, and to develop and deliver a museum-focused educational program pilot. The latter has led to a further Lotteries funding application (currently under consideration) and is feeding into ongoing work around the delivery of one-on-one capability-building projects and the creation of a longer-term collaborative Heritage Portal for museums and collections across Otago and Southland. Additionally, the Hidden Hazards project has been consulting with various regional museums as part of the development of NZ-specific guidelines and training for the management of</p>
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		hazards in GLAMs institutions, and this feedback is being used to create bespoke training which will include one-on-one support and advice.
Share our plans and results with our staff, stakeholders, partners, and communities.	Achieved	<p>Annual report circulated to stakeholders:</p> <ul style="list-style-type: none"> Contributing Local Authorities (Dunedin City Council and the Clutha, Waitaki, Central Otago, and Queenstown Lakes District Councils) University of Otago Māori Advisory Committee Association of Friends of the Otago Museum Available to public and staff on the Otago Museum website <p>Annual plans circulated to contributing Local Authorities (as above) and available to the public on the Museum website.</p> <p>Two-monthly operational report on all activity during the reporting period circulated to stakeholders:</p> <ul style="list-style-type: none"> Tūhura Otago Museum Trust Board Contributing Local Authorities (Dunedin City Council and the Clutha, Waitaki, Central Otago, and Queenstown Lakes District Councils) Māori Advisory Committee Chair of the Association of Friends of the Otago Museum Staff, via the intranet <p>External funders are kept updated by regular reports on a monthly or quarterly basis, or upon project completion, as per the preference of the funder.</p> <p>Operational and planning updates to staff at two-monthly staff briefings (all staff invited), and monthly Operational Managers' meetings. As events occur, staff are informed by regular posts on the Museum intranet.</p> <p>The public and stakeholders are informed about plans, exhibitions, programmes, and events through e-newsletters, blogs, social media posts, media releases, and paid advertising.</p>
Facilitate opportunities for volunteers and interns to contribute 2000 hours' service to Otago Museum.	Achieved At least 2778 hours across teams	<p>Education:</p> <ul style="list-style-type: none"> Three student teachers from the University of Canterbury volunteered and supported the creation of education programmes. This was for a total of 75 hours. <p>Science Engagement:</p> <ul style="list-style-type: none"> University of Otago students assisted with visitor hosting for <i>Tūhura Tuarangi</i> when launched at the Museum. University of Otago Physics student volunteer Luca Mikadze, five days for LUMA Festival in Queenstown. University of Otago Department of Science Communication intern Sarah Rose Cawthorne, 240 hours completed between February and May 2023.

		<p>Collections and Research:</p> <ul style="list-style-type: none"> - University of Otago Classics programme intern, Ella Wylie, from July – October 2022, 49 hours total. - University of Otago History Department intern, Lilly-Anne Adam, from July – October 2022, 54 hours total. - University of Otago PhD student, Allison Miller, every Thursday from August – November 2022, 32 hours total. <p>Archives:</p> <ul style="list-style-type: none"> - The archives volunteer group continues to digitise and scan the Museum's collection of early correspondence records. The membership of the group has been expanded to include students from the University of Otago Archaeology programme. At present 3530 individual pieces of correspondence have been catalogued and digitised by the team, who have contributed approximately 800 hours in the last year. <p>Conservation:</p> <ul style="list-style-type: none"> - Audrey Dolosor interned with the Conservation Department for three months for a total of 480 hours, working towards her Masters. - Conservation was contacted by three students from the period of March to June regarding potential internship opportunities for 2023/2024. <p>Events:</p> <ul style="list-style-type: none"> - Elena Goedefroot interned with the Events team between March and May 2023, for a total of 56 days (448 hours) working across public and private events, working towards her Event Management degree. <p>Ngāi Tahu Internship:</p> <ul style="list-style-type: none"> - Te Atarau Cassidy, six-month museum internship funded by Te Rūnanga o Ngāi Tahu, 400 hours in current period. Due for completion in October 2023.
Develop guidelines and protocols through the 'Hidden Hazards' Lottery-funded project for the identification, management, and disposal of hazards in cultural heritage collections.	Achieved	<ul style="list-style-type: none"> - The Hidden Hazards Project supporting website was developed by Andrew Charlton, with instructional videos directed and filmed by Max Levitt-Campbell. This website went live in early 2023. - Martin Bainbridge and Rosemary Coppell visited seven regional museums to image potentially hazardous collection items for images on the website. - Presentations with associated workshops were held across Southland and Otago. - Martin Bainbridge created Operational Guidelines for a selection of Tūhura Otago Museum's "hidden hazards". - Martin Bainbridge created control solutions for heavy metals.
Deliver 100¹ presentations in-house and externally.	Achieved 70 (63)	<p>Conservation</p> <p>Development of thirteen Hidden Hazards presentations by Martin Bainbridge, delivered to regional museums across Southland and Otago.</p> <p>Book conservator, Rosemary Coppell, gave two presentations to the Friends group: "Caring for Books, Papers, and Archival Materials".</p>

¹Correction: The Annual Plan 2022 – 2023 should have stated a goal of 20 presentations.

		<p>Visit to Tropical Forest, NS Dry Store by the Botanical Society of Otago, 15 February. Acted as guide and provided information on conservation and dried plants on paper/books.</p> <p>Collections</p> <p>Arun, Lana, 'Reconnecting Taoka Back to Archaeology', NZ Archaeology Week public talk, Otago Museum programme, 27 April 2023.</p> <p>Burns, Emma, 'The Extinct Moa', South Otago Museum AGM, 27 August 2022.</p> <p>Burns, Emma, 'Life After Death: What Happens During Decay?', Wild Dunedin, Otago Museum programme, 14 April 2023.</p> <p>Burns, Emma, Hoodwinker sunfish dissection interview, Seven Sharp, TVNZ programme, 5 May 2023.</p> <p>Burns, Emma, Rock stairwell display interview, Radio New Zealand Nights with Karyn Hay, 27 March 2023.</p> <p>Copedo, Jen, 'Photogrammetry', NZ Archaeology Week public talk, Otago Museum programme, 27 April 2023.</p> <p>Fleury, Kane (presented by Emma Burns), 'Digitisation of the Bulletins of Otago Museum', Entomological Society of New Zealand Conference, 28 November 2022.</p> <p>Fleury, Kane, 'The rat king', Edge Afternoons Show, 19 April 2023.</p> <p>Fleury, Kane, 'How small is a big cockroach' interview on the Edge Afternoons Show, 24 April 2023.</p> <p>Fleury, Kane, 'Edge Afternoon Show BONUS: COCKPOD' podcast, 24 April 2023</p> <p>https://open.spotify.com/episode/2H9FzpnT5vBuMuIXrbKhlr?si=LCxp-B_gRq2XW2tx8_8jXA.</p> <p>Fleury, Kane, 'Furthest Frontier II – Stories from Southern Fiordland – Episode 3 Whalers of Cuttle Cove – Interview on Right Whales' – Toitū/Early Settlers Museum YouTube documentary series, August 2022</p> <p>https://youtu.be/wGdc18d622A.</p> <p>Fleury, Kane, 'Furthest Frontier II – Stories from Southern Fiordland – Episode 9 Reischek and Berg – Interview on Andreas Reischek' – Toitū/Early Settlers Museum YouTube documentary series, August 2022</p> <p>https://youtu.be/Vzst0cEsAQ.</p> <p>Lau, On Lee, 'New Zealand's Vanished Birds at Tūhura Otago Museum', Friends of Otago Museum, 18 October 2022.</p> <p>Lau, On Lee, 'Business Unusual: Collections Work to Support Public Engagement – Our approach through COVID', Society for the Preservation of Natural History Collections (SPNHC) Conference, 1 June 2023.</p> <p>Malthus, Jane, 'I Am a Dress Historian, So What Do I Actually Do?', Pigeon Bay community group, 16 July 2022.</p> <p>Malthus, Jane, 'The Eden Hore Central Otago Collection', Aspiring Lifestyle Retirement Village, 22 July 2022.</p> <p>Morris, Robert, 'Repatriation of Warumungu items to Australia', Interview with RNZ, 20 September 2022: https://www.rnz.co.nz/national/programmes/lately/audio/2018859532/cultural-items-returning-to-australia-from-otago-museum.</p> <p>Morris, Robert, 'Repatriation of Warumungu items to Australia', Radio One Dunedin, 29 September 2022.</p> <p>Morris, Robert, 'Collections Benchmarking', Central Otago Museums Trust, Clyde, 28 September 2022.</p> <p>O'Regan, Gerard, Interview with Dave Wethy, Lakes District Museum, on taoka loans and display, Lakes District Museum Facebook and NZ Archaeological Association Newsfeed, 18 August 2022.</p> <p>O'Regan, Gerard, 'Their Time in the Light – The Repatriation of Cultural Taonga', Stuff (article by Hamish McNeilly), 22 September 2022.</p> <p>O'Regan, Gerard, 'Taoka from Taiari' (talk and taoka presentation), Ngā Awa, Taiari Catchment Otago Stakeholders, Ōtākou Marae, 2 May 2023.</p> <p>O'Regan, Gerard, 'Taoka from Taiari' (talk and taoka presentation), Ngā Awa, National Forum, Ōtākou Marae, 3 May 2022.</p> <p>O'Regan, Gerard, with Mauriri McGlinchey and Mike Gray, 'Waitaki Whitestone UNESCO Geopark launch – Waitaki Valley bus tour and Maerewhenua rock art site visit', Waitaki Whitestone Geopark delegation, including Minister of Tourism.</p>
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	<p>Stevens-West, Kate, with Jane Malthus & Moira White, 'Taurewarewa – Artist Talk', Otago Museum programme, 21 October 2022.</p> <p>Phillips, Cody, 'Birds of Dunedin', Wild Dunedin, Otago Museum programme, 19 April 2023.</p> <p>Phillips, Cody, 'The Good, the Bad, and the Bugly', Wild Dunedin, Otago Museum programme, 20 April 2023.</p> <p>West, Gareth, 'Archives Project Update', Friends of Otago Museum, 28 July 2022.</p> <p>White, Moira, 'Keep it Glassy', Probus, 10 October 2022.</p> <p>White, Moira, 'Māori Legends in the Reed Gallery, Dunedin Public Libraries', Centre for the Book symposium, 21 November 2022.</p> <p>White, Moira, '“it's all in the making”': The Margery Blackman Textile Collection', Costume and Textile Association of New Zealand's 2023 symposium, 7 May 2023.</p> <p>White, Moira, 'A Gift of British Ceramics From the Friends of the Museum', The Association of Friends of the Otago Museum, 16 May 2023.</p> <p>White, Moira, 'Building Up for Herself an Independence After the Death of Her Husband', Aotearoa Gender History workshop, 21 February 2023.</p> <p>White, Moira, 'Unoriginal but Not Fraudulent: Classics Casts at Tūhura Otago Museum', Annual meeting of the Mediterranean Archaeology Australasian Research Community (MAARC), 13 February 2023.</p> <p>Museum Director, Ian Griffin</p> <p>'Photography, Aurora, and Flight to The Lights', Dunedin Photographic Society AGM, 26 September 2022, 25 people attended.</p> <p>'Night Skies', Dunedin South Men's Probus, 4 October 2022, 25 people attended.</p> <p>'Chasing the Southern Lights, Days of Ice', Christchurch, 6 October 2022, cancelled (due to snow).</p> <p>'Aurora Chasing', <i>Tūhura Tuarangi</i>, 11 October 2022, 30 people attended.</p> <p>'Inspiring Curiosity', Hill Cluster schools' teacher-only day, Hutton Theatre, 30 January 2023, 105 people attended.</p> <p>'Pin-Hole Photography and Moa Footprints', Probus, North East Valley, 13 March 2023, 25 people attended.</p> <p>'Otago Museum Case Study – Economic and Social Impact and Sector Funding', Museums Aotearoa Leadership Summit, Wellington, 15-16 March 2023, 35 people attended.</p> <p>'Stargazing Around and Above New Zealand', U3A Waitaki, 21 March 2023 (postponed due to bad weather).</p> <p>'Inspiring Curiosity', open teacher-only day, Andy Bay schools, 24 April 2023, 230 people attended.</p> <p>'From Auroras to Analemmas', U3A Cromwell, 17 May 2023, 70 people attended.</p> <p>'Astrophotography', Brooklands Retirement village, 14 June 2023, 60 people attended.</p> <p>Aurora panel talks – Solar Tsunami projects with Craig Roger, Toni Hoeta (https://otagomuseum.nz/whats-on/aurora-the-science-and-the-splendour):</p> <ul style="list-style-type: none"> – Waihōpai Invercargill, The Scottish Hall, 26 June 2023, 76 people attended. – Tāhuna Queenstown, Wakatipu High School, 27 June 2023, 70 people attended. – Wānaka Library, 28 June 2023, 100 people attended. – Ruataniwha Twizel Events Centre, 29 June 2023, 70 people attended. – Ōtautahi Christchurch, Tūranga Library, 30 June 2023, 200 people attended. <p>Science Engagement</p>
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		<p>Hoeta, Antonia, 'He Ara Kōrero Pūtaiao: Integrating Culture Into Space Science Outreach'. Otago Foreign Policy School, 3 July 2022.</p> <p>Hoeta, Antonia, 'Solar Tsunamis'. APS Conference at Tūhura Otago Museum, 26 July 2022.</p> <p>Kouwenhoven, Marijn, 'Solar Tsunamis: Parawhenua Kōmaru.' Wintec Te Pūkenga Hamilton Gardens Campus, 31 March 2023.</p> <p>Mills, Andrew, 'Tūhura Tuarangi: Aotearoa in Space'. Otago Foreign Policy School, 3 July 2022.</p>
2.2	We will encourage interaction throughout Otago and beyond	
Open one new exhibition over the period 2022 – 2023.	Achieved	<p><i>Code Breakers: Women in Games / Mighty Small, Mighty Bright</i> (shared venue), 2 July 2022 – 30 October 2022, 28 038 visitors.</p> <p><i>Ka Mua, Ka Muri: Walking Backwards into the Future</i>, 8 December 2022 – 14 May 2023, 32 300 visitors.</p>
Engage in collaborations and foster ongoing partnerships across Otago, New Zealand, and the world.	Achieved	<p>Exhibitions and Creative Services</p> <ul style="list-style-type: none"> – Otago Polytechnic Te Pūkenga – University of Otago Science Communication – CODE New Zealand Centre of Digital Excellence – Community groups – iNDx, iD Fashion Dunedin, Wild Dunedin – British Council – Genomics Aotearoa – New Zealand International Science Festival – NAME (Network of Australasian Museum Exhibitors), ASTEN (Australasian Science and Technology Engagement Network), TENNZ (Touring Exhibitions Network of New Zealand), IFFTI (International Foundation of Fashion Technology Institutes) – Internationally renowned artists Jess Johnson and Simon Ward – National and international institutions: Tauranga Art Gallery, Hastings City Gallery, ACMI (Australian Centre for the Moving Image), MOTAT (Museum of Transport and Technology), National Portrait Gallery, Cromwell Museum <p>Collections and Research</p> <ul style="list-style-type: none"> – iD Dunedin Fashion Week – Otago Polytechnic Te Pūkenga – University of Otago Classics programme – New Zealand Archaeological Association – IFFTI (International Foundation of Fashion Technology Institutes) – Costume and Textile Association of New Zealand – The Blumhardt Foundation – The Mediterranean Archaeology Australasian Research Community (MAARC) – Working with Professor Scott Baker (Marine Mammal Institute, Oregon State University) on whale adornment species identifications – Collaborating with independent researcher Dr Marianne Nyegaard (Auckland Museum Associate Researcher) on the hoodwinker sunfish

		<ul style="list-style-type: none"> - Collaborating with Dr Bronwen Presswell (Zoology Department, University of Otago) on hoodwinker sunfish parasites - Collaborating with Associate Professor Jemma Geoghegan (Department of Microbiology and Immunology, University of Otago) on the hoodwinker sunfish and angler fish viromes - Working with Chris Smith (WD Trotter Anatomy Museum, University of Otago) to preserve/fix the hoodwinker sunfish heart to be kept and used for educational purposes by anatomy and zoology students - Working with Kare Tipa (Te Tumu, University of Otago) to dissect and prepare kōauau from a northern royal albatross - Collaborating with Professor Greg Rouse (Scripps Institution of Oceanography) to identify and, possibly, describe new species of worms from the gills of freshwater crayfishes - Collaborating with Research Fellow Dr Alana Alexander (Anatomy Department, University of Otago) to work on whale teeth and jawbones - Working with Professor Yolanda van Heezik (Zoology Department, University of Otago) to improve our understanding of Aotearoa New Zealand invasive predator specimens in the collection - Working with researchers at the University of Miami to improve the Museum's sea bird isotope sampling methods/protocols - Working with Professor Abby Smith (Marine Science, University of Otago) on bryozoan research and specimen management - Collaborating with Marine Richardson (Department of Conservation) on freshwater fish research and outreach materials - Working with Sophie White (Geology Department, University of Otago) on whale teeth and hoodwinker sunfish dissection - Partnered in MBIE Smart Ideas <i>Piecing Together Our Past</i>, a 3D artefact analysis led by the University of Auckland - Partnered in Marsden Fund <i>Māori-ecosystem interactions and adaptations on the offshore islands of Aotearoa/New Zealand</i>, including archaeological excavations on the subantarctic Auckland Islands led by the University of Canterbury - Partnered in Marsden Fund <i>Accurately Dating the Māori Past Using Marine Shells</i> radiocarbon dating project led by the University of Waikato - Partnered in Marsden Fund <i>3D Shape Analysis with Geometric Declarative Networks</i> recording of lithic artefacts led by the University of Otago - Collaborating with Marcus Richards, Dr Stephen Read, and Professor Ewan Fordyce in the University of Otago Geology Department on fossil footprint descriptive work - Collaborating with Associate Professor Kevin Norton from the School of Geography, Environment and Earth Sciences at Victoria University of Wellington, and Dr Klaus Wilcken from the Australian Nuclear Science and Technology Organisation in Sydney on the cosmogenic nuclide dating of the Maniototo Conglomerate <p>Conservation</p> <ul style="list-style-type: none"> - Working with Sophie White (Palaeontology, University of Otago) on the moa footprints - Conservation attended and helped organize the International Institute for Conservation of Historic and Artistic Works (IIC) Congress in Wellington, 2022 - Advised on display mount and treatments for a travelling display with the Hocken Library
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		<ul style="list-style-type: none"> – The Conservation Manager supported NZCCM's (New Zealand Conservators of Cultural Materials) sustainability efforts to establish environmental standards for New Zealand – Attendance of the NZCCM Conference <p>Archives</p> <ul style="list-style-type: none"> – An ongoing partnership with Ngāi Tahu Archives was initiated with the aim of digitising and sharing records of value to the iwi <p>Science Engagement</p> <ul style="list-style-type: none"> – Dodd-Walls Centre science engagement support – MacDiarmid Institute science outreach – University of Otago's Solar Tsunamis, Tere Tipako Tio, and Science of Medicines programme outreach support – Otago Regional Council science communication support – Mīharo Murihiku science outreach support – Pacific Trust Otago science outreach support – Cook Islands Prime Minister's Climate Change Office Science Expo partnership – US Embassy science outreach support – MFAT Pacific engagement support – MBIE Curious Minds and Space Agency education outreach support <p>Marketing</p> <p>Marketing works closely with media partners Planet Media, NZME, Mediaworks, Otago Access Radio, Otago Daily Times, Stuff, Meta, Extra Tāpiri, Family Times and others to ensure the Museum's stories are shared with the public.</p> <ul style="list-style-type: none"> – We have partnered with the Dunedin City Council, Genomics Aotearoa, CODE, Te Pūkenga, the University of Otago, the Golden Centre, Meridian Mall, and other organisations to cross-promote events and festivals, such as Diwali, Wild Dunedin, Pride, and the NZ International Science Festival – During this period, we received exhibition sponsorship from Runaway Play for Code Breakers to cover marketing costs.
Continue to develop online audience engagement through website, blog and social media activity, and virtual conferencing.	Achieved	<p>Website</p> <p>Using data collected through Roller, we developed successful digital marketing campaigns targeting event-specific audiences.</p> <p>User numbers were 337 550 and have increased by 18.85% compared to the previous reporting period, a particularly pleasing statistic, and the Event Planner has been refined to help with the uploading process.</p> <p>Website users: 337 550 (increase of 18.85%)</p> <p>Blog</p> <p>15 blogs were published during this period with the help of Collections and Research staff.</p>

Natural Science Collections staff have also been sharing “What’s On: collection stories” posts on the Museum’s social media channels.

Social media

	19/20	20/21	21/22	22/23	Percentage increase in 2022/2023
Facebook followers	10452	14120	15248	16729	9.71
Facebook page likes	10210	12785	13820	15693	13.55
Instagram followers	3128	4269	4835	5327	10.18
Twitter followers	3031	3412	3485	3408	-2.21
LinkedIn followers	120	470	553	631	14.10

Our top five paid posts of the period have reached a total of 432 996 views.

A number of events were hosted online, or as a hybrid in-person and online event to facilitate audience engagement:

- Women in Games: Codebreakers Panel Discussion – Livestreamed
- Brave New World: Genomics Panel Discussion – Livestreamed
- Dunedin Public Hospital Update – Recorded and shared online
- 7X7 Wild Dunedin Talk – Livestreamed for public audiences
- Festival of Interactive Storytelling – A number of talks were livestreamed for audiences outside of Dunedin
- IFFT1 2023 Conference – Livestreamed for attendees outside of Dunedin
- Australasian Planetarium Society Conference

Virtual events

Four virtual events were held during this period. The most significant of these was the Dunedin Hospital Update, which received 360 views online and 120 attendees in-person, and the Australasian Planetarium Society Conference, which was also held as a hybrid event.

Online newsletters

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

		<ul style="list-style-type: none"> - Weekly Newsletter: this newsletter highlights news and upcoming events at Tūhura Otago Museum. It is our most subscribed to newsletter and has directly resulted in increased event ticket sales. - Kids' Newsletter: this newsletter is published before every school holiday. It contains events for children from providers around Dunedin. This is gaining good traction and readership in the community. - Shop Newsletter: we are creating a database for the Shop to enable greater connection with this audience. - Education Newsletter: the Education Newsletter publishes Events, Education, Outreach and Exhibitions to teachers and schools around the region. - Conservation have submitted posts in the New Zealand Conservators of Cultural Material Newsletter <p>External online platforms</p> <p>We add all events organised by Tūhura Otago Museum to Facebook Events, Eventfinda and the DCC Events webpages. We also shared material with several other platforms, including science experiments and activities for The Family Times, which are available online. Collections and Research staff regularly contribute to the Otago Daily Times' Cool and Collected articles.</p>
<p>Deliver effective, curriculum-linked education programmes to at least 5000 students, leveraging Ministry of Education funding.</p>	<p>Achieved</p> <p>8031 students with 1584 accompanying adults.</p>	<p>8031 students and 1584 accompanying adults participated in the Museum's education programmes this period. This included groups supported by the Ministry of Education's new funding with specific links to the new Aotearoa NZ Histories curriculum.</p> <p>Adult participation was tracked and calculated using the required ratio asked by Otago Museum of visiting groups. Adults are included in the figures, as these programmes are valuable in providing shared learning experiences for caregivers and educators, as well as the participating children.</p> <p>The programmes offered are updated experiences based on the LEOTC/ELC model, but with specific connections to the new Aotearoa NZ Histories curriculum. These programmes have been popular with teachers in our educational community, especially with the preschool market. Our programmes in this 12-month period continue to be affected by COVID-19.</p> <p>Current programme offerings include:</p> <ul style="list-style-type: none"> - 40 learning programmes offered to schools in the Otago/Southland region through the Education team's website. The majority of programmes are tailored to meet specific needs of visiting teachers - Nine Planetarium programmes for schools, from Level One through to NCEA Level Three - Four online learning bundles focusing on our most popular programmes - Tours and events for tertiary education groups - Gifted and Talented programme - Explorers' Club holiday programme - Virtual delivery option - Five updated sleepover options - Newly developed programmes to meet the demand from preschool groups

		<p>Educational programmes and learning experiences are also offered at schools, preschools and online. We are developing a much stronger online presence and are working on processes to ensure that online content is appropriately curated, expanded, and added to when opportunities arise. We envisage the new website will include a wealth of information about the special events, visitors and collections that can contribute to educational delivery in Otago and Southland.</p>
<p>Ensure awareness of the Museum and its activities through an active media presence locally and nationally.</p>	Achieved	<p>Local media stories: 122</p> <p>National media stories: 89</p> <p>Total: 211</p> <p>This year was particularly pleasing in terms of media stories. Science Outreach was, as usual, our strongest source of media attention, and Events produced a number of stories. The Brian Patrick donation and sunfish dissection from Collections and Research also produced a strong media interest. The fundraising campaign generated national attention, which was excellent for pushing the Museum's cause.</p>
GOAL 3: A SECURE AND SUSTAINABLE FUTURE IN A CHANGING WORLD		
3.1 We will operate sustainably		
Measure our carbon footprint.	Ongoing	We have measured the gas and power used around the Museum.
Reduce our carbon footprint year on year.	Ongoing	Gas use has been reduced with the boiler not being used for a period of time over summer. We continue to roll out LED lighting across the Museum.
Explore and invest in renewable energy options and initiatives to reduce ongoing carbon emissions.	Ongoing	LED Lights around the Museum and offsite store, management of boiler for heating.
Invest in double glazing of the Museum.	Priced	Pricing has been done for replacement of Level 2 office windows.
Continue upgrading lighting to LED.	Achieved	85 lights have been replaced with LED lights around the Museum. All lights at new offsite store replaced with LED lights.
3.2 We will secure and future-proof the Museum's financial position		
Actively pursue partnership and funding support from central and local government and wider key stakeholders.	Achieved	<p>During this period, the Museum both campaigned to bring national awareness to museum funding and launched a local campaign to increase Dunedin City Council funding.</p> <p>The national campaign was contributed to by Auckland Museum, Canterbury Museum, and Museums Aotearoa and resulted in media stories on <i>Stuff</i>, TV3 <i>NewsHub</i> and RNZ's <i>Nine to Noon</i>, as well as local media. The local campaign centred around increasing submissions to the Council to request an increase in funding from the Dunedin public, with information and a submission box on the ground floor of the Museum and many stories in local media. Of 386 submissions, 121 were in support of Tuhura Otago Museum.</p>

		<p>Tūhura Otago Museum's strong partnerships with the research community continued with science outreach support provided by the Dodd-Walls Centre, the MacDiarmid Institute, and the University of Otago across a large variety of projects. Funding support (\$150 000) was also received from MBE's Unlocking Curious Minds fund to support the development and delivery of the Smokefree Science Showcase. A new science communication support partnership was also trialled successfully with the Otago Regional Council.</p> <p>Tūhura Otago Community Trust Science Centre welcomed 71 039 visitors throughout the period.</p>
50 000 paid admissions to Tūhura Otago Community Trust Science Centre.	Achieved	14 848 paid admissions to Perpetual Guardian Planetarium.
12 000 paid admissions to Perpetual Guardian Planetarium.	Achieved	Visitor surveying* showed that 92% of locals and 57% of domestic visitors were repeat visitors. 99% of locals and 89% of domestic visitors said they intended to visit again.
Foster repeat visitation.	Achieved	<p>*Based on 470 respondents (95% confidence level and 4.52% margin of error for a population of 6 000 000).</p> <p>With returning international visitors, there has been an increase in conference bookings and the Museum is positioned as a prime location for these functions, holding nine full conferences and four conference dinners during this period. Notable examples of these include CODE's Festival of Interactive Narrative Storytelling, which was a new conference and attracted more than 200 visitors to the Museum.</p> <p>There were 230 private events, with a total of 13 959 participants, including more than 60 new clients to the Museum who had not previously held events in museum spaces. More than 60% of bookings were return clients utilising the Museum's spaces regularly.</p> <p>Ongoing relationships with education providers have continued, with more than 10% of events connecting to the University of Otago and other education providers, including meetings, student balls and teacher events.</p> <p>A highlight over this period was the Australasian Planetarium Society Conference, which was held at the Museum and involved participants from across New Zealand and Australia, despite the lingering impact of COVID-19. As a result of this successful event, APS moved to support Dunedin's application for the International Planetarium Society Conference in 2028.</p>
Develop and promote the Museum as a conference and events centre.	Achieved	<p>This capacity was supported by marketing with media stories in industry press (Meetingz, BEIA and the Otago Daily Times' Conferences & Venues)</p> <p>We report extensively to the DCC. Financial accounts are online, along with the Museum's Annual Plan and Strategic Plan.</p>
Be open and accessible in financial reporting to all stakeholders.	Achieved	<p>We have leased out the Café to Precinct. It has been a difficult business to run with COVID-19 and increased sick leave provisions, along with labour and food costs both increasing.</p> <p>The offsite store is 66 percent leased out to a blue-chip tenant.</p>
Optimise current commercial opportunities to sustain and grow the financial contribution of Museum operations.	Achieved	<p>Events</p> <p>Events continued to offer a variety of paid programmes for our community, delivering a unique set of experiences, generating revenue for other Museum operations, and developing new audience segments for the Museum:</p>

		<ul style="list-style-type: none"> - Cosplay Workshop – Arm Bracers, Workshop, 2 July 2022 (17 visitors). - Decorate Controller Cookies – Code Breakers: Game On Weekendl, Family Fun, 2 – 3 July 2022 (37 visitors). - Soap Carving and Tour, Interactive Workshop, 11 July 2022 (15 visitors). - He Kete Pounamu Workshop, Workshop, 13 – 14 July 2022 (19 visitors). - Pyjamarama, Community Event, 15 July 2022 (600 visitors). - He Kete Pounamu Workshop, Workshop, 20 July 2022 (10 visitors). - Soap Carving and Tour, Interactive Workshop, 21 July 2022 (43 visitors). - He Kete Pounamu Workshop, Workshop, 22 July 2022 (8 visitors). - Wine + Design – Three Cups of Tea, Interactive Workshop, 27 July 2022 (28 visitors). - Bruce Mahalski Drawing Event, Workshop, 3 August 2022 (22 visitors). - Museum Quiz – Museum Theme, Community Event/OM Fundraiser, 11 August 2022 (90 visitors). - Yoga with the Butterflies, Workshop, 17 August 2022 (49 visitors). - After Dark, Community Event, 19 August 2022 (460 visitors). - Gin and the Collection, Tour, 24 August 2022 (30 visitors). - Soap Carving and Tour, Workshop, 28 August 2022 (9 visitors). - He Kete Pounamu Workshop with Lucy Smith, Workshop, 28 August 2022 (10 visitors). - Planets + Pints, Planetarium Screening, 31 August 2022 (47 visitors). - Wine + Design – Perfume Making, Workshop, 6 September 2022 (20 visitors). - Cocktails & Chemistry, Workshop, 16 September 2022 (69 visitors). - Up Late Event, Community Event, 30 September 2022 (245 visitors, including free events). - Cosplay Workshop – Space Arm Bracers & Sci-Fi Pauldrons, Workshop, 1 October 2022 (14 visitors). - Blast Off Weekend PGP Screenings/Activities, Family Fun, 1 – 2 October 2022 (391 visitors, including free events). - Planets + Pints, Planetarium Show, 19 October 2022 (50 visitors). - Museum Quiz – Space/Sci-Fi Theme, Quiz Night, 26 October 2022 (58 visitors). - Fright Night, Interactive Event, 28 October 2022 (185 visitors). - Wine + Design – Perfume Making, Workshop, 2 November 2022 (20 visitors). - Wine + Design – Ceramics, Workshop, 15 November 2022 (30 visitors). - Yoga with the Butterflies, Workshop, 16 November 2022 (43 visitors). - Planets + Pints, Planetarium Screening, 17 November 2022 (43 visitors). - Gin and the Collection, Tour, 23 November 2022 (30 visitors). - Friends' Christmas Event, Planetarium Screening, 24 November 2022 (25 visitors). - Exhibition on Screen: Van Gogh, Planetarium Screening, 27 November 2022 (50 visitors). - Murder Mystery at the Museum: Unnatural Selection, Interactive Theatre, 30 November 2022 (48 visitors). - Three Cups of Tea, Workshop, 7 December 2022 (30 visitors). - Heritage Bus Christmas Light Tour, Family Fun, 16 – 19 December 2022 (851 visitors). - Annual Passholder Night, Family Fun, 11 December 2022 (55 visitors). - Wine + Design – Perfume, Workshop, 14 December 2022 (16 visitors). - Cocktails & Chemistry, Workshop, 15 December 2022 (50 visitors). - Santa's Up Late Event, Community Event, 16 December 2022 (360 visitors, including free events).
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		<ul style="list-style-type: none"> - Christmas Illustration Workshop, Workshop, 19 – 21 December 2022 (71 visitors). - Planets + Pints, Planetarium Screening, 22 December 2022 (46 visitors). - Exhibition on Screen – Van Gogh Encore Screening, Planetarium Screening, 14 January 2023 (50 visitors). - Planets + Pints, Planetarium Screening, 19 January 2023 (29 visitors). - Exhibition on Screen – The Impressionists, Planetarium Screening, 29 January 2023 (50 visitors). - Gin and Collections, Behind the Scenes Tour, 8 February 2023 (27 visitors). - Valentines: The Notebook, Planetarium Screening, 14 February 2023 (20 visitors). - Exhibition on Screen – Frida Kahlo, Planetarium Screening, 26 February 2023 (300 visitors). - Rocky Horror Picture Show Pride Screening, Film Screening, 9 March 2023 (96 visitors). - Wine + Design – Mugs and Jugs, Workshop, 9 March 2023 (19 visitors). - Planets + Pints, Planetarium Screening, 16 March 2023 (28 visitors). - Miniature Embroidery, Workshop, 19 March 2023 (60 visitors, part of Medieval Day). - Quill and Calligraphy Workshop, Workshop, 19 March 2023 (15 visitors, part of Medieval Day). - The Princess Bride Screening, Film Screening, 19 March 2023 (100 visitors, part of Medieval Day). - Flamencodanza, Performance, 22 March 2023 (28 visitors). - After Dark: Pride Party, Student Event, 24 March 2023 (194 visitors). - Exhibition on Screen – Leonardo: The Works, Planetarium Screening, 26 March 2023 (100 visitors). - Gin and Collections, Behind the Scenes Tour, 28 March 2023 (30 visitors). - Macrophotography Workshop, Workshop, 28 – 30 March 2023 (14 visitors). - Monarch Sunset Cruise, Field Trip, 1 April 2023 (13 visitors). - Liz Mitchell Felting Workshop, Workshop, 1 April 2023 (22 visitors). - Beeswax Candle Making, Workshop, 14 April 2023 (96 visitors). - Bird Feeder Workshop, Workshop, 14 April 2023 (45 visitors). - Up Late at the Museum, Late Night, 14 April 2023 (651 visitors, including free events). - Getting Closer – Photography Field Trip with Paul Sorrell, Field Trip, 15 April 2023 (20 visitors). - New Zealand Sea Lion Trust Quiz, Quiz Night, 16 April 2023 (85 visitors). - Wildlife ER with Suzy Cato, Family Fun Day, 17 April 2023 (251 visitors). - Wild Night Market, Night Market, 22 April 2023 (1441 visitors). - Wine + Design – Making Bitters, Workshop, 22 April 2023 (31 visitors). - Wild Makerspace, Workshop, 11 – 23 April 2023 (1902 visitors). - Rewilding Gallery Trail, Gallery Trail, 11 – 23 April 2023 (366 visitors). - Wildlife Photography with Sam Purdie, Public Talk, 23 April 2023 (29 visitors). - Exhibition on Screen – Painting the Modern Garden, Film Screening, 24 April 2023 (50 visitors). - Anzac Day Performance, Performance, 25 April 2023 (110 visitors). - Wine + Design – Victorian Daisy Chain, Workshop, 26 April 2023 (12 visitors). - The Flintstones, Planetarium Screening, 29 April 2023 (14 visitors). - Wine + Design – Victorian Daisy Chain, Workshop, 3 May 2023 (7 visitors). - Mother's Day High Tea, Event, 14 May 2023 (29 visitors). - Breakfast at Tiffany's, Film Screening, 14 May 2023 (50 visitors). - FINS – Festival of Interactive Narrative and Storytelling partnership with CODE, Festival, 13 – 14 May 2023 (192 visitors).
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	<ul style="list-style-type: none"> – Yoga with the Butterflies, Interactive Class, 17 May 2023 (50 visitors). – Murder at the Museum, Interactive Performance, 19 May 2023 (118 visitors). – Planets + Pints Mars Attacks, Film Screening, 25 May 2023 (60 visitors). – Cocktails & Chemistry, Workshop, 8 June 2023 (29 visitors). – Pink Floyd VIP + Preview, Planetarium Event, 22 June 2023 (185 visitors). – Wine + Design – Perfume Making, Workshop, 23 June 2023 (19 visitors). – Renoir, Exhibition on Screen, 25 June 2023 (33 visitors). – Pyjamarama – Night at The Zoo, Family Fun Day, 30 June 2023 (740 visitors). <p>Creative Services</p> <ul style="list-style-type: none"> – \$20 000 of sponsorship from Genomics Aotearoa to support an outreach programme touring the digital exhibition around New Zealand. – \$10 000 Sign It Custom sponsorship for Terminus. <p>Participating in a range of local and national tourism promotions and sales activations designed to increase awareness, visitation, and tourism spend.</p> <p>Cruise ships</p> <ul style="list-style-type: none"> – Tours: 1782 people over 33 ships, October 2022 – April 2023. <p>Invested in the potential for growing tourism income through:</p> <ul style="list-style-type: none"> – Attendance of the TRENZ international tourism trade show. – Promoting a range of walk-in and pre-booked Museum experiences to travel agents, travel wholesalers, and booking sites from around the world. <p>We have broadened the diversity of content in the Perpetual Guardian Planetarium to engage different demographics in this space.</p> <ul style="list-style-type: none"> – There have been 12 after-hours events, bringing in 400 attendees and over \$10 000 in ticket sales. Planets + Pints has been particularly successful, attracting 244 guests across five events. – The Events team have also screened ten art films, with seven sold-out sessions. – We have acquired the licence to screen Pink Floyd's <i>The Dark Side of the Moon</i> immersive planetarium show, pitching it as a premium evening experience. <p>We have endeavoured to gain funding for special exhibitions through corporate sponsorship and media partnerships.</p> <ul style="list-style-type: none"> – Runaway Play sponsored the <i>Code Breakers</i> exhibition. – Wild Dunedin, Canon, and Jonathan's Photo Warehouse provided funds and prizes for the <i>Tūhura Photography Awards Exhibition</i>.
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		<ul style="list-style-type: none"> - Mediaworks and the Otago Daily Times have provided media partnerships. - Genomics Aotearoa sponsored an outreach programme touring a digital exhibition around New Zealand. - Otago Polytechnic Te Pūkenga sponsored the delivery of <i>Ka Mua, Ka Muri: Walking Backwards into the Future</i>.
3.3 We will develop and maintain safe spaces that offer rich and rewarding experiences		
Begin implementation of the Master Plan for development of the Museum's buildings and facilities.	Achieved	A 3143 m ² site has been purchased with the mid-to-long term intention of seeking funding to develop and construct a shared storage facility for housing the joint collections of Tūhura Otago Museum and other collection organisations based in Dunedin with similar needs.
Continue environmental and controlled natural light penetration improvements in galleries and collection stores.	Ongoing	This work is ongoing as each gallery is upgraded and involves the use of better lighting in these spaces.
Improve access (physical, intellectual, economic, and visual) and wellbeing initiatives across our spaces, exhibitions, and programmes/events.	Achieved	<p>The Museum participated in supporting Mental Health Awareness Week in September 2022 with a range of free offers for the community, including meditation, mindfulness, and various mental health resources.</p> <p>We have continued to host monthly Seniors' Days, encouraging elderly community members to socialise and engage in educational activities at Tūhura. This period has seen over 380 seniors participate.</p> <p>The Museum is still offering quarterly yoga classes in the Tropical Forest, promoting positive and healthy activities within its spaces. There have been more than 150 participants during this period.</p> <p>By donating tickets to popular events, such as the Pyjamarama and the Christmas Bus Light Tours, Tūhura has supported local organisations like Women's Refuge.</p> <p>The Museum continues to provide regular, free, community-focused programmes, from holiday crafts to film screenings, with 124 offers throughout the year.</p> <p><i>Ka Mua, Ka Muri: Walking Backwards into the Future</i> was a collaborative exhibition that highlighted local and international success stories of alumni from Otago Polytechnic. This locally focused exhibition shared a range of health and wellbeing initiatives with our community.</p>
Carry out a detailed seismic assessment of the Museum.	Ongoing	Non-intrusive building and geotechnical investigations have been completed. A request for pricing (RFP) for intrusive building investigations is underway.

Undertake earthquake mitigation measures.	Not achieved	Opportunity for building improvements will be recommended as part of seismic investigations.
Continue to undertake health and safety and accessibility improvements.	Achieved	New fire door with vision panel installed to rear admin stairwell. Asbestos Management Plan underway for new offsite store. New equipment purchased to monitor oxygen levels when staff are handling or transporting cryogenics. Ongoing work to train staff in risk assessment and implementation of adequate controls.
Upgrade fire protection in the galleries as per the Museum's five-year Fire Protection Plan.	Underway	Sprinkler valve house installed on Great King Street to let us start the fire protection of the buildings on street. Design work has started for sprinklers at the new offsite building.
3.4 We will build and sustain professional expertise and knowledge across the organisation.		
Offer staff professional development and training opportunities.	Achieved	<ul style="list-style-type: none"> - We had one staff member complete the Catapult training course. - Five staff members completed parts one and two of a leadership and management course. - CPD training completed by two staff members. - The usual one-off courses for employees took place. - One staff member is in the process of completing the Google UX Coursera Course.
Provide relevant health and safety training for all staff.	Underway & completed	<ul style="list-style-type: none"> - All staff are currently undergoing fire warden training. - Seven new Health & Safety Representatives have been elected and have completed a two-day training course. - Three Collections staff are currently undertaking training to become Certified Handlers (6.1A, 6.1B). - 28 staff completed training in part 4.5 of Hazardous Substance Regulation. - External threat training is underway for staff. - There is ongoing training with staff to use the Museum's health and safety management system. - First aid training was completed by 36 staff members.
Provide opportunities for staff to build capability in Te Reo Māori, Treaty, and bicultural operations.	Underway	Relevant staff participation has been facilitated and encouraged in kaupapa Māori-related projects and events, and regular staff waiata sessions have continued. Further improvement in Te Reo Māori capability is pending strategy development.
Develop and implement a staff wellbeing strategy.	Ongoing	An anonymous staff wellbeing survey was conducted in February 2023. Analysis of the results indicated that over 94% of respondents reported job satisfaction, 73% felt supported in their role, and two thirds said they were doing ok, with an additional 17% saying they were thriving. In addition, the written responses to questions helped to identify gaps in training and informed changes to be implemented in the next financial year in the performance review process, communications, and workflows. The survey will be repeated in the 2023 – 2024 financial year.



Financial Statements

OTAGO MUSEUM TRUST BOARD

Annual Report for the Financial Year
Ended 30 June 2023

OTAGO MUSEUM TRUST BOARD

FINANCIAL STATEMENTS

For the Financial year ended 30 June 2023

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OTAGO MUSEUM TRUST BOARD
STATEMENT OF RESPONSIBILITY
For the Financial year ended 30 June 2023

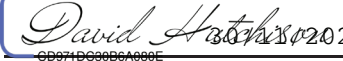
We are responsible for the preparation of the Otago Museum Trust Board's financial statements and statement of performance, and for the judgements made in them.

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 2023.

On behalf of the Otago Museum Trust Board

Signed by:

 30/11/2023 Chairperson
00974D030D6A088E

Signed by:

 30/11/2023 Board Member
D41F47B637CF756C

Date 30/11/2023

OTAGO MUSEUM TRUST BOARD
STATEMENT OF FINANCIAL PERFORMANCE
For the Financial year ended 30 June 2023

	Notes	2023 \$000	Budget 2023 \$000	2022 \$000
Revenue				
Grants - Government & Other		1,352	1,167	1,296
COVID-19 Wage Subsidy		40	-	317
STAPP Funding		-	-	125
Local Authorities		5,135	4,939	4,753
Public		2,973	3,134	2,559
Legacies & Bequests		1	-	60
Investment Revenue - Dividends		176	-	129
- Interest		119	346	92
Realised Net Gains/(Losses) on Sale of Financial Instruments	16(a)	-	-	(1)
Realised Net Gains/(Losses) on Sale of Fixed Assets	16(a)	(19)	-	46
Total Revenue	4	9,777	9,586	9,376
Expenditure				
Employee Benefits Expense	5(a)	(5,653)	(5,607)	(5,633)
Depreciation & Amortisation Expense		(1,170)	(1,240)	(1,250)
Other Expenses	5(b)	(3,947)	(3,869)	(3,343)
Total Operating Expenditure		(10,770)	(10,716)	(10,226)
Surplus/(Deficit) for the year		(993)	(1,130)	(850)

OTAGO MUSEUM TRUST BOARD
STATEMENT OF OTHER COMPREHENSIVE REVENUE & EXPENSE
For the Financial year ended 30 June 2023

	Notes	2023 \$000	2022 \$000
Surplus/(Deficit) for the year		(993)	(850)
Other Comprehensive Revenue & Expense			
Available-for-sale financial assets - valuation gain/(loss)	16(a)	698	(999)
Total Comprehensive Revenue & Expense for the Year		(295)	(1,849)

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

OTAGO MUSEUM TRUST BOARD
STATEMENT OF FINANCIAL POSITION
As at 30 June 2023

	Notes	2023 \$000	Budget 2023 \$000	2022 \$000
Current Assets				
Cash & Cash Equivalents	22(a)	2,075	(1,329)	3,002
Trade & Other Receivables	8	154	242	242
Inventories	9	223	232	232
Other Financial Assets	10	152	1,121	1,121
Prepayments		141	199	199
Total Current Assets		<u>2,745</u>	<u>465</u>	<u>4,796</u>
Non-Current Assets				
Other Financial Assets	10	9,118	8,656	8,656
Property, Plant & Equipment	12	14,596	15,264	13,130
Capital Work in Progress	13	184	17	17
Intangible Assets	13	10	20	20
Total Non-Current Assets		<u>23,908</u>	<u>23,957</u>	<u>21,823</u>
Total Assets		<u>26,653</u>	<u>24,422</u>	<u>26,619</u>
Current Liabilities				
Payables (from Exchange Transactions)	14	1,515	1,085	1,087
Employee Benefit Liability	15	440	544	544
Total Current Liabilities		<u>1,955</u>	<u>1,629</u>	<u>1,631</u>
Non-Current Liabilities				
STAPP Loan	11	1,070	-	1,065
Total Non-Current Liabilities		<u>1,070</u>	<u>-</u>	<u>1,065</u>
Total Liabilities		<u>3,025</u>	<u>1,629</u>	<u>2,696</u>
Net Assets		<u>23,628</u>	<u>22,793</u>	<u>23,923</u>
Equity				
Reserves	16	14,555	13,776	13,776
Accumulated Comprehensive Revenue and Expense	17	9,073	9,017	10,147
		<u>23,628</u>	<u>22,793</u>	<u>23,923</u>

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

OTAGO MUSEUM TRUST BOARD
STATEMENT OF CHANGES IN NET ASSETS / EQUITY
For the Financial year ended 30 June 2023

	2023 \$000	Budget 2022 \$000	2022 \$000
Equity at Beginning of Year	23,923	23,923	25,772
Total Comprehensive Revenue & Expenses	(295)	(1,130)	(1,849)
Equity at End of Year	<u>23,628</u>	<u>22,793</u>	<u>23,923</u>

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

OTAGO MUSEUM TRUST BOARD
STATEMENT OF CASH FLOWS
For the Financial year ended 30 June 2023

	Notes	2023 \$000	Budget 2023 \$000	2022 \$000
Cash Flows to/from Operating Activities				
Government, Local Authorities & the Public		9,873	9,234	9,122
Dividends Received		176	220	129
Interest Received		125	126	94
Payments to Employees		(5,757)	(5,606)	(5,614)
Payments to Suppliers		(3,775)	(3,865)	(3,417)
Net GST		39	-	(17)
Net Cash Inflow/(Outflow) from Operating Activities		<u>681</u>	<u>109</u>	<u>297</u>
Cash Flows to/from Investing Activities				
Proceeds from Maturity & Sale of other Financial Assets		1,359	-	2,755
Proceeds from Sale of Property, Plant & Equipment		-	-	26
Purchase of Property, Plant & Equipment and Intangible Assets		(2,793)	(3,375)	(381)
Purchase of Other Financial Assets		(174)	-	(3,021)
Net Cash Inflow/(Outflow) from Investing Activities		<u>(1,608)</u>	<u>(3,375)</u>	<u>(621)</u>
Cash Flows to/from Financing Activities				
Repayment of STAPP Funding Loan		-	(1,065)	-
Net Cash Inflow/(Outflow) from Financing Activities		<u>-</u>	<u>(1,065)</u>	<u>-</u>
Net Increase/(Decrease) in Cash & Cash Equivalents		(927)	(4,331)	(324)
Cash & Cash Equivalents at the Beginning of the Financial Year		3,002	3,002	3,326
Cash & Cash Equivalents at the End of the Financial Year	22(a)	<u><u>2,075</u></u>	<u><u>(1,329)</u></u>	<u><u>3,002</u></u>

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

OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS
For the Financial year ended 30 June 2023

1 STATEMENT OF ACCOUNTING POLICIES

1.1 Reporting Entity

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

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

1.2 Statement of Compliance

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

1.3 Basis of Preparation

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

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

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

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

The financial statements have been prepared on a going concern basis, and the accounting policies set out below have been applied consistently to all periods presented in these financial statements, except as detailed under Note 3 below.

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

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

1.4 Significant changes in the current reporting period

In November 2022, the Museum purchased the land and buildings at 123-127 MacLaggan Street. These buildings currently house both residential and commercial tenants.

In February 2023, the business operations for the Museum Cafe were taken over by a lessee. Accordingly, revenue, wages and other expenditure for the cafe ceased from this date.

The organisation receives a large portion of its funding from Council levies but also operates business units which are dependent on visitor numbers and the purchase of admission fares. The residual impact of COVID-19 settings; inflation and cost of living impacting domestic and international markets and the ongoing uncertainty of geopolitical impacts from the war in Ukraine continue to impact the Museum's operations.

OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS
For the Financial year ended 30 June 2023

STATEMENT OF ACCOUNTING POLICIES (Cont.)

International visitor numbers have not rebounded to pre-COVID levels, placing financial pressure on business units, and the business and economic environment is uncertain. Given the organisations balance sheet and the range of income streams, the Museum has some flexibility in the short term to protect the business before considering longer term financial measures that may be required to its operational activities.

1.5 Critical Accounting Estimates and Assumptions

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

Key Sources of Estimation Uncertainty

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

Key Sources of Estimation Uncertainty include:

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

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

1.6 Adoption of New & Revised Standards

(i) PBE IPSAS 41 Financial Instruments

PBE IPSAS 41 Financial Instruments is effective from 1 January 2022 and was adopted by the Museum on that date.

PBE IPSAS 41 introduces new recognition and measurement requirements for financial assets and restricts the ability to measure financial assets at amortised cost to only those assets that are held within a management model whose objective is to hold financial assets in order to collect contractual cash flows and the contractual terms of the financial asset give rise on specified dates to cash flows that are solely payments of principal and interest on the principal amount outstanding. In addition, measurement of financial assets at fair value through other comprehensive revenue and expense is also restricted.

(ii) PBE FRS 48 Service Performance Reporting

PBE FRS 48 Service Performance Reporting is effective for periods from 1 January 2022 and was adopted by the Museum on that date.

PBE FRS 48 requires specific disclosures for the reporting of service performance information which have been provided in the statement of service performance.

The above standards and interpretations were applied for the first time in 2023. PBE IPSAS 41 did not have a material impact on the Museum's measurement and recognition of financial instruments. Available for sale financial assets have been reclassified to either fair value through other comprehensive revenue and expense for equity investments or at amortised costs for bonds and fixed interest deposits. See Note 10 and Note 16.

OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS
For the Financial year ended 30 June 2023

STATEMENT OF ACCOUNTING POLICIES (Cont.)

2. SIGNIFICANT ACCOUNTING POLICIES

2.1 Revenue Recognition

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

Local Authority Levy Revenue

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

Other Revenue

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

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

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

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

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

Sale of Goods

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

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

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

Interest revenue is recognised on an accrual basis.

2.2 Leasing

Operating Leases

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

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

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

OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS
For the Financial year ended 30 June 2023

STATEMENT OF ACCOUNTING POLICIES (Cont.)

2.3 Taxation

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

2.4 Goods and Services Tax

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

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

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

Commitments and contingencies are disclosed exclusive of GST.

2.5 Cash and Cash Equivalents

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

2.6 Financial Instruments

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

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

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

The Museum classifies financial assets into the following categories:

Financial Assets Classification and Subsequent Measurement:

On initial recognition, a financial asset is classified as measured at: amortised cost, or fair value through other comprehensive revenue and expense (FVOCRE).

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

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

OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS
For the Financial year ended 30 June 2023

STATEMENT OF ACCOUNTING POLICIES (Cont.)

An investment instrument is measured at FVOCRE if it meets both of the following conditions and is not designated as at FVTSD:

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

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

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

Financial Assets - Management Model Assessment

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

The information considered includes:

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

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

Financial Assets - Subsequent Measurement and Gains & Losses

Equity investments at FVOCRE - These assets are subsequently measured at fair value. Dividends are recognised as income in surplus or deficit unless the dividend clearly represents a recovery of part of the cost of the investment. Other net gains and losses are recognised in OCRE and are never reclassified to surplus or deficit.

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

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

Financial Liabilities - Classification, Subsequent Measurement and Gains & Losses

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

OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS
For the Financial year ended 30 June 2023

STATEMENT OF ACCOUNTING POLICIES (Cont.)

Impairment of Non-derivative Financial Assets

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

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

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

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

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

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

Measurement of ECLs

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

Credit-impaired financial assets:

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

(1) Trade and Other Payables

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

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

2.7 Inventories

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

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

OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS
For the Financial year ended 30 June 2023

STATEMENT OF ACCOUNTING POLICIES (Cont.)

2.8 Property, Plant and Equipment

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

- Operational Assets
- Heritage Assets

2.8 (a) Operational Assets

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

Cost/Valuation

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

Additions

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

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

Depreciation

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

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

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

Security and Restrictions

There are no property, plant and equipment with restrictions to title, nor pledged as security, over the Group's liabilities (2022: nil).

Disposal

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

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

OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS
For the Financial year ended 30 June 2023

STATEMENT OF ACCOUNTING POLICIES (Cont.)

2.8 (b) Heritage Assets

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

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

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

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

Assets acquired prior to 30 June 2001:

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

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

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

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

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

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

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

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

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

OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS
For the Financial year ended 30 June 2023

STATEMENT OF ACCOUNTING POLICIES (Cont.)

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

2.8 (c) Impairment of Non-Financial Assets

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

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

OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS
For the Financial year ended 30 June 2023

STATEMENT OF ACCOUNTING POLICIES (Cont.)

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

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

2.9 Superannuation Schemes

Defined Contribution Schemes

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

2.10 Provisions

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

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

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

2.11 Employee Entitlements

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

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

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

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

2.12 Statement of Cash Flows

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

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

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

OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS
For the Financial year ended 30 June 2023

STATEMENT OF ACCOUNTING POLICIES (Cont.)

2.13 Foreign Currency

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

2.14 Equity

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

The components of equity are:

- Museum Capital Account
- Accumulated Surplus/(Deficit)
- FVOCRE Investments Revaluation Reserve
- Equalisation Fund
- Redevelopment Fund
- Special & Trust Funds

2.14 Reserves

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

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

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

The Museum's objectives, policies and processes for managing capital are described in Note 16.

2.16 Budget Figures

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

2.17 Rounding

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

3. CHANGES IN ACCOUNTING POLICY

(a) There were no changes in accounting policy.

OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2023

4. REVENUE

For financial reporting purposes, revenue received from local authorities in regards to payments under the Otago Museum Trust Board Act 1996 is considered non-exchange revenue. These amount to \$5,134,660 in 2023 (2022: \$4,753,076). Legacies & Bequests, Interest & Dividends, as well as Grants – Government & Other are also considered non-exchange revenue.

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

	2023 \$000	2022 \$000
Donations	29	15
	<u>29</u>	<u>15</u>

5. EXPENDITURE

	2023 \$000	2022 \$000
(a) Employee Benefits Expense		
Salaries & Wages	5,491	5,479
Defined Contribution Plans	162	154
	<u>5,653</u>	<u>5,633</u>

(b) Other Expenses

Advertising	117	111
Computer Costs	95	58
Cost of Goods Sold	285	196
Insurance	312	307
IT Support	27	151
Maintenance	199	141
Masterplan Costs	-	11
Other Expenses	2,907	2,368
	<u>3,942</u>	<u>3,343</u>

6. KEY MANAGEMENT PERSONNEL COMPENSATION

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

	2023 \$000	2022 \$000
Short-Term Employee Benefits	833	833
Other Benefits	-	-
	<u>833</u>	<u>833</u>

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

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

OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2023

7. REMUNERATION OF AUDITORS

	2023 \$000	2022 \$000
Audit Fees for Financial Statement Audit	<u>39</u>	<u>36</u>

8. TRADE & OTHER RECEIVABLES

	2023 \$000	2022 \$000
(a) Trade & Other Receivables		
Trade Receivables	98	213
Sundry Receivables & Accruals	20	25
Grants Receivable (non-exchange revenue)	36	-
GST Receivable	-	4
Estimated Doubtful Debts	<u>-</u>	<u>-</u>
	<u>154</u>	<u>242</u>

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

9. INVENTORIES

	2023 \$000	2022 \$000
Shop Stock	219	220
Café Stock	-	8
Venue Stock	<u>4</u>	<u>4</u>
	<u>223</u>	<u>232</u>

The carrying amount of inventories pledged as security for liabilities is \$Nil (2022: \$Nil).

The café is now operated by a lessee. Therefore there is no closing stock for the café.

OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2023

10. OTHER FINANCIAL ASSETS

Bonds and deposits must be classified as "At Amortised Cost." Equities now classified as "At FVOCRE" (at fair value through other comprehensive revenue and expense).

	2023	2022
	\$000	\$000
<u>At Amortised Cost (previously Held to Maturity Investments)</u>		
Deposits	-	1,121
Fixed Rate Bonds	564	522
	<u>564</u>	<u>1,643</u>
<u>At FVOCRE Investments (previously Available for Sale at Fair Value)</u>		
Equity Securities- Company Shares	8,706	8,134
	<u>8,706</u>	<u>8,134</u>
Disclosed in the financial statements as:		
Current	152	1,121
Non-current	9,118	8,656
	<u>9,270</u>	<u>9,777</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.

11. LOANS

	Effective Interest Rate	Year of Maturity	2023		2022	
			Current \$000	Non-Current \$000	Current \$000	Non-Current \$000
MBIE STAPP Loan	3.0%	2026	-	1,070	-	1,065
			<u>-</u>	<u>1,070</u>	<u>-</u>	<u>1,065</u>

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

(i) Security Held

The MBIE STAPP Loan is unsecured.

(ii) Defaults and Breaches at Reporting Date

There were no defaults or breaches at reporting date.

(iii) Loan Forgiveness

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

For accounting policy, please refer to note 2.6.

OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2023

12. PROPERTY, PLANT AND EQUIPMENT

(a) Property, Plant and Equipment at 30 June 2023

Museum Operational Assets	Cost/ Valuation 1 July 2022	Additions	Disposals	Cost/ Valuation 30 June 2023	Accumulated Depreciation & Impairment Changes 1 July 2022	Depreciation Expense	Accumulated Depreciation Reversed on Disposal	Accumulated Depreciation & Impairment Changes 30 June 2023	Carrying Amount 30 June 2023
At Cost	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000
Land	980	882		1,862					1,862
Buildings	13,088	1,570		14,658	(6,820)	(495)		(7,315)	7,343
- Discovery World	2,256			2,256	(1,743)	(60)		(1,803)	453
Redevelopment - Phase 1									
Building	3,001			3,001	(2,178)	(90)		(2,268)	733
Fitout exhibitions	246			246	(240)	(1)		(241)	5
Mechanical services	362			362	(313)	(5)		(318)	44
Electrical	509			509	(440)	(7)		(447)	62
Redevelopment - Phase 2									
Building	5,410			5,410	(3,391)	(162)		(3,553)	1,857
Fitout exhibitions	2,907			2,907	(2,832)	(13)		(2,845)	62
Mechanical services	1,971			1,971	(1,672)	(28)		(1,700)	271
Electrical	451			451	(383)	(6)		(389)	62
Computer Equipment	1,638	48		1,686	(1,374)	(107)		(1,481)	205
Exhibits	1,805			1,805	(824)	(43)		(867)	938
Furniture & Fittings	1,621	7		1,628	(1,260)	(51)		(1,311)	317
Motor Vehicles	163	1		164	(104)	(18)		(122)	42
Café Equipment	100			100	(63)	(4)		(67)	33
Equipment	400	118		518	(141)	(70)		(211)	307
	36,908	2,626		39,534	(23,778)	(1,160)		(24,938)	14,596

OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2023

12. PROPERTY, PLANT AND EQUIPMENT

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

Museum Operational Assets	Cost/Valuation 1 July 2021	Additions	Disposals	Cost/Valuation 30 June 2022	Accumulated Depreciation & Impairment Changes 1 July 2021	Depreciation Expense	Accumulated Depreciation Reversed on Disposal	Accumulated Depreciation & Impairment Changes 30 June 2022	Carrying Amount 30 June 2022
At Cost	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000
Land	980			980					980
Buildings	13,045	43		13,088	(6,323)	(497)		(6,820)	6,269
- Discovery World	2,256			2,256	(1,683)	(60)		(1,743)	513
Redevelopment - Phase 1									
Building	3,001			3,001	(2,088)	(90)		(2,178)	825
Fitout exhibitions	246			246	(239)	(1)		(240)	6
Mechanical services	362			362	(308)	(5)		(313)	49
Electrical	509			509	(433)	(7)		(440)	68
Redevelopment - Phase 2									
Building	5,410			5,410	(3,229)	(162)		(3,391)	2,019
Fitout exhibitions	2,907			2,907	(2,816)	(16)		(2,832)	75
Mechanical services	1,971			1,971	(1,641)	(31)		(1,672)	299
Electrical	451			451	(376)	(7)		(383)	68
Computer Equipment	1,841	112	(315)	1,638	(1,555)	(129)	310	(1,374)	263
Exhibits	1,781	24		1,805	(756)	(68)		(824)	982
Furniture & Fittings	1,616	5		1,621	(1,200)	(60)		(1,260)	361
Motor Vehicles	153	52	(42)	163	(111)	(24)	31	(104)	60
Café Equipment	100			100	(57)	(6)		(63)	36
Equipment	284	127	(11)	400	(77)	(65)	1	(141)	257
	36,913	363	(368)	36,908	(22,892)	(1,228)	342	(23,778)	13,130

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

OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2023

	2023 \$000	2022 \$000
13. INTANGIBLE ASSETS & CAPITAL WORK IN PROGRESS		
Intangible Assets		
Opening Balance	20	38
Additions	-	1
Less Amortisation	10	21
Closing Balance	<u>10</u>	<u>20</u>
Website design costs are capitalised and amortised at 50%DV.		
Capital Work in Progress	<u>184</u>	<u>17</u>
The work in progress balance contains costs put towards capital projects that are during the construction phase and are yet to be completed.		
	2023 \$000	2022 \$000
14. TRADE & OTHER PAYABLES		
Trade Payables (i)	349	288
Accrued Expenses	87	49
Income Received in Advance (ii)	1,053	750
GST Payable	26	-
	<u>1,515</u>	<u>1,087</u>
(i) The average credit period on purchases is 30 days.		
(ii) The Museum holds unspent grant funding received, included in cash & cash equivalents, of \$1,053,496 (2022: \$749,239) that is subject to conditions. The restrictions generally specify how the grant is required to be spent providing specified deliverables of the grant arrangement, including repayment of unspent funding. This grant funding is considered a non-exchange transaction.		
	2023 \$000	2022 \$000
15. EMPLOYEE ENTITLEMENTS		
Accrued Salary & Wages	167	171
Annual Leave	273	373
	<u>440</u>	<u>544</u>
	2023 \$000	2022 \$000
16. RESERVES		
FVOCRE Investments Revaluation Reserve (a)	3,056	2,358
Equalisation Fund (b)	358	349
Trust Funds (c)	6,737	6,660
Special Funds (d)	4,400	4,399
Unallocated Accrued Interest	4	10
	<u>14,555</u>	<u>13,776</u>

OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2023

16. RESERVES cont.	2023 \$000	2022 \$000
(a) FVOCRE Investments Revaluation Reserve		
Balance at Beginning of Year	2,358	3,357
Realised gains/(losses) on disposal of financial instruments	-	(1)
Realised gains/(losses) on disposal of equities	(19)	46
Adjusting for market value movements	698	(999)
Valuation Gain/(Loss) Recognised	<u>679</u>	<u>(954)</u>
(Gain)/Loss transferred to Revenue Statement on Sale of Financial Instruments	-	1
Equities	<u>19</u>	<u>(46)</u>
Balance at End of Year	<u><u>3,056</u></u>	<u><u>2,358</u></u>

The FVOCRE investments revaluation reserve represents gains (net) on revaluation of financial assets held.

	2023 \$000	2022 \$000
(b) Equalisation Fund		
Balance at Beginning of Year	349	342
Interest Transfer	<u>9</u>	<u>7</u>
Balance at End of Year	<u><u>358</u></u>	<u><u>349</u></u>

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

	Notes	2023 \$000	2022 \$000
(c) Trust Funds (Restricted & Unrestricted Reserves)	14(e)		
Balance at Beginning of Year		6,660	6,503
Transfer from/(to) Retained Earnings		<u>77</u>	<u>157</u>
Balance at End of Year		<u><u>6,737</u></u>	<u><u>6,660</u></u>

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

	Notes	2023 \$000	2022 \$000
(d) Special Funds (Museum Reserves)	14(f)		
Balance at Beginning of Year		4,399	4,339
Transfer from/(to) Retained Earnings		<u>1</u>	<u>60</u>
Balance at End of Year		<u><u>4,400</u></u>	<u><u>4,399</u></u>

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

OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2023

16 (e) Trust Funds

(i) Trust Funds - Unrestricted						
Fund	Balance 1/07/2022	Add Revenue & Transfers Detail \$	Deduct Expenditure & Transfers Detail \$	Balance 30/06/2023	Capital	Revenue
Elizabeth Alexander	199	Gain/(Loss) on Sale of Shares (1) Investment Revenue 5		203	88	115
De Beer Publications & Research	1,468	Gain/(Loss) on Sale of Shares (4) Investment Revenue 39		1,503	373	1,130
Fairweather	411	Gain/(Loss) on Sale of Shares (1) Investment Revenue 11	Purchases - Textiles & Ceramics 1	420	142	278
Gollan	257	Gain/(Loss) on Sale of Shares (1) Investment Revenue 7	Purchases - Jewellery & Textiles 1	262	42	220
Brenda Joyce Harding	137	Gain/(Loss) on Sale of Shares Investment Revenue 4		141	40	101
Lyders	234	Gain/(Loss) on Sale of Shares (1) Investment Revenue 6	Purchases - Jewellery & Ceramics 1	239	40	199
Peter Snow MAC Fund	1	Gain/(Loss) on Sale of Shares Investment Revenue		1		1
Total	2,707	64	3	2,768	724	2,044
(ii) Trust Funds - Restricted						
Fund	Balance 1/07/2022	Add Revenue & Transfers Detail \$	Deduct Expenditure & Transfers Detail \$	Balance 30/06/2023	Capital	Revenue
Beth & Mark Anderson	119	Gain/(Loss) on Sale of Shares Investment Revenue 3		122	75	47
Avice Bowbyes - Costumes	248	Gain/(Loss) on Sale of Shares (1) Investment Revenue 7		255	69	187
Colquhoun	626	Gain/(Loss) on Sale of Shares (2) Investment Revenue 17	Purchases - Natural History 2	639	174	465
Fairweather - Collections	659	Gain/(Loss) on Sale of Shares (2) Investment Revenue 17	Purchases - Ceramics 57 Purchases - Natural History 18	599	200	399
Cowie Nichols	29	Gain/(Loss) on Sale of Shares Investment Revenue 1		30	3	27
Cyril Nichols	1,273	Gain/(Loss) on Sale of Shares (4) Investment Revenue 34		1,303	223	1,080
Willi Fels	999	Gain/(Loss) on Sale of Shares (3) Investment Revenue 26		1,022	253	768
Total	3,953	93	77	3,970	997	2,973
TOTAL TRUST FUNDS	6,660	157	80	6,737	1,721	5,016

OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2023

16 (f) Special Funds

(i) Special Funds - Unrestricted						
Fund	Balance 1/07/2022	Add Revenue & Transfers Detail \$000	Deduct Expenditure & Transfers Detail \$000	Balance 30/06/2023	Capital	Revenue
Allocation for Special Purposes	54	Est. E.O. Naylor 1		55		55
Barclay	60			60		60
Development	-			-		-
Loss of Heart Compensation	2,349			2,349	1,107	1,242
General Funds	284			284		284
Conservation Materials	145			145		145
Emergency Response	48			48		48
Freda Stucky	271			271		271
Māori Ethnology	106			106		106
Purchase of Collections	80			80		80
Scientific Publications	75			75		75
Special Exhibitions & Programmes	348			348		348
Study & Training	82			82		82
Project & Development Fund	427			427		427
Retirement Leave	70			70		70
Total	4,399	1		4,400	1,107	3,293

OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2023

	2023 \$000	2022 \$000
17. CAPITAL		
Accumulated Surplus/(Deficit)		
Balance at Beginning of Year	10,147	11,220
Plus Exhibits & Equipment Purchased: Restricted & Museum Reserves	79	17
Net surplus/(Deficit)	(993)	(850)
Transfers from/(to) Reserves:		
Restricted & Museum Reserves	-	-
Equalisation Fund	(9)	(7)
Restricted Reserves (Special Funds)	(1)	(60)
Restricted Reserves (Trust Funds)	(156)	(174)
Unallocated Accrued Interest	6	1
Balance at End of Year	<u>9,073</u>	<u>10,147</u>

18. COMMITMENTS FOR EXPENDITURE

(a) Capital & Other Expenditure Commitments

Capital commitments at 30 June 2023 were Nil (30 June 2022: Nil).

Other Expenditure commitments were:

- Expenditure totalling \$111,942 (2022: \$nil) relating to updating the sprinkler system and café refit.
- At 30 June 2023, the Otago Museum had been awarded total grant funding from the Ministry of Business Innovation and Employment (MBIE) of \$3,414,730 (2022: \$3,045,730). To date costs of \$3,131,660 (2022: \$2,800,576) had been paid out to funding recipients across the term of the funding contract, with \$331,084 of these costs paid during the 2023 year.
As at balance date, there were funds of \$283,070 (2022: \$245,154) remaining to be spent, of which \$75,000 (2022: \$75,000) was still to be received from MBIE.

(b) Operating Commitments	2023 \$000	2022 \$000
The Otago Museum Trust Board holds a lease for the H D Skinner Annex building located on the Museum Reserve.		
No later than one year	12	13
Later than one year and no later than 5 years	48	64
Later than 5 years	194	193
Total Operating Lease Commitments	<u>254</u>	<u>270</u>

Lease details are as follows;

- Remaining lease term of 20 years, ending 3/06/2043
- Lease can be surrendered before expiry of the term by providing three months notice in writing

19. LEASE REVENUE RECEIVABLE	2023 \$000	2022 \$000
No later than one year	166	-
Later than one year and no later than 5 years	603	-
Later than 5 years	-	-
Total Lease Revenue Receivable	<u>769</u>	<u>-</u>

Lease details are as follows;

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

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

OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2023

20. CONTINGENT LIABILITIES & CONTINGENT ASSETS

Contingent Liabilities

There were no contingent liabilities at 30 June, 2023 (2022: Nil)

Contingent Assets

There were no contingent assets at 30 June, 2023 (2022: Nil)

21. RELATED PARTY DISCLOSURES

Contributing Local Authorities

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

Transactions with Related Parties

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

		2023 \$000	2022 \$000
Central Otago District Council	Levy Received	32	32
Clutha District Council	Levy Received	215	210
Dunedin City Council	Levy Received	4,827	4,452
Waitaki District Council	Levy Received	61	60
Dunedin City Council	Other	21	46
Friends of the Museum Association	Other	1	2
Otago University	Other	348	221
		<u>5,505</u>	<u>5,023</u>
Dunedin City Council	Rates	109	75
Dunedin City Council	Other	19	13
Otago University	Other	64	40
		<u>192</u>	<u>128</u>

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

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

	2023 \$000	2022 \$000
Chairman - 2022 Year	10	-
Chairman - 2023 Year	11	-
	<u>21</u>	<u>-</u>

OTAGO MUSEUM TRUST BOARD
NOTES TO THE FINANCIAL STATEMENTS (Cont.)
For the Financial year ended 30 June 2023

22. NOTES TO THE CASH FLOW STATEMENT

(a) Reconciliation of Cash & Cash Equivalents

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

	2023 \$000	2022 \$000
Cash & Cash Equivalents	2,075	3,002
	<u>2,075</u>	<u>3,002</u>

23. FINANCIAL INSTRUMENTS

(a) Categories of Financial Instruments

	2023 \$000	2022 \$000
Financial Assets		
Loans and Receivables		
Cash & Cash Equivalents	2,075	3,002
Trade & Other Receivables	154	242
Other Financial Assets:		
· Term Deposits	-	1,121
At Amortised Cost		
Listed Bonds	564	522
Fair Value Through Other Revenue and Expense		
Other Financial Assets:		
Listed Shares	8,706	8,134
Unlisted Shares	-	-
Financial Liabilities at Amortised Cost		
Trade & Other Payables	1,515	1,087
Borrowings		
MBIE STAPP Loan	1,070	1,065

24. SUBSEQUENT EVENTS

In August 2023, the Museum sold the land and buildings located at 89 MacLaggan Street to a third party for \$825,000. This disposal will be included and detailed in the 2024 annual report.

OTAGO MUSEUM TRUST BOARD
SUPPLEMENTARY INFORMATION
For the Financial Year Ended 30 June 2023

COMPARISON OF OPERATIONAL REVENUE & EXPENDITURE TO THE ANNUAL PLAN

	Core Operating		Business Units		Special & Trust Funds		Total	
	Actual	Budget	Actual	Budget	Actual	Budget	Actual	Budget
Revenue	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000
Executive	2						2	
Collections, Experience & Development	337	21					337	21
Finance & Commercial			1,602	1,968			1,602	1,968
Assets & Technology	4	1					4	1
Visitor Interaction & Programmes	5,539	269					539	269
Science Engagement	885	899	838	933			1,723	1,832
Special & Trust Funds					161	220	161	220
CIA Contribution & Other Revenue	5,368	5,283					5,368	5,283
Wage Subsidy			40				40	
Total Revenue	7,135	6,473	2,481	2,901	161	220	9,777	9,594
Wages & Salaries								
Executive	(487)	(423)					(487)	(423)
Collections, Experience & Development	(1,468)	(1,457)					(1,468)	(1,457)
Finance & Commercial	(409)	(446)	(597)	(994)			(1,007)	(1,440)
Assets & Technology	(469)	(375)					(469)	(375)
Visitor Interaction & Programmes	(1,042)	(868)					(1,042)	(868)
Science Engagement	(530)	(586)	(650)	(556)			(1,180)	(1,142)
Special & Trust Funds								
Total Wages & Salaries	(4,405)	(4,155)	(1,248)	(1,550)			(5,653)	(5,705)
Direct Costs								
Executive	(239)	(175)					(239)	(175)
Collections, Experience & Development	(433)	(262)					(433)	(262)
Finance & Commercial	(36)	(15)	(829)	(854)			(864)	(868)
Assets & Technology	(618)	(863)					(618)	(863)
Visitor Interaction & Programmes	(161)	(91)					(161)	(91)
Science Engagement	(397)	(392)	(301)	(255)			(699)	(647)
Special & Trust Funds					(80)	(11)	(80)	(11)
Special & Trust Funds - Transferred to CAPEX					80	11		
Total Direct Costs	(1,883)	(1,797)	(1,130)	(1,109)			(3,013)	(2,906)
Depreciation	(1,170)	(1,240)					(1,170)	(1,240)
Indirect costs	(934)	(873)					(934)	(873)
Net Contribution	(1,257)	(1,592)	103	243	161	220	(993)	(1,130)

INDEPENDENT AUDITOR'S REPORT

TO THE READERS OF OTAGO MUSEUM TRUST BOARD'S FINANCIAL STATEMENTS AND STATEMENT OF SERVICE PERFORMANCE FOR THE YEAR ENDED 30 JUNE 2023

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

Opinion

We have audited:

- the financial statements of the Museum on pages 76 to 102, that comprise the statement of financial position as at 30 June 2023, the statement of financial performance, statement of other comprehensive revenue and expense, statement of changes in net assets/equity and statement of cash flows for the year ended on that date and the notes to the financial statements that include accounting policies and other explanatory information; and
- the statement of service performance of the Museum on pages 34 to 71.

In our opinion:

- the financial statements of the Museum:
 - present fairly, in all material respects:
 - its financial position as at 30 June 2023; and
 - its financial performance and cash flows for the year then ended; and
 - comply with generally accepted accounting practice in New Zealand in accordance with Public Benefit Entity Standards with disclosure concessions; and
- the statement of service performance of the Museum presents fairly, in all material respects, the Museum's achievements measured against the performance targets adopted for the year ended 30 June 2023.

Our audit of the financial statements was completed on 30 November 2023. This is the date at which our opinion is expressed.

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

Basis for our opinion

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Other information

The Board is responsible for the other information. The other information comprises the information included on pages 4 to 32, and 103, but does not include the financial statements and the statement of service performance, and our auditor's report thereon.

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

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

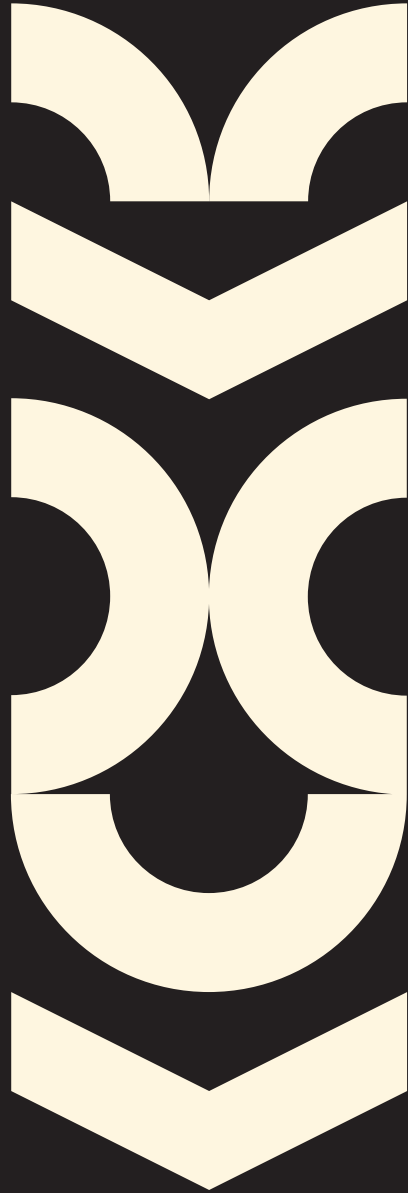
Independence

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

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



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



TŪHURA
Otago Museum

419 Great King St, Dunedin | otagomuseum.nz