





## 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 principles we live by Ō Mātou Tikanga

Connected – locally, biculturally, nationally, globally  
Engaging – welcoming, dynamic, fun  
Trusted – guardianship, integrity, authenticity  
Sustainable – accountable, responsible, safe and secure



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## Our year at a glance

# 666,000

Visitors in the year, a Museum record



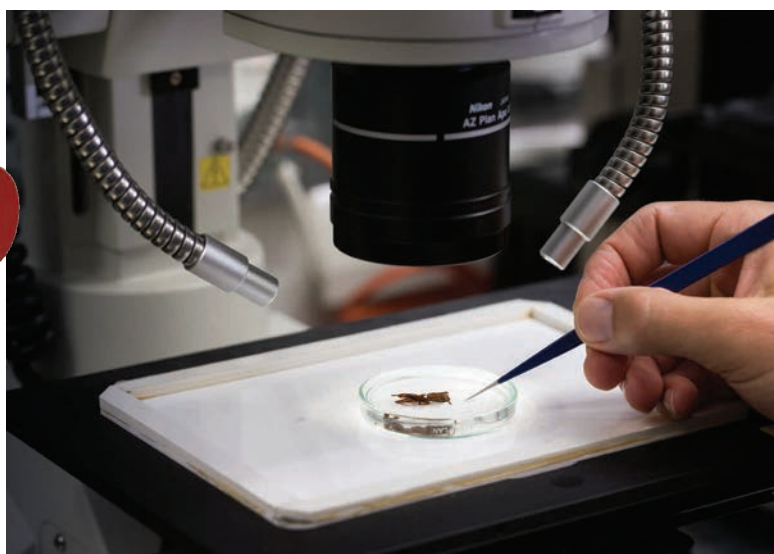
# 16

Temporary exhibitions



# 19

Peer-reviewed publications



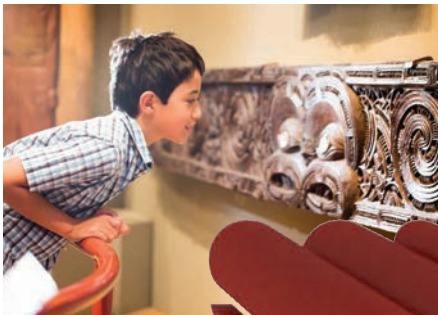
**\$2.3m**

Earned income



**58,300**

Participants in our education  
& public programmes



**96%**

Visitor satisfaction



The Canterbury Museum Trust Board gratefully acknowledges the following funding bodies:

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 Ministry of Education provided funding for a Learning Experiences outside the Classroom contract which enabled the Museum to provide ongoing educational programmes to schools throughout the region.

The Mason Foundation and the R S Allan Memorial Fund provided funding for research initiatives by staff and Research Fellows. The Mason Foundation also supported the publication of the *Records of the Canterbury Museum*.

The Cranleigh Barton Trust and the Wakefield Williams Trust provided funding towards conservation of Museum collections, and the Commodore Hotel Christchurch towards the purchase of the tractor used at Scott Base during the 1955 – 1958 British Commonwealth Trans-Antarctic Expedition.

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

**Christchurch**  
City Council



**Canterbury**  
**Museum**  
Friends

**Front cover:** Young visitors riding the interactive Alpine II Skidoo in the Antarctic Gallery. In the background a diorama highlights the part Huskies played at New Zealand's Scott Base.

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# Chairperson's & Director's Report

For the second year running Museum visitor numbers were an all-time record which, together with a number of other outstanding achievements, made 2015 very successful for the Museum and our staff.

## Record visitor numbers

**666,000 people visited the Museum in the year, surpassing last year's record of 660,000.**

## Exhibition milestones

**More than 750,000 people have now viewed *Fred & Myrtle's Paua Shell House* since the exhibition opened in July 2008. *Quake City* has welcomed more than 100,000 visitors since opening in February 2013. 16 temporary exhibitions staged in the year.**

## Education and public programmes

**26,320 people, including 17,210 school students, participated in a Museum education programme and 31,950 attended a public programme. More than 55,000 children and adults visited Discovery, our natural history centre for children.**

## Visitor satisfaction remains high

**96% of visitors rated their experience visiting the Museum as good, very good or excellent.**

## 19 articles and papers published

**Our Curators, Research Fellows and Associate Researchers engaged in a number of collaborative research programmes producing a wide range of peer-reviewed publications.**

## Trading revenue maintained

**Our local authorities contributed \$7.8 million to our operating costs in the year (2014: \$7.4 million), while revenue from door donations, Discovery Centre ticket sales, grants, bequests and other trading income decreased slightly to \$2.31 million (2014: \$2.38 million).**

During the year we started a programme of work to address critical maintenance issues which had been exacerbated by the impact of the earthquakes.

We commissioned a building specialist company to assess the water tightness of the twentieth century buildings following numerous leaks. They also looked at the life remaining for these buildings and whether or not they are capable of supporting the internal environment required by a museum containing valuable and historic collections.

They concluded that the twentieth century buildings have multiple defects and confirmed that we have a number of long-term building issues which have been exacerbated by the impact of the earthquakes. We carried out urgent repairs to parts of the roof most at risk, or which were causing the worst leaks.

We have continued to work closely with central and local government to look for solutions to fund the redevelopment of the Museum's current site. This is critical for the long-term future of the Museum and our ability to maintain our status as a major tourism destination and custodian of the Canterbury community's taonga.

With Christ's College, we started a major project to replace and upgrade our earthquake-damaged boundary wall. As our adjacent drive gives access to our loading bay, this has proven a logistical challenge on a number of occasions as we changed out our temporary exhibitions and received or dispatched large items.

We continue to assess potential earthquake damage in the internal areas of the Museum and to carry out low level repairs. During the year, staff completed earthquake remediation in our New Arrivals, Ethnology

and Textiles Collection Stores and started on the Geology Store. This involves checking all items for damage, recording their location and securely replacing them.

## Proposed new development

Discussions commenced with Jim and Dr Susan Wakefield, co-Chairs of the Ravenscar Trust, about a very exciting proposal to build New Zealand's first contemporary house museum to display the Trust's Collection of New Zealand arts, sculpture, designer furniture and classical antiquities. The Museum would own the Ravenscar House Museum and operate it jointly with the Trust. Christchurch City Council, which owns the preferred site at 52 Rolleston Avenue, has consulted the community on whether to gift the land to the Museum for the proposal. We await the Council's decision.

## Visitor Destination

During the year, we delivered a diverse range of temporary exhibitions and public programmes. A highlight was the *Whole House Reuse* exhibition in which we partnered with Rekindle. Rekindle deconstructed a red-zoned New Brighton home and asked crafts people from around the country to transform all the materials into beautiful and useful objects.

*Selling the Dream: Classic New Zealand Tourism Posters*, a retro exhibition of classic art posters promoting New Zealand as an idyllic visitor destination, was another standout. Canterbury Museum developed the exhibition and it is now touring galleries and museums around New Zealand.

As part of our commitment to tell stories from all parts of our community, we again worked with Oi YOU!, our previous year's partner in the *R/ISE* exhibition, to deliver





Michael McEvedy  
**Chairperson**



Anthony Wright  
**Director**

SPECTRUM street art festival. Based at the YMCA in Hereford Street, the Museum and vacant walls around the city, street art again proved very popular. *T-Shirts Unfolding* at the Museum was a colourful and engaging exhibition telling the 100-year-old story of the world's most popular garment.

Our decision to include a T-shirt deemed "objectionable" and classified as R18 in the exhibition proved controversial and offensive for some. However most of those who viewed the exhibition were extremely positive and many others, who may not have liked the T-shirt, defended our right to display it and the public's right to see it, if they chose to do so.

We worked with a range of community groups on exhibitions in the Visitor Lounge in the year. We were particularly pleased to welcome a group of physically and intellectually disabled artists who contributed works to an exhibition *Outside In* organised by Skillwise.

Two of our long-term exhibitions notched up significant milestones in the period. More than 750,000 people have now viewed *Fred & Myrtle's Paua Shell House* since the exhibition opened in July 2008. The story of how a Kiwi couple, with wonderful personalities and a passion for collecting, created something special in their front room continues to captivate Museum visitors, as it did for many years in Fred and Myrtle Flutey's Bluff home.

*Quake City*, our special exhibition telling the Canterbury earthquakes story, has welcomed more than 100,000 visitors since it opened in RE:Start Mall, Cashel Street in February 2013. In May 2015, we were pleased to welcome HRH Prince Harry to *Quake City* during his official visit to Christchurch.

### Leading research

Our Curators continue to be involved in cutting-edge research including field work on fossil sites near St Bathans in Central Otago and near Waipara in North Canterbury, and the systematics and ecology of New Zealand spiders. Together with our Research Fellows and Visiting Researchers, they published a number of articles and papers.

Acknowledging the significance of the centenary of the First World War, we have continued our collaboration with the Canterbury 100 Group to produce events and activities to mark the province's involvement in the war. This group is made up of personnel from Christchurch City Council, the Air Force Museum, Christchurch City Libraries, South Canterbury Museum, Ngai Tahu, University of Canterbury and Waimakariri and Selwyn District Councils, along with specialists from around New Zealand.

### Acknowledgements

Above all, we acknowledge the support, commitment and professionalism of the Museum staff and volunteers who continue to meet and exceed our expectations. We are also grateful to the many contractors and construction professionals who maintain the building to keep it safe and secure for our staff and our visitors.

Lastly, we acknowledge the support, direction and guidance of the Canterbury Museum Trust Board, our visitors, funders, sponsors and benefactors. Thank you all for your commitment and ongoing support.

Michael McEvedy  
**Chairperson**

Anthony Wright  
**Director**

**Below:** Royal Visit to *Quake City*: (L to R) The Prime Minister the Rt Hon John Key; HRH Prince Harry; Minister for Canterbury Earthquake Recovery, Hon Gerry Brownlee; Canterbury Museum Human History Curator, Sarah Murray and New Zealand Police photographer, Geoff Burns.



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# Engaging Our Communities

Canterbury Museum has been the only major visitor attraction open in central Christchurch and is a cornerstone destination in the city and the South Island. We have a strong reputation for our informative and entertaining exhibitions and public programmes, and for delivering a first-class experience for all our visitors.

For the second year running, record numbers – 666,000 people – visited the Museum. This figure included the 55,012 children and adults who visited Discovery, our natural history centre for children, 26,317 children and adults who attended a learning programme and 31,946 attending our public programmes.

Just over a quarter of our visitors are locals from Christchurch and the wider Canterbury region, with the balance of visitors from outside the area or international tourists. Many of these were among the 31,000 people who visited *Quake City*, our special exhibition in RE:Start Mall which tells the story of the Canterbury earthquakes.

## Exhibitions

During the year we delivered 16 temporary exhibitions. Highlights included:

*Hallett Station, Antarctica*, the joint United States and New Zealand scientific base was built during the first International Geophysical Year (1957 to 1958) and finally abandoned in 1973, nine years after a major fire destroyed the main scientific laboratory.

Antarctica New Zealand dismantled the Hallett Station buildings between 2000 and 2006 and gifted them to the Museum. The

Station was reconstructed for the *Hallett Station, Antarctica* exhibition as a unique visitor experience, coinciding with Icefest in the city.

*Selling the Dream: Classic New Zealand Tourism Posters*, is the first dedicated and extensive celebration of tourism posters and other publicity that helped promote New Zealand – both locally and to the world – between the 1920s and 1960s before the advent of high-quality photography and automated large-scale printing. The exhibition is now on tour to other museums around the country.

The *T-shirts Unfolding* exhibition explored the story of the garment over its 100-year history and the way in which T-shirts have been used as an expression of popular culture and art. Most of the T-shirts on display came from the collection of Melbourne-based Eddie Zammit, publisher of *T-world*.

Rekindle's Juliet Arnott and Kate McIntyre came up with the idea of reusing an entire house to save it from waste. The project, three years from its conception to the *Whole House Reuse* exhibition, involved reusing every single piece of 19 Admirals Way – a 1920s weatherboard home in New Brighton,

Christchurch – which was scheduled for demolition in 2013. More than 250 people from around New Zealand and the world found inventive ways of reusing these resources. The result was a huge collection of beautiful and functional objects displayed at the Museum.

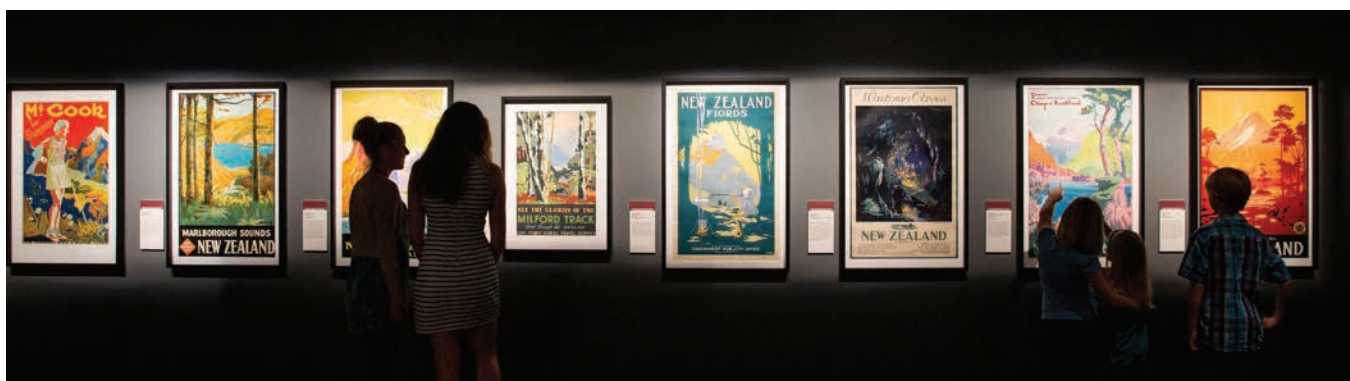
*Spiders Pūngāwerewere Up Close!* features 40 of New Zealand's more commonly-found spiders illustrated in large high-quality images drawn from a new book, *A Photographic Guide to Spiders of New Zealand* by Natural History Curator, Cor Vink and Hamilton-based wildlife and macro photographer, Bryce McQuillan. The beautiful works in Areta Wilkinson's exhibition, *Whakapaipai: Jewellery as Pepeha* received much critical acclaim and a very positive response from our visitors.

## Local Touring Exhibitions

During the year, we toured three exhibitions to towns in the wider Canterbury region. More than 146,700 people visited venues hosting these touring shows in the year which give the Museum an opportunity to reach out into the communities of Waimakariri, Hurunui and Selwyn. These

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







**Above:** *Whole House Reuse*  
**Below:** HIT+RUN T-shirt screen printing

districts, together with Christchurch City, provide our operational funding under the provisions of the Canterbury Museum Trust Board Act 1993.

*Fracture/Reconstruct*, featuring the Museum's earthquake conservation work, finished its tour this year in Lincoln. *Gigantic Girls* focusing on recent research findings that the female giant moa were three times larger than the male, toured to Rangiora, Darfield and Lincoln. *Treasures from the Pacific* featuring decorative combs, toured to Amberley and Hanmer.

### Community Involvement

Our Visitor Lounge hosted a number of community-based exhibitions. Our engagement with Arts Access Aotearoa was the catalyst for *Outside In*, an exhibition of work by a diverse group of physically and intellectually disabled people, organised by Skillwise.

An exhibition by Ngai Tahu weavers working in the late nineteenth and early twentieth century was held to coincide with Ngai Tahu's hosting of Te Matatini National Kapa Haka festival in Christchurch in March 2014. The Museum also loaned six large pounamu boulders for display in Hagley Park during the four-day festival. In December 2014, The Court Theatre Youth Company used the Museum's galleries for their end of year production *Do Not Touch The Exhibition*.

### Public Programmes

A highlight in July 2014 was the four *Night at the Museum* events. These were hugely popular with the more than 9,000 children and their parents/carers who enjoyed

bedtime stories and characters after hours at the Museum. Christmas was time for the *Great Museum Santa Search* which has become a firm family favourite over the years.

A range of public programmes supported the popular *Whole House Reuse* exhibition. Some of the salvaged building material was used to make fantastic musical instruments which were played in a special performance. These included a beautifully-carved flute and a double base fashioned from the bathroom sink and metal pipes. Puppets created by children in school holiday workshops were brought to life in a specially-built puppet theatre. Other programmes featured guided tours of the exhibition and public talks about the creation of a special outdoor room, Cocoon.

Also popular was the HIT+RUN T-shirt screen printing operation set up to coincide with the opening of *T-shirts Unfolding* with the first 150 people receiving a free T-shirt created by artists featuring in the exhibition.

Our Curators continued to share their research through more than 60 public programmes including external presentations by Senior Curator Natural History Paul Scofield at the Society for Vertebrate Paleontology in Berlin and at the New Zealand Geosciences conference in New Plymouth; Cor Vink at the European Congress of Arachnology and the annual conference of the Entomological Society of New Zealand and Senior Curator Human History Roger Fyfe at Museums Aotearoa. Our Curators and Researchers also presented at monthly public meetings of the Canterbury Museum Friends on a wide range of topics of interest to local audiences.

The Visitor Hosts continued to deliver presentations on the Rebuild Tours operated in conjunction with Red Bus, with 8,500 passengers over the 12 months.





**Above:** Discovery, our natural history centre for children

## Education

During the year, our educators delivered a range of education programmes to local school children. Many of the lessons and learning experiences that we deliver are tailored to the specific needs of the learners and as a result we develop many ongoing partnerships and connections. It is very rewarding that our programmes provide exciting and varied opportunities to enrich the knowledge of so many people in our region.

In 2014, we worked closely with the Icefest team to help develop an educational component for their Antarctic Time Travel attraction which coincided with our *Hallett Station, Antarctica* exhibition.

In January, we ran a series of professional development sessions over a day at Ferrymead Heritage Park for the newly-formed Waitakiri School. Since then, the school has brought all 27 classes (over 700 students) to the Museum for lessons with a Maori focus.

We developed three First World War programmes. The most successful looks at memorials and remembrance and includes a walking tour of the nearby Park of Remembrance on the banks of the River Avon. Here the students look at the memorial to Henry James Nicholas, the Bridge of Remembrance and the Memorial Oak Tree

which was originally gathered as an acorn by early settler, Douglas Deans.

Christchurch Girls' High School requested help with a lesson for their Year 10 Visual Arts students, based on the work of Neil Pardington, an artist who uses photography to capture the storage of Museum collections. We set up our classroom with items from our Information Collection of birds, skulls, bones and eggs which the students were able to photograph, sketch and handle. They also viewed the Information Collection storage area and visited our Discovery Centre. The outcome provided a much fuller and more relevant study that the students could apply to their finished works.

We were also pleased to help with a request from The Blind Foundation. Tables were set up in the Bird Hall with an Information Collection of stuffed birds, bird wings and feathers. These were described to the group who were also able to handle the objects. For many it was the first time they had had such an experience in the Museum. It will hopefully lead to us providing further hands-on learning experiences for this group.

Our *Whole House Reuse* exhibition captured the interest of many schools from throughout Canterbury and beyond, including a skype tour by a teacher for his school in Northland. The exhibition provided an opportunity for

students to understand the philosophy and meaning behind reuse and sustainability and to appreciate the skills involved in reusing the salvaged materials from 19 Admirals Way.

As well as hosting a variety of public programmes, the Bird Hall and *Quake City* proved popular as function spaces for external parties with 15 events held during the year.

## Visitor Research

Throughout the year we participated in external research and conducted our own internal research<sup>1</sup> to ensure that we were meeting the expectations of our visitors. The Museum-wide focus on customer service delivered a visitor satisfaction rating of 96%.

The data for this rating is collected from surveys undertaken within the Museum and analysed by Morris Hargreaves McIntyre on a rolling basis. We also participate in the annual Museum Aotearoa Customer Satisfaction Survey and visitor satisfaction is monitored on the Red Bus Tours.

<sup>1</sup> Research by Morris Hargreaves McIntyre based on face to face interviews with 838 visitors to Canterbury Museum between July 2014 and June 2015; margin of error +/- 3.38%



# Significant Collections & Research

Canterbury Museum is the trusted custodian of the Canterbury community's taonga. The 2.3 million artefacts in our collections cover the full breadth of the region's social and natural history.

Through our strong relationship with Ngai Tahu, we are trusted to care for more than 37,000 Maori artefacts and excavated Maori materials. We hold the world's most comprehensive collection of items from the heroic age of Antarctic exploration and discovery – from the epic journeys of Scott and Shackleton to the first motorised crossing to the South Pole.

Our expert Curators and Researchers produce leading research which enhances our knowledge and understanding of our collections. Our Curators and Research Fellows are recognised and respected nationally and internationally as leaders in their fields.

Earthquake-related repair work has constrained our ability to provide access to some of our collections and archives. As a result we have prioritised virtual public access with the launch of Collections Online via the Museum's website. This currently provides virtual access to images and information about more than 12,000 items in the collection.

## Developing the Collection

During the year we acquired nearly 2,000 varied and interesting objects. We purchased at auction, a Ferguson tractor used by Sir Edmund Hillary's party at the newly-constructed Scott Base during the British Commonwealth Trans-Antarctic Expedition 1955 – 1958.

As one of the most significant items from this era to come on the market in the last 20 years, this was very exciting for the Museum and our partners the Antarctic Heritage Trust and Commodore Hotel, Christchurch.

The tractor is now on display at the Commodore Hotel as an attraction for hotel guests, many of whom are en route to

Antarctica, until we have space to show it in an expanded Antarctic exhibition.

We are particularly grateful to the Friends of Canterbury Museum for their generous donation towards the purchase of two significant items. The first of these is a magnificent bronze life-size sculpture of Pouakai/Haast's Eagle by Alan Brown. The very realistic work is based on the shape and dimensions of the largest-known Pouakai skull.

The Elmslie sideboard, now on display in the Museum's foyer, is another important object acquired with support from the Friends. The sideboard, made from oak and kauri, is ornately carved in the Arts and Crafts style. It was carved by Jessie Elmslie in around 1891. Jessie was the daughter of the Reverend John Elmslie, a congregational minister responsible for building St Paul's Church in Cashel Street.

Other items of note include a manuscript collection relating to the Kaingaroa Station in the Chatham Islands, a 660 kg, one-metre high Brazilian amethyst geode, a fossil dolphin skull, two mite paratypes and 100 spider specimens that had been photographed and DNA sequenced for the book *A Photographic Guide to New Zealand Spiders*, written by Curator Natural History, Cor Vink.

Our Collections Technicians catalogued 43,081 objects in the year, from moa bones to mayflies and maps to maquettes. Our Registration Team subsequently added and verified the 43,081 object records to the Vernon collections management database, moving us closer towards our long-term goal of digitising all collection object records.

At the beginning of the year, we cleared the former Documentary Research Centre to

create a working area for colleagues from the Christchurch Art Gallery while they await the reopening of the Gallery in December 2015.

We continue to work through all back-of-house areas checking thousands of collection objects for earthquake damage and repairing the interiors of collection stores and storage cases and cabinets. This year the New Arrivals, Ethnology and Textile Stores were checked and internal repairs completed. Work continues in the Geology Store where we have found more earthquake-damaged items than expected.

During the year, internal and external conservators conserved 759 mainly earthquake-damaged objects. In doing so we have reacquainted ourselves with many of the Museum's treasures which have been stored away due to constraints on our exhibition space. These include some remarkable and colourful bird specimens from around the world and many glass plate negatives showing life in Canterbury in the nineteenth century.

A three-year project to conserve a collection of seventeenth and eighteenth century Chinese porcelain gifted to Canterbury Museum in 2007 was completed by an Auckland Museum-based conservator just after year end. The Wakefield Williams Collection endured the bombing of London during the Second World War and two earthquakes in 2011 in which only four pieces were damaged. The most spectacular casualty was a teapot shattered into 103 pieces.

During the year, we responded to more than 8,000 public enquiries, many of which were seeking our expert knowledge on a variety of topics. We also provided collections access to many researchers, although most of our



**Above:** Senior Curator Natural History, Professor Paul Scofield

manuscript and pictorial materials are stored off-site due to earthquake remediation.

## Research

Canterbury Museum's Curators, Research Fellows and Visiting Researchers produced world-class research and published papers on a range of topics during the year.

Senior Curators Paul Scofield (Natural History) and Roger Fyfe (Human History) are involved in several ongoing research projects. Roger, with Kyle Davis, Te Runanga o Ngai Tahu collated information from scientific, archaeological and ethno-historical accounts of Maori traditional harvest of eggs from a wide range of bird species across Te Wai Pounamu/South Island. The conclusions reveal that cooked eggs have been part of traditional diet, since the days when moa were plentiful until now.

Paul Scofield published 10 research papers in the year. These were on topics as diverse as fossil bats, a newly-described fossil kaka from the Chatham Islands, albatross numbers on remote sub-Antarctic islands, inaccurate labels on Buller's bird specimens, the bone histology of kiwi and moa and the Tree of Life of birds using sequencing of the whole genome.

Most of these were in collaboration with staff at institutions around the globe including University of Otago, Landcare Research, Flinders University, University of New South

Wales, Te Papa Tongarawa The Museum of New Zealand, Auckland Museum, Curtin University, The Sorbonne University and Harvard University.

He continued field work on important fossil sites in North Canterbury and at St Bathans in Central Otago and gave symposia talks at the New Zealand Geological Sciences conference in New Plymouth and the Birds New Zealand Conference in Blenheim. During the year, Paul was made an Adjunct Professor in the School of Geological Sciences at the University of Canterbury, recognising his research and teaching work.

Roger, and Curator Human History Sarah Murray, published an article on Benin art in Volume 28 of the *Records of the Canterbury Museum*. The paper is the first published description of 17 pieces of Benin art in the Museum's collection, the majority of which were obtained in the early twentieth century. The *Records of the Canterbury Museum* also included articles from Danille Steyn and Dr Lucy Wadeson on Roman coins and a funerary portrait, respectively, from the Museum's collections.

Sarah, in collaboration with David Monger and Katie Pickles from the University of Canterbury, marked the centenary of the First World War by publishing an edited collection entitled *Endurance and the First World War: Experiences and Legacies in*

*New Zealand and Australia*. Her longer term projects include researching the stories and social impact of the Canterbury earthquakes with the University of Canterbury's Lyndon Fraser, and research on Dr A C Barker, ship's surgeon on the *Charlotte Jane*, and his family.

Curator Human History, Marguerite Hill published a review in the *New Zealand Journal of History* and is currently researching the personal textiles, decorative arts and ethnographic collections of two artists (Sydney Lough Thompson and Evelyn Page) which are held at the Museum.

In February, Curator Natural History Cor Vink published *A Photographic Guide to Spiders of New Zealand* with photographer Bryce McQuillan. He also published several other journal articles including an article in Volume 28 of the *Records of the Canterbury Museum* on the type specimen of a Fijian spider which was collected in the late 1800s and is held in the Museum collections. He is continuing his research on the systematics and ecology of New Zealand spiders, which includes work on *Latrodectus* (widow spiders), sheetweb spiders and trapdoor spiders.

This year, our Human History and Natural History Research Fellows continued to research and share their areas of expertise. Richard Bullen published on the art of



Chinese soft diplomacy in partnership with James Beattie, as part of his Marsden-funded research on the Rewi Alley collection. Lyndon Fraser continues his research into the memorialisation of the Canterbury earthquakes and has maintained his investigations of shipboard diaries. Natural History Research Fellows, Peter Johns, Terry Hitchings and Pat Quinn are continuing their research on weta, chafers, mayflies and parasitic wasps.

Emeritus Curators, Baden Norris and Sally Burrage remain valued members of the Museum team. Baden has returned to work in the Museum using his vast expert knowledge of Antarctic explorers to identify and update records of our Antarctic photographs. He continues to lend support to the team in delivering public programmes and answering public enquiries.

Sally, now based outside of Canterbury, has been a wonderful support from a distance and her knowledge of Canterbury Museum's own history continues to assist our curatorial research projects.

Research Associate, David Harrowfield published twice in *Polar Record* and contributed his research and knowledge to several other projects. He continues to assist the curatorial team in identifying and providing information about our Antarctic holdings in

response to visitor requests.

Visiting Researchers Geraldine Lummis, Helen Brown and Paulien Martens are using Museum collections for specific research projects. All three join us as students of the University of Canterbury. Geraldine is completing a PhD on Cantabrian Joseph Kinsey, a prolific collector of Antarctic and Asian arts objects. Helen is completing her Masters thesis focusing on images of Ngai Tahu people in the photographic collection of W A Taylor. Paulien is completing her Honours dissertation on the Barker collection with a focus on gendered experiences of migration.

This year, we welcomed Janine Judson of CPIT who is also undertaking research into the collection, focusing on identifying nineteenth century mourning clothing. Curators worked closely with students in supervisory roles for Honours, Masters and Doctoral dissertations at the Universities of Canterbury, Auckland, Otago and Lincoln.

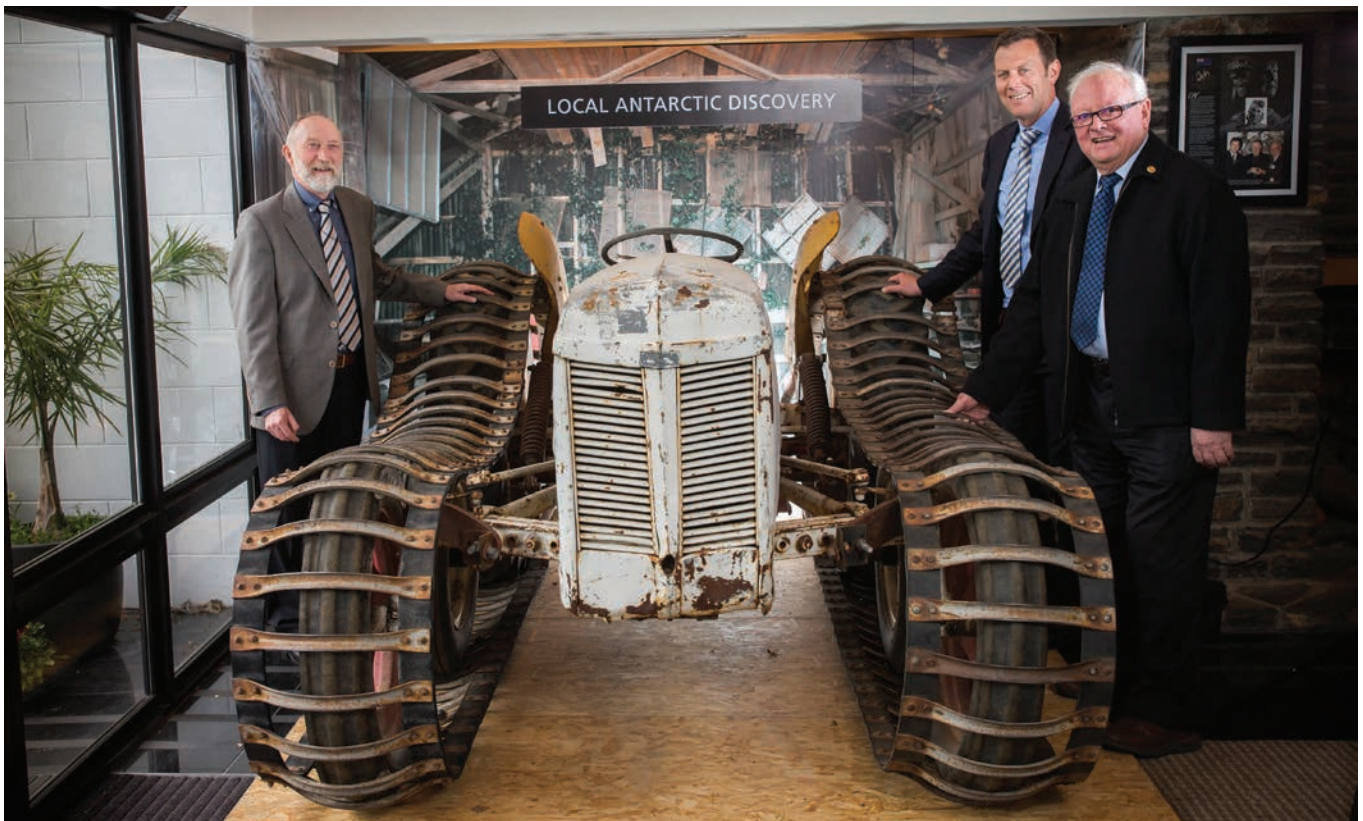
Staff research led to 19 peer-reviewed publications and 13 conference abstracts on subjects such as Katipo spiders, predatory arthropods on New Zealand farmland and the Canterbury earthquakes. The Curatorial Team also had a productive year peer-reviewing external articles and student theses, with 73 reviews completed in the 12 months.

## Relationships and Collaboration

Our partnership with the Antarctic Heritage Trust continues. Our Registration Team are working alongside the Trust to manage the database recording the major ongoing conservation programme of the heroic era huts, together with their contents. Our work includes ensuring the integrity of the data as it comes back from the ice so that there is a permanent and ongoing record of conservation activity and that information about the huts and their contents is accessible to the wider public.

We provided curatorial expertise and collection management advice to Riccarton House about the care of their textiles works on paper. We have loaned taonga Maori objects from across the Waimakariri district to support and enrich the display in the new Kaiapoi Museum in the recently-opened Ruataniwha building. The process included a hui at the Museum with representatives of both Museums and Ngai Tahu runanga to view and select appropriate taonga. We also helped Oxford Museum develop the exhibition concept for part of their Museum.

**Below:** Senior Curator Human History, Roger Fyfe and Michael and Tom Patterson of the Commodore Hotel Christchurch with the newly-acquired Scott base tractor.



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# Professional & Committed People

With record visitor numbers and a consistently high visitor approval rating, Canterbury Museum is one of the top visitor attractions in Christchurch. Our communities can be confident that their precious taonga are managed, protected and made accessible by a unified, professional and friendly team. People are at the heart of everything we do.

During the year, we maintained our commitment to Investors in People (IiP), a framework for driving best practice in high performance workplaces, having become the first organisation in Australasia to achieve the top, Gold Standard in 2013. We had our mid-term, 18-month check with IiP assessors in April 2015 which confirmed that we continue to work to the gold-level standard. IiP are introducing a new framework in the current year and we are planning to step up to the new Platinum Standard in 2016.

As a result of the mid-term IiP assessment we introduced a new induction process for new staff and agreed an approach to coaching and mentoring as part of our Learning and Development Framework.

In September 2014, we won the Champion Canterbury Award for the best medium/large tourism/hospitality enterprise. We were a finalist in the Museums Aotearoa awards for the Best Visitor Experience.

## Health and Safety

The health and safety of everyone who visits and works at the Museum is a major priority. During the year we reviewed our health and safety policy, charter and annual plan and developed an occupational health and safety manual. The Board continues to focus on health and safety as a priority at their monthly meetings and we are closely monitoring the impending new health and safety legislation to ensure that we comply.

Health and safety practices are well imbedded in our operational activities. New systems and procedures are developed as necessary including, this year, new policy and procedures for the movement of large and heavy objects and an update of our smoke-free policy and procedures. Our Health and Safety Committee meets monthly to review all accident reports and hazards

and to recommend processes to eliminate or minimise any risks.

We take the well-being of the Museum team seriously and offer a range of support including flu vaccinations, workplace ergonomic assessments and an employee assistance programme. Health and safety inductions are mandatory for all new staff and for contractors working onsite.

Training is another important aspect of our health and safety activities. All front-of-house staff have First Aid Certificates as do a number of back-of-house staff. Training is given in other areas such as fire extinguisher use, managing chemical spills and working at heights.

The number of reported accidents this year was similar to the previous year and were all relatively minor with trips and falls the most common incidents. We achieved our annual target of “zero harm accidents attributable to Museum negligence”. In addition no lost-time accidents were reported by the Museum team.

Following an ACC Workplace Safety Management Practices audit in late 2014 we achieved a secondary level accreditation. We have implemented some minor improvements identified during the audit and are working towards achieving tertiary level accreditation in 2016.

## Training and Development

Training is a high priority and all staff receive training in a number of areas including customer service, bicultural understanding, health and safety and collections management.

This year, we exceeded our staff training target of 3,000 hours by 791.25 hours. Corporate training and development

accounted for 1,026.5 hours, 1,475.5 hours were spent on other training or conferences and 1,289.25 hours for on-the-job training. Specific training included an ongoing series of management training modules for the Museum Management Team, Microsoft upgrade training for all staff and object photography training for collections and curatorial staff. Sixteen staff are currently completing the National Certificate in Museum Practice.

## Environmentally Sustainable

We continued with a number of sustainability initiatives which had previously resulted in a reduction of waste to landfill and much-reduced power consumption. The current challenge is to maintain the focus on sustainability and to identify new ideas within the current constraints of the buildings and our operational requirements.

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**Below:** Museum Visitor host, Anthony Layton (right)





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# Statement of Comprehensive Revenue and Expenses

For the year ended 30 June 2015

	Note	2015 \$	2014 \$	Budget 2015 \$
<b>Revenue</b>				
Revenue from non-exchange transactions	2	8,884,310	8,475,635	8,170,522
Revenue from exchange transactions	2	2,688,079	2,397,604	2,330,029
		<b>11,572,389</b>	10,873,239	<b>10,500,551</b>
<b>Expenditure</b>				
Employee benefits expense	3	3,711,219	3,489,595	4,156,797
Depreciation and amortisation	3	1,304,769	1,332,393	1,375,000
Finance cost		166,395	166,395	170,000
Other expenses	3	3,168,098	3,533,980	4,913,903
		<b>8,350,481</b>	8,522,363	<b>10,615,700</b>
<b>Net surplus/(deficit) from operating activities</b>		<b>3,221,908</b>	2,350,876	<b>(115,149)</b>
Capital project grant		-	35,770	-
Earthquake insurance claim		2,365,000	1,062,873	750,000
Earthquake employee benefits expenses		(408,255)	(305,104)	(350,000)
Earthquake remedial expenses		(963,807)	(1,193,586)	(400,000)
<b>Net surplus/(deficit) attributable to Canterbury Museum Trust Board</b>		<b>4,214,846</b>	1,950,829	<b>(115,149)</b>
<b>Other comprehensive revenue and expense</b>				
Change in value of available-for-sale financial assets		563,135	218,934	
Sale of available-for-sale financial assets		(141,632)	(28,178)	
<b>Comprehensive revenue and expenses before revaluation</b>		<b>4,636,349</b>	2,141,585	
Revaluation of land and buildings	6	13,282,584	-	
<b>Total comprehensive revenue and expenses attributable to Canterbury Museum Trust Board</b>		<b>17,918,933</b>	2,141,585	

## Statement of Changes in Equity

For the year ended 30 June 2015

Opening balance	54,325,842	52,184,257
Net surplus/(deficit)	4,214,846	1,950,829
Other comprehensive revenue and expenses	421,503	190,756
Revaluation of land and buildings	13,282,584	-
Closing balance	72,244,775	54,325,842

The accompanying notes form part of these financial statements.

# Statement of Financial Position

As at 30 June 2015

	Note	2015 \$	2014 \$
<b>Current assets</b>			
Cash and cash equivalents		3,649,253	3,937,456
Debtors and receivables from non-exchange transactions		34,206	22,264
Debtors and receivables from exchange transactions	4	564,831	387,501
Inventory		20,720	16,306
Other financial assets	5	22,554,198	16,226,579
		<b>26,823,208</b>	20,590,106
<b>Non current assets</b>			
Other financial assets	5	10,057,934	10,388,165
Property, plant and equipment	6	44,566,619	32,345,803
Intangible assets	7	22,036	22,444
		<b>54,646,589</b>	42,756,412
<b>Total assets</b>		<b>81,469,797</b>	63,346,518
<b>Less liabilities</b>			
<b>Current liabilities</b>			
Creditors and other payables	8	293,678	396,522
Employee entitlements	9	238,241	201,848
Grants received in advance	10	6,108,667	5,838,710
Term loans	11	1,500,000	-
		<b>8,140,586</b>	6,437,080
<b>Non current liabilities</b>			
Employee entitlements	9	34,436	33,596
Term loans	11	1,050,000	2,550,000
		<b>1,084,436</b>	2,583,596
<b>Total liabilities</b>		<b>9,225,022</b>	9,020,676
<b>Equity</b>			
Reserves	12	67,343,195	51,445,673
Retained earnings	13	4,901,580	2,880,169
		<b>72,244,775</b>	54,325,842
<b>Total liabilities and equity</b>		<b>81,469,797</b>	63,346,518




Board Chairperson  
9 November 2015

Director

The accompanying notes form part of these financial statements.

# Statement of Cash Flows

For the year ended 30 June 2015

	2015 \$	2014 \$
<b>Cash flows from operating activities</b>		
<i>Receipts from non-exchange transactions</i>		
Levy and ex gratia payments	7,847,592	7,473,897
Donations and grants	3,671,674	2,205,211
<i>Receipts from exchange transactions</i>		
Other revenue	1,239,063	1,735,551
Interest and dividends on financial instruments	1,014,936	915,948
<i>Payments</i>		
Payments to suppliers of goods and services	(4,239,162)	(4,124,742)
Payments to employees	(4,082,241)	(3,796,531)
Interest on building loan	(166,395)	(166,395)
<b>Net cash flows from operating activities</b>	<b>5,285,467</b>	<b>4,242,939</b>
<b>Cash flows from investing activities</b>		
Sale of financial instruments	2,192,268	1,765,001
Purchase of property, plant and equipment	(242,592)	(328,320)
Purchase of financial instruments	(7,523,346)	(6,590,912)
<b>Net cash flows from investing activities</b>	<b>(5,573,670)</b>	<b>(5,154,231)</b>
<b>Cash flows from financing activities</b>		
<b>Net cash flows from financing activities</b>	<b>-</b>	<b>-</b>
<b>Net increase/(decrease) in cash held</b>	<b>(288,203)</b>	<b>(911,292)</b>
<b>Cash and cash equivalents at beginning of year</b>	<b>3,937,456</b>	<b>4,848,748</b>
<b>Cash and cash equivalents at end of year</b>	<b>3,649,253</b>	<b>3,937,456</b>

The accompanying notes form part of these financial statements.



# Notes to the Financial Statements

For the year ended 30 June 2015

## 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

This is the first set of financial statements of the Museum that is presented in accordance with PBE standards. The Museum has previously reported in accordance with NZ IFRS (PBE) and has applied PBE FRS 47 "First-time adoption of PBE standards by entities other than those previously applying NZ IFRS" in preparing these financial statements.

The accounting policies adopted in these financial statements are consistent with those of the previous reporting period. There are no instances where the accounting or reporting requirements of a PBE standard are different requirements under NZ IFRS (PBE). An explanation of how the transition to Tier 2 PBE IPSAS has affected the reporting Statement of Financial Position and Statement of Comprehensive Revenue and Expenses is provided in Note 23.

### 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

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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.

### **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, reimbursement (typically from the Museum's insurance provider) 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 12 May 2014. 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

# Notes to the Financial Statements

For the year ended 30 June 2015

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

## Financial assets at fair value through surplus or deficit

Assets and liabilities in this category are either held for trading or are managed with other assets and liabilities and are accounted for and evaluated on a fair value basis. The Museum has not classified any financial instrument as a financial liability at fair value through surplus or deficit.

## 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.

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### 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.

### 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 \$159,031 (2014: \$256,378).

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.



# Notes to the Financial Statements

For the year ended 30 June 2015

**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.

**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.

	2015 \$	2014 \$	Budget 2015 \$
<b>2 REVENUES AND OTHER REVENUE</b>			
<b>a Revenues from non-exchange transactions</b>			
Local authority operating levy and ex gratia payments	7,847,592	7,473,897	7,847,592
Donations, grants and bequests	1,036,718	1,001,738	322,930
	<b>8,884,310</b>	8,475,635	<b>8,170,522</b>
<b>b Revenues from exchange transactions</b>			
Discovery revenue	90,546	99,536	95,457
Lease revenue	81,102	74,016	75,000
Image Service revenue	7,703	7,304	5,000
Other trading revenue	1,091,846	1,197,820	1,294,572
	<b>1,271,197</b>	1,378,675	<b>1,470,029</b>
<b>c Other revenues from exchange transactions</b>			
Interest revenue	1,047,067	839,656	770,000
Dividend revenue	125,007	120,256	90,000
Gain on sale of financial instruments	259,474	21,173	-
Unrealised gain on financial instruments	(14,666)	37,843	-
	<b>1,416,882</b>	1,018,928	<b>860,000</b>
<b>3 EXPENSES</b>			
<b>a Employee benefits expense</b>			
Salaries and wages	3,556,498	3,327,590	4,005,589
Post-employment benefits	93,044	92,155	54,300
Other short-term employee benefits	61,677	69,850	96,908
	<b>3,711,219</b>	3,489,595	<b>4,156,797</b>
<b>b Depreciation and amortisation</b>			
Buildings	1,128,581	1,152,660	1,175,000
Furniture, fittings and equipment	160,834	164,760	186,964
Total depreciation	<b>1,289,415</b>	1,317,420	<b>1,361,964</b>
Amortisation of intangible assets	15,354	14,973	13,036
	<b>1,304,769</b>	1,332,393	<b>1,375,000</b>
<b>c Other expenses</b>			
Audit fees for audit services	35,150	33,860	36,000
Auditor fees for other services in relation to assistance in conversion to IPSAS	6,000	-	-
Other operating expenses	3,126,948	3,500,120	4,877,903
	<b>3,168,098</b>	3,533,980	<b>4,913,903</b>

# Notes to the Financial Statements

For the year ended 30 June 2015

	2015 \$	2014 \$
<b>4 DEBTORS AND RECEIVABLES FROM EXCHANGE TRANSACTIONS</b>		
Debtors	84,009	78,765
Allowance for doubtful debts	-	-
	<b>84,009</b>	78,765
Accrued interest income	426,940	269,802
Prepayments	53,882	38,934
	<b>564,831</b>	387,501
<b>5 OTHER FINANCIAL ASSETS</b>		
<b>Held-to-maturity financial assets classified as current:</b>		
Bank term deposits	22,554,198	16,226,579
	<b>22,554,198</b>	16,226,579
<b>Held-to-maturity financial assets classified as non current:</b>		
Fixed term investments	5,901,725	6,478,503
<b>Available-for-sale financial assets classified as non current:</b>		
Investments in equity instruments	4,156,209	3,909,662
	<b>10,057,934</b>	10,388,165

## 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 2014

	Land	Buildings	Furniture, fittings and equipment	Work-in- progress	Total
	\$	\$	\$	\$	\$
Carrying amount at 30 June 2013	3,000,000	29,936,471	412,053	458,524	33,807,048
Additions	-	174,018	140,680	-	314,698
Disposals	-	-	-	-	-
Impairment losses	-	-	-	(458,524)	(458,524)
Depreciation	-	(1,152,660)	(164,759)	-	(1,317,419)

<b>Carrying amount at 30 June 2014</b>	<b>3,000,000</b>	<b>28,957,829</b>	<b>387,974</b>	<b>-</b>	<b>32,345,803</b>
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### 30 June 2014

Cost	3,000,000	40,387,586	2,484,997	-	45,872,583
Accumulated depreciation and impairment	-	(11,429,757)	(2,097,023)	-	(13,526,780)

<b>Carrying amount</b>	<b>3,000,000</b>	<b>28,957,829</b>	<b>387,974</b>	<b>-</b>	<b>32,345,803</b>
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### Year ended 30 June 2015

Carrying amount at 30 June 2014	3,000,000	28,957,829	387,974	-	32,345,803
Additions	-	101,824	125,823	-	227,647
Revaluation	2,000,000	11,282,584	-	-	13,282,584
Disposals	-	-	-	-	-
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>39,231,656</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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# Notes to the Financial Statements

For the year ended 30 June 2015

## 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.

## Work-in-progress – Museum Project

The balance of the work in progress relating to the planning and design stages of the Revitalisation Project was written off in 2014.

The objective of the Revitalisation Project was to upgrade the Museum's buildings and services to provide better customer service, new and improved exhibitions and purpose-built storage facilities for the reserve collections.

This was to be achieved through more public arrival and circulation space, larger special exhibition areas, readily accessible lifts and staircases, improved toilet facilities, air conditioning, purpose-built education and collection storage areas, the redisplay of the blue whale skeleton, new long-term exhibitions, and access through the Museum into the Robert McDougall Gallery and then out into the Christchurch Botanic Gardens.

After eight years of planning and consultation, appeals against the Project's resource consents resulted in the consents being overturned in the Environment Court in 2007.

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.

At the reporting date, unspent grants in relation to the Museum Project amounted to \$6,108,667 (2014: \$5,838,710) and is recorded as a liability in the Statement of Financial Position. See Note 10.

	2015 \$	2014 \$
<b>7 INTANGIBLE ASSETS</b>		
Beginning balance, software assets	22,444	23,795
Additions	14,946	13,622
Amortisation	(15,354)	(14,973)
Ending balance, software assets	22,036	22,444
Cost	291,540	276,594
Accumulated amortisation and impairment	(269,504)	(254,150)
	22,036	22,444

All intangible assets are externally acquired software.

## 8 CREDITORS AND OTHER PAYABLES

Creditors	234,166	338,542
Accrued interest expense	15,240	15,240
GST payable	(23,287)	(12,944)
Other accrued expenses and payables	67,559	55,684
	293,678	396,522



	2015 \$	2014 \$
<b>9 EMPLOYEE ENTITLEMENTS</b>		
<b>Current</b>		
Salary and wages	1,593	-
Annual leave	203,927	202,562
Others	32,721	(714)
	<b>238,241</b>	201,848
<b>Non-current</b>		
Retirement gratuity	20,463	19,964
Long service leave accrual	13,973	13,632
	<b>34,436</b>	33,596
<b>10 GRANTS RECEIVED IN ADVANCE</b>		
Christchurch City Council	5,625,995	5,377,368
Selwyn District Council	482,672	461,342
	<b>6,108,667</b>	5,838,710
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.		
<b>11 TERM LOANS</b>		
Redevelopment Loan 1995	1,500,000	1,500,000
Revitalisation Loan 1998	1,050,000	1,050,000
	<b>2,550,000</b>	2,550,000
The Displays, Galleries and Building Redevelopment Loan 1995 is for a maximum term of 20 years (15/12/15). Interest is payable at a rate of 6.55% pa in equal half-yearly instalments (2014: 6.55%).		
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 (2014: 6.49%).		
The lender of the Redevelopment and Revitalisation Loans is Christchurch City Council and the security is Canterbury Museum Trust Board registered stock.		
<b>12 RESERVES</b>		
Asset revaluation reserve	44,711,396	31,428,812
Asset replacement reserve	12,470,444	11,408,268
Trust and bequest funds	6,630,776	5,730,440
Available-for-sale revaluation reserve	1,186,678	765,176
Term loan repayment reserve	2,238,941	2,018,017
Accumulated grants reserve	104,960	94,960
	<b>67,343,195</b>	51,445,673

# Notes to the Financial Statements

For the year ended 30 June 2015

2015  
\$

2014  
\$

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

**a Asset revaluation reserve**

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

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	11,408,268	10,357,283
Transferred from retained earnings	1,062,176	1,050,985
<b>Ending balance</b>	<b>12,470,444</b>	11,408,268

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	5,730,440	5,003,152
<b>Transfers from/(to) retained earnings for:</b>		
Donations, grants and bequests	852,338	793,098
Interest on trust and bequest funds	282,589	238,769
Acquisition of collection items	(159,031)	(256,378)
Director's Mason Fund expenditure	(163)	-
Endowment fund operational expenditure	(75,397)	(48,201)
Net movements	900,336	727,288
<b>Ending balance</b>	<b>6,630,776</b>	5,730,440

	2015 \$	2014 \$
<b>Represented by:</b>		
Acquisition Fund	269,792	138,108
Adson Trust Acquisition Fund	627,520	-
Cranleigh Barton Fund	30,879	29,529
Director's Mason Fund	95,591	89,623
Estate D A Harrison Fund	4,886	4,672
Estate D A Russell Fund	800,899	765,897
Estate G M Flemming Fund	29,679	28,382
Estate M C Richards Fund	674,070	683,737
Estate M M Adamson Fund	71,823	68,684
Estate M N Duff Fund	31,780	30,391
Estate R B F Eastgate Fund	601,243	574,967
Estate R J Reynolds Fund	1,436,282	1,373,512
Estate W D Barnett Fund	31,008	29,653
H F Von Haast Fund	89,074	85,182
Linblad Antarctic Fund	4,130	3,949
Museum Endowment Fund	1,771,026	1,765,729
P J Skellerup Antarctic Fund	1,498	1,433
Popular Publications Fund	48,692	46,564
Stamp Room Fund	10,904	10,427
	<b>6,630,776</b>	<b>5,730,440</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	765,176	574,420
Change in value of available-for-sale financial assets	563,134	218,934
Sale of available-for-sale financial assets	(141,632)	(28,178)
<b>Ending balance</b>	<b>1,186,678</b>	<b>765,176</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 2015

	2015 \$	2014 \$
<b>e Term loan repayment reserve</b>		
Beginning balance	2,018,017	1,808,113
Transferred from retained earnings	220,924	209,904
<b>Ending balance</b>	<b>2,238,941</b>	<b>2,018,017</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	94,960	148,537
Movements	10,000	(53,577)
<b>Ending balance</b>	<b>104,960</b>	<b>94,960</b>
<b>13 RETAINED EARNINGS</b>		
Beginning balance	2,880,169	2,934,440
Net surplus/(deficit) including earthquake claims/remedials	4,214,846	1,950,829
Transfer to asset replacement reserve	(1,062,176)	(1,050,985)
Transfer to trust and bequest funds	(900,336)	(727,288)
Transfer to term loan repayment reserve	(220,924)	(209,904)
Transfer to accumulated grants reserve	(10,000)	(16,923)
<b>Ending balance</b>	<b>4,901,579</b>	<b>2,880,169</b>
<b>14 OPERATING COMMITMENTS</b>		
An operating commitment exists for non-cancellable lease:		
No later than on year	221,780	238,840
Later than one year and no later than five years	240,262	-
	<b>462,042</b>	<b>238,840</b>
<b>15 CAPITAL COMMITMENTS</b>		
There were no capital commitments at 30 June 2015 (2014: \$nil).		
<b>16 CONTINGENT LIABILITIES</b>		
There were no contingent liabilities at 30 June 2015 (2014: \$nil).		
<b>17 KEY MANAGEMENT PERSONNEL</b>		
The key management personnel consist of the Board of Trustees and the Senior Management Team.		
Total remuneration	687,946	726,725
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 (2014: \$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 2015, however, the Museum considers the risk of non-recovery of these amounts to be low as at that date.

	2015	2014
	\$	\$
Cash and cash equivalents	3,649,253	3,937,456
Debtors (Note 4)	84,009	78,765
Accrued interest receivable (Note 4)	426,940	269,802
Bank term deposits (Note 5)	22,554,198	16,226,579
Fixed-term investments (Note 5)	5,901,725	6,478,503
Investments in equity securities (Note 5)	4,156,209	3,909,662
	<b>36,772,334</b>	<b>30,900,767</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	259,297	259,297	259,297	-	-
Term loans	2,550,000	2,803,560	1,617,270	1,186,290	-
<b>Total</b>	<b>2,809,297</b>	<b>3,062,857</b>	<b>1,876,567</b>	<b>1,186,290</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 2015

The following financial arrangements have interest rates ranging between:

		2015	2014
Cash and cash equivalents	Fixed and floating rates	<b>0.25%-4.52%</b>	0.25%-4.40%
Bank term deposits	Fixed rates	<b>4.00%-4.65%</b>	4.15%-4.95%
Fixed term investments	Fixed rates	<b>4.45%-7.00%</b>	3.71%-7.80%
Grants received in advance	Fixed rates	<b>4.30%-4.66%</b>	4.20%-4.80%
Term loans	Fixed rates	<b>6.49%-6.55%</b>	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)	FX rate	Impact on equity	FX rate	Impact on equity
<b>2015</b>							
Australian listed equities	609,611	0.88	691,482	0.93	(37,113)	0.88	41,575
US listed equities	1,941,413	0.68	2,862,596	0.73	(196,553)	0.63	227,841
	<b>2,551,024</b>		<b>3,554,078</b>		<b>(233,666)</b>		<b>269,416</b>
<b>2014</b>							
Australian listed equities	727,141	0.93	782,798	0.98	(39,984)	0.88	44,533
US listed equities	2,132,421	0.88	2,433,993	0.93	(131,411)	0.83	147,318
	<b>2,859,562</b>		<b>3,216,791</b>		<b>(171,395)</b>		<b>191,851</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>2015</b>						
Equity investments	4,156,209	(14,666)	4,571,830	415,621	3,740,588	(415,621)
<b>2014</b>						
Equity investments	3,909,662	37,843	4,300,628	390,966	3,518,696	(390,966)

## 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 2015

## 20 POST-REPORTING DATE EVENTS

No adjusting or significant non-adjusting events have occurred between the reporting date and the date of authorisation.

## 21 RELATED PARTIES

There were no related party transactions during the year. 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 EXPLANATION OF TRANSITION TO PBE IPSAS

The financial statements for the year ended 30 June 2015 are the first financial statements prepared in accordance with PBE IPSAS. The transition date is 1 July 2013 and the opening PBE IPSAS Statement of Financial Performance has been prepared as at that date.

Reconciliation of Total Assets	June 2014	July 2013
Balance as at 30 June under previous NZ IFRS	<b>63,346,518</b>	60,989,523
Grants received in advance' liability reduced	<b>94,960</b>	148,537
Recognition of grants income in equity	<b>(94,960)</b>	(148,537)
Total assests as at 30 June under PBE IPSAS	<b>63,346,518</b>	60,989,523

## 26 AUTHORISATION OF FINANCIAL STATEMENTS

The financial statements for the year ended 30 June 2015 (including comparatives) were approved by the Board on 9 November 2015.

# Statement of Service Performance

For the year ended 30 June 2015

	Objectives	Targets	Outcomes
Our visitors	- Achieve visitor numbers	575,000	<b>665,866</b>
	- Achieve operational surplus for Quake City	Surplus	<b>Achieved</b> <b>\$123,867</b> <b>\$148,701</b>
	- Achieve door donations	\$155,000	
	- Achieve % of visitors rating their Museum experience as satisfied or very satisfied	Over 95%	<b>96%</b>
	- Ensure paid staff have completed relevant customer service training	95%	<b>91%</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>99.9%</b> <b>(1871 of 1873)</b>
	- Develop, deliver and evaluate 8 special exhibitions	8	<b>16</b>
	- Tour an exhibit to the three contributing district council areas to reach a visitor target of	120,000	<b>146,735</b>
	- Achieve 29,000 individuals receiving a Museum delivered learning programme (including 24,000 school students)	29,000 (24,000)	<b>26,317</b> <b>(17,207)</b>
	- Achieve the number of individuals engaging in a Museum organised public programme	25,000	<b>31,946</b>
	- Achieve paid admissions to Discovery	50,000	<b>55,012</b>
	- Answer 100% of external written/phone/email enquiries within 5 working days (total number to be reported)	100% (Total number)	<b>96% (8,097)</b>
	- Achieve 750 media hits (print and social media)	750	<b>842</b>
	- Actively participate in professional associations/external bodies	35	<b>45</b>
	- Provide outreach, advice and support to other Canterbury museums and related organisations (number of interactions)	150	<b>154</b>
Our collections	- 100% of newly offered objects processed, with a maximum of 2,500 acquired and added to the database	100%	<b>100% (1,993)</b>
	- Vernon records created for objects not yet on the database	50,000	<b>40,588</b>
	- Convert unverified Vernon records to verified	27,500	<b>32,082</b>
	- Complete processing of Earthquake related acquisition backlog	10,000 (estimated)	<b>8,013 (actual)</b>
	- Process 100% of all approved loan requests (total number of objects loaned)	100%	<b>100% (4,410)</b>
	- Plan and undertake earthquake remediation in 3 collection stores	3 stores	<b>3 commenced</b>
Our research	- Peer-reviewed research papers accepted for publication	15	<b>19</b>
	- Peer review external articles or supervise theses	50	<b>73</b>
	- Publish one volume of <i>Records of the Canterbury Museum</i>	1	<b>Achieved</b>
	- Present conference papers	7	<b>13</b>
	- Adjunct positions held in research institutions	4	<b>3</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	>4.40%	<b>4.57%</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	3,000	<b>3,342</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>Achieved</b>
	- Achieve accreditation as a Qualmark Enviro-gold organisation	Achieve	<b>Achieved</b>



# Independent Auditor's Report

## Audit

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

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

We have audited:

- the financial statements of the Museum on pages 16 to 34, that comprise the statement of financial position as at 30 June 2015, statement of comprehensive revenue 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 performance information of the Museum on page 35.

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

As stated in the accounting policies in note 1 D (viii) on page 22, the Museum has not recognised the majority of its collection assets in the statement of financial position, nor the associated depreciation expense in the statement of comprehensive revenue and expenses. This is a departure from applicable Public Benefit Entity International Public Sector Accounting Standard 17: Property, Plant and Equipment (PBE IPSAS 17), which generally requires assets to be recognised, and depreciated over their useful lives, in the financial statements. There are no practical audit procedures that we have been able to apply to quantify the effect of this departure from PBE IPSAS 17.

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

- do not present fairly, in all material respects:
  - i) its financial position as at 30 June 2015; 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 Public Benefit Entity International Public Sector Accounting Standards with reduced disclosure requirements.

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

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

In our opinion:

- the statement of cash flows of the Museum on page 18:
  - i) presents fairly, in all material respects its cash flows for the year ended 30 June 2015; and
  - ii) complies with generally accepted accounting practice in New Zealand and has been prepared in accordance with Public Benefit Entity International Public Sector Accounting Standards with reduced disclosure requirements.
- the performance information of the Museum on page 35:
  - i) presents fairly, in all material respects, the Museum's achievements measured against the performance targets adopted for the year ended 30 June 2015; and
  - ii) complies with generally accepted accounting practice in New Zealand

Our audit was completed on 9 November 2015. This is the date at which our opinion is expressed.

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

### Basis of opinion

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

Material misstatements are differences or omissions of amounts and disclosures that, in our judgement, are likely to influence readers' overall understanding of the financial statements and the performance

information. We found material misstatements that were not corrected, as we referred to in our adverse opinion on the financial statements (other than the statement of cash flows and performance information).

An audit involves carrying out procedures to obtain audit evidence about the amounts and disclosures in the financial statements and in the performance information. The procedures selected depend on our judgement, including our assessment of risks of material misstatement of the financial statements and the performance information, whether due to fraud or error. In making those risk assessments, we consider internal control relevant to the preparation of the Museum's financial statements and performance information in order to design audit procedures that are appropriate in the circumstances but not for the purpose of expressing an opinion on the effectiveness of the Museum's internal control.

An audit also involves evaluating:

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

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

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

### Responsibilities of the Board

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

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

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

### Responsibilities of the Auditor

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

In addition to the audit, we have carried out assignments in the areas of Public Benefit Entity International Public Sector Accounting Standards conversion advisory services, which are compatible with those independence requirements. Other than the audit and these assignments, we have no relationship with, or interests in, the Museum.



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

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Beattie, J & **Bullen, R** (2014) Visions of Peace: The H W Youren Collection and the Art of Chinese Soft Diplomacy, MTG Hawkes Bay and UC Confucius Institute.

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**Wright A E** (2014) Presentation of Allan Mere Award for 2014 to Dr Brian Molloy. *New Zealand Botanical Society Newsletter* 118 December 2014:2-4.

**Wright A E** (2015) Planted flora of Cemetery at north end of Anderson Road. 21-22 + figs. 49-55 in Cameron E K (ed): Lord Howe Island – a record of the Auckland Botanical Society visit, 18-24 October 2014. *Auckland Botanical Society Journal* 70(1): 4-31.

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# Exhibitions

## Ice Lab – New Science and Architecture in Antarctica

20 August – 23 November 2014

Featuring five innovative designs of Antarctic research stations, this exhibition illustrated how contemporary architecture is enabling scientists to live and work in one of the most extreme environments on our planet.

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## Hallett Station, Antarctica

30 August 2014 – 18 January 2015

This exhibition offered visitors the chance to view a genuine Antarctic research station and discover what life was like down on the ice for researchers in the 1950s and 1960s.

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## How did architects respond to the Great East Japan Earthquake?

29 August – 5 October 2014

Courtesy of the Japan Foundation, the exhibition highlighted how architects came together to share their knowledge and passion in the common goal of helping affected residents piece their lives back together.

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## Rutherford's Locomotive

4 September 2014, ongoing

Featuring a historic model locomotive, gifted to 8 year-old Patrick Fowler at the train-naming ceremony for the steam locomotive *Lord Rutherford of Nelson* at St Pancras Railway Station, London in 1908.

## Creative Fibre

19 – 25 September 2014

An exhibition of work by Canterbury's spinners, weavers and felters

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## Chinese Calligraphy

3 – 26 October 2014

Master Tang Yu-Shiun, who has adopted the artistic name Bai Chuan, was born in 1921 in Ningbo City, Zhejiang Province, China. The exhibition of his work reflected both contemporary and classical calligraphy texts.

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## Whakapaipai: Jewellery as Pepeha

30 October 2014 – 8 March 2015

An exhibition of beautiful work from acclaimed jeweller Areta Wilkinson.

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## Canterbury Potters 41st Annual Exhibition

6 – 14 November 2014

The annual exhibition covered a variety of styles, colours, creations and inspirations by local potters.

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## Selling the Dream: Classic New Zealand Tourism Posters

19 December 2014 – 24 May 2015

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.

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## Outside In

14 February – 10 May 2015

A temporary exhibition produced by Skillwise, *Outside In* showcased artworks from a broad spectrum of Christchurch artists.

## T-Shirts Unfolding

21 September – 30 October 2015

This exhibition explored the story of the garment over its 100-year history and the way in which T-shirts have been used as an expression of popular culture and art.

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## Ikebana – The Art of Japanese Flower Arranging

27 February – 1 March 2015

Ikebana, the Japanese art of flower arrangement, is a disciplined art form steeped in a philosophy of developing closeness with nature. This community exhibition showed works by local ikebana students.

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## Ngai Tahu Weavers

4 March – 6 May 2015

Raranga completed by Ngai Tahu weavers as well as twentieth century examples of Ngai Tahu kapa haka costume. The exhibition was enhanced by taonga from the Museum collection.

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## Spiders Pūngāwerewere Up Close!

18 April 2015, ongoing

Spider's bodies, habitats and eating habits are explored in the exhibition which includes high-quality macro photographs by Bryce McQuillan.

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## Canterbury Fired Up!

20 – 31 May 2015

A vibrant collection of works created throughout the region by a variety of pottery groups

# **Benefactors**

## **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

## **Local Touring Exhibitions**

Exhibitions provided on a rotational basis to our Contributing Local Authorities.

## **Fracture / Reconstruct**

This travelling exhibition featured conservation work being undertaken at the Museum.

## **Gigantic Girls**

This exhibition focuses on recent DNA research that has proved the female giant moa was up to three times larger than the male.

## **Treasures from the Pacific**

An exhibition featuring decorative wooden combs, selu pau, *Treasures from the Pacific* reminds us of the shared history between communities in Samoa and Canterbury.

Adson Trust

Chris Austin

David Ayers

Daniela Bagozzi

J S Barker

Juliet Barker

Michael Barker

Stephen Barker

S Barnett

A A Barwick

Nigel Binks

Calvin Boulter

Ross Bowen

Richard Bullen

Christchurch Art Gallery - Te Puna O Waivhetu

Christchurch City Council

Louise F Clapp

John Clark

Christopher Coker

Comfort Crusaders

Donald Couch

Ian Cresswell

Kyle Davis

Nicola Fraser

Ken Hall

Wendy Hamilton

Mark Handley

Ron James

Peter Johns

Gavin Johnston

Peggy Kelly

Jessmae Kingston

Alison Locke

Seona McKinnon

Chris Maclean

Bryce McQuillan

Doris May

Vanessa Merritt

Paul Mulcock

Caroline Murray

Sarah Murray

New Zealand Post

Nga Taonga Sound and Vision

Caroline Oliver

Orange and District Historical Society

Ilona Pawlowski

Jeanette Quinn

Pat Quinn

Sandy Reid

Kristy Rusher

Owen Seeman

Clare Shave

Murray Shaw

Rosalie Somerville

Ronald Stephen

Marisa Swanink

Bernadette Turner

Turning Point 2000 Trust

Peter Vangioni

Cor Vink

Mike Wakelin

Campbell Watson

Frances Willems

Geraldine Wilson

Anthony Wright

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# Museum Staff

**Hamish Anderson** – Exhibitions Technician

**Mara Apse BA, Dip Tchg** – Training Co-ordinator

**Rick Bishop** – Protective Services Officer

**Jordan Black** – Protective Services Officer (to 16 October 2014)

**Vicki Blyth BA, Dip J** – Communications Manager (from 10 November 2014)

**Nicolas Boigelot** – Collections Technician Registration

**Lana Burtenshaw BFA** – Visitor Host (Collections Technician Registration from 13 March 2015)

**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 MBA, Post Grad Museums Dip, BA (Hons)** – Museum Best Practice Manager

**Michael Davies MA, BA** – Collections Technician Human History (to 30 December 2014)

**Kyle Davis BA** – Collections Technician Natural History (to 14 November 2014)

**Sebastian Denize Cert Eng** – Exhibitions Preparator

**Derene Flood** – Public Programmes Manager (to 19 December 2014)

**Rachael Fone BA** – Collections Technician Registration

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

**Jennifer Gallagher BA, Grad Dip Tchg** – Visitor Host

**Paul Gallagher** – Visitor Host

**Donna Glass BA** – Visitor Host

**Michelle Harte** – Exhibition Technician

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

**Anthony Hennig BTchLn** – Education Communicator

**Kathryn Hewson PhD** – Visitor Host

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

**Marguerite Hill BA (Hons), MMHS** – Curator Human History (from 15 September 2014)

**Andrew Jackson Dip ICT** – IT Technician

**Kevin Jago** – Building Supervisor (to 29 June 2015)

**Bernard Johns** – Cleaner

**Madeleine Jones BA, MA** – Collections Technician Registration (from 03 March 2015)

**Judy King BCom** – Accounts Administrator

**Anthony Layton** – Visitor Host

**Janette Leyland BSc** – Collections Technician Natural History

**Sam McKinnon** – Exhibition Technician

**Carmen Marsh MBA, B Com, BA** – Projects Office Manager

**Dominic Murray BA** – Visitor Host

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

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

**Kelvin Nolly** – Protective Services Manager

**Chris O'Rourke** – Exhibitions Preparator

**Denise Patterson** – Visitor Host

**Neil Phillips PGDip Museum Studies, BA** – Exhibitions Manager

**Kristen Ramsdale BSc** – Collection Technician Registration (from 5 January 2015)

**Glenn Reynolds** – Protective Services Officer

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

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

**Matthew Shaw BSc** – Associate Curator Natural History

**Kimberly Simpson** – Visitor Host

**Alan Stedman** – Senior Protective Services Officer

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

**Marisa Swanink GradDip Tchg (Sec), Dip VCD** – Education Communicator

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

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

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

**Alex Wootton BDes** – Graphic Design Technician

**Anthony Wright MSc, FNZIM** – Director

## CASUAL AND FIXED TERM CONTRACT STAFF

**Stefka Bargazova BA, PDip (Conservation)** – Earthquake Recovery Project Conservator (to 18 December 2014)

**Jenny Barnes** – Visitor Host

**Janine Bruce BA** – Collections Technician EQR (from 25 March 2015)

**Mitchell Collingwood BA** – Visitor Host (to 15 January 2015)

**Jason Crawford Dip Gdes** – Collections Technician Registration (to 30 June 2015)

**Silvia da Rocha BA, BA<sup>TH</sup>, MACulMc** – Earthquake Recovery Project Conservator (to 5 January 2015)

**Petrena Fishburn BA (Hons)** – Collection Technician EQR (from 2 June 2015)

**Robert Fletcher BSc** – Earthquake Conservator (from 16 March 2015)

**Jane Hamill BA** – Earthquake Conservator (from 1 April 2015)

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

**Diane Irving** – Visitor Host

**Danielle Johnson MA** – Earthquake Recovery Collections Technician (to 22 May 2015)

**Cheree Johnstone BA (Hons)** – Visitor Host

**Paraskevi Kerdemelidis** – Protective Services Officer

**Elissa Mah BComm (Hons), BA** – Visitor Host (from 15 January 2015)

**Jack McCammon BA** – Visitor Host (from 11 January 2015)

**Min Lim** – Visitor Host

**Edward Lust MFA** – Earthquake Recovery Collections Technician

**Virginia Malcolmson** – Visitor Host

**Baden Norris QSO** – Antarctic  
Tour Guide

**Charlotte O'Rourke** – Visitor  
Host (to 13 March 2015)

**Peter Pexton** – Visitor Host (to  
22 February 2015)

**Carla Pike BA, CCM** –  
Earthquake Recovery Project  
Conservator

**Tuhi Rangi** – Protective Services  
Officer

**Amy Ryan BA** – Visitor Host  
(from 7 April 2015)

**Makenzi Schaapveld** – Visitor  
Host

**Bronwyn Simes BBS, Dip  
Tchg** – Project Manager  
Collections Earthquake Recovery

**Philip Skewes** – Collections  
Technician (from 19 January  
2015)

**Peter Vaney** – Visitor Host

**Annick Vuissoz BA** –  
Earthquake Conservator (from 1  
April 2015)

#### EMERITUS CURATORS

**Baden Norris QSO**  
Antarctic History

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

#### RESEARCH FELLOWS

**Lyndon Fraser DipTchg, PhD,  
MA (Hons)**

**Terry Hitchings, MSc, Dip  
Tchg, FNZIC** – Invertebrate  
Zoology

**Peter Johns, MSc** –  
Invertebrate Zoology

**Pat Quinn, MSc** – Invertebrate  
Zoology

**Yann-Pierre Montelle PhD  
BSc, MA** – Anthropology

#### VOLUNTEERS

**Ella Fox** – Education and Public  
Programmes

**Nicolas Gunby** – Education and  
Public Programmes

**Alison Hutton Adv DipEd,  
Higher DipEd, TchgCert**

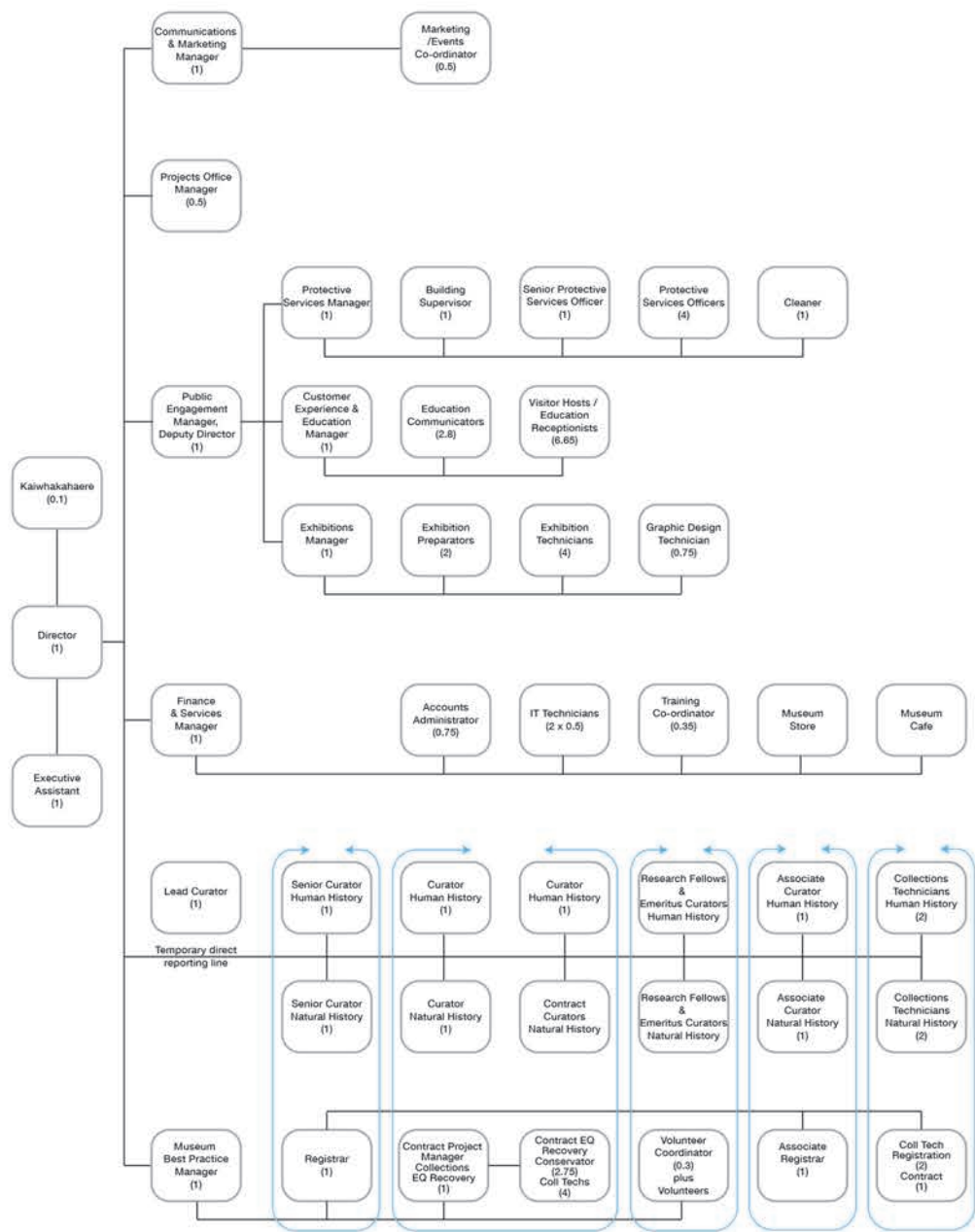
**Tim Hitchings MB ChB** –  
Invertebrate Zoology

**Luka Reardons** – Education  
and Public Programmes

**Tierney Reardons** – Education  
and Public Programmes



# Organisational Chart



2 April 2015

# Museum Representation on External Organisations

Antarctic Heritage Trust, Deputy Chairman;  
Executive Committee, Chair

## **Anthony Wright**

Antarctic Link Canterbury, Committee  
Member

## **Vicki Blyth**

Australasian Arachnological Society,  
Webmaster

## **Cor Vink**

Cantage – Canterbury Heritage, Committee  
Member

## **Sarah Murray**

Canterbury100 First World War, Committee  
Member

## **Sarah Murray**

Canterbury Cultural Collections Recovery  
Centre Advisory Board

## **Anthony Wright**

Canterbury Earthquake Images, Stories,  
Media Integrated Collection (CEISMIC)  
Board member

**Derene Flood** (to 19 December 2014)

Canterbury Historical Association, President

## **Sarah Murray**

Canterbury History Foundation, Executive  
Committee

## **Sarah Murray**

Chartered Accountants Australia and New  
Zealand – Not-for-Profit Special Interest  
Group, Convenor

## **Nigel Tecofsky**

Christchurch Arts Audience Development  
Project Steering Group

## **Vicki Blyth**

Christchurch Canterbury Tourism Business  
Partner Member

## **Jerry Champion**

Christchurch City Council First World War  
Planning Group, Committee Member

## **Sarah Murray**

Christchurch City Council Public Art Advisory  
Group, Chair

## **Anthony Wright**

Clark Collection Scholarship, Selection Panel

## **Anthony Wright**

Council of Australasian Museum Directors

## **Anthony Wright**

Council of Australasian Museum Directors,  
Executive

## **Anthony Wright**

Cranleigh Barton Estate, Advisory Trustee

## **Anthony Wright**

Cultural Precinct, Steering Group

## **Anthony Wright**

Department of Conservation Animal Marking  
Scheme, Committee Member

## **Paul Scofield**

Department of Conservation, Chatham  
Island Seabird Species Recovery Team

## **Paul Scofield**

Department of Conservation Threatened  
Species Assessment, Committee (Birds)  
Member

## **Paul Scofield**

Emerging Museum Professionals New  
Zealand, Committee Member for Canterbury

## **Daniel Stirland**

Fauna of New Zealand - Member of the  
Editorial Board

## **Cor Vink**

Friends of the Canterbury Museum,  
Committee Member

## **Anthony Wright**

Friends of the Canterbury Museum,  
Treasurer

## **Nigel Tecofsky**

Government House Auckland, Gardens  
Committee Member

## **Anthony Wright**

Interpretations Network New Zealand

## **Anthony Hennig**

International Union for Conservation of  
Nature's Species Survival Commission –  
Spider Specialist Group

## **Cor Vink**

Lincoln University, Department of Ecology,  
Adjunct Lecturer

## **Cor Vink**

Mason Foundation, Accountant

## **Nigel Tecofsky**

Mason Foundation, Trustee

## **Anthony Wright**

Museums Aotearoa, Co-opted Board  
Member

## **Daniel Stirland**

National Digital Forum, Regional  
Ambassador Canterbury

## **Joanna Szczepanski**

New Zealand Botanical Society, President

## **Anthony Wright**

New Zealand Entomological Society,  
President

## **Cor Vink**

New Zealand Entomological Society,  
Treasurer

## **Matthew Shaw**

New Zealand Entomologist, Associate Editor

## **Cor Vink**

New Zealand Historical Association  
Conference Planning Committee, Committee  
Member

## **Marguerite Hill**

New Zealand Historical Association  
Conference Planning Committee, Committee  
Member

## **Sarah Murray**

New Zealand Journal of Zoology, Associate  
Editor

## **Cor Vink**

Ornithological Society of New Zealand,  
Checklist Committee

## **Paul Scofield**

Ornithological Society of New Zealand,  
Scientific Committee

## **Paul Scofield**

Professional Historians Association  
New Zealand Aotearoa, Canterbury  
Representative

## **Marguerite Hill**

Robin S Allan Memorial Fund, Trustee

## **Anthony Wright**

Robin S Allan Memorial Fund, Treasurer

## **Nigel Tecofsky**

Society for Avian Palaeontology, Committee  
Member

## **Paul Scofield**

Touring Exhibitions Network New Zealand  
(TENNZ)

## **Neil Phillips**

University of Canterbury, Macmillan Brown  
Centre for Pacific Studies, Adjunct Associate  
Professor

## **Roger Fyfe**

University of Canterbury History Department,  
Adjunct Fellow

## **Sarah Murray**

University of Canterbury, School of  
Geological Sciences, Professor

## **Paul Scofield**

Zootaxa, Lycosoidea, Editor

## **Cor Vink**

ZooKeys, Editor (Araneae – systematics,  
phylogeny, evolution)

## **Cor Vink**

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

**Ohaki O Nga Tipuna (Iwi Liaison Committee)** – This committee comprises 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, Dip Ed, Dip Tchg

### **Representing University of Canterbury**

Warren Poh BE (Hons), MEM, CPEng

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

Dr Rod Syme PhD, BSc (Hons), FNZIP, ONZM (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
Alison Fox	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.









Impress has a chain of custody accreditation in tree farmed well managed forests, where ECF bleaching processes are used with the ISO14001 environmental management standard.

Published by the Canterbury Museum Trust Board  
Canterbury Museum, Rolleston Avenue,  
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