





## Our Museum

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

## What we do Ko te wāhi ki a mātou

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

## The values we live by Ō Mātou Tikanga

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



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Our year  
at a glance



**65,200**

participants in our education & public programme



**766,200**

visitors in the year



**10**

temporary exhibitions



**96%**

visitor satisfaction



**29**

peer-reviewed publications



Earned Income

**\$3.1 million**



The Canterbury Museum Trust Board gratefully acknowledges the following:

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

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



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### Front Cover

Canterbury Museum and the Botanic Gardens lit up during the Christchurch City Council's *Botanic D'Lights*, 8–12 August 2018.

Young visitors at the exhibition *Kura Pounamu: Our Treasured Stone*.

### Inside Cover

**(left to right):** Visitor Hosts, Donna Glass and Luke Bulger; Chantal Bennett, Collections Inventory Project Cataloguing Technician

### Our Year at a Glance

**Top images (left to right):** Olivia Wilson, Collections Inventory Project Technician and Phil Skewes, Collections Inventory Associate Curator; Scott Reeves, Registrar, with an anemograph – used to measure wind speed – that was displayed in the exhibition *Breaking the Ice: the First Year in Antarctica*.

**Middle images (left to right):** *Arctic Voices*; Agustina Giovagnoli, Data Entry Technician, Peter Johns Project; A young astronaut enjoying *Galactic Night at the*

*Museum*, July 2018; Natasha Bonham-Carter, Collections Technician Natural History

**Bottom images (left to right):** Sarah Cragg, Inventory Digitisation Technician; Johnathon Ridden, Associate Curator Natural History

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# Chairperson's & Director's Report

In our second busiest year ever we welcomed 766,235 visitors to the Museum and *Quake City*, slightly up on last year.

## Excellent Visitor Numbers

**766,200 visitors to the Museum and *Quake City*, up on last year (2018: 758,300) and our second busiest year ever. 10 temporary exhibitions staged. A further 287,500 people saw Museum touring exhibits in venues around Canterbury.**

## High Visitor Satisfaction

**96% of visitors rated their experience visiting the Museum as good or very good and 97% rated our staff as good or very good, maintaining last year's high levels of satisfaction.**

## Education and Public Programmes

**35,000 people including 16,700 school students, participated in a Museum education programme and 30,200 engaged in a public programme. More than 48,500 children and adults visited *Discovery*, our natural history centre for children.**

## Research Outcomes

**Museum researchers engaged in national and international collaborations, had 29 peer-reviewed papers accepted for publication and 53 articles published, and made 15 conference presentations.**

## Revenue

**Our local authorities contributed \$8.9 million to our operating costs (2018: \$8.5 million). Revenue from trading and other income was \$3.1 million (2018: \$2.4 million) including door donations of \$162,100 (2018: \$167,700). Operational surplus of \$496,500 at *Quake City* (2018: \$258,000).**

Our expectations for *Quake City* in its new Durham Street North location have been substantially exceeded with record visitor numbers and a surplus of \$496,500 for the year, almost twice that of the previous year.

At \$162,100 door donations at the Museum were down slightly. Tourist numbers were down over the summer and this, coupled with the terrorist attacks of 15 March, undoubtedly affected visitor numbers and donations.

The Museum and most of the central city went into lockdown during the attacks. We received very positive feedback and thanks from many of the 200 visitors who were with us in the Museum during that terrible afternoon.

It was humbling to witness the outpouring of love and support for the Muslim community from the thousands of Cantabrians who laid flowers and other tributes in front of the Botanic Gardens on Rolleston Avenue, next to the Museum.

We are working with the Muslim community to select, conserve and care for tributes and

memorabilia left there and outside the Al Noor and Linwood Mosques.

## Repatriation

In March 2019, we hosted a delegation of Native American tribes from the Pacific Northwest of the United States who came to receive three ancestral skulls that the Museum had cared for since the late nineteenth century. The tipuna were probably sold to the Museum or exchanged for moa bones by an American scientist or collector.

The trade of ancestral remains was common around the world in the eighteenth century through to the late nineteenth century. Many tipuna made their way into museum collections over the years as subjects for study and research, and many were taken from their resting places without consent or permission.

Exchanging objects with other institutions was also a common practice for museums in the nineteenth century. Museums would swap items they had duplicates of – in Canterbury Museum's case, moa bones in particular – for objects that other museums had duplicates of.

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Lynne-Harata Te Aika of the Ōhāki o Ngā Tipuna (left) greets Tashina Eastman from the Confederated Tribes of the Warm Springs Reservation, Oregon, during the repatriation ceremony for the return of tipuna to the Pacific Northwest of the United States.





The Governor-General of New Zealand and Patron of Antarctic Heritage Trust, Her Excellency The Rt Hon Dame Patsy Reddy (second left) visiting the exhibition *Breaking the Ice*. She is pictured here with (left to right) Dr Jill Haley, Curator Human History, Lizzie Meek, Programme Manager - Artefacts, Antarctic Heritage Trust, and her husband, His Excellency Sir David Gascoigne.

The Museum's founder and first Director, Sir Julius von Haast, greatly increased and diversified the collection by exchanging moa bones, bird specimens and other taonga for natural and human history objects from museums overseas. Haast wanted the Museum to be a window on the world for Cantabrians so he tried to collect as wide a variety of objects as possible. The Victorian Museum in *The Christchurch Street* displays some of the extraordinary and interesting objects that Haast acquired internationally.

### Collaboration

This was the second time that the Museum has repatriated ancestral remains to another country and follows the repatriation of a tipuna to Rapa Nui (Easter Island) in 2018. Hosting these delegations have been very moving experiences for everyone involved and their success is due to the

very substantial efforts of our staff and the support of Ngāi Tūāhuriri and the Museum of New Zealand Te Papa Tongarewa. In the last year we have successfully worked with Te Papa and other museums to set up national cooperation on repatriation and secure additional funding to support the return of tipuna internationally.

All of the Museum's staff are committed, enthusiastic and focused. They consistently achieve the organisation's annual targets and in many instances, deliver above and beyond expectations. Working collaboratively is a key value for the team – collaboration with each other and with our communities.

Avian palaeontologists, Senior Curator Natural History Dr Paul Scofield and Research Curator Natural History Dr Vanesa De Pietri,

are international experts in their field. They have been collaborating with colleagues in New Zealand, Australia and Germany for many years in understanding the evolution of birds in New Zealand. This year, they made some startling discoveries in their research, which were published after year end. News of a giant parrot, nicknamed Squawkzilla by scientists, identified from fossils found at St Bathans, Central Otago, captured world-wide attention, as did fossils from a 1.6 metre-high monster penguin and a bird with bony teeth found near Waipara, North Canterbury.

Museum visitors will be able to meet life-sized models of giant penguins and the parrot, along with other strange creatures from New Zealand's tropical past in a new Museum exhibition opening in December this year. *Ancient New Zealand: Squawkzilla and the Giants* will bring natural history collections out of storage and explain the science behind

Senior Curator Natural History Dr Paul Scofield (left) and amateur palaeontologist Leigh Love at the Waipara fossil site







Michael McEvedy, Chairperson Canterbury Museum Trust Board (left) and Museum Director Anthony Wright (second left) at the repatriation ceremony for the return of tipuna to the Pacific Northwest of the United States

the research. We expect visitors to be wowed and entertained by the weird and wonderful beasts of our ancient past.

Human History Curator Dr Jill Haley, with the Exhibitions Team and the support of other staff produced a terrific exhibition in the year, *Dogs in Antarctica: Tales from the Pack*, telling the stories of the canine companions of Antarctic explorers. Working in partnership with the Antarctic Heritage Trust, the Museum team produced another great exhibition, *Breaking the Ice: The First Year in Antarctica* telling the story of the Southern Cross expedition, the men who built the continent's first buildings and who were the first people to winter over on the ice.

Curator Natural History Dr Cor Vink, with colleagues in New Zealand and overseas, organised the triennial conference of the International Congress of Arachnology in Christchurch in February. This was the first time the Congress had been held in New Zealand and it attracted more than 200 experts who were also keen to find out more about our unique arachnid population. We have an estimated 2,200 species in New Zealand, 95% of which are found nowhere else in the world.

### Building Redevelopment

The state of the Museum buildings remains a grave concern. They are a major source of damage to the collections they are meant to protect and are not fit for a twenty-first century modern museum caring for objects of national and international significance and the taonga of the Canterbury community.

We hope to replace the earthquake-impaired twentieth century buildings, further protect the Mountfort-designed heritage buildings and incorporate base isolation throughout the site. During the year, we continued discussions about funding the redevelopment

with Government, our Contributing Local Authorities (Christchurch City and Waimakariri, Selwyn and Hurunui District Councils) and potential funding partners.

The Museum has looked after the Robert McDougall Gallery since 2002, when, with the opening of the new Christchurch Art Gallery Te Puna o Waiwhetū, the Council resolved to lease it to the Museum so that it could be used for exhibitions until it could be integrated with the Museum complex as part of the Museum's original redevelopment project.

During the year we participated in a City Council process which sought expressions of interest for the use of a number of city heritage buildings including the McDougall Gallery. We are waiting for the outcome of the process.

Construction of Ravenscar House, on a Rolleston Avenue site opposite the Museum, started in February 2019. Contractors have made excellent progress in excavating and building the basement. Work will continue on this for the rest of the year, with construction of the main house structure starting in early 2020.

When completed at the beginning of 2021, the Trust will gift the house to Canterbury Museum. The Museum will convert it to display the Ravenscar Collection of New Zealand fine and decorative arts, sculpture, designer furniture and classical antiquities, and open it to the public. The site for the house museum was gifted by Christchurch City Council in 2016, following public consultation.

### Hometown Hero

In April 2018, we were saddened by the death of Ivan Mauger who is still regarded as the world's greatest speedway rider. The Museum

holds a significant collection of Ivan Mauger's motorbikes and memorabilia, displayed in the exhibition *Speedway King* as a lasting public tribute to his achievements in the city of his birth. In February 2019, we were pleased to support Mauger's family in carrying out Ivan's wish to return to his home town, by hosting friends and family at the Museum, following his interment at Woolston Cemetery.

### Acknowledgements

We are grateful for the hard work and dedication of our staff, volunteers and members of the Museum Trust Board. Our thanks also to the many contractors who maintain the building and keep it safe, secure and welcoming to our visitors and staff.

We extend our appreciation to our funders, sponsors, benefactors and the Friends of Canterbury Museum, all of who make a major contribution to our ongoing successes and achievements. Lastly our thanks to the thousands of local and international visitors who come to the Museum each year. The feedback we receive is overwhelmingly positive and recognises that we punch above our weight in delivering an excellent visitor experience.

Michael McEvedy  
Chairperson

Anthony Wright  
Director

11 November 2019



## Engaging Our Communities

During the year, we staged 10 special exhibitions including two new exhibitions developed by Museum staff and a third which we enhanced with the story of pounamu in Canterbury.

The year began with an exhibition of photographs celebrating the diversity of the natural world and warning of its fragility. *Wildlife Photographer of the Year*, a touring exhibition produced by London's Natural History Museum, showcased 100 of the best photographs from the museum's annual wildlife photography competition and was very popular with local audiences.

*Wildlife Photographer* was our second exhibition of photography for the year, following *Disenchanted Prophets: Photographs of Waitangi Protest*. Toured by Te Kōngahu Museum of Waitangi, *Disenchanted Prophets* captured the colourful tradition of protest and dissent around Waitangi – the place, the day and the Treaty.

*Canterbury and World War One: Lives Lost*,

*Lives Changed* closed on Armistice Day, 11 November. The year-long exhibition related the experiences of Cantabrians at home and overseas during World War One and was one of our contributions to New Zealand's World War One centenary commemorations.

*Kura Pounamu: Our Treasured Stone*, an exhibition of more than 200 taonga pounamu (greenstone treasures) was created by the Museum of New Zealand Te Papa Tongarewa working closely with Ngāi Tahu. After it closed at Te Papa in 2011, *Kura Pounamu* toured China and France, making the Canterbury Museum exhibition a homecoming for the taonga. We enhanced the exhibition experience with a section showcasing the importance of Waitaha (Canterbury) as the gateway to Te Tai o Poutini (West Coast), the source of most pounamu, and Kaiapoi Pā as the centre of

the pounamu trade in Waitaha.

Hannah Beehre's immersive artwork *Tunnel* formed an impressive entry point for *Wildlife Photographer of the Year* and *Kura Pounamu*. The artwork, installed as part of the SCAPE Public Art Season 2018, used a mirrored floor and painted velvet walls to create the impression of walking through a nebula.

*The Mount Felix Tapestry* was a very different sort of artwork. Created by stitchers from Walton-on-Thames, England and some in New Zealand, the 44-panel tapestry is a tribute to ANZAC soldiers, nurses, doctors and the people of Walton-on-Thames in the United Kingdom, centred around the town's Mount Felix Hospital during World War One. More than 27,000 wounded and sick Kiwi soldiers were treated at the hospital between 1915 and 1920. Visitors to the Museum and Museum staff had a chance to try their hand at embroidering the tapestry's 45<sup>th</sup> panel.

Curated by Dr Jill Haley, Curator Human History, *Dogs in Antarctica: Tales from the Pack* introduced visitors to the canine characters who pulled sledges and provided companionship for early Antarctic explorers. The exhibition featured historic photographs and objects ranging from sleds and collars to a 100-year-old dog biscuit. The exhibition opening was timed to coincide with the Antarctic Season Opening, giving modern explorers, passing through Christchurch on their way to the ice, an opportunity to learn about more traditional modes of Antarctic transport.

We partnered with Antarctic Heritage Trust in a second exhibition about the icy continent,

Corban Te Aika, Curator Human History (Mātauranga Māori) holds a hei tiki, which belonged to his family for 200 years, that was displayed in *Kura Pounamu: Our Treasured Stone*.





Artist Hannah Beehre's work *Tunnel* for the Scape Public Art Season 2018 proved extremely popular with visitors.

*Breaking the Ice: The First Year in Antarctica.* The exhibition was the public's only chance to see items left behind by Carsten Borchgrevink's *Southern Cross* and Robert Falcon Scott's *Terra Nova* expeditions in Antarctica's first buildings at Cape Adare. The artefacts, including a century-old fruitcake and a forgotten watercolour painting by Dr Edward Wilson, had been removed temporarily from the ice for conservation by international experts at the Museum.

In June, we opened *Arctic Voices*, a touring exhibition co-produced by Science North, Ontario and the Canadian Museum of Nature, which took visitors to the other polar extreme, Canada's far north. The exhibition

is a salutary reminder that the immediate impacts of climate change are not just on the ice, snow and wildlife, but also on the people who live there.

*Quake City*, our special exhibition telling stories from the Canterbury earthquakes, continued its popularity with visitors to the city. Almost 2,000 locals took up the opportunity to see the exhibition for free during a weekend in August 2018, with the support of major sponsor the Earthquake Commission. In April 2019, *Quake City* welcomed a new hands-on exhibit – a sandpit demonstrating the science behind liquefaction, produced by a German company with support from Tonkin and Taylor.

During the year we toured shows to Hurunui, Waimakariri and Selwyn districts with 287,500 people viewing these smaller exhibitions in libraries and other venues.

### Public Programmes

The Galactic theme of the 2018 *Night at the Museum* events was inspired by touring exhibition *Sunlight – Ihi Kōmaru*, which closed in July 2018. This was a great hit with our young visitors with many dressing up as their favourite space character or creature for the galactic adventure. We welcomed more than 6,000 children and their parents/carers through the door over four nights.

In December, the annual family favourite, *The Great Museum Santa Search*, attracted more than 3,000 entries in the competition to find how many Santas were hidden in and amongst the Museum galleries and displays. *The Museum Egg Hunt* has become another favourite at Easter for families who are challenged to find replica moa eggs hidden in the galleries.

Several other competitions also proved popular with younger visitors. We ran a photography competition *Amazing Animals!* alongside the exhibition *Wildlife Photographer of the Year* to encourage young Canterbury snappers to turn their lenses on the animals around them. Our judges were impressed by the quality of



*Breaking the Ice: The First Year in Antarctica*





the entries, and the winning entries were displayed in the Museum foyer.

We asked young visitors to name the two model huskies in the exhibition *Dogs in Antarctica: Tales from the Pack*, attracting more than 1,100 suggestions. We also hosted three husky days – real dogs from Husky Rescue NZ spent an hour in the gallery being admired and petted by visitors. Gallery tours of this exhibition, as well as *Breaking the Ice* and *Kura Pounamu* also proved very popular.

We trialled daily Museum tours delivered by our Visitor Hosts during the summer, testing the take up of set price tours against those where the visitor paid what they thought it was worth. Just under 2,000 visitors enjoyed this added value experience in the year, paying what they thought the tour was worth.

In a new initiative, we participated in a *Forget Me Not Memorials Trail* working with the Teece Museum, Arts Centre of Christchurch and Christchurch Art Gallery Te Puna o Waiwhetū.

We have maintained our relationship with Dementia Canterbury through the delivery of a variety of programmes. Each of these has an exhibition or gallery focus followed by a hands-on experience in the quiet classroom environment. The response to these visits continues to be positive.

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 our children's natural history centre *Discovery* continued with 48,500 paid visitors in the year and 447 members of the Museum Explorer Club.

Our Education Communicators continued to develop great working relationships with schools in the region with a focus on bringing local stories into our programmes. We welcomed two Ngāi Tahu Cultural Leadership students into the team to work in the *Kura Pounamu* exhibition and give context and additional information to visitors about the beautiful taonga on display.

Wildlife Photographer of the Year

### Visitor Research

Our independent visitor research showed that our programme of temporary exhibitions is a significant attractor; 58% of local visitors came to the Museum to see a named exhibition (2018: 51%) and 52% of tourists (2018: 36%).

Visits to the Museum from residents of Christchurch City and Waimakariri, Selwyn and Hurunui districts made up about 13% of our visitors, a significant drop on the previous year (2018: 26%). We are undertaking more work to understand why this has happened, however the March terror attacks, the opening

Husky Day in the *Dogs in Antarctica: Tales from the Pack* exhibition







Visitor Hosts, Kate Hewson (left) and Bernadette Hewson-Martini in character for *Galactic Night* at the Museum

of Tūrangā and more entertainment options in the city are all likely to have had an effect.

About 7% of our visitors came from the North Island and 4% from other areas of the South Island. Overseas visitors increased to 525,000 this year. Almost 42% of travellers came from Europe, 26% from Australia and the Pacific and 20% from North and Central America. An estimated 91% of international

visitors on holiday in Christchurch came to the Museum in the year (2018: 75%). On average, visitors spend 1 hour 36 minutes at the Museum.

#### Working with Others

Collaboration continues with various national and community organisations. Museum staff actively participate in 59 professional associations and external bodies.

In 2017, the Museum, in partnership with the Air Force Museum of New Zealand, worked with museums in the Canterbury region to determine their needs for advice and support from larger museums so that a programme of assistance could be developed. The immediate priorities were help with funding and governance.

During the year, we hosted two workshops in partnership with National Services Te Pāerangi. The first workshop held in September 2018 was on sustainable funding. Attended by 35 people from 23 museums this was a high energy workshop, delivering hands-on information and advice. The second workshop in April 2019 was attended by 23 people from 14 museums. As well as learning the difference between governance and management, delegates created a draft strategic plan to take away and work on with colleagues.

Other assistance has included practical advice on exhibitions and display, collections databases and cataloguing standards, policy documents, insurance, provision of surplus materials and storage boxes, as well as support for staff from smaller museums to undertake the Service IQ Museum Practice qualification.

Footnote: Research by Morris Hargreave McIntyre based on face to face interviews with 598 visitors to the Museum between August 2018 and June 2019; margin of error +/- 4%.

*Bellbird* by Zoe Evans, winner in the 11 to 15 years category of our *Amazing Animals!* photography competition.



# Significant Worldwide Collections

The Museum cares for more than 2.3 million artefacts, collected over the last 150 years, on behalf of the Canterbury community.

The Collections Inventory Team made fantastic progress in the year checking database records and creating new records for the estimated 1.3 million objects in our collection that are not yet on the Vernon database.

The team inventoried one storeroom and worked through other collections including architectural plans, postage stamps, glass plate negatives, vertebrate bones and taxidermy specimens; in all 41,622 objects were checked and given updated locations. The success of the project has been such that we have now doubled the size of the team.

The Peter Johns Team catalogued and verified 36,170 invertebrates across the year. This three-year Lottery-funded project is now in the final stages of cataloguing and providing access to 140,000 specimens collected by Museum Research Fellow Peter Johns over 57 years.

## Recent Acquisitions

During the year, 108,422 items that had been offered to the Museum were assessed. Of them, 6,640 objects were acquired for the permanent collections.

In December, we bought at auction a further two diaries written by Trygve Gran, the Norwegian employed as skiing expert on Robert Falcon Scott's *Terra Nova* expedition (1910–1913). One of the diaries is written in Norwegian and the other in Gran's imperfect English. In the English diary, Gran describes the discovery of the bodies of Scott, Edward Wilson and Henry "Birdie" Bowers, who had perished returning from the South Pole. We

paid £150,000 (NZ\$293,000) for the diaries. Funding for the acquisition came from the Adson Trust, which was formed in 2010, after a generous posthumous donation to benefit the Museum from Arthur Henry Harrison of Blenheim.

Another high-profile acquisition was a kit bag used by Edmund Hillary on the 1953 British Mount Everest expedition, which saw Hillary and Tenzing Norgay become the first people to summit the world's highest peak. A list of the bag's contents which Hillary wrote on the outside is still visible.

Christchurch anti-nuclear campaigner Dr Kate Dewes donated a 5.5 metre-long banner protest banner bearing the message,

"Nuclear Free New Zealand/Aotearoa". The banner was deployed at anti-nuclear demonstrations from 1988 through to 2017.

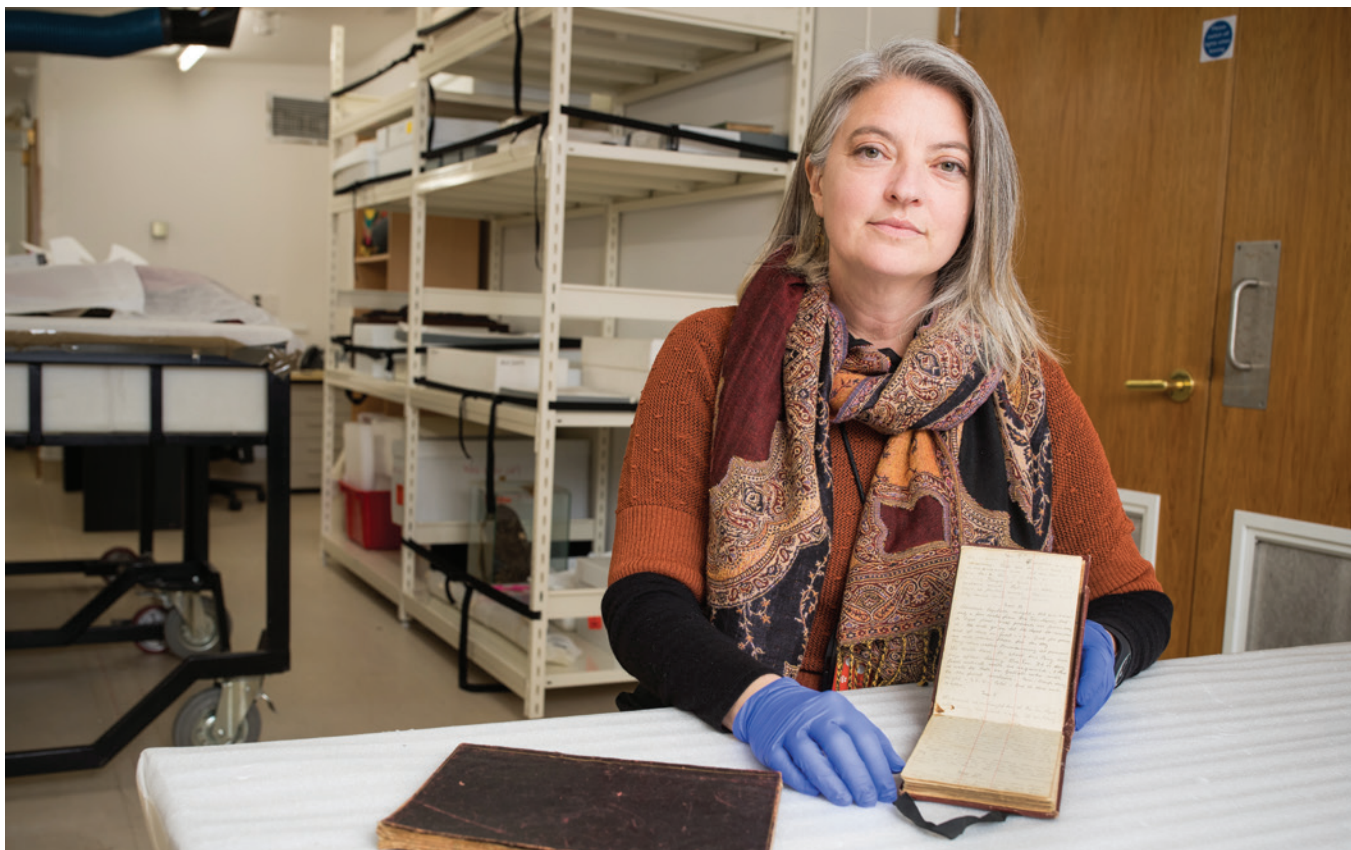
Another object with a colourful history of protest is the Roger Award, donated by the Christchurch-based Campaign Against Foreign Control of Aotearoa. This was awarded to the "worst transnational corporation operating in Aotearoa New Zealand" between 1997 and 2016. None of the winners were interested in actually receiving the trophy.

We added to our collection of objects relating to Cantabrian Rewi Alley, several items collected by shepherd Harry Sievwright who, in 1947, accompanied a

Collections Inventory Team members (left to right) Chris Hoopmann, Ashley Boot, Julia Nicholls and Emily Anderson







Dr Jill Haley, Curator Human History with diaries written by Tryggve Gran during the ill-fated *Terra Nova* expedition (1910–1913).

Standish and Preece Team (left to right): Sonya Pegg, Thomas Herman and Brydie Lauder with Curator Special Projects, Dan Stirland







Nicolas Boigelot, Collections Technician Registration

flock of New Zealand corriedale sheep to Alley's Bailie School in northwest China. The items, donated by his daughter, include several pairs of sheep shears and a wool sample, adding to objects donated by his wife in the 1970s.

With the generous support of the Friends of Canterbury Museum, we were able to purchase a New Zealand native timber colonial glovebox and two pounamu brooches.

### Standish and Preece

In addition to these acquisitions, we were offered about 380,000 images from Standish and Preece, Christchurch's longest-running photographic studio which closed in 2018. We aim to collect 39,000 of these images and are currently engaged in a detailed selection process. These will be fully catalogued, digitised and made available online by our project team of three who were recruited in the year.

We already hold a collection of 38,800 images from the studio, acquired in 1992, covering the period from its opening in 1885 to the early 1960s. These were catalogued in 2004, but they will now also be digitised alongside the new collection. By the end of 2021 both collections, more

than 77,750 images, will be available on Collections Online.

The collection is important as a photographic record of the people who lived in Christchurch and the family, social and civic life of the city. It includes family portraits, weddings, graduations, sports teams, social clubs, military parades, business photography, civic events and much more.

The collection also provides a history of photography over the last 130 years with the images captured on different types of media, including glass plates, nitrate and acetate film, prints on paper and digital images.

In selecting the images for the collection we aim to capture the full breadth of the studio's work and, hopefully, every face they ever photographed. The project is funded by the Lottery Grants Board and the Estate of Rose Reynolds.

### Loans

We lent 1,178 items in 40 transactions to 33 different borrowers in the year. This was more than double the number of items lent last year. The objects ranged from meteorites to Roman glass. Loans were sent to places as close as the Christchurch Art Gallery Te Puna o Waiwhetū and as far away

as Busan in South Korea.

We also processed inwards loans for exhibitions, including *Kura Pounamu: Our Treasured Stone*, *Arctic Voices* and *Breaking the Ice: The First Year in Antarctica*.

### Access to Collections

During the year, we uploaded 11,076 new records to Collections Online. This included a significant collection of Māori rock art tracings, our Blaschka glass collection and a large number of items photographed by the Collections Inventory Project Team.

Many records received rights updates as we work through clearing copyright permissions and updating out of copyright items.

The Image Service had another busy year, processing 153 requests for 693 images. Images from our collection were used in a variety of ways from books to interpretation panels and news stories. Some of our images were featured in South Korean media promoting a loan of Antarctic items. Photographs of our Blaschka collection of glass models were used in a research project comparing the models, with the original drawings and chromolithographs used as reference.

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## World-class research

During the year, Museum curators shared their research with 29 peer-reviewed research papers accepted for publication, 53 articles published and 15 conference papers presented. They also peer-reviewed 45 external articles and student theses.

### Natural History

Dr Paul Scofield, Senior Curator Natural History, published on a diverse range of subjects including the evolution of the giant Haast's Eagle and Eyles' Harrier, whether the Black Swan is a New Zealand native and whether birds arrived in New Zealand entirely from Australia. A significant part of his work has been in collaboration with Dr Vanesa De Pietri, Research Curator Natural History, and Dr Gerald Mayr of the Senckenberg Institute, Frankfurt describing fossil species from Waipara, North Canterbury, including ancient penguins and some of the world's oldest birds.

Dr Cor Vink, Curator Natural History,

continued his research into the taxonomy and systematics of New Zealand spiders. He is currently completing a project on Australasian pirate spiders, which looks at their biogeography and will include a taxonomic revision of New Zealand's eight species, four of which are new. Cor also worked on spider ecology, with papers published on the pheromones of the invasive redback spider and the species richness of spiders associated with marine strandlines on different shore types around Banks Peninsula.

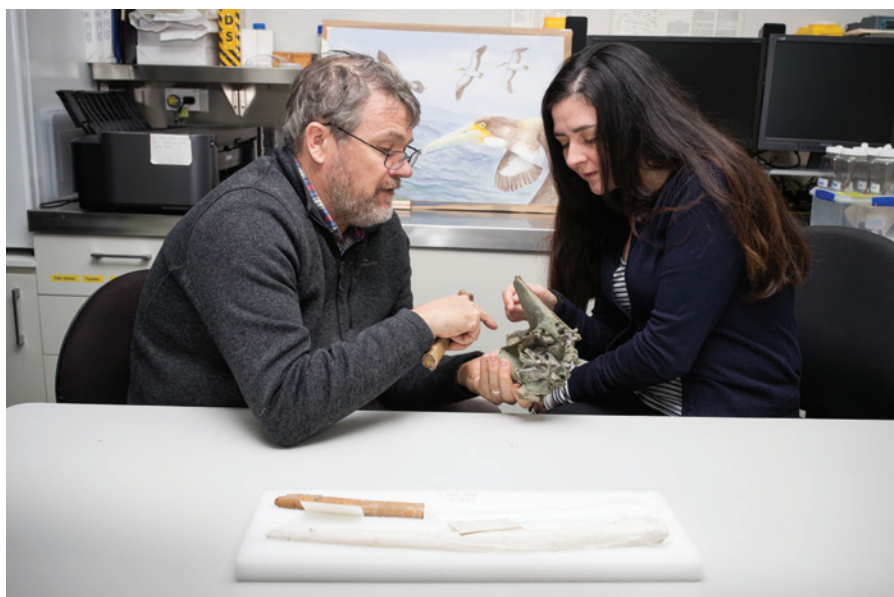
Dr De Pietri continued her Marsden-funded research, investigating the ecological diversity of shorebirds in Australasia and

worldwide over the last 47 million years. Her research aims to understand the influence of environmental and climatic changes, over millions of years, on the diversity of shorebirds and to explore the ancient faunal connections between New Zealand, Australia and the rest of the world.

Johnathon Ridden, Associate Curator Natural History, is preparing data for upload onto the Global Biodiversity Information Facility biorepository. His main focus is to clean and check data of over 45,000 mayflies in the collection which are georeferenced, making this collection even more accessible than it already is. This is an initial trial that will hopefully develop a workflow that can be applied to other natural history collections in the Museum.

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Senior Curator Natural History, Dr Paul Scofield and Research Curator Natural History Dr Vanesa De Pietri examine the 62 million-year-old fossil of a bony-toothed bird, *Protodontopteryx ruthae*.



Research Fellows Tim and Terry Hitchings are working on the taxonomy and distribution of New Zealand mayfly species. These aquatic insects live in streams and rivers but as global warming takes place and rivers shrink, their range is likely to be reduced and the existence of some species threatened. Field collections have been made by Tim at 33 sites and a further 259 records of identified species with location data have been added to the Museum's database. From this information maps showing the present distribution of individual species can be made.

Research Fellow Peter Johns continues to sort and identify specimens from his collection, details of which are being added to the Museum's database. Many are undescribed species but they will soon be available for researchers to access.



Senior Curator Human History, Julia Bradshaw, with Te Ara Whataraki, a 230 kg river-worn boulder found in the Arahura River, Te Tai o Poutini (West Coast).

Peter has worked with the Auckland War Memorial Museum, comparing distribution data of a particular beetle species in their collection with specimens at the Museum, which is proving to be exciting. This group of beetles was known to have one riverine population in the sand dunes of Cromwell. Now it is known to be in every braided river bed of the South Island. Peter has worked with colleagues from the Department of Conservation to prepare lists of potentially endangered species. Decisions about assigning endangered status will be made later this year, but Peter's work may see the number of species on the official list double.

Research Associate Norton Hiller has focused on the systematics and taxonomy of a collection of recent brachiopods recovered from a submarine cave on Mayotte Island in the northern Mozambique Channel. This project is being carried out in collaboration with researchers from the Royal Belgian Institute of Natural Sciences in Brussels. Norton and his colleagues plan a series of three papers describing these little brachiopods that are part of a moderately diverse community from a cryptic habitat. The first of these papers was published recently.

Research Associate Dr Ian Payton has been cataloguing his collection of thousands of snails, which he is donating to the Museum. So far 709 specimens of *Placostylus* (flax snail/pupurangi) have been accessioned.

### Human History

Julia Bradshaw, Senior Curator Human History continued her research on marriage, divorce and bigamy, with a focus

on New Zealand's first divorce cases. She is also investigating Chinese-European marriages in New Zealand and presented on the topic to the Professional Historians Association in April. Following extensive research she is preparing a paper on European extraction of pounamu from South Westland during the 1840s.

Curatorial Manager Sarah Murray continued her research programme while on parental leave. She worked with colleagues at the University of Canterbury to bring together an edited collection relating to the Reflections on the Commemoration of World War One conference held in Christchurch in 2018. She is also collaborated with a number of others on research into the effectiveness of earthquake restraints on various materials. Following a series of successful workshops at the 2018 and 2019 Museums Aotearoa conferences, Sarah is working with colleagues from Auckland War Memorial Museum, the Museum of New Zealand Te Papa Tongarewa and Otago Museum on a variety of projects which support and consider New Zealand curatorship in the twenty-first century.

Dr Jill Haley, Curator Human History, extended her research on New Zealand photographic history, to early twentieth century picture postcards. Antarctic dogs remain another area of research interest and she curated this year's exhibition *Dogs in Antarctica: Tales from the Pack*. Her investigation of the content of an Antarctic heroic-era Spratts dog biscuit in collaboration with Lincoln and Otago Universities is ongoing.

Emma Brooks, Curator Human History, continued her research into the early settlement period of New Zealand. She published the results of archaeological investigations of a late fifteenth century village site in the southern Catlins with colleagues from the University of Otago. She is currently preparing a manuscript with Emeritus Curator Roger Fyfe examining the provenance of previously unpublished ethnographic material from Captain James Cook's third voyage that the Museum acquired in the late 1940s.

With colleagues from the University of Canterbury's Arts Digital Lab, Associate Curator Human History Joanna Szczepanski set up a crowdsourcing project to tag and transcribe the hundreds, possibly thousands of additional names mentioned in the G R Macdonald Dictionary of the Canterbury Biography. One of the project's major benefits will be to gain better access to information about the women of nineteenth century Canterbury.

Dr Lisa McDonald, Associate Curator Human History, continues her research on Pacific material culture. She is currently examining objects donated to the Museum by missionary agents during the twentieth century and collaborating with diaspora communities to enhance knowledge of, and engagement with, the Pacific collection.

Emeritus Curator Roger Fyfe is collaborating with fellow Museum curators to complete two longstanding pieces of research. Julia Bradshaw and Roger are merging research interests in a paper reviewing traditional Māori harvest of





Researching the effectiveness of earthquake restraints (left to right) Conservator Emily Fryer, Collections Inventory Project Manager Kristen Ramsdale, Curatorial Manager Sarah Murray and Collections Technician Human History Neeha Velagapudi.

ikawai/freshwater fish in Te Wai Pounamu (South Island). Emma Brooks and Roger are co-authoring a paper that confirms a Cook third-voyage provenance for a collection of Māori, Pasifika and American northwest coast taonga cared for by the Museum.

Research Fellow Dr Richard Bullen maintained the Marsden-funded study of the Rewi Alley collection with Dr James Beattie of Victoria University of Wellington publishing on the collection in a journal of East Asian art. With Maria Galikowski, University of Waikato, they co-edited *China in Australasia: Cultural Diplomacy and Chinese Arts since the Cold War* and also co-authored a chapter in the book.

In the last year, Research Fellow Lyndon Fraser has focused primarily on work for a book entitled *Songs for the Dead: Death and Memory in Victorian New Zealand*. Lyndon along with Joanna Szczepanski and Emily Rosevear have completed a full inventory of all the shipboard accounts held by the Museum, finding more than 200 such items and confirming it as a major Australasian collection. The results will be published in Volume 33 of the *Records of the Canterbury Museum*. Lyndon has also completed one book chapter, an edited

work and two journal articles.

Research Associate Dr David Harrowfield continued his research into the history and science associated with islands in New Zealand's Ross Dependency, including publishing articles about the Balleny Islands and Scott Island. He jointly published with W J Alp a paper on scurvy and the consumption of vitamin C during the Imperial Trans-Antarctic Expedition (1914–1917). He is also working on a book about two early huts at Scott Base.

Research Associate Dr Phil Moore has been examining artefact collections from archaeological sites along the Canterbury coast this year, with a focus on the utilisation of particular rock types. The use of Charteris Bay sandstone, for grinding for example, has now been documented at about 14 sites on Banks Peninsula. Other artefacts subjected to specific study included those made from chert, chalcedony, red argillite and Panau flint. Further chemical analysis of basalt adzes from Banks Peninsula, using a portable XRF from the University of Canterbury, was

undertaken to try and determine the original sources of the basalt. He is currently preparing three papers.

### Records

Volume 32 of the *Records of the Canterbury Museum* was published with four articles: Two new species of *Deleatidium* from the central North Island of New Zealand (Terry R Hitchings and Tim R Hitchings); *Neocicindela aureata* sp. nov and notes on some congeners (Coleoptera: Cicindelinae) (Peter M Johns); Navigation of the *James Caird* on the Shackleton Expedition (Lars Bergman, George Huxtable, Badley R Morris and Robin G Stuart) and Navigation of the Shackleton Expedition on the Weddell Sea pack ice (Lars Bergman and Robin G Stuart).

## Our People and Working Environment

Customer service and continuous improvement are at the heart of our culture. Our staff are high-performing and committed.

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 4,172 hours of learning and development.

During the year a number of initiatives have been undertaken to ensure that staff, who

are our most important asset, are happy and fully engaged in their work. This has involved surveys on health and wellbeing and a survey on staff communication.

The health and wellbeing survey identified a couple of new initiatives, the main one being a quiet room that staff can now use if feeling unwell, need to carry out a medical procedure, care for an infant or have religious obligations. The internal communications

survey identified the need for an external review of our IT infrastructure which is in progress.

Although it wasn't required for another 12 months we elected to carry out an Investors in People survey, followed by facilitated workshops with all staff focused on the key areas identified in the IIP survey. This included

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Senior Protective Services Officer Des Hata







Exhibitions Technicians (left to right) Hamish Anderson and John Owens

training for new managers, looking at ways to empower staff and alterations to our rewards and recognition programme. We have set up a People and Culture project to respond to some of the areas identified for improvement.

### Health, Safety & Environment

We updated our Health and Safety Policy in September 2018 and introduced a new Health and Safety System covering a continuous improvement cycle of leadership, risk management and worker engagement. Much was achieved through the Health and Safety committee which comprises elected worker group representatives along with a senior manager and the health and safety officer who meet monthly.

Running Task Analyses and creating Site Specific Safety Plans for more complex activities is now a regular part of our business and culture. Our standard health and safety reporting shows low accident numbers (all minor), no on-going risks and no notifiable events.

The Museum continued to reduce waste, recycle and find alternatives to placing unwanted items in landfill.

### Building Conservation

The Museum substantially completed a new

Building Conservation Plan for the Rolleston Avenue site. This involved 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 plan recognises the primary importance

of the Mountfort-designed buildings, the continuing use of the site as a Museum and the contribution we make to the city setting and the cultural precinct buildings, including the visual link to ChristChurch Cathedral and our relationship with the Botanic Gardens.

Visitor Host Rama Port.



# **Financial Statements**

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# Statement of Comprehensive Revenue and Expenses

For the year ended 30 June 2019

	Note	2019 \$	2018 \$	Budget 2019 \$
<b>Revenue</b>				
Revenue from non-exchange transactions	2	10,729,485	9,764,333	9,601,818
Revenue from exchange transactions	2	3,511,478	3,753,807	1,702,008
		<b>14,240,963</b>	13,518,139	<b>11,303,826</b>
<b>Expenditure</b>				
Employee benefits expense	3	4,894,697	4,642,966	5,265,617
Depreciation and amortisation	3	1,359,895	1,211,976	1,300,650
Finance cost		-	56,943	-
Other expenses	3	4,077,820	3,731,630	4,850,920
		<b>10,332,412</b>	9,643,515	<b>11,417,187</b>
<b>Net surplus/(deficit) from operating activities</b>		<b>3,908,551</b>	3,874,624	<b>(113,361)</b>
Earthquake insurance claim - exchange transaction		408,376	14,440,772	-
Earthquake remedial expenses		(152,720)	(652,188)	-
<b>Net surplus/(deficit) attributable to Canterbury Museum Trust Board</b>		<b>4,164,207</b>	17,663,208	<b>(113,361)</b>
<b>Other comprehensive revenue and expense</b>				
Change in value of available-for-sale financial assets		766,031	654,348	
Sale of available-for-sale financial assets		(131,079)	(828,423)	
<b>Total comprehensive revenue and expenses attributable to Canterbury Museum Trust Board</b>		<b>4,799,159</b>	17,489,134	

# Statement of Changes in Equity

For the year ended 30 June 2019

Opening balance	109,206,223	91,717,089
Net surplus	4,164,207	17,663,208
Other comprehensive revenue and expenses	634,952	(174,075)
Closing balance	<b>114,005,382</b>	109,206,223

The accompanying notes form part of these financial statements.

# Statement of Financial Position

As at 30 June 2019

	Note	2019 \$	2018 \$
<b>Current assets</b>			
Cash and cash equivalents		6,051,465	20,896,093
Debtors and receivables from non-exchange transactions		111,831	155,031
Debtors and receivables from exchange transactions	4	803,134	546,463
Inventory		17,738	17,404
Other financial assets	5	7,700,287	3,186,963
		<b>14,684,456</b>	24,801,955
<b>Non current assets</b>			
Other financial assets	5	62,935,482	46,691,553
Property, plant and equipment	6	45,083,468	45,892,271
Intangible assets	7	14,901	14,033
		<b>108,033,851</b>	92,597,857
<b>Total assets</b>		<b>122,718,307</b>	117,399,812
<b>Less liabilities</b>			
<b>Current liabilities</b>			
Creditors and other payables	8	826,598	606,135
Employee entitlements	9	298,843	418,896
Grants received in advance	10	7,552,417	7,135,248
		<b>8,677,859</b>	8,160,278
<b>Non current liabilities</b>			
Employee entitlements	9	35,066	33,310
		<b>35,066</b>	33,310
<b>Total liabilities</b>		<b>8,712,925</b>	8,193,589
<b>Equity</b>			
Reserves	11	75,190,430	72,554,450
Retained earnings	12	38,814,952	36,651,773
		<b>114,005,382</b>	109,206,223
<b>Total liabilities and equity</b>		<b>122,718,307</b>	117,399,812



Board Chairperson  
11 November 2019



Director

The accompanying notes form part of these financial statements.



# Statement of Cash Flows

For the year ended 30 June 2019

	2019 \$	2018 \$
<b>Cash flows from operating activities</b>		
<i>Receipts from non-exchange transactions</i>		
Levy and ex gratia payments	8,908,014	8,483,823
Donations and grants	2,647,016	15,917,722
<i>Receipts from exchange transactions</i>		
Other revenue	1,153,600	1,325,358
Interest and dividends on financial instruments	2,016,356	1,850,542
<i>Payments</i>		
Payments to suppliers of goods and services	(4,010,408)	(4,592,299)
Payments to employees	(5,012,994)	(4,444,466)
Interest on building loan	-	(56,943)
<b>Net cash flows from operating activities</b>	<b>5,701,584</b>	<b>18,483,737</b>
<b>Cash flows from investing activities</b>		
Sale of property, plant and equipment	-	11,983
Sale of financial instruments	4,387,701	38,205,704
Purchase of property, plant and equipment	(552,015)	(1,299,998)
Purchase of financial instruments	(24,381,898)	(38,856,257)
<b>Net cash flows from investing activities</b>	<b>(20,546,212)</b>	<b>(1,938,568)</b>
<b>Cash flows from financing activities</b>		
Repayment of term loan	-	(1,050,000)
<b>Net cash flows from financing activities</b>	<b>-</b>	<b>(1,050,000)</b>
<b>Net increase/(decrease) in cash held</b>	<b>(14,844,628)</b>	<b>15,495,169</b>
<b>Cash and cash equivalents at beginning of year</b>	<b>20,896,093</b>	<b>5,400,924</b>
<b>Cash and cash equivalents at end of year</b>	<b>6,051,465</b>	<b>20,896,093</b>

The accompanying notes form part of these financial statements.

# Notes to the Financial Statements

For the year ended 30 June 2019

## 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.



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**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 Statement of Comprehensive Revenue and Expenses 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 14 May 2018. 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 2019

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



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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 \$581,138 (2018: \$358,470).

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 2019

### **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.

	2019 \$	2018 \$	Budget 2019 \$
<b>2 REVENUES AND OTHER REVENUE</b>			
<b>a Revenues from non-exchange transactions</b>			
Local authority operating levy and ex gratia payments	8,908,014	8,483,823	8,908,016
Donations, grants and bequests	1,821,471	1,280,510	693,802
	<b>10,729,485</b>	<b>9,764,333</b>	<b>9,601,818</b>
<b>b Revenues from exchange transactions</b>			
Discovery revenue	84,634	88,734	91,457
Lease revenue	185,085	149,113	151,600
Image Service revenue	5,584	15,613	5,000
Other trading revenue	1,021,466	843,315	503,951
	<b>1,296,770</b>	<b>1,096,775</b>	<b>752,008</b>
<b>c Other revenues from exchange transactions</b>			
Interest revenue	1,822,013	1,454,530	860,000
Dividend revenue	264,645	198,534	90,000
Gain/(loss) on sale of furniture, fittings and equipment	(55)	(1,771)	-
Gain on sale of financial instruments	128,104	985,992	-
Unrealised gain on financial instruments	-	19,747	-
	<b>2,214,708</b>	<b>2,657,032</b>	<b>950,000</b>
<b>3 EXPENSES</b>			
<b>a Employee benefits expense</b>			
Salaries and wages	4,684,905	4,451,461	5,060,163
Post-employment benefits	128,305	112,452	99,751
Other short-term employee benefits	81,487	79,053	105,703
	<b>4,894,697</b>	<b>4,642,966</b>	<b>5,265,617</b>
<b>b Depreciation and amortisation</b>			
Buildings	1,146,260	983,255	1,090,650
Furniture, fittings and equipment	201,184	215,679	194,981
Total depreciation	<b>1,347,444</b>	<b>1,198,934</b>	<b>1,285,631</b>
Amortisation of intangible assets	12,451	13,042	15,019
	<b>1,359,895</b>	<b>1,211,976</b>	<b>1,300,650</b>
<b>c Other expenses</b>			
Audit fees for audit services	39,850	39,000	40,326
Collection acquisitions	581,138	358,470	790,000
Other operating expenses	3,456,832	3,334,160	4,020,594
	<b>4,077,820</b>	<b>3,731,630</b>	<b>4,850,920</b>



# Notes to the Financial Statements

For the year ended 30 June 2019

	2019 \$	2018 \$
<b>4 DEBTORS AND RECEIVABLES FROM EXCHANGE TRANSACTIONS</b>		
Debtors	107,029	106,095
Allowance for doubtful debts	-	-
	<b>107,029</b>	106,095
Accrued interest income	448,289	377,987
Prepayments	247,817	62,381
	<b>803,134</b>	546,463
<b>5 OTHER FINANCIAL ASSETS</b>		
<b>Held-to-maturity financial assets classified as current:</b>		
Bank term deposits	7,700,287	3,186,963
	<b>7,700,287</b>	3,186,963
<b>Held-to-maturity financial assets classified as non current:</b>		
Fixed term investments	53,534,009	40,248,646
<b>Available-for-sale financial assets classified as non current:</b>		
Investments in equity instruments	9,401,473	6,442,907
	<b>62,935,482</b>	46,691,553

## 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 2018

	Land	Buildings	Furniture, fittings and equipment	Work-in- progress	Total
	\$	\$	\$	\$	\$
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)

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

<b>Carrying amount</b>	<b>8,008,400</b>	<b>36,833,768</b>	<b>413,982</b>	<b>636,121</b>	<b>45,892,271</b>
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### Year ended 30 June 2019

Carrying amount at 30 June 2018	8,008,400	36,833,768	413,982	636,121	45,892,271
Additions	-	944,655	230,163	197,616	1,372,434
Revaluation	-	-	-	-	-
Disposals	-	-	(55)	(833,737)	(833,792)
Impairment losses	-	-	-	-	-
Depreciation	-	(1,144,053)	(203,392)	-	(1,347,445)

<b>Carrying amount at 30 June 2019</b>	<b>8,008,400</b>	<b>36,634,370</b>	<b>440,698</b>	<b>-</b>	<b>45,083,468</b>
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### 30 June 2019

Cost	8,008,400	49,568,228	3,292,087	-	60,868,715
Accumulated depreciation and impairment	-	(12,933,858)	(2,851,389)	-	(15,785,247)

<b>Carrying amount</b>	<b>8,008,400</b>	<b>36,634,370</b>	<b>440,698</b>	<b>-</b>	<b>45,083,468</b>
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# Notes to the Financial Statements

For the year ended 30 June 2019

## 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 2019 and consider it to not be materially different to the fair value recognised at 30 June 2015 and 3 July 2015.

	2019 \$	2018 \$
<b>7 INTANGIBLE ASSETS</b>		
Beginning balance, software assets	14,033	25,917
Additions	13,319	1,158
Amortisation	(12,451)	(13,042)
Ending balance, software assets	14,901	14,033
Cost	333,370	320,051
Accumulated amortisation and impairment	(318,469)	(306,018)
	14,901	14,033
All intangible assets are externally acquired software.		
<b>8 CREDITORS AND OTHER PAYABLES</b>		
<b>Current</b>		
Creditors	735,028	476,161
Accrued interest expense	-	-
Other accrued expenses and payables	91,570	129,974
	826,598	606,135
<b>9 EMPLOYEE ENTITLEMENTS</b>		
<b>Current</b>		
Salary and wages	1,857	126,492
Annual leave	252,519	248,845
Long service leave accrual	-	3,762
Others	44,468	39,797
	298,843	418,896
<b>Non-current</b>		
Retirement gratuity	23,253	22,026
Long service leave accrual	11,813	11,285
	35,066	33,310



	2019 \$	2018 \$
<b>10 GRANTS RECEIVED IN ADVANCE</b>		
Christchurch City Council	6,573,271	6,296,238
Selwyn District Council	563,942	540,174
Other	415,204	298,836
	<b>7,552,417</b>	7,135,248

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.

<b>11 RESERVES</b>		
Asset revaluation reserve	44,711,396	44,711,396
Asset replacement reserve	15,520,246	14,795,347
Trust and bequest funds	13,116,658	11,840,529
Available-for-sale revaluation reserve	1,781,277	1,146,325
Term loan repayment reserve	-	-
Accumulated grants reserve	60,852	60,852
	<b>75,190,430</b>	72,554,450

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

<b>a Asset revaluation reserve</b>		
Beginning balance	44,711,396	44,711,396
<b>Ending balance</b>	<b>44,711,396</b>	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>b Asset replacement reserve</b>		
Beginning balance	14,795,347	14,247,428
Transferred from retained earnings	724,899	547,919
<b>Ending balance</b>	<b>15,520,246</b>	14,795,347

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.

# Notes to the Financial Statements

For the year ended 30 June 2019

	2019 \$	2018 \$
<b>c Trust and bequest funds</b>		
Beginning balance	11,840,529	6,179,116
<b>Transfers from/(to) retained earnings for:</b>		
Donations, grants and bequests	1,536,418	5,854,776
Interest on trust and bequest funds	523,267	521,801
Acquisition of collection items	(590,002)	(357,705)
Deferred payment for collection item	-	(173,913)
Endowment fund operational expenditure	(193,554)	(183,547)
Net movements	1,276,129	5,661,413
<b>Ending balance</b>	<b>13,116,658</b>	<b>11,840,529</b>
<b>Represented by:</b>		
Acquisition Fund	240,939	140,113
Adson Trust Acquisition Fund	791,047	539,156
Cranleigh Barton Fund	36,026	34,574
Director's Mason Fund	109,008	103,838
Estate D A Harrison Fund	5,700	5,470
Estate D A Russell Fund	934,408	896,745
Estate G M Flemming Fund	34,626	33,230
Estate M C Richards Fund	614,270	589,511
Estate M M Adamson Fund	83,796	80,418
Estate M N Duff Fund	37,078	35,584
Estate R B F Eastgate Fund	701,600	673,320
Estate R J Reynolds Fund	1,331,476	1,290,190
Estate W D Barnett Fund	36,178	34,719
H F Von Haast Fund	103,923	99,734
Linblad Antarctic Fund	4,818	4,624
Museum Endowment Fund	8,016,487	7,210,896
P J Skellerup Antarctic Fund	1,748	1,678
Popular Publications Fund	56,809	54,519
Stamp Room Fund	12,721	12,208
	<b>13,116,658</b>	<b>11,840,529</b>

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

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

	2019 \$	2018 \$
<b>d Available-for-sale revaluation reserve</b>		
Beginning balance	1,146,325	1,320,400
Change in value of available-for-sale financial assets	766,031	654,348
Sale of available-for-sale financial assets	(131,079)	(828,423)
<b>Ending balance</b>	<b>1,781,277</b>	<b>1,146,325</b>

The available-for-sale revaluation reserve arises on the revaluation of available-for-sale financial assets; gains and losses are recognised directly in equity. Where 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.

<b>e Term loan repayment reserve</b>		
Beginning balance	-	1,050,000
Transferred from retained earnings	-	(1,050,000)
<b>Ending balance</b>	<b>-</b>	<b>-</b>

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

<b>f Accumulated grants reserve</b>		
Beginning balance	60,852	85,587
Movements	-	(24,735)
<b>Ending balance</b>	<b>60,852</b>	<b>60,852</b>

<b>12 RETAINED EARNINGS</b>		
Beginning balance	36,651,773	24,123,161
Net surplus/(deficit) including earthquake claims/remedials	4,164,207	17,663,208
Transfer to asset replacement reserve	(724,899)	(547,919)
Transfer to trust and bequest funds	(1,276,129)	(5,661,413)
Transfer to term loan repayment reserve	-	1,050,000
Transfer to accumulated grants reserve	-	24,735
<b>Ending balance</b>	<b>38,814,953</b>	<b>36,651,773</b>

<b>13 OPERATING COMMITMENTS</b>		
An operating commitment exists for non-cancellable lease:		
No later than on year	234,990	217,030
Later than one year and no later than five years	28,571	253,380
	<b>263,561</b>	<b>470,410</b>

<b>14 CAPITAL COMMITMENTS</b>	
There were no capital commitments at 30 June 2019 (2018: \$196,067 for security upgrade).	



# Notes to the Financial Statements

For the year ended 30 June 2019

<b>2019</b>	2018
<b>\$</b>	<b>\$</b>

## 15 CONTINGENT LIABILITIES

There were no contingent liabilities at 30 June 2019 (2018: \$nil).

## 16 KEY MANAGEMENT PERSONNEL

The key management personnel consist of the Board of Trustees and the Strategy Team.

Total remuneration	<b>764,602</b>	852,689
Number of persons (FTE)	<b>4.5</b>	5.5

## 17 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 (2018: \$nil).

## 18 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 2019, however, the Museum considers the risk of non-recovery of these amounts to be low as at that date.

	<b>2019</b>	2018
	<b>\$</b>	<b>\$</b>
Cash and cash equivalents	<b>6,051,465</b>	20,896,093
Debtors (Note 4)	<b>107,029</b>	106,095
Accrued interest receivable (Note 4)	<b>448,289</b>	377,987
Bank term deposits (Note 5)	<b>7,700,287</b>	3,186,963
Fixed-term investments (Note 5)	<b>53,534,009</b>	40,248,646
Investments in equity securities (Note 5)	<b>9,401,473</b>	6,442,907
	<b>77,242,553</b>	71,258,691

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

### Concentrations of credit risk

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

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

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

**b Liquidity risk**

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

	Carrying amount \$	Contractual cash flows \$	Less than 1 year \$	1 - 5 years \$	More than 5 years \$
<b>Contractual maturity analysis of financial liabilities</b>					
Creditors and other payables	826,598	826,598	826,598	-	-
<b>Total</b>	<b>826,598</b>	<b>826,598</b>	<b>826,598</b>	<b>-</b>	<b>-</b>

**c Interest rate risk**

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

The following financial arrangements have interest rates ranging between: **2019** 2018

Cash and cash equivalents	Fixed and floating rates	<b>0.10%-1.50%</b>	0.10%-2.17%
Bank term deposits	Fixed rates	<b>2.90%-3.46%</b>	3.43%-3.59%
Fixed term investments	Fixed rates	<b>2.61%-6.95%</b>	2.88%-6.95%
Grants received in advance	Fixed rates	<b>2.61%-6.95%</b>	2.88%-6.95%
Term loans	Fixed rates	-	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
2019							
Australian listed equities	1,036,111	0.96	1,082,666	1.01	(53,757)	0.91	59,684
US listed equities	2,665,654	0.67	3,967,337	0.72	(274,784)	0.62	318,969
	3,701,765		5,050,003		(328,541)		378,653
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

# Notes to the Financial Statements

For the year ended 30 June 2019

## e Market risk

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

	Carrying value (NZD)	Unrealised gain/(loss)	Sensitivity analysis			
			10% market price increase	Impact on equity	10% market price decrease	Impact on equity
<b>2019</b>						
Equity investments	9,432,149	1,677,350	10,375,364	943,215	8,488,934	(943,215)
<b>2018</b>						
Equity investments	6,442,907	1,042,398	7,087,198	644,291	5,798,616	(644,291)

## 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.

## 19 FINANCIAL INSTRUMENTS

2019  
\$

2018  
\$

### a FINANCIAL ASSETS

#### Loans and receivables

Cash and cash equivalents	6,051,465	20,896,093
Debtors and receivables	793,764	580,293
	<b>6,845,230</b>	21,476,386

#### Other financial assets

Fixed interest investments held to maturity	61,234,297	43,435,610
Equity investments available-for-sale	9,401,473	6,442,907
	<b>70,635,770</b>	49,878,516

### b FINANCIAL LIABILITIES

#### Amortised cost

Creditors and other payables	826,598	606,135
Employee entitlements	333,909	452,206
Grants received in advance	7,552,417	7,135,248
Term loans	-	-
	<b>8,712,925</b>	8,193,589

## 20 POST-REPORTING DATE EVENTS

The Board and management are not aware of any other matters or circumstances since the end of the reporting period, not otherwise dealt with in these financial statements that have significantly or may significantly affect the operations of the Museum (2018: Nil).

## 21 RELATED PARTIES

There was a capital donation of land from the Christchurch City Council as listed in Note 6. The Museum had a Licence agreement with the Christchurch City Council to allow the carpark to continue to operate until the land was required by the Museum. The Museum is funded from the contributing authorities, being Christchurch City Council \$7,746,366 (2018: \$7,396,792), Hurunui District Council \$77,971 (2018: \$75,151), Selwyn District Council \$541,840 (2018: \$498,840) and Waimakariri District Council \$541,840 (2018: \$513,042).



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# Notes to the Financial Statements

For the year ended 30 June 2019

## **22 CAPITAL MANAGEMENT**

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

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

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

## **23 AUTHORISATION OF FINANCIAL STATEMENTS**

The financial statements for the year ended 30 June 2019 (including comparatives) were approved by the Board on 11 November 2019.

# Statement of Service Performance

For the year ended 30 June 2019

	Objectives	Targets	Outcomes
Our visitors	- Achieve visitor numbers	700,000	<b>766,235</b>
	- Achieve operational surplus for <i>Quake City</i>	\$60,000	<b>\$496,527</b>
	- Achieve visitor donations	\$165,000	<b>\$162,093</b>
	- Achieve percentage of visitors rating their Museum experience as satisfied or very satisfied	≥ 95%	<b>96%</b>
	- Ensure paid staff have completed relevant customer service training	95%	<b>99%</b>
	- Ensure the Museum's occupants remain in a safe environment where there are zero Notifiable Events	Zero Notifiable Events	<b>Achieved</b>
	- Provide access to collections or collections expertise in response to 98% of requests (total number to be reported)	98%	<b>100% (237)</b>
Our programmes	- Develop, deliver and evaluate 10 special exhibitions	10	<b>10</b>
	- Tour an exhibit to the three contributing district council areas to reach a visitor target of	200,000	<b>287,485</b>
	- Achieve 30,000 individuals receiving a Museum education programme delivered either by Museum staff or their own teachers (including 18,000 school students)	30,000 (18,000)	<b>34,958 (16,655)</b>
	- Achieve 30,000 individuals engaging in a Museum-delivered public programme	30,000	<b>30,212</b>
	- Achieve paid admissions to <i>Discovery</i> and 500 memberships of Museum Explorer Club	50,000 (500 Members)	<b>48,501 (447)</b>
	- Answer 100% of external written/phone/email enquiries within 5 working days (total number to be reported)	100% (Total number)	<b>100% (6,372)</b>
	- Achieve 600 media hits (print, broadcast and online media)	600	<b>797</b>
	- Actively participate in professional associations/external bodies	45	<b>59</b>
	- Provide outreach, advice and support to other Canterbury museums and related organisations (number of interactions)	200	<b>242</b>
Our collections	- 100% of newly offered objects processed, with a maximum of 9,500 acquired, added to the database and fully verified	100%	<b>100% (6,640)</b>
	- Create new inventory records and check and verify new and existing Vernon records	35,000	<b>41,622</b>
	- Create and fully verify Vernon records for the Peter Johns Collection	35,000	<b>36,170</b>
	- Process 100% of all approved loan requests (total number of objects loaned)	100%	<b>100% (1,178)</b>
	- Make collections more accessible by adding records and images to Collections Online	5,000	<b>11,076</b>
Our research	- Peer-reviewed research papers accepted for publication	18	<b>29</b>
	- Peer review external articles or supervise theses	45	<b>45</b>
	- Publish one volume of <i>Records of the Canterbury Museum</i>	1	<b>1</b>
	- Present conference papers	14	<b>15</b>
	- Adjunct positions held in research institutions	5	<b>5</b>
	- Undertake professional visitor survey research to drive continuous improvement	Achieve	<b>Achieved (810)</b>
Our people and working environment	- Maintain an up-to-date project plan and project-manage planning for The Museum Project	Achieve	<b>Achieved</b>
	- Support the development of the Ravenscar House project	Achieve	<b>Achieved</b>
	- Maximise return on investment funds within the Museum's Investment Policy	>3.33%	<b>4.20%</b>
	- Achieve audit with only qualification being agreed departure from accounting standards as regards valuation and capitalisation of heritage assets	Achieve	<b>Achieved</b>
	- Achieve an end-of-year financial result within budget	Achieve	<b>Achieved</b>
	- Achieve learning and development hours	3,400	<b>4,172</b>
	- Maintain a healthy, safe and secure facility by completing all cyclical maintenance and achieving Building Warrant of Fitness	Monthly	<b>Achieved</b>
	- Over 75% of all waste is recycled/reused	75%	<b>Not achieved</b>
	- Retain accreditation as an Investor in People - Platinum	Achieve	<b>Achieved</b>

# Independent Auditor's Report

## Audit

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## To the readers of Canterbury Museum Trust Board's financial statements and statement of service performance for the year ended 30 June 2019

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 2019, 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 2019; and
  - ii) its comprehensive revenue and expenses for the year then ended; and
  - iii) its cash flows for the year then ended; and
- 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 2019.

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 11 November 2019. This is the date at which our opinion is expressed.

Chartered Accountants  
Member of Grant Thornton International.

## 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 2018, which reports on the comparative information, was modified for the same reason.

In addition, heritage assets of \$581,138 that were acquired in the year ended 30 June 2019 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 2019.

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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# Publications & Conference Presentations

- Bishop PJ, **Scofield RP**, Hocknull SA. 2019. The architecture of cancellous bone in the hindlimb of moa (Aves: Dinornithiformes), with implications for stance and gait. *Alcheringa: An Australasian Journal of Palaeontology*: 1–17.
- Boast AP, Chapman B, Herrera MB, Worthy TH, **Scofield RP**, Tennyson AJ, Mitchell KJ. 2019. Mitochondrial genomes from New Zealand's extinct Adzebills (Aves: Aptornithidae: Aptornis) support a sister-taxon relationship with the Afro-Madagascan Sarothruridae. *Diversity* 11, 24.
- Bryan SA, **Vink CJ**, Barratt BIP, Seddon PJ, van Heezik Y. 2019. Investigation of two new putative pheromone components of the invasive Australian redback spider, *Latrodectus hasseltii*, with potential applications for control. *New Zealand Journal of Zoology* 46: 189–200.
- Cardoso P, Shirey V, Seppälä S, Henriques S, Draney ML, Foord S, Gibbons AT, Gomez LA, Kariko S, Malumbres-Olarte J, Milne M, **Vink CJ**. 2019. Globally distributed occurrences utilised in 200 spider species conservation profiles (Arachnida, Araneae). *Biodiversity Data Journal* 7: e33264.
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- Cripps MG, Jackman SD, van Koten C, **Vink CJ**, Dodd MB. 2018. Overwintering habitat and the survival of the biocontrol beetle, *Cassida rubiginosa*. In Johnson S, Weston L, Wu H, Auld B, editors. *Proceedings of the 21st Australasian Weeds Conference*; 2018: The Weed Society of New South Wales Inc.
- De Pietri VL**, Mayr G, **Scofield RP**. 2019. *Becassius charadrioides*, an early Miocene pratincole-like bird from France: with comments on the early evolutionary history of the Glareolidae (Aves, Charadriiformes). *PalZ*: 1–18.
- Fraser L**. 2019. Both sides of the Tasman: History, politics and migration between New Zealand and Australia. In: Henrich E, Simpson JM, editors. *History, Historians and the Immigration Debate: Going Back to Where We Came From*. London: Palgrave Macmillan; p. 55–70.
- Haley JM**. 2018. Review: Christopher Pugsley, *The Camera in the Crowd: Filming New Zealand in Peace and War*. *New Zealand Journal of History* 52: 155–157.
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- Jolley A, Brogt E, Kennedy BM, Hampton SJ, **Fraser L**. 2019. Motivation and connection to Earth on geology field trips in New Zealand: Comparing American study abroad students with local undergraduates. *Frontiers: The Interdisciplinary Journal of Study Abroad*, 30: 72–99.
- Jolley A, Hampton SJ, Brogt E, Kennedy BM, **Fraser L**, Knox A. 2019. Student field experiences: designing for different instructors and variable weather. *Journal of Geography in Higher Education* 43: 71–95.
- Knapp M, Thomas JE, Haile J, Prost S, Ho SY, Dussex N, Cameron-Christie S, Kardalsky O, Barnett R, **Scofield RP**, Bunce M, Gilbert MTP. 2019. Mitogenomic evidence of close relationships between New Zealand's extinct giant raptors and small-sized Australian sister-taxa. *Molecular Phylogenetics and Evolution* 134: 122–128.
- Mayr G, **De Pietri VL**, Love L, Mannering A, **Scofield RP**. 2019. Oldest, smallest, and phylogenetically most basal pelagornithid, from the early Paleocene of New Zealand, sheds light on the evolutionary history of the largest flying birds. *Papers in Palaeontology*. Pages
- Mayr G, **De Pietri VL**, Love L, Mannering A, **Scofield RP**. 2019. Leg bones of a new penguin species from the Waipara Greensand add to the diversity of very large-sized Sphenisciformes in the Paleocene of New Zealand. *Alcheringa*, DOI 10.1080/03115518.2019.1641619.
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## Conferences

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**Bullen R**, 2018. Mt Fuji and the Long White Cloud: the art of the Japanese POWs held in Featherston, NZ, 26 October 2018, Flinders University, Adelaide, Australia.

**Fraser L**, 2018. Death at Sea: Victorians and death on the voyage to New Zealand in the 19th Century, Forrester & Lemon Memorial Lecture, Oamaru Heritage Festival, 14–18 November 2018, Oamaru.

**Haley JM**, 2018. Lives Lost, Lives Changed–Canterbury and World War One. Reflections on the Commemoration of World War One, Canterbury 100, 22–23 November 2018, Tūranga (Central Library), Christchurch.

**McDonald LA**, 2019. An Introduction to Contemporary ni-Vanuatu Art, Pacific Arts Association (Pacific Chapter) Conference, Port Vila, Vanuatu, 20–22 March 2019.

**McDonald, LA**, 2019. Pacific Collections and Programmes at Canterbury Museum. Pacific Arts Association XIII International Symposium, 25–28 March 2019, Brisbane.

Cotton E, Labrum B, Morris R, **Murray S**, 2019. The Twenty First Century Curator: Definitions, Roles, Modes, Museums Aotearoa Conference 2019

Cotton E, Labrum B, Morris R, **Murray S**, 2019. Next Steps: Biculturalism, Community Engagement, Co-Development, Shifting voice of Authority and Facilitator, Museums Aotearoa Conference 2019.

Cotton E, Labrum B, Morris R, **Murray S**, facilitated by Chris Beardsley. Curators Influencing Up, Down and Sideways, Museums Aotearoa Conference 2019

**Murray S**, Parata-Goodall P. Developing a Collaborative Repatriation Process: Ideas, Tools and Processes, Museums Aotearoa Conference 2019

**Scofield RP**, 2018. Update on progress on Phylogenetics components of Kiwi Rescue Project. LandCare Kiwi Rescue project meeting, December 2018, Auckland.

**Szczepanski JZ**, 2019. Understanding Donor Motivations/Comprendre les motivations des donateurs, Canadian Museums Association National Conference/ Congrès National de L'association des Musées Canadiens, 14–17 April 2019, Toronto, Ontario, Canada.

**Vink CJ**, 2019. Welcome Address, 21st International Congress of Arachnology, 10–15 February 2019, Canterbury.

**Vink CJ**, Dupérré N, Townley MA, Harms D. 2019. New Zealand pirates: Evolutionary origins and diversity of Zealandia's mimetid spider revealed through morphology and molecular data (poster). 21st International Congress of Arachnology, 10–15 February 2019, Canterbury.

Cor Vink, Curator Natural History and Emma Brooks, Curator Human History collaborated in the year on a new exhibition commemorating two cultures' first encounters with the native plants of Aotearoa New Zealand





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**Wright AE.** 2018. Collections in an Uncertain World: The impact of earthquakes on Canterbury Museum. Society for the Preservation of Natural History Collections and Biodiversity Information Standards (SPNHC + TDWG) Conference, 23 August – 2 September 2018, Dunedin.

## Online articles

**Brooks E.** 2019. Man's best friend in pre-European New Zealand. <https://www.canterburymuseum.com/discover/blog-posts/mans-best-friend-in-pre-european-new-zealand/>

**Bradshaw JE.** 2019. Operation Bo-peep: New Zealand Sheep for China. <https://www.canterburymuseum.com/discover/blog-posts/operation-bo-peep-new-zealand-sheep-for-china/>

**Bradshaw JE.** 2019. Building the Lewis Pass Road. <https://www.canterburymuseum.com/discover/blog-posts/building-the-lewis-pass-road/>

**Haley JM.** 2019. The Day Photography Was Born. <https://www.canterburymuseum.com/discover/blog-posts/the-day-photography-was-born/>

**Haley JM.** 2019. A Royal Birthday. <https://www.canterburymuseum.com/discover/blog-posts/a-royal-birthday/>

**Husband F.** 2018. The tragic tale of the fighting Catchpole brothers. <https://www.canterburymuseum.com/discover/blog-posts/the-tragic-tale-of-the-fighting-catchpole-brothers/>

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**Stirland D.** 2019. Capturing Early Christchurch. <https://www.canterburymuseum.com/discover/blog-posts/capturing-early-christchurch/>

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**Szczepanski JZ.** 2017. Arthur Lilly's Life in Concert. <https://www.canterburymuseum.com/discover/blog-posts/arthur-lillys-life-in-concert/> (Canterbury Museum)

**Shaw MD.** 2017. Place Personified. <https://www.canterburymuseum.com/discover/blog-posts/place-personified/> (Canterbury Museum)

# 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 Antarctic diaries and medals)  
Estate of Baden Norris  
Estate of R Heaton R Woodhouse  
Estate of Leonie S Rickard  
Estate of Rose Reynolds (funding for collections)  
Friends of Canterbury Museum (collection acquisitions)  
Marsden Fund (research funding)  
Mason Foundation (research funding and publication of Records of the Canterbury Museum)  
New Zealand Lottery Grants Board (exhibition and collections funding)  
R S Allan Memorial Fund (research funding)

## Sponsors

Earthquake Commission – support for Quake City  
Tonkin and Taylor – support for Quake City

## Benefactors

Kirsty Bartrop  
Alison Barwick  
Chris Beardsley  
Judith Bright  
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Campaign Against Foreign Control of Aotearoa  
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Greenstone TV Ltd  
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Georgia Kerby  
Marie-Claude Larivière  
Ed Lust  
Bryony Macmillan  
Simon Martin  
Jim McKie  
Ian McNabb  
Ministry of Justice  
Museum of Transport and Technology  
Martin Navest  
Karen Nero  
James Ng  
Kelvin Nolly  
Elizabeth Norton  
Don O'Connor  
Anne Ogilvie  
Graham Orbell  
John Orbell  
Ian Payton  
Andrew Pegg  
Graham Penwell  
Ruth Pullin

Karen Richards  
Ann Robbie  
Margaret Sadler  
Patricia Scott  
Matthew Shaw  
Victoria Smith  
Stuart Stace  
Amanda Stephens  
Philip Temple  
Phil Thompson  
Mary-ann Thorne  
Michael Trotter  
Victoria Neighbourhood Association  
Michael Wallace  
Eric Wallis  
Ian and Susan Wallis  
Sally Warren  
Debra Wells  
Kerry Weston  
Peter Wilkins  
John Wilson  
Di-ana Win  
Elaine Wise  
George Wislocki  
Anthony Wright  
Susan Wright

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## Exhibitions

### Canterbury and World War One: Lives Lost, Lives Changed

30 November 2017 – 11 November 2018

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

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### 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.

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### 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.

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### Wildlife Photographer of the Year

11 August – 18 November 2018

Stunning images celebrating the diversity of the natural world showcased in a world-renowned exhibition from the Natural History Museum, London.

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### Creative Fibre

14 – 23 September 2018

Work by Canterbury members of fibre crafts organisation Creative Fibre.

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### Dogs in Antarctica: Tales from the Pack

21 September 2018 – 28 April 2019

Stories of the canine characters who pulled sledges and provided companionship for early Antarctic explorers.

### Tunnel (2018): SCAPE Public Art Season 2018, Our Braided Future

6 October 2018 – 3 June 2019

An immersive artwork by Hannah Beehre creating the experience of walking through a nebula. Displayed as part of the SCAPE Public Art 2018 season alongside a second work by Beehre, *Orion*.

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### Mount Felix Tapestry

6 October – 3 November 2018

A tapestry made by residents of Walton-on-Thames, England, celebrating their connection to the Kiwi soldiers and nurses who stayed at the No 2 New Zealand General Hospital at Mount Felix during World War One.

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### Kate Sheppard: Leading with Elegance

12 October – 30 November 2018

Objects illustrating the attributes that made suffragist Kate Sheppard such an effective campaigner. Celebrating 125 years since New Zealand women gained the right to vote.

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### Canterbury Potters Association 45<sup>th</sup> Annual Exhibition

15 – 25 November 2018

Annual celebration of the creative excellence of Canterbury Potters Association members, who range from experienced practitioners to students and passionate amateurs.

### Kura Pounamu: Our Treasured Stone

15 December 2018 – 3 June 2019

The story of pounamu, New Zealand's treasured greenstone, told through more than 200 pieces ranging from giant raw boulders to intricately worked pendants. Developed and toured by the Museum of New Zealand Te Papa Tongarewa, working closely with Te Rūnanga o Ngāi Tahu.

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### Breaking the Ice

18 May – 13 October 2019

The story of Carsten Borchgrevink's Southern Cross expedition – the first people to winter over in Antarctica – told through objects the explorers left behind in the two huts they built at Cape Adare. Created in partnership with the Antarctic Heritage Trust.

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### Arctic Voices

29 June – 3 November 2019

A journey to the fascinating and changing region of northern Canada, the exhibition explores the wildlife and meets the people who live there. A touring exhibition co-produced by Science North and Canadian Museum of Nature.

## Local Touring Exhibitions

Exhibitions toured to our Contributing Local Authorities.

### China: Open Empire

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

Hanmer Springs Community Library and Service Centre, 3 July – 30 October 2018

Kaiapoi Library and Service Centre, 30 October 2018 – 2 March 2019

Lincoln Library, 2 March – 4 June 2019

Rangiora Public Library, 4 June – 5 November 2019

### Spiders Pūngāwerewere – Up Close!

The daily life of a predator that inspires fear and fascination, illustrated by high-quality photographs by wildlife photographer Bryce McQuillan.

Rangiora Public Library, 3 July – 30 October 2018

Hurunui Memorial Library, Amberley, 30 October 2018 – 2 March 2019

Leeston Library, 2 March – 4 June 2019

Darfield Library, 4 June – 5 November 2019

### Nukebusters!

Celebrating New Zealand's anti-nuclear protests 30 years after nuclear-free legislation was passed and 20 years since a World Court ruling on the legality of nuclear weapons.

Lincoln Library, 22 May – 7 August 2018

Leeston Library, 6 November 2018 – 5 February 2019

*Dogs in Antarctica: Tales from the Pack*





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# Museum Staff

**Hamish Anderson** – Exhibitions Technician

**Holly Benson BSc** – Executive Assistant to the Director

**Rick Bishop** – Protective Services Officer

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

**Nicolas Boigelot** – Collections Technician Registration

**Natasha Bonham-Carter MWLM, BSc** – Data Entry Technician/Collections Technician Natural History (from 14 January 2019)

**Julia Bradshaw BSc** – Senior Curator Human History/Acting Curatorial Manager (30 July 2018 to 20 March 2019)

**Stephen Bristowe** – Protective Services Officer

**Emma Brooks MA(Dis) BA(Hons)** – Curator Human History

**Luke Bulger BA** – Visitor Host

**Elizabeth Chambers** – Visitor Host

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

**Bruce Chant** – Protective Services Officer

**Lesley Colsell MBA, PGDipMusStud, BA(Hons)** – Strategic Projects Advisor to the Director

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

**Liam Dangerfield BA(Hons)** – Exhibitions Technician

**Sebastian Denize CertEng** – Exhibitions Preparator/Senior Exhibitions Preparator (from 6 September 2018)

**Mark Fraser MSc** – Collections Technician Registration

**Jiani Fu MTM(Dis)** – Visitor Host (from 19 September 2018)

**Paul Gallagher** – Visitor Host

**Donna Glass BA** – Visitor Host

**Jill Haley PhD, MA** – Curator Human History

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

**Anthony Hennig BTchLn** – Education Communicator

**Kathryn Hewson PhD, BF** – Visitor Host

**Eva Huismans MA** – Learning & Development Co-ordinator

**Frances Husband BFA** – Collections Technician Human History

**Bernard Johns** – Cleaner

**Paraskevi Kerdemelidis** – Protective Services Officer

**Jinghong Zhang (Judy King) BCom** – Accounts Administrator

**Anthony Layton** – Visitor Host

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

**James Mercer MCITP, EA** – IT Technician

**Sarah Murray MA(Dis), BA(Hons)** – Curatorial Manager (parental leave from 18 August 2018)

**Kelvin Nolly** – Building Operations Manager

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

**John Owens DipHE, GNVQ** – Exhibitions Technician

**Denise Patterson** – Visitor Host

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

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

**Kristen Ramsdale BSc(Hons), DipCons** – Collections Inventory Project Manager/Acting Curatorial Technician Manager (from 30 July 2018)

**Tuhi Rangi** – Protective Services Officer

**Scott Reeves BA** – Registrar

**Johnathon Ridden BSc(Hons)** – Collections Technician Natural History/Associate Curator Natural History (from 19 November 2018)

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

**Hatesa Seumanutafa BA(Hons)** – Collections Technician Human History (study leave from 1 March 2019)

**Matthew Shaw PhD BSc(Hons)** – Associate Curator Natural History (until 29 November 2018)

**Phil Skewes** – Collections Technician Natural History/Collections Inventory Associate Curator (from 10 June 2019)

**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)

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

**Jack van Beynen BA** – Communications & Marketing Advisor (from 16 July 2018)

**Paul Verheyen** – Facilities Officer

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

**Stuart Walker PGDipIntSec, PGCertIntSec, BA, GradDipTchg** – Security & Risk Manager (from 19 March 2019)

**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

**Jenny Barnes** – Visitor Host

**Chantal Bennett BA(Hons)** – Collections Inventory Project Data Entry Technician

**Jackie Bingham** – Visitor Host (until 4 November 2018)

**Ashley Boot BSc** – Collections Inventory Project Data Entry Technician/Collections Inventory Project Lead Technician (from 10 June 2019)

**Karen Breen** – Visitor Host

**Mitchell Collingwood BA** – Visitor Host (from 21 August 2018)

**Vanessa De Pietri PhD, MSc** – Research Curator Natural History (parental leave 4 January to 6 June 2019)

**Triona Doocey BA** – Archives Project Manager (until 1 April 2019)

**Tara Elder PGCertSc, MA** – Associate Registrar

**Abbey Foster** – Visitor Host

**Emily Fryer MA, BSc(Hons)** – Conservator (from 29 April 2019)

**Genevieve Gillespie** – Visitor Host (from 19 November 2018)

**Agustina Giovagnoli PGCert Marine Biology, BSc(Hons)** – Data Entry Technician (from 1 April 2019)

**Jessica Gopalan** – Visitor Host (6 December 2018 to 3 May 2019)

**Zea Harman BA(Hons)** – Visitor Host (until 30 May 2019)

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

**Brandan Hooper** – Protective Services Officer

**Chris Hoopmann BPhoto** – Digitisation Technician (from 11 March 2019)

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

**Diane Irving** – Visitor Host

**Kim Knight** – Visitor Host

**Brydie Lauder BSc, DipEnvMgt** – Collections Inventory Project Data Entry Technician/Image Catalogue Technician (from 25 March 2019)

**Min Lim** – Visitor Host

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

**Lisa McDonald PhD, MA** – Associate Curator Human History

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

**Virginia Malcolmson** – Visitor Host

**Jessica May** – Visitor Host (until 26 June 2019)

**Julia Nicholls MWLM, BSc** – Data Entry Technician

**Sonya Pegg BFA** – Digitisation Technician (from 11 March 2019)

**Steffan Pickavance** – Visitor Host

**Victoria Smith PhD, MSc, BSc(Hons)** – Science Communicator (until 22 July 2018)

**Daniel Stirland BA(Hons)** – Curator Special Projects (from 3 September 2018)/Acting Curatorial Manager (from 21 March 2019)

**Peter Vaney** – Visitor Host

**Des Wesley** – Protective Services Officer

**Mereana Wi-Kaitaia** – Visitor Host (until 10 January 2019)

**Olivia Wilson BA(Hons)** – Collections Inventory Project Technician

**Michael Wyatt BE, AdvDip(Intelligence), DipRiskMgt, DipJusSt** – Security & Risk Manager (until 25 January 2019)

#### EMERITUS CURATORS

**Roger Fyfe MA(Dis), BA(Hons)** – Human History (from 20 August 2018)

**Baden Norris QSO, NZAM** – Antarctic History (until 8 August 2018)

#### RESEARCH FELLOWS

**Richard Bullen PhD, PGDip(Dist), LLB** – 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)** – Archaeology

**Ian Payton PhD, BSc(Hons)** – Invertebrates

#### VOLUNTEERS

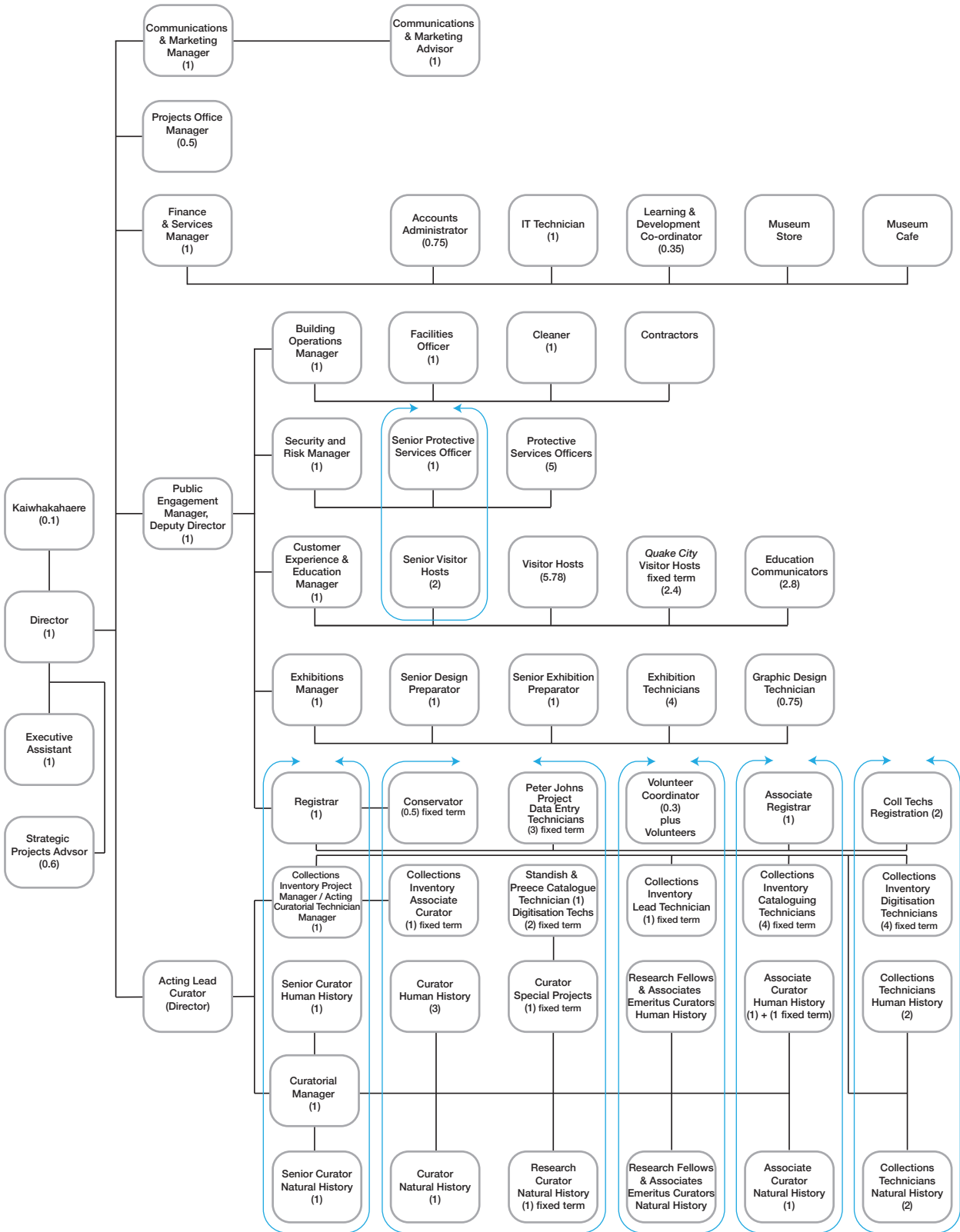
**Sarah Cragg MA, BA(Hons), MPA** – Human History

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

**Don Eade** – Natural History

**Margaret Lovell-Smith PGDipJ, MA** – Human History

## Organisational Chart



# Museum Participation in External Organisations

## Anthony Wright

Antarctic Heritage Trust, Deputy Chairman;  
Executive Committee, Committee  
Member  
AHT Nominees Ltd, 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

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  
University of Hamburg Centrum für  
Naturkunde (Germany), Research  
Associate (from 31 July 2018)  
Virtual Institute of Spider Taxonomy  
Research, Board of Directors

## Emma Brooks

New Zealand Archaeological Association,  
Archsite Coordinator

## 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

## Marisa Swanink

Museum Education Association of New  
Zealand, Committee Member

## Joanna Szczepanski

National Digital Forum, Board Member  
Canterbury 100, Committee Member  
University of Canterbury Arts Digital Lab,  
Research Associate

## Lisa McDonald

School of Anthropology and Sociology,  
University of Canterbury, Adjunct Fellow  
Pacific Arts Association (Pacific Chapter),  
President

## 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

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  
Anthropology and Sociology, Adjunct  
Associate Professor (until February 2019)

## Sarah Murray

Canterbury 100, Committee Member  
Canterbury History Foundation, Executive  
Committee Member  
Canterbury Historical Association,  
Executive Committee Member  
National Kōiwi Repatriation Network,  
Member  
University of Canterbury Department of  
History, Adjunct Fellow

## Vanesa De Pietri

Society of Avian Paleontology and  
Evolution, Secretary  
*Journal of Vertebrate Paleontology*, Editorial  
Board

## Vicki Blyth

Christchurch Arts Audience Development  
Project Steering Group



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# Canterbury Museum

## GOVERNANCE STATEMENT

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

### Canterbury Museum Trust Board

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

- four members appointed by the Christchurch City Council
- one member appointed jointly by Hurunui and Waimakariri District Councils
- one member appointed by Selwyn District Council
- one member appointed by the University of Canterbury
- one member appointed by the Canterbury Branch of the Royal Society of New Zealand
- one member appointed by Te 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

Jean Bell	Committee Member/President (from 4 September 2018)
Annette Harris JP, QSM	President (until 4 September 2018)/Committee Member
Ailsa Dodge	Vice President
Nigel Tecofsky BCom, CA	Treasurer
Davina Didham BA	Minute Secretary
Andrea Baker	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.









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

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