





## Our Museum

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

## What we do Ko te wāhi ki a mātou

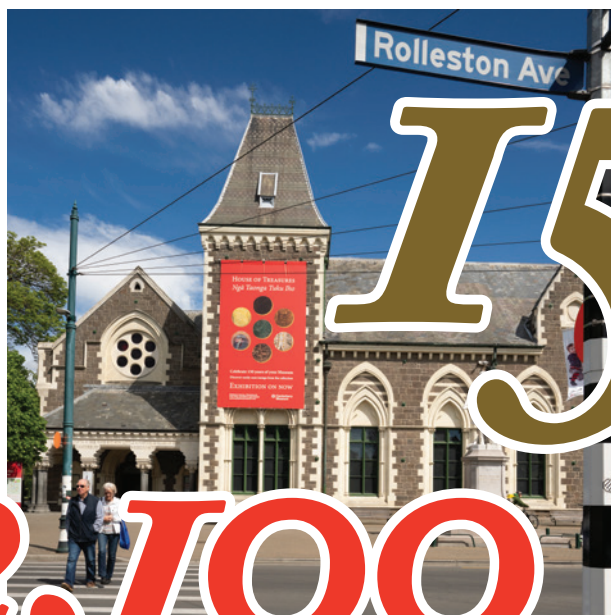
Canterbury Museum acquires and cares for world-wide collections of human and natural history, with a focus on Canterbury and the Antarctic. Access to these collections drives research, inspires learning and ignites imagination through stories that surprise and delight our visitors.

## The values we live by Ō Mātou Tikanga

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



Our year  
at a glance



150

Years on Rolleston Avenue

562,100

Visitors in the year



97%

Visitor satisfaction







47,200

Participants in our education & public programmes

10

Temporary exhibitions



\$3.8 million

Earned income

21

Peer-reviewed publications



The Canterbury Museum Trust Board gratefully acknowledges the following:

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

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



### Front Cover (L to R)

Collections Inventory Team staff Ashley Boot, Project Lead Technician, Zara Garlick, Digitisation Technician and Julia Nicholls, Cataloguing Technician, checking moa bones.

Chris Hoopmann, Collection Inventory Digitisation Technician and Natasha Bonham-Carter, Collections Technician Natural History working on a project to verify and rehouse the Museum's egg collection.

### Inside Cover

**(L to R):** Tuhi Rangi, Protective Services Officer; Collections Technicians Human History, Neeha Velagapudi and Rebecca Helliwell prepare Charlotte Godley's dress for a photo shoot.

### Our Year at a Glance

**Top images (L to R):** On 1 October 2020, the Museum marked 150 years on Rolleston Avenue; young visitors enjoy the annual *Night at the Museum* in July 2019.

**Middle images (L to R):** Museum Director Anthony Wright with visitors Yvonne Barritt

and Douglas Walker who cut the cake for our 150<sup>th</sup> birthday; Conservator Emily Fryer cleaning an epergne from the Mountfort Gallery to be photographed for the Museum book *House of Treasures*, published to mark the birthday milestone; Curatorial Manager Sarah Murray led the project to produce the book.

**Bottom images (L to R):** The Museum horse took a trip around the Museum during lockdown visiting Fred and Myrtle's Pāua Shell House, in a video produced by the Exhibitions Team; *House of Treasures: 150 Objects from Canterbury Museum Ngā Taonga Tuku Iho*.



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Canterbury Museum Trust Board  
Ōhākī o Ngā Tipuna  
Canterbury Museum Friends Committee  
Bequests

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# Chairperson's & Director's Report

Visitor numbers were down in the year, but better than expected, due to the impact of Covid-19 which resulted in a 53-day closure of the Museum and *Quake City*

**Visitor Numbers Hold Up**  
562,100 visitors to the Museum and *Quake City* (2019: 766,200), down due to the impacts of Covid-19. 10 temporary exhibitions staged. A further 190,300 people saw Museum touring exhibits in venues around Canterbury.

**High Visitor Satisfaction**  
97% of visitors rated their experience visiting the Museum as good or very good, up from last year, and 97% rated our staff as good or very good.

**Education and Public Programmes**  
20,100 people including 10,600 school students, participated in a Museum education programme and 27,000 engaged in a public programme. More than 38,000 children and adults visited *Discovery*, our natural history centre for children.

**Research Results**  
Museum researchers engaged in national and international collaborations, had 21 peer reviewed papers accepted for publication and 36 articles published, and made 18 conference presentations.

**Revenue**  
Our local authorities contributed \$9.4 million to our operating costs (2019: \$8.9 million). Revenue from trading and other income was \$3.8 million (2019: \$3.1 million) including door donations of \$122,000 (2019: \$162,200).

On 1 October 2020, the Museum marked 150 years since Julius von Haast, our founder and first Director, opened the doors to the public on the Rolleston Avenue site.

Haast, as the provincial geologist, had already put his collections on public display for 3 years, opening on 3 December 1867, in three rooms of the Canterbury Provincial Government buildings. In the first 7 months in this temporary museum, more than 3,000 visitors viewed the 7,887 specimens on display. Within 2 years, a public campaign for a permanent museum for the city had raised £1,683 and a new building designed by Benjamin Mountfort, now the Museum's central Mountfort Gallery, had been constructed.

The building opened on 8 February 1870 with an art exhibition which ran until April. Over the following 5 months, 25,353 specimens were moved into the building; 16,055 were put on display ready for the public opening.

Since then the Museum's collection has grown to more than 2.3 million treasures (taonga). To mark our 150th birthday, 150 of these feature in a book, *House of Treasures: 150 Objects*

from Canterbury Museum *Ngā Taonga Tuku Iho*, superbly captured by award-winning photographer Jane Ussher with engaging text by Museum staff. A number of the treasures are on display in *House of Treasures: Ngā Taonga Tuku Iho*, an exhibition developed to celebrate this Museum milestone.

## Covid Impacts

Overall, visitor numbers in the year have held up better than expected despite the impact of Covid-19 on tourism and the closure of the Museum for almost 2 months during the nationwide lockdown. We welcomed 562,127 visitors to the Museum and to *Quake City*, our special exhibition telling stories from the Canterbury earthquakes, 73% of visitor numbers in the previous year.

In the early part of the year, visitors to the Museum were down by 9% and to *Quake City* by 6% in part due to a slowdown in international traveller arrivals and more activities available for locals in the city.

For the summer season we had three very strong temporary exhibitions. The first month of

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Museum founder Julius von Haast c1872 in the original building, now the Mountfort Gallery. Alfred Charles Barker photograph. Canterbury Museum 1944.78.66







Exterior features of the original Mountfort-designed building, seen here c1900, would be reinstated in the redevelopment, including the fleche (spire). Canterbury Museum 1949.145.195

2020 saw increased visitor numbers, compared to the same time the previous year and we were quietly confident that numbers were recovering.

Unfortunately with the closure of New Zealand's borders to China, overall numbers started to decline. On 21 March, in line with other civic buildings, we closed the Museum and *Quake City* to the public as the country moved into lockdown, reopening again on 14 May.

At \$122,036, door donations at the Museum were down by 25%.

### Lockdown Response

The uncertainties of Covid-19 placed pressure on everyone as we dealt with our own personal situations and the impacts of the pandemic response. The Museum's response to Covid-19 ensured that most staff were able to work productively throughout the Level 4 lockdown and while the building was closed to the public in Level 3.

With training and support from colleagues, front of house staff – Visitor Hosts and Protective Services Officers – contributed to the Inventory Project, digitising and cataloguing collection objects. Most back of house staff were able to continue their research and project work remotely. We increased our digital engagement with visitors through a popular series of blog posts, stories and social media posts highlighting in particular the hidden treasures of the Museum collection.

A hastily pulled together project by staff from registration, curatorial and marketing in the last days prior to lockdown resulted in the publication on Collections Online of thousands of more recent images from the Standish and Preece Collection. We put out a call for people to identify friends, family and places, resulting in record numbers of people visiting the site. The project also captured media attention – television and print – which helped us identify hundreds of people who had been captured by New Zealand's longest-running photographic studio.

The horse from the Christchurch Street had a grand old time during lockdown, gallivanting around the Museum, catching up with old friends, all captured in a very entertaining video by the Exhibitions Team and appreciated by thousands of online visitors. While we all learnt new skills in managing the Museum through Zoom hui and email, we were hugely relieved to return to the building and to reopen to the public, with all the necessary hygiene and safety requirements in place.

Staff response to this difficult time was tremendous. We want to record particular thanks to the management team many of whom worked long hours to ensure that staff were supported, that work continued to flow where possible and that detailed and careful plans were put in place to protect the health and safety of visitors and staff.

### Proposed Museum Redevelopment

In December 2019, the Board agreed to progress the proposed redevelopment of the Museum by working towards lodging a resource consent application by the end of 2020. The \$195 million project is needed to protect the

Museum's historic buildings and the 2.3 million objects in the collection, and to bring the interior up to the standards expected of a fit-for-purpose twenty-first century museum.

There have been significant issues with the Museum buildings for many years, particularly those built in the twentieth century, that were exacerbated by the earthquakes. Some of the buildings have a long list of problems and are either well past the end of their useful life, or need major upgrades. They are causing damage to the collections they are meant to protect. The buildings leak and let in insects and because there is minimal air conditioning and no insulation, temperature and humidity cannot be controlled.

The buildings aren't fit for a museum caring for precious collections. Bare wiring runs through corridors, water pipes through storerooms, there's only one lift for the whole building, not enough toilets and we spend a lot of time patching up problems. Apart from earthquake strengthening in the 1980s and 1990s, which culminated in the 1995 Garden Court building, no major improvement work has been done

Artist's impression of proposed redeveloped Museum from Rolleston Avenue





Anthony Wright  
**Director**



David Ayers  
**Chairperson**

since the 1970s.

We simply cannot guarantee the safety of our collection under the current conditions, let alone effectively carry out the research and educational components of our work. We are also very limited in what we can do to improve our visitor experience and show off more of the collection.

The Museum needs more usable space and to add base isolation across the site, giving greater protection to the heritage buildings and the collection.

Proposals under consideration would mean more of the collection could be displayed and the return of popular exhibits such as the blue whale skeleton. Currently, only 1% of the collection can be displayed at any one time and some of the taonga have never been on public view.

In early June this year, we launched a consultation and engagement programme to explain to key stakeholders and the public, the drivers behind the need for the proposed redevelopment. Hundreds of people have given us their feedback, ideas and positive support for the proposal which has been encouraging.

In October, after year end, we released the concept designs developed by Athfield Architects, which have captured all of the feedback to date while maintaining the much-loved intimate feel of the Museum. The concept designs celebrate and reveal more of the Museum's heritage buildings, provide twenty-first century visitor facilities and meet the exhibition and storage needs of a modern museum.

During the year we completed the three publicly-available key documents which underpin our thinking and approach to the redevelopment

proposals – a Building Conservation Plan, Cultural Narrative and the Project Brief.

#### **Ravenscar House**

Construction of Ravenscar House on Rolleston Avenue opposite the Museum has made good progress in the year, despite the closure of the site during the Covid-19 lockdown. Contractors are now expected to hand over the building in early 2021. When completed, the Ravenscar Trust will gift the house to the Museum for the benefit of the people of Christchurch and Canterbury. During the year, staff supported by Ravenscar Trust trustees and advisors, Jenny May and Frances Lojkin, made excellent progress in developing the curatorial, exhibition and visitor experience aspects of the project. The Museum is advancing plans to open the building to the public in mid-2021.

#### **Our People**

During the year, following feedback from staff, a group of managers worked with an independent advisor to review and make recommendations on ways to improve internal communications, capability and working practices in the Museum, and to upskill our leaders through coaching and management training.

This resulted in a number of initiatives including a commitment to pay the Living Wage which we were able to do in the 2019/20 financial year. This will be reviewed annually and is subject to budget and economic conditions. We also decided to move from Investors in People to Gallup Q12 as the way we measure the impact of people practices on culture and performance

A review of our IT systems and capability was undertaken. It prioritised a number of improvements that will be rolled out across the Museum.

#### **Our Thanks**

We are grateful for the hard work and dedication

of our staff, volunteers and members of the Museum Trust Board. We would particularly like to acknowledge Michael McEvedy's 12 years' service as Chair of the Board. He remains the appointee of Selwyn District Council and is the Board's Deputy Chair. In December 2019, Dr Rod Syme, who represented the Royal Society of New Zealand Canterbury Branch, retired from the Board after 15 years' service, including 3 years as Deputy Chair. Dr Rob Cruickshank now represents the Royal Society. Warren Poh, representing the University of Canterbury, retired at the same time after 6 years' service and has been replaced by University Chancellor Sue McCormack. Thanks also to the many contractors – from about 35 different businesses – that maintain our ageing buildings and keep them safe, secure and welcoming for staff and visitors.

We extend our appreciation to our funders, sponsors and benefactors and to the Friends of Canterbury Museum. On behalf of the Board and staff we would like to acknowledge Annette Harris who retired as President of the Friends of Canterbury Museum after 18 years' service. She continues to represent the Friends on the Board.

David Ayers  
**Chairperson**

Anthony Wright  
**Director**

9 November 2020



## Engaging Our Communities

During the year we staged 10 special exhibitions including two developed by Museum staff, and toured three smaller shows to venues around Canterbury.

Our first new exhibition for the year was *The Water Project*, an exhibition of work by 13 New Zealand artists exploring Aotearoa New Zealand's complex and sometimes troubled relationship with fresh water. Curated and toured by Ashburton Art Gallery, *The Water Project* included a range of media including video installation, painting, printmaking, photography and sculpture.

*He Uru Hou: Our Native Plants* was produced by Museum staff to mark the 250<sup>th</sup> anniversary of Captain James Cook's arrival in Aotearoa New Zealand. The displays explored Māori traditional uses for our native plants and showcased 250-year-old plant samples collected by the botanists on Cook's expedition, Joseph Banks and Daniel Solander.

Developed by the University of Otago and Toitū Otago Settlers Museum, *Slice of Life: The World Famous Dunedin Study* offered an overview of the Dunedin Multidisciplinary Health and Development Study. The exhibition relived four decades of New Zealand life through the experiences of the study's participants – the 1,000 most-studied people in the world.

The strange animals of Aotearoa's ancient past were showcased in *Ancient New Zealand: Squawkzilla and the Giants*, based on research by Dr Paul Scofield, Senior Curator Natural History and Dr Vanesa De Pietri, Research Curator Natural History.

*Ancient New Zealand: Squawkzilla and the Giants* was built on 20 years research by our





Doris de Pont, co-curator of *Moana Currents: Dressing Aotearoa Now*.

avian palaeontologists Dr Paul Scofield and Dr Vanesa De Pietri and their colleagues from around the world. Developed by Museum staff and featuring life-sized models of the giant penguins and parrot from Aotearoa New Zealand's ancient past, the exhibition proved very popular with visitors.

Presented by the New Zealand Fashion Museum, *Moana Currents: Dressing Aotearoa Now* looked at how we dress today and how the way various threads drawn from across Te Moana-nui-a-Kiwa (the Pacific Ocean) is creating a distinctive Aotearoa New Zealand style. Garments and jewellery from some of the country's top designers were on display.

Collections Technician Human History Frances Husband cleans objects in *Discovery*.



In October and early November, Neil Pardington's ghostly photographs of wet specimens from museum collections, collectively titled *The Order of Things*, were displayed in the Bird Hall and on our tower banner as part of the SCAPE Public Art Season 2019. Neil took new photographs of some of the Museum's specimens to add to this body of work.

With the assistance of Museum staff, two community groups held exhibitions in our Visitor Lounge. Members of the Canterbury Embroiderers' Guild displayed work in their biennial *Threadworks* exhibition, and the Canterbury Potters' Association held their 46<sup>th</sup> annual exhibition in November.

We displayed a number of tributes to the victims of the 15 March terror attacks to mark one year since that tragic event. *UNITY*, a large and powerful artwork featuring flowers made from the colourful wrappings of thousands of floral tributes, was among the taonga (treasures) showcased in the Visitor Lounge.

We toured shows to Hurunui, Waimakariri and Selwyn districts with 190,341 people viewing these smaller exhibitions in libraries and other venues.

### Public Programmes

The polar theme of the 2019 *Night at the Museum* programme was inspired by exhibitions showcasing both poles: *Arctic Voices* and *Breaking the Ice: The First Year in Antarctica* which opened in the previous financial year. *Night at the Museum* is a favourite of many local families and this year was no different with over 4,700 people attending – many in polar-themed costumes – over four nights in the July school holidays.

In December, another annual favourite, *The Great Museum Santa Search*, returned. More than 4,000 children searched for the Santa figures hidden in the galleries. Younger visitors also enjoyed *What's the Story?*, an activity trail for Beca Heritage Festival developed with Christchurch Art Gallery Te Puna o Waiwhetū, Tūranga and the Christchurch Botanic Gardens.





Our *Zealandia's Top Fossil* cards featured 31 animal species from *Ancient New Zealand: Squawkwilla and the Giants*. Visitors had to complete an activity sheet in the exhibition to earn a set. With three different sets available throughout the exhibition, the programme encouraged repeat visitation and helped younger visitors engage with the exhibition content. To date we've had more than 9,000 entries in the programme.

*Your Slice of Life* offered visitors the opportunity to undergo some of the same tests as the participants of the world-famous Dunedin Study. Those who made it through the challenges took home a replica Study star card with their results.

Tied to fashion exhibition *Moana Currents*, the competition *What's Your Style?* encouraged participants to draw or describe their personal style. We loved looking through the colourful and creative entries. Local weavers Kahu Collective held a workshop on making kōmore (bracelets) from harakeke (flax), also tied to *Moana Currents*.

We trialled tours in Chinese Mandarin, guided by our two Mandarin-speaking Visitor Hosts. Unfortunately Covid-19 put a stop to all travel from China shortly after the trial was launched.

The public programmes team rose to the challenges thrown their way by the Covid-19 pandemic and lockdown. Plans for an Easter egg hunt in the Museum were replaced by an online activity. Illustrations from the *Zealandia's*

*Top Fossil* cards were adapted into a colouring competition that participants could download and print off to complete at home.

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. We have also worked with the Blind Foundation on audio-described tours of exhibitions.

Museum staff gave a number of well-received talks as part of the Friends of Canterbury Museum series and to external organisations. We also hosted talks and gallery tours by experts from outside the Museum.

Visitors enjoyed the hands-on activities in *Slice of Life*.

*Discovery*, our children's natural history centre remained popular with 38,098 paid visitors, 383 joining up as members of the Museum Explorer Club.

Our Education Communicators continued to develop great working relationships with Canterbury schools, with a focus on bringing local stories into our programmes. They launched several new education programmes involving our special exhibitions.

This year 20,109 individuals used the Museum as an education resource, including 10,642

Young visitors in the Asian Arts Gallery during *Night at the Museum*.







*Fred and Myrtle's Pāua Shell House*

school students. A further 27,087 people participated in a Museum public programme which was only down 10% due to the popularity of the collectable cards from the *Zealandia's Top Fossil* activity.

### Visitor Research

The Covid-19 pandemic had a major impact on visitor numbers. International tourists account for nearly 70% of visitors in a typical year but this number was drastically reduced by travel restrictions. In addition, the Museum was closed for 53 days during the nationwide lockdown. For the whole year we had 562,000 visits – a drop of 27% on last year's total.

On a more positive note, local visits increased by 7% in the first three quarters of the year, bouncing back from a drop the previous year. Around 95% of local visitors were from Christchurch City, with Selwyn District making up the bulk of the remainder. Domestic tourist visits also increased 3% during the same period.

Visitor satisfaction increased with 97% of visitors rating their experience good or very good. The average visit lasted 1 hour and 36 minutes.

### Working with Others

Collaboration continues with various national and community organisations. The Museum is formally represented on 51 groups and associations.

During the year, we continued our support for regional museums developing a programme designed to meet their needs and priorities.

This year we ran a workshop titled the 101 of Collections Management in partnership with Te Papa's National Services Te Paerangi. It was attended by 25 representatives from 16 museums and looked at collecting policies and the basic skills required to manage a collection, including many hands-on opportunities for learning.

A networking and social event just before Christmas gave museum representatives the opportunity to decide on training priorities for 2020. While Covid-19 interrupted the plans for workshops, we maintained telephone or online contact in the second half of the year. Advice and support was given to individual museums on subjects ranging from general collections management, conservation and databases, to exhibition

and display, governance, and funding and grant applications. We have also shared our knowledge with other museums around the country. Two representatives also joined Museum staff in studying to achieve the Service IQ Level 4 Certificate in Museum Practice.

Frances Husband, Collections Technician Human History worked with colleagues from Christchurch City Council, Heritage New Zealand Pouhere Taonga and an emergency management specialist to deliver a workshop titled Heritage in Emergency Management Workshop 2: Reduction and Readiness. This workshop, attended by 22 people from 13 organisations, was a follow-on from one they organised last year. Their mandate was to explore mechanisms for collaborative response, and ways to strengthen capacity for protecting cultural heritage during an emergency. The aim is to create a joint programme that improves preparedness and promotes better cooperation and coordination between heritage and emergency response professionals.

Visitor Research by Morris Hargreaves McIntyre based on face to face interviews with 486 visitors to the Museum between July 2019 and March 2020; margin of error +/-4.45%.

# Significant Worldwide Collections

Since 1870, the Museum has cared for a collection now numbering more than 2.3 million taonga (treasures) on behalf of the Canterbury community.

During the year, we created new inventory records, and checked and verified 113,674 new and existing Vernon records. The recently expanded Inventory Team were the major contributors to this result. The team doubled its output this year, continuing the project to check all existing database records and create new records for those of the estimated 2.3 million objects in the collection that are not yet on the Vernon database.

The team worked on diverse collections including Antarctic, social history, bird skins and bones, Asian and European decorative arts, manuscripts, photographs, postcards, arms, coins and medals. In all, 93,956 objects were checked and given updated locations.

The Peter Johns Project Team catalogued and verified 35,438 invertebrates in the year, completing the three-year Lottery-funded project just before lockdown. More than 140,000 invertebrate specimens collected by Museum Research Fellow Peter Johns over 57 years are now more accessible to researchers as a result.

## Recent Acquisitions

During the year 15,483 items that had been offered to the Museum were assessed. Of these 3,152 objects were acquired for the permanent collections. They included about 100 tributes, a representative sample of the thousands left in the outpouring of love and support for the victims of the Christchurch mosque attacks in March 2018. Museum staff worked with representatives of Christchurch's Muslim community to select the range of tributes which include artworks, banners, letters, toys and cards.

We added to our Antarctic collection with the purchase at auction in London, of a century-old Adelie Penguin specimen collected on Captain Robert Falcon Scott's tragic *Terra Nova* expedition (1910–1913). Edward Leicester Atkinson, doctor and parasitologist on the *Terra Nova*, had the penguin mounted after he returned from Antarctica, gifting it to Lady Emma Porter and her husband, Surgeon Vice-Admiral Sir James Porter, whose descendants put it up for auction this year. We also acquired at the same auction some clothing worn by the expedition's youngest member, Apsley Cherry-Garrard.

In December 2019, Christchurch clothing designer Zora Price passed away, and her daughters donated her collection of nearly 60 outfits made by her in the 1970s and 1980s. Price ran a wedding dress business but enjoyed experimenting with textiles, embellishments and eclectic designs for clothing she made for

herself. Some of the highlights of the collection include a green lurex jumpsuit with diamond cut outs, a black velveteen dress printed with an abstract fungus-like design and a black and gold mini dress with matching gold hot pants.

Four beetle paratypes were acquired in the year. Paratypes are scientifically valuable as they are specimens that the describer of the species designated as representative of the species. Two of the paratypes were of the large carabid beetle *Mecodema jacintha*, which was named in honour of the Prime Minister.

We acquired two significant fossil collections, one of which includes one of New Zealand's best collections of fossil wood. Significant ancient duck, penguin and dolphin fossils were donated by Museum collaborator, Leigh Love of Waipara. A significant early collection of eggs was also donated. These include eggs collected in the nineteenth century by Marine Department

Curator Special Projects Daniel Stirling (left) with representatives of the Muslim faith who helped select tributes left for victims of the mosque attacks, for the collection.







Brydie Lauder, Image Cataloguing Technician and Thomas Herman, Digitisation Technician are processing thousands of images from the Standish and Preece Collection.

vessel, *Hinemoa*, from the sub-Antarctic and Kermadec Islands.

With the generous support of the Friends of Canterbury Museum, we were able to purchase an oil painting, *Coach Winding Through Otira Gorge*, 1901, by John Gibb.

### Loans

We lent 1,102 collection items in 26 transactions to 22 different borrowers, roughly the same as the previous year. Our heroic era Antarctic items continued to tour the United States with an exhibition organised by the Field Museum in Chicago. We also processed inwards loans for temporary exhibitions.

### Access to Collections

Almost 46,600 new records were uploaded to the Collections Online portal of the Museum website this year. These included the Mollie Rodie Mackenzie Collection, an important

collection of mid-twentieth century clothing and accessories. In December 2018, we had acquired at auction in London two Antarctic diaries written by Norwegian explorer Tryggve Gran. One of these gives a first-hand account of the discovery of the bodies of Captain Robert Falcon Scott and the Polar Party in 1912. These diaries – one written in English and the other in Norwegian – were digitised during the year and made available on Collections Online.

A very large percentage of the new records were the initial upload of images from the Standish and Preece Collection. Standish and Preece were New Zealand's longest-running photographic studio until their closure after the Canterbury earthquakes, having been founded in 1886. The studio donated 38,500 negatives to the Museum in 1992, followed by the remainder of their collection – about 39,000 negatives – in 2017. A team has been systematically digitising and cataloguing these negatives into the Museum's Vernon database. By the end of the year, 55,608 negatives had been digitised, with 46,689 fully catalogued and verified in the database.

We took the opportunity of the lockdown to upload to Collections Online the first batch of 32,160 images on 8 April 2020. In the first month alone these were viewed more than 500,000 times by over 22,000 unique users, thanks to extensive media coverage including five separate television news items.

A new feature was added to Collections Online for the launch of the Standish and Preece collection, allowing digital visitors to leave comments and information about the photographs. By the end of the year more than 2,200 comments had been left giving us valuable information about the identity of people in the images.

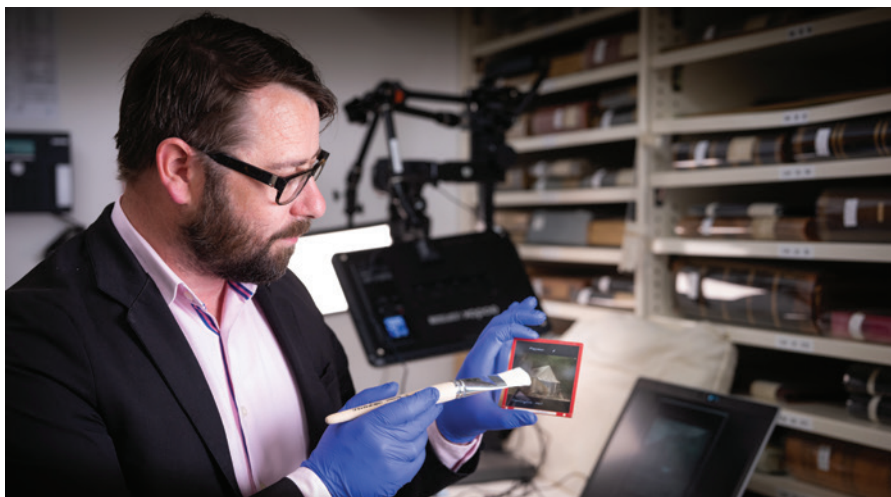
The huge volumes of digital visitors to the site as a result of the media coverage crashed the online portal several times in the first 24 hours. As a result we upgraded Collections Online to help cope with the increased number of users on the site, leading to a more responsive website with many improvements.

Almost 52,000 new visitors and 10,600 returning visits were made to Collections Online in 78,060 unique sessions, an increase of more than 320% on the previous year.

The Image Service had a very busy year supplying three times the number of images we normally do; 123 orders were fulfilled with 2,044 images supplied. Our images appeared in books, journals, on blogs and in documentaries.

We continued our support for the Antarctic Heritage Trust (AHT) administering their collection management database, adding new records and treatment reports, and updating movements of objects. We also checked and inventoried the reserve collection that we store for AHT and helped with 3D scanning and photography of the collection.

Registrar Scott Reeves cleaning lantern slides.







Hatesa Seumanutafa, Collections Technician Human History with a matau (fish hook) from Moncks Bay, Redcliffs, Christchurch.

Associate Registrar Erna Tidy (left) and Collection Technician Registration, Alice English return a quernstone to the Victorian Museum.



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## World-class research

During the year, Museum curators shared their research in 21 peer-reviewed research papers accepted for publication, 36 articles published and 18 conference papers presented. They also peer-reviewed 70 external articles and student theses.

### Human History

Julia Bradshaw, Senior Curator Human History has continued her research into European extraction of pounamu from South Westland during the 1840s and has made significant progress on a paper on the topic. Research on goldfields' women and Chinese-European marriages continue. She also contributed to papers on mourning jewellery in the collection, with Research Fellow, Dr Lyndon Fraser. Lyndon is continuing to research and write a book on deathways in Victorian New Zealand.

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Roger Fyfe, Emeritus Curator Human History and Julia Bradshaw, Senior Curator Human History examine an inanga net made in c1879.

Roger Fyfe, Emeritus Curator Human History, completed research on the traditional Māori harvest of ikawai (freshwater fish) in Te Wai Pounamu (South Island). He and Julia Bradshaw co-authored a paper on the role of ikawai in the Māori economy for the 2020 edition of the *Records of the Canterbury Museum*.

Curatorial Manager Sarah Murray continued her research programme following her return from parental leave in September 2019. 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 also collaborated with a number of others including Conservator Emily Fryer on research into the effectiveness of earthquake restraints on various materials and led the development of the Museum's celebratory sesquicentennial publication *House of Treasures*.

Leader Curatorial Special Projects Dr Bronwyn Labrum continued her research on the history of museums in New Zealand and co-edited a selection of papers from last year's conference celebrating the 150<sup>th</sup> anniversary of Otago Museum for *Museum History Journal*, which she also co-edits with a colleague at Lincoln University in the







Dr Bronwyn Labrum, Leader Curatorial Special Projects (left) and Dr Jill Haley, Curator Human History with outfits from the Zora Price Collection.

United Kingdom. She continued to supervise postgraduate thesis research on various aspects of the history of textiles and textile collections in New Zealand with colleagues at Massey University and Victoria University of Wellington.

Curator Human History Dr Jill Haley collaborated with Lincoln University (Canterbury) and the University of Otago in investigating the use and nutritional value of Spratt's dog biscuits in Antarctica during the heroic era. She also continued her research into nineteenth-century photography, looking at commercial aspects of photographs as tourist items and celebrity propaganda, and the role of women in New Zealand photography.

Conservator Emily Fryer revisited the first paper she co-wrote with others on the conservation of canned foods, updating the findings of that paper to bring recommendations up to date and starting the next phase of research on this area of our collection.

The primary focus for Research Fellow Dr Richard Bullen has been artworks made by Japanese Prisoners of War held at Featherston camp during World War II. He has collaborated with Dr Tets Kimura of Flinders University, Adelaide, Australia, in a broader study of the artworks made by Japanese held in the Australasian camps, including civilian internees.

Research Associate David Harrowfield is writing a biography of Harold Hamilton, the biologist with Sir Douglas Mawson's Macquarie Island party, during the

Australasian Antarctic Expedition (1911–1914). Hamilton attended Waitaki Boys' High School, Oamaru and was a graduate of Otago University. David is also looking at the discovery, science and attractions for visitors of the remote Franklin and Possession Islands in the Ross Sea.

Research Associate Dr Phil Moore has been researching additional information on artefact assemblages from various sites (Redcliffs, Tumbledown Bay, Rakaia, Dashing Rocks, Pareora and Aviemore), and on identifying potential sources for red argillite artefacts.

Dr Joanna Cobley, Adjunct Senior Fellow History at the University of Canterbury who is writing a book about New Zealand's food folklores, started as a Visiting Researcher in December 2019 to gain access to cookery books and other food-related ephemera. As Visiting Researcher she has enjoyed testing the public's appetite for her ideas by writing blog posts for the Museum and giving talks.

### Natural History

Dr Paul Scofield, Senior Curator Natural History, published on a diverse range of subjects including the migratory behaviour of seabirds, brain size evolution in birds and the anatomy of the hind limb of moa. 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. He has continued his work excavating and describing the 19 million year-old St Bathans

fauna of Central Otago. He also curated the exhibition on the giant fossil birds of Waipara and Central Otago, *Ancient New Zealand: Squawkzilla and the Giants*.

Curator Natural History Dr Cor Vink has continued his work on the taxonomy and systematics of spiders. He has just completed a redescription of an Australian hackled orb weaver spider (Uloboridae) that recently established in Christchurch. He is currently working on a manuscript that newly describes the male of a spider endemic to the Bounty Islands and also investigates its family placement. He has ongoing projects on the taxonomy and systematics of New Zealand pirate spiders (Mimetidae), New Zealand vagrant spiders (Zoropsidae) and Australasian large-clawed spiders (Gradungulidae).

Dr Vanesa De Pietri has continued with her Marsden-funded research, which investigates the ecological diversity of shorebirds in Australasia and worldwide over the last 47 million years. The aim of the project is 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. For her seventh consecutive year, Vanesa has also participated in annual fossil excavations at St Bathans, Central Otago, and has played a key role in describing this diverse 19 million year-old faunal assemblage. She continues to be involved in the description of fossil birds from the Waipara.

Associate Curator Natural History Johnathon Ridden collaborated with Fred Brook





Associate Curator Natural History Johnathon Ridgen and Curator Natural History Dr Cor Vink review giant wētā from the collection.

and associated authors on a manuscript about Hutton type molluscs, which the Museum holds a significant collection of. He has provided access to invertebrate collections and cleaned and prepared data of a significant collection of mayflies for publication online.

Over the past year Research Fellow Peter Johns has sorted craneflies and identified about 100 species from 500 samples. He also identified material in the pinned collection and has found some whose incorrect identifications date back to the 1920s and even 1890s. Strictly these are not misidentifications but a feature of the knowledge at the time. Although interesting historically they are of little use today and will take some time to correct.

Research Fellows, Terry and Tim Hitchings have continued their research on New Zealand mayflies. Tim has made field collections at 39 sites throughout the South Island. Collecting has involved using hand nets and light traps. Subsequently catches have been identified at the Museum. A further 147 records of identified species with location data have been added to the database.

An expanded version of Tim's verbal presentation at the 2019 XV<sup>th</sup> International Mayfly Conference in Aracruz, Brazil was published in *Zoosymposia*. Two research

papers describing new endemic mayfly species are nearing completion. These will include additional material relating to both species descriptions, identification and collecting locations. They will also indicate the species' present geographical location.

#### Records

Volume 33 of the *Records of the Canterbury Museum* was published with three articles: Navigation on Shackleton's voyage to

Antarctica (Lars Bergman and Robin G Stuart); The Systematist and the Starlet: The mystery of the honourees in Tom Iredale's scientific names (R Paul Scofield) and The seas was going mountains high: Shipboard accounts at Canterbury Museum (Lyndon Fraser, Joanna Szczepanski and Emily Rosevear).

Phil Skewes Collections Inventory Associate Curator with nineteenth century Russian glass made by the Imperial Glassworks in St Petersburg, Russia.



## Our People and Working Environment

People are at the heart of the Museum. We are committed to providing excellent customer service and to continuously improve our working culture and environment at the Museum.

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.

Staff training was curtailed due to Covid-19 this year, but we did achieve 3,738 hours of learning and development against a target of 3,400 hours.

Most staff take up the opportunity to study

for the Service IQ Level 4 Certificate in Museum Practice. Seven staff achieved the qualification in the year, having worked together in a number of sessions to learn about key areas of museum best practice.

During the year we completed a project to respond to areas for improvement identified by staff in a people and culture survey. This was led by a working group – Waka Waewae – of seven Museum leaders facilitated by an independent

advisor. The group reviewed a wide range of Museum practices ranging from internal communications, and managing workloads and changing priorities, to our IT systems and capabilities, and the rewards and recognition policy.

Key outcomes included a refresh of our internal communications, coaching and management training for the Leadership Team, better coordination in managing projects and a new collaborative

Records and Archives Administrator Jennie Hood (left) and Collections Inventory Project Manager Kristen Ramsdale







Exhibitions team members (L to R) Senior Design Preparator Chris O'Rourke, Exhibitions Technician John Owens, Senior Exhibitions Preparator Sebastian Denize and Exhibitions Technician Liam Dangerfield prepare Ivan Mauger's gold bike for photography for the book *House of Treasures*.

working space for project teams. We also committed to paying the Living Wage in 2019/20. This will be reviewed annually, subject to budget and economic conditions.

Since 2001, we have used the international standard Investors in People to measure the impact of our people practices on culture and performance. In recent years, the structure and delivery of Investors in People has moved from being locally delivered, through an Auckland office, to centrally-based from their headquarters in London.

As a result, access to personnel who could provide guidance and advice on areas of improvement and responses to identified issues, has been limited. The Waka Waewae group researched other options for measuring culture and performance, shortlisting two. The Board decided to adopt the Gallup Q12 framework from 2020/21.

### Health, Safety & Environment

While the Museum is a relatively low risk environment, we have a rigorous health and safety regime in place to ensure we do everything that is reasonably practicable to ensure the health and safety of staff, visitors and contractors.

Our Health and Safety System focuses on a continuous cycle of leadership, risk management and worker engagement. The Health and Safety Committee, which meets monthly, comprises elected worker representatives from across the Museum, a

senior manager and the health and safety officer.

There were no notifiable accidents in the year. Trips, falls, collisions with other visitors, cuts and scratches accounted for the 16 accidents (nine visitors, six staff and one contractor) reported in the year. Despite the closure of the Museum due to Covid-19 this is well down on the 40 accidents reported in the previous year.

More than 90% of identified recyclable waste was kept out of the general waste stream in the year. We continue our focus on reducing waste and finding alternatives to placing unwanted items in landfill.

This includes offering other Canterbury museums and community-based charitable trusts furniture and equipment that is surplus to our requirements.

### Buildings

We have the support of many contractors and suppliers in maintaining the Museum's ageing buildings so that they are clean, safe and secure for visitors and staff to occupy. We run a cyclical and routine maintenance programme throughout the year to ensure we identify and address potential issues before they become breakdowns and repairs. This is an ongoing and increasingly costly challenge.

Visitor Host Kim Knight





# **Financial Statements**

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Independent Auditor's Report

# Statement of Comprehensive Revenue and Expenses

For the year ended 30 June 2020

	Note	2020 \$	2019 \$	Budget 2020 \$
<b>Revenue</b>				
Revenue from non-exchange transactions	2	12,196,349	10,729,485	10,116,578
Revenue from exchange transactions	2	3,087,250	3,511,478	2,207,851
		15,283,599	14,240,963	12,324,429
<b>Expenditure</b>				
Employee benefits expense	3	5,373,067	4,894,697	5,846,888
Depreciation and amortisation	3	1,376,090	1,359,895	1,393,000
Other expenses	3	3,767,577	4,077,820	4,879,380
		10,516,734	10,332,412	12,119,268
<b>Net surplus from operating activities</b>		<b>4,766,865</b>	<b>3,908,551</b>	<b>205,161</b>
Earthquake insurance claim - exchange transaction		-	408,376	-
Earthquake remedial expenses		-	(152,720)	-
<b>Net surplus attributable to Canterbury Museum Trust Board</b>		<b>4,766,865</b>	<b>4,164,207</b>	<b>205,161</b>
<b>Other comprehensive revenue and expense</b>				
Change in value of available-for-sale financial assets		297,646	766,031	
Sale of available-for-sale financial assets		13,910	(131,079)	
<b>Comprehensive revenue and expenses before revaluation</b>		<b>5,078,421</b>	<b>4,799,159</b>	
Revaluation of land and buildings	7	4,629,446	-	
<b>Total comprehensive revenue and expenses attributable to Canterbury Museum Trust Board</b>		<b>9,707,867</b>	<b>4,799,159</b>	

## Statement of Changes in Equity

For the year ended 30 June 2020

Opening balance	114,005,382	109,206,223
Net surplus	4,766,865	4,164,207
Other comprehensive revenue and expenses	311,556	634,952
Revaluation of land and buildings	4,629,446	-
Closing balance	123,713,249	114,005,382

The accompanying notes form part of these financial statements.



# Statement of Financial Position

As at 30 June 2020

	Note	2020 \$	2019 \$
<b>Current assets</b>			
Cash and cash equivalents		8,170,769	6,051,465
Debtors and receivables from non-exchange transactions		83,089	111,831
Debtors and receivables from exchange transactions	4	775,903	803,134
Inventory		18,193	17,738
Other financial assets	5	12,995,583	7,700,287
		<b>22,043,537</b>	14,684,456
<b>Non current assets</b>			
Other financial assets	5	61,706,047	62,935,482
Building contribution	6	1,000,000	-
Property, plant and equipment	7	48,769,707	45,083,468
Intangible assets	8	12,298	14,901
		<b>111,488,052</b>	108,033,851
<b>Total assets</b>		<b>133,531,589</b>	122,718,307
<b>Less liabilities</b>			
<b>Current liabilities</b>			
Creditors and other payables	9	1,762,172	826,598
Employee entitlements	10	330,763	298,843
Grants received in advance	11	7,687,353	7,552,417
		<b>9,780,288</b>	8,677,859
<b>Non current liabilities</b>			
Employee entitlements	10	38,052	35,066
		<b>38,052</b>	35,066
<b>Total liabilities</b>		<b>9,818,340</b>	8,712,925
<b>Equity</b>			
Reserves	12	88,254,566	75,190,430
Retained earnings	13	35,458,683	38,814,952
		<b>123,713,249</b>	114,005,382
<b>Total liabilities and equity</b>		<b>133,531,589</b>	122,718,307



Board Chairperson  
9 November 2020



Director

The accompanying notes form part of these financial statements.

# Statement of Cash Flows

For the year ended 30 June 2020

	2020 \$	2019 \$
<b>Cash flows from operating activities</b>		
<i>Receipts from non-exchange transactions</i>		
Levy and ex gratia payments	9,353,418	8,908,014
Donations and grants	2,977,867	2,647,016
<i>Receipts from exchange transactions</i>		
Other revenue	1,045,680	1,153,600
Interest and dividends on financial instruments	2,123,883	2,016,356
<i>Payments</i>		
Payments to suppliers of goods and services	(4,310,828)	(4,010,408)
Payments to employees	(4,859,791)	(5,012,994)
<b>Net cash flows from operating activities</b>	<b>6,330,229</b>	<b>5,701,584</b>
<b>Cash flows from investing activities</b>		
Sale of financial instruments	9,817,661	4,387,701
Purchase of property, plant and equipment	(430,280)	(552,015)
Purchase of financial instruments	(13,598,306)	(24,381,898)
<b>Net cash flows from investing activities</b>	<b>(4,210,925)</b>	<b>(20,546,212)</b>
<b>Net cash flows from financing activities</b>	<b>-</b>	<b>-</b>
<b>Net increase/(decrease) in cash held</b>	<b>2,119,304</b>	<b>(14,844,628)</b>
<b>Cash and cash equivalents at beginning of year</b>	<b>6,051,465</b>	<b>20,896,093</b>
<b>Cash and cash equivalents at end of year</b>	<b>8,170,769</b>	<b>6,051,465</b>

The accompanying notes form part of these financial statements.



# Notes to the Financial Statements

For the year ended 30 June 2020

## 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 income statement as it accrues using the effective interest rate method.

**Dividend income**

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

**Recognition of insurance claims**

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

**ii Budget figures**

The budget figures are from the Canterbury Museum Trust Board Annual Plan that was approved by the Board at its meeting on 10 June 2019. 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 2020

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 is 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 \$272,641 (2019: \$581,138).

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 2020

## **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.

	2020 \$	2019 \$	Budget 2020 \$
<b>2 REVENUES AND OTHER REVENUE</b>			
<b>a Revenues from non-exchange transactions</b>			
Local authority operating levy and ex gratia payments	9,353,418	8,908,014	9,353,417
Donations, grants and bequests	2,842,931	1,821,471	763,161
	<b>12,196,349</b>	<b>10,729,485</b>	<b>10,116,578</b>
<b>b Revenues from exchange transactions</b>			
Discovery revenue	67,895	84,634	91,457
Lease revenue	141,877	185,085	154,100
Image Service revenue	7,559	5,584	5,000
Other trading revenue	772,376	1,021,466	757,294
	<b>989,707</b>	<b>1,296,770</b>	<b>1,007,851</b>
<b>c Other revenues from exchange transactions</b>			
Interest revenue	1,861,883	1,822,013	1,110,000
Dividend revenue	262,000	264,645	90,000
Gain/(loss) on sale of furniture, fittings and equipment	-	(55)	-
Gain on sale of financial instruments	(26,340)	128,104	-
	<b>2,097,543</b>	<b>2,214,708</b>	<b>1,200,000</b>
<b>3 EXPENSES</b>			
<b>a Employee benefits expense</b>			
Salaries and wages	5,149,363	4,684,905	5,613,025
Post-employment benefits	147,091	128,305	123,000
Other short-term employee benefits	76,613	81,487	110,863
	<b>5,373,067</b>	<b>4,894,697</b>	<b>5,846,888</b>
<b>b Depreciation and amortisation</b>			
Buildings	1,178,226	1,144,053	1,193,000
Furniture, fittings and equipment	189,173	203,391	193,322
Total depreciation	<b>1,367,399</b>	<b>1,347,444</b>	<b>1,386,322</b>
Amortisation of intangible assets	8,691	12,451	6,678
	<b>1,376,090</b>	<b>1,359,895</b>	<b>1,393,000</b>
<b>c Other expenses</b>			
Audit fees for audit services	41,720	39,850	41,132
Collection acquisitions	272,641	581,138	790,000
Other operating expenses	3,453,216	3,456,832	4,048,248
	<b>3,767,577</b>	<b>4,077,820</b>	<b>4,879,380</b>



# Notes to the Financial Statements

For the year ended 30 June 2020

	2020 \$	2019 \$
<b>4 DEBTORS AND RECEIVABLES FROM EXCHANGE TRANSACTIONS</b>		
Debtors	94,943	107,029
Allowance for doubtful debts	-	-
	<b>94,943</b>	107,029
Accrued interest income	414,356	448,289
Prepayments	266,604	247,817
	<b>775,903</b>	803,134
<b>5 OTHER FINANCIAL ASSETS</b>		
<b>Held-to-maturity financial assets classified as current:</b>		
Bank term deposits	12,995,583	7,700,287
	<b>12,995,583</b>	7,700,287
<b>Held-to-maturity financial assets classified as non current:</b>		
Fixed term investments	51,406,681	53,534,009
<b>Available-for-sale financial assets classified as non current:</b>		
Investments in equity instruments	10,299,366	9,401,473
	<b>61,706,047</b>	62,935,482

## 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 Building contribution

Ravenscar House, 52 Rolleston Avenue, is being developed and funded by Ravenscar Trust. When completed, the Trust will gift the house to Canterbury Museum and subsequently will be part of property, plant and equipment when the development work is completed. As part of the agreement, the Museum has agreed to contribute up to \$1m (plus GST) to the capital costs of the development.

## 7 PROPERTY, PLANT AND EQUIPMENT

### Year ended 30 June 2019

	Land	Buildings	Furniture, fittings and equipment	Work-in-progress	Total
	\$	\$	\$	\$	\$
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)
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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### Year ended 30 June 2020

Carrying amount at 30 June 2019	8,008,400	36,634,370	440,698	-	45,083,468
Additions	-	63,142	103,244	257,806	424,192
Revaluation	391,600	4,237,846	-	-	4,629,446
Disposals	-	-	-	-	-
Depreciation	-	(1,178,226)	(189,173)	-	(1,367,399)

<b>Carrying amount at 30 June 2020</b>	<b>8,400,000</b>	<b>39,757,132</b>	<b>354,769</b>	<b>257,806</b>	<b>48,769,707</b>
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### 30 June 2020

Cost	8,400,000	49,961,370	3,395,331	257,806	62,014,507
Accumulated depreciation and impairment	-	(10,204,238)	(3,040,562)	-	(13,244,800)

<b>Carrying amount</b>	<b>8,400,000</b>	<b>39,757,132</b>	<b>354,769</b>	<b>257,806</b>	<b>48,769,707</b>
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### Work in Progress

The work in progress for 2020 is for the Resource Consent preparation costs relating to the Museum Redevelopment Project.

### Revaluation of land and buildings

The Museum land and buildings were revalued to the latest valuation by W Blake ANZIV/SPINZ of Bayleys as at 30 June 2020 in accordance with PBE IPSAS 17 and valuation standards issued by the New Zealand Institute of Valuers. The fair value of the 11 Rolleston Avenue land is \$5,000,000 and the building is \$38,830,000 as valued by the valuer. The fair value of the land at 52 Rolleston Avenue is \$3,400,00. 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.

The outbreak of the Novel Coronavirus (Covid-19) was declared as a 'Global Pandemic' by the World Health Organisation on the 11 March 2020. The real estate market is being impacted by the uncertainty that the outbreak has caused. We consider that there is a significant market uncertainty. Specific Covid-19 effects on build costs cannot be identified at this time, however there are a number of factors including supply chain changes, potential compression of builder's margins and availability of labour. The valuation is therefore reported on the basis of 'material valuation uncertainty'. Consequently, a higher degree of caution should be attached to the valuation than would normally be the case. We also recommend frequent review of the valuation as the situation unfolds and a more thorough understanding as to the impacts on the property market is understood.

# Notes to the Financial Statements

For the year ended 30 June 2020

	2020 \$	2019 \$
<b>8 INTANGIBLE ASSETS</b>		
Beginning balance, software assets	14,901	14,033
Additions	6,088	13,319
Amortisation	(8,691)	(12,451)
Ending balance, software assets	12,298	14,901
Cost	339,458	333,370
Accumulated amortisation and impairment	(327,160)	(318,469)
	12,298	14,901
All intangible assets are externally acquired software.		
<b>9 CREDITORS AND OTHER PAYABLES</b>		
<b>Current</b>		
Creditors	634,505	735,028
Other accrued expenses and payables	1,127,667	91,570
	1,762,172	826,598
<b>10 EMPLOYEE ENTITLEMENTS</b>		
<b>Current</b>		
Salary and wages	-	1,857
Annual leave	331,578	252,519
Others	(815)	44,468
	330,763	298,843
<b>Non-current</b>		
Retirement gratuity	25,648	23,253
Long service leave accrual	12,404	11,813
	38,052	35,066



	2020 \$	2019 \$
<b>11 GRANTS RECEIVED IN ADVANCE</b>		
Christchurch City Council	6,830,526	6,573,271
Selwyn District Council	585,936	563,942
Other	270,891	415,204
	<b>7,687,353</b>	<b>7,552,417</b>

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>12 RESERVES</b>		
Asset revaluation reserve	49,340,843	44,711,396
Asset replacement reserve	16,723,861	15,520,246
Trust and bequest funds	15,833,953	13,116,658
Available-for-sale revaluation reserve	2,092,833	1,781,277
Accumulated grants reserve	66,763	60,852
Earthquake conservation reserve	4,196,313	-
	<b>88,254,566</b>	<b>75,190,430</b>

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
Movements	4,629,446	-
<b>Ending balance</b>	<b>49,340,843</b>	<b>44,711,396</b>

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

<b>b Asset replacement reserve</b>		
Beginning balance	15,520,246	14,795,347
Transferred from retained earnings	1,203,615	724,899
<b>Ending balance</b>	<b>16,723,861</b>	<b>15,520,246</b>

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 2020

	2020 \$	2019 \$
<b>c Trust and bequest funds</b>		
Beginning balance	13,116,658	11,840,529
<b>Transfers from/(to) retained earnings for:</b>		
Donations, grants and bequests	2,717,693	1,536,418
Interest on trust and bequest funds	497,329	523,267
Acquisition of collection items	(314,564)	(590,002)
Director's Mason Fund expenditure	(8,386)	-
Endowment fund operational expenditure	(174,777)	(193,554)
Net movements	2,717,295	1,276,129
<b>Ending balance</b>	<b>15,833,953</b>	<b>13,116,658</b>
<b>Represented by:</b>		
Acquisition Fund	242,906	204,939
Adson Trust Acquisition Fund	1,362,428	791,047
Cranleigh Barton Fund	37,352	36,026
Director's Mason Fund	106,363	109,008
Estate D A Harrison Fund	5,910	5,700
Estate D A Russell Fund	968,794	934,408
Estate G M Flemming Fund	35,900	34,626
Estate H E Reid Fund	1,889,699	-
Estate M C Richards Fund	636,875	614,270
Estate M M Adamson Fund	86,880	83,796
Estate M N Duff Fund	38,443	37,078
Estate R B F Eastgate Fund	727,419	701,600
Estate R J Reynolds Fund	1,330,376	1,331,476
Estate W D Barnett Fund	37,509	36,178
H F Von Haast Fund	107,747	103,923
Linblad Antarctic Fund	4,996	4,818
Museum Endowment Fund	8,140,455	8,016,487
P J Skellerup Antarctic Fund	1,813	1,748
Popular Publications Fund	58,899	56,809
Stamp Room Fund	13,189	12,721
	<b>15,833,953</b>	<b>13,116,658</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.

	2020 \$	2019 \$
<b>d Available-for-sale revaluation reserve</b>		
Beginning balance	1,781,277	1,146,325
Change in value of available-for-sale financial assets	297,646	766,031
Sale of available-for-sale financial assets	13,910	(131,079)
<b>Ending balance</b>	<b>2,092,833</b>	<b>1,781,277</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 Accumulated grants reserve</b>		
Beginning balance	60,852	60,852
Movements	5,911	-
<b>Ending balance</b>	<b>66,763</b>	<b>60,852</b>
<b>f Earthquake conservation reserve</b>		
Movements	4,196,313	-
<b>Ending balance</b>	<b>4,196,313</b>	<b>-</b>

The Board resolved that \$3.9 million of the 'earthquake damage collection insurance settlement' be placed in a perpetual conservation fund, the income of which (after capital maintenance) be applied to the conservation or replacement of earthquake damaged collection objects as they are required for exhibition, loan or research

<b>13 RETAINED EARNINGS</b>		
Beginning balance	38,814,952	36,651,773
Net surplus/(deficit) including earthquake claims/remedials	4,766,865	4,164,207
Transfer to asset replacement reserve	(1,203,615)	(724,899)
Transfer to trust and bequest funds	(2,717,295)	(1,276,129)
Transfer to term loan repayment reserve	(5,911)	-
Transfer to accumulated grants reserve	(4,196,313)	-
<b>Ending balance</b>	<b>35,458,683</b>	<b>38,814,953</b>

<b>14 OPERATING COMMITMENTS</b>		
An operating commitment exists for non-cancellable lease:		
No later than on year	117,274	234,990
Later than one year and no later than five years	530,204	28,571
	<b>647,478</b>	<b>263,561</b>

<b>15 CAPITAL COMMITMENTS</b>	
There is a \$1m capital commitment for Ravenscar House at 30 June 2020 as shown in Note 6 (2019: \$nil).	



# Notes to the Financial Statements

For the year ended 30 June 2020

2020	2019
\$	\$

## 16 CONTINGENT LIABILITIES

There were no contingent liabilities at 30 June 2020 (2019: \$nil).

## 17 KEY MANAGEMENT PERSONNEL

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

Total remuneration	734,143	764,602
Number of persons (FTE)	4.5	4.5

## 18 KEY SOURCES OF ESTIMATION UNCERTAINTY

The effect of estimation on these financial statements is greatest in assessing any impairment in debtors and property, plant and equipment. The Museum has assessed that there are no doubtful debts and no impairment of property, plant and equipment at the reporting date (2019: \$nil).

## 19 FINANCIAL RISK MANAGEMENT POLICIES

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

### a Credit risk

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

The Museum does not require any collateral or security to support these financial arrangements. The maximum credit risk is the carrying value of the financial assets detailed below as at 30 June 2020, however, the Museum considers the risk of non-recovery of these amounts to be low as at that date.

	2020	2019
	\$	\$
Cash and cash equivalents	8,170,769	6,051,465
Debtors (Note 4)	94,943	107,029
Accrued interest receivable (Note 4)	414,356	448,289
Bank term deposits (Note 5)	12,995,583	7,700,287
Fixed-term investments (Note 5)	51,406,681	53,534,009
Investments in equity securities (Note 5)	10,299,366	9,401,473
	83,381,698	77,242,553

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	1,762,172	1,762,172	1,762,172	-	-
<b>Total</b>	<b>1,762,172</b>	<b>1,762,172</b>	<b>1,762,172</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: **2020** 2019

Cash and cash equivalents	Fixed and floating rates	<b>0.05%-2.65%</b>	<b>0.10%-1.50%</b>
Bank term deposits	Fixed rates	<b>1.40%-1.85%</b>	<b>2.90%-3.46%</b>
Fixed term investments	Fixed rates	<b>1.73%-6.25%</b>	<b>2.61%-6.95%</b>
Grants received in advance	Fixed rates	<b>1.40%-6.25%</b>	<b>2.61%-6.95%</b>

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
2020							
Australian listed equities	1,510,364	0.93	1,615,708	0.98	(82,032)	0.88	91,304
US listed equities	2,661,135	0.65	4,124,512	0.70	(296,642)	0.60	346,481
	4,171,499		5,740,220		(378,674)		437,785
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

# Notes to the Financial Statements

For the year ended 30 June 2020

## 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>2020</b>						
Equity investments	10,299,366	1,958,230	11,329,303	1,029,937	9,269,429	(1,029,937)
<b>2019</b>						
Equity investments	9,432,149	1,677,350	10,375,364	943,215	8,488,934	(943,215)

## 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.

## 20 FINANCIAL INSTRUMENTS

2020  
\$

2019  
\$

### a FINANCIAL ASSETS

#### Loans and receivables

Cash and cash equivalents	8,170,769	6,051,465
Debtors and receivables	792,493	814,555
	<b>8,963,262</b>	6,866,021

#### Other financial assets

Fixed interest investments held to maturity	64,402,265	61,234,297
Equity investments available-for-sale	10,299,366	9,401,473
	<b>74,701,631</b>	70,635,770

### b FINANCIAL LIABILITIES

#### Amortised cost

Creditors and other payables	1,762,172	826,598
Employee entitlements	368,815	333,909
Grants received in advance	7,687,353	7,552,417
	<b>9,818,340</b>	8,712,925

## 21 POST-REPORTING DATE EVENTS

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



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# Notes to the Financial Statements

For the year ended 30 June 2020

## 22 RELATED PARTIES

The Museum is funded from the contributing authorities, being Christchurch City Council \$8,117,327 (2019: \$7,746,366), Hurunui District Council \$80,546 (2019: \$77,971), Selwyn District Council \$584,824 (2019: \$541,840) and Waimakariri District Council \$570,720 (2019: \$541,840). Other related party transactions included:

Organisation	Museum relationship	Transaction	2020 Total \$	2020 Owing \$	2019 Total \$	2019 Owing \$
Antarctic Heritage Trust	Director/Deputy Chair	Services	(5,416)	(5,416)	(16,042)	(10,687)
Friends of Canterbury Museum	Board & Director/Committee	Donation	(12,227)	(12,227)	(4,782)	-
Mason Foundation Trust	Board & Director/Trustee	Grant	(16,589)	(16,589)	(9,620)	(9,620)
Robin S Allan Memorial Fund	Board & Director/Trustee	Grant	(8,873)	-	(11,174)	-
Council of Australasian Museum Directors	Director/Executive Committee	Subscription	1,676	-	1,900	-
Te Pakura Ltd	Board/Director	Consultant	1,900	-	557	-

## 23 CAPITAL MANAGEMENT

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

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

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

## 24 COVID-19

On 11 March 2020, the World Health Organisation declared the outbreak of Covid-19 (a novel Coronavirus) a pandemic. While the disruption is currently expected to be temporary, there is a level of uncertainty around the impact to the Museum. At this time, the full financial impact of the Covid-19 pandemic is not able to be determined.

## 25 AUTHORISATION OF FINANCIAL STATEMENTS

The financial statements for the year ended 30 June 2020 (including comparatives) were approved by the Board on 9 November 2020.

# Statement of Service Performance

For the year ended 30 June 2020

	Objectives	Targets	Outcomes
Our visitors	- Achieve visitor numbers	750,000	<b>562,127</b>
	- Achieve operational surplus for <i>Quake City</i>	\$250,000	<b>\$293,009</b>
	- Achieve door donations	\$165,000	<b>\$122,036</b>
	- Achieve percentage of visitors rating their Museum experience as satisfied or very satisfied	≥ 95%	<b>97%</b>
	- Ensure paid staff have completed relevant customer service training	95%	<b>100%</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% (148)</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>190,341</b>
	- Achieve 30,000 individuals receiving a Museum education programme delivered either by Museum staff or their own teachers (including 16,000 school students)	30,000 (16,000)	<b>20,109 (10,642)</b>
	- Achieve 30,000 individuals engaging in a Museum-delivered public programme	30,000	<b>27,087</b>
	- Achieve paid admissions to <i>Discovery</i> and 500 memberships of Museum Explorer Club	50,000 (500 Members)	<b>38,098 (383)</b>
	- Answer 100% of external written/phone/email enquiries within 5 working days (total number to be reported)	100% (Total number)	<b>100% (5,160)</b>
	- Achieve 700 media hits (print, broadcast and online media)	700	<b>3,758</b>
	- Actively participate in professional associations/external bodies	45	<b>51</b>
	- Provide outreach, advice and support to other Canterbury museums and related organisations (number of interactions)	200	<b>299</b>
	- 100% of newly offered objects processed, with a maximum of 2,500 acquired, added to the database and fully verified	100%	<b>100% (3,152)</b>
Our collections	- Create new inventory records and check and verify new and existing Vernon records	111,000	<b>113,674</b>
	- Create and fully verify Vernon records for the Peter Johns Collection	35,000	<b>35,438</b>
	- Process 100% of all approved loan requests (total number of objects loaned)	100%	<b>100% (1,102)</b>
	- Make collections more accessible by adding records and images to Collections Online	10,000	<b>46,598</b>
	- Peer-reviewed research papers accepted for publication	18	<b>21</b>
Our research	- Peer review external articles or supervise theses	45	<b>70</b>
	- Publish one volume of <i>Records of the Canterbury Museum</i>	1	<b>1</b>
	- Present conference papers	14	<b>18</b>
	- Adjunct positions held in research institutions	5	<b>7</b>
	- Undertake professional visitor survey research to drive continuous improvement	Achieve	<b>Achieved</b>
	- Maintain an up-to-date project plan and project-manage planning for The Museum Project	Achieve	<b>Achieved</b>
Our people and working environment	- Support the development of the Ravenscar House project	Achieve	<b>Achieved</b>
	- Maximise return on investment funds within the Museum's Investment Policy	>3.74%	<b>3.67%</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>3,738</b>
	- Maintain a healthy, safe and secure facility by completing all cyclical maintenance and achieving Building Warrant of Fitness	Monthly	<b>Achieved</b>
	- Reduce general waste by recycling at least 90% of recyclable materials	90%	<b>Achieved</b>
	- Retain accreditation as an Investor in People - Platinum	Achieve	<b>Under review</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 2020

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 Limited, to carry out the audit of the financial statements and statement of service performance of the Museum on his behalf.

We have audited:

- the financial statements of the Museum on pages 22 to 40, that comprise the statement of financial position as at 30 June 2020, 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.
- The statement of service performance of the Museum on page 41.

### Adverse opinion - Non-recognition of heritage assets

In our opinion, because of the significance of the non-recognition of heritage assets, discussed in the Basis for 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 2020; and
  - ii) its comprehensive revenue and expenses for the year then ended; and
- 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 2020.

Our audit of the financial statements and the statement of service performance was completed on 9 November 2020. This is the date at which our opinion is expressed.

The basis for our opinion is explained below, and we draw your attention to other matters. 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.

### 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 and has not recognised any associated depreciation expense in the statement of comprehensive revenue and expenses. The Museum also has not included a description of these heritage assets, including their significance and nature, or an estimate of their value. 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, the statement of comprehensive income, and related disclosures 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 2019, which reports on the comparative information, was modified for the same reason.

In addition, heritage assets of \$272,641 that were acquired in the year ended 30 June 2020 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 2020.

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 the basis for our adverse opinion on the financial statements and the basis for our opinion on the statement of service performance.

### Impact of Covid-19

Without further modifying our opinion, we draw attention to the disclosures about the impact of Covid-19 on the Museum as set out



in Note 24 Covid-19 and Note 7 Property, plant and equipment to the financial statements. We draw specific attention to the following matter due to the significant level of uncertainty caused by Covid-19:

- Property, plant and equipment  
Note 7 on page 32 describes the significant uncertainties highlighted by the valuer, related to estimating the fair values of the Museum's land and buildings.

### **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 relating to going concern and using the going concern basis of accounting, unless the Board intends to wind up 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 or 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.

We did not evaluate the security and controls over the electronic publication of the financial statements and 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 risk of material misstatement of the financial statements, 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 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, 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: International Code of Ethics for Assurance Practitioners issued by the New Zealand Auditing and Assurance Standards Board.

Other than in our capacity as auditor, 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

- Beattie J, **Bullen R**, Galikowski M, editors. 2019. *China in Australasia: Cultural Diplomacy and Chinese Arts since the Cold War*. London: Routledge.
- Beattie J, **Bullen R**. 2019. Embracing friendship through gift and exchange: Rewi Alley and the art of museum diplomacy in Cold War China and New Zealand. In: Beattie J, Bullen, Galikowski M, editors. *China in Australasia: Cultural Diplomacy and Chinese Arts since the Cold War*. London: Routledge; p. 46–61.
- Beattie J, **Bullen R**. 2020. Japonisme in New Zealand, 1870s–1940s: A "present tendency...to possess 'something Japanese'". In: Kimura T, Harris JA, editors. *Exporting Japanese Aesthetics: Evolution from Tradition to Cool Japan*. Eastbourne: Sussex Academic Press; p. 61–79.
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- Blokland JC, Reid CM, Worthy TH, Tennyson AJD, Clarke JA, **Scofield RP**. 2019. Chatham Island Paleocene fossils provide insight into the palaeobiology, evolution, and diversity of early penguins (Aves, Sphenisciformes). *Palaeontologica Electronica*: 22.3.78.
- Carneiro AP, Pearmain EJ, Oppel S, Clay TA, Phillips RA, Bonnet-Lebrun AS, Wanless RM, **Scofield RP**, Abraham E, Richard Y, Rice J, Handley J. 2020. A framework for mapping the distribution of seabirds by integrating tracking, demography and phenology. *Journal of Applied Ecology* 57: 514–525
- Castanheira PdS, Didham RK, **Vink CJ**, Framenau VW. 2019. The scorpion-tailed orb-weaving spiders (Araneae, Araneidae, *Arachnura*) in Australia and New Zealand. *Zootaxa* 4706: 147–170.
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- Crane R, **Labrum B**, Wanhalla A. 2020. Introduction: Museum histories in Aotearoa New Zealand: intersections of the local and the global. *Museum History Journal* 13:1, 1–7.
- Galikowski M, Beattie J, **Bullen R**. 2019. China and the art of cultural diplomacy. In: Beattie J, Bullen, Galikowski M, editors. *China in Australasia: Cultural Diplomacy and Chinese Arts since the Cold War*. London: Routledge; p. 1–17
- Hitchings T**. 2019. The Canterbury Museum mayfly collection (Insecta: Ephemeroptera) and what it can tell us about changes in species abundance with time. *Zoosymposia* 16: 139–151.
- Hodge S, **Vink CJ**. 2020. The prevalence and species richness of spiders associated with marine strandlines on different shore types around Banks Peninsula, New Zealand. *New Zealand Journal of Zoology* 47: 71–85.
- Ksepka DT, Balanoff AM, Smith NA, Bever GS, Bhullar BAS, Bourdon E, Braun EL, Burleigh JG, Clarke JA, Colbert MW, Corfield JR, Degrange FJ, **De Pietri VL**, Early CM, Field DJ, Gignac PM, Gold MEL, Kimball RT, Kawabe S, Lefebvre L, Marugán-Lobón J, Mongle CS, Morhardt A, Norell MA, Ridgely RC, Rothman RS, **Scofield RP**, Tambussi CP, Torres CR, van Tuinen M, Walsh SA, Watanabe A, Witmer LM, Wright AK, Zanno LE, Jarvis ED, Smaers JB. 2020. Tempo and pattern of avian brain size evolution. *Current Biology* 30: 2026–2036.e3.
- Mayr G, **De Pietri VL**, Love L, Mannering AA, Bevit JJ, **Scofield RP**. 2020. First complete wing of a stem group sphenisciform from the Paleocene of New Zealand sheds light on the evolution of the penguin flipper. *Diversity* 12: 46.
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- Murray SM**, **Wright AE**. 2019. Reflections on Flowers of War at Canterbury Museum. In: Haydon K, Turrell E, Haslem N. *Flowers of War: A Collaborative Commemorative Enamel Art Work*. Melbourne: Kirsten Haydon and Neil Haslem; p. 255–259.
- Nolden S**. 2020. Sir Julius von Haast's geology of Canterbury and Westland. *GSNZ Journal of the Historical Studies Group* p. 40–50
- Thomas DB, Ksepka DY, Holvast EJ, Tennyson AJD, **Scofield RP**. 2019. Re-evaluating New Zealand's endemic Pliocene penguin genus. *New Zealand Journal of Geology and Geophysics*. DOI: 10.1080/00288306.2019.1699583
- Verry AJF, Scarsbrook L, **Scofield RP**, Tennyson AJD, Weston KA. 2019. Who, where, what, wren? Using ancient DNA to examine the veracity of museum specimen data: a case study of the New Zealand rock wren (*Xenicus gilviventris*). *Frontiers in Ecology and Evolution* 7: 496.
- Walker LA, **Vink CJ**, Holwell GI, Buckley TR. 2020. A preliminary molecular phylogeny for New Zealand sheet-web spiders (Cambridgea) and comparison of web-building behaviour. *New Zealand Journal of Zoology* 47:187–205.
- Worthy TH, Hand S, Archer M, **Scofield RP**, **De Pietri VL**. 2019. Evidence for a giant parrot from the early Miocene of New Zealand. *Biology Letters* 15: 20190467.

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## Conferences

- Bradshaw, JE**. 2019. Untying the knot: New Zealand's first separation and divorce cases. 1869 Conference and Heritage Festival, University of Otago, Dunedin, 25–29 September 2019.
- Bradshaw JE**. 2019. Marrying out: Exploring the stories of Chinese-European relationships in Aotearoa. Dragon Tails 2019, Wellington, 20–23 November 2019.
- De Pietri V**, Worthy TH, **Scofield RP**, Cole T, Wragg G. 2019. An extinct species of Prosubonia from Henderson Island. Australasian Ornithological Conference, Darwin, 1–6 July 2019.

**De Pietri V**, Worthy TH, **Scofield RP**, Cole T, Wragg G. 2019. An extinct species of *Prosobonia* from Henderson Island. 79th Annual Meeting of the Society of Vertebrate Paleontology, Brisbane, Queensland, Australia October 9–12, 2019.

**Fraser L**. 2019. "To my child now expecting to be born": Women's Wills as Acts of Remembrance in Victorian Canterbury. 1869 Conference and Heritage Festival, University of Otago, Dunedin, 25–29 September 2019.

**Fraser L**. 2019. The Place of the dead: Religion, remembrance and the new regime on the edge of empire. New Zealand Historical Association Conference, Victoria University of Wellington, 28–30 November 2019.

**Fraser L**, **Szczepanski J**, Rosevear E. 2019. "Waves mountain high": The making of the Canterbury Museum's collection of shipboard accounts. Australian Historical Association Conference, University of Southern Queensland, Toowoomba, 8–12 July 2019.

**Fryer E**, Velagapudi N. 2019. Shake it! An investigation into adhesives for earthquake restraint in museums. New Zealand Conservators of Cultural Materials 2019 National Conference: Modern and Contemporary Materials: Research, Treatment, and Practice, 23–25 October 2019, Christchurch.

**Haley JM**. 2019. King Tāwhiao's photograph: Copyright, celebrity, and the commercial image in nineteenth-century New Zealand. Circulation and Control: Art, Copyright, and the Image Revolutions of the Nineteenth Century, Université Paris Diderot, 20–21 July 2019.

**Haley JM**. 2019. The piggyback princess: Popularity, power and the photographic portrait. 1869 Conference and Heritage Festival, University of Otago, Dunedin, 25–29 September 2019.

**Murray SM**. 2019. Great Scott: The story of a Christchurch memorial. New Zealand Historical Association Conference, Victoria University of Wellington, 28–30 November 2019.

Rule JP, Adams JW, Evans AR, Tennyson AJ, **Scofield RP**, Fitzgerald EM. 2019. The Evolution of seals (Family Phocidae) in the Southern Ocean: New fossil evidence from New Zealand. 79th Annual Meeting of the Society of Vertebrate Paleontology, Brisbane, Queensland, Australia October 9–12 2019.

Rule JP, Adams JW, Evans AR, Tennyson AJ, **Scofield RP**, Fitzgerald EM. 2020. Establishing a fossil record for true seals (Family Phocidae) in Australasia rewrites their evolution. Progressive Palaeontology Conference 2020, University of Leeds, England, 11–13 June 2020.

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**Scofield, P.**, Middleton D., **De Pietri, V.** Innes, J. 2019. Genetics of the holotype of the kiwi *Apteryx australis*: A nomenclatural framework for the Southern Tokoeka and an insight into the movements of sealers in the early 19th century. AOC, Darwin, 1–6 July 2019.

Thomas DB, Ksepka DT, **Scofield RP**, Heath TA, Pett W, Holvast E, Tennyson AJ. 2019. Recruitment of crownclade penguins into New Zealand. 79th Annual Meeting of the Society of Vertebrate Paleontology, Brisbane, Queensland, Australia October 9–12 2019.

**Vink CJ**. 2019. The amazing spiders of New Zealand. Invited speaker at Pest Management Association of New Zealand, Biennial Conference, Auckland 21–23 August 2019.

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Entomological Society 50th AGM and Scientific Conference, in association with the Society of Australian Systematic Biologists and Australasian Arachnological Society. Brisbane Convention & Exhibition Centre, Queensland, Australia 1–4 December 2019.

## Online articles

**Bradshaw J**. 2020. A Tiny Treasure. Canterbury Museum blog. <https://www.canterburymuseum.com/discover/blog-posts/a-tiny-treasure/>

**Bradshaw J**. 2020. Respectable missionary and the first person in New Zealand to obtain a divorce. Canterbury Museum blog. <https://www.canterburymuseum.com/discover/blog-posts/respectable-missionary-and-the-first-person-in-new-zealand-to-obtain-a-divorce/>

**Brooks E**. 2019. Gardening at the Margins: The Archaeology of Plant Cultivation in Canterbury. Canterbury Museum blog. <https://www.canterburymuseum.com/discover/blog-posts/gardening-at-the-margins-the-archaeology-of-plant-cultivation-in-canterbury/>

**Cobley J**. 2020. Home Sciences: Life Lessons. Canterbury Museum blog. <https://www.canterburymuseum.com/discover/blog-posts/home-sciences-life-lessons>

**Cobley J**. 2020. The Cookery Book Detective. Canterbury Museum blog. <https://www.canterburymuseum.com/discover/blog-posts/the-cookery-book-detective>

**De Pietri V** and **Scofield P**. 2020. Dig, Dig and Dig Again: The Need for Repetition in Palaeontology. Canterbury Museum blog. <https://www.canterburymuseum.com/discover/blog-posts/dig-dig-and-dig-again-the-need-for-repetition-in-palaeontology/>

**Fryer E**. 2020. Getting Creative with Cans. Canterbury Museum blog. <https://www.canterburymuseum.com/discover/blog-posts/treating-tinned-food/>



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**Haley J, Labrum B.** 2020. Mollie Rodie Mackenzie: A Life in Fashion. Canterbury Museum blog. <https://www.canterburymuseum.com/discover/blog-posts/mollie-rodie-mackenzie-a-life-in-fashion/>

**Haley J and Stirland D.** 2020. Studio Captured Canterbury for 126 Years. Canterbury Museum blog. <https://www.canterburymuseum.com/discover/blog-posts/studio-captured-canterbury-for-126-years/>

**Haley J.** 2020. A Respectable Sport. Canterbury Museum blog. <https://www.canterburymuseum.com/discover/blog-posts/a-respectable-sport/>

**Ridden J.** 2019. Saving the Robust Grasshopper. Canterbury Museum blog. <https://www.canterburymuseum.com/discover/blog-posts/saving-the-robust-grasshopper/>

**Skewes P.** 2020. Having a lovely time but wish you were here.... Canterbury Museum blog. <https://www.canterburymuseum.com/discover/blog-posts/having-a-lovely-time-but-wish-you-were-here/>

**Skewes P.** 2020. Sorting Out 153 Years of Collecting. Canterbury Museum blog. <https://www.canterburymuseum.com/discover/blog-posts/sorting-out-153-years-of-collecting/>

**Stirland D.** 2020. UNITY. Canterbury Museum blog. <https://www.canterburymuseum.com/discover/blog-posts/unity/>

**Vink CJ.** 2020. New Zealand's Only Kōtuku Colony. Canterbury Museum blog. <https://www.canterburymuseum.com/discover/blog-posts/new-zealands-only-kotuku-colony/>

Publications and online articles published, and conference presentations made during the 2019/20 year.

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Nicolas Boigelot, Collections Technician Registration.



# 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  
Estate of R Heaton Woodhouse  
Estate of Hilda E Reid  
Estate of Rose Reynolds  
Friends of Canterbury Museum (collections acquisitions and contribution to *House of Treasures* book publication)  
Marsden Fund (research funding)  
Mason Foundation (research funding and publication of *Records of the Canterbury Museum*)  
New Zealand Lottery Grants Board (collections funding)  
R S Allan Memorial Fund (research funding)

## **Benefactors**

Janet Abbott  
Edward Abraham  
Marianne Abraham  
Kay Asher  
Anthony Baldwin  
Rosie Belton  
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Ruby Jones  
Dave Kennedy  
Pauline Knuckey  
André Larochele  
Cindy Lilburn  
Owen Mapp

Clare Martin  
Sue Maxwell  
Peter McCleave  
M McCormack  
Lizzie Meek  
Sadie Mills  
Anne Ogilvie  
Virginia Partridge  
Ian Payton  
Graham Penwell  
Peter Priest  
John Rawstorn  
Bryan Register  
Hamuera Robb  
Jean Rothwell  
Margaret Scott  
David Seldon  
Kim Slemint  
Austen Spriggs  
Barrie Symon  
Mick Tasker  
Jane Teal  
Nigel Tecofsky  
Yvonne Thomas  
Andrea Thomson  
Thomas Thomson  
Richard Wilding  
George Wislocki

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## Exhibitions

### Breaking the Ice: The First Year in Antarctica

18 May – 13 October 2019

The story of Carsten Borchgrevink's *Southern Cross* expedition told through objects the explorers left behind in their huts at Cape Adare. Created in partnership with Antarctic Heritage Trust.

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### Arctic Voices

29 June – 3 November 2019

A hand-on exhibition exploring the frozen Arctic and its animal and human inhabitants. Produced by Science North and the Canadian Museum of Nature.

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### The Water Project

3 July – 10 November 2019

Thirteen New Zealand artists exploring our complex, and sometimes troubled relationship with water through video installations, paintings, printmaking, photography and sculpture. Curated and toured by Ashburton Art Gallery.

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### The Order of Things: SCAPE Public Art Season 2019, Rock: Paper: Scissors

4 October – 16 November 2019

Neil Pardington's ghostly and confronting photographs of creatures from museum collections.

### Threadworks 2019

19 October – 3 November 2019

An exhibition of traditional and contemporary work by members of the Canterbury Embroiderers' Guild, including an exhibition by freelance embroiderer, stitch artist and author Jo Dixey.

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### He Uru Hou: Our Native Plants

30 October 2019 – 9 February 2020

The native plants of Aotearoa New Zealand through the eyes of Māori and Europeans at the time of Captain James Cook's arrival, 250 years ago. Developed by Canterbury Museum.

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### Canterbury Potters 46<sup>th</sup> Annual Exhibition

14 – 24 November 2019

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

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### Slice of Life: The World Famous Dunedin Study

30 November 2019 – 7 June 2020

Four decades of New Zealand life through the experiences of the 1,000 most-studied people in the world: the participants of the Dunedin Multidisciplinary Health and Development Study. Developed by the University of Otago Te Whare Wānanga o Otāgo and Toitū Otago Settlers Museum.

### Ancient New Zealand: Squawkgzilla and the Giants

13 December 2019 – 16 August 2020

The monster birds, bats and other creatures that lived in Aotearoa New Zealand millions of years ago. Developed by Canterbury Museum.

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### Moana Currents: Dressing Aotearoa Now

22 February – 6 September 2020

A New Zealand Fashion Museum exhibition exploring how Te Moana-nui-a-Kiwa (the Pacific Ocean) influences who we are and what we wear.

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### UNITY

9 – 22 March 2020

A powerful artwork crafted from the plastic wrappings of floral tributes to the victims of the Christchurch mosques shootings, displayed to mark the first anniversary of the attacks. Developed by Canterbury Museum.

## Local Touring Exhibitions

Canterbury Museum exhibitions toured to our Contributing Local Authorities

### Spiders Pungāwerewere – Up Close!

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

Darfield Library, 4 June – 4 November 2019

Kaiapoi Library and Service Centre, 5 November 2019 – 30 June 2020

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### Gifts for God

Souvenirs from the Solomon Islands collected by New Zealand missionary Reverend Arthur Alfred Bensley.

Hanmer Springs Community Library and Service Centre, 1 October 2019 – 6 January 2020

Hurunui Memorial Library, Amberley, 7 January – 30 June 2020

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### 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.

Rangiora Library, 4 June – 22 September 2019

Leeston Library, 22 September – 1 November 2019



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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** – Collections Technician Natural History

**Julia Bradshaw BSc** – Senior Curator Human History

**Stephen Bristowe** – Protective Services Officer

**Emma Brooks MA(Dis) BA(Hons)** – Curator Human History (until 2 February 2020)

**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** – Collections Inventory Digitisation Technician (from 15 July 2019)

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

**Sebastian Denize CertEng** – Senior Exhibitions Preparator

**Alice English MSc, BA(Hons)** – Collections Technician Registration (from 23 September 2019)

**Mark Fraser MSc** – Collections Technician Natural History

**Jiani Fu MTM(Dis)** – Visitor Host

**Donna Glass BA** – Senior 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 (Parental Leave from 2 September 2019)

**Bernard Johns** – Cleaner

**Paraskevi Kerdemelidis** – Protective Services Officer

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

**Anthony Layton** – Senior Visitor Host

**Carmen Marsh MBA, BCom, BA** – Projects Office Manager (until 28 May 2020)

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

**Sarah Murray MA(Dis), BA(Hons)** – Curatorial Manager (Parental Leave until 18 August 2019)

**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** – Acting Public Engagement Manager (from 25 July 2019)/Exhibitions Manager

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

**Kristen Ramsdale BSc(Hons), DipCons** – Collections Inventory Project Manager/Acting Curatorial Technician Manager (to 18 August 2019)

**Tuhi Rangi** – Protective Services Officer

**Scott Reeves BA** – Registrar

**Johnathon Ridden BSc(Hons)** – Associate Curator Natural History

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

**Hatesa Seumanutafa MMHP, BA(Hons)** – Collections Technician Human History (Study Leave until 2 March 2020)

**Phil Skewes** – Collections Inventory Associate Curator

**Jennifer Storer BA(Hons), DipMusStud** – Public Engagement Manager, Deputy Director (until 25 July 2019)

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

**Joanna Szczepanski MA, BA(Hons)** – Associate Curator Human History (until 31 July 2019)

**Corban Te Aika BA(Hons)** – Curator Human History (Mātauranga Māori) (until 2 August 2019)

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

**Erna Tidy MHerCons, BA** – Associate Registrar (from 20 January 2020)

**Jack van Beynen BA** – Communications & Marketing Advisor

**Paul Verheyen** – Facilities Officer

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

**Stuart Walker PGDipIntSec, PGCertIntSec, BA, GradDipTchg** – Security & Risk Manager (until 20 October 2019)

**Alex Wootton BDes** – Graphic Design Technician

**Anthony Wright MSc, FNZIM** – Director

## CASUAL AND FIXED TERM CONTRACT STAFF

**Emily Anderson BFA** – Collections Inventory Digitisation Technician (from 1 July 2019)

**Kathryn Baker BSc, BA, DipILS** – Data Entry Technician (until 24 September 2020)

**Jenny Barnes** – Visitor Host

**Chantal Bennett BA(Hons)** – Collections Inventory Cataloguing Technician

**Ashley Boot BSc** – Collections Inventory Project Lead Technician

**Karen Breen** – Visitor Host

**Patricia Chambers** – Protective Services Officer (26 May to 3 June 2020)

**Mitchell Collingwood BA** – Visitor Host

**Kate Curtis MSc** – Data Entry Technician (29 July 2019 to 20 April 2020)

**Vanessa De Pietri PhD, MSc** – Research Curator Natural History

**Tara Elder PGCertSc, MA** – Associate Registrar (until 6 November 2019)

**Abbey Foster** – Visitor Host

**Emily Fryer MA, BSc(Hons)** – Conservator

**Paul Gallagher** – Visitor Host

**Zara Garlick BFA, PGDipMusStud** – Collections Inventory Digitisation Technician (from 19 August 2019)

**Genevieve Gillespie** – Visitor Host (until 26 March 2020)

**Agustina Giovagnoli PGCert Marine Biology, BSc(Hons)** – Data Entry Technician (until 20 April 2020)

**Zea Harman BA(Hons)** – Visitor Host (until 23 July 2019)

**Thomas Herman BFA** – Digitisation Technician (from 5 August 2019)

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

**Rebecca Helliwell MA(Dis), BA(Hons)** – Collections Technician Human History (from 22 July 2019)

**Claudia Hillyer** – Visitor Host (4 December 2019 to 27 April 2020)

**Jennie Hood MA BA(Hons), PGDipArcRec** – Records & Archives Manager (from 2 March 2020)

**Brandan Hooper** – Protective Services Officer

**Chris Hoopmann BPhoto** – Collections Inventory Digitisation Technician

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

**Diane Irving** – Visitor Host (until 23 October 2019)

**Michael Jones** – Security and Risk Manager (from 12 March 2020)

**Anu Kashal** – Visitor Host (from 29 July 2019)

**Kim Knight** – Visitor Host

**Bronwyn Labrum PhD, MA, BA(Hons), PGCertTT** – Leader Curatorial Special Projects (from 17 March 2020)

**Brydie Lauder BSc, DipEnvMgt** – Image Cataloguing Technician

**Min Lim** – Visitor Host

**Edward Lust MFA** – Collections Technician Human History (until 12 July 2019)

**Lisa McDonald PhD, MA** – Associate Curator Human History (until 10 January 2020)

**Tim McKay** – Data Entry Technician (10 September 2019 to 16 December 2019)

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

**Virginia Malcolmson** – Visitor Host

**Julia Nicholls MWLM, BSc** – Collections Inventory Cataloguing Technician

**Sonya Pegg BFA** – Digitisation Technician (until 22 May 2020)

**Steffan Pickavance** – Visitor Host

**Amanda Ray BA(Hons), PGDipMusStud** – Collections Inventory Cataloguing Technician (from 15 July 2019)

**Thomas Simpson** – Protective Services Officer (29 July to 9 December 2019)

**Daniel Stirland BA(Hons)** – Curator Special Projects/ Acting Curatorial Manager (to 18 August 2020)

**Peter Vaney** – Visitor Host (until 29 December 2019)

**Neeha Velagapudi MC-CULMC, BA(Hons)** – Collections Technician Human History

**Des Wesley** – Protective Services Officer

**Stephanie White** – Visitor Host (3 December 2019 to 27 April 2020)

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

## EMERITUS CURATORS

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

## 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

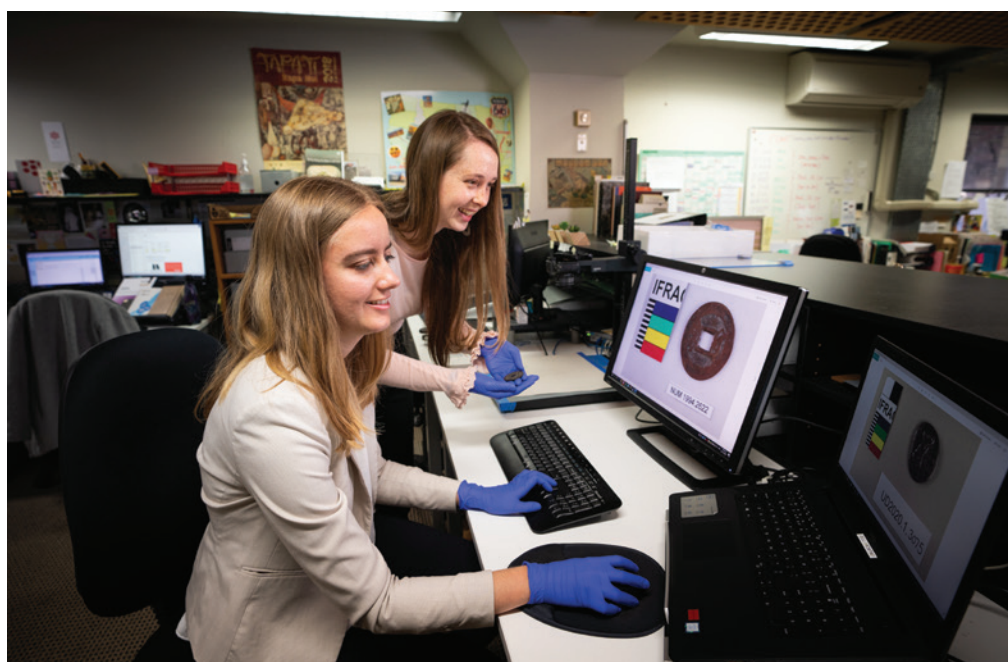
## VOLUNTEERS

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

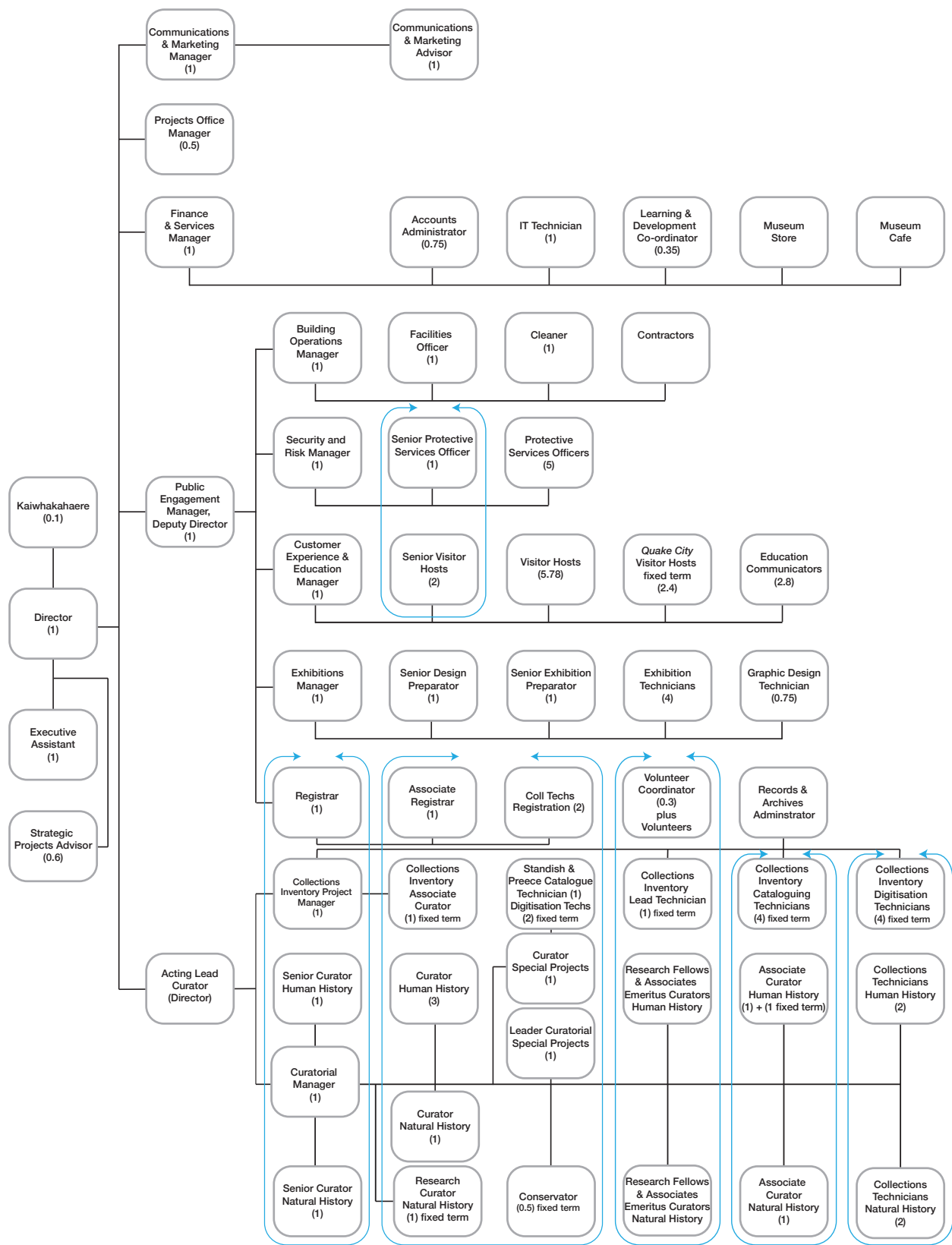
**Don Eade** – Natural History

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

Emily Anderson, Collections Inventory Digitisation Technician (left) and Olivia Wilson, Collections Inventory Cataloguing Technician cataloguing the Museum's coin collection.



# Organisational Chart



# Museum Representation on External Organisations

## Anthony Wright

Antarctic Heritage Trust, Deputy Chairman;  
Executive Committee  
AHT Nominees Ltd, Board  
Christchurch City Council Public Art  
Advisory Group, Chair  
Clark Collection Scholarship, Selection  
Panel  
Council of Australasian Museum Directors  
Cranleigh Barton Estate, Advisory Trustee  
Friends of Canterbury Museum, Committee  
Government House Auckland, Gardens  
Committee  
Mason Foundation, Trustee  
New Zealand Botanical Society, President  
Packer 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

## Bronwyn Labrum

Australasian Consortium of Humanities  
Research Centre (Canberra, Australia) –  
Board Member  
Honorary Research Associate, Museum of  
New Zealand Te Papa Tongarewa  
Honorary Research Fellow, Humanities,  
Massey University  
*Museum History Journal*, Co-editor  
*New Zealand Journal of Public History*,  
Editorial Board Member  
Te Papa Press, Editorial Board Member

## Cor Vink

*Fauna of New Zealand*, Editorial Board  
International Society of Arachnology,  
Council Member  
International Union for Conservation of  
Nature's Species Survival Commission –  
Spider Specialist Group  
Lincoln University, Department of Pest-  
management and Conservation, Adjunct  
Senior Lecturer  
*New Zealand Journal of Zoology*, Senior  
Editor  
University of Hamburg Centrum für  
Naturkunde (Germany), Research  
Associate  
Virtual Institute of Spider Taxonomy  
Research, Board of Directors

## Emily Fryer

New Zealand Conservators of Cultural  
Materials, Membership Committee

## Frances Husband

Stoddart Cottage Trust, Trustee

## Julia Bradshaw

Kate Sheppard House Reference Group

## Marisa Swanink

Tē Tū Tiaki Toanga Association of  
Educators Beyond the Classroom,  
Committee

## Neil Phillips

Ravenscar House Project Control Group  
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  
Department of Conservation, Chatham  
Island Seabird Species Recovery Team  
Department of Conservation Threatened  
Species Assessment, Committee (Birds)  
Ornithological Society of New Zealand,  
Checklist Committee  
Society for Avian Paleontology, Committee  
University of Canterbury School of  
Geological Sciences, Adjunct Professor

## Rebecca Helliwell

New Zealand Conservators of Cultural  
Materials, Secretary

## Sarah Murray

Canterbury History Foundation, Committee  
Canterbury Historical Association,  
Committee  
University of Canterbury Department of  
History, Adjunct Fellow

## Vanesa De Pietri

Society of Avian Paleontology and  
Evolution, Secretary  
*Journal of Vertebrate Paleontology*, Editorial  
Board  
University of Canterbury, School of Earth  
and Environment, Adjunct Fellow

## 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 (Deputy Chairperson)

### Representing Waimakariri and Hurunui District Councils

David Ayers MA, DipEd, DipTchg (Chairperson)

### Representing University of Canterbury

Susan McCormack LLB, BA (from 9 March 2020)  
Warren Poh BE(Hons), MEM, CPEng (until 9 December 2019)

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

Dr Rob Cruickshank PhD, BSc(Hons) (from 9 December 2019)  
Dr Rod Syme ONZM, PhD, BSc(Hons), FNZIP (until December 2019)

### 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  
David Ayers MA, DipEd, DipTchg  
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 MZNM  
Terry Ryan JP MBE, DSc(Hon)

## CANTERBURY MUSEUM FRIENDS COMMITTEE

Jean Bell	President
Ailsa Dodge	Vice President
Nigel Tecofsky BCom, CA	Treasurer
Davina Didham BA	Secretary

Andrea Baker  
Annette Harris JP, QSM  
Teresa MacIntyre (until 3 September 2019)  
Kelly Perazzolo (from 3 September 2019)  
Heather Strong  
John Walker (until 3 September 2019)  
Anthony Wright MSc FNZIM



# 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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