



Our Museum

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

What we do Ko te wāhi ki a mātou

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

The values we live by Ō Mātou Tikanga

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

Our year
at a glance

59,910

participants in our education & public programme



95%

visitor satisfaction



784,756

visitors in the year, a Museum record



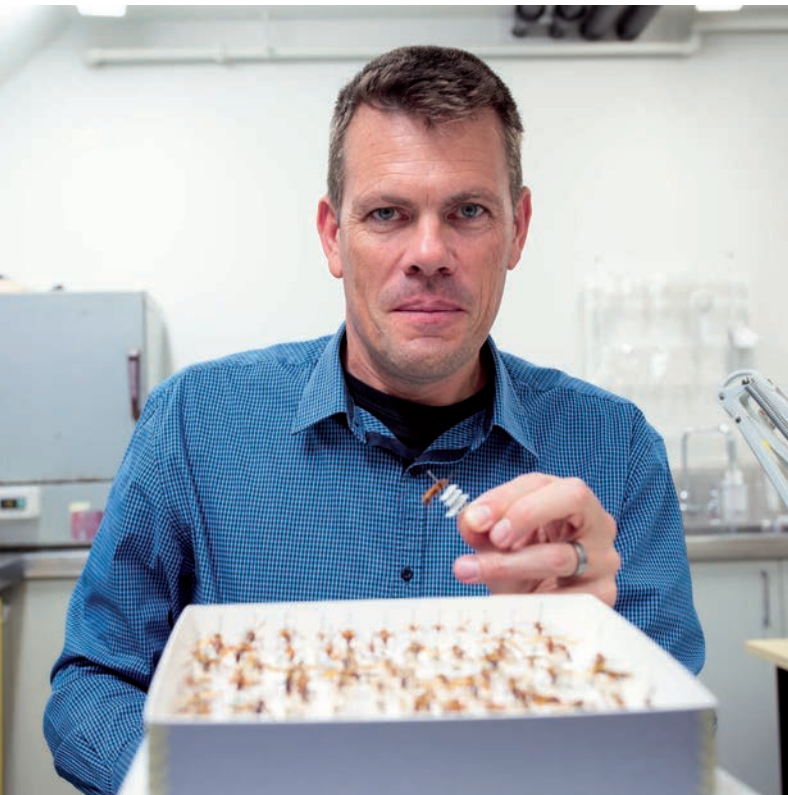
11

temporary exhibitions



34

peer-reviewed publications



Earned Income

\$2.7million

The Canterbury Museum Trust Board gratefully acknowledges the following:

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

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

Christchurch
City Council 

 **HURUNUI**
District Council

 **Selwyn**
DISTRICT COUNCIL

 **WAIMAKARIRI**
DISTRICT COUNCIL

 **Canterbury
Museum**
Friends

Front Cover (L to R): Collections Technician Natural History Phil Skewes; Visitor Host Bernadette Hewson-Martini with a young visitor in *Discovery*

Inside Cover (L to R): Data Entry Technician Chantal Bennett; Visitors enjoying the Air New Zealand 737 cockpit, part of *Air New Zealand 75 Years*

Our Year at a Glance main images (L to R): *Air New Zealand 75 Years* exhibition; Museum building; Curator Natural History Cor Vink and Curator Human History Jill Haley.

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Chairperson's & Director's Report

This has been another very successful and exceptionally busy year for the Museum and our staff. The Museum and Quake City welcomed 785,000 visitors in the year, another all-time record.

Record visitor numbers

785,000 visitors to Museum and Quake City, surpassing last year's record of 723,000 visitors. Now the South Island's largest tourist attraction.

Exhibition milestones

11 temporary exhibitions staged. More than 1 million people have seen *Fred & Myrtle's Paua Shell House* since the exhibition opened in July 2008. *Quake City* welcomed more than 193,000 people since opening in Cashel Mall in February 2013. An estimated 324,000 people saw Museum touring exhibits in venues around Canterbury.

Education and public programmes

29,370 people including 14,420 school students, participated in a Museum education programme and 30,540 attended a public programme. More than 52,900 children and adults visited *Discovery*, our natural history centre for children.

High Visitor Satisfaction

95% of visitors rated their experience visiting the Museum as good or very good and 98% rated our staff as good and very good.

Research Outcomes

Our researchers engaged in national and international collaborations, had 34 peer-reviewed papers accepted for publication, produced 12 other articles and made 21 conference presentations.

Revenue

Our local authorities contributed \$8.3 million to our operating costs (2016: \$8.1 million). Revenue from trading and other income was \$2.7 million (2016: 2.5 million) including door donations of \$168,800 (2016: \$186,000). Operational surplus of \$52,700 at *Quake City*.

A major highlight was achieving the Investors in People Platinum Standard and the presentation of the award to Museum staff by the then Prime Minister, the Rt Hon Bill English. The Museum was the first organisation in Australasia and only the second outside the United Kingdom to achieve this highest-level recognition of best practice people management.

Building Redevelopment

During the year, we made steady progress towards realising our plans to redevelop and earthquake protect our Rolleston Avenue buildings. The Museum buildings have not been fit-for-purpose for some years. They are the major cause of damage to the collection that they are supposed to protect, and are in themselves earthquake impaired.

The internal environment cannot be adequately controlled or adapted to protect the collection. Non-structural cracks in the building fabric allow pests to enter and to harbour in tiny fissures that cannot be located or sealed. The buildings are riddled with micro-cracks and leak when it rains. There have been a number of occasions where we have had flooding in the basement and water running down the interior of external walls. In the basement, water and sewerage pipes run adjacent to precious collection objects; there are water pipes running through other storeroom areas.

Temperatures in some storage facilities can fluctuate by as much as 9°C throughout the year and as much as 4°C in a day; relative humidity can vary by 40% with daily fluctuations of up to 25%. This is exacerbated by a combination of factors including uninsulated buildings, failing and antiquated heating systems, no air circulation systems and the absence of a centralised control and monitoring system.

The effects of the Museum's poor environmental conditions are becoming obvious. Wooden objects are cracking; bone, horn and ivory is splitting and delaminating,

and metals are tarnishing. The current buildings cannot adequately protect the collection from the destructive forces of earthquakes.

While we have estimated the overall project costs for the purposes of long-range budget forecasting and commenced discussions with Government and the Christchurch City Council in particular, we have not commenced consultation or work on design.

During the year, we settled our insurance claim for earthquake damage to the buildings. About 94,800 collection objects were damaged in the Canterbury earthquakes, a relatively small but still significant proportion of the total collection of 2.3 million items. Conservators have repaired some damaged items, but it will take decades to repair all objects. We have not yet settled our earthquake insurance claim for damage to collection objects.

Ravenscar House

The project to develop Ravenscar House is progressing well, although the overall timeframe has slipped slightly. Ravenscar Trust and Canterbury Museum have set up a project control group to govern and manage the development and to continue the positive momentum of the project. The group comprises representatives of both organisations as well as technical advisers.

In the last year, the architects, engineers and other consultants have progressed the house through concept design towards developed design of the building and are preparing the documents for the resource consent application. The design has received positive feedback from the Council's Urban Design Panel. We are now reviewing and updating the time line for consenting, tendering, construction and opening to the public. The current estimates place opening of the new Ravenscar House in 2019.

Successful Exhibitions

In September *Air New Zealand 75 Years*



Michael McEvedy
Chairperson



Anthony Wright
Director

began a 7 month run at the Museum attracting 425,000 visitors to the exhibition and a further 28,800 to the cockpit of a retired 737 nosecone, set up for 3 months in the Botanic Gardens over summer. More than 1 million people saw the exhibition in Auckland, Wellington and Christchurch, the largest number by far at Canterbury Museum.

The popularity of *Fred & Myrtle's Pāua Shell House* continues. In November, we welcomed the millionth visitor since the long-term exhibition opened in July 2008. *Quake City* has welcomed more than 193,000 visitors since it opened in February 2013. With the expiry of the building lease, the exhibition closed in Cashel Mall in June 2017 and reopened at 299 Durham Street North in September 2017.

Best Practice

In March this year, we hosted a two-day wānanga at Rehua Marae for Museum colleagues from around the country with the Leadership Team and other staff presenting on best practice initiatives at Canterbury Museum.

A major focus in the year has been ensuring that the Museum complies with the requirements of new health and safety legislation, with a number of staff receiving training in this area.

Following the disruption of the Canterbury earthquakes it was a pleasure to reconvene the Ōhākī o Ngā Tīpuna, the Museum's Māori liaison group, in April 2017. Comprising representatives of the Canterbury Museum Trust Board, Nga Mātāwaka and Tē Runanga o Ngāi Tahu, together with the Director and a staff representative, the Ōhākī o Ngā Tīpuna will be progressing a number of backlog matters including a repatriation to Rapa Nui (Easter Island).

Acknowledgements

The Museum continues to go from strength to strength thanks to the commitment and professionalism of our staff, volunteers and the members of the Canterbury Museum Trust Board. Following the triennial local government elections we farewelled Gill Cox and Paul Lonsdale from the Board and thanked them for their support. We welcomed

new Board Members Anne Galloway and Tom Thomson, both appointed by the Christchurch City Council. We also welcomed Puamiria Parata-Goodall to the Board, appointed by Tē Runanga o Ngāi Tahu, following the retirement of Charles Crofts.

Thank you also to the many contractors who maintain the building and its services to keep it safe, secure and welcoming to our visitors and staff. A particular appreciation goes to our visitors, funders, sponsors and benefactors, all of whom make a significant contribution to the Museum's ongoing success and achievements.

Michael McEvedy
Chairperson

Anthony Wright
Director

13 November 2017

The Rt Hon Bill English presents the Investors in People Platinum Standard to Museum staff Paul Gallagher and Kristen Ramsdale, watched by Stuart Burgess, Investors in People NZ.



Engaging Our Communities

For the fourth year running, we welcomed record visitor numbers to the Museum and Quake City, our special exhibition telling stories from the Canterbury earthquakes.

Our independent visitor research shows that visitors from Christchurch City and Waimakariri, Hurunui and Selwyn Districts accounted for 26% of Museum visits in the year. A third of these local visits were from people who had not been to the Museum in more than a year. Our local visitors come from all walks of life and are all ages. We had a 10% increase in visitors aged under 16 years and a 9% increase in family visits; the latter accounted for 44% of our local visitors. We also extended our reach into our local Māori audience by an impressive 32% this year.

The average stay for all visitors increased to one hour 41 minutes, up 6 minutes from last year. Our visitor satisfaction rating remained high at 95%.

Visitors from overseas and outside Canterbury made up 74% of visits. This translated into an above average 9% growth in real terms. Twelve per cent of these visits were domestic tourists, evenly split between the North and South Islands. Our visitation pattern almost mirrors visitor arrivals into New Zealand with the majority of our overseas visitors coming from Europe.

Ongoing Exhibitions

In August 2016, we refreshed our exhibition *Speedway King: The Ivan Mauger Story* to mark the acquisition of a significant collection of motorbikes and memorabilia belonging to the world's greatest speedway rider. The collection had been on long-term loan to the Museum since 2007. We now have all

three of his bikes in the collection on display including the gold-plated bike that he rode to win his third world title in 1970.

In November 2016, *Fred & Myrtle's Pāua Shell House* welcomed its millionth visitor since the front door of the Flutey's famously quirky house reopened at the Museum in July 2008. As well as 1,000 pāua shells and other ornaments from the living room of the Flutey's Bluff home, the house reconstructed at Canterbury Museum includes the original carpet, house number and giant concrete paua shell that once stood in the front garden.

Three-year-old Miles with his grandparents, Chris and Julie Bakker from Rangiora was the millionth visitor to the *Pāua Shell House*.





Speedway King: The Ivan Mauger Story

In June 2017, after three and a half years in Cashel Mall we began the task of closing down and relocating *Quake City* to a new home at 299 Durham Street North. The exhibition which opened in February 2013 was developed following major interest from leading business and community groups in retaining an earthquake visitor experience in Christchurch, following a temporary exhibition held at the Museum in 2012. More than 193,000 people visited the exhibition in Cashel Mall, the majority international visitors keen to learn about the earthquakes and to understand the impact on the Canterbury community.

Discovery our natural history centre for children hosted 52,911 children and adults in the year.

Temporary Exhibitions

In September 2016, the blockbuster exhibition *Air New Zealand 75 Years. Our nation. Our world. Connected.* opened in the two Level 1 temporary galleries. It had already been seen by 677,000 people at Te Papa Tongarewa in Wellington and Auckland War Memorial Museum. By the end of its 7 month run at Canterbury Museum more than 1 million people had seen the exhibition, 425,000 of them in Canterbury making it the most visited exhibition in our history, well

and truly surpassing the previous record of 250,000 set by the *RISE* street art show in 2014. On top of that 28,800 people visited the cockpit of a retired Air New Zealand nosecone set up for 3 months over the summer in the Botanic Gardens.

While the long run brought in record numbers for the exhibition, increased length of stay and the return of many lapsed visitors, it also saw a related reduction in door donations and repeat visits from locals as we had fewer temporary exhibitions on offer than the previous year.

The artistry of traditional Japanese tattooing, its history and influence on modern tattoo practices was explored in *Perseverance: Japanese Tattoo Tradition in a Modern World*. It featured work by a number of internationally acclaimed tattoo artists, captured in images by award-winning Japanese-American photographer Kip Fulbeck.

Nosecone of a retired Air New Zealand 737 in the Botanic Gardens, part of *Air New Zealand 75 Years*





Hākui: Women of Kāi Tahu celebrated the lives and legacies of 50 respected Kāi Tahu wāhine (Ngāi Tahu women) as seen from the perspective of kā uri whakatipu (today's generation). The exhibition was developed by Otago Museum alongside whānau of hākui featured. We were pleased to welcome a number of these who travelled to Christchurch for the blessing and opening along with colleagues from Otago Museum.

We brought back to the Museum, *Selling the Dream: Classic New Zealand Tourism Posters* a retro exhibition of original classic posters created by leading commercial artists between the 1920s and 1960s. Extremely popular when it debuted at the Museum in December 2014, the exhibition has toured New Zealand venues for the last two years. During the year, it toured to Pataka Museum, Porirua and Waikato Museum attracting 73,883 viewers.

The art of small-scale sculpture was celebrated in *Regroup Reflect Regenerate*. The 25th anniversary exhibition of Medal Artists of New Zealand featured more than 200 contemporary medals crafted by 33 New Zealand artists over the last 25 years. The photographic exhibition *New Zealand Tree Project* allowed visitors to see at close hand the wonders of a New Zealand

rainforest canopy. The centre piece was a 4 metre-high portrait on a 41 metre rimu tree in a never-seen-before high resolution image from a level viewpoint with no distortion.

Each year we make the Level 3 Visitor Lounge available for community exhibitions including local potters, weavers and embroiderers. A stand out this year was *My Journey* which featured artworks created by the children of prisoners in Canterbury, supported and encouraged by volunteer mentors from the charity Pillars, an organisation which supports children of prisoners in our community.

Kirituna – Resilience, a group exhibition of contemporary Māori art, displayed works by emerging and established Te Waipounamu (South Island) artists created in materials ranging from pounamu (greenstone/jade) and harakeke (flax) to steel, cedar, leather, canvas and paper.

A collaborative work, *Flowers of War* is inspired by World War One stories and artefacts gathered from local communities and museums. Each element of the work is an enamelled wearable brooch which adorns a large steel wreath, presented for the first time at the Museum. It will display in other locations over the next two years inspiring the creation of more objects.

Air New Zealand 75 Years. Our Nation, Our World, Connected

Touring Exhibitions

We again toured shows to the Hurunui, Waimakariri and Selwyn districts with more than 320,000 people viewing these smaller exhibitions in libraries and other venues. *Treasures from the Pacific* features a selection of selu pau, decorative wooden combs from Samoa. *Canterbury and the First World War* is an insight into the wartime experiences of four Cantabrians. *Nukebusters* marks New Zealand and New Zealanders role in the anti-nuclear movement including the 10-year campaign to get the International Court of Justice to rule on the legality of nuclear weapons.

Our 2014 exhibition *Beyond the Cordon: The Red Zone through the eyes of the New Zealand Police Photographers* toured to Waikato Museum and attracted 22,457 visitors.

Education and Public Programmes

This year 29,369 individuals, including 14,420 school students, received a Museum education programme with a further 30,535 people participating in a Museum public programme.

A review of education at the Museum was completed and an action plan put in place



Persuance: Japanese Tattoo Tradition in a Modern World

Artist Kirsten Haydon works on the *Flowers of War* wreath





Hākul: Women of Kāi Tahu

to increase the number of school students receiving a programme delivered by our staff.

The four *Mystery Nights at the Museum* events in early July 2016 were a great success with more than 8,400 children and their parents/carers solving the mystery of who stole the Waitaha

diamond. Visitor Hosts continued to deliver presentations on the Rebuild Tours operated in conjunction with Red Bus. Passenger numbers were down in the last 12 months to 4,400.

The annual Great Museum Santa Search was once again embraced by our local community and a range of programmes

were delivered to accompany the *Air New Zealand 75 Years* exhibition.

Museum staff also gave well-received talks as part of the Friends of the Canterbury Museum series.

¹Research by Morris Hargreaves McIntyre based on face to face interviews with 780 visitors to Canterbury Museum between August 2016 and June 2017; margin of error +/- 3.51%.

Mystery Night at the Museum



Significant Worldwide Collections

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

Staff continued to catalogue objects in the collection, creating and verifying 48,363 records on the Vernon database. This included more than 30,000 specimens from the Peter Johns collection. Funded with a grant secured in 2015 from the New Zealand Lotteries Board, this significant collection of about 140,000 invertebrate specimens includes craneflies, weta, millipedes and centipedes from all over New Zealand.

The Lottery Grant funding also covered a project to preserve the largest collection of Māori rock art drawings and tracings in New Zealand. This year we sent the collection of 1,074 drawings and tracings to Wellington for

high-quality digital scanning. The next stage is to create hand-drawn copies that can be used for display and public programmes and to provide oxygen-free storage for the tracings to increase their chances of long-term survival.

We loaned 2,825 objects in 47 transactions to 30 organisations, and received and condition-reported 178 objects as part of 16 inward loans for research and display. Two valuable Benin bronzes returned from display at MONA in Tasmania. Scientific loans were sent as far afield as the USA, Europe and Japan.

We added 931 records with 1,923 images to the Collections Online area of the website. The popular Macdonald Dictionary of Canterbury Biography records were updated with 5,326 images of extra pages. We have also made our Collections Online content accessible through Digital NZ, the largest digital collections website in New Zealand. The Image Service responded to 158 orders for 1,074 images in the year.

Recent Acquisitions

During the year 1,569 objects were acquired for the collection. The Ivan Mauger collection

Research Fellow Peter Johns





Exhibition staff Chris O'Rourke (left) and Hamish Anderson install *Reflect* in Quake City.

of motorbikes and memorabilia, on loan from the family since 2007 was purchased early in the year with funding from the Adson Trust. At \$1.7 million this is the Museum's largest-ever acquisition.

The Museum acquired a large collection of pounamu collected from the Nelson region by Richard Wallis and William Bryant between 1890 and 1910. A rare acquisition of a wooden kumete (food bowl) from Kaiapohia Pā, was also made. Found in the late nineteenth century, the unique bowl has an irregular rim, with signs of fire damage and worn areas from handling.

Christchurch-born Wing Commander John Claydon (1917–2014) played a vital role in the 1955–1958 Commonwealth Trans-Antarctic Expedition, the first overland crossing of Antarctica via the South Pole. The expedition remained a high point in Claydon's career as a distinguished pilot and he continued to be involved in Antarctica, advocating for the recognition of all those involved in the expedition and for the preservation of the expedition huts. Following his death in 2014 at the age of 97, his family have bequeathed a large collection of objects and memorabilia to the Museum which mainly focuses on the Commonwealth Trans-Antarctic Expedition.

Graham Bennett took his inspiration for his 2010 work *Reflect* from the braided rivers of the the Heathcote Estuary. *Reflect* stood in Philip Carter's garden in Clifton until the 13 June 2011 earthquake when it toppled off the cliff and was buried by rubble. The sculpture was uncovered by ProTranz Earthmovers 5 years later using a remote digger. Although ProTranz could have kept the metal and sold it for scrap under salvage rights, they ultimately gave it back to Philip Carter who in turn donated it to the Museum. It has been installed at the Museum's special exhibition *Quake City*.

Rewi Alley was a fascinating figure, and historically important in improving diplomatic ties between Communist China and the West during the second half of the twentieth century. Over the years he donated hundreds of objects to the Museum resulting in New Zealand's largest collection of Chinese artefacts. During the year, Alley's family gifted more objects including a fine Buddha figurine given to his family in 1937, a teapot, and a teacup and saucer.

In September 2016, Anthony Wright, Paul Scofield, and Vanesa De Pietri together with a Department of Conservation representative, visited Macauley Island in the Kermadecs to verify that the Island was pest free and to collect data on breeding seabirds and the

Parakeet. As a result, the team collected skeletal and complete specimens of the Kermadec Parakeet, three different species of seabirds and two species of shorebirds, all of which are now part of the Museum's collection.

Moa must have had an important influence on New Zealand's distinctive ecology, but direct evidence about how they lived is required to understand this. A rare and rich source of such evidence are their coprolites (fossilised faeces). Analysis of these can indicate the plants being eaten by various moa species in recent prehistory. Fifty-eight rare, extensively-analysed coprolite samples from a subalpine moa site were donated to the Museum by colleagues from Landcare.

Two birds, a Kakapo affectionately known as Lionel and a Little Spotted Kiwi were killed accidentally and their remains donated to the Museum. These are rare species, and useful material for researchers.

World-class research

Our curators continue to share their research in publications and through public programmes. During the year they had 34 peer-reviewed research papers accepted for publication, produced 12 other articles, made 21 conference presentations and peer-reviewed 54 external articles and student theses.

In September 2016, we published Volume 30 of *Records of the Canterbury Museum* which had six articles: New Cretaceous brachiopods from the South Island New Zealand (Norton Hiller); What can we do? A case study in the conservation of canned wet food in museum collections (Emily Fryer, Sarah Murray & Lisa Yeats); Types of Charles Chilton's Crustacea with comments on his collections in the Canterbury Museum (Matthew Shaw & Gary Poore); Two further species of *Deleatidium* (*Deleatidium*) (Ephemeroptera: Leptophlebiidae) from New Zealand (Terry Hitchings & Tim Hitchings); The life and legacy of Sir Julius von Haast: exploring archival documentary heritage collections (Sascha Nolden); and The North Pinnacle, Poor Knights Islands: natural history notes on a brief landing in 1983 (Anthony Wright).

Natural History

Senior Curator Natural History Dr Paul Scofield continued to focus his research on the evolutionary history of New Zealand vertebrates and centred on Canterbury Museum's collections. In the past year, his main research focus has been combining genetic and morphological analyses to shed light on the taxonomy and evolutionary relationships of New Zealand birds, both living and extinct. He also continued his interest in the biology of living birds.

Paul had a very productive year publishing 11 research papers on diverse topics including the use of super-high resolution satellite imagery to count threatened albatrosses on islands and investigating the origins and phylogenetic relationships of the extinct New Zealand ravens.

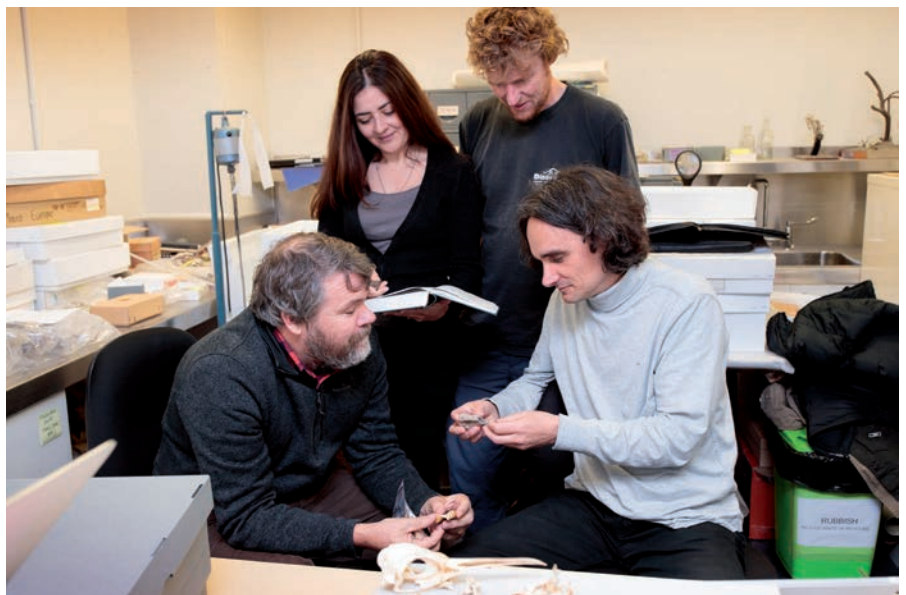
Paul's research on fossil birds also continued. Together with Research Curator Natural History Dr Vanesa De Pietri and Dr Gerard Mayr from the Senckenberg Research Institute in Frankfurt, he published on the fossilised leg bone and toes of a giant penguin found in rocks near Waipara, North Canterbury. This penguin stood 1.5 metres tall and lived 61 million years ago, making it one of the oldest penguin fossils ever found.

The study of evolutionary relationships, biogeography, diversity and ecology of spiders continued to be the research focus for Curator Natural History Dr Cor Vink. His current projects include the study of spiders and other arthropods on Canterbury beach ecosystems, spider diversity and sampling in Hawkes Bay and Lincoln pasture, and research into the evolutionary

history of the New Zealand spider fauna. A particular highlight was being part of a large international publication on the molecular phylogeny of spiders, which was based on 932 spider species from around the world. Cor also researched and published a review on the 180-year history of spider research in New Zealand for an upcoming special issue of the Journal of the Royal Society of New Zealand.

Dr Vanesa De Pietri's research focus is the study of the evolutionary relationships and ecology of fossil birds, particularly from Australia and New Zealand. Publication highlights during this past year include new descriptions of Australasian fossil wading

L to R: Paul Scofield, Vanesa De Pietri, Alan Tennyson of Te Papa and Gerard Mayr inspect fossilised bones of the Waipara giant penguin





Curatorial Manager Sarah Murray works on a glass plate negative from Robert Scott's *Terra Nova* expedition

birds, New Zealand fossil penguins and a review paper summarising recent advances in avian palaeobiology in New Zealand. Over the past year her research has also focused on New Zealand's recently extinct birds, such as the Laughing Owl. In November 2016, she was awarded a 3 year Marsden grant from the Royal Society of New Zealand to carry out research on the evolution of the ecological preferences of shorebirds over the last 45 million years.

In documenting the Museum's invertebrate collections Associate Curator Natural History Dr Matt Shaw uncovered several dozen mollusc and crustacean types not yet documented in published lists of types. Matt and colleagues will be working on these specimens over the coming years. Matt also completed scientific identifications of the Museum's Blaschka glass models which will feature in an upcoming publication with Cor Vink, Curatorial Manager Sarah Murray and Associate Curator Human History Joanna Szczepanski. Matt continued searching for new soil biodiversity and, in collaboration with the University of Waikato, had 70 mites sequenced with species-level DNA markers for a future publication.

Research Fellows Tim and Terry Hitchings curate and add to the Museum's Ephemeroptera collection, probably the largest and most comprehensive collection of New Zealand mayflies in the world. During the year they collected an additional 439 items. They continue to describe new Ephemeroptera species, undertake field work in both South and North Islands and identify mayflies for other institutions. Peter Johns' work on centipedes and scarab beetles, especially *Pericoptus* beetles from sandy beaches, continues. Over four years, Peter is working with the team to catalogue an estimated 140,000 invertebrate specimens that he gifted to the Museum. In recognition of his contribution to New Zealand entomology, Peter was made a Fellow of the Royal Entomological Society in early 2017.

Our Research Associate Dr Norton Hiller, continues his work on Late Cretaceous marine reptiles (plesiosaurs) from New Zealand in collaboration with researchers from Argentina and Chile. Norton also continued to study the systematics, paleoecology and paleobiogeography of brachiopods from the Late Cretaceous period, particularly those in New Zealand and Australia.

Human History

The main focus in the year for Senior Curator Human History Roger Fyfe was to complete research and analysis of documents and comparative collections of eighteenth century Oceanic ethnographic objects from two small, but internationally significant collections – one from James Cook's third voyage (1776–1780) and the other from George Vancouver's voyage in search of the North West Passage (1791–1794). Roger is planning to publish these papers in the 2017/18 year.

Curatorial Manager Sarah Murray continues her long-term research projects into the material culture and exhibiting of the Canterbury earthquakes and early Canterbury settlers, the Barker family. This year she completed a significance assessment for Christchurch City Council on the Memorial to Robert Falcon Scott and the Polar Party which had been damaged in the 22 February 2011 earthquake. She is now preparing this material for publication. Her ongoing research interest in World War One was reflected in a publication assessing New Zealand's response to the commemoration



Curator Human History, Julia Bradshaw examines the William Marshall Cooper watercolour of South Westland

period. She and others at the Museum are now working with the Canterbury100 group to run a major international conference, Reflections on the Commemoration of the First World War, in late 2018.

Associate Curator Human History Joanna Szczepanski published her preliminary findings on donor motivations, based on data collected from items offered to Canterbury Museum. Joanna is currently working with Dr Chris Thomson at the University of Canterbury to investigate how best to crowdsource the transcription of the Macdonald Dictionary of Canterbury Biography. The Dictionary is a significant resource of more than 11,000 biographical entries of nineteenth century Cantabrians created by Museum volunteer George Ranald Macdonald between 1952 and 1964. Joanna has also been collaborating with Dr Francis Yapp of the University of Canterbury to analyse a piece of choral music composed in honour of a World War One soldier.

During the year we were joined by two new Curators and an Associate Curator Human History, Dr Jill Haley, Julia Bradshaw and Dr Lisa McDonald. The history of sledge dogs in Antarctica has been Jill's focus this year. In collaboration with Lincoln University, she is

investigating the composition and nutritional value of Spratt's dog biscuits, which were a staple food for Scott's and Shackleton's dog teams. Other research investigates the images of sledge dogs by Herbert Ponting, the professional photographer on Scott's *Terra Nova* expedition. She has also been researching Canterbury's experience in World War One for an upcoming exhibition.

Julia began exploring the story of the Chinese in Canterbury, focusing on Chinese herbalists and business owners. This follows on from her publication about the experiences of West Coast Chinese. She is also investigating early European exports of pounamu from South Westland and the contribution of Haast's companions to his successes during his early explorations in Canterbury, Westland and Otago.

Lisa's research has focused on the Māori and Pacific collections held at the Museum, particularly material culture from Melanesia. She is continuing investigations into a large collection of objects amassed by Dr Philip Temple ONZM during his 1962 expedition to Nemangkawi (the Carstensz Pyramide) in West New Guinea.

Research Fellow Dr Richard Bullen continues his varied and in-depth research on Rewi Alley and former Canterbury Museum Director Roger Duff. This year he accepted the role of Honorary Curator Asian Collections at MTG Hawke's Bay. Research Fellow Dr Lyndon Fraser has focused his research into the Museum's collections for the book *Songs for the Dead: Death and Memory in Nineteenth-Century New Zealand*. A manuscript for the book is due at Otago University Press at the end of 2018. He is also preparing an article for Volume 31 of the *Records of the Canterbury Museum* based on this research.

Research Associate David Harrowfield contributed to an online publication commemorating the last decade of New Zealand's Antarctic programme. His current focus is an article on the Balleny Islands and a biography of one of the men on Sir Douglas Mawson's Antarctic expeditions.

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

Professional & Committed People

The Canterbury Museum team is high performing, motivated and engaged. Staff punch well above their weight in delivering outstanding customer service and consistently over perform in meeting the Museum's annual objectives and work programmes.

Achieving Investors in People Platinum accreditation in November 2016 was the standout achievement of the year. Internationally there are 14,000 businesses across 75 countries accredited with Investors in People standards. The Platinum standard was introduced in September 2015; 28 organisations now hold platinum accreditation in the United Kingdom. The Museum was only the second organisation internationally to achieve this highest level recognition of best practice people management.

Canterbury Museum has used the Investors in People standard to guide our people management since 2001. The Museum achieved Bronze accreditation in 2009 and in 2013 was the first organisation in Australasia to achieve Gold accreditation.

The assessment process gathered evidence in a number of ways over several months. It included confidential staff surveys, face to face management and staff interviews conducted by an Investors in People assessor, as well as workplace observation and written evidence.

The Museum was assessed against 27 criteria across nine indicators of people management best practice. We achieved the highest level of 'High Performing' in eight indicators and the second highest level of 'Advanced Performing' in one indicator.

In recommending that the Museum for Platinum accreditation, the assessor, Liz Gordon said that the Museum had "intentionally created a culture where employees, at all levels, live the values and are genuinely engaged in and committed to the work they do".

In March this year, we hosted a two-day Continuous Improvement wānanga at Rehua Marae for 22 Museum colleagues from around the country with the Leadership Team and other staff presenting on best practice initiatives at the Museum.

During the year we developed and adopted a strategy to increase awareness of visitors with disability or other access issues, working with Arts Access Aotearoa. The work has covered a range of initiatives which will benefit all visitors including our new website, writing and design guidelines for exhibitions, and our marketing material to physical access to the building. With less than 1% of the collection on display, we are working to increase digital access through initiatives such as the Collections Online area of the website and the adoption of an Attribution Non Commercial Creative Commons licence for images where we hold the copyright.

With the completion of a refit and upgrade of the Documentary History Store, we have been able to bring archives back to the Museum from an offsite store. We have leased a new offsite storage facility and relocated there collection items from another facility, and a number of other large objects including carriages, a car and a waka which had been stored at the Airforce Museum of New Zealand after the earthquakes. The new facility also provided temporary storage when we moved the *Quake City* exhibition out of the Cashel Mall.

A major initiative over the last couple of years has been to introduce a Museum-wide filing and archives system for the records that the Museum produces. The newly-introduced practices have become embedded within the

organisation and staff are actively filing their records into the new system. A cataloguing project has commenced which will see these records made much more accessible to staff and researchers. During the year we also commenced planning a major inventory project to capture the 60% of the collection that is not yet on the Vernon Collections Management Database. Every object in the collection will be checked to see if it has an acquisition number, an electronic searchable record, a photograph for identification purposes and a location so we can find it.

For much of the year Antarctic Heritage Trust conservators used our Level 5 lab to conserve a unique collection of artefacts from wooden huts at Cape Adare. Among their startling discoveries was a 106-year-old fruit cake. Made by Huntley & Palmers, the fruit cake was still wrapped in paper and encased in the remains of a tin-plated iron alloy tin. The cake probably dates to the Cape Adare-based Northern Party of Scott's *Terra Nova* expedition (1910–1913). Although the tin was in poor condition, the cake itself looked and smelt (almost) edible.

Learning & Development

Learning and development is a high priority and all staff receive Museum-wide 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 3,400 hours. Museum-wide learning and development accounted for 725 hours, 1,919 hours were spent on other training or conferences and 802 hours were on-the-job training, making a total of 3,446 hours.



Visitor Host Kate Hewson

Collections Technician Human History Frances Husband measures a tracing of rock art for storage.





Health & Safety

Health and safety is considered at all levels in the organisation and there is ongoing commitment and enthusiasm to maintain a safe workplace for our visitors, contractors and staff. The Museum obtained the ACC Workplace Safety Management Practices Tertiary level accreditation in December 2016 which continues through to November 2018.

Health and safety training for all staff is core to our business in the provision of staff wellness, risk management and accident minimisation. More specific training is provided for staff dealing with hazardous materials and activities.

The number of overall accidents remains similar to previous years with no serious harm or notifiable incidents. All reported accidents were minor and follow up actions were taken as necessary.

The Museum's Health and Safety Committee meets monthly and comprises staff from all areas of the Museum.

External Relationships

Collaboration continues with various national and community organisations and the Museum is formally represented on 38

groups and associations. With colleagues at the Air Force Museum of New Zealand we have set up an initiative to investigate the provision of practical support and assistance to smaller museums in the region, something we are often asked for. We employed a staff member on a short term contract to visit museums and discover what their needs are. We will determine how we might take this initiative forward in the coming year. As part of our ongoing support of other cultural institutions in the Canterbury area, we donated storage materials to Amuri Museum to assist with salvage operations following the Kaikoura earthquake.

Sustainability

Canterbury Museum has an ongoing commitment to environmental sustainability. More than 75% of waste is either recycled or reused. Surplus equipment is routinely offered to other regional museums, historical societies or community non-for-profit organisations. Recipients in the last year include Habitat for Humanity, Creative Junk and the Salvation Army. A strong emphasis is placed on minimising energy and water use throughout the complex.

Registrar Scott Reeves condition reports military equipment.

Collections Technician Registration Mark Fraser condition reports two albatross specimens.



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Independent Auditor's Report

Statement of Comprehensive Revenue and Expenses

For the year ended 30 June 2017

	Note	2017 \$	2016 \$	Budget 2017 \$
Revenue				
Revenue from non-exchange transactions	2	9,508,067	9,149,148	8,935,222
Revenue from exchange transactions	2	3,184,838	2,397,464	1,998,372
		12,692,905	11,546,612	10,933,594
Expenditure				
Employee benefits expense	3	4,617,269	4,105,010	4,454,618
Depreciation and amortisation	3	1,112,317	1,282,971	1,158,000
Finance cost		68,145	113,232	70,000
Other expenses	3	3,603,288	5,930,111	5,471,402
		9,401,019	11,431,324	11,154,020
Net surplus/(deficit) from operating activities		3,291,886	115,288	(220,426)
Capital donation - non exchange transaction		3,008,400	-	-
Earthquake insurance claim - exchange transaction		13,650,000	1,399,222	900,000
Earthquake employee benefits expenses		-	(291,851)	-
Earthquake remedial expenses		(717,745)	(1,116,607)	(900,000)
Net surplus/(deficit) attributable to Canterbury Museum Trust Board		19,232,541	106,052	(220,426)
Other comprehensive revenue and expense				
Change in value of available-for-sale financial assets		249,018	(17,499)	
Sale of available-for-sale financial assets		(80,483)	(17,315)	
Total comprehensive revenue and expenses attributable to Canterbury Museum Trust Board		19,401,076	71,238	

Statement of Changes in Equity

For the year ended 30 June 2017

Opening balance	72,316,013	72,244,775
Net surplus/(deficit)	19,232,541	106,052
Other comprehensive revenue and expenses	168,535	(34,814)
Closing balance	91,717,089	72,316,013

The accompanying notes form part of these financial statements.

Statement of Financial Position

As at 30 June 2017

	Note	2017 \$	2016 \$
Current assets			
Cash and cash equivalents		5,400,924	3,719,253
Debtors and receivables from non-exchange transactions		214,028	242,020
Debtors and receivables from exchange transactions	4	885,183	681,984
Inventory		12,998	16,438
Other financial assets	5	36,518,101	21,808,568
		43,031,234	26,468,264
Non current assets			
Other financial assets	5	11,908,947	12,276,179
Property, plant and equipment	6	45,802,577	43,551,538
Intangible assets	7	25,917	11,021
		57,737,441	55,838,738
Total assets		100,768,675	82,307,001
Less liabilities			
Current liabilities			
Creditors and other payables	8	809,072	1,938,991
Employee entitlements	9	217,361	204,185
Grants received in advance	10	6,938,808	6,562,180
Term loans	11	1,050,000	-
		9,015,241	8,705,356
Non current liabilities			
Creditors and other payables	8	-	200,000
Employee entitlements	9	36,345	35,632
Term loans	11	-	1,050,000
		36,345	1,285,632
Total liabilities		9,051,586	9,990,988
Equity			
Reserves	12	67,593,928	66,040,773
Retained earnings	13	24,123,161	6,275,240
		91,717,089	72,316,013
Total liabilities and equity		100,768,675	82,307,001



Board Chairperson
13 November 2017



Director

The accompanying notes form part of these financial statements.

Statement of Cash Flows

For the year ended 30 June 2017

	2017 \$	2016 \$
Cash flows from operating activities		
<i>Receipts from non-exchange transactions</i>		
Levy and ex gratia payments	8,293,083	8,098,713
Donations and grants	15,241,612	2,903,170
<i>Receipts from exchange transactions</i>		
Other revenue	1,535,763	1,197,801
Interest and dividends on financial instruments	1,378,802	1,045,075
<i>Payments</i>		
Payments to suppliers of goods and services	(5,795,881)	(5,250,373)
Payments to employees	(4,603,380)	(4,429,721)
Interest on building loan	(68,145)	(117,270)
Net cash flows from operating activities	15,981,854	3,447,395
Cash flows from investing activities		
Sale of property, plant and equipment	523	-
Sale of financial instruments	1,497,437	1,694,673
Purchase of property, plant and equipment	(369,852)	(256,894)
Purchase of financial instruments	(15,428,291)	(3,315,174)
Net cash flows from investing activities	(14,300,183)	(1,877,395)
Cash flows from financing activities		
Repayment of term loan	-	(1,500,000)
Net cash flows from financing activities	-	(1,500,000)
Net increase/(decrease) in cash held	1,681,671	70,000
Cash and cash equivalents at beginning of year	3,719,253	3,649,253
Cash and cash equivalents at end of year	5,400,924	3,719,253

The accompanying notes form part of these financial statements.

Notes to the Financial Statements

For the year ended 30 June 2017

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, with the exception of PBE IPSAS 17 'Heritage Assets' as stated in Note 1(d)(vii). For the purposes of complying with NZ GAAP, the Museum is a public benefit not-for-profit entity and is eligible to apply Tier 2 Public Sector PBE IPSAS on the basis that it does not have public accountability and it is not defined as large. The financial statements have been prepared in accordance with Tier 2 PBE standards and the Museum has taken advantage of all applicable Reduced Disclosure Regime (RDR) concessions.

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

Changes in accounting policy

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

c) Judgement and estimation uncertainty

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

d) Specific accounting policies

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

i Revenue

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

REVENUE FROM NON-EXCHANGE TRANSACTIONS

Local authority operating levies

Local authority operating levies are recognised as revenues when levied.

Grants and donations

Grants and donations, including Government grants, are recognised as revenue when received. When there are conditions attached which require repayment of the grants and donations if they are not met, revenues are recognised when the conditions for their use are met. Where there are unfulfilled conditions attached to the revenue, the amount relating to the unfulfilled condition is recognised as liability and released to revenue as the conditions are fulfilled.

Bequests

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

Capital donation

Capital donations are recognised as non-operating revenue when received.

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. The Museum Cafe lease is for two years with a one year right of renewal.

Interest income

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

Dividend income

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

Recognition of insurance claims

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

ii Budget figures

The budget figures are from the Canterbury Museum Trust Board Annual Plan that was approved by the Board at its meeting on 9 May 2016. Budget figures have been prepared in accordance with PBE IPSAS, using accounting policies that are consistent with those adopted by the Board in preparing these financial statements.

iii Offsetting of income and expenses

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

iv Income tax

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

v Cash and cash equivalents

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

vi Debtors

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

vii Financial instruments

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

Loans and receivables

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

Notes to the Financial Statements

For the year ended 30 June 2017

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

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, except for land, so as to write off the net cost amount of each asset over its expected useful life to its estimated residual value. Land is not depreciated.

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

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

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

Revaluation

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

Intangible assets

Computer software are finite life intangibles and are recorded at cost less accumulated amortisation and impairment. Amortisation

is charged on a straight line basis over their estimated useful lives of 3 years and reported within the Statement of Comprehensive Revenue and Expenses. The estimated useful life and amortisation method is reviewed at the end of each annual reporting period.

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 \$114,631 (2016: \$2,504,972).

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 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.

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

x Borrowings

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

xi Goods and Services Tax (GST)

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

Notes to the Financial Statements

For the year ended 30 June 2017

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.

	2017 \$	2016 \$	Budget 2017 \$
2 REVENUES AND OTHER REVENUE			
a Revenues from non-exchange transactions			
Local authority operating levy and ex gratia payments	8,293,083	8,098,713	8,293,084
Donations, grants and bequests	1,214,984	1,050,435	642,138
	9,508,067	9,149,148	8,935,222
b Revenues from exchange transactions			
Discovery revenue	90,496	98,230	91,457
Lease revenue	151,934	108,088	75,000
Image Service revenue	10,466	6,131	5,000
Other trading revenue	1,206,508	1,191,200	966,915
	1,459,404	1,403,649	1,138,372
c Other revenues from exchange transactions			
Interest revenue	1,350,833	998,643	770,000
Dividend revenue	114,682	108,244	90,000
Gain on sale of furniture, fittings and equipment	523	-	-
Gain on sale of financial instruments	141,808	43,764	-
Unrealised gain/(loss) on financial instruments	117,589	(156,837)	-
	1,725,434	993,815	860,000
3 EXPENSES			
a Employee benefits expense			
Salaries and wages	4,430,863	3,937,718	4,261,113
Post-employment benefits	110,674	102,272	99,650
Other short-term employee benefits	75,732	65,020	93,855
	4,617,269	4,105,010	4,454,618
b Depreciation and amortisation			
Buildings	896,114	1,104,926	958,000
Furniture, fittings and equipment	198,972	167,030	187,185
Total depreciation	1,095,085	1,271,956	1,145,185
Amortisation of intangible assets	17,232	11,015	12,815
	1,112,317	1,282,971	1,158,000
c Other expenses			
Audit fees for audit services	37,950	35,757	38,760
Auditor fees for other services in relation to assistance in conversion to IPSAS	-	2,500	-
Loss/(gain) on sale of furniture, fittings and equipment	-	(267)	-
Collection acquisitions	114,631	2,504,972	1,190,000
Other operating expenses	3,450,707	3,387,149	4,242,642
	3,603,288	5,930,111	5,471,402

Notes to the Financial Statements

For the year ended 30 June 2017

	2017 \$	2016 \$
4 DEBTORS AND RECEIVABLES FROM EXCHANGE TRANSACTIONS		
Debtors	102,771	94,246
Allowance for doubtful debts	-	-
	102,771	94,246
Accrued interest income	575,465	488,752
Prepayments	206,947	41,697
	885,183	624,696
5 OTHER FINANCIAL ASSETS		
Held-to-maturity financial assets classified as current:		
Bank term deposits	36,518,101	21,808,568
	36,518,101	21,808,568
Held-to-maturity financial assets classified as non current:		
Fixed term investments	7,446,507	8,285,012
Available-for-sale financial assets classified as non current:		
Investments in equity instruments	4,462,440	3,991,166
	11,908,947	12,276,179

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 2016

	Land	Buildings	Furniture, fittings and equipment	Work-in-progress	Total
	\$	\$	\$	\$	\$
Carrying amount at 30 June 2015	5,000,000	39,213,656	352,963	-	44,566,619
Additions	-	11,384	245,510	-	256,894
Revaluation	-	-	-	-	-
Disposals	-	-	(19)	-	(19)
Impairment losses	-	-	-	-	-
Depreciation	-	(1,104,926)	(167,030)	-	(1,271,956)

Carrying amount at 30 June 2016	5,000,000	38,120,114	431,424	-	43,551,538
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30 June 2016

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

Carrying amount	5,000,000	38,120,114	431,424	-	43,551,538
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Year ended 30 June 2017

Carrying amount at 30 June 2016	5,000,000	38,120,114	431,424	-	43,551,538
Additions	3,008,400	162,600	166,682	8,442	3,346,124
Revaluation	-	-	-	-	-
Disposals	-	-	-	-	-
Impairment losses	-	-	-	-	-
Depreciation	-	(895,839)	(199,246)	-	(1,095,085)

Carrying amount at 30 June 2017	8,008,400	37,386,875	398,860	8,442	45,802,577
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30 June 2017

Cost	8,008,400	48,740,480	3,004,714	8,442	59,762,036
Accumulated depreciation and impairment	-	(11,353,605)	(2,605,854)	-	(13,959,459)

Carrying amount	8,008,400	37,386,875	398,860	8,442	45,802,577
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Notes to the Financial Statements

For the year ended 30 June 2017

Revaluation of land and buildings

The Museum premises 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.

The capital donation of land at 52 Rolleston Avenue in July 2016 is recorded at the latest valuation by W Blake ANZIV/SPINZ of Knight Frank as at 9 January 2014 under instruction from Christchurch City Council. The fair value of the land is \$3,008,400 as valued by valuer and updated as at 3 July 2015.

The Board have assessed the fair value of land and buildings at 30 June 2017 and consider it to not be materially different to the fair value recognised at 30 June 2015 and 3 July 2015.

	2017 \$	2016 \$
7 INTANGIBLE ASSETS		
Beginning balance, software assets	11,021	22,036
Additions	32,128	-
Amortisation	(17,232)	(11,015)
Ending balance, software assets	25,917	11,021
Cost	323,668	291,540
Accumulated amortisation and impairment	(297,751)	(280,519)
	25,917	11,021

All intangible assets are externally acquired software.

8 CREDITORS AND OTHER PAYABLES

Current

Creditors	673,822	1,872,343
Accrued interest expense	11,202	11,202
Other accrued expenses and payables	124,048	55,446
	809,072	1,938,991

Non-current

Creditors	-	200,000
	-	200,000

	2017 \$	2016 \$
9 EMPLOYEE ENTITLEMENTS		
Current		
Annual leave	218,447	205,126
Others	(1,086)	(941)
	217,361	204,185
Non-current		
Retirement gratuity	21,593	21,170
Long service leave accrual	14,752	14,463
	36,345	35,632
10 GRANTS RECEIVED IN ADVANCE		
Christchurch City Council	6,422,163	6,061,526
Selwyn District Council	516,645	500,654
	6,938,808	6,562,180
<p>Grants received in advance from Christchurch City Council and Selwyn District Council represent unspent grants and accumulated interest in relation to the Revitalisation Project. Refer to Note 6 for the background of the Revitalisation Project. The funds are held in trust and are repayable on demand.</p> <p>The Museum's operational problems and challenges which the Revitalisation Project aimed to resolve still remain. The Museum Board has begun the process to identify a new solution that will allow the Museum to operate effectively for the future.</p>		
11 TERM LOANS		
Revitalisation Loan 1998	1,050,000	1,050,000
	1,050,000	1,050,000
<p>The Displays, Galleries and Building Revitalisation Loan 1998 is for a maximum term of 20 years (1/05/18). Interest is payable at a rate of 6.49% pa in equal half-yearly instalments (2016: 6.49%).</p> <p>The lender of the Revitalisation Loan is Christchurch City Council and the security is Canterbury Museum Trust Board registered stock.</p>		
12 RESERVES		
Asset revaluation reserve	44,711,396	44,711,396
Asset replacement reserve	14,247,428	13,496,520
Trust and bequest funds	6,179,116	5,656,322
Available-for-sale revaluation reserve	1,320,400	1,151,865
Term loan repayment reserve	1,050,000	971,463
Accumulated grants reserve	85,587	53,207
	67,593,928	66,040,773

Notes to the Financial Statements

For the year ended 30 June 2017

2017
\$

2016
\$

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

a Asset revaluation reserve

Beginning balance	44,711,396	44,711,396
Ending balance	44,711,396	44,711,396

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	13,496,520	12,470,444
Transferred from retained earnings	750,908	1,026,076
Ending balance	14,247,428	13,496,520

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	5,656,322	6,630,776
Transfers from/(to) retained earnings for:		
Donations, grants and bequests	894,560	733,225
Interest on trust and bequest funds	220,893	251,030
Acquisition of collection items	(114,631)	(2,504,972)
Deferred payment for collection item	(434,783)	608,695
Director's Mason Fund expenditure	(7,608)	(1,154)
Endowment fund operational expenditure	(35,637)	(61,278)
Net movements	522,794	(974,454)
Ending balance	6,179,116	5,656,322

	2017 \$	2016 \$
Represented by:		
Acquisition Fund	195,284	-
Adson Trust Acquisition Fund	189,037	203,172
Cranleigh Barton Fund	33,215	32,071
Director's Mason Fund	98,084	100,438
Estate D A Harrison Fund	5,256	5,074
Estate D A Russell Fund	861,509	831,813
Estate G M Flemming Fund	31,925	30,824
Estate M C Richards Fund	566,347	551,080
Estate M M Adamson Fund	77,259	74,595
Estate M N Duff Fund	34,185	33,007
Estate R B F Eastgate Fund	646,744	624,451
Estate R J Reynolds Fund	1,239,495	1,199,227
Estate W D Barnett Fund	33,355	32,205
H F Von Haast Fund	95,815	92,513
Linblad Antarctic Fund	4,442	4,289
Museum Endowment Fund	2,001,446	1,778,110
P J Skellerup Antarctic Fund	1,612	1,556
Popular Publications Fund	52,377	50,571
Stamp Room Fund	11,729	11,324
	6,179,116	5,656,322

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

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

d Available-for-sale revaluation reserve

Beginning balance	1,151,865	1,186,678
Change in value of available-for-sale financial assets	249,018	(17,499)
Sale of available-for-sale financial assets	(80,483)	(17,315)
Ending balance	1,320,400	1,151,865

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 surplus or deficit. 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 surplus or deficit.

Notes to the Financial Statements

For the year ended 30 June 2017

	2017 \$	2016 \$
e Term loan repayment reserve		
Beginning balance	971,463	2,238,941
Transferred from retained earnings	78,537	(1,267,478)
Ending balance	1,050,000	971,463
Term loan repayment reserve is intended for the repayment of the term loan as it becomes due.		
f Accumulated grants reserve		
Beginning balance	53,207	104,960
Movements	32,380	(51,753)
Ending balance	85,587	53,207
13 RETAINED EARNINGS		
Beginning balance	6,275,240	4,901,580
Net surplus/(deficit) including earthquake claims/remedials	19,232,541	106,052
Transfer to asset replacement reserve	(750,908)	(1,026,076)
Transfer to trust and bequest funds	(522,794)	974,454
Transfer to term loan repayment reserve	(78,537)	1,267,478
Transfer to accumulated grants reserve	(32,380)	51,753
Ending balance	24,123,161	6,275,240
14 OPERATING COMMITMENTS		
An operating commitment exists for non-cancellable lease:		
No later than on year	139,081	221,780
Later than one year and no later than five years	473,384	18,482
	612,465	240,262
15 CAPITAL COMMITMENTS		
There were no capital commitments at 30 June 2017 (2016: \$nil).		
16 CONTINGENT LIABILITIES		
There were no contingent liabilities at 30 June 2017 (2016: \$nil).		
17 KEY MANAGEMENT PERSONNEL		
The key management personnel consist of the Board of Trustees and the Strategy Team.		
Total remuneration	824,009	797,896
Number of persons (FTE)	5.5	5.5
18 KEY SOURCES OF ESTIMATION UNCERTAINTY		
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 (2016: \$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 2017, however, the Museum considers the risk of non-recovery of these amounts to be low as at that date.

	2017	2016
	\$	\$
Cash and cash equivalents	5,400,924	3,719,253
Debtors (Note 4)	102,772	94,246
Accrued interest receivable (Note 4)	575,465	488,752
Bank term deposits (Note 5)	36,518,101	21,808,568
Fixed-term investments (Note 5)	7,446,507	8,285,012
Investments in equity securities (Note 5)	4,462,440	3,991,166
	54,506,208	38,386,998

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
	\$	\$	\$	\$	\$
Contractual maturity analysis of financial liabilities					
Creditors and other payables	809,072	809,072	809,072	-	-
Term loans	1,050,000	1,118,145	1,118,145	-	-
Total	1,859,072	1,927,217	1,927,217	-	-

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 2017

The following financial arrangements have interest rates ranging between:

		2017	2016
Cash and cash equivalents	Fixed and floating rates	0.10%-3.08%	0.25%-3.00%
Bank term deposits	Fixed rates	1.74%-3.75%	3.15%-3.92%
Fixed term investments	Fixed rates	2.88%-7.00%	3.04%-7.00%
Grants received in advance	Fixed rates	2.48%-2.55%	3.15%-3.60%
Term loans	Fixed rates	6.49%	6.49%

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

d Foreign currency risk

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

	Carrying value (Local)	Year end FX rate	Carrying value (NZD)	Sensitivity analysis			
				FX rate	Impact on equity	FX rate	Impact on equity
2017							
Australian listed equities	700,585	0.95	735,677	1.00	(36,699)	0.90	40,767
US listed equities	2,100,535	0.73	2,865,277	0.78	(182,945)	0.68	209,726
	2,801,120		3,600,954		(219,644)		250,493
2016							
Australian listed equities	663,147	0.96	692,148	1.01	(34,329)	0.91	38,110
US listed equities	1,810,047	0.71	2,538,636	0.76	(166,359)	0.66	191,451
	2,473,194		3,230,784		(200,688)		229,560

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
2017						
Equity investments	4,462,440	117,589	4,908,684	446,244	4,016,196	(446,244)
2016						
Equity investments	3,991,166	(156,837)	4,390,283	399,117	3,592,049	(399,117)

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.

Notes to the Financial Statements

For the year ended 30 June 2017

20 POST-REPORTING DATE EVENTS

The Board and management are not aware of any other matters or circumstances since the end of the reporting period, not otherwise dealt with in these financial statements that have significantly or may significantly affect the operations of the Museum.

21 RELATED PARTIES

There was a capital donation of land from the Christchurch City Council as listed in Note 6. The Museum has a Licence agreement with the Christchurch City Council to allow the carpark to continue to operate until the land is required by the Museum. The Museum is funded from the contributing authorities, being Christchurch City Council (\$7,251,236), Hurunui District Council (\$73,932), Selwyn District Council (\$467,545) and Waimakariri District Council (\$500,371). The Museum has a Christchurch City Council term loan as listed in Note 11.

22 CAPITAL MANAGEMENT

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

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

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

23 AUTHORISATION OF FINANCIAL STATEMENTS

The financial statements for the year ended 30 June 2017 (including comparatives) were approved by the Board on 13 November 2017.

Statement of Service Performance

For the year ended 30 June 2017

	Objectives	Targets	Outcomes
Our visitors	- Achieve visitor numbers	700,000	784,756
	- Achieve operational surplus for <i>Quake City</i>	Surplus	Achieved \$52,670
	- Achieve door donations	\$175,000	\$168,825
	- Achieve percentage of visitors rating their Museum experience as satisfied or very satisfied	≥ 95%	95%
	- Ensure paid staff have completed relevant customer service training	95%	99%
	- Maintain a healthy, safe and secure facility by achieving IQP reports complying with the Building Act 2004	Monthly	Achieved
	- Provide access to collections or collections expertise in response to 95% of requests (total number to be reported)	95%	100% (368)
Our programmes	- Develop, deliver and evaluate 10 special exhibitions	10	11
	- Tour an exhibit to the three contributing district council areas to reach a visitor target of	120,000	323,993
	- Achieve 30,000 individuals receiving a Museum education programme delivered either by Museum staff or their own teachers (including 16,000 school students)	30,000 (16,000)	29,369 (14,420)
	- Achieve 30,000 individuals engaging in a Museum-delivered public programme	30,000	30,535
	- Achieve paid admissions to <i>Discovery</i> and 300 memberships of Museum Explorer Club	50,000 (300 Members)	52,911 (404)
	- Answer 100% of external written/phone/email enquiries within 5 working days (total number to be reported)	100% (Total number)	100% (7,297)
	- Achieve 600 media hits (print, broadcast and online media)	600	623
	- Actively participate in professional associations/external bodies	35	38
	- Provide outreach, advice and support to other Canterbury museums and related organisations (number of interactions)	150	152
Our collections	- 100% of newly offered objects processed, with a maximum of 2,500 acquired, added to the database and fully verified	100%	87% (1,569)
	- Vernon records created and fully verified for objects not yet on the database	47,000	48,363
	- Process 100% of all approved loan requests (total number of objects loaned)	100%	100% (2,825)
	- Make collections more accessible by adding records and images to Collections Online	500	931 (7,009 images)
Our research	- Peer-reviewed research papers accepted for publication	15	34
	- Peer review external articles or supervise theses	50	54
	- Publish one volume of <i>Records of the Canterbury Museum</i>	1	Achieved
	- Present conference papers	10	21
	- Adjunct positions held in research institutions	4	5
	- Undertake professional visitor survey research to drive continuous improvement	Achieve (150/qtr)	Achieved (810)
Our people and working environment	- Maintain an up-to-date project plan and project-manage planning for The Museum Project	Achieve	Achieved
	- Support the development of the Ravenscar House project	Achieve	Achieved
	- Develop Building Conservation Plan that is supported by Christchurch City Council and Heritage New Zealand	Achieve	Not achieved
	- Maximise return on investment funds within the Museum's Investment Policy	>3.12%	3.57%
	- Achieve audit with only qualification being agreed departure from PBE IPSAS 17 as regards to valuation and capitalisation of heritage assets	Achieve	Achieved
	- Achieve an end-of-year financial result within budget	Achieve	Achieved
	- Achieve learning and development hours	3,400	3,446
	- Ensure the Museum's occupants remain in a safe environment where there are zero Notifiable Events	Zero Notifiable Events	Achieved
	- Gain accreditation as an Investor in People - Platinum	Achieve	Achieved
	- Over 75% of all waste is recycled/reused	75%	Achieved

Independent Auditor's Report

Audit

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To the readers of Canterbury Museum Trust Board's financial statements and statement of service performance for the year ended 30 June 2017

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

We have audited:

- the financial statements of the Museum on pages 22 to 40 that comprise the statement of financial position as at 30 June 2017, the 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 statement of service performance of the Museum on page 41.

Adverse opinion - Non-recognition of heritage assets

As explained in note 1 on page 28, the Museum has not recognised its heritage assets in the statement of financial position. The Museum has also not recognised any of the heritage assets that it acquired during the reporting period and has not recognised any associated depreciation expense in the statement of comprehensive revenue and expenses. These are departures from Public Benefit Entity International Public Sector Accounting Standard 17: Property, Plant and Equipment, which generally requires assets to be recognised and depreciated during their useful lives. This means that the statement of financial position and the statement of comprehensive revenue and expenses, do not comply with accounting standards. There are no practical audit procedures that we have been able to apply, to quantify the effect of these departures from the accounting standards. In our opinion, the heritage assets make up a substantial proportion of the Museum's total assets. Given this, the effect of their omission from the statement of financial position and statement of comprehensive revenue and expenses is pervasive and fundamentally misleading. Our audit opinion for the period ended 30 June 2016, which is reported as comparative information, was modified for the same reason.

In addition, heritage assets of \$2.5 million that were acquired in the year ended 30 June 2016 were incorrectly categorised in that year as operational expenditure. Accordingly, the modification of our audit opinion also covers the comparative figures only within the statement of cash flows.

In our opinion, because of the effect of the non-recognition of heritage assets, described above:

The financial statements of the Museum on pages 22 to 40:

- do not present fairly, in all material respects:
 - i) its financial position as at 30 June 2017; and
 - ii) its financial performance for the year then ended; and
 - iii) its cash flows for the comparative year ended 30 June 2016; and
- do not comply with generally accepted accounting practice in New Zealand and have not been prepared in accordance with New Zealand Equivalents to Public Benefit Entity International Public Sector Accounting Standards Reduced Disclosure Regime.

Unqualified opinion - statement of service performance

In our opinion the statement of service performance presents fairly, in all material respects, the Museum's achievements measured against the performance targets adopted for the year ended 30 June 2017.

Our audit was completed on 14 November 2017. This is the date at which our opinion is expressed.

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

Basis for our opinion

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

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

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

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

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

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

In preparing the financial statements and the statement of performance,

the Trustees are responsible on behalf of the Museum for assessing the Museum's ability to continue as a going concern. The Trustees are also responsible for disclosing, as applicable, matters related to going concern and using the going concern basis of accounting, unless the Trustees intend to liquidate the Museum or to cease operations, or have no realistic alternative but to do so.

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

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

Reasonable assurance is a high level of assurance, but is not a guarantee that an audit carried out in accordance with the Auditor-General's Auditing Standards will always detect a material misstatement when it exists.

Misstatements are differences or omissions of amounts and disclosures, and can arise from fraud or error. Misstatements are considered material if, individually or in the aggregate, they could reasonably be expected to influence the decisions of readers taken on the basis of these financial statements and statement of service performance.

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

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

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

- We identify and assess the risks of material misstatement of the financial statements and the statement of service performance, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- We obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Museum's internal control.
- We evaluate the appropriateness of the reported performance information within the Museum's framework for reporting its performance.
- We conclude on the appropriateness of the use of the going concern basis of accounting by the Trustees and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Museum's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements and the statement of service performance or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Museum to cease to continue as a going concern.
- We evaluate the overall presentation, structure and content of the financial statements and the statement of service performance, including the disclosures, and whether the financial statements and the statement of service performance represent the underlying transactions and events in a manner that achieves fair presentation.

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

Our responsibility arises from the Public Audit Act 2001.

Independence

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

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



Michael Stewart
Grant Thornton New Zealand Audit Partnership
On behalf of the Auditor-General
Christchurch, New Zealand
14 November 2017

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Funders, sponsors and benefactors

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

Contributing Local Authorities

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

Funders

Adson Trust (purchase of Ivan Mauger Collection)
Department of Education (LEOTC funding)
Estate of Kahlema Deth
Estate of Lesley E Horrell
Estate of Ian D White
Friends of Canterbury Museum (collection acquisitions)
Marsden Fund (research funding)
Mason Foundation (research funding and publication of *Records of the Canterbury Museum*)
New Zealand Lottery Grants Board (exhibition and collections funding)
R S Allan Memorial Fund (research funding)

Sponsors

Air New Zealand Ltd (exhibition funding)
J Ballantyne & Co Ltd (public programme funding)

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Michael Trotter
United Ancient Order of Druids
University of Canterbury
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Waimate Historical Society
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Nigel Watson
R G Weir
Helen West
Colin Whyte
Wildlife Management International
G B C Winstone
Mike Winterbourn
Jamie Wood
Elizabeth Wright
Roy Young

Exhibitions

Alternative Radio: RDU98.5FM since 1976

18 March – 14 August 2016

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

ANZAC: Photographs by Laurence Aberhart

7 April – 24 July 2016

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

The Realm of Trees

9 June – 4 September 2016

Photographs from the Nature Photography Society of New Zealand.

Reflect, Regroup, Regenerate: Medal Artists of New Zealand 25th Anniversary Exhibition

17 June – 6 November 2016

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

Fibre Creations 2016

16 – 26 September 2016

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

My Journey

29 September – 30 October 2016

Artworks created by the children of prisoners in Canterbury, supported and encouraged by volunteer mentors from the charity Pillars.

Canterbury Potters

2 – 13 November 2016

The 43rd annual Canterbury Potters exhibition covering a variety of styles, colours, creations and inspirations by local potters.

Air New Zealand 75 Years. Our nation. The world. Connected

23 September 2016 – 30 April 2017

A journey through the decades with our national airline.

Selling the Dream

18 November 2016 – 7 February 2017

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

The New Zealand Tree Project

17 February – 18 June 2017

An innovative film and photography endeavour that created imagery of majestic trees and native forest life from viewpoints rarely experienced from the forest floor.

Kirituna – Resilience

4 March – 9 April 2017

A group exhibition of contemporary Māori art by emerging and established Te Waipounamu (South Island) artists, inspired by the theme of resilience.

Flowers of War

21 April – 5 June 2017

An artwork that draws on stories of the ANZAC legacy from local communities and museums.

Perseverance: Japanese Tattoo Tradition in a Modern World

20 May – 13 August 2017

Photographic exhibition by Kip Fulbeck and Takahiro Kitamura exploring the artistry of traditional Japanese tattoos as well as their rich history and influence on modern tattoo practices.

Canterbury Fired Up!

14 – 25 June 2017

Canterbury and Westland potters present a vibrant collection of pots.

Hākui: Women of Kāi Tahu

9 June – 26 November 2016

Celebrating the stories of Kāi Tahu wāhine from the perspective of uri whakatipu, the current generation.

Local Touring Exhibitions

Exhibitions toured to our Contributing Local Authorities.

Canterbury and the First World War

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

Rangiora Library, 1 July – 28 October 2016
 Driffield Library, 29 October – 21 February 2017
 Lincoln Library, 23 February – 31 March 2017
 Kaiapoi Library, 18 April – 6 October 2017

Treasures from the Pacific

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

Lincoln Library, 1 July – 22 September 2016
 Kaiapoi Library, 7 December – 14 March 2017
 Leeston Library, 15 March – 3 October 2017

Nukebusters

An exhibition celebrating 30 years since New Zealand's nuclear-free legislation was passed, and 20 years since a World Court ruling on the legality of nuclear weapons.

Kaiapoi Library, 25 August – 7 December 2016
 Hanmer Springs Library, 8 December – 28 March 2017
 Amberley Library, 29 March – 4 June 2017

National Touring Exhibitions

Selling the Dream: Classic New Zealand Tourism Posters

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

Pataka Museum, Porirua, 19 June – 18 September 2016
 Waikato Museum, Hamilton, 14 April – 16 July 2017

Beyond the Cordon: The Canterbury Earthquake through the eyes of the New Zealand Police Photographers

Powerful images of devastation and rescue after the Canterbury earthquakes as seen through the eyes of the Police photographers.

Waikato Museum, Hamilton, 24 March – 14 May 2017

Museum Staff

Hamish Anderson – Exhibitions Technician

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

Rick Bishop – Protective Services Officer

Vicki Blyth PGDipJ, BA – Communications & Marketing Manager

Nicolas Boigelot – Collections Technician Registration

Julia Bradshaw BSc – Curator Human History (from 27 March 2017)

Stephen Bristowe – Protective Services Officer (from 15 November 2016)

Luke Bulger BA – Visitor Host (from 10 October 2016)

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, PGDipMusStud, BA(Hons) – Museum Best Practice Manager

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

Sarah Cragg MA, BA(Hons), MPA – Visitor Host (from 12 October 2016)

Sebastian Denize CertEng – Exhibitions Preparator

Rebeca Flood – Visitor Host (from 12 October 2016)

Rachael Fone BA – Associate Registrar (to 14 August 2016)

Mark Fraser MSc – Collections Technician Registration

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

Jennifer Gallagher BA, GDipTchg – Visitor Host (to 17 August 2016)

Paul Gallagher – Visitor Host

Donna Glass BA – Visitor Host

Jill Haley PhD, MA – Curator Human History (from 26 September 2016)

Michelle Harte – Exhibitions Technician (to 18 January 2017)

Lynette Hartley PhD, BSc – Collections Technician Natural History

Anthony Hennig BTchLn – Education Communicator

Kathryn Hewson PhD – Visitor Host

Marguerite Hill MMHS BA(Hons) – Curator Human History (to 16 August 2016)

Frances Husband BA – Collections Technician Human History

Andrew Jackson DipICT – IT Technician (to 1 March 2017)

Bernard Johns – Cleaner

Madeleine Jones MA, GradDipMHST – Collections Technician Registration (to 11 November 2016)

Paraskevi Kerdelmelidis – Protective Services Officer

Judy King BCom – Accounts Administrator

Anthony Layton – Visitor Host

Sam McKinnon – Exhibitions Technician (to 7 July 2016)

Carmen Marsh MBA, BCom, BA – Projects Office Manager

Sarah Murray MA(Dis), BA(Hons) – Curatorial Manager

Maxine Muscroft – Executive Assistant to the Director (to 26 May 2017)

Kelvin Nolly – Building Operations Manager

Chris O'Rourke – Senior Design Preparator

John Owens GNVQ – Exhibitions Preparator (from 5 October 2016)

Darin Paterson – IT Support Technician (from 30 March 2017)

Denise Patterson – Visitor Host

Neil Phillips MPhil, PGDipMusStud, BA – Exhibitions Manager

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

Kristen Ramsdale BSc(Hons) DipCons – Associate Registrar

Tuhi Rangi – Protective Services Officer

Scott Reeves BA – Registrar (from 10 October 2016)

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

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

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

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

Kimberly Simpson – Visitor Host (to 1 July 2016)

Philip Skewes – Collections Technician Natural History

Daniel Stirland BA(Hons) – Registrar (to 1 July 2016)

Jennifer Storer, BA(Hons), DipMusStud – Public Engagement Manager, Deputy Director

Marisa Swanink GradDipTchg (Sec), DipVCD – Education Communicator

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

Nigel Tecofsky BCom, CA – Finance & Services Manager

Paul Verheyen – Facilities Officer (from 24 August 2016)

Cor Vink PhD, MSc – Curator Natural History

Alex Wootton BDes – Graphic Design Technician

Anthony Wright MSc, FNZIM – Director

CASUAL AND FIXED TERM CONTRACT STAFF

Chislaine Arends – Visitor Host (to 15 December 2016)

Freya Barnard, BA – Data Entry Technician (to 15 June 2017)

Jenny Barnes – Visitor Host

Chantal Bennett BA – Data Entry Technician (from 19 December 2016)

Jackie Bingham – Visitor Host (from 20 March 2017)

Karen Breen – Visitor Host (14 September 2016 to 30 April 2017)

Michael Brown – Outreach Support Officer (from 15 May 2017)

Samuel Clague BA – Exhibitions Technician (9 August to 16 September 2016)

Michelle Cox – Executive Assistant (from 22 May 2017)

Angela Daniels – Visitor Host (14 September 2016 to 7 January 2017)

Vanessa De Pietri PhD, MSc – Research Curator Natural History

Triona Doocey BA – Archives Project Manager

Debora Fernandes BA – Visitor Host (2 February to 30 April 2017)

Karen Findlay – Visitor Host (14 September 2016 to 30 April 2017)

Shashidhar Gallipelli –

Protective Services Officer (from 15 November 2016)

Bernadette Hewson-Martini BCom – Visitor Host

Brandan Hooper – Protective Services Officer (from 15 November 2016)

Mikayla Hubert – Visitor Host (from 25 October 2016)

Marie Hudson BA(Hons), PGCE – Visitor Host

Eve Ingham – Protective Services Officer (25 July 2016 to 26 March 2017)

Diane Irving – Visitor Host

Kim Knight – Visitor Host

Vishal Kulria – Protective Services Officer (9 January to 9 June 2017)

Catherine Leeper – Visitor Host (2 February to 30 April 2017)

Madeline Leighton BA – Visitor Host (from 30 March 2017)

Min Lim – Visitor Host

Edward Lust MFA – Collections Technician Human History

Lisa McDonald PhD, MA – Associate Curator Human History (from 30 January 2016)

Elissa Mah BCom (Hons), BA – Visitor Host

Virginia Malcolmson – Visitor Host

Jessica May – Visitor Host (from 2 February 2017)

Rachel Morton BA(Hons) – RDU Public Programmes Manager (to 28 August 2016)

Eva Newman – Visitor Host (14 September 2016 to 30 April 2017)

Wendy Proctor BTchg – Visitor Host (2 February to 30 April 2017)

Amy Ryan BA – Visitor Host (to 24 June 2017)

George Sariak BA – Visitor

Host (2 February to 30 April 2017)

Emmaline Sibbald – Visitor Host (2 February to 30 April 2017)

Alexandra Silvester – Visitor Host (from 14 September 2016)

Nicholas Taylor – Exhibitions Technician (from 11 May 2016 to 26 February 2017)

Peter Trevelyan – Exhibitions Technician (8 to 19 August 2016)

Christina Watling – Visitor Host (14 September 2016 to 30 April 2017)

Des Wesley – Protective Services Officer (from 4 April 2017)

Olivia Wilson BA – Data Entry Technician (from 11 July 2016)

Peter Vaney – Visitor Host

EMERITUS CURATORS

Baden Norris QSO, NZAM Antarctic History

Sally Burrage QSM, TTC Canterbury Museum History

RESEARCH FELLOWS

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

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

Terry Hitchings MSc, DipTchg, FNZIC – Invertebrate Zoology

Tim Hitchings MB, ChB – Invertebrate Zoology

Peter Johns MSc – Invertebrate Zoology

RESEARCH ASSOCIATES

David Harrowfield NZAM DSc, BSc – Antarctic Social History

Norton Hiller PhD, BSc (Hons) – Geology

VOLUNTEERS

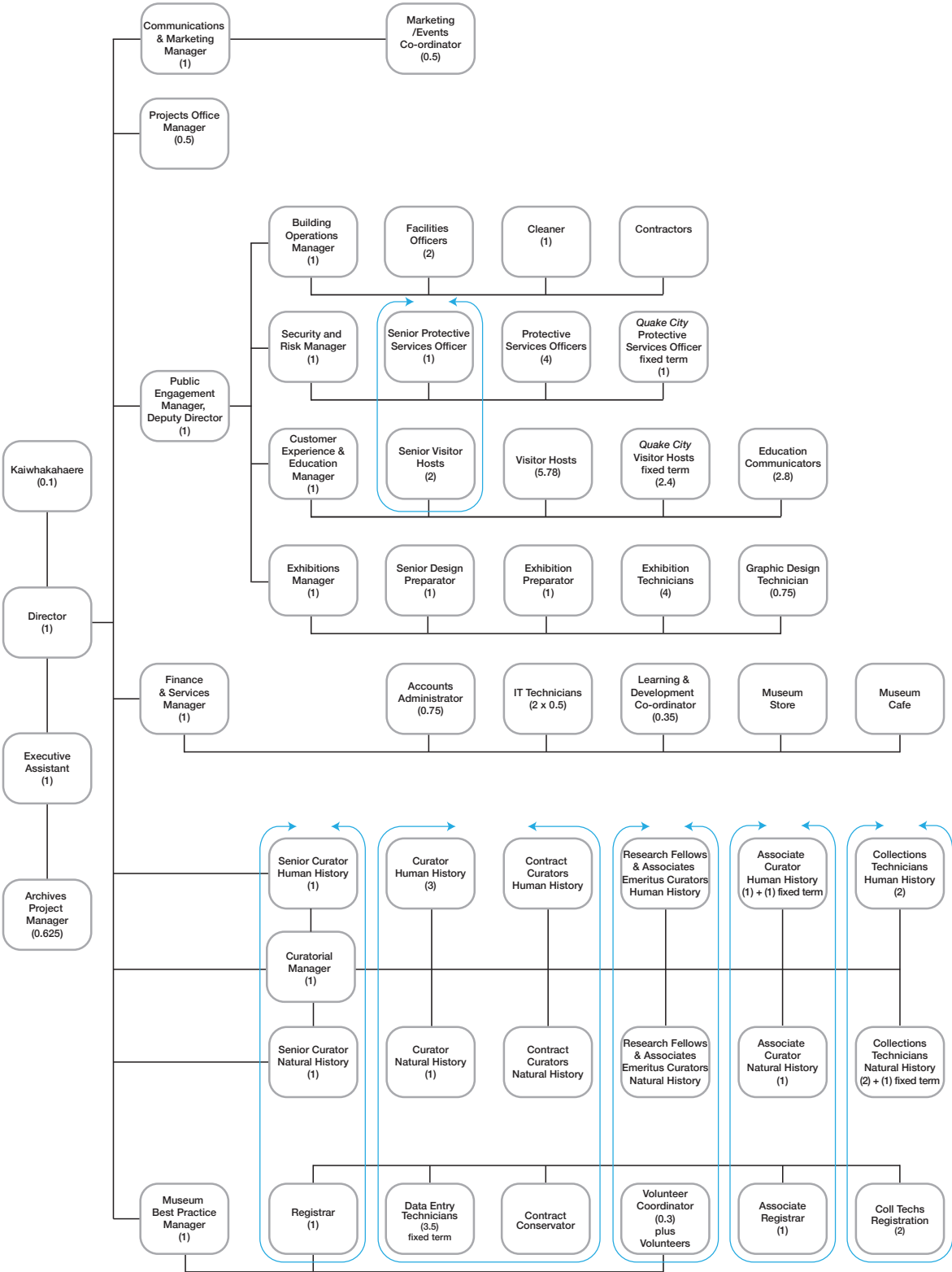
Ella Fox – Education and Public Programmes

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

Don Eade – Natural History

Margaret Lovell-Smith PGDipJ, MA – Human History

Organisational Chart



Museum Representation on External Organisations

Anthony Hennig

Interpretations Network New Zealand

Anthony Wright

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

Cor Vink

Australasian Arachnological Society,
Webmaster
Entomological Society of New Zealand,
Immediate Past President
Fauna of New Zealand - Member of the
Editorial Board
International Union for Conservation of
Nature's Species Survival Commission –
Spider Specialist Group
International Society of Arachnology,
Council Member
Lincoln University, Department of Ecology,
Adjunct Senior Lecturer
New Zealand Entomologist, Associate
Editor
New Zealand Journal of Zoology, Senior
Editor
Virtual Institute of Spider Taxonomy
Research, Board of Directors
ZooKeys, Editor (Araneae – systematics,
phylogeny, evolution)

Frances Husband

Diamond Harbour & Districts Historical
Association, Committee Member
Stoddart Cottage Trust, Trustee

Jennifer Storer

Antarctic Link Canterbury,
Committee Member
Ravenscar House Project Control Group

Joanna Szczepanski

National Digital Forum, Regional
Ambassador Canterbury
National Digital Forum, Board Member
Canterbury 100 First World War,
Conference Planning Committee

Lisa McDonald

University of Canterbury, School of
Anthropology and Sociology, Adjunct
Fellow

Matthew Shaw

Entomological Society of New Zealand,
Treasurer

Neil Phillips

Touring Exhibitions Network New Zealand
(TENNZ), Chair

Nigel Tecofsky

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

Paul Scofield

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

Roger Fyfe

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

Sarah Murray

Canterbury Earthquake Images Stories
Media Integrated Collection (CEISMIC),
Board Member
Canterbury 100 First World War, Committee
Member
Canterbury Historical Association, Past
President
Canterbury History Foundation, Committee
Member
University of Canterbury History
Department, Adjunct Fellow

Vanessa De Pietri

Society of Avian Paleontology and
Evolution, Secretary

Vicki Blyth

Christchurch Arts Audience Development
Project Steering Group

Canterbury Museum

GOVERNANCE STATEMENT

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

Canterbury Museum Trust Board

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

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

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

Register of Interests

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

BOARD COMMITTEES

The Board has five standing committees:

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

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

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

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

Ōhākī o Ngā Tīpuna (Iwi Liaison Committee) – comprising three board members, one of whom is the Te Rūnanga o Ngāi Tahu appointee, two representatives from Ngāi Tahu, two representatives from Ngā 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 Māori.

Canterbury Museum

CANTERBURY MUSEUM TRUST BOARD

Representing Christchurch City Council

Pauline Cotter DipEd
Gill Cox ONZM, MCom, FCA (to July 2016)
David East BSc
Anne Galloway BTLn (from December 2016)
Paul Lonsdale (to December 2016)
Tom Thomson NZCS (Chem), FNZIM (from April 2017)

Representing Selwyn District Council

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

Representing Waimakariri and Hurunui District Councils

Mayor David Ayers MA, DipEd, DipTchg (Deputy Chairperson from 13 March 2017)

Representing University of Canterbury

Warren Poh BE (Hons), MEM, CPEng

Representing Royal Society of New Zealand, Canterbury Branch

Dr Rod Syme ONZM, PhD, BSc (Hons), FNZIP (Deputy Chairperson to 13 March 2017)

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 (to December 2016)
Puamiria Parata-Goodall BA, BMPA (from December 2016)

ŌHĀKĪ O NGĀ TĪPUNA

Representing Canterbury Museum

Anne Galloway BTLn
Michael McEvedy JP, QSO, Knight of Order of St John (Chairperson)
Puamiria Parata-Goodall BA, BMPA (Kaiurungi [Chairperson])

Representing Ngā Maata Waka

Norm Dewes MNZM
Henare Edwards
Mike Kauī

Representing Te Runanga o Ngāi Tahu

Lynne-Harata Te Aika MA(Hons), DipBilingualEd
Terry Ryan JP MBE, DSc(Hon)

CANTERBURY MUSEUM FRIENDS COMMITTEE

Annette Harris JP, QSM	President
Ailsa Dodge	Vice President
Nigel Tecofsky BCom, CA	Treasurer
Davina Didham BA	Minute Secretary
Andrea Baker	Committee Member
Jean Bell	Committee Member
Ronice Henderson	Committee Member
Teresa MacIntyre	Committee Member
Heather Strong	Committee Member
Anthony Wright MSc FNZIM	Committee Member



Bequests

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

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

FORM OF BEQUEST (TO BE INCLUDED IN YOUR WILL)

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



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