





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



150

years since Museum opened

61,600

participants in our education & public programme



758,300

visitors in the year



14

temporary exhibitions



96%

visitor satisfaction

32

peer-reviewed publications



Earned Income

\$2.4million



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.



Front Cover

In January 2018, we hosted a small delegation from Rapa Nui (Easter Island) who came to take home two tīpuna (ancestors) who had been looked after by Canterbury and Otago Museums. The group were reunited with their tīpuna in a ceremony at Canterbury Museum which was followed by a powhiri at Tuahiwi Marae in North Canterbury.

Joanna Szczepanski, Associate Curator Human History, is one of the staff who care for the Museum's vast textile collection.

Inside Cover

(L to R): Ashley Boot, Collections Inventory Project Data Entry Technician; visitors to the exhibition *Sunlight – Ihi Kōmaru*.

Our Year at a Glance

Top images (L to R): Board Member Beverley Bolland and Board Chairperson, Michael McEvedy cut our 150th birthday cake; Kirsten Ramsdale, Collections Inventory Project Manager in the mannequin storeroom.

Middle images (L to R): Visitors enjoy *Explorer Night at the Museum*; Julia

Bradshaw, Senior Curator Human History inspects a copper bag used for carrying gold on the West Coast goldfields; Jenny Barnes, Visitor Host, greets visitors to *Quake City*; Paul Scofield, Senior Curator Natural History with a yellow Kākāpō.

Bottom images (L to R): The Victoria Cross (left) awarded to Private Henry James Nicholas for his actions at the Battle of Polderhoek Chateau on 3 December 1917 and his Military Medal. Both medals were displayed in the exhibition *Canterbury and World War One: Lives Lost Lives Changed*; Phil Skewes, Collections Technician Natural History cleans a taxidermied armadillo.

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Chairperson's & Director's Report

On 3 December 2017, we marked 150 years since our founder Julius Haast opened the doors of the Museum to the public.

Excellent Visitor Numbers

758,300 visitors to Museum and Quake City, less than last year's record of 785,000 on the back of Air New Zealand: 75 Years but still a very strong result as Quake City was closed for 3 months while we moved it to a new location. Museum is the South Island's most visited tourist attraction.

Exhibition milestones

14 temporary exhibitions staged. A further 250,000 people saw Museum touring exhibits in venues around Canterbury.

Education and public programmes

35,900 people including 18,100 school students, participated in a Museum education programme and 25,700 attended a public programme. More than 49,100 children and adults visited Discovery, our natural history centre for children.

High Visitor Satisfaction

96% of visitors rated their experience visiting the Museum as good or very good and 97% rated our staff as good and very good.

Research Outcomes

Our researchers engaged in national and international collaborations, had 32 peer-reviewed papers accepted for publication, produced 14 other articles and made 17 conference presentations.

Revenue

Our local authorities contributed \$8.5 million to our operating costs (2017: \$8.3 million). Revenue from trading and other income was \$2.4 million (2017: \$2.7 million) including door donations of \$167,700 (2017: \$168,800). Operational surplus of \$258,000 at Quake City (2017: \$52,700).

Haast had begun collecting specimens for a possible museum when he began his role as provincial geologist in 1861. In 1865, with the discovery of moa remains at Glenmark Station, near Waipara in North Canterbury, Haast and several others excavated hundreds of bones which would be destined for the new Museum's collection and for a programme of exchanges with leading museums around the world.

When first opened the Museum was housed in three rooms of the Canterbury Provincial Buildings on Durham Street. On display were 7,887 natural history treasures including geological and zoological specimens, and an extraordinary display of moa skeletons. Open 3 days a week, Haast often accompanied visitors through the displays, taking time to share his favourite collections and stories. In the first 7 months, an estimated 110 people visited the Museum each week. Today, more than 2,000 people visit the Museum each day, on average.

We celebrated this milestone with an impromptu party and birthday cake in the Museum foyer enjoyed by staff, board members and shared with our visitors. We look forward to marking 150 years in our current location on 1 October 2020.

In January 2018, in a very moving weekend of events and celebrations supported by Ngāi Tūāhuriri and the National Museum of New Zealand Te Papa Tongarewa, we welcomed a delegation from Rapa Nui (Easter Island) who came to repatriate two tīpuna (ancestors) cared for by Canterbury and Otago Museums. This was the first ever repatriation to Rapa Nui and only the fourth time that New Zealand has repatriated ancestral remains to another country.

We had cared for the first of the tīpuna for almost 70 years since the New Zealand Government purchased 3,184 Māori and Pacific taonga from British collector William Oldman and distributed the objects among New Zealand museums. The Museum

cares for the remains of about 600 tīpuna (ancestors), about 150 from overseas. We are working with a network of other museums to establish a national approach to repatriation.

Insurance Settlement

In May 2018, we settled our insurance claim for earthquake damage to the collections, having settled our claim for earthquake damage to the buildings last year. This has been a long – 7 years – and very complex task involving many staff and researcher hours, and negotiations with experts from around the world. Over a period of almost 8 years staff have worked hard to quantify the claim, checking thousands of objects in collection stores for damage.

About 94,800 collection objects were damaged in the Canterbury earthquakes, a small but significant proportion of the total collection of 2.3 million items. We created our own methodology for assessing loss of value to collections as we could not find any evidence of insurance claims for earthquake damage to collections in other museums. The insurance settlement funds will be applied to the conservation of damaged objects as they are required and to retrofit base isolation as part of the redevelopment project, to protect the collection.

Building Redevelopment

Protecting all the collections, our visitors and staff, as well as the buildings themselves, together with improving the visitor experience and providing much-needed storage facilities, are major drivers of our planned redevelopment.

The Benjamin Mountfort-designed heritage buildings are an important part of the Museum's identity. They were earthquake strengthened in the 1990s and are the only Gothic Revival buildings in the city not extensively damaged in the earthquakes.

The remaining buildings are beyond their economic life and uninsulated, with failing air conditioning and heating systems. Unlike



Local male survivors of sexual abuse who featured in the award-winning exhibition *The Bristlecone Project*

other museums, there is no centralised control and no way to regulate temperature and humidity in most of the buildings. The earthquakes also resulted in a number of non-structural cracks, which means the buildings leak. These conditions are damaging the collections and we have no way to protect them from another significant earthquake.

We have been delaying some work pending the redevelopment for some years, but we are now at the point where we may have to use reserves, earmarked for the project, to replace and upgrade areas of the building and services.

We have made good progress over the year on the development of Ravenscar House, a joint project with the Ravenscar Trust. Detailed design has been finalised and construction is scheduled to start in November this year.

Successful Exhibitions

During the year we delivered 14 special exhibitions including *Canterbury and World*

War One: Lives Lost Lives Changed, relating the experiences of Cantabrians who served on the battlefields of Europe and the Middle East and those they left behind. The exhibition was developed by the Museum team with support from the Lottery World War One Commemorations Fund.

In May 2018, the Museum, with colleagues from Christchurch Art Gallery Te Puna o Waiwhetu and the Airforce Museum of New Zealand, hosted the annual Museums Aotearoa Conference in Christchurch. Our exhibition, *The Bristlecone Project*, developed with photographer, David Lisak and Male Survivors of Sexual Abuse Aotearoa Trust, received the Arts Access Aotearoa Award in the annual museum awards held in conjunction with the conference.

We had some concerns about moving *Quake City* to Durham Street North following the end of our lease on the central Cashel Mall site. With the increasing numbers of tourists in the city and located right next to a tram stop, the new site has proven to be a great success,

returning greater visitor numbers and a surplus of \$258,000.

Our Collections

During the year we set up an Inventory Team to systematically check the entire collection with a focus on creating digital records for the c1.4 million items not yet on our Vernon database.

In January, the Lottery Grants Board awarded the Museum a further \$223,000 for the second stage of the project to catalogue and provide access to the 140,000 invertebrate specimens collected by Museum Research Fellow Peter Johns over 57 years.

We had earlier received Lottery Grant funding for a project to preserve the largest collection of Māori rock art drawings and tracings in New Zealand. This year two artists and a conservation team worked with the original tracings to create hand-drawn copies of all 873 items. These copies will be available for public programmes, display and research.

Construction of Ravenscar House is scheduled to start in November 2018





Michael McEvedy
Chairperson



Anthony Wright
Director

This allows the extremely fragile originals to be safely housed in oxygen-free storage, increasing their long-term survival.

Tribute

In October 2017, Museum staff joined with Sally Burrage’s family to celebrate her 100th birthday. Sally, who worked with a wide range of our collections, was appointed Emeritus Curator Canterbury Museum History in 2001. In the last few months we have been saddened by Sally’s death in March and the death of Baden Norris, Emeritus Curator Antarctic History in August 2018. Sally and Baden both made tremendous contributions

to the Museum over many years for which we give thanks. We honour their memory.

Acknowledgements

We continue to build on our successes thanks to the commitment and professionalism of our staff, volunteers and the members of the Canterbury Museum Trust Board. We’re also grateful to the many contractors who maintain the building and its services to keep it safe, secure and welcoming to our visitors and staff. Particular appreciation goes to our visitors, funders, sponsors, benefactors and the Friends of Canterbury Museum, all of whom make a

significant contribution to the Museum’s ongoing success and achievements.

Michael McEvedy
Chairperson

Anthony Wright
Director

12 November 2018

Emeritus Curator, Sally Burrage, celebrated her 100th birthday with Museum staff, including Museum Director, Anthony Wright



Engaging Our Communities

This year 758,335 visitors were welcomed to the Museum and to *Quake City*, our special exhibition telling stories from the Canterbury earthquakes.

In our second busiest year ever, our independent visitor research shows that, despite an expected reduction in overall numbers following last year's blockbuster exhibition *Air New Zealand 75 Years*, we have maintained the pulling power of our overall exhibition programme. Half the visits made by locals were, in part, to see a specific exhibition, both this year and last. This is considerably higher than previous years, for example only about a third of locals who visited in 2015/16 came to see a specific exhibition.

Tourist numbers, which still make up about three quarters of all visits (73%) grew in overall number but their origin shifted away from Europe to Australasia (up from 29% to 48%). Seventy-five per cent of all visitors on holiday in Christchurch came to the Museum.

Local numbers were up slightly in the year but there was strong growth in visits from the Selwyn district. Selwyn residents made up 14% of all local visits; 32% of people who live in the district visited the Museum during the year. Overall, almost one Cantabrian in four came to the Museum at least once during the year. There was also a large rise in first time visits (from 9% to 21%) with the largest number coming in to see the exhibition, *50 Greatest Photographs of National Geographic*.

Visitors spent an average of 1 hour 38 minutes on a visit. Those who viewed the *The Bristlecone Project* stayed the longest at 2 hours 11 minutes while those who visited *Sunlight – Ihi Kōmaru* stayed for 2 hours.

Exhibitions

Visitors to *Quake City* have substantially increased since we moved the exhibition to Durham Street North and reopened it to the public on 14 September 2017. More than 193,000 people visited the exhibition when it was located at Cashel Mall, between February 2013 and June 2017. In just over 9 months at Durham Street North, 48,580 people visited compared to 39,150 for the whole of 2016/17. This included 1,715 mostly local people who viewed the exhibition for free during the first weekend after reopening.

Museum staff developed the exhibition *Canterbury and World War One: Lives Lost Lives Changed*, relating the experiences of Cantabrians who served on the battlefields of Europe and the Middle East and those they left behind as one of our contributions to New Zealand's World War One centenary commemorations.

Quake City, the Museum's special exhibition telling stories from the Canterbury earthquakes, opened in a new location in September 2017



We collaborated with Male Survivors of Sexual Abuse Aotearoa Trust on *The Bristlecone Project*. The exhibition celebrated the courage, determination and resilience of men from across New Zealand – and the world – who have suffered sexual abuse. The initiative was developed in 2012 by US clinical psychologist David Lisak who was himself abused as a child. David interviews and photographs male survivors of sexual abuse with the aim of introducing men who have been sexually abused to each other and to their larger communities. This modest-sized exhibition produced the longest average visit of any exhibition in the year.



In *Lyttelton Redux*, artist Julia Holden used sound, painting, photography, and performance to tell the stories of historical figures who helped shape the port town of Lyttelton. Launched in November 2016, the project was originally created to help Lyttelton Museum maintain visibility in the community following the loss of its building after the Canterbury earthquakes. The Museum exhibition featured Holden's portraits of locals in the guise of historical figures. These had originally been hung in locations around Lyttelton that were associated with either the past or present subjects.

A young visitor enjoys the much-loved horse on the Christchurch Street



Amazing places on the planet, captured in unforgettable images published over 120 years, were featured in *50 Greatest Photographs of National Geographic*. From Steve McCurry's world-famous Afghan Girl, to Nick Nichols's iconic photograph of Jane Goodall and a chimpanzee and Thomas Abercrombie's never-before-seen view of Mecca, the exhibition took the visitor deep into some of the most remembered and celebrated photographs in the world.

The colourful tradition of protest and dissent around Waitangi – the place, the day and the Treaty – was captured by five photographers In *Disenchanted Prophets: Photographs of Waitangi Protest*, an

A young visitor finds out how long it takes to travel to the sun in the exhibition, *Sunlight – Ihi Kōmaru*

exhibition toured by Te Kōngahu Museum of Waitangi.

Sunlight – Ihi Kōmaru told the story of sunlight – how the sun's energy and light sustain our lives and shape the world around us – through easily-accessible science and 16 different interactives, games and experiences. The exhibition was developed and toured by Te Manawa Museum of Art, Science and History, Palmerston North.

During the year we acquired a new life-sized model horse for the Christchurch Street, purchased with a generous donation from the Friends of Canterbury Museum. The previous horse was retired after being patted, photographed and climbed on by thousands of children for the last 18 years.

Each year we make the Level 3 Visitor Lounge available for community exhibitions including local potters, embroiderers and weavers. This year we were pleased to also host two special exhibitions developed with the support of our Exhibitions Team.

In *Postcards to Antarctica*, photo-journalist Guy Frederick explored the ways in which Antarctica leaves its mark on the people who work there. Scott Base staff and scientists shared their personal reflections in a series of postcards written to the icy



continent. Accompanied by photographs and film, the exhibition transported visitors to day-to-day life at Scott Base and celebrated Antarctica's significance for science and humanity.

Between the Waters: Canterbury's First Polish Settlers highlighted the experiences of four Polish families - the Kotlowskis, the Geirszewskis, the Szymanskis and the Watembachs – who were part of a wave of immigration which saw New Zealand's settler population double to about 500,000 during the 1870s. The exhibition marked the 145th anniversary of the arrival of the first Polish settlers in Lyttelton in August 1872.

We toured shows to the Hurunui, Waimakariri and Selwyn districts with more than 249,600 people viewing these smaller exhibitions in libraries and other venues. We developed *China: Open Empire* as a touring exhibition celebrating the 120th anniversary of Rewi Alley's birth, sharing some of the incredible treasures he sent to the Museum from China. We have also adapted our 2015 exhibition *Spiders Pūngāwerewere Up Close!* for touring around Canterbury.

Education and Public Programmes

The first full year after we completed a review of our education activities saw

some great results from the action plan we implemented. A new Reference Group is now in place with representatives from the primary, intermediate and secondary sectors. This group has helped identify opportunities for improvement together with new ideas and thinking about our programmes and how we deliver them.

This year 35,900 individuals used the Museum as an education resource including 18,100 school students and a further 25,700 people participated in a Museum public programme. The four

Canterbury and World War One: Lives Lost Lives Changed

Explorer Nights at the Museum events in early July were a great success with more than 6,800 children and their parents/ carers following the clues left by Paula the Explorer.

In December, our family favourite *The Great Museum Santa Search* attracted more than 4,000 entries in the competition to find the toy Santas hidden throughout

Olivia Wilson, Collections Inventory Project Data Entry Technician, dressed as Captain Cook for *Explorer Night at the Museum*





Early European Gallery

the galleries. In April, 1,400 children entered the *The Museum Egg Hunt* competition to find replica moa eggs in the galleries. Solve the Solar Secret, part of *Sunlight – Ihi Kōmaru*, was equally popular attracting 2,800 entries.

In May 2018, we wound up our involvement in the Rebuild Tours operated in conjunction with Red Bus as visitor numbers had been steadily declining.

Discovery our natural history for children



To replace these, we are piloting a programme to test visitor interest in paid-for twice-daily Museum tours starting September this year. Museum staff gave a number of well-received talks as part of the Friends of Canterbury Museum series and to external organisations.

The popularity of *Discovery* continued with more than 49,100 visitors in the year and 497 children and their families are now members of the Museum Explorer Club.

Working with Others

Collaboration continues with various national and community organisations and the Museum is formally represented on 39 groups and associations. With colleagues at the Air Force Museum of New Zealand, we completed the first phase of an initiative to investigate the provision of practical support and assistance to smaller museums in the region, something we are often asked for.

We jointly funded a fixed-term position to research and help identify priorities for providing help to these. We presented this work to colleagues at a function at the Museum in January 2018, attended by 80 people from 38 museums. Museums were asked to vote on the area where they felt help would be most useful. The area receiving the most votes was fundraising, closely followed by a need for help with preparing business documents. As a result we are targeting our support in these two areas and have plans for a networking/training event on fundraising.

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.

Our dedicated Inventory Team of a project manager and four technicians made excellent progress in the year creating digital records of objects not on our Vernon database. This aims to ensure that every object has a record on the database with an up-to-date location and a photograph where appropriate. While 40% of the estimated 2.3 million collection items (c920,000) have a Vernon record, not all of the records meet the minimum standard of a verified record with location.

The team works by moving through a storeroom, removing each object from its packaging, updating database records, creating new database records where none exists, photographing the object and updating its location.

Since they began work in October, the team has completed the inventory of two storerooms. Combined with other storerooms still in progress, they have inventoried 29,742 objects in just under 9 months.

The collections inventory project has already provided many benefits to both staff and visitors as we gain a better understanding of what makes up the collection. Newly discovered objects have been added to exhibits and used in public programmes and thousands of new records will be added to Collections Online, allowing worldwide access to the collection.

Staff continued to catalogue objects in the collection, creating and verifying 69,445 records on the Vernon database. This included 16,939 new object records created by the Inventory Team and more than 35,000 specimens from the completion of stage

one of the project to catalogue 140,000 invertebrate specimens collected by Museum Research Fellow Peter Johns.

We loaned 407 objects in 34 transactions to 27 organisations, and received and condition-reported 441 objects as part of 32 inward loans for research and display. We sent a significant loan of heroic age Antarctic items to the Field Museum in Chicago for their touring exhibition *Antarctic Dinosaurs*. Scientific loans were sent as far afield as Finland, Canada and France.

We added 2,061 records to the Collections Online area of the website, many of which are significant early images of Canterbury from

the Alfred Charles Barker Collection.

The Image Service responded to 154 orders for 3,271 images in the year for a variety of uses including films, books and research. Some of our images were featured in the recently published online Ngāi Tahu Atlas of place names and histories, Kā Huru Manu.

Recent Acquisitions

During the year 8,333 objects were acquired for the collection. Highlights include medals and two diaries belonging to Tryggve Gran, the Norwegian skiing expert on the British Antarctic Expedition (1910–1913) and a pounamu and gold locket presented to Eugen Sandow, a

Conservator Emily Fryer prepares a sledge used in the British Antarctic Expedition (1910–1913) for loan to Chicago's Field Museum





Mark Fraser, Collections Technician Registration, catalogues the bones of a White-capped Albatross

Frances Husband, Collections Technician Human History, Liam Dangerfield, Exhibitions Technician and Tara Elder, Associate Registrar prepare for display a dress owned by suffragist leader Kate Sheppard





Chantal Bennett, Collections Inventory Project Data Entry Technician, checks skis and poles in the Museum's collection

pioneer of the body beautiful movement, when he visited Christchurch in 1902.

With the generous support of the Friends of Canterbury Museum, we were able to purchase a maquette created by sculptor Mark Whyte for his Christchurch statue of Victoria Cross winner, Henry Nicholas. This was displayed in the exhibition *Canterbury and World War One: Lives Lost Lives Changed*.

We acquired an internationally significant collection of jade, together with an excellent collection of Canterbury gemstones from Russell Beck, New Zealand's foremost pounamu expert. Our natural history collection was boosted with the gift of 2,000 mite slides by John Clark and the gift of the Chilton Collection of Crustacea – thousands of specimens and microscope slides – originally loaned to the Museum in 1959.

Research Associate David Harrowfield has very generously donated his collection of photographs, archives and printed material relating to his research interests in Antarctic and New Zealand alpine history. A collection of items belonging to Percival Wallis, a member of two of Admiral Byrd's Antarctic expeditions, was gifted to the Museum by his son. The collection includes skis, poles, snowshoes, an expedition glass bottle and an engraved lighter (Christmas 1928) and some photographs.

An historic hut used as a lab by Canterbury Museum researchers on New Zealand's northern-most sub-Antarctic islands, The Snares Islands, was acquired from the Department of Conservation. Exhibitions Technician, Sebastian Denize, joined the DOC team last year to disassemble the hut and return it to the mainland.

Many of Peter Johns' extensive invertebrate collections that are now in the Museum were collected on The Snares and the Museum

has over 100 birds collected there as well. Peter Johns worked on The Snares for four summers in the 1970s and 1980s. Dr Paul Scofield, Senior Curator Natural History, carried out research for his PhD there in the late 1990s.

Medals and a diary belonging to Tryggve Gran, the Norwegian skiing expert on the British Antarctic Expedition (1910–1913)



World-class research

Our curators shared their research in publications, at conferences, online in blog posts and through public programmes. During the year they had 32 peer-reviewed research papers accepted for publication, produced 14 other articles, presented 17 conference papers and peer-reviewed 55 external articles and student theses.

Human History

Roger Fyfe, Senior Curator Human History, retired in February 2018 after a 40-year career in New Zealand museums, the last 26 years as Curator and Senior Curator at the Museum. Roger joined the Museum in 1992 as an ethnologist and Asian decorative arts specialist, however his areas of interest and expertise are both diverse geographically and across time. He has published a number of papers including ground-breaking research in several areas and made significant contributions to the collections and our public programmes. More recently, his publications on rock art

and Benin bronzes have drawn international interest. He is currently completing a paper reviewing ethno-historical evidence and taonga associated with Māori seasonal harvest of ikawai (freshwater fish) in Te Waipounamu (South Island). He is also completing historical research of two internationally significant collections of Oceanic taonga collected during James Cook's third voyage and George Vancouver's voyage (1791–1795). Roger was appointed Emeritus Curator Human History in August 2018.

Julia Bradshaw, Curator Human History, was appointed Senior Curator Human History in May. Following her comprehensive research on the experience of Chinese on the West Coast, Julia is investigating the story of Chinese/European

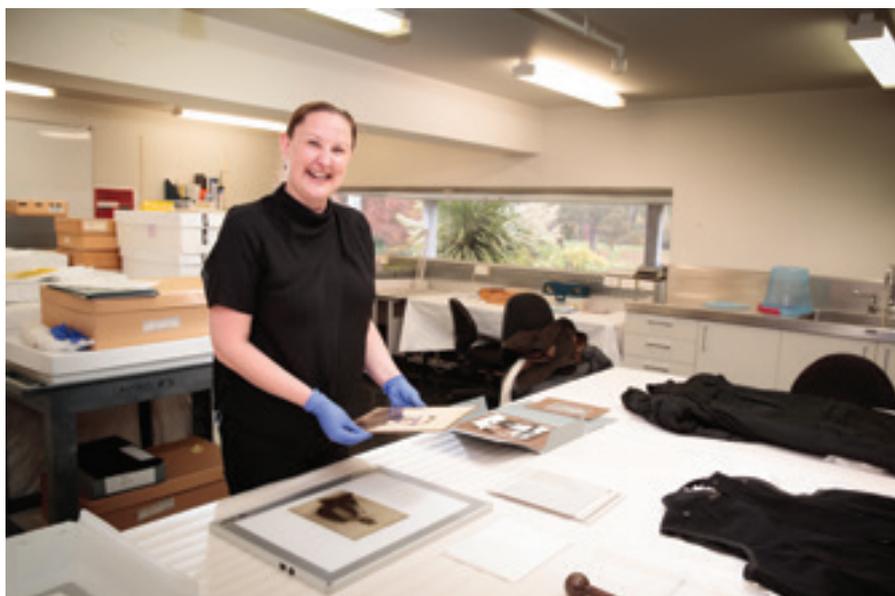
marriages in New Zealand to 1910, initially focusing on Canterbury. Another research focus is European extraction of pounamu from South Westland during the 1840s. She is also developing a project to record stories about the greenstone rush of the 1970s and 1980s. Julia has continued her research on goldfields' women with a paper on marriage, divorce and bigamy presented at the New Zealand Society of Genealogists conference in June.

Curatorial Manager, Sarah Murray, continued her long-term research projects into the material culture and exhibiting of the Canterbury earthquakes and early Canterbury settlers, the Barker family. She is also preparing a publication on the Memorial to Robert Falcon Scott and the Polar Party which will share the history of this amazing example of public art as well as its conservation and repair following damage in the 22 February 2011 earthquake.

The history of photographic copyright in New Zealand has been a large focus for Curator Human History, Dr Jill Haley. In addition to presenting at a conference on the topic in the USA this year, she is working towards a publication on the topic in 2019. She continues her research on dogs in Antarctica and has curated the exhibition *Dogs in Antarctica: Tales from the Pack*. Her research on the Spratt's biscuits that were fed to dogs on the ice is nearing completion.

In June we were joined by two new Curators Human History, Corban Te Aika and Emma Brooks.

Lisa McDonald, Associate Curator Human History, reviewing photographs and clothing in the collection that belonged to Bishop Churchill Julius, Anglican Bishop of Christchurch (1890–1925)





Jill Haley, Curator Human History, checks out some of the sledges used on the great Antarctic expeditions

Associate Curator Human History, Joanna Szczepanski, is working with the University of Canterbury Arts Digital Lab to give the popular and much-loved G R Macdonald Dictionary of Canterbury Biographies a 21st century update via a crowd sourcing project. A trial site has been developed and will be tested on a focus group before releasing the project to the wider public. Joanna is also continuing her research on organist and composer Arthur Lilly with Dr Francis Yapp at the University of Canterbury.

Associate Curator Human History Dr Lisa McDonald's research has continued to focus on the arts and cultures of the Pacific. She is collaborating with Christchurch's Fijian, Samoan and Papua New Guinean communities to enhance knowledge about material culture held in the Museum's collection.

Research Fellow, Dr Richard Bullen, continued his in-depth research on the Rewi Alley Collection, together with Japanese aesthetics and arts made by Japanese prisoners of war who were held in a camp at Featherston during World War Two. Research Fellow Lyndon Fraser

continued work on the manuscript for *Songs for the Dead: Deathways on the Edge of Empire, 1840–1918* (Dunedin, Otago University Press) and editing for *The Palgrave Handbook of Ethnicity* (Palgrave, forthcoming in 2019). Lyndon also published or co-published peer-reviewed journal articles, presented conference papers and The Barbadoes Street Cemetery Tour – After Dark for the Museums Aotearoa Conference in Christchurch.

Research Associate, David Harrowfield, continued his research on islands in the Ross Dependency and Shackleton's Ross Sea Party, along with previous field work with New Zealand and Australia's Antarctic programmes.

Natural History

Senior Curator Natural History, Dr Paul Scofield, focused his research this year on the evolution of birds in New Zealand. Paul's research on fossil birds also continued 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 published 14 research papers in the year on diverse topics. 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 world's most complete fossil bird specimen – a penguin – found in Waipara, North Canterbury.

Curator Natural History, Cor Vink, has continued his research on the evolutionary relationships, biogeography, diversity and ecology of spiders. His current projects include a taxonomic revision of New Zealand pirate spiders (Mimetidae) and their relationships with the Australian fauna, and the diversity of spiders in Canterbury beach ecosystems. In August, Cor presented a paper at the European Congress of Arachnology in Nottingham, United Kingdom about what the multinational spider tree of life project means for the New Zealand spider fauna.

Vanesa De Pietri has continued her Marsden-funded research, investigating

Data Entry Technicians, Peter Johns Project Team (L to R): Natasha Bonham-Carter, Kathryn Baker and Julia Nicholls





Vanesa De Pietri, Research Curator, works on a penguin fossil from Waipara, North Canterbury

the ecological diversity of shorebirds in Australasia and worldwide over the last 47 million years. For her fifth consecutive year, Vanesa has also participated, with Paul Scofield, in the annual fossil excavations at St Bathans, Central Otago, and has played a key role in describing this diverse c19 million year old faunal assemblage. She continues to be involved in the description of fossil birds from the Waipara Region, which has yielded some of New Zealand's oldest birds.

Thanks to support from a Mason Foundation Trust grant, Associate Curator Natural History, Dr Matt Shaw, has been uncovering the largely unknown mite fauna in New Zealand. Seventy five mites were successfully DNA sequenced. Voucher specimens, mostly from undescribed species, have been entered into the Museum collection. Using these sequences combined with observations of their body forms, an evolutionary analysis of the most diverse group of soil litter predators is being prepared for publication with Professor Ian Hogg of the University of Waikato.

Research Fellows, Tim and Terry Hitchings, continued their mayfly work curating and adding to the Museum's mayfly

(Ephemeroptera) collection which now has more than 12,000 records of the distribution of the species. This is probably the largest and most comprehensive collection of New Zealand mayflies in the world. The father and son team have described two new species, collected last summer, in an article for the 2018 edition of *Records of the Canterbury Museum*.

Peter Johns has been describing a new species of tiger beetle in the genus *Neocicindela* found in the Ngakawau Ecological District near Westport, which will be published in the 2018 edition of *Records of the Canterbury Museum*. He has also been working on the taxonomy of New Zealand sand scarabs (*Pericoptus*) and has been continuing to work with the Curatorial and Registration Teams on the project to catalogue the 140,000 specimens that he donated to the Museum.

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

those in New Zealand and Australia, and Late Cretaceous shark teeth from the Waimakariri Gorge in collaboration with other researchers from New Zealand and USA.

Records

We published Volume 31 of the *Records of the Canterbury Museum*, which had six articles: Ideas made glass: Blaschka glass models at Canterbury Museum (Matthew D Shaw, Joanna Z Szczepanski, Sarah F Murray, Simon Hodge and Cor J Vink); J H Menzies: a reappraisal (Daniel C P Smith); An artist's collection - a partial catalogue of Sydney Lough Thompson's collection at Canterbury Museum (Marguerite L Hill); Music in honour of a First World War soldier; Life by Arthur Lilly (Joanna Z Szczepanski and Francis Yapp); A re-assessment of the early Māori use of silicified tuff (palla) in the Canterbury region (Phillip R Moore and Michael Trotter) and Hybridisation in the last remaining individuals of the extinct Fjordland population of Brown Teal (*Anas chlorotis*) (Theresa L Cole and Jamie R Wood).

Our People and Working Environment

The Canterbury Museum team is high-performing and motivated; customer service and continuous improvement are integral to the culture of the organisation.

Canterbury Museum achieved Platinum Investor in People accreditation in November 2016, at the time only one of 28 organisations internationally to do so. The Museum has used Investors in People to guide our people management since 2001. We achieved Bronze accreditation in 2009 and Gold in 2013.

In January 2018, Investors in People carried out a 12-month review of our Platinum status and confirmed that our people management practices remained embedded in the organisation. Following the review we have implemented several initiatives to develop leadership and management capability within Museum staff and to enhance internal communication. This includes more regular updates about progress on projects, including the proposed Museum

redevelopment and Ravenscar House.

Health & Safety

The Board, management and staff are committed to achieving the highest standards of health and safety management throughout the Museum by undertaking all reasonably practicable steps to ensure their own and each other's health and safety and the safety of our visitors.

This year was an opportunity to review and improve on the changes we brought in as a result of the Health and Safety at Work Act 2015. The Health and Safety policy was rewritten and a new management system designed which focuses on health and safety leadership, risk management and worker engagement in a continuous loop of feedback and improvement.

The Health and Safety Committee met monthly, voted in new members as some left and continued their health and safety representative training as required. Promoting near-miss reporting was an important focus in the year. Our standard monthly health and safety report shows low accident numbers (all minor), no ongoing risks and no notifiable events.

Training for fire wardens, the use of extinguishers, first aid, chemical spill and other related emergency training continued. We have also set up a dedicated supply station of personal protective equipment to support any emergency response. We installed a defibrillator at *Quake City* and added a second defibrillator to the Museum,

Visitor Hosts, Karen Breen and Jiani Fu





Nicholas Boigelot, Collections Technician Registration, photographing a glove box

as well as two emergency evacuation chairs for assisting those who would normally not be able to use the stairs.

Museums Conference

The Museum worked with colleagues from Christchurch Art Gallery Te Puna o Waiwhetū and the Air Force Museum of New Zealand to host the Museums Aotearoa conference in May 2018. The conference included workshops and an Emerging Museum Professionals Huakina and Kahui Kaitiaki prior. This was a year-long effort that resulted in an extremely well-received conference attended by more than 280 Museum professionals from around New Zealand and overseas.

The major conference theme was Outside Insights and consisted of two full conference days and one day of workshops. The team wanted to explore the value of connecting with people working outside the sector and applying their insights to the work of museums. It also carried our unique Canterbury post-earthquake perspective, showing how we have pulled together and collaborated in rebuilding and transforming the city. The conference presented inspirational speakers who offered perspectives on place-making, alternative ways of working and the role of cultural

institutions in a rapidly changing world. This included Tā Mark Solomon, a Ngāi Tahu session called Pathways of Knowledge, Elizabeth Conner and Kaila Colbin, and the first conference session on repatriation.

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, with 4,800 hours of Museum-wide learning and development.

Sustainability

The Museum has an ongoing commitment to environmental sustainability. Unwanted food is collected for animal consumption or compost and we recycle cardboard, paper, plastics, cans, batteries and anything that can be recycled. Leftover paint, unwanted office furniture and lost property (after 3 months) are given to charitable trusts. All unwanted exhibition resources are offered to smaller local institutions. Staff enthusiastically support this endeavour in a myriad of small ways including turning off office lights when not in their offices or using electric vehicles or public transport.

Buildings

We started to develop a new Building Conservation Plan in the year. This involves investigating the Museum's history, buildings and setting and community connections, assessing heritage values and preparing an up-to-date statement of significance, as well as designing the policies to ensure that the significance is recognised in future planning, management and decision-making. The last Conservation Plan was prepared in 2000.

We completed the fit out of our new offsite storage facility installing new shelving to create safer and more accessible storage for two of our larger collection items, a building from the former joint New Zealand/United States research station at Cape Hallett, Antarctica and a former Department of Conservation hut from the sub-Antarctic The Snares Islands. This allowed us to move a few more large items offsite, increasing the accessibility of our vertebrate collections at the Museum.

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Statement of Comprehensive Revenue and Expenses

For the year ended 30 June 2018

	Note	2018 \$	2017 \$	Budget 2018 \$
Revenue				
Revenue from non-exchange transactions	2	9,764,333	9,508,067	9,185,325
Revenue from exchange transactions	2	3,753,807	3,184,838	1,670,039
		13,518,139	12,692,905	10,855,364
Expenditure				
Employee benefits expense	3	4,642,966	4,617,269	4,829,788
Depreciation and amortisation	3	1,211,976	1,112,317	1,172,000
Finance cost		56,943	68,145	70,000
Other expenses	3	3,731,630	3,603,288	5,244,551
		9,643,515	9,401,019	11,316,339
Net surplus/(deficit) from operating activities		3,874,624	3,291,886	(460,975)
Capital donation - non exchange transaction		-	3,008,400	-
Earthquake insurance claim - exchange transaction		14,440,772	13,650,000	-
Earthquake remedial expenses		(652,188)	(717,745)	-
Net surplus/(deficit) attributable to Canterbury Museum Trust Board		17,663,208	19,232,541	(460,975)
Other comprehensive revenue and expense				
Change in value of available-for-sale financial assets		654,348	249,018	
Sale of available-for-sale financial assets		(828,423)	(80,483)	
Total comprehensive revenue and expenses attributable to Canterbury Museum Trust Board		17,489,134	19,401,076	

Statement of Changes in Equity

For the year ended 30 June 2018

Opening balance	91,717,089	72,316,013
Net surplus	17,663,208	19,232,541
Other comprehensive revenue and expenses	(174,075)	168,535
Closing balance	109,206,223	91,717,089

The accompanying notes form part of these financial statements.

Statement of Financial Position

As at 30 June 2018

	Note	2018 \$	2017 \$
Current assets			
Cash and cash equivalents		20,896,093	5,400,924
Debtors and receivables from non-exchange transactions		155,031	214,028
Debtors and receivables from exchange transactions	4	546,463	885,183
Inventory		17,404	12,998
Other financial assets	5	3,186,963	36,518,101
		24,801,955	43,031,234
Non current assets			
Other financial assets	5	46,691,553	11,908,947
Property, plant and equipment	6	45,892,271	45,802,577
Intangible assets	7	14,033	25,917
		92,597,857	57,737,441
Total assets		117,399,812	100,768,675
Less liabilities			
Current liabilities			
Creditors and other payables	8	606,135	809,072
Employee entitlements	9	418,896	217,361
Grants received in advance	10	7,135,248	6,938,808
Term loans	11	-	1,050,000
		8,160,278	9,015,241
Non current liabilities			
Employee entitlements	9	33,310	36,345
		33,310	36,345
Total liabilities		8,193,589	9,051,586
Equity			
Reserves	12	72,554,450	67,593,928
Retained earnings	13	36,651,773	24,123,161
		109,206,223	91,717,089
Total liabilities and equity		117,399,812	100,768,675



Board Chairperson
12 November 2018



Acting Director

The accompanying notes form part of these financial statements.

Statement of Cash Flows

For the year ended 30 June 2018

	2018	2017
	\$	\$
Cash flows from operating activities		
<i>Receipts from non-exchange transactions</i>		
Levy and ex gratia payments	8,483,823	8,293,083
Donations and grants	15,917,722	15,241,612
<i>Receipts from exchange transactions</i>		
Other revenue	1,325,358	1,535,763
Interest and dividends on financial instruments	1,850,542	1,378,802
<i>Payments</i>		
Payments to suppliers of goods and services	(4,592,299)	(5,795,881)
Payments to employees	(4,444,466)	(4,603,380)
Interest on building loan	(56,943)	(68,145)
Net cash flows from operating activities	18,483,737	15,981,854
Cash flows from investing activities		
Sale of property, plant and equipment	11,983	523
Sale of financial instruments	38,205,704	1,497,437
Purchase of property, plant and equipment	(1,299,998)	(369,852)
Purchase of financial instruments	(38,856,257)	(15,428,291)
Net cash flows from investing activities	(1,938,568)	(14,300,183)
Cash flows from financing activities		
Repayment of term loan	(1,050,000)	-
Net cash flows from financing activities	(1,050,000)	-
Net increase/(decrease) in cash held	15,495,169	1,681,671
Cash and cash equivalents at beginning of year	5,400,924	3,719,253
Cash and cash equivalents at end of year	20,896,093	5,400,924

The accompanying notes form part of these financial statements.

Notes to the Financial Statements

For the year ended 30 June 2018

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)(viii). 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 8 May 2017. 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 2018

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 ix below)
- grants received in advance (refer to item i above)
- retirement gratuity (refer to item ix 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 \$358,470 (2017: \$114,631).

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 2018

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.

	2018 \$	2017 \$	Budget 2018 \$
2 REVENUES AND OTHER REVENUE			
a Revenues from non-exchange transactions			
Local authority operating levy and ex gratia payments	8,483,823	8,293,083	8,483,825
Donations, grants and bequests	1,280,510	1,214,984	701,500
	9,764,333	9,508,067	9,185,325
b Revenues from exchange transactions			
Discovery revenue	88,734	90,496	91,457
Lease revenue	149,113	151,934	151,600
Image Service revenue	15,613	10,466	5,000
Other trading revenue	843,315	1,206,508	471,982
	1,096,775	1,459,404	720,039
c Other revenues from exchange transactions			
Interest revenue	1,454,530	1,350,833	860,000
Dividend revenue	198,534	114,682	90,000
Gain/(loss) on sale of furniture, fittings and equipment	(1,771)	523	-
Gain on sale of financial instruments	985,992	141,808	-
Unrealised gain on financial instruments	19,747	117,589	-
	2,657,032	1,725,434	950,000
3 EXPENSES			
a Employee benefits expense			
Salaries and wages	4,451,461	4,430,863	4,632,580
Post-employment benefits	112,452	110,674	99,108
Other short-term employee benefits	79,053	75,732	98,100
	4,642,966	4,617,269	4,829,788
b Depreciation and amortisation			
Buildings	983,255	896,114	947,000
Furniture, fittings and equipment	215,679	198,972	209,981
Total depreciation	1,198,934	1,095,085	1,156,981
Amortisation of intangible assets	13,042	17,232	15,019
	1,211,976	1,112,317	1,172,000
c Other expenses			
Audit fees for audit services	39,000	37,950	39,535
Collection acquisitions	358,470	114,631	1,190,000
Other operating expenses	3,334,160	3,450,707	4,015,016
	3,731,630	3,603,288	5,244,551

Notes to the Financial Statements

For the year ended 30 June 2018

	2018 \$	2017 \$
4 DEBTORS AND RECEIVABLES FROM EXCHANGE TRANSACTIONS		
Debtors	106,095	102,771
Allowance for doubtful debts	-	-
	106,095	102,771
Accrued interest income	377,987	575,465
Prepayments	62,381	206,947
	546,463	885,183
5 OTHER FINANCIAL ASSETS		
Held-to-maturity financial assets classified as current:		
Bank term deposits	3,186,963	36,518,101
	3,186,963	36,518,101
Held-to-maturity financial assets classified as non current:		
Fixed term investments	40,248,646	7,446,507
Available-for-sale financial assets classified as non current:		
Investments in equity instruments	6,442,907	4,462,440
	46,691,553	11,908,947

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 2017

	Land	Buildings	Furniture, fittings and equipment	Work-in- progress	Total
	\$	\$	\$	\$	\$
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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Year ended 30 June 2018

Carrying amount at 30 June 2017	8,008,400	37,386,875	398,860	8,442	45,802,577
Additions	-	430,849	231,870	636,121	1,298,840
Revaluation	-	-	-	-	-
Disposals	-	(1,131)	(640)	(8,442)	(10,213)
Impairment losses	-	-	-	-	-
Depreciation	-	(982,825)	(216,108)	-	(1,198,933)

Carrying amount at 30 June 2018	8,008,400	36,833,768	413,982	636,121	45,892,271
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30 June 2018

Cost	8,008,400	48,626,573	3,194,700	636,121	60,465,794
Accumulated depreciation and impairment	-	(11,792,805)	(2,780,718)	-	(14,573,523)

Carrying amount	8,008,400	36,833,768	413,982	636,121	45,892,271
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Notes to the Financial Statements

For the year ended 30 June 2018

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 2018 and consider it to not be materially different to the fair value recognised at 30 June 2015 and 3 July 2015.

	2018 \$	2017 \$
7 INTANGIBLE ASSETS		
Beginning balance, software assets	25,917	11,021
Additions	1,158	32,128
Amortisation	(13,042)	(17,232)
Ending balance, software assets	14,033	25,917
Cost	320,051	323,668
Accumulated amortisation and impairment	(306,018)	(297,751)
	14,033	25,917
All intangible assets are externally acquired software.		
8 CREDITORS AND OTHER PAYABLES		
Current		
Creditors	476,161	673,822
Accrued interest expense	-	11,202
Other accrued expenses and payables	129,974	124,048
	606,135	809,072
9 EMPLOYEE ENTITLEMENTS		
Current		
Salary and wages	126,492	-
Annual leave	248,845	218,447
Long service leave accrual	3,762	-
Others	39,797	(1,086)
	418,896	217,361
Non-current		
Retirement gratuity	22,026	21,593
Long service leave accrual	11,285	14,752
	33,310	36,345

	2018 \$	2017 \$
10 GRANTS RECEIVED IN ADVANCE		
Christchurch City Council	6,296,238	6,021,980
Selwyn District Council	540,174	516,645
Other	298,836	400,183
	7,135,248	6,938,808

Grants received in advance from Christchurch City Council and Selwyn District Council represent unspent grants and accumulated interest in relation to the Revitalisation Project. The funds are held in trust and are repayable on demand.

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.

Other Grants are from the New Zealand Lottery Grants Board which are still in progress.

11 TERM LOANS

Revitalisation Loan 1998	-	1,050,000
	-	1,050,000

The Displays, Galleries and Building Revitalisation Loan 1998 was for a maximum term of 20 years (1/05/18). Interest was payable at a rate of 6.49% pa in equal half-yearly instalments (2017: 6.49%).

The lender of the Revitalisation Loan is Christchurch City Council and the security is Canterbury Museum Trust Board registered stock.

12 RESERVES

Asset revaluation reserve	44,711,396	44,711,396
Asset replacement reserve	14,795,347	14,247,428
Trust and bequest funds	11,840,529	6,179,116
Available-for-sale revaluation reserve	1,146,325	1,320,400
Term loan repayment reserve	-	1,050,000
Accumulated grants reserve	60,852	85,587
	72,554,450	67,593,928

Notes to the Financial Statements

For the year ended 30 June 2018

2018
\$

2017
\$

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	14,247,428	13,496,520
Transferred from retained earnings	547,919	750,908
Ending balance	14,795,347	14,247,428

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

c Trust and bequest funds

Beginning balance	6,179,116	5,656,322
Transfers from/(to) retained earnings for:		
Donations, grants and bequests	5,854,776	894,560
Interest on trust and bequest funds	521,801	220,893
Acquisition of collection items	(357,705)	(114,631)
Deferred payment for collection item	(173,913)	(434,783)
Director's Mason Fund expenditure	-	(7,608)
Endowment fund operational expenditure	(183,547)	(35,637)
Net movements	5,661,413	522,794
Ending balance	11,840,529	6,179,116

	2018	2017
	\$	\$
Represented by:		
Acquisition Fund	140,113	195,284
Adson Trust Acquisition Fund	539,156	189,037
Cranleigh Barton Fund	34,574	33,215
Director's Mason Fund	103,838	98,084
Estate D A Harrison Fund	5,470	5,256
Estate D A Russell Fund	896,745	861,509
Estate G M Flemming Fund	33,230	31,925
Estate M C Richards Fund	589,511	566,347
Estate M M Adamson Fund	80,418	77,259
Estate M N Duff Fund	35,584	34,185
Estate R B F Eastgate Fund	673,320	646,744
Estate R J Reynolds Fund	1,290,190	1,239,495
Estate W D Barnett Fund	34,719	33,355
H F Von Haast Fund	99,734	95,815
Linblad Antarctic Fund	4,624	4,442
Museum Endowment Fund	7,210,896	2,001,446
P J Skellerup Antarctic Fund	1,678	1,612
Popular Publications Fund	54,519	52,377
Stamp Room Fund	12,208	11,729
	11,840,529	6,179,116

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	1,320,400	1,151,865
Change in value of available-for-sale financial assets	654,348	249,018
Sale of available-for-sale financial assets	(828,423)	(80,483)
Ending balance	1,146,325	1,320,400

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 there are valuations that have a prolonged impairment, 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 2018

	2018	2017
	\$	\$
e Term loan repayment reserve		
Beginning balance	1,050,000	971,463
Transferred from retained earnings	(1,050,000)	78,537
Ending balance	-	1,050,000

Term loan repayment reserve is intended for the repayment of the term loan as it becomes due.

f Accumulated grants reserve		
Beginning balance	85,587	53,207
Movements	(24,735)	32,380
Ending balance	60,852	85,587

13 RETAINED EARNINGS		
Beginning balance	24,123,161	6,275,240
Net surplus/(deficit) including earthquake claims/remedials	17,663,208	19,232,541
Transfer to asset replacement reserve	(547,919)	(750,908)
Transfer to trust and bequest funds	(5,661,413)	(522,794)
Transfer to term loan repayment reserve	1,050,000	(78,537)
Transfer to accumulated grants reserve	24,735	(32,380)
Ending balance	36,651,773	24,123,161

14 OPERATING COMMITMENTS		
An operating commitment exists for non-cancellable lease:		
No later than on year	217,030	139,081
Later than one year and no later than five years	253,380	473,384
	470,410	612,465

15 CAPITAL COMMITMENTS
The capital commitment at 30 June 2018 was \$196,067 for the security upgrade (2017: \$nil).

16 CONTINGENT LIABILITIES
There were no contingent liabilities at 30 June 2018 (2017: \$nil).

17 KEY MANAGEMENT PERSONNEL		
The key management personnel consist of the Board of Trustees and the Strategy Team.		
Total remuneration	852,689	824,009
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 (2017: \$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 2018, however, the Museum considers the risk of non-recovery of these amounts to be low as at that date.

	2018	2017
	\$	\$
Cash and cash equivalents	20,896,093	5,400,924
Debtors (Note 4)	106,095	102,771
Accrued interest receivable (Note 4)	377,987	575,465
Bank term deposits (Note 5)	3,186,963	36,518,101
Fixed-term investments (Note 5)	40,248,646	7,446,507
Investments in equity securities (Note 5)	6,442,907	4,462,440
	71,258,691	54,506,208

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	606,135	606,135	606,135	-	-
Total	606,135	606,135	606,135	-	-

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 2018

The following financial arrangements have interest rates ranging between:

		2018	2017
Cash and cash equivalents	Fixed and floating rates	0.10%-2.17%	0.10%-3.08%
Bank term deposits	Fixed rates	3.43%-3.59%	1.74%-3.75%
Fixed term investments	Fixed rates	2.88%-6.95%	2.88%-7.00%
Grants received in advance	Fixed rates	2.88%-6.95%	2.48%-2.55%
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
2018							
Australian listed equities	1,245,267	0.91	1,362,287	0.96	(70,651)	0.86	78,827
US listed equities	1,836,169	0.68	2,713,416	0.73	(186,694)	0.63	216,484
	3,081,435		4,075,703		(257,345)		295,311
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

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
2018						
Equity investments	6,442,907	955,245	7,087,198	644,291	5,798,616	(644,291)
2017						
Equity investments	4,462,440	117,589	4,908,684	446,244	4,016,196	(446,244)

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 2018

20 FINANCIAL INSTRUMENTS	2018	2017
	\$	\$
a FINANCIAL ASSETS		
<i>Loans and receivables</i>		
Cash and cash equivalents	20,896,093	5,400,924
Debtors and receivables	580,293	893,556
	21,476,386	6,294,479
<i>Other financial assets</i>		
Fixed interest investments held to maturity	43,435,610	43,964,607
Equity investments available-for-sale	6,442,907	4,462,440
	49,878,516	48,427,048
b FINANCIAL LIABILITIES		
<i>Amortised cost</i>		
Creditors and other payables	606,135	809,072
Employee entitlements	452,206	253,706
Grants received in advance	7,135,248	6,938,808
Term loans	-	1,050,000
	8,193,689	9,051,586

21 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.

22 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 \$7,396,792 (2017: \$7,251,236), Hurunui District Council \$75,151 (2017: \$73,932), Selwyn District Council \$498,840 (2017: \$467,545) and Waimakariri District Council \$513,042 (2017: \$500,371). The Museum had a Christchurch City Council term loan as listed in Note 11.

23 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.

24 AUTHORISATION OF FINANCIAL STATEMENTS

The financial statements for the year ended 30 June 2018 (including comparatives) were approved by the Board on 12 November 2018.

Statement of Service Performance

For the year ended 30 June 2018

	Objectives	Targets	Outcomes
Our visitors	- Achieve visitor numbers	700,000	758,335
	- Achieve operational deficit for <i>Quake City</i> of no more than \$50,000	Less than (\$50,000)	\$257,873 surplus
	- Achieve door donations	\$165,000	\$167,721
	- Achieve percentage of visitors rating their Museum experience as satisfied or very satisfied	≥ 95%	96%
	- Ensure paid staff have completed relevant customer service training	95%	98%
	- Ensure the Museum's occupants remain in a safe environment where there are zero Notifiable Events	Zero Notifiable Events	Achieved
	- Provide access to collections or collections expertise in response to 95% of requests (total number to be reported)	95%	100% (446)
Our programmes	- Develop, deliver and evaluate 10 special exhibitions	10	14
	- Tour an exhibit to the three contributing district council areas to reach a visitor target of	200,000	249,631
	- 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)	35,901 (18,086)
	- Achieve 30,000 individuals engaging in a Museum-delivered public programme	30,000	25,696
	- Achieve paid admissions to <i>Discovery</i> and 500 memberships of Museum Explorer Club	50,000 (500 Members)	49,129 (497)
	- Answer 100% of external written/phone/email enquiries within 5 working days (total number to be reported)	100% (Total number)	100% (6,691)
	- Achieve 600 media hits (print, broadcast and online media)	600	827
	- Actively participate in professional associations/external bodies	40	39
	- Provide outreach, advice and support to other Canterbury museums and related organisations (number of interactions)	200	422
	Our collections	- 100% of newly offered objects processed, with a maximum of 2,500 acquired, added to the database and fully verified	100%
- Vernon records created and fully verified for objects not yet on the database		47,000	69,445
- Process 100% of all approved loan requests (total number of objects loaned)		100%	100% (407)
- Make collections more accessible by adding records and images to Collections Online		500	2,061
Our research	- Peer-reviewed research papers accepted for publication	18	32
	- Peer review external articles or supervise theses	50	55
	- Publish one volume of <i>Records of the Canterbury Museum</i>	1	1
	- Present conference papers	12	17
	- Adjunct positions held in research institutions	5	5
	- Undertake professional visitor survey research to drive continuous improvement	Achieve	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
	- Implement Building Conservation Plan that is supported by CCC Heritage and Heritage New Zealand and adopted by the Board	Achieve	Not achieved
	- Maximise return on investment funds within the Museum's Investment Policy	>3.63%	4.09%
	- Achieve audit with only qualification being agreed departure from accounting standards as regards 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	4,800
	- Maintain a healthy, safe and secure facility by completing all cyclical maintenance and achieving Building Warrant of Fitness	Monthly	Achieved
	- Over 75% of all waste is recycled/reused	75%	36%
	- Retain accreditation as an Investor in People - Platinum	Achieve	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 2018

The Auditor-General is the auditor of the 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 that comprise the statement of financial position as at 30 June 2018, 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

In our opinion, because of the effect of the non-recognition of heritage assets, discussed in the Basis for our adverse opinion on the financial statements section of our report 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 2018; and
 - ii) its comprehensive revenue and expenses for the year then ended; and
 - iii) its cash flows for the year then ended; and
- do not comply with generally accepted accounting practice in New Zealand and have not been prepared in accordance with 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 2018.

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

Our audit of the financial statements and the statement of service performance was completed on 12 November 2018. This is the date at which our opinion is expressed.

Basis for our adverse opinion on the financial statements

As explained in note 1 on page 28, the Museum has not recognised its heritage assets in the statement of financial position, including not recognising 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 income do not comply with this accounting standard. There are no practical audit procedures that we have been able to apply, to quantify the effect of these departures from the accounting standards. It is our opinion that heritage assets make up a substantial proportion of the Museum's total assets, and therefore the effect of their omission from the financial statements is pervasive and fundamentally misleading. Our audit opinion for the year ended 30 June 2017, which reports on the comparative information, was modified for the same reason.

In addition, heritage assets of \$358,470 that were acquired in the year ended 30 June 2018 were incorrectly categorised as operational expenditure. Accordingly, the modification of our audit opinion also covers the statement of cash flows for the year ended 30 June 2018.

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 for the audit of the financial statements and the statement of service performance section of our report.

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

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

Responsibilities of the Canterbury Museum Trust Board for the financial statements and the statement of service performance

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

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

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

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.

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 accounting policies used and

the reasonableness of accounting estimates and related disclosures made by the Board.

- 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 Board and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Museum's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements and 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 Board regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Our 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

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Funders, Sponsors & 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)
Estate of Rodney B F Eastgate
Estate of R Heaton R Woodhouse
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)

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Exhibitions

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 practice.

Hākui: Women of Kāi Tahu

9 June – 26 November 2017

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

Lyttelton Redux

1 July – 23 October 2017

Lyttelton locals reimagined as notable historical and everyday personalities from the port town's rich past. An original audio and visual project by artist Julia Holden.

Quake City

14 September – present

The Museum's special exhibition telling stories from the Canterbury earthquakes was moved from Cashel Mall to a new building at 299 Durham Street North.

Threadworks

22 – 30 July

Celebrating 50 years, the Canterbury Embroiderers Guild presented its biannual exhibition featuring work by Past Presidents as well as work selected from submissions by guild members.

Postcards to Antarctica

11 August – 5 November 2017

Scott Base staff and scientists shared what the icy continent means to them. A multi-media exhibition in which Guy Frederick explored the way Antarctica leaves its mark on the people who work there.

SCAPE Public Art 2017

7 October – 1 November 2017

Works by Wayne Barrar and Nina Oberg Humphries as part of the SCAPE Public Art 2017 Season: *Time in Space (territories and flow)* curated by Heather Galbraith.

The Bristlecone Project

6 November – 1 April 2018

Portraits and stories of men, including 23 of the more than 300,000 New Zealand men, who have endured childhood sexual abuse.

Canterbury Potters

16 – 26 November 2017

Pottery exhibited and for sale in the 44th Annual Exhibition by Canterbury Potters Association members.

Canterbury and World War One: Lives Lost Lives Changed

30 November – 11 November 2018

The experiences of Cantabrians during World War One, at home and overseas.

Between the Waters: Canterbury's First Polish Settlers

6 December – 29 April 2018

The story of Canterbury's first Polish settlers who arrived in Lyttelton from the Baltic in 1872.

50 Greatest Photographs of National Geographic

15 December – 25 February 2018

The hidden worlds, secret stories and amazing places documented in unforgettable images published over 120 years of *National Geographic*.

Far from Frozen

14 April – 11 May 2018

The impact of climate change on Antarctica and Canterbury experienced through immersive media and hands-on interactive models.

Disenchanted Prophets: Photographs of Waitangi Protest

25 May – 2 September 2018

The colourful tradition of protest and dissent around Waitangi, the place, the day and the Treaty, captured by five photographers.

Pescatore National Tableware Exhibition

14 – 24 June 2018

Functional work suitable to use on the table by Ceramics Association members.

Sunlight – Ihi Kōmaru

23 March – 22 July 2018

A hands-on exhibition telling the story of the star that sustains our lives and shapes our world.

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.

Kaiapoi Library, 1 July – 29 September 2017

Treasures from the Pacific

A small travelling exhibition featuring decorative combs from the Pacific Islands. The exhibition highlighted historical connections between Canterbury and the Pacific Islands.

Leeston Library, 1 July – 30 September 2017

China: Open Empire

China: Open Empire celebrates the 120th anniversary of Alley's birth, sharing some of the incredible treasures he sent home to Canterbury Museum.

Amberley Library, 1 December 2017 – 1 March 2018
Darfield Library, 6 March – 2 July 2018

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.

Darfield Library, 27 September 2017 – 9 February 2018
Rangiora Library, 9 February – 21 May 2018
Lincoln Library, 22 May – 7 August 2018

Spiders Pūngāwerewere – Up Close!

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

Hanmer Springs Library, 6 March – 2 July 2018

Museum Staff

Hamish Anderson – Exhibitions Technician

Mara Apse BA, DipTchg – Learning & Development Co-ordinator (to 28 February 2018)

Holly Benson BSc – Executive Assistant to the Director (from 1 December 2017)

Rick Bishop – Protective Services Officer

Vicki Blyth PGDipJ, BA – Communications & Marketing Manager

Nicolas Boigelot – Collections Technician Registration

Julia Bradshaw BSc – Curator Human History/Senior Curator Human History (from 1 May 2018)

Stephen Bristowe – Protective Services Officer

Emma Brooks MA(Dis) – Curator Human History (from 12 June 2018)

Luke Bulger BA – Visitor Host

Elizabeth Chambers – Visitor Host

Jerry Champion – Customer Experience and Education Manager

Bruce Chant – Protective Services Officer

Beatrice Cheer BA – Marketing & Events Co-ordinator (until 1 March 2018)

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

Julian Columbus MSc, GradNZISM, AdvDipMgmt, AdvDipWHS – Security & Risk Manager (until 2 February 2018)

Sarah Cragg MA, BA(Hons), MPA – Visitor Host

Liam Dangerfield BA(Hons) – Exhibition Technician (from 5 July 2017)

Sebastian Denize CertEng – Exhibitions Preparator

Rebeca Flood – Visitor Host (until 23 December 2018)

Mark Fraser MSc – Collections Technician Registration

Roger Fyfe MA(Dis), BA(Hons) – Senior Curator Human History (until 6 February 2018)

Donna Glass BA – Visitor Host

Jill Haley PhD, MA – Curator Human History

Lynette Hartley PhD, BSc – Collections Technician Natural History (until 20 December 2017)

Des Hata NZSA CC, PRG, PSG – Senior Protective Services Officer

Anthony Hennig BTchLn – Education Communicator

Kathryn Hewson PhD, BF – Visitor Host

Frances Husband BA – Collections Technician Human History

Eva Huismans MA – Learning & Development Co-ordinator (from 22 March 2018)

Bernard Johns – Cleaner

Paraskevi Kerdemelidis – Protective Services Officer

Judy King (Jinghong Zhang) BCom – Accounts Administrator

Anthony Layton – Visitor Host

Carmen Marsh MBA, BCom, BA – Projects Office Manager

James Mercer MCITP, EA – IT Technician (from 28 June 2018)

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

Kelvin Nolly – Building Operations Manager

Chris O'Rourke – Senior Design Preparator

John Owens GNVQ – Exhibitions Technician

Darin Paterson – IT Technician (until 9 April 2018)

Denise Patterson – Visitor Host

Neil Phillips MPhil, PGDipMusStud, BA – Exhibitions Manager

Rama Port, GradDipTchg(Sec), BFA, AdvDipFA – Visitor Host

Kristen Ramsdale BSc(Hons) DipCons – Associate Registrar/Collections Inventory Project Manager (from 7 August 2017)

Tuhi Rangi – Protective Services Officer

Scott Reeves BA – Registrar

Johnathon Ridden BSc(Hons) – Collections Technician Natural History (from 18 January 2018)

Julie Robertson-Steel – Executive Assistant to the Director (7 August to 4 October 2017)

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

Hatesa Seumanutafa BA(Hons) – Collections Technician Human History

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

Philip Skewes – Collections Technician Natural History

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

Marisa Swanink GradDipTchg (Sec), DipVCD – Education Communicator

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

Corban Te Aika BA(Hons) – Curator Human History (Mātauranga Māori) (from 12 June 2018)

Nigel Tecofsky BCom, CA – Finance & Services Manager

Paul Verheyen – Facilities Officer

Cor Vink PhD, MSc – Curator Natural History

Alex Wootton BDes – Graphic Design Technician

Anthony Wright MSc, FNZIM – Director

CASUAL AND FIXED TERM CONTRACT STAFF

Kathryn Baker BSc, BA, DipILS – Data Entry Technician (from 25 September 2017)

Jenny Barnes – Visitor Host

Chantal Bennett BA(Hons) – Data Entry Technician (until 3 October 2017)/Collections Inventory Project Data Entry Technician (from 4 October 2017)

Jackie Bingham – Visitor Host

Natasha Bonham-Carter MWLM, BSc – Data Entry Technician (from 23 April 2018)

Ashley Boot BSc – Data Entry Technician (until 3 October 2017)/Collections Inventory Project Data Entry Technician (from 4 October 2017)

Karen Breen – Visitor Host (from 12 September 2017)

Michael Brown – Outreach Support Officer (until 31 January 2018)

Vanesa De Pietri PhD, MSc – Research Curator Natural History

Triona Doocey BA – Archives Project Manager

Tara Elder PGCertSc, MA – Associate Registrar (from 6 November 2017)

Abbey Foster – Visitor Host (from 7 November 2017)

Shashidhar Gallipelli – Protective Services Officer (until 12 March 2018)

Paul Gallagher – Visitor Host

Zea Harman BA(Hons) – Visitor Host (from 30 May 2018)

Bernadette Hewson-Martini BCom – Visitor Host

Brandan Hooper – Protective Services Officer

Marie Hudson BA(Hons), PGCE – Visitor Host

Diane Irving – Visitor Host

Kim Knight – Visitor Host

Brydie Lauder BSc, DipEnvMgt – Collections Inventory Project Data Entry Technician (from 4 October 2017)

Madeline Leighton BA – Visitor Host (until 10 September 2017)

Min Lim – Visitor Host

Edward Lust MFA – Collections Technician Human History (from 11 September 2017)

Lisa McDonald PhD, MA – Associate Curator Human History

Elissa Mah BCom (Hons), BA – Visitor Host

Virginia Malcolmson – Visitor Host

Julia Nicholls MWLM, BSc – Data Entry Technician (from 25 September 2017)

Tessa O'Rourke – Visitor Host (24 November 2017 to 1 May 2018)

Steffan Pickavance – Visitor Host (from 30 May 2018)

Alexandra Silvester – Visitor Host (until 1 May 2018)

Victoria Smith PhD, MSc, BSc(Hons) – Associate Curator Natural History (from 25 September 2017)/Science Communicator (from 24 March 2018)

Xiu Li Tan – Visitor Host (6 December 2017 to 18 April 2018)

Peter Vaney – Visitor Host

Des Wesley – Protective Services Officer

Mereana Wi-Kaitaia – Visitor Host (from 18 December 2017)

Olivia Wilson BA(Hons) – Data Entry Technician (until 3 October 2017)/Collections Inventory Project Data Entry Technician (from 4 October 2017)

Michael Wyatt BE, AdvDip(Intelligence), DipRiskMgt, DipJusSt – Security & Risk Manager (from 5 July 2018)

EMERITUS CURATORS

Baden Norris QSO, NZAM Antarctic History

Sally Burrage QSM, TTC Canterbury Museum History (until 11 March 2018)

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

Phil Moore PhD, MSc(Hons) – Māori Lithics (from 1 February 2018)

VOLUNTEERS

Sarah Cragg MA, BA(Hons), MPA – Human History

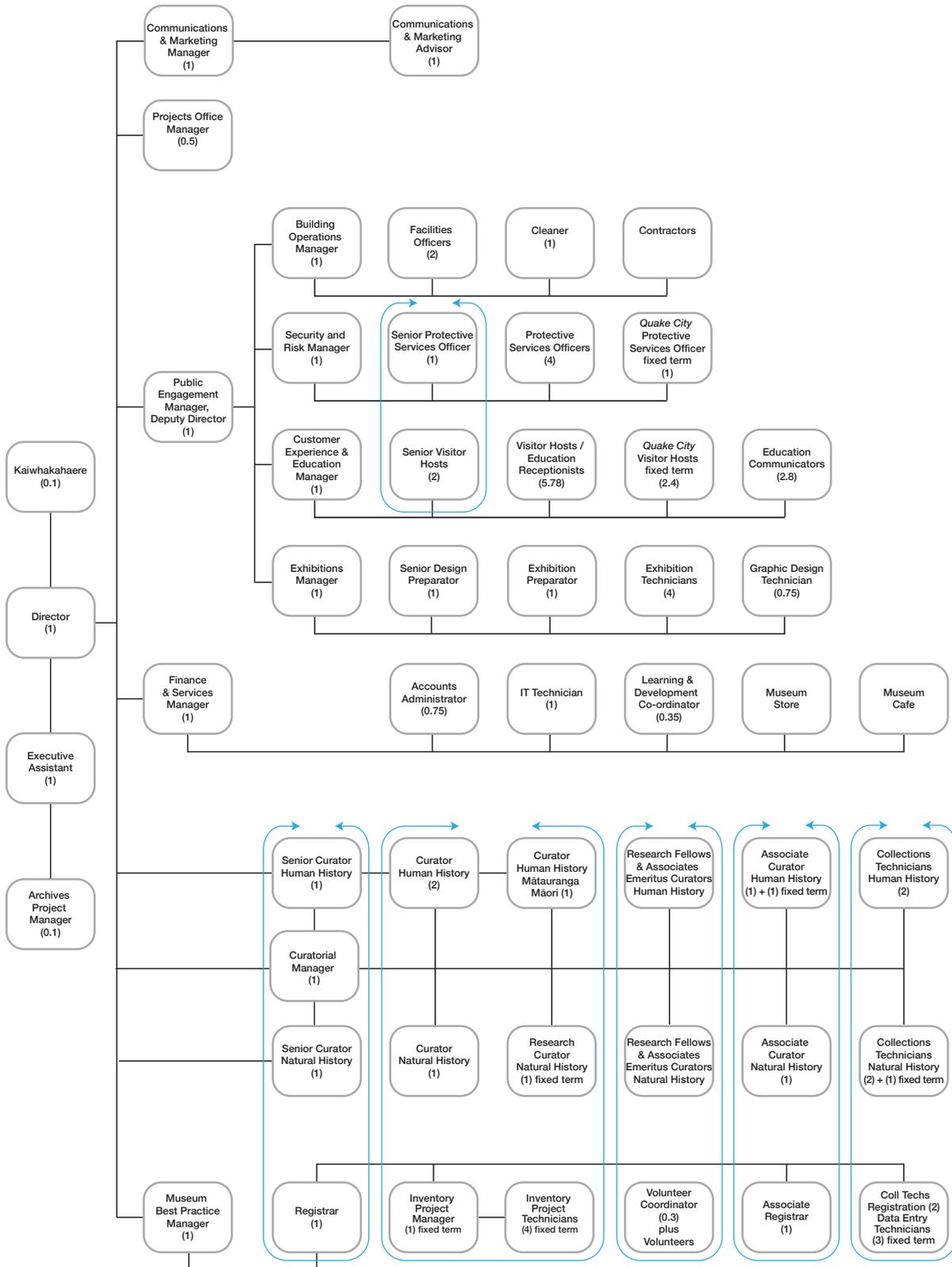
Ella Fox – Education and Public Programmes

Alison Hutton Adv DipEd, Higher DipEd, TchgCert – Human 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, Committee
Member

AHT Nominees Ltd, Board

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 Canterbury Museum, Committee
Member

Government House Auckland, Gardens
Committee Member

Mason Foundation, Trustee

National Kōiwi Repatriation Network,
Member

New Zealand Botanical Society, President
Nga Ngutu Ngāi Tahu Public Artwork
Commission, Chair

Packe Street Park and Community
Gardens, St Albans, Christchurch, Patron

Ravenscar House Project Control Group

Robin S Allan Memorial Fund, Trustee

The Attingham Trust for the Study of
Historic Houses and Collections (UK),
New Zealand Ambassador

Cor Vink

Australasian Arachnological Society,
Webmaster

Entomological Society of New Zealand,
Immediate Past President

Fauna of New Zealand, 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

National Systematic and Taxonomic
Collections Working Group

New Zealand Entomologist, Associate
Editor

New Zealand Journal of Zoology, Senior
Editor

Virtual Institute of Spider Taxonomy
Research, Board of Directors

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, Board Member

Canterbury 100, Committee Member

University of Canterbury Arts Digital Lab,
Research Associate

Lisa McDonald

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

Mark Fraser

Ornithological Society of New Zealand

Matthew Shaw

Entomological Society of New Zealand,
Treasurer

Neil Phillips

Touring Exhibitions Network New Zealand
(TENNZ)

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

Canterbury100, Committee Member

Canterbury Historical Association, Past
President

Canterbury History Foundation, Committee
Member

University of Canterbury History
Department, Adjunct Fellow

Vanesa De Pietri

Society of Avian Paleontology and
Evolution, Secretary

Journal of Vertebrate Paleontology, Editorial
Board

Ornithological Society of New Zealand

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
David East BSc
Anne Galloway BTLn
Tom Thomson NZCS (Chem), FNZIM

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)

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

Representing Canterbury Museum Friends

Annette Harris JP, QSM

Representing Canterbury Pilgrims and Early Settlers Association

Beverley Bolland

Representing Te Rūnanga o Ngāi Tahu

Puamiria Parata-Goodall BA, BMPA

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 Rūnanga 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
Teresa MacIntyre	Committee Member
Heather Strong	Committee Member
John Walker	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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