





## Our Museum

Celebrating Canterbury, discovering the world. For us and our children after us  
Waitaha-kōawa-rau, ka whakanuia; Te-ao-whānui, ka tūhuratia. Mā tātou ko ngā uri e whai ake nei

## What we do Ko te wāhi ki a mātou

Canterbury Museum acquires and cares for world-wide collections of human and natural history, with a focus on Canterbury and the Antarctic. Access to these collections drives research, inspires learning and ignites imagination through stories that surprise and delight our visitors.

## The values we live by Ō Mātou Tikanga

We ENGAGE positively with our visitors.  
We work COLLABORATIVELY with each other and with our communities.  
We are ACCOUNTABLE for what we do.  
We always act with INTEGRITY.



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## Our year at a glance

Visitors in the year, a Museum record

# 723,228



Participants in our education  
& public programmes

Temporary exhibitions



# 30

Peer-reviewed publications



Earned income  
**\$2.5million**



# 95%

Visitor satisfaction



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The Canterbury Museum Trust Board gratefully acknowledges the following:

Christchurch City Council, Hurunui District Council, Selwyn District Council and Waimakariri District Council contributed a significant proportion of the funding to maintain, operate and develop Canterbury Museum under the provisions of the Canterbury Museum Trust Board Act 1993.

The Friends of Canterbury Museum continued to provide support throughout the year.



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**Front cover (L to R):** Discovery, our natural history centre for kids; Collections Technician Human History Ed Lust and Associate Curator Human History Hatesa Seumanutafa care for a kahu kiwi

**Inside cover (L to R):** Associate Curator Natural History Matthew Shaw working on the Chilton Collection; a young visitor looks for clues during *Mystery Night at the Museum*

**Our Year at a Glance main images (L to R):** *Da Vinci Mechanics* a very popular exhibition; Curator Human History Joanna Szczepanski checking the Mollie Rodie Mackenzie Collection; Senior Curator Human History Roger Fyfe with one of the Museum's Benin Bronzes; Canterbury Museum at dawn

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# Chairperson's & Director's Report

The Museum had a very successful year notching up a number of milestones and achievements including all-time record visitor numbers for the third year running.

## Record visitor numbers

**723,000 visitors to Museum and Quake City, surpassing last year's record of 666,000.**

## Exhibition milestones

**14 temporary exhibitions staged. Almost 1 million people have now seen *Fred & Myrtle's Paua Shell House* since the exhibition opened in July 2008. *Quake City* has welcomed 154,000 visitors since opening in February 2013. An estimated 300,000 people saw Museum touring exhibits in venues around Canterbury.**

## Education and public programmes

**29,250 people, including 15,500 school students, participated in a Museum education programme and 29,100 attended a public programme. More than 56,800 children and adults visited *Discovery* our natural history centre for children.**

**High Visitor satisfaction maintained**  
**95% of visitors rated their experience visiting the Museum as good or very good.**

## Research outcomes

**Our researchers engaged in a number of national and international collaborative programmes, had 30 peer-reviewed papers accepted for publication, produced a number of other articles and made 20 conference presentations.**

## Revenue

**Our local authorities contributed \$8.1 million to our operating costs (2015: \$7.8 million). Revenue from trading income increased to \$2.5 million (2015: \$2.3 million) including door donations of \$186,000 (2015: \$149,000). Operational surplus of \$168,000 at *Quake City*.**

In 2017, Canterbury Museum celebrates 150 years since Sir Julius von Haast founded the Museum in the Provincial Chambers, Durham Street. Three years later in 2020 we will mark the 150<sup>th</sup> anniversary of our life on our Rolleston Avenue site.

During the year, we updated our Strategic Plan for the next four years. By 2020 we need to be actively working towards redeveloped and earthquake-protected buildings that will underpin our presence on Rolleston Avenue for the next 100 years. This major project will be an opportunity to save, restore and protect vital parts of the Museum and to design, develop and build new areas.

Together, the existing and proposed new structures will reflect our history and heritage but importantly provide a world-class facility to care for the collections, host major international exhibitions, attract more local visitors and tourists and to celebrate everything that makes Canterbury and New Zealand great.

At this point in time, overall project costs have been estimated for long-range financial forecasting purposes but no actual consultation or design has commenced.

During the year, considerable time and effort was spent managing insurance claims for earthquake damage to the buildings, fixtures, furniture and equipment and to the collections. Thanks to earthquake strengthening work in the 1990s, the buildings came through the earthquakes comparatively well, but long-term issues remain. The Museum buildings are not earthquake prone; they are safe to occupy but most of the materials in the 20<sup>th</sup> century buildings are at the end of, or well beyond, their useful life. They are riddled with micro-cracks and leak when it rains.

We cannot properly control the environment in the Museum buildings, nor can we adapt them to provide the environmental controls we need to protect the collections. Non-structural cracks in the building fabric, a result of the

earthquakes, have allowed pests to enter and be harboured in tiny fissures that we cannot locate or seal.

Temperatures in some of our storage facilities can fluctuate by as much as 9°C throughout the year and as much as 4°C in a day; relative humidity can vary by 40%, with daily fluctuations of up to 25%. These fluctuations are exacerbated by a combination of factors including uninsulated buildings, old and inflexible heating systems, inconsistent air circulation systems and the absence of a centralised control and monitoring system.

The effects of the Museum's poor environmental conditions are becoming obvious. Wooden objects are cracking; bone, horn and ivory is delaminating and splitting; and metals are tarnishing. Nor can the current buildings protect our collections from the proven and destructive force of earthquakes.

At 30 June 2016, some 22,500 objects in the collection were recorded as damaged in the earthquakes, a small but significant proportion of the total collection of 2.3 million items. Since balance date, investigations towards collection insurance claims settlement have increased this figure to 94,789. Conservators have repaired some earthquake-damaged items, but this is a slow, painstaking process and in many cases repairs are just not possible.

In early 2016, we made submissions seeking relief from the Christchurch City Council's proposal to list the entire interior and exterior of all the Museum buildings as Group 1 (high significance) in the new Christchurch District Plan. The Independent Hearings Panel agreed with our request to list only the Mountfort buildings as Group 1 (high significance), with the Rolleston Avenue façade of the Centennial Wing and the Botanic Gardens facades of the Roger Duff Wing listed as Group 2 (significant) and interiors not listed at all.

## Ravenscar House

In December 2015, following public consultation which generated wide public



Michael McEvedy  
**Chairperson**



Anthony Wright  
**Director**

support, Christchurch City Council agreed to gift to the Museum the Rolleston Avenue site which it currently operates as a car park for the proposed Ravenscar House. The Museum and the Ravenscar Trust are actively progressing plans and designs for the building to display the Trust's collections of New Zealand arts, sculpture, designer furniture and classical antiquities.

#### Successful Year

During the year, *Quake City*, our downtown special ticketed exhibition telling stories of the Canterbury earthquakes, welcomed more than 39,000 visitors and achieved an operational surplus of over \$168,000. The exhibition is proving very popular as more tourists return to the city, with 154,000 visitors since it opened in Re:START Mall, Cashel Street on 14 February 2013. We are reviewing the long-term future of the exhibition and hope to relocate it to another central city site when the current building lease expires next year.

Throughout the year, our varied programme of exhibitions and public programmes attracted record visitor numbers to the Museum and *Quake City* for the third year running. We

worked with a range of community groups on exhibits in the Visitor Lounge including one marking the fifth anniversary of the earthquakes. Our exhibitions touring Selwyn, Waimakariri and Hurunui districts were seen over the year by more than 300,000 people at seven venues.

We agreed to purchase a significant collection of motorbikes and memorabilia belonging to Christchurch-born Ivan Mauger, the world's greatest speedway rider. At \$1.7 million (paid over three years), the purchase is the Museum's largest-ever acquisition and the first funded by the Adson Trust. The Adson Trust was set up in 2010 with a \$10 million posthumous donation from Arthur Henry Harrison of Blenheim who specified that the Museum use the income from the Trust to add to our collections.

Our curators, research fellows, research associates and visiting researchers published a number of articles and papers in the year and presented at national and international conferences and workshops. Collaborations continued with a wide range of external organisations. We were pleased to loan works

for the reopening of the Christchurch Art Gallery in December 2015 and to loan three vertebrae from our blue whale skeleton – the largest held in any Museum worldwide – to CoCA (Centre of Contemporary Art) for their exhibition *Vertigo Sea* in May 2016.

#### Health & Safety

We maintain high standards of health and safety across the Museum for our staff, visitors and contractors. Accident rates are very low and we again achieved our target of "zero harm accidents attributable to Museum negligence". During the year we audited our health and safety processes and documentation, making changes where needed, to ensure that we comply with the new Health and Safety at Work Act 2015. We provided a range of health and safety training for staff and restructured our workplace Health and Safety Committee to ensure that all work groups in the Museum are represented.

#### Acknowledgements

It has been another fantastic year for Canterbury Museum. Thank you to our staff and volunteers whose commitment and professionalism is second to none and who continue to deliver above and beyond our expectations. We also acknowledge the many contractors who maintain the building and its services to keep it safe and secure for visitors and staff.

Finally, we express our appreciation for the support and guidance of the Canterbury Museum Trust Board, our visitors, funders, sponsors and benefactors. Your support makes a significant contribution to the successes and achievements of the Museum.

Michael McEvedy  
**Chairperson**

Anthony Wright  
**Director**

**Below:** Ivan Mauger's Triple Crown Special gold-plated speedway motorcycle



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## Engaging Our Communities

Canterbury Museum is a must-see destination for visitors and the local community, with a reputation for providing an informative, entertaining, dynamic and first-class experience, whilst still retaining the essence of our unique heritage.

For the third year running, we welcomed record visitor numbers to the Museum and *Quake City*, our special ticketed exhibition in Re:START Mall which tells stories from the Canterbury earthquakes. This all-time record of 723,000 visitors resulted in record door donations of \$186,205 and visitor satisfaction of 95% (Museums Aotearoa survey 2016).

Our independent visitor research shows that overseas visits continue to steadily increase, in line with increasing tourist visits to the city. Domestic and international tourists accounted for 71% of Museum visits in the year. An impressive 77% of international visitors on holiday and 51% of all international visitors to the city visit the Museum during their stay.

Twenty-nine per cent of our visits were from people living in Christchurch City and

Waimakariri, Selwyn and Hurunui Districts – the areas covered by the councils which provide the majority of our operational funding. Of these a quarter paid us at least one visit in the year and came twice on average. The average stay was 95 minutes. Our locals come from all walks of life and all ages with an even greater ethnic diversity than the local population; 35% of our local visitors came in family groups.

Local and tourist visits were rated equally highly. A staggering 47% of all our visitors were blown away by their visit, where their experience was 'much better' than expected or in the case of those who already had high expectations, 'better' than expected.

Although the summer months continue to be our busiest, visits also increased significantly

during the July to September 2015 period, compared to the previous year. Much of the growth came from local visits which increased by 21%, with the greatest growth between October and December 2015, in part reflecting the popular temporary exhibitions during this time.

Two of our long-term exhibitions notched up significant milestones in the period. By the end of June 2016, 943,503 people had viewed *Fred & Myrtle's Paua Shell House* since the exhibition opened at the Museum in July 2008 and *Quake City* had welcomed 154,000 visitors since it opened in Re:START Mall, Cashel Street in February 2013. *Discovery*, our natural history centre for kids, was again extremely popular with 56,807

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**Below:** *Corrugations: The Art of Jeff Thomson*







visitors in the year.

The four *Night at the Museum* events in July 2015 were a great success with more than 5,500 children and their parents/carers enjoying creepy-crawly themed evenings. Our Visitor Hosts continued to deliver presentations on the Rebuild Tours operated in conjunction with Red Bus with 7,195 passengers over the 12 months. There was some excellent feedback from the passengers with an outstanding overall satisfaction rating of 4.7 out of 5.

### Temporary Exhibitions

During the year, we delivered 14 special exhibitions. *Da Vinci Mechanics* was one of two extremely popular exhibitions over the busy summer months. The hands-on exhibition featured more than 60 hand-crafted machines, models and masterpieces designed by Italian genius, Leonardo da Vinci. Each machine is handcrafted from original drawings using the materials of the time, by the internationally-acclaimed Artisans of Florence.

The corrugated curves and forms of a renowned Kiwi sculptor – known as the ‘iron man’ of Australasia – also attracted huge interest from visitors. *Corrugations: The Art of Jeff Thomson*, a retrospective saluting three decades of Thomson’s work, was curated

around the processes he uses to make his sculptures: moulding, shaping, cutting and printing amongst others.

During winter 2015, we hosted *Mirror Magic* a hands-on, interactive exhibition exploring the science of reflections and reflected light. For winter 2016 we worked with RDU98.5FM, the South Island’s longest-running independent radio station to develop an exhibition charting their 40 year history. In a great Canterbury story of survival and ingenuity, the exhibition *Alternative Radio: RDU98.5FM since 1976* created a number of ‘firsts’ for the Museum including live gigs, live music and live broadcasts in the Museum. Visitors were also able to access additional digital content – audio, video, music and stories – through a free app.

*Prince Kung’s Mansion and the Art of Shadow Play* featured the art of shadow puppetry and theatre as well as photographic insight into Beijing’s lavish Prince Kung mansion, its collection of more than 9,000 shadow puppets and its stunning gardens. *ANZAC* featured photographs of New Zealand and Australian single-figure cenotaphs by acclaimed photographer Laurence Aberhart.

*Reflect, Regroup, Regenerate*, the 25<sup>th</sup> anniversary exhibition of Medal Artists of

**Above:** Live gigs at the Museum during *Alternative Radio: RDU98.5FM*

New Zealand celebrated the art of small-scale sculpture in the work of New Zealand’s contemporary medal artists. More than 200 medals crafted by 33 New Zealand artists over the last 25 years were on display.

During the year, we worked with community arts organisations to host exhibitions of their works including photographs from the Nature Photography Society of New Zealand, the Canterbury Embroiderers’ Guild’s Biennial Selected Exhibition, the 42nd annual Canterbury Potters exhibition and the National Tableware exhibition of stunning pottery and ceramics. In February 2016, we worked with Poetica and the River of Flowers project to develop *Bloom* an exhibition and activities commemorating the fifth anniversary of the 22 February 2011 earthquake through poetry, stories and flowers.

Always looking for new ways to strengthen the Canterbury community voice in the Museum, we undertook some formative exhibition research with a focus group for our forthcoming First World War commemorative exhibition. This tested interest levels, topics and design concepts which will impact the end result in the exhibition in late 2017.





Above: *Da Vinci Mechanics* Exhibition  
Below: *Mirror Magic* Exhibition







During the year, we assisted SCAPE Public Art with the installation in the Avon River of the first of the two sculptures in Sir Antony Gormley's work *STAY*. We helped the Christchurch City Council remove Pat Hanly's artworks from the Town Hall so they could be preserved, conserved and ultimately reinstated.

### Touring Exhibitions

During the year, we toured three exhibitions to towns in the wider Canterbury region across the area of our Contributing Local Authorities. These were viewed by an estimated 303,600 people in the local venues.

*Gigantic Girls* focuses on recent research findings that the female giant moa were three times larger than the male. *Treasures from the Pacific* features a selection of selu pau, decorative wooden combs, from Samoa. *Canterbury and the First World War* is an insight into the wartime experiences of four people from Christchurch and the wider Canterbury region.

Our exhibition *Selling the Dream: Classic New Zealand Tourism Posters* which debuted at the Museum in 2014 has toured in the last year to Rotorua Museum, Hastings City Art Gallery and the Millenium Art Gallery (Blenheim) attracting 48,120

viewers.

### Public Programmes

Public programmes play a crucial role as we continue to strengthen bonds with our local community. During the year 29,102 people participated in a public programme at the Museum.

As well as *Night at the Museum*, the *Great Museum Santa Search* continues to be a traditional favourite with locals. This year it was enhanced by a Victorian Christmas programme that encompassed carol

**Above:** *Radio for Kids* with Rachel Morton, RDU Public Programme manager

**Below:** *Mystery Night at the Museum*

singers, decorations in the Christchurch Street and our very own Victorian Father Christmas. For all of these wonderful events, the input of the wider Museum team greatly contributed to the quality of the programmes.

Live music events ran over the five-month season of the *Alternative Radio* exhibition. A varied group of local musicians played







**Above:** Sockburn School pupils during their lesson at the Museum  
**Below left:** *Canterbury and the First World War* at Tai Tapu Library

to appreciative audiences including bands representing the diversity of the local music scene. Another highlight from this diverse range of programmes was the *Radio For Kids* sessions run as part of KidsFest. Seven sessions helped to show how storytelling continues to play an important role in stimulating the imagination of all ages.

### Education Programmes

Reducing barriers to enable access to our learning programmes is a major focus. Our success is reflected in the 29,253 individuals who received a Museum-delivered learning programme in the year.

We reviewed the education programmes we offer, using a focus group to help us better understand the needs of local education providers. Our Education Communicators have also continued to develop working relationships with our community of teachers to ensure that the programmes we offer are up to date with the curriculum and meet student needs. This included a familiarisation forum for Social Studies teachers from Hagley Community College and meeting with teachers from Allenvale School to develop a lesson for some of their students with special education needs.

We responded to a request from Tai Tapu

School for a special programme to support the Museum's *Canterbury and the First World War* touring exhibition that was on display at the Tai Tapu Library. A presentation by a Museum curator and library visit were organised and attended by the whole school of 300 students.

Our Education Communicators developed programmes to accompany the *Corrugations*, *Mirror Magic*, *Alternative Radio* and *Regroup Reflect Regenerate* exhibitions. As part of this work and in our quest to be accessible to all, we created special sessions for a group of students from the Van Asch School for the Deaf. The school reported their appreciation for our approach and the engaging and patient delivery that was pitched perfectly to the level of the students.



# Significant Worldwide Collections

As the trusted guardian of our community's taonga, Canterbury Museum acquires and cares for significant worldwide collections of human and natural history - some 2.3 million artefacts - with a focus on Canterbury and the Antarctic.

In December 2015, we were awarded a grant of \$459,675 from the New Zealand Lotteries Grant Board to enable us to carry out two significant projects. The Museum cares for the largest body of Maori rock art tracings and drawings in New Zealand. We are now able to secure their long-term preservation by making digital copies of the drawings. This will limit handling and make them more accessible to researchers. The funding will also help us provide safe, oxygen-free long-term storage for the originals.

The grant has also allowed us to start a major project to catalogue a nationally and internationally significant collection of 140,000 invertebrate specimens collected by entomologist and long-term Research Fellow Peter Johns. The collection is particularly strong in crane flies, weta, cockroaches, millipedes and centipedes. This project is capturing relevant information about each item that can then be accessible to researchers and others documenting and describing New Zealand's unique biodiversity.

During the year, we added more records to Collections Online on the Museum website. This showcases aspects of our collection not on traditional display and helps people to become more aware of the breadth of the treasures we care for. Collections Online is a valuable asset for a range of people from amateurs researching family histories through to academics. By the end of June 2016 we had more than 12,500 catalogued objects online.

A significant proportion of the current online catalogue is the more than 11,000 biographical entries of nineteenth century Cantabrians created by Museum volunteer George Ranald Macdonald between 1952 and 1964. The Macdonald Dictionary of Canterbury Biography, the Museum's single

most publicly-requested collection, comprises 18,455 handwritten cards. Funding from the Rata and Lion Foundations enabled us to capture high resolution digital copies of these cards making them more accessible, free of charge. To date we have uploaded more than half of the high quality images onto Collections Online. We aim to complete the project by mid-2017.

We also received generous financial support from the descendants of early Canterbury settlers, Dr Alfred and Emma Barker. The Museum holds about 4,000 items relating to the Barker family and the funding helped with resources to capture this material digitally. Seldom-seen images of early Canterbury together with sketches, letters, clothing and furniture have now been described, added to the database and photographed or scanned. The material is gradually being added to Collections Online.

We have agreed a new contract with the Antarctic Heritage Trust to manage the Trust's Vernon database. This database records information about the objects in the historic

huts in Antarctica, together with photographs and conservation treatment records. We have made our Conservation Lab available to the Trust for their team of conservators working on a unique collection of Antarctic artefacts from the first buildings on the subcontinent at Cape Adare.

Built in Norway for Carsten Borchgrevink's 1898 – 1900 British Antarctic Expedition, the wooden huts have lasted for more than a century in the midst of the world's largest Adelie penguin colony on a site infamous for its katabatic (downslope) winds and harsh weather. Objects in the collection include tins of food, tools and clothing worn by the early explorers. These have been brought back from Cape Adare under a special licence and will be returned after conservation. The conservation records for these objects are being added to Vernon by our staff. This is a fantastic collaboration that is of direct benefit to both parties.

**Below:** Sarah Murray, Curator Human History and Nicolas Boigelet, Collections Technician Registration review card entries for the Macdonald Dictionary of Canterbury Biography







**Above:** Johnathon Ridden, Collections Technician Natural History catalogues part of a collection of 40,000 mayflies

During the year we finalised our new Collections Development and Management Policy, the document used to guide our decision-making about new acquisitions, caring for our collections and loaning objects to other institutions. A comprehensive document, it has brought together numerous other separate documents. We are now working on standard operating procedures and data standards to support it.

Museum staff processed 1,477 objects received on loan during the year. We loaned a further 2,225 objects to other institutions and sent out 12,369 objects for conservation and copying. Our Image Service processed 155 orders providing 9,703 images.

### Recent Acquisitions

During the year, we added 1,891 objects to our collection and acquired, with Board approval a further 5,055 objects in three collections. The first of these is an extraordinary collection of manuscript, pictorial and three dimensional objects relating to local climber, Antarctic explorer and First World War serviceman James Dennistoun; the second, a collection of primarily manuscript and pictorial material relating to the late Wing Commander John Claydon's experiences in the Antarctic; and the third, a large and significant collection of bird bones from the University of Otago collected by Professors Brian Marples (1907 – 1997) and Thomas Parker (1850 – 1897).

In late 2015, we successfully bid at international auction for nine Antarctic medals awarded to the late Sir Ernest Shackleton. The medals are an important addition to the Museum's collection. They demonstrate the high regard in which the international community held Shackleton for his leadership and his many achievements in the heroic age of Antarctic discovery and exploration.

Our Antarctic collections were also strengthened by the acquisition of 442 images in an album belonging to *Terra Nova* Commander Harry Pennell. After more than 40 years of caring for the photograph album on loan, the Museum was generously gifted the collection by Pennell's relatives.

During the year we had ongoing discussions with the family of local speedway hero Ivan Mauger and reached an agreement to acquire his gold-plated bike and other items that we have held on loan since 2007. The purchase was made possible by the Adson Trust, a significant bequest the Museum received several years ago. We are very pleased to have secured this important collection for the people of Canterbury and for the enjoyment of future generations of Museum visitors.

Following the enormously successful *Whole House Reuse* exhibition in 2015, we acquired three of the items. All were made from material from a New Brighton house

which was damaged in the 2011 Canterbury earthquakes: Rex Marshall's *Knot in Rimu*, Hamish Southcott's impressive coat rack *Oh Deer, Who Will Lead Santa's Sleigh* and Tim McGurk's Lath Coffee Table. The latter two items were immediately added to the *Quake City* exhibition. The Museum's social history collections were augmented by several items from local retailer Johnson's Grocery. A Christchurch institution for more than 60 years (first in Colombo Street then, after the earthquakes, in Re:START Mall), Johnson's Grocery kindly donated a range of stock, the shop sign and the well-known bicycle which sat in the shop window.

Our natural history collections have been enhanced by 32 specimens of the endemic species of *Bembidion*, small beetles that hunt at the edge of water. These specimens were donated by researchers from Landcare Research and were examined as part of a recently-published synopsis on the genus in New Zealand. A further 22 identified reference specimens of pselaphine beetles were donated by entomologist John Nunn. These native beetles are common and diverse in forest leaf litter, but until recently largely undescribed.



## World-class research

Canterbury Museum's collection is a rich resource for our curators, research fellows and visiting academics who each year produce world-class research, publications and conference papers on a wide range of topics.

During the year, the Museum's curatorial team reviewed 55 external articles and student theses, presented 20 conference papers and had 30 peer-reviewed research papers accepted for publication.

In September 2015, we published Volume 29 of *Records of the Canterbury Museum* which had three articles, A revision of the distribution of maps and database of New Zealand mayflies (Terry Hitchings, Tim Hitchings and Matthew Shaw); Harvesting of nga hua manu (bird eggs) in Te Waipounamu (South Island) New Zealand (Roger Fyfe with Kyle Davis of Te Runanga o Ngai Tahu) and Southern Spirits: The Case of the Psychical Research Society of Christchurch (Julian Vesty and Joanna Cobley, both University of Canterbury History Department).

### Human History

Roger Fyfe, Senior Curator Human History continues his analysis of historical, biological and material evidence of traditional Maori subsistence economies. His present focus is ikawai, freshwater fish species. The Museum has two very rare examples of traditional 'whitebait' nets from North Canterbury and a fragment of a unique finely-woven seine (drag) net. Combining the three sources of evidence will produce new insights into the economic significance of ikawai.

Roger also progressed his research on two internationally-significant oceanic collections, one collected during Captain James Cook's third voyage (1776-1780) and the other during the voyage by George Vancouver (1790-95) in his quest to discover a North-West passage between the Pacific and Atlantic Oceans. The culmination of 15 years of research into these two collections will

feature in two publications in the coming period.

Sarah Murray, Curator Human History (and Curatorial Manager) continues her research into the collecting and exhibiting of the Canterbury earthquakes and the family of early Cantabrians Dr Alfred and Emma Barker. She collaborated on a number of research projects this year including a paper on the conservation of canned wet food collections and an edited collection *History Making a Difference* with University of Canterbury and Lincoln University colleagues. These collaborations will contribute to publications in 2017.

In May 2016, Sarah travelled to the Yukon Territory in Canada to present a full-day workshop on curating traumatic events and to speak on New Zealand's commemoration of the First World War. Her travels also took her to the United Kingdom where she

spoke at the Social History Curator's Group Conference on her research on the ethics of collecting and exhibiting the Canterbury earthquakes. She also presented conference papers at the New Zealand Historical Association Conference and the Curating Under Pressure Conference in Christchurch.

Curator Human History Marguerite Hill researched two collections gifted to Canterbury Museum by Christchurch artists; a collection of Maori cloaks gifted by Sydney Lough Thompson and a collection of ceramics and clothing used and worn by Evelyn Page. In preparation for a paper at the Costume and Textiles Association of New Zealand conference, she also investigated Canterbury Museum's collection of fancy dress costumes. Marguerite is also collaborating with Sarah on the edited

**Below:** Lynette Hartley, Collections Technician Natural History cataloguing the Blaschka Collection





**Above:** Curator Natural History, Cor Vink

collection *History Making a Difference* for publication in 2017.

Joanna Szczepanski, Curator Human History, completed the first phase of a longitudinal study on what motivates people to donate objects to museums. The results of her findings will be published in an upcoming paper.

Research Fellow Dr Richard Bullen's work (with Professor James Beattie from the University of Waikato) on the Museum's Rewi Alley Collection reached a major milestone in April 2016, with the launch of website showcasing more than 1,000 objects from the Collection. This research will contribute to several scholarly articles and books in years to come. Research Fellow Dr Lyndon Fraser published *Rushing for Gold* together with two articles on goldfields and several book reviews. He continues his research on shipboard diaries and earthquake tributes.

Research Associate Dr David Harrowfield's research has been wide ranging this year, writing on various Antarctic personalities such as Tom Crean, and on Antarctic objects such as the bar from HMNZS *Endeavour*. He has also contributed to a conservation plan for Sir Edmund Hillary's hut at Scott Base. He

is working on a publication for Antarctica New Zealand marking the 60<sup>th</sup> anniversary of Scott Base and completing the content of 16 lectures for the upcoming Heritage Expeditions season.

Our Visiting Researchers have made inroads into their specific areas of research. University of Canterbury PhD student Geraldine Lummis continues her research into the life and times of Sir Joseph Kinsey, while Helen Brown's MA thesis on the William Taylor collection is progressing well. This year, Nathan Pohio of Christchurch Art Gallery joined the team for a period while he researched the Museum's art holdings for the series of exhibitions that marked the reopening of the Art Gallery in December 2015. We loaned several Museum collection objects to the Gallery for its opening exhibitions.

The Museum's Emeritus Curators, Baden Norris and Sally Burrage, continue to be valued members of staff and regularly contribute their knowledge of the Museum's collections to help our curatorial team.

#### **Natural History**

Senior Curator Natural History Paul Scofield's research has focused on the prehistory of New Zealand fauna producing 14 papers

during the year on topics as diverse as the age and identity of chicken bones found in Maori middens, the relationships of New Zealand's extinct laughing owl, the evolutionary history of New Zealand wrens and recognition of two new New Zealand bird species: the Otago shag and the grey faced Petrel.

Paul presented at the Conference of Australasian Vertebrate Evolution, Paleontology, and Systematics in Alice Springs, Australia, the Finding New Zealand's Scientific Heritage Conference in Wellington and the Birds New Zealand Conference in Napier. He is continuing international collaborations on fossil paleobiology and avian paleo-neurobiology with groups in Germany, Australia, Texas and Slovakia. He had a successful field season at the St Bathans' fossil site in Otago, collecting fossil birds and crocodiles.

Natural History Curator, Cor Vink continues his research on New Zealand spider systematics and ecology. He has contributed to a number of projects including the effect of the introduced redback spider and the





**Above:** Post Doctoral Researcher Natural History, Vanesa De Pietri

phylogeography of New Zealand trapdoor spiders. In August 2015, Cor travelled to Brno in the Czech Republic to present at the European Congress of Arachnology and to participate in an International Union for Conservation of Nature Red Listing workshop. En route he visited the Natural History Museum in Vienna and examined type specimens of two New Zealand *Uliodon* species which were been collected in 1859.

Vanesa De Pietri, Post-Doctoral Researcher Natural History, continued her research on the evolutionary history of birds in the Australasian region, publishing on fossil birds from New Zealand's 19 to 16 million year-old St Bathans fauna, and on 26 million year-old birds from Australia. Over the past year, she has also worked with Paul on New Zealand's recently extinct birds co-authoring a paper.

Associate Curator Human History Matthew Shaw collaborated with crustacean expert Gary Poore, Principal Curator Emeritus at Museum Victoria, reviewing the crustacean type specimens collected by Charles Chilton. This is the first time the type status for the entire Chilton Collection has been assessed. Hundreds of specimens now have updated type status. Previous publications have claimed that type specimens for three

species had been lost, but these have been relocated including specimens of the Triassic fossil *Protamphisopus wianamattensis*. The results were published in Volume 30 of *Records of the Canterbury Museum* in September 2016.

Matthew, Joanna, Cor and Sarah are collaborating on a paper detailing the Museum's Blaschka Collection. These delicate glass models of invertebrates, which came to the Museum in 1884, have been catalogued in detail during the year. The curators' research work will feature in a forthcoming issue of *Records of the Canterbury Museum*.

Our Natural History Research Fellows, father and son duo Terry and Tim Hitchings, contributed an amazing amount of time to helping the team catalogue their collection of approximately 40,000 mayflies. On top of this, both contributed an article for Volume 30 of *Records of the Canterbury Museum* on the distribution and databasing of New Zealand mayflies while Terry also published an article on *Deleatidium*.

Research Fellow Peter Johns worked with the team planning the cataloguing of 140,000 specimens that he has gifted to

the Museum. He also published on the Tanzanian king-cricket *Libanasa kilomeni* and maintains an active research interest in New Zealand endemic scarab beetles. Research Associate Norton Hiller submitted a manuscript to Volume 30 of *Records of the Canterbury Museum* on a new species of fossil brachiopod and a manuscript on the iconic New Zealand plesiosaur, *Mauisaurus*, is currently under review.



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# Professional & Committed People

People are at heart of everything we do. Every single member of the Museum team contributes to our record visitor numbers, our rating as a top Christchurch visitor attraction, our careful guardianship of the Canterbury community's taonga and our world-class research initiatives.

During the year, we involved all staff in the review and updating of our Strategic Plan. Using an external facilitator, staff contributed to the review of progress against the current plan and helped develop ideas for the new plan. The revised Plan for the period 2016 to 2020 was published in October 2016.

In 2013, the Museum achieved Investor in People's Gold Standard. Investors in People have reviewed their standard and recently introduced a new higher level of Platinum accreditation - targeted at an elite group of higher-performing organisations. Staff unanimously agreed that at the next accreditation we should aim for Platinum. Work towards this started during the year with a survey of staff to identify areas for improvement in how we work with and develop our staff. We carried out an interim review of our Rewards and Recognition Policy, identified ways to ensure that everyone understands how they contribute to achieving the Museum's goals and reviewed the purpose and roles of the Senior Management and Museum Management Teams. The latter resulted in a change of names (to Strategy Team and Leadership Team) and more clarity around the purpose and roles of each. The Investors in People assessment is due to be completed in November 2016.

During the year, we developed and introduced a new file classification system. This aims to ensure consistency in our filing systems and ensure that the Museum's own archives are properly catalogued, preserved and accessible. As part of project we identified a large number of collection-related documents that are now being filed with their respective acquisition documentation.

## Health and Safety

The health and safety of everyone who visits and works at the Museum is a priority. We are committed to ensuring that a culture of health and safety is embedded in everything we do and this is endorsed by the Board, Leadership Team and all staff.

Before the new Health and Safety at Work Act 2015 came into force in April 2016 we commissioned Canterbury Employers Chamber of Commerce (CECC) to carry out an audit of our health and safety processes and documentation. This enabled us to identify, early on, any changes we needed to make to comply with the new legislation. We continued to work with CECC following the audit to implement the changes and provide training on the new legislation to the Board, Leadership Team, Health and Safety Committee and all staff.

As a result of the new legislation we restructured our Health and Safety Committee. The number of staff-elected representatives was increased to four, each representing a different work group within the Museum. The role of the staff-elected representatives has also widened to include more direct input into health and safety matters within the work groups they represent.

The number of accidents reported by staff, visitors and contractors during the year remains very low and similar to previous years. This reflects the high health and safety standards maintained across the Museum. All of the accidents reported were relatively minor and we again achieved our key objective of "zero harm accidents attributable to Museum negligence". The main types of accidents were

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**Below:** Museum Visitor host Elissa Mah welcomes a visitor





**Above:** Collections Technician Natural History Phil Skewes examines kauri gum from the collection  
**Below:** Exhibitions Technicians Sam McKinnon and Hamish Anderson at *Quake City*







**Above:** Collections Technician Human History Kristen Ramsdale cleans a rifle case from the Dennistoun Collection

trips and falls for visitors, and small cuts and scratches for staff.

A range of health and safety training courses were provided to staff during the year and all staff are required to attend courses that are relevant to their roles in the Museum. The well-being of our staff is paramount to the Museum and is supported through a number of initiatives including workstation ergonomic assessments, annual flu vaccinations and an employee assistance programme. We also engaged the Red Cross to run a voluntary workshop on coping with prolonged stress following a major incident.

During the year we worked towards achieving an ACC Workplace Safety Management Practices tertiary level accreditation – the next level up from our current secondary level accreditation. We successfully achieved this in early November 2016.

### **Learning & Development**

Learning and development is a high priority and all staff receive training in a number of Museum-wide areas including customer service, bicultural understanding and collections management, as well as meeting their own personalised development needs.

This year we exceeded our staff learning and development target of 3,250 hours by 1,475 hours. Museum-wide learning and development accounted for 1,939 hours, 2,048 hours were spent on individual training or conference attendance and 738 hours were spent in on-the-job training. Specific learning and development included an on-going series of management modules for the Leadership Team, business writing and emergency response training. During the year 14 staff completed their National Certificate in Museum Practice.

### **External Relationships**

Collaboration continues with a wide range of national and community organisations. The Museum has been working closely with Arts Access Aotearoa over the last 12 months and has developed a strategy to raise awareness of the issues that people experience when visiting a building such as ours. This has been very successful and has led to the introduction of a learning module to go with our Customer Service training. Arts Access Aotearoa members have assisted with the development of ideas for a forthcoming exhibition. We have also asked them to comment on our guidelines for presenting exhibitions and on our newly-developed website.

The Museum continues to provide advice and share experience with other museums around Canterbury, and we were pleased to support a consultant's review of the Chatham Islands Museum earlier in the year.

### **Sustainability**

We continue to make inroads in improving our sustainability in energy usage and waste minimisation. This year we introduced a new target which has been embraced by all Museum staff with a minimum of 75% of all waste either recycled or reused.

With an exceptionally busy year exceeding all previous visitor numbers, our established recycling and water use minimisation initiatives made a significant contribution to our sustainability. Surplus equipment and other museum-related items are routinely offered to other museums and historical societies in the Canterbury area, as well as a number of charitable trusts.



# **Financial Statements**

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Independent Auditor's Report

# Statement of Comprehensive Revenue and Expenses

For the year ended 30 June 2016

	Note	2016 \$	2015 \$	Budget 2016 \$
<b>Revenue</b>				
Revenue from non-exchange transactions	2	9,149,148	8,884,310	8,421,645
Revenue from exchange transactions	2	2,397,464	2,688,079	1,985,572
		<b>11,546,612</b>	11,572,389	<b>10,407,217</b>
<b>Expenditure</b>				
Employee benefits expense	3	4,105,010	3,711,219	4,318,139
Depreciation and amortisation	3	1,282,971	1,304,769	1,333,000
Finance cost		113,232	166,395	120,000
Other expenses	3	5,930,111	3,168,098	4,823,790
		<b>11,431,324</b>	8,350,481	<b>10,594,929</b>
<b>Net surplus/(deficit) from operating activities</b>		<b>115,288</b>	3,221,908	<b>(187,712)</b>
Earthquake insurance claim		1,399,222	2,365,000	1,200,000
Earthquake employee benefits expenses		(291,851)	(408,255)	(450,000)
Earthquake remedial expenses		(1,116,607)	(963,807)	(750,000)
<b>Net surplus/(deficit) attributable to Canterbury Museum Trust Board</b>		<b>106,052</b>	4,214,846	<b>(187,712)</b>
<b>Other comprehensive revenue and expense</b>				
Change in value of available-for-sale financial assets		(17,499)	563,135	
Sale of available-for-sale financial assets		(17,315)	(141,632)	
<b>Comprehensive revenue and expenses before revaluation</b>		<b>71,238</b>	4,636,349	
Revaluation of land and buildings	6	-	13,282,584	
<b>Total comprehensive revenue and expenses attributable to Canterbury Museum Trust Board</b>		<b>71,238</b>	17,918,933	

## Statement of Changes in Equity

For the year ended 30 June 2016

Opening balance	72,244,775	54,325,842
Net surplus/(deficit)	106,052	4,214,846
Other comprehensive revenue and expenses	(34,814)	421,503
Revaluation of land and buildings	-	13,282,584
Closing balance	<b>72,316,013</b>	72,244,775

The accompanying notes form part of these financial statements.



# Statement of Financial Position

As at 30 June 2016

	Note	2016 \$	2015 \$
<b>Current assets</b>			
Cash and cash equivalents		3,719,253	3,649,253
Debtors and receivables from non-exchange transactions		242,020	34,206
Debtors and receivables from exchange transactions	4	624,696	564,831
Inventory		16,438	20,720
Other financial assets	5	21,808,568	22,554,198
		<b>26,410,975</b>	26,823,208
<b>Non current assets</b>			
Other financial assets	5	12,276,179	10,057,934
Property, plant and equipment	6	43,551,538	44,566,619
Intangible assets	7	11,021	22,036
		<b>55,838,738</b>	54,646,589
<b>Total assets</b>		<b>82,249,713</b>	81,469,797
<b>Less liabilities</b>			
<b>Current liabilities</b>			
Creditors and other payables	8	1,881,703	293,678
Employee entitlements	9	204,185	238,241
Grants received in advance	10	6,562,180	6,108,667
Term loans	11	-	1,500,000
		<b>8,648,068</b>	8,140,586
<b>Non current liabilities</b>			
Creditors and other payables	8	200,000	-
Employee entitlements	9	35,632	34,436
Term loans	11	1,050,000	1,050,000
		<b>1,285,632</b>	1,084,436
<b>Total liabilities</b>		<b>9,933,700</b>	9,225,022
<b>Equity</b>			
Reserves	12	66,040,773	67,343,195
Retained earnings	13	6,275,240	4,901,580
		<b>72,316,013</b>	72,244,775
<b>Total liabilities and equity</b>		<b>82,249,713</b>	81,469,797



Board Chairperson  
14 November 2016



Director

The accompanying notes form part of these financial statements.

# Statement of Cash Flows

For the year ended 30 June 2016

	2016 \$	2015 \$
<b>Cash flows from operating activities</b>		
<i>Receipts from non-exchange transactions</i>		
Levy and ex gratia payments	8,098,713	7,847,592
Donations and grants	2,903,170	3,671,674
<i>Receipts from exchange transactions</i>		
Other revenue	1,197,801	1,239,063
Interest and dividends on financial instruments	1,045,075	1,014,936
<i>Payments</i>		
Payments to suppliers of goods and services	(5,250,373)	(4,239,162)
Payments to employees	(4,429,721)	(4,082,241)
Interest on building loan	(117,270)	(166,395)
<b>Net cash flows from operating activities</b>	<b>3,447,395</b>	<b>5,285,467</b>
<b>Cash flows from investing activities</b>		
Sale of financial instruments	1,694,673	2,192,268
Purchase of property, plant and equipment	(256,894)	(242,592)
Purchase of financial instruments	(3,315,174)	(7,523,346)
<b>Net cash flows from investing activities</b>	<b>(1,877,395)</b>	<b>(5,573,670)</b>
<b>Cash flows from financing activities</b>		
Repayment of term loan	(1,500,000)	-
<b>Net cash flows from financing activities</b>	<b>(1,500,000)</b>	<b>-</b>
<b>Net increase/(decrease) in cash held</b>	<b>70,000</b>	<b>(288,203)</b>
<b>Cash and cash equivalents at beginning of year</b>	<b>3,649,253</b>	<b>3,937,456</b>
<b>Cash and cash equivalents at end of year</b>	<b>3,719,253</b>	<b>3,649,253</b>

The accompanying notes form part of these financial statements.



# Notes to the Financial Statements

For the year ended 30 June 2016

## 1 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

### a) Reporting entity

The Canterbury Museum Trust Board (the "Museum") is a non-profit-making permanent institution, founded by the people of Canterbury for the service and development of their community with a particular responsibility for the natural and cultural heritage of the wider Canterbury region. The Museum is created under the Canterbury Museum Trust Board Act 1993 and is a charitable organisation registered under the Charities Act 2005. It is located at Rolleston Avenue, Christchurch, New Zealand.

These financial statements are for the reporting entity, Canterbury Museum Trust Board, and are prepared pursuant to Section 28 of the Canterbury Museum Trust Board Act 1993.

### b) Measurement base

The Museum followed the accounting principles recognised as appropriate for the measurement and reporting of profit and financial position on a historical cost basis, as modified by the fair value measurement of certain items of property, plant and equipment and available-for-sale financial assets.

These financial statements have been prepared in accordance with generally accepted accounting practice in New Zealand ("NZ GAAP"). They comply with Public Benefit Entity International Public Sector Accounting Standards ("PBE IPSAS") and other applicable Financial Reporting Standards as appropriate that have been authorised for use by the External Reporting Board for Public Sector entities. For the purposes of complying with NZ GAAP, the Museum is a public benefit not-for-profit entity and is eligible to apply Tier 2 Public Sector PBE IPSAS on the basis that it does not have public accountability and it is not defined as large. The financial statements have been prepared in accordance with Tier 2 PBE standards and the Museum has taken advantage of all applicable Reduced Disclosure Regime (RDR) concessions.

The information is presented in New Zealand dollars, which is the Museum's functional and presentation currency.

### Changes in accounting policy

The accounting policies adopted in these financial statements are consistent with those of the previous reporting period.

### c) Judgement and estimation uncertainty

The preparation of financial statements of necessity involves judgement and estimation. The estimates and associated assumptions are based on historical experience and various other factors that are believed to be reasonable. Actual results may differ from these estimates. The key sources of estimation that have had the most significant effect on the amounts recognised in the financial statements are presented in Note 18.

### d) Specific accounting policies

The following specific accounting policies which materially affect the measurement of profit and financial position have been applied consistently to both reporting periods:

#### i Revenue

Revenue is recognised to the extent that it is probable that the economic benefit will flow to the Museum and revenue can be reliably measured. Revenue is measured when earned at the fair value of consideration received or receivable. The following specific recognition criteria must be met before revenue is recognised.

#### REVENUE FROM NON-EXCHANGE TRANSACTIONS

##### Local authority operating levies

Local authority operating levies are recognised as revenues when levied.

##### Grants and donations

Grants and donations, including Government grants, are recognised as revenue when received. When there are conditions attached to the grants and donations, revenues are recognised when the conditions for their use are met. Where there are unfulfilled conditions attached to the revenue, the amount relating to the unfulfilled condition is recognised as liability and released to revenue as the conditions are fulfilled.

##### Bequests

Bequests are recognised in the income statement upon receipt. Where contributions recognised as revenue during the reporting period were obtained on the restriction that they be expended in a particular manner or used over a particular period, and those restrictions were undischarged as at the reporting date, the amounts pertaining to those undischarged restrictions are transferred to trust and bequests reserve in equity and the nature of such restrictions are disclosed in the notes to the financial statements.

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## REVENUE FROM EXCHANGE TRANSACTIONS

### Discovery income, image service income and other revenues

Discovery income, image service income and other operating revenues are recognised when services have been performed.

### Lease income

Revenue is recognised on a straight-line basis over the rental period. The Museum Store lease agreement is reviewed and renewed annually.

### Interest income

Interest is recognised in the income statement as it accrues using the effective interest rate method.

### Dividend income

Dividend from investments is recognised when the shareholder's rights to receive payment have been established.

### Recognition of insurance claims

Where some or all of the expenditure required to repair or replace damaged property, plant and equipment is expected to be reimbursed by another party typically from the Museum's insurance provider, such insurance claim monies shall be recognised when, and only when, it is virtually certain that reimbursement will be received. The criteria for virtually certain is met when there is an unconditional right to receive payment.

## ii Budget figures

The budget figures are from the Canterbury Museum Trust Board Annual Plan that was approved by the Board at its meeting on 11 May 2015. Budget figures have been prepared in accordance with PBE IPSAS, using accounting policies that are consistent with those adopted by the Board in preparing these financial statements.

## iii Offsetting of income and expenses

Income and expenses are not offset unless required or permitted by an accounting standard. Items of income and expenses are offset when offsetting reflects the substance of the transaction or other event. In addition, gains or losses arising from a group of similar transactions are reported in a net basis, unless items of gains or losses are material, in which case they are reported separately.

## iv Income tax

The Museum has charitable status and accordingly no taxation expense or liability is recognised in the financial statements.

## v Cash and cash equivalents

Cash and cash equivalents include cash on hand, cash in banks and short-term deposits with original maturities of three months or less that are readily convertible to known amount of cash and which are subject to an insignificant risk of changes in value.

## vi Debtors

Debtors are recognised initially at fair value and subsequently measured at amortised cost using the effective interest method, less provision for impairment. A provision for impairment of debtors is established when there is objective evidence that the Museum will not be able to collect all receivables. The amount of the provision is the difference between the asset's carrying amount and the present value of estimated future cash flows, discounted at the effective interest rate. The provision, if any, is recognised in the income statement.

## vii Financial instruments

Financial instruments are transacted on a commercial basis to derive an interest yield/cost with terms and conditions having due regard to the nature of the transaction and the risks involved. All financial instruments are accounted for on a settlement basis. They are classified in one of the following categories at initial recognition: loans and receivables, financial assets and financial liabilities at fair value through comprehensive income, available-for-sale financial assets, held-to-maturity investments, and other financial liabilities.

### Loans and receivables

Assets in this category are non-derivative financial assets with fixed determinable payments that are not quoted in an active market. They include:

- cash and cash equivalents (refer to item v above)
- debtors (refer to item vi above)
- accrued interest income (refer to item i above)
- GST refundable



# Notes to the Financial Statements

For the year ended 30 June 2016

## Available for sale financial assets

Assets and liabilities in this category are those non-derivative financial assets that are designated as available for sale or are not classified as loans and receivables, held-to-maturity investments or financial assets at fair value through surplus or deficit. Assets in this category include investments in equity instruments. The fair value of these instruments are based on quoted market prices.

## Held-to-maturity investments

Assets in this category are measured at amortised cost. The Museum has classified its bank term deposits and fixed term investments as held-to-maturity investments.

## Other financial liabilities

This category includes all financial liabilities other than those at fair value through comprehensive income. Liabilities in this category are measured at amortised cost. They represent:

- liabilities for goods and services provided to the Museum prior to the end of the reporting period that are unpaid and arise when the Museum becomes obliged to make future payments. These amounts are unsecured.
- term loans with determinable repayment terms and interest rate. These loans are unsecured.

Other financial liabilities include:

- creditors
- employee entitlements (refer to item xi below)
- grants received in advance (refer to item i above)
- retirement gratuity (refer to item xi below)
- term loans

## viii Property, plant and equipment.

All property, plant and equipment are stated at cost less accumulated depreciation and impairment. Cost includes expenditure that is directly attributable to the acquisition of the item. Repairs and maintenance are charged against income as incurred. Depreciation is calculated on a straight line basis so as to write off the net cost amount of each asset over its expected useful life to its estimated residual value.

The Board reviews depreciation rates and adjusts them to more appropriately reflect the consumption of economic benefits. The depreciation rates applied are as follows:

	Rate
Buildings	2% – 20%
Furniture, fittings and equipment	10% – 33%

When an item of property, plant and equipment is disposed of, any gain or loss is recognised in the income statement and is calculated as the difference between the net disposal proceeds and the carrying value of the item.

## Revaluation

Land and buildings are revalued on a cyclical basis at least every five years by an independent valuer. Any accumulated depreciation at the date of the revaluation is eliminated against the gross carrying amount of the asset and the net amount is restated to the revalued amount. If the asset's carrying amount is increased as a result of a revaluation, the increase is credited directly to equity under the heading "Asset Revaluation Reserve". However, the increase is recognised in profit or loss to the extent that it reverses a revaluation decrease of the same asset previously recognised in profit or loss. Revalued assets are depreciated over the remaining useful life. On the subsequent sale or retirement of a revalued property, the attributable revaluation surplus remaining in the asset revaluation reserve, net of any related deferred taxes, is transferred directly to retained earnings.

## Intangible assets

Computer software are finite life intangibles and are recorded at cost less accumulated amortisation and impairment. Amortisation is charged on a straight line basis over their estimated useful lives of 3 years and reported within the Statement of Comprehensive Revenue and Expenses. The estimated useful life and amortisation method is reviewed at the end of each annual reporting period.

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### **Heritage assets**

Heritage assets include collection items or artefacts of cultural or historical significance. The cost of acquisition of heritage assets is charged to the Statement of Comprehensive Revenue and Expenses. During the reporting period, the acquisition cost of collection items amounted to \$2,504,972 (2015: \$159,031).

It is the policy of the Museum to write off collection acquisitions and not attribute a monetary value to items gifted to the collection. The classification of the collections as a heritage asset is based on the premise that the collections are held in trust in perpetuity for the benefit of the public.

PBE IPSAS 17 requires that where an asset, eg collection item or artefact of cultural or historical significance, is acquired at no cost, or for a nominal cost, the asset is capitalised at its fair value as at the date of acquisition. PBE IPSAS 17 has not been followed because the Board considers that the fair values of the collection items cannot be measured reliably. Usually, gifts to the collection are unique items that have iconic status or are historic and irreplaceable or sacred to particular communities, with no market, so no financial value can be ascribed.

The Museum holds in excess of two million individual collection items. To comply with the requirements of PBE IPSAS 17 the value of these items would need to be assessed on an annual basis to identify possible impairment, which is required to be undertaken on an asset by asset basis.

### **Impairment of property, plant and equipment and intangible assets**

The Museum does not hold any cash-generating assets. Assets are considered cash-generating where their primary objective is to generate a commercial return.

#### **Non-cash generating assets**

Value in use is determined using an approach based on either a depreciated replacement cost approach, restoration cost approach, or service units approach. The most appropriate approach used to measure value in use depends on the nature of impairment and availability of information.

If an asset's carrying amount exceeds its recoverable service amount, the asset is regarded as impaired and the carrying amount is written down to the recoverable amount. The total impairment loss is recognised in the surplus or deficit.

The reversal of an impairment loss is recognised in the surplus or deficit.

## **ix Employee entitlements**

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

Provisions made in respect of employee benefits expected to be settled within 12 months, are measured at their nominal values using the remuneration rate expected to apply at the time of settlement. Accrual for sick leave is based on the unused entitlement accumulated at each reporting date and expected to be utilised in the future.

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

## **x Borrowings**

Borrowings, which consist of term liabilities, are stated initially at fair values, net transaction costs incurred. Subsequent to initial recognition, borrowings are measured at amortised cost with any difference between the initial recognised amount and the redemption value being recognised in profit or loss over the period of the borrowing using the effective interest rate method. All borrowing costs are recognised as expense in the period in which they are incurred.

## **xi Goods and Services Tax (GST)**

The financial statements have been prepared using GST exclusive figures with the exception of receivables and payables which have been shown inclusive of GST in the Statement of Financial Position.

# Notes to the Financial Statements

For the year ended 30 June 2016

**xii Inventories**

Inventories are measured at the lower of cost and net realisable value.

**xiii Leases**

Payments on operating lease agreements, where the lessor retains substantially the risk and rewards of ownership of an asset, are recognised as an expense on a straight-line basis over the lease term.

**xiv Comparatives**

When presentation or classification of items in the financial statements is amended or accounting policies are changed voluntarily, comparative figures are re-stated to ensure consistency with the current period unless it is impracticable to do so.



	2016 \$	2015 \$	Budget 2016 \$
<b>2 REVENUES AND OTHER REVENUE</b>			
<b>a Revenues from non-exchange transactions</b>			
Local authority operating levy and ex gratia payments	8,098,713	7,847,592	8,098,715
Donations, grants and bequests	1,050,435	1,036,718	322,930
	<b>9,149,148</b>	8,884,310	<b>8,421,645</b>
<b>b Revenues from exchange transactions</b>			
Discovery revenue	98,230	90,546	95,457
Lease revenue	108,088	81,102	75,000
Image Service revenue	6,131	7,703	5,000
Other trading revenue	1,191,200	1,091,846	950,115
	<b>1,403,649</b>	1,271,197	<b>1,125,572</b>
<b>c Other revenues from exchange transactions</b>			
Interest revenue	998,643	1,047,067	770,000
Dividend revenue	108,244	125,007	90,000
Gain on sale of financial instruments	43,764	259,474	-
Unrealised gain/(loss) on financial instruments	(156,837)	(14,666)	-
	<b>993,815</b>	1,416,882	<b>860,000</b>
<b>3 EXPENSES</b>			
<b>a Employee benefits expense</b>			
Salaries and wages	3,937,718	3,556,498	4,131,029
Post-employment benefits	102,272	93,044	100,650
Other short-term employee benefits	65,020	61,677	86,460
	<b>4,105,010</b>	3,711,219	<b>4,318,139</b>
<b>b Depreciation and amortisation</b>			
Buildings	1,104,926	1,128,581	1,138,000
Furniture, fittings and equipment	167,030	160,834	184,967
Total depreciation	<b>1,271,956</b>	1,289,415	<b>1,322,967</b>
Amortisation of intangible assets	11,015	15,354	10,033
	<b>1,282,971</b>	1,304,769	<b>1,333,000</b>
<b>c Other expenses</b>			
Audit fees for audit services	37,757	35,150	38,000
Auditor fees for other services in relation to assistance in conversion to IPSAS	2,500	6,000	-
Loss/(gain) on sale of furniture, fittings and equipment	(267)	-	-
Collection acquisitions	2,504,972	159,031	740,000
Other operating expenses	3,387,149	2,967,916	4,045,790
	<b>5,930,111</b>	3,168,098	<b>4,823,790</b>

# Notes to the Financial Statements

For the year ended 30 June 2016

	2016 \$	2015 \$
<b>4 DEBTORS AND RECEIVABLES FROM EXCHANGE TRANSACTIONS</b>		
Debtors	94,246	84,009
Allowance for doubtful debts	-	-
	<b>94,246</b>	84,009
Accrued interest income	488,752	426,940
Prepayments	41,697	53,882
	<b>624,696</b>	564,831
<b>5 OTHER FINANCIAL ASSETS</b>		
<b>Held-to-maturity financial assets classified as current:</b>		
Bank term deposits	21,808,568	22,554,198
	<b>21,808,568</b>	22,554,198
<b>Held-to-maturity financial assets classified as non current:</b>		
Fixed term investments	8,285,012	5,901,725
<b>Available-for-sale financial assets classified as non current:</b>		
Investments in equity instruments	3,991,166	4,156,209
	<b>12,276,179</b>	10,057,934

## Fair value

Bank term deposits

The carrying amount of term deposits approximates their fair value.

Fixed term investments

Fixed term investments are recognised at amortised cost.

Investments in equity instruments

Investments in equity instruments are recognised at fair value. The fair values of listed shares are determined by reference to published current bid price quotations in an active market.

## Fair Value Hierarchy Disclosures

All instruments recognised at fair value in the statement of financial position, fair values are determined according to the following hierarchy:

Quoted market price (level 1 in accordance with PBE IPSAS 30) - Financial instruments with quoted prices for identical instruments in active markets.

## 6 PROPERTY, PLANT AND EQUIPMENT

### Year ended 30 June 2015

	Land	Buildings	Furniture, fittings and equipment	Work-in- progress	Total
	\$	\$	\$	\$	\$
Carrying amount at 30 June 2014	3,000,000	28,957,829	387,974	458,524	32,345,803
Additions	-	101,824	125,823	-	227,647
Revaluation	2,000,000	11,282,584	-	-	13,282,584
Disposals	-	-	-	(458,524)	-
Impairment losses	-	-	-	-	-
Depreciation	-	(1,128,581)	(160,834)	-	(1,289,415)

<b>Carrying amount at 30 June 2015</b>	<b>5,000,000</b>	<b>39,213,656</b>	<b>352,963</b>	<b>-</b>	<b>44,566,619</b>
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### 30 June 2015

Cost	5,000,000	48,567,941	2,608,932	-	56,176,873
Accumulated depreciation and impairment	-	(9,354,285)	(2,255,969)	-	(11,610,254)

<b>Carrying amount</b>	<b>5,000,000</b>	<b>39,213,656</b>	<b>352,963</b>	<b>-</b>	<b>44,566,619</b>
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### Year ended 30 June 2016

Carrying amount at 30 June 2015	5,000,000	39,213,656	352,963	-	44,566,619
Additions	-	11,384	245,510	-	256,894
Revaluation	-	-	-	-	-
Disposals	-	-	(19)	-	(19)
Impairment losses	-	-	-	-	-
Depreciation	-	(1,104,926)	(167,030)	-	(1,271,956)

<b>Carrying amount at 30 June 2016</b>	<b>5,000,000</b>	<b>38,120,114</b>	<b>431,424</b>	<b>-</b>	<b>43,551,538</b>
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### 30 June 2016

Cost	5,000,000	48,577,880	2,844,606	-	56,422,486
Accumulated depreciation and impairment	-	(10,457,766)	(2,413,182)	-	(12,870,948)

<b>Carrying amount</b>	<b>5,000,000</b>	<b>38,120,114</b>	<b>431,424</b>	<b>-</b>	<b>43,551,538</b>
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# Notes to the Financial Statements

For the year ended 30 June 2016

## Revaluation of land and buildings

The land and buildings were revalued to the latest valuation by W Blake ANZIV/SPINZ of Knight Frank as at 30 June 2015 in accordance with PBE IPSAS 17 and valuation standards issued by the New Zealand Institute of Valuers. The fair value of the land is \$5,000,000 and the building is \$38,500,000 as valued by the valuer. Valuation adjustments are reflected in Note 12.

The basis of the market valuation has been the value at which a willing buyer and willing seller shall exchange ownership of the property at an arms length transaction on valuation date. There are no limiting conditions in the valuations.

	2016 \$	2015 \$
<b>7 INTANGIBLE ASSETS</b>		
Beginning balance, software assets	22,036	22,444
Additions	-	14,946
Amortisation	(11,015)	(15,354)
Ending balance, software assets	11,021	22,036
Cost	291,540	291,540
Accumulated amortisation and impairment	(280,519)	(269,504)
	11,021	22,036

All intangible assets are externally acquired software.

## 8 CREDITORS AND OTHER PAYABLES

### Current

Creditors	1,872,343	234,166
Accrued interest expense	11,202	15,240
GST payable	(57,288)	(23,287)
Other accrued expenses and payables	55,446	67,559
	1,881,703	293,678

### Non-current

Creditors	200,000	-
	200,000	-

	2016 \$	2015 \$
<b>9 EMPLOYEE ENTITLEMENTS</b>		
<b>Current</b>		
Salary and wages	-	1,593
Annual leave	205,126	203,927
Long service leave accrual	-	-
Others	(941)	32,721
	<b>204,185</b>	<b>238,241</b>
<b>Non-current</b>		
Retirement gratuity	21,170	20,463
Long service leave accrual	14,463	13,973
	<b>35,632</b>	<b>34,436</b>
<b>10 GRANTS RECEIVED IN ADVANCE</b>		
Christchurch City Council	6,061,526	5,625,995
Selwyn District Council	500,654	482,672
	<b>6,562,180</b>	<b>6,108,667</b>
<p>Grants received in advance from Christchurch City Council and Selwyn District Council represent unspent grants and accumulated interest in relation to the Revitalisation Project. Refer to Note 6 for the background of the Revitalisation Project. The funds are held in trust and are repayable on demand.</p> <p>The Museum's operational problems and challenges which the Revitalisation Project aimed to resolve still remain. The Museum Board has begun the process to identify a new solution that will allow the Museum to operate effectively for the future.</p>		
<b>11 TERM LOANS</b>		
Redevelopment Loan 1995	-	1,500,000
Revitalisation Loan 1998	1,050,000	1,050,000
	<b>1,050,000</b>	<b>2,550,000</b>
<p>The Displays, Galleries and Building Redevelopment Loan 1995 was repaid in December 2015. Interest was payable at a rate of 6.55% pa in equal half-yearly instalments (2015: 6.55%).</p> <p>The Displays, Galleries and Building Revitalisation Loan 1998 is for a maximum term of 20 years (1/05/18). Interest is payable at a rate of 6.49% pa in equal half-yearly instalments (2015: 6.49%).</p> <p>The lender of the Redevelopment and Revitalisation Loans is Christchurch City Council and the security is Canterbury Museum Trust Board registered stock.</p>		
<b>12 RESERVES</b>		
Asset revaluation reserve	44,711,396	44,711,396
Asset replacement reserve	13,496,520	12,470,444
Trust and bequest funds	5,656,322	6,630,776
Available-for-sale revaluation reserve	1,151,865	1,186,678
Term loan repayment reserve	971,463	2,238,941
Accumulated grants reserve	53,207	104,960
	<b>66,040,773</b>	<b>67,343,195</b>

# Notes to the Financial Statements

For the year ended 30 June 2016

2016  
\$

2015  
\$

The nature and purpose of the reserves and the movements thereof are presented below:

**a Asset revaluation reserve**

Beginning balance	44,711,396	31,428,812
Movements	-	13,282,584
<b>Ending balance</b>	<b>44,711,396</b>	<b>44,711,396</b>

Asset revaluation reserve represents net revaluation increments in value of land and buildings. The reserve is reduced by decrements in value of land and buildings to the extent of any credit balance existing in the asset revaluation reserve in respect of the same class of asset. The reserve is transferred directly to Retained Earnings upon disposal of the asset which the reserve relates to.

**b Asset replacement reserve**

Beginning balance	12,470,444	11,408,268
Transferred from retained earnings	1,026,076	1,062,176
<b>Ending balance</b>	<b>13,496,520</b>	<b>12,470,444</b>

Asset replacement reserve is intended for the Museum's capital expenditure. The reserve is increased by the amount of the depreciation expense for the year and is decreased by the amount of capital purchases during the year.

**c Trust and bequest funds**

Beginning balance	6,630,776	5,730,440
<b>Transfers from/(to) retained earnings for:</b>		
Donations, grants and bequests	733,225	852,338
Interest on trust and bequest funds	251,030	282,589
Acquisition of collection items	(2,504,972)	(159,031)
Deferred payment for collection item	608,695	-
Director's Mason Fund expenditure	(1,154)	(163)
Endowment fund operational expenditure	(61,278)	(75,397)
Net movements	(974,454)	900,336
<b>Ending balance</b>	<b>5,656,322</b>	<b>6,630,776</b>



	2016 \$	2015 \$
<b>Represented by:</b>		
Acquisition Fund	-	269,792
Adson Trust Acquisition Fund	203,172	627,520
Cranleigh Barton Fund	32,071	30,879
Director's Mason Fund	100,438	95,591
Estate D A Harrison Fund	5,074	4,886
Estate D A Russell Fund	831,813	800,899
Estate G M Flemming Fund	30,824	29,679
Estate M C Richards Fund	551,080	674,070
Estate M M Adamson Fund	74,595	71,823
Estate M N Duff Fund	33,007	31,780
Estate R B F Eastgate Fund	624,451	601,243
Estate R J Reynolds Fund	1,199,227	1,436,282
Estate W D Barnett Fund	32,205	31,008
H F Von Haast Fund	92,513	89,074
Linblad Antarctic Fund	4,289	4,130
Museum Endowment Fund	1,778,110	1,771,026
P J Skellerup Antarctic Fund	1,556	1,498
Popular Publications Fund	50,571	48,692
Stamp Room Fund	11,324	10,904
	<b>5,656,322</b>	<b>6,630,776</b>

Trust and bequest funds can only be used in accordance with benefactors' directions. Where directed, the bequest is held in perpetuity and only the income earned is available for use. The amounts of trusts and bequests received and the related interest and other gains earned on the investments are recorded as revenues and are transferred from Retained Earnings to Trust and Bequest Fund reserve.

The Museum Endowment Fund includes the Museum's portion of capital funds resulting from the sale of the assets of the former Museum, Library and School of Technical Science Endowment, referred to in s21 of the Canterbury Museum Trust Board Act 1993.

**d Available-for-sale revaluation reserve**

Beginning balance	1,186,678	765,176
Change in value of available-for-sale financial assets	(17,499)	563,134
Sale of available-for-sale financial assets	(17,315)	(141,632)
<b>Ending balance</b>	<b>1,151,865</b>	<b>1,186,678</b>

The available-for-sale revaluation reserve arises on the revaluation of available-for-sale financial assets; gains and losses are recognised directly in equity. Where a revalued financial asset is impaired, that portion of the reserve which relates to that financial asset is recognised in profit or loss. Where a revalued financial asset is sold, that portion of the reserve which relates to that financial asset, and is effectively realised, is recognised in profit or loss.

# Notes to the Financial Statements

For the year ended 30 June 2016

	2016 \$	2015 \$
<b>e Term loan repayment reserve</b>		
Beginning balance	2,238,941	2,018,017
Transferred from retained earnings	(1,267,478)	220,924
<b>Ending balance</b>	<b>971,463</b>	<b>2,238,941</b>
Term loan repayment reserve is intended for the repayment of term loans as they become due.		
<b>f Accumulated grants reserve</b>		
Beginning balance	104,960	94,960
Movements	(51,753)	10,000
<b>Ending balance</b>	<b>53,207</b>	<b>104,960</b>
<b>13 RETAINED EARNINGS</b>		
Beginning balance	4,901,580	2,880,169
Net surplus/(deficit) including earthquake claims/remedials	106,052	4,214,846
Transfer to asset replacement reserve	(1,026,076)	(1,062,176)
Transfer to trust and bequest funds	974,454	(900,336)
Transfer to term loan repayment reserve	1,267,478	(220,924)
Transfer to accumulated grants reserve	51,753	(10,000)
<b>Ending balance</b>	<b>6,275,240</b>	<b>4,901,579</b>
<b>14 OPERATING COMMITMENTS</b>		
An operating commitment exists for non-cancellable lease:		
No later than on year	221,780	221,780
Later than one year and no later than five years	18,482	240,262
	<b>240,262</b>	<b>462,042</b>
<b>15 CAPITAL COMMITMENTS</b>		
There were no capital commitments at 30 June 2016 (2015: \$nil).		
<b>16 CONTINGENT LIABILITIES</b>		
There were no contingent liabilities at 30 June 2016 (2015: \$nil).		
<b>17 KEY MANAGEMENT PERSONNEL</b>		
The key management personnel consist of the Board of Trustees and the Senior Management Team. The Public Programmes Manager role was vacant for 6 months in 2014/2015 and was replaced by a Public Engagement Manager / Deputy Director role in 2015/2016		
Total remuneration	797,896	687,946
Number of persons	5.5	5.5
<b>18 KEY SOURCES OF ESTIMATION UNCERTAINTY</b>		
The effect of estimation on these financial statements is greatest in assessing any impairment in debtors and property, plant and equipment. The Museum has assessed that there are no doubtful debts and no impairment of property, plant and equipment at the reporting date (2015: \$nil).		

## 19 FINANCIAL RISK MANAGEMENT POLICIES

The main financial risks inherent in the Museum's operations include credit risk, liquidity risk and interest rate risks. The Museum's overall financial risk management policies focus on the unpredictability of funding sources and seek to minimise potential adverse effects on the Museum's financial performance. Below are descriptions of the Museum's financial risk management policies.

### a Credit risk

Credit risk represents the risk that one party to a financial instrument will cause a financial loss for the other party by failing to discharge an obligation.

The Museum does not require any collateral or security to support these financial arrangements. The maximum credit risk is the carrying value of the financial assets detailed below as at 30 June 2016, however, the Museum considers the risk of non-recovery of these amounts to be low as at that date.

	2016	2015
	\$	\$
Cash and cash equivalents	3,719,253	3,649,253
Debtors (Note 4)	94,246	84,009
Accrued interest receivable (Note 4)	488,752	426,940
Bank term deposits (Note 5)	21,808,568	22,554,198
Fixed-term investments (Note 5)	8,285,012	5,901,725
Investments in equity securities (Note 5)	3,991,166	4,156,209
	<b>38,386,998</b>	<b>36,772,334</b>

The above maximum exposures are net of any recognised impairment losses on these financial instruments. There are no significant debtors that are past their due date or considered impaired.

### Concentrations of credit risk

The Museum places its cash and cash equivalents and term deposits with large and reputable banks or financial institutions which have been credited an "A" rating or higher by Standard and Poor's.

The Museum has no other significant concentrations of credit risk arising from debtors.

Fixed term investments and investments in equity securities are managed by a third party share broking, investment advisory and portfolio management firm.

### b Liquidity risk

Liquidity risk represents the Museum's ability to meet their financial obligations as they fall due. The Museum manages liquidity risk by maintaining adequate bank balances and continuously monitoring cash flow forecasts.

	Carrying amount	Contractual cash flows	Less than 1 year	1 - 5 years	More than 5 years
	\$	\$	\$	\$	\$
<b>Contractual maturity analysis of financial liabilities</b>					
Creditors and other payables	2,081,703	2,081,703	1,881,703	200,000	-
Term loans	1,050,000	1,186,290	68,145	1,118,145	-
<b>Total</b>	<b>3,131,703</b>	<b>3,267,993</b>	<b>1,949,848</b>	<b>1,318,145</b>	<b>-</b>

### c Interest rate risk

Interest rate risk represents the risk that the fair value of future cash flows of a financial instrument will fluctuate because of changes in market interest rates. The Museum is exposed to interest rate risk in respect to its cash and cash equivalents, term deposits, fixed term investments and term loans. The Museum manages interest rate risk by monitoring the level of borrowings and deposits secured using fixed rate instruments.



# Notes to the Financial Statements

For the year ended 30 June 2016

The following financial arrangements have interest rates ranging between:

		2016	2015
Cash and cash equivalents	Fixed and floating rates	0.25%-3.00%	0.25%-4.52%
Bank term deposits	Fixed rates	3.15%-3.92%	4.00%-4.65%
Fixed term investments	Fixed rates	3.04%-7.00%	4.45%-7.00%
Grants received in advance	Fixed rates	3.15%-3.60%	4.30%-4.66%
Term loans	Fixed rates	6.49%-6.55%	6.49%-6.55%

Bank term deposits are invested on fixed terms at fixed interest rates for a maximum of six months.

## d Foreign currency risk

The Museum has exposure to foreign exchange risk as a result of transactions denominated in foreign currencies arising from investing activities. Foreign exchange risks are not hedged by the Museum as the balances are minimal.

	Carrying value (Local)	Year end FX rate	Carrying value (NZD)	Sensitivity analysis			
				FX rate	Impact on equity	FX rate	Impact on equity
<b>2016</b>							
Australian listed equities	663,147	0.96	692,148	1.01	(34,329)	0.91	38,110
US listed equities	1,810,047	0.71	2,538,636	0.76	(166,359)	0.66	191,451
	<b>2,473,194</b>		<b>3,230,784</b>		<b>(200,688)</b>		<b>229,560</b>
<b>2015</b>							
Australian listed equities	609,611	0.88	691,482	0.93	19,689	0.83	105,287
US listed equities	1,941,413	0.68	2,862,596	0.73	(52,990)	0.63	342,688
	<b>2,551,024</b>		<b>3,554,078</b>		<b>(33,301)</b>		<b>447,975</b>

## e Market risk

Market risk is the risk that the fair value of future cash flows of equity financial instruments will fluctuate because of changes in market prices (ie sharemarket).

	Carrying value (NZD)	Unrealised gain/loss	Sensitivity analysis			
			10% market price increase	Impact on equity	10% market price decrease	Impact on equity
<b>2016</b>						
Equity investments	3,991,166	(156,837)	4,390,283	399,117	3,592,049	(399,117)
<b>2015</b>						
Equity investments	4,156,209	(14,666)	4,571,830	415,621	3,740,588	(415,621)

## f Insurance risk

The Museum ceased the earthquake insurance cover in relation to its Material Damage (excluding Collections) policy in 2011 due to the significant increase in premiums and excesses resulting from the Canterbury earthquakes.

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# Notes to the Financial Statements

For the year ended 30 June 2016

## **20 POST-REPORTING DATE EVENTS**

The Rolleston Avenue car-park land was acquired from the Christchurch City Council in July 2016, contingent upon specific requirements, for the Ravenscar House project. The material damage insurance claim was settled in September 2016.

## **21 RELATED PARTIES**

There were no related party transactions during the year. There was a land acquisition from the Christchurch City Council (Note 20) which occurred post-reporting date. The Museum is funded from the contributing authorities, being Christchurch City Council, Hurunui District Council, Selwyn District Council and Waimakariri District Council. The Museum has two Christchurch City Council term loans as listed in Note 11.

## **22 CAPITAL MANAGEMENT**

The Museum's capital is its equity, which comprises retained earnings and other reserves. The Museum is subject to the financial management and accountability provisions of the Canterbury Museum Trust Board Act 1993.

The Museum manages its equity as a by-product of prudently managing income, expenditure, assets and liabilities to ensure it effectively achieves its objectives and purpose, whilst remaining a going concern.

The Museum is not subject to any external capital or financial reporting covenants.

## **23 AUTHORISATION OF FINANCIAL STATEMENTS**

The financial statements for the year ended 30 June 2016 (including comparatives) were approved by the Board on 14 November 2016.

# Statement of Service Performance

For the year ended 30 June 2016

	Objectives	Targets	Outcomes
Our visitors	- Achieve visitor numbers	650,000	<b>723,228</b>
	- Achieve operational surplus for <i>Quake City</i>	Surplus	<b>Achieved</b> <b>\$168,082</b> <b>\$186,205</b>
	- Achieve door donations	\$155,000	
	- Achieve % of visitors rating their Museum experience as satisfied or very satisfied	Over 95%	<b>95%</b>
	- Ensure paid staff have completed relevant customer service training	95%	<b>97%</b>
	- Maintain a healthy, safe and secure facility by achieving IQP reports complying with the Building Act 2004	Monthly	<b>Achieved</b>
Our programmes	- Provide access to collections or collections expertise in response to 95% of requests (total number to be reported)	95%	<b>100%</b> <b>(421)</b>
	- Develop, deliver and evaluate 10 special exhibitions	10	<b>14</b>
	- Tour an exhibit to the three contributing district council areas to reach a visitor target of	120,000	<b>303,671</b>
	- Achieve 29,000 individuals receiving a Museum delivered learning programme (including 24,000 school students)	29,000 (24,000)	<b>29,253</b> <b>(15,524)</b>
	- Achieve 30,000 individuals engaging in a Museum organised public programme	30,000	<b>29,102</b>
	- Achieve paid admissions to Discovery	50,000	<b>56,807</b>
	- Answer 100% of external written/phone/email enquiries within 5 working days (total number to be reported)	100% (Total number)	<b>100% (9,423)</b>
	- Achieve 500 media hits (print and social media)	500	<b>738</b>
	- Actively participate in professional associations/external bodies	35	<b>38</b>
	- Provide outreach, advice and support to other Canterbury museums and related organisations (number of interactions)	150	<b>147</b>
Our collections	- 100% of newly offered objects processed, with a maximum of 2,500 acquired and added to the database	100%	<b>98% (1,891)</b>
	- Vernon records created for objects not yet on the database	29,500	<b>30,311</b>
	- Convert unverified Vernon records to verified	23,000	<b>9,962</b>
	- Process 100% of all approved loan requests (total number of objects loaned)	100%	<b>100%</b> <b>(14,594)</b>
	- Plan and undertake earthquake remediation in 3 collection stores	3 stores	<b>Work ceased</b>
Our research	- Peer-reviewed research papers accepted for publication	15	<b>30</b>
	- Peer review external articles or supervise theses	50	<b>55</b>
	- Publish one volume of <i>Records of the Canterbury Museum</i>	Achieve	<b>Achieved</b>
	- Present conference papers	7	<b>20</b>
	- Adjunct positions held in research institutions	4	<b>4</b>
	- Monitor Visitor 360 survey results	6-monthly	<b>Achieved</b>
Our people and working environment	- Maintain an up-to-date project plan and internally project-manage planning for The Museum Project	Achieve	<b>Achieved</b>
	- Maximise return on investment funds within the Museum's Investment Policy	>4.31%	<b>3.86%</b>
	- Achieve audit with only qualification being agreed departure from NZ IAS 16 as regards to valuation and capitalisation of heritage assets	Achieve	<b>Achieved</b>
	- Achieve an end-of-year financial result within budget	Achieve	<b>Achieved</b>
	- Achieve learning and development hours	3,250	<b>4,725</b>
	- Ensure the Museum's occupants remain in a safe environment where no accidents are attributable to Museum negligence	Zero accidents	<b>Achieved</b>
	- Retain accreditation as an Investor in People - Gold	Retain	<b>Retained</b>
	- Achieve accreditation as a Qualmark Enviro-gold organisation	Retain	<b>Withdrawn</b>



# Independent Auditor's Report

## Audit

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## To the readers of Canterbury Museum Trust Board's Financial Statements and Statement of Service Performance for the year ended 30 June 2016

The Auditor-General is the auditor of Canterbury Museum Trust Board (the Museum). The Auditor-General has appointed me, Michael Stewart, using the staff and resources of Grant Thornton, to carry out the audit of the financial statements and statement of service performance of the Museum on her behalf.

We have audited:

- the financial statements of the Museum on pages 24 to 43, that comprise the statement of financial position as at 30 June 2016, the statement of comprehensive revenues and expenses, statement of changes in equity and statement of cash flows for the year ended on that date, and the notes to the financial statements that include accounting policies and other explanatory information; and
- the statement of service performance of the Museum on page 43.

## Adverse opinion on the financial statements other than statement of cash flows and the performance information

In our opinion, because of the effect of the non-recognition of museum collection assets, the financial statements:

- do not present fairly, in all material respects:
  - i) its financial position as at 30 June 2016; and
  - ii) its financial performance for the year then ended; and
- do not comply with generally accepted accounting practice in New Zealand and have not been prepared in accordance with PBE IPSAS Tier 2 RDR financial reporting framework.

As stated in note 1 on page 27, the Board has not recognised the museum collection assets owned by the Museum in the statement of financial position, nor the associated depreciation expense in the statement of comprehensive revenues and expenses. This is a departure from applicable New Zealand Equivalent to International Public Sector Accounting Standard 17 (NZ IPSAS 17): Property, Plant and Equipment, which generally requires assets to be recognised and depreciated during their useful lives in the financial statements. There are no practical audit procedures that we have been able to apply to quantify the effect of this departure from NZ IPSAS 17.

If it were not for the failure to account for the museum collection assets in the manner required by NZ IPSAS 17 as outlined above, then, in our opinion, the financial statements of the Museum would present fairly, in all material respects, the financial position as at 30 June 2016 and its financial performance for the year ended on that date.

## Unqualified opinion - statement of cash flows and statement of service performance

In our opinion:

- the financial statements present fairly, in all material respects, the cash flows for the year ended 30 June 2016; and
- the statement of service performance presents fairly, in all material respects, the Museum's achievements measured against the performance targets adopted for the year ended 30 June 2016.

Our audit was completed on 14 November 2016. This is the date at which our opinion is expressed.

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

## Basis of opinion

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

Material misstatements are differences or omissions of amounts and disclosures that, in our judgement, are likely to influence readers' overall understanding of the financial statements and statement of service performance. Had the Museum recognised its museum collection assets in accordance with NZ IPSAS 17, as described above, the financial statements would have been fundamentally different. The effects on the financial statements have not been determined.

An audit involves carrying out procedures to obtain audit evidence about the amounts and disclosures in the financial statements and statement of service performance. The procedures selected depend on our judgement, including our assessment of risks of material

misstatement of the financial statements and statement of service performance, whether due to fraud or error. In making those risk assessments, we consider internal control relevant to the preparation of the Museum's financial statements and statement of service performance in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Museum's internal control.

An audit also involves evaluating:

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

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

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

#### **Responsibilities of the Board**

The Board is responsible for the preparation and fair presentation of financial statements for the Museum that comply with generally accepted accounting practice in New Zealand. The Board is also responsible for preparation of a statement of service performance.

The Board responsibilities arise from the Canterbury Museum Trust Board Act of 1993.

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

#### **Responsibilities of the Auditor**

We are responsible for expressing an independent opinion on the financial statements and statement of service performance and reporting that opinion to you based on our audit. Our responsibility arises from the Public Audit Act 2001 and the Canterbury Museum Trust Board Act 1993.

#### **Independence**

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

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



**Michael Stewart**  
**Grant Thornton New Zealand Audit Partnership**  
**On behalf of the Auditor-General**  
**Christchurch, New Zealand**

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# Publications

Attard MRG, Wilson LAB, Worthy TH, **Scofield RP**, Johnston P, Parr WCH, Wroe S. 2016. Moa diet fits the bill: Virtual reconstruction incorporating mummified remains and prediction of biomechanical performance in avian giants. *Proceedings of the Royal Society B: Biological Sciences* 283: 20152043.

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**Bullen R**. 2016. Chinese sources in the Japanese Tea Garden. *Studies in the History of Gardens and Designed Landscapes: An International Quarterly*. 36: 5–16.

Carpenter L, **Fraser L**, editors. 2016. *Rushing for Gold. Life and Commerce on the Goldfields of New Zealand and Australia*. Dunedin: Otago University Press.

Carpenter L, **Fraser L**. 2016. Introduction: an Australasian goldfield. In: Carpenter L, Fraser L. editors. *Rushing for Gold. Life and Commerce on the Goldfields of New Zealand and Australia*. Dunedin: Otago University Press; p. 7–19.

Cochran C, Fastier A, Meek L, **Harrowfield DL**. 2015. Conservation Plan. Hillary's Hut, Scott Base. Trans-Antarctic Expedition / International Geophysical Year Hut, 1957, Scott Base, Antarctica. Christchurch: Antarctic Heritage Trust.

**De Pietri VL**, **Scofield RP**, Tennyson AJD, Hand SJ, Worthy TH. 2015. Wading a lost southern connection: Miocene fossils from New Zealand reveal a new lineage of shorebirds (Charadriiformes) linking Gondwanan avifaunas. *Journal of Systematic Palaeontology* 14: 603–616.

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**Fraser L**. 2016. 'Prity Fare Trade at Present': Irish women, mobility and work on the West Coast Goldfields. In: Carpenter L, Fraser L. editors. *Rushing for Gold. Life and Commerce on the Goldfields of New Zealand and Australia*. Dunedin: Otago University Press; p. 176–190.

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**Fyfe R**, Davis K. 2015. Harvesting of ngā hua manu (bird eggs) in Te Waipounamu (South Island), New Zealand. *Records of the Canterbury Museum* 29: 35–45.

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Hand SJ, Lee DE, Worthy TH, Archer M, Worthy JP, Tennyson AJ, Salisbury SW, **Scofield RP**, Mildenhall DC, Kennedy EM. 2015. Miocene fossils reveal ancient roots for New Zealand's endemic *Mystacina* (Chiroptera) and its rainforest habitat. *PLoS One* 10: e0128871.

**Harrowfield DL**. 2015. For the sake of science and country: the Ross Sea party 1914–1917. *Polar Record* 51: 343–365.

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**Wright AE.** 2016. Foreword. In: Alsop P *Selling the Dream: Classic New Zealand Tourism Posters*. Auckland: New Holland; p. 8.

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# Conference presentations

**De Pietri VL, Scofield RP, Camens AB, Tennyson AJD, Hand SJ, Worthy TH.** 2015. How Australasian “plains-wanderer” fossils are reshaping our understanding of the evolutionary history of shorebirds (Charadriiformes). Conference of Australasian Vertebrate Evolution, Palaeontology, and Systematics, Alice Springs, Australia (1–5 September 2015).

**Hartley L.** 2016. Good things that came out of the Canterbury earthquakes. Museums Australasia 2016 Conference, Auckland, New Zealand (15–18 May 2016).

**Hill, ML.** 2016. T-shirts unfolding at Canterbury Museum. Museums Australasia 2016 Conference, Auckland, New Zealand (15–18 May 2016).

**Murray SF.** 2015. Collecting and exhibiting the Canterbury earthquakes. Curating Under Pressure Conference, University of Canterbury, Christchurch, New Zealand (5–8 November 2015).

**Murray SF.** 2015. Sharing a passion for history: The Quake City experience. New Zealand Historical Association Conference, University of Canterbury, Christchurch, New Zealand (2–4 December 2015).

**Murray SF.** 2016. Curating under pressure: Collecting and exhibiting the Canterbury earthquakes. Social History Curator's Group Conference, Lincoln, United Kingdom (22–25 June 2016).

**Murray SF.** 2016. The Empire called and the dominions responded: Remembering the First World War in New Zealand. First World War and the North Conference, Whitehorse, Yukon Territory, Canada (10–13 May 2016).

**Seumanutafa HA.** 2015. Artefacts, artists and allies: navigating practices and views of Polynesian artists and international conservators, in a local museum. New Zealand Conservators of Cultural Material Conference: Mending the Threads. Christchurch, New Zealand (28–30 October 2015).

**Seumanutafa HA.** 2016. A brief note: museums are where worlds collide, merge and materialise. Museums Australasia 2016 Conference, Auckland, New Zealand (15–18 May 2016).

**Seumanutafa HA.** 2016. Cultured thoughts, curatorial practice. Kaitiaki/Indigenous Hui, Museums Australasia 2016 Conference, Auckland, New Zealand (19 May 2016).

**Scofield RP.** 2015. Percy William Earl (1811–1846) and the European discovery of moa in the South Island. Finding New Zealand's Scientific Heritage, Wellington, New Zealand (22–23 November 2015).

**Shaw MD.** 2016. Ideas made glass (Blaschka glass models). Museums Australasia 2016 Conference, Auckland, New Zealand (15–18 May 2016).

**Skewes PJ.** 2016. Zoos and museums – Sharing the same language. Museums Australasia 2016, Auckland, New Zealand (15–19 May 2016).

**Swanink, M.** 2016. Excellence in operations – it's all about the customer. Museums Australasia 2016 Conference, Auckland, New Zealand (15–18 May 2016).

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**Scofield RP**, Proffitt J, Clarke J, De Pietri VL. 2015. The world's oldest penguin brain and what it tells us about the evolution of diving birds. Birds New Zealand Conference, Napier, New Zealand (4–6 June 2016).

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**Vink CJ.** 2015. *Latrodectus hasseltii* – another unwanted Australian in New Zealand. 29<sup>th</sup> European Congress of Arachnology, Brno, Czech Republic (24–28 August 2015).

## Online articles

**Bullen R**, Beattie J, editors. 2016. China, Art and Cultural Diplomacy. [www.rewialleyart.nz](http://www.rewialleyart.nz) (Canterbury Museum, University of Canterbury, University of Waikato).

**Harrowfield DL.** 2015. Obituary: David Eric Geddes; 1946–2015. [www.antarctic.org.nz/pages/history/obituaries.php](http://www.antarctic.org.nz/pages/history/obituaries.php) (New Zealand Antarctic Society).

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# Funders, sponsors and benefactors

Canterbury Museum gratefully acknowledges the significant ongoing financial support from our Contributing Local Authorities, under the provisions of the Canterbury Museum Trust Board Act 1993, for our operational budgets and from our other funders and sponsors. We also acknowledge benefactor gifts to the collection in the year.

## Contributing Local Authorities

Christchurch City Council  
Hurunui District Council  
Selwyn District Council  
Waimakariri District Council

## Funders

Adson Trust (purchase of Ivan Mauger Collection)  
Barker Family (digitisation of Barker Collection)  
Christchurch City Council (Alternative Radio: RDU98.5FM since 1976 exhibition)  
Friends of Canterbury Museum (collection acquisitions)  
Lion Foundation (digitisation of Macdonald Dictionary of Canterbury Biography)  
Mason Foundation (research funding and publication of Records of the Canterbury Museum)  
Ministry of Education (Learning Experiences outside the Classroom funding)  
Rata Foundation (Alternative Radio: RDU98.5FM since 1976 exhibition and digitisation of Macdonald Dictionary of Canterbury Biography)  
R S Allan Memorial Fund (research funding)

## Sponsors

### Alternative Radio Exhibition

Meridian Energy  
NZI / Broker Web Services  
University of Canterbury Students' Association  
Ecochem Ltd  
New City Barbers  
Pegasus Bay Vineyards & Winery Ltd  
Pomeroy's  
Switch Espresso Ltd  
Three Boys Brewery  
Where the Fox Lives

### A Victorian Christmas at Canterbury Museum

Christmas Hut

## Benefactors

Treena-Marie Aldridge  
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Sylvester Prouse  
Ralph Riccalton  
Tina Ryan  
Henrietta Scott  
Bronwyn Simes  
Horace Smith Family  
Barbara Stevens  
Kerry Taylor  
Michael Trotter  
University of Canterbury Library  
Universita Degli Studi Di Torino  
University of Otago  
Cor Vink  
Henricus Vink  
Manfred Von Tippelskirch  
Peter Travers  
Michael Wallace  
Jon Waters  
Geoffrey Watts  
Jill West  
Western Australian Museum  
Stephen Whitehouse  
Sophia Diana Wilson  
Jamie Wood  
Anthony Wright  
Tang Yu-Shiun

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# Exhibitions

## Spiders Pūngāwerewere Up Close

18 April 2015 – 29 May 2016

Spider's bodies, habitats and eating habits were explored in the exhibition which included high-quality macro photographs by Bryce MacQuillan.

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## Whole House Reuse

5 June – 23 August 2015

The unique challenge of reusing an entire house to save it from waste involved reusing every single piece of 19 Admirals Way – a 1920s weatherboard home in New Brighton, to create functional items.

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## Prince Kung's Mansion and the Art of Shadow Play

3 July – 8 November 2015

Featured the art of shadow puppetry and theatre as well as photographic insight into Beijing's lavish Prince Kung mansion and its stunning gardens.

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## Threadworks 2015

13 - 23 August 2015

Canterbury Embroiderers' Guild's Biennial Selected Exhibition *Let The Colour Flow*.

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## Still

3 - 13 September 2015

A Christchurch Arts Festival exhibition exploring the duality of war: destroying lives and constructing a collective future.

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## Still Here

4 September - 27 October 2015

Candid portraits of red-zoned Kaiapoi residents at the empty or abandoned properties they once called home, by Cosmo Kentish-Barnes.

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## Elmslie Sideboard

18 September 2015 – 1 July 2016

A recent addition to the collection, 22-year-old Jessie Mitchell Elmslie carved this monumental 'arts and craft' sideboard in 1891.

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## Canterbury Potters

5 - 15 November 2015

The 42nd annual Canterbury Potters covering a variety of styles, colours, creations and inspirations.

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## Da Vinci Mechanics

28 November 2015 – 8 February 2016

An interactive exhibition recognising the vision and genius of Leonardo Da Vinci, bringing to life his inventions of the future.

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## Corrugations: The Art of Jeff Thomson

4 December 2015 – 28 March 2016

A significant retrospective exhibition of work by Kiwi sculptor Jeff Thomson.

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## Bloom

1 - 29 February 2016

Commemorating the fifth anniversary of the 22 February 2011 earthquake through poetry, stories and flowers, in collaboration with Poetica and the River of Flowers project.

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## Alternative Radio: RDU98.5FM since 1976

18 March – 14 August 2016

Charting 40 years of the South Island's longest-running independent radio station.

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## ANZAC: Photographs by Laurence Aberhart

7 April – 24 July 2016

Photographs by Laurence Aberhart, focusing on single-figure cenotaphs in New Zealand and Australia.

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## Rowena Buick: The Last Supper

25 March – 15 May 2016

The newly-restored 'Last Supper' and images of other works by local artist Rowena Buick (1894 -1983).

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## National Tableware Potters

18 - 29 May 2016

Featuring stunning pottery and ceramics from potters throughout New Zealand.

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## The Realm of Trees

9 June – 4 September 2016

Photographs from the Nature Photography Society of New Zealand.

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## Reflect, Regroup, Regenerate: Medal Artists of New Zealand 25<sup>th</sup> Anniversary Exhibition

17 June – 6 November 2016

Celebrating the work of contemporary medal art featuring more than 200 medals crafted by 33 New Zealand artists over the last 25 years.

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## **Local Touring Exhibitions**

Exhibitions toured to our Contributing Local Authorities.

### **Canterbury and the First World War**

The stories of four Cantabrians – from Selwyn, Hurunui, Waimakariri and Christchurch - during the First World War.

Leeston Library, 21 July – 28 October 2015  
Hanmer Springs Library, 2 November 2015 – 14 April 2016  
Amberley Library 15 April – 18 May 2016  
Rangiora Library from 19 May 2016

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### **Treasures from the Pacific**

Featuring decorative combs - selu pau – and highlighting the shared history between communities in Samoa and Canterbury.

Rangiora Library, 24 June – 13 October 2015  
Darfield Library, 14 October 2015 – 12 April 2016  
Lincoln Library, 13 April – 22 September 2016

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### **Gigantic Girls**

Focusing on recent DNA research and the discovery that female giant moa were up to three times larger than males.

Amberley Library, 11 June – 15 September 2015  
Kaiapoi Library, 16 September 2015 – 23 February 2016  
Leeston Library, 24 February – 25 May 2016

## **National Touring Exhibitions**

### **Selling the Dream: Classic New Zealand Tourism Posters**

The first dedicated and extensive celebration of tourism posters and other publicity that helped promote New Zealand – both locally and to the world – until the 1960s.

Rotorua Museum, 4 July – 11 October 2015  
Hastings City Art Gallery, 5 December 2015 – 17 January 2016  
Millenium Art Gallery, Blenheim, 6 February – 20 March 2016

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# Museum Staff

**Hamish Anderson** – Exhibitions Technician

**Mara Apse BA, DipTchg** – Learning & Development Co-ordinator

**Rick Bishop** – Protective Services Officer

**Vicki Blyth PGDipJ, BA** – Communications & Marketing Manager

**Nicolas Boigelot** – Collections Technician Registration

**Elizabeth Chambers** – Visitor Host

**Jerry Champion** – Customer Experience and Education Manager

**Bruce Chant** – Protective Services Officer

**Beatrice Cheer BA** – Marketing & Events Co-ordinator

**Lesley Colsell BA(Hons), MBA, PGDipMusStud** – Museum Best Practice Manager

**Julian Columbus GradNZISM, AdvDipMgmt, AdvDipWHS, MSc** – Security & Risk Manager (from 27 April 2016)

**Sebastian Denize CertEng** – Exhibitions Preparator

**Rachael Fone BA** – Associate Registrar

**Roger Fyfe MA(Dis), BA(Hons)** – Senior Curator Human History

**Jennifer Gallagher BA, GDipTchg** – Visitor Host

**Paul Gallagher** – Visitor Host

**Donna Glass BA** – Visitor Host

**Michelle Harte** – Exhibitions Technician (Parental Leave)

**Lynette Hartley PhD, BSc** – Collections Technician Natural History

**Anthony Hennig BTchLn** – Education Communicator

**Kathryn Hewson PhD** – Visitor Host

**Bernadette Hewson-Martini BCom** – Visitor Host

**Marguerite Hill MMHS, BA(Hons)** – Curator Human History

**Frances Husband BA** – Collections Technician (Parental Leave)

**Andrew Jackson DipICT** – IT Technician

**Bernard Johns** – Cleaner

**Madeleine Jones MA, GradDipMHST** – Collections Technician Registration

**Paraskevi Kerdemelidis** – Protective Services Officer

**Judy King BCom** – Accounts Administrator

**Anthony Layton** – Visitor Host

**Janette Leyland BSc** – Collections Technician Natural History (to 31 March 2016)

**Edward Lust MFA** – Collections Technician Human History

**Sam McKinnon** – Exhibitions Technician

**Carmen Marsh MBA, BCom, BA** – Projects Office Manager

**Dominic Murray BA** – Visitor Host (to 21 March 2016)

**Sarah Murray MA(Dis), BA(Hons)** – Curatorial Manager / Curator Human History

**Maxine Muscroft** – Executive Assistant to the Director

**Kelvin Nolly** – Building Operations Manager

**Chris O'Rourke** – Senior Design Preparator

**Denise Patterson** – Visitor Host

**Neil Phillips MPhil, PGDipMusStud, BA** – Exhibitions Manager

**Rama Port, DipTchg** – Visitor Host (from 13 May 2016)

**Kristen Ramsdale BSc(Hons), DipCons** – Collections Technician Human History

**Glenn Reynolds** – Protective Services Officer (to 29 April 2016)

**Johnathon Ridden BSc(Hons)** – Collections Technician Natural History / Data Entry Technician (from 30 March 2016)

**Paul Scofield PhD, MSc(Hons)** – Senior Curator Natural History

**Hatesa Seumanutafa BA(Hons)** – Associate Curator / Collections Technician Human History

**Matthew Shaw BSc(Hons)** – Associate Curator Natural History

**Kimberly Simpson** – Visitor Host

**Philip Skewes** – Collections Technician Natural History

**Alan Stedman** – Senior Protective Services Officer (to 9 March 2016)

**Daniel Stirland BA(Hons)** – Registrar

**Jennifer Storer, BA(Hons), DipMusStud** – Public Engagement Manager, Deputy Director (from 1 July 2015)

**Marisa Swanink GradDipTchg (Sec), DipVCD** – Education Communicator

**Joanna Szczepanski MA, BA(Hons)** – Curator / Associate Curator Human History

**Nigel Tecofsky BCom, CA** – Finance & Services Manager

**Cor Vink PhD, MSc** – Curator Natural History

**Alex Wootton BDes** – Graphic Design Technician

**Anthony Wright MSc, FNZIM** – Director

## CASUAL AND FIXED TERM CONTRACT STAFF

**Chislaine Arends** – Visitor Host (from 3 April 2016)

**Freya Barnard BA** – Data Entry Technician (from 16 June 2016)

**Jenny Barnes** – Visitor Host

**Janine Bruce BA** – Collections Technician EQR (to 18 December 2015)

**Vanessa De Pietri PhD, MSc** – Post Doctoral Researcher Natural History (from 20 July 2015)

**Triona Doocey BA** – Archives Project Manager (from 2 November 2015)

**Petrena Fishburn BA(Hons)** – Collections Technician EQR (to 18 December 2015)

**Robert Fletcher BSc** – Collections Technician EQR (to 18 December 2015)

**Mark Fraser MSc** – Collections Technician Natural History (from 22 March 2016)

**Jane Hamill BA** – Earthquake Conservator (to 25 March 2016)

**Marie Hudson BA, PGCE(Hons)** – Visitor Host

**Diane Irving** – Visitor Host

**Cheree Johnstone BA(Hons)** – Visitor Host (to 5 July 2015)

**Kim Knight** – Visitor Host (from 10 May 2016)

**Min Lim** – Visitor Host

**Elissa Mah BCom (Hons), BA** – Visitor Host

**Jack McCammon BA** – Visitor Host (to 24 March 2016)

**Virginia Malcolmson** – Visitor Host

**Rachel Morton BA(Hons)** – RDU Public Programmes Manager (from 30 November 2015)

**Carla Pike BA, DipCons** – Earthquake Recovery Project Conservator (to 18 December 2015)

**Tuhi Rangi** – Protective Services Officer

**Amy Ryan BA** – Visitor Host

**Makenzi Schaapveld** – Visitor Host (to 13 March 2016)

**Bronwyn Simes BBS, DipTchg** – Project Manager Collections Earthquake Recovery (to 18 December 2015)

**Nicholas Taylor** – Exhibitions Technician (from 11 May 2016)

**Peter Vaney** – Visitor Host

**Annick Vuissoz BA** – Earthquake Conservator (to 25 March 2016)

**Rachel Zanders MA, BFA** – Collections Technician Human History (to 30 June 2016)

#### EMERITUS CURATORS

**Baden Norris QSO, NZAM** – Antarctic History

**Sally Burrage QSM, TTC** – Canterbury Museum History

#### RESEARCH FELLOWS

**Richard Bullen PhD, PGDip(Dist), LLB, BA** – Asian Arts

**Lyndon Fraser PhD, MA(Hons), DipTchg** – Social History

**Terry Hitchings MSc, DipTchg, FNZIC** – Invertebrate Zoology

**Tim Hitchings MB, ChB** – Invertebrate Zoology

**Peter Johns MSc** – Invertebrate Zoology

**Pat Quinn MSc** – Invertebrate Zoology (to December 2015)

**Yann-Pierre Montelle PhD, MA, BSc** – Anthropology (to 21 April 2016)

#### RESEARCH ASSOCIATES

**David Harrowfield DSc, BSc** – Antarctic Social History

**Norton Hiller PhD, BSc (Hons)** – Geology

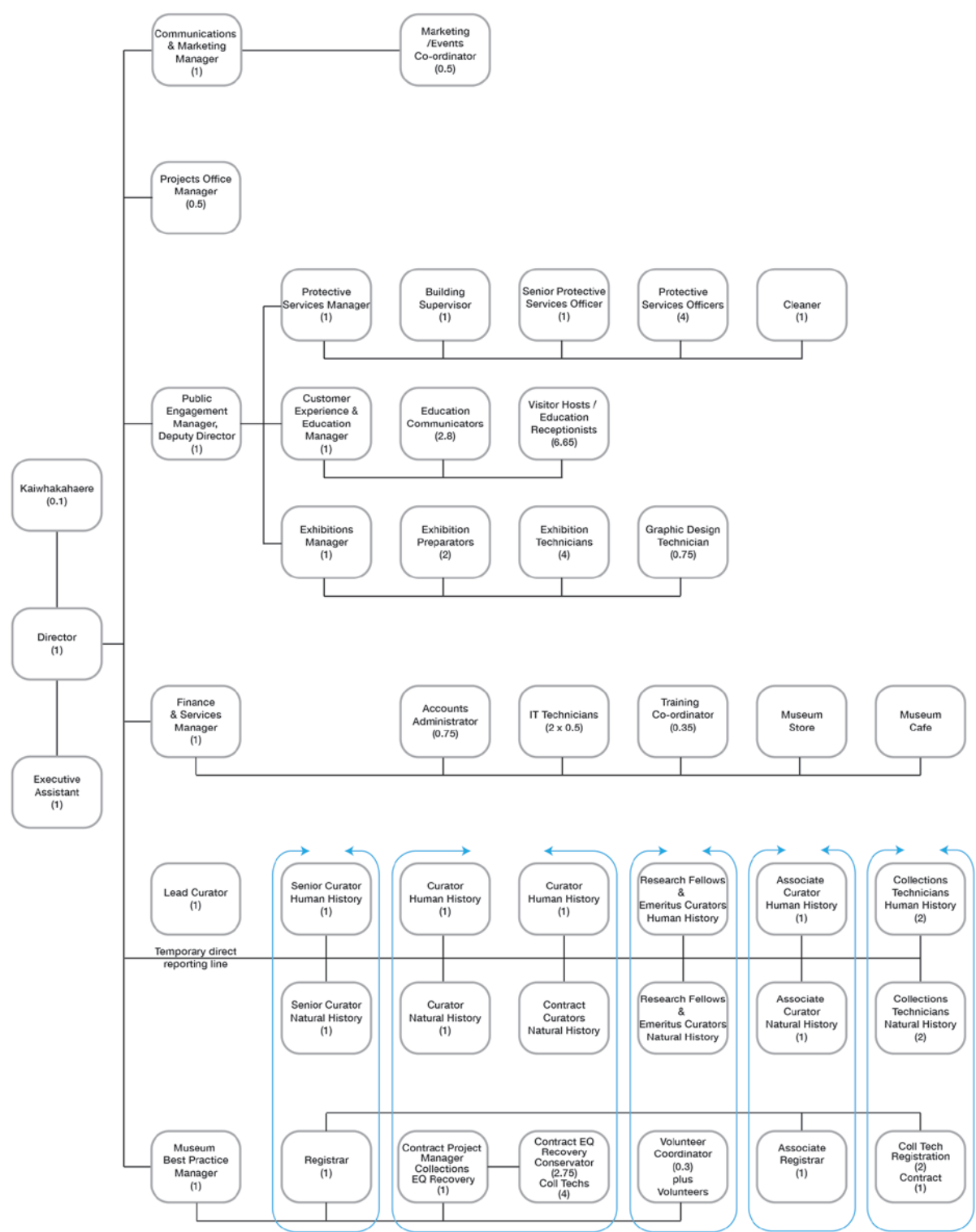
#### VOLUNTEERS

**Ella Fox** – Education and Public Programmes

**Alison Hutton Adv DipEd, Higher DipEd, TchgCert** – Social History

**Don Eade** – Natural History

# Organisational Chart





# Museum Representation on External Organisations

## Anthony Hennig

Interpretations Network New Zealand

## Anthony Wright

Antarctic Heritage Trust, Deputy Chairman;  
Executive Committee, Chair  
Canterbury Cultural Collections Recovery  
Centre Advisory Board  
Christchurch City Council Public Art Advisory  
Group, Chair  
Clark Collection Scholarship, Selection Panel  
Council of Australasian Museum Directors  
Council of Australasian Museum Directors,  
Executive  
Cranleigh Barton Estate, Advisory Trustee  
Friends of the Canterbury Museum,  
Committee Member  
Government House Auckland, Gardens  
Committee Member  
Mason Foundation, Trustee  
New Zealand Botanical Society, President  
Robin S Allan Memorial Fund, Trustee

## Cor Vink

Australasian Arachnological Society,  
Webmaster  
Fauna of New Zealand - Member of the  
Editorial Board  
International Union for Conservation of  
Nature's Species Survival Commission –  
Spider Specialist Group  
Lincoln University Department of Ecology,  
Adjunct Lecturer  
New Zealand Entomological Society,  
President  
*New Zealand Entomologist*, Junior Associate  
Editor  
*New Zealand Journal of Zoology*, Senior  
Editor  
*Zootaxa*, *Lycosoidea*, Editor  
*ZooKeys*, Editor (Araneae – systematics,  
phylogeny, evolution)

## Daniel Stirland

Emerging Museum Professionals New  
Zealand, Committee Member for  
Canterbury  
Museums Aotearoa, Co-opted Board  
Member

## Jerry Champion

Christchurch & Canterbury Tourism Business  
Partner Member

## Joanna Szczepanski

National Digital Forum, Regional  
Ambassador Canterbury

## Marguerite Hill

New Zealand Historical Association  
Conference Planning Committee,  
Committee Member  
Professional Historians Association  
New Zealand Aotearoa, Canterbury  
Representative

## Matthew Shaw

New Zealand Entomological Society,  
Treasurer

## Neil Phillips

Touring Exhibitions Network New Zealand  
(TENNZ), Chair

## Nigel Tecofsky

Chartered Accountants Australia and New  
Zealand – Not-for-Profit Special Interest  
Group, Chair  
Friends of the Canterbury Museum,  
Treasurer  
Mason Foundation, Accountant  
Robin S Allan Memorial Fund, Treasurer

## Paul Scofield

Department of Conservation Animal Marking  
Scheme, Committee Member  
Department of Conservation, Chatham  
Island Seabird Species Recovery Team  
Department of Conservation Threatened  
Species Assessment, Committee (Birds)  
Member  
Ornithological Society of New Zealand,  
Checklist Committee  
Society for Avian Paleontology, Committee  
Member  
University of Canterbury School of  
Geological Sciences, Adjunct Professor

## Roger Fyfe

University of Canterbury School of Sociology  
and Anthropology, Adjunct Associate  
Professor

## Sarah Murray

Canterbury Earthquake Images, Stories  
Media Intergrated Collection (CEISMIC),  
Board Member  
Canterbury100 First World War, Committee  
Member  
Canterbury Historical Association, President  
and Past President  
Canterbury History Foundation, Committee  
Member  
New Zealand Historical Association  
Conference Planning Committee,  
Committee Member  
University of Canterbury History Department,  
Adjunct Fellow

## Vicki Blyth

Antarctic Link Canterbury, Committee  
Member  
Christchurch Arts Audience Development  
Project Steering Group

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# Canterbury Museum

## GOVERNANCE STATEMENT

The Canterbury Museum is a registered Charitable Trust, the governance of which is vested in the Canterbury Museum Trust Board as set out in the Canterbury Museum Trust Board Act 1993.

### Canterbury Museum Trust Board

Canterbury Museum relies upon the vision and business expertise of its board, which consists of:

- four members appointed by the Christchurch City Council
- one member appointed jointly by Hurunui and Waimakariri District Councils
- one member appointed by Selwyn District Council
- one member appointed by the University of Canterbury
- one member appointed by the Canterbury Branch of the Royal Society of New Zealand
- one member appointed by Te Runanga o Ngai Tahu
- one member appointed by the Friends of Canterbury Museum
- one member appointed by the Canterbury Pilgrims and Early Settlers' Association

The Board's role is to act in the best interests of Canterbury Museum to ensure its long-term sustainability. It achieves this through a close working relationship with the Director, who is charged with the day-to-day leadership and management of the Museum. The Board meets monthly, except for January, each year.

### Register of Interests

The Board maintains an up-to-date register of interests.

## BOARD COMMITTEES

The Board has five standing committees:

**Audit and Risk Committee** – comprising four board members including the Chair. This committee is responsible for overseeing the Museum's statutory compliance, reviewing the financial reporting processes, the effectiveness of the management information systems and systems of internal control and the audit process. The Committee is also responsible for ensuring that a risk management strategy is in place.

**Investment Committee** – comprising four board members including the Chair and the Chair of the Audit and Risk Committee. This committee is responsible for managing the review of the Museum's investment portfolio and the appointment of the Museum's Investment Advisor on a three-year term.

**Employment Committee** – comprising two board members and the Chair. This committee is responsible for the appointment of the Director and thereafter for all aspects of their employment, including developing annual key performance indicators and remuneration.

**Executive Committee** – comprising the Chair, Deputy Chair and the Director. This committee has delegated authority to make decisions as a matter of urgency between Board meetings.

**Ohaki O Nga Tipuna (Iwi Liaison Committee)** – comprising three board members, one of whom is the Te Runanga o Ngai Tahu appointee, two representatives from Ngai Tahu, two representatives from Nga Maata Waka and two representatives from the Museum staff, one of whom is the Director. This committee provides guidance and assistance with respect to policies and kaitiakitanga of Maori taonga, and aspects of tikanga Maori.

# Canterbury Museum

## **CANTERBURY MUSEUM TRUST BOARD**

### **Representing Christchurch City Council**

Pauline Cotter DipEd  
Gill Cox ONZM, MCom, FCA  
David East BSc  
Paul Lonsdale

### **Representing Selwyn District Council**

Michael McEvedy JP, QSO, Knight of Order of  
St John (Chairperson)

### **Representing Waimakariri and Hurunui District Councils**

Mayor David Ayers MA, DipEd, DipTchg

### **Representing University of Canterbury**

Warren Poh BE (Hons), MEM, CPEng

### **Representing Royal Society of New Zealand, Canterbury Branch**

Dr Rod Syme ONZM, PhD, BSc (Hons), FNZIP (Deputy Chairperson)

### **Representing Canterbury Museum Friends**

Annette Harris JP, QSM

### **Representing Canterbury Pilgrims and Early Settlers Association**

Beverley Bolland

### **Representing Te Runanga o Ngāi Tahu**

Charles Crofts

## **CANTERBURY MUSEUM FRIENDS COMMITTEE**

Annette Harris JP, QSM	President
Ailsa Dodge	Vice President

Nigel Tecofsky BCom, CA	Treasurer
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Davina Didham BA	Minute Secretary
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Andrea Baker	Committee Member
Jean Bell	Committee Member
Ronice Henderson	Committee Member
Colin Lewis MSc	Committee Member
Teresa MacIntyre	Committee Member
Heather Strong	Committee Member
Anthony Wright MSc FNZIM	Committee Member



## Bequests

From its founding in 1867, bequests have played a crucial role in the remarkable growth and success of Canterbury Museum. Financial and object bequests of all sizes maintain and strengthen the Museum's exceptional collections, exhibitions, publications, education and research programmes.

By supporting Canterbury Museum's general operations or a specific group or programme, you can have a real and positive impact on the work of the Museum and express your support of Canterbury's natural and human heritage.

### **FORM OF BEQUEST (TO BE INCLUDED IN YOUR WILL)**

I give and bequeath to the institution known as the Canterbury Museum the sum of \$..... free of succession or estate duty to be applicable for the general purposes of such institution. And I declare that the receipt of the Director or the proper officer for the time being of such institution shall be a sufficient discharge for the same.









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