





## 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



96%

visitor satisfaction



14

temporary exhibitions



364,



# 57,000

participants in  
our education  
& public  
programmes



# \$1.7 million

earned income



# 300

visitors in the year

# 16

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):** Artist Benjamin Work created a floor to wall mural for *Hāke: Street Art Revealed*.

Natasha Bonham-Carter, Collections Technician Natural History, condition reports a taxidermied lioness for a new exhibition.

## Inside Cover

**(L to R):** Neeha Velagapudi, Collections Technician Human History with author Ngaio Marsh's paint box; Frances Husband, Associate Curator Human History viewing a photo album that belonged to artist Margaret Stoddart.

## Our Year at a Glance

**Top images (L to R):** Visitor in the Mountfort Gallery viewing an object from the *House of Treasures* exhibition; visitors to the *Standish and Preece* exhibition.

**Middle images (L to R):** Hatesa Seumanutafa, Associate Curator Human History (Māori and Pasifika) presents a public programme; Marisa Swanink with a young visitor during the annual *Night at the Museum*.

A young visitor tries his hand at copying artefact patterns onto paper in the exhibition *AXIS + AXES: Graham Bennett Experimental Works*

**Bottom image:** Olivia Wilson, Collections Inventory Cataloguing Technician.

# Contents

**06**

Chairperson's & Director's  
Report

**09**

Engaging Our Communities

**13**

Significant Worldwide Collections

**16**

World-class Research

**19**

Professional & Committed People

**21**

Financial Statements

**22**

Statement of Comprehensive Revenue and  
Expenses  
Statement of Changes in Equity

**23**

Statement of Financial Position

**24**

Statement of Cash Flows

**25**

Notes to the Financial Statements

**41**

Statement of Service Performance

**43**

Independent Auditor's Report

**46**

Publications & Conference Presentations

**48**

Funders, Sponsors & Benefactors

**49**

Exhibitions

**51**

Museum Staff

**53**

Organisational Chart

**54**

Museum Representation on  
External Organisations

**55**

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



---

# Chairperson's & Director's Report

2020/21 was again challenging due to the ongoing impact of COVID-19 on international travel and the resulting impact on visitor numbers. On the upside, we made major progress in plans to redevelop the Museum's Rolleston Avenue site. These are designed to protect the Mountfort-designed heritage buildings and bring our facilities into the twenty-first century.

**Visitor Numbers Better Than Expected**  
364,300 visitors to the Museum and *Quake City* (2020: 562,100) down due to impacts of COVID-19, 14 temporary exhibitions staged. A further 209,550 people saw Museum touring exhibits in venues around Canterbury.

**High Visitor Satisfaction**  
96% of visitors rated their experience visiting the Museum as good or very good. Satisfaction with staff remained high at 97% with most visitors rating the manner and attentiveness of staff as very good.

**Education and Public Programmes**  
28,600 people including 13,500 school students, participated in a Museum education programme and 28,400 engaged in a public programme. More than 52,300 children and adults visited *Discovery*, our natural history centre for children.

**Research Results**  
Museum researchers engaged in national and international collaborations, had 16 peer-reviewed research papers accepted for publication, 28 articles and one book published and made five conference presentations.

**Revenue**  
Our local authorities contributed \$9.6 million to our operating costs (2020: \$9.4 million). Revenue from trading and other income was \$1.7 million (2020: \$3.8 million) including door donations of \$106,300 (2020: \$122,000).

In October 2020, the Museum celebrated 150 years on Rolleston Avenue which we marked with the publication of a book authored by Museum curators. *House of Treasures: Ngā Taonga Tuku Iho* brings together the stories of 150 of the greatest taonga cared for by the Museum. From the smallest to the largest, the beautiful to the bizarre, the tragic to humorous, from local taonga to objects created far away they provide an extraordinary record of the natural and human history of Canterbury and the Museum itself.

This was accompanied by an exhibition displaying a number of these objects in the Level 3 Temporary Gallery. Others on permanent display throughout the Museum were highlighted in gold frames.

## Planned Redevelopment

In June 2020 we began a campaign to raise public awareness about the significant issues with the Museum buildings that we have been contending with over many years, particularly those built in the twentieth century which were

exacerbated by the earthquakes. Most of the buildings have a long list of problems and are either well past the end of their useful life, or are in need of major upgrades. They are causing damage to the collections they are meant to protect.

The Board and management felt strongly that we should meet with stakeholder groups a number of times as we progressed the plans, that we listen to all the feedback and that we should take the feedback into account in finalising the designs for the redeveloped buildings.

Over several months we had face-to-face meetings and workshops, and engaged with a number of key stakeholders with a close connection or interest in the Museum. We also reached about half a million people through a digital engagement platform, advertising, media articles, social media, e-newsletters and an exhibition of the concept designs in the Museum.

---

Artist's impression of the Araiteuru space in the proposed redeveloped Museum







Registrar Scott Reeves preparing Jim Wakefield's Member of New Zealand Order of Merit medal for display at Ravenscar House Museum

The feedback we received helped to refine our plans for the redevelopment and inform Athfield Architects' concept designs for the new Museum that were published for further consultation and feedback in October 2020.

We submitted the resource consent application to the Christchurch City Council in December 2020, asking for it be publicly notified to ensure that people had a final opportunity to comment on the plans. The Council granted resource consent in July 2021.

The feedback and comments received over the 7 months of consultation and engagement demonstrated the strong community connection to the Museum across the Canterbury region and highlighted a wonderful level of support for the 150-year-old Museum.

We continue to work alongside Ngāi Tūāhuriri who support the design approach to ensure that the proposed redevelopment is undertaken in genuine partnership with

tangata whenua, hapu and iwi, and Māori.

#### Home for Art

Construction of Ravenscar House Museum was substantially completed with the building handed over by Ravenscar Trust to the Museum in July 2021. The House Museum is the vision of philanthropists Jim and Susan Wakefield whose Scarborough home was extensively damaged in the 22 February 2011 earthquake.

The Wakefields began collecting art in the early 1990s, amassing one of the most important private collections in the country. The collection of about 300 mainly New Zealand paintings and objects includes works by some of New Zealand's best known and much loved artists.

The Wakefields had planned to gift their Scarborough house to the people of Christchurch but the earthquakes forced a

change of plan. However, within four years, they had formed a partnership with the Museum, through their charitable Ravenscar Trust, to create a new house on land at 52 Rolleston Avenue. The land was gifted to the project by the Christchurch City Council following public consultation in 2015.

The opening of the House Museum on 8 November is the culmination of a collaboration between the Museum and the Trust, working through a Project Control Group with a team of professional experts including Project Manager Hayley Groves of Tripco, Patterson Associates Architects, HRS Construction and Harrisons Quantity Surveyors.

Museum staff have done an outstanding job of turning into reality Susan and Jim's vision for Ravenscar House Museum. This has been a significant project for the Museum over several years which has involved many staff from our curatorial, exhibitions, registration,

Ravenscar House Museum





Anthony Wright  
**Director**



David Ayers  
**Chairperson**

marketing and operations teams. They can all be tremendously proud of what they achieved particularly when faced with pandemic lockdowns, shipping delays and the resulting constraints on the availability of some goods and services. Thanks also to all the contractors and suppliers who have gone the extra mile for this project.

#### Ongoing Impacts

As a result of COVID-19 and its impact on international travel we recast a number of our performance objectives for the 2020/21 year. Visitor numbers were better than expected as increasing numbers of New Zealanders travel in their own backyard. We welcomed 364,307 visitors to the Museum and *Quake City*; almost 50% more than we had anticipated. Although COVID restrictions have impacted on our ability

to host public programmes and school visits, overall participation numbers have held up well in the year.

#### Our Thanks

The Board was pleased to acknowledge the 25 years' service of our Director, Anthony Wright. Not only has he led the team over that time but he has met the challenges that have arisen over that time: redevelopment, earthquake and pandemic and others that the Museum has experienced. This has been not only for the Museum: he has been a leader in both the museum sector across the country and the cultural scene in our part of Canterbury.

We are grateful for the commitment and dedication of our staff who continue to navigate through these challenging times,

finding new ways of doing things and remaining consistently positive. We want to record thanks to Executive Leadership Team members – Sarah Murray, Head of Collections and Research, Rachael Walkinton, Head of Public Engagement and Margaret Noble, Head of Operations – and all managers for their response to the ever changing environment and for ensuring that we have the best plans in place to protect the health and safety of visitors and staff. Thanks also to the contractors that maintain the buildings and keep them safe, secure and welcoming for all.

Thank you to Museum volunteers and members of the Museum Trust Board. In March 2021, we welcomed to the Board new Christchurch City Council appointees James Daniels and Grant Lovell to replace Crs Pauline Cotter and David East. We also welcomed Penny Hoogerwerf as the Selwyn District Council appointee, replacing Michael McEvedy who has, however, been appointed to represent the Friends of Canterbury Museum. We would particularly like to acknowledge the long service of Annette Harris who retired as the Friends representative on the Board after 13 years of service.

We extend our appreciation to our funders, sponsors and benefactors and to the Friends of Canterbury Museum for their support and generosity.

*David Ayers*

David Ayers  
**Chairperson**

*Anthony Wright*

Anthony Wright  
**Director**

8 November 2021

**L to R:** Greeting visitors during COVID-19 Alert Level 2



## Engaging Our Communities

During the year we staged 14 special exhibitions, including five developed by Museum staff. We toured two smaller shows to venues around Canterbury.

Our first new show for the year came from Nelson Provincial Museum. *Our Moon: Then, Now and Beyond* explored the past, present and future of our moon through hands-on displays that were a hit with young and old alike. A highlight was the artwork *MOON*, a 4-metre inflatable replica moon printed with high-resolution NASA imagery by British artist Luke Jerram.

*Owen Mapp: Dragons and Taniwha* showcased works from the 50-year career of New Zealand's most eminent living artist carver of bone, Owen Mapp, CNZM.

Mapp's artist talks for the exhibition's opening weekend were well attended by the Canterbury public. *Dragons and Taniwha* was curated and toured by Pātaka Art + Museum, Porirua.

Museum staff developed *House of Treasures: Ngā Taonga Tuku Iho* to commemorate our 150th anniversary on Rolleston Avenue. The exhibition was tied to a book showcasing 150 treasures from the Museum's collection; 31 of these treasures were displayed on Level 3, while another 38 in our permanent galleries

were framed in gold to emphasise their significance.

A virtual treasure hunt challenged visitors to capture some of the objects on their smartphones – a first foray into image recognition technology for the Museum.

We were among the first venues in the world to showcase the 2020 winners of the Natural History Museum, London's 'Wildlife Photographer of the Year' competition. This was the second time we have hosted the *Wildlife Photographer of the Year* exhibition, and it again proved extremely popular with Cantabrians and tourists.

Young visitors view the skeleton of a South Island Moa in the exhibition *House of Treasures*







Benjamin Work painted *Motutapu II* and the Museum's street art murals were revealed for *Hāke: Street Art Revealed*

#### *Mosque: Faith, Culture, Community*

evolved out of the Museum's role in caring for tributes to the victims of the March 15 terror attacks. The exhibition was developed in collaboration with members of Christchurch's Muslim community, who were keen to share knowledge and understanding about Islam, and the diversity of those who follow the faith, with the wider community.

*Mosque* incorporated Islamic treasures loaned by local Muslims alongside some from the Museum's collection, and included a video of Muslims who worship at Christchurch's mosques speaking about what their mosque means to them.

The exhibition shared the gallery space with *Spiritual Edifices of Islam*, a collection of drawings of mosques by famed Syrian-American artist Wahbi Al-Hariri Rifai that was loaned to us by GDG Exhibits Trust in Washington DC, United States of America.

The Museum hosted two art installations during the year. Produced by SCAPE Public Art, Jacqueline Greenbank's *Starfruit Fruiterer* reimagined a Christchurch Chinese greengrocer from the 1940s and 1950s in our *Christchurch Street*. Benjamin Work painted *Motutapu II*, a huge mural inspired by the designs on 'akau tau (Tongan war clubs), on the floor of our Special Exhibitions Hall as part of *Hāke: Street Art Revealed*.

Museum staff worked with well-known sculptor Graham Bennett to produce an exhibition of his experimental artworks. *AXIS + AXES: Graham Bennett Experimental Works* featured Graham's latest installation *Disrupt*, which comprised 33 carved wooden axes.

We were thrilled to host another exhibition by the Artisans of Florence, whose *Da Vinci Mechanics* exhibition drew more than 190,000 people to the Museum between 28 November 2015 and 8 February 2016. *Galileo: Scientist, Astronomer, Visionary* featured a similar range of hand-on exhibits exploring the revolutionary Renaissance discoveries of Galileo Galilei.

With the assistance of Museum staff, two community groups held exhibitions in our Visitor Lounge. Canterbury Area Creative Fibre members showcased their knitting, weaving, felting and other fibre art, and the Canterbury Potters Association held its 47<sup>th</sup> annual exhibition. The Visitor Lounge was also briefly home to *Ningyō: Art and Beauty of Japanese Dolls*, an exhibition toured by the Japan Foundation featuring more than 60 ningyō (Japanese dolls) from different time periods and different regions.

We toured shows to Hurunui, Waimakariri and Selwyn districts with 209,550 people viewing these smaller exhibitions in

libraries and other venues.

#### **Public Programmes**

This year *Night at the Museum*, which usually takes place during the July school holidays as part of the Christchurch City Council's Kidsfest programme, was delayed until the October school holidays due to COVID-19. The event was themed around the Museum's 150th anniversary, with 2,423 people – many dressed as Museum objects – attending over three nights.

Activities that involve searching the Museum for objects are always popular with our younger visitors. This year, annual favourite *The Great Museum Santa Search* attracted 4,420 entries, while its Easter equivalent *The Great Museum Egg Hunt* attracted 4,022. A similar activity for Matariki also proved popular.

In October, we were part of the first *Days of Ice*, an annual festival organised by the Christchurch Antarctic Office to mark the opening of the Antarctic season and celebrate our region's connection to the icy continent. We hosted public talks on the darker side in Antarctic history and a recent expedition to find the wreck of Sir Ernest Shackleton's ship *Endurance*. An activity involving searching the Museum for penguins painted on stones was a hit with our younger visitors.

The *Our Moon: Then, Now and Beyond* exhibition provided an opportunity for several public programmes including





Visitors view the Irish elk skeleton in the Victorian Museum, one of the objects in the *House of Treasures* exhibition

talks by local space experts, regular story reading sessions for younger visitors, and even a yoga session lit by the light of Luke Jerram's four-metre inflatable moon installation.

For the second time, we ran in conjunction with *Wildlife Photographer of the Year* a nature photography competition for Cantabrians aged 15 and under. Our judges were once again blown away by the quality of entries, all of which were displayed on a screen in the foyer.

In December, we marked World Arabic Language Day with an activity where Museum visitors could have their name written in Arabic by members of Christchurch's Muslim community.

In December and January, we hosted four decorated penguin sculptures as part of the Pop Up Penguins sculpture trail. Fifty giant and 70 smaller penguin sculptures, each individually and stunningly designed by local artists and school children, were installed around Christchurch and Canterbury as part of the trail. After 2 months delighting locals, the penguins were sold at auction to raise money for Cholmondeley Children's Centre.

During the year the Museum organised a range of free public talks connected to our exhibitions. Topics included the art of Owen Mapp and Graham Bennett, space law, mosque architecture and the Museum's Antarctic collection.

We continued collaborating with Christchurch Libraries, Christchurch Art Gallery, the Arts Centre and the Botanic Gardens on shared activity booklets for the school holidays.

Public programmes staff, with the support of the wider Museum team, have continued creating programmes tailored to groups who might otherwise have difficulty accessing the Museum.

We have been delivering these programmes, which typically combine time in the galleries with a hands-on activity in the Education Room, to members of Blind Low Vision New Zealand and Dementia Canterbury for around four years.

In the past year we have also hosted groups from mental health organisations Step Ahead Trust and PuraPura Whetu, Hōhepa Canterbury, arts group Te Korimako, and a range of adult ESOL (English for speakers of other languages) groups connected to secondary schools from around Christchurch.

Museum staff gave a number of well-received talks as part of the Friends of Canterbury Museum series and to external organisations.

*Discovery*, our children's natural history centre, remained popular with 52,351 paid visitors, and 504 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 28,635 individuals used the Museum as an education resource. This included 13,528 school student visits. A further 28,412 people participated in a Museum public programme, a 5% increase on the previous year.

### Visitor Research

Visitor numbers continue to be impacted by the COVID-19 pandemic and the lack of international tourists. International tourists accounted for nearly 70% of visitors in a typical year pre-pandemic. This year was the first full year where border restrictions prevented international tourists from visiting New Zealand. We received 343,041 visits during the year, almost exclusively from locals and domestic tourists. This represents a drop of 33% on last year's visitor numbers.

Although overall visitor numbers were down, visits by Cantabrians from the Museum's contributing local authorities (Christchurch City and Selwyn, Hurunui and Waimakariri District Councils) more than



In *AXIS + AXES* Graham Bennett exhibited his experimental works alongside these objects from the Pacific that inspired him

doubled. We had an estimated 91,000 more local visits during the year (up 115%), and 85,000 more visits from New Zealanders from other parts of the country (up 123%). Of our local visitors, 94% were from Christchurch, with Selwyn making up 4% and Hurunui and Waimakariri accounting for the rest. Nearly half the population of Christchurch (46%) is estimated to have visited the Museum during the year.

Visitor satisfaction remained high with 96% of visitors rating their experience good or

very good. The average visit lasted 1 hour and 35 minutes.\*

#### Working with Others

Collaboration continues with various national and community organisations. The Museum is formally represented on 43 groups and associations.

During the year, we continued our support for regional museums, developing and

delivering a programme of workshops to meet their needs and priorities.

This year we ran two workshops for regional museums and heritage organisations. The first, in November 2020, looked at funding and grant applications and was attended by 34 people from 22 organisations. The second was a two-day workshop in March 2021 that saw 31 people from 21 organisations view demonstrations on object mounting techniques and gallery maintenance and cleaning.

Visitor Host Marie Hudson reads to young visitors during the exhibition *Our Moon: Then, Now and Beyond*



In June, we were pleased to receive funding of \$209,033 from Manatū Taonga Ministry of Culture and Heritage's Te Tahua Whakakaha Capability Fund for a project to help Canterbury heritage organisations improve the care of their collections. This two-year project will see a staff member employed to help the local organisations develop the skills and material they need to improve their collections care.

\*Visitor research by Morris Hargeaves McIntyre based on face to face interviews with 588 visitors to the Museum between July 2020 and June 2021; margin of error +/- 4.04%.

# Significant Worldwide Collections

Visitors to Canterbury Museum can only see on display less than 1% of the 2.3 million objects in the collection. Safely tucked away in storerooms throughout the Museum are the hundreds of thousands of taonga (treasures) that tell the stories of Canterbury, the South Island, Antarctica and the world

Since 2017, the Inventory team has been working its way through the collection to ensure that every object has a record on the Vernon database with an up-to-date location and photograph where appropriate. During the year the team worked on diverse collections including books, moa bones, decorative arts, postcards, firearms and currency. In all, nearly 98,000 objects were checked, photographed, and given updated locations.

Almost 16,000 more records of images donated in 1992 by Standish and Preece, New Zealand's longest running photography studio, were checked and verified by the Standish and Preece team. In total 115,649 new and existing Vernon records were created or checked and verified by the wider Museum team in the year.

On top of this the Standish and Preece team created, checked and verified 19,496 new images and records donated by studio owner John Hunter in 2017, completing the three-year Lotteries-funded project. More than 75,000 images capturing the changing faces of everyday Cantabrians, over 135 years, are now in the collection.

A collection of tributes to the victims of the March 2019 Christchurch terrorist attacks were processed and catalogued during the year. Collected following extensive engagement with the city's Muslim community and a selection process driven in partnership with five community representatives, 86 tributes were accessioned into the Museum's collection, representative of the tens-of-thousands left by members of the public at the three tribute sites.

The Lotteries-funded project to catalogue 140,000 invertebrates – collected by Research Fellow Peter Johns over 50 years – was

completed in mid 2020. The majority of the collection has also now been georeferenced. The next stage will be to catalogue several thousand more specimens collected by Peter since 2010.

## Acquisitions

We assessed 7,771 items offered to the Museum for the collection in the year and acquired 4,285 of these. A sledge used by Sir Edmund Hillary's Transantarctic Expedition (1955–1958), a collection of cups and memorabilia belonging to Christchurch world speedway champion Ronnie Moore and a sideboard owned by Museum founder Sir Julius von Haast were among the highlights.

Christchurch sculptor Paul Deans donated to the Museum a turtle fossil that he discovered embedded in the limestone core of a pillar from the demolished, and now rebuilt, Oxford

Terrace Baptist Church in Christchurch. Closer examination by Paul Scofield, Senior Curator Natural History, found that it was probably connected to another specimen in the Museum collection which was likely extracted from the same quarry in Oamaru when the church was built in 1881–1882.

Following the nationwide COVID-19 lockdown in 2020, we embarked on a project to collect objects that reflected the effects of the global pandemic in Canterbury. One hundred and twenty nine objects were added to the collection including face masks and public health signage.

We continued to develop our world-class collection of pounamu with the addition of an attractive natural boulder, samples of nephrite from New Caledonia (courtesy of the late Russell Beck), a remnant of a

Senior Curator Natural History, Paul Scofield, left, and sculptor Paul Deans examine the fossil of a turtle found in the pillar of a demolished Christchurch church.







Associate Registrar, Erna Tidy prepares a collection of spider specimens for a loan to the University of Greifswald, Germany

---

Senior Curator Human History, Julia Bradshaw and a pounamu boulder from the Arahura River





boulder exploded by speculators in the 1840s and items made using European lapidary techniques.

The Museum acquired a collection of 57 outfits designed and made by the Christchurch dressmaker Zora Price between the 1970s and 1990s. Price died in late 2019 and her collection was generously donated by her three daughters, adding to our growing collection of contemporary Christchurch fashion.

Significant invertebrate specimens were added to the collection in the year. Museum Research Fellows Terry Hitchings and Dr Tim Hitchings donated a further 732 mayflies for the collection. The mayflies add important distribution data on where different species of mayflies are found. Research Associate Dr Ian Payton continued to contribute to the mollusc collection, donating 432 Wainui land snail specimens. This collection significantly improves the coverage of this rare land snail group in the Museum, with many new locality records added.

The Museum continues to grow our historical art collection. During the year we acquired a large 1982 four-panel painting by Theo Schoon. *Untitled Mural* captures the maturing of Schoon's practice in applying toi Māori motifs and techniques in the style of European modernism. Schoon's appreciation and collaboration with toi Māori at a time when few others were doing so, now can be viewed as cultural (mis)appropriation, an increasingly important topic for museums and galleries. This acquisition not only complements our existing collection of Schoon's original artworks, it more broadly adds to collections like the Menzies and Gow Collections, both representative of non-Māori, New Zealand artists using Māori motifs.

With the generous support of the Friends of Canterbury Museum we were able to purchase a painting *Aroha Nui* by Dick Frizzell and a watercolour *HMS Endurance* by W E How. The Canterbury Historical Association

Archive, acquired in 2019/20, was processed and fully catalogued, with 746 objects added to the collection.

### Loans

We lent 1,096 items in 28 transactions to 24 different borrowers. This is roughly the number of items lent last year, and included a number of research loans to organisations ranging from Landcare Research to the Museum of Comparative Zoology, Harvard in the United States. Our heroic era Antarctic items continued to tour the United States with an exhibition organised by the Field Museum in Chicago.

Two ngatu (tapa cloth) from the Reverend Major Albert Rugby Pratt Collection were loaned to the Wallace Arts Centre, Pah Homestead in Auckland to feature alongside works by Senior Tongan artists Sopolemalama Filipe Tohi, and Dagmar Vaikalafi Dyck in the *Amui 'i Mu'a – Ancient Futures* exhibition. Two models of ships from the First Russian Antarctic Expedition (1819–1821) were loaned to the Picton Heritage and Whaling Museum. The *Vostok* and *Mirny* circumnavigated the globe, discovering the continent of Antarctica and a number of islands and archipelagos in the Southern Ocean and the Pacific. During the voyage home they struck bad weather and sought shelter in Tōtaranui (Queen Charlotte Sound), encountering local Māori.

We also condition reported and processed inward and outward loans for exhibitions, including *Our Moon: Then Now and Beyond*, *AXIS + AXES: Graham Bennett Experimental Works*, *Spiritual Edifices of Islam* and *Mosque: Faith, Culture and Community*.

We continued management of whānau tāonga held in trust. This year required processing condition reports, curatorial assessments and approvals for researcher access to whānau archives and photographic collections, and temporary custody access for whānau kākahu (cloaks) worn in approved whanaunga (family) events.

### Access to Collections

We uploaded 24,394 images to Collections Online this year including 18,387 postcards from the collection of Ron Scarlett MBE, former Museum Osteologist and Emeritus Curator Osteology who was intensively involved in moa bone excavations in the Pyramid Valley, North Canterbury in the late 1950s and early 1960s.

During the Level 4 lockdown in 2020, the Museum added 32,000 of the Standish and Preece images onto Collections Online calling on the public to help identify the many people and places in the collection. More than 2,800 comments were left online during the year, many helping to identify and tell stories about the people featured. A further 43,000 images went live on the site just after year end to coincide with the opening of the *Standish and Preece* exhibition.

In 2015/16, more than 12,000 scanned index cards of biographical information on 22,000 nineteenth-century Cantabrians were uploaded to Collection Online. These cards – the Macdonald Dictionary of Canterbury Biographies – were the result of 13 years work between 1952 and 1964 by farmer, historian and Museum volunteer George Ranald Macdonald (1891–1967). Volunteer and software developer Mark Fryer created a computer programme and machine transcribed the original handwritten cards. Not only are they now much easier to read, they are now available for key word searches for virtually anything that appears on the cards. Previously only heads of household, who were mainly men, were digitally searchable.

During the year, Collections Online was used by 85,557 people in 123,003 sessions and 1.27 million page views.

The Image Service had a very busy year supplying three times the images we normally do delivering 138 orders of 516 images for a ranges of uses including books, journals, blogs and documentaries.

(L to R): Collections Inventory Digitisation Technician, Sarah Cragg; Collections Technician Human History, Rebecca Helliwell and Associate Curator Collections Inventory, Phil Skewes



---

## World-class research

Travel restrictions imposed by the COVID-19 pandemic greatly impacted the presentation of conference papers, however Museum curators continued to share their research in a range of channels from international research journals and online hui to blog posts and social media.

During the year curators had 16 peer-reviewed research papers accepted for publication, five non-peer reviewed articles published and they presented five conference papers. They also peer-reviewed 68 external articles and student theses.

### Human History

Head of Collections and Research Sarah Murray continued her longstanding research project on international memorials to Robert Falcon Scott and the Polar Party. Working with a Canterbury-based research collaborative, she also completed work on conservation grade adhesives for objects on display in

earthquake zones. Sarah has worked on a reflective article on the display of controversial objects, focusing on a case study of Canterbury Museum's *T-Shirts Unfolding* exhibition with the Museum's Curator Special Projects Dan Stirling and Auckland City Council's Marguerite Hill.

Emeritus Curator Roger Fyfe has continued to contribute to various ethnological and archaeological projects at Canterbury Museum, generously sharing his experience and expertise with the Museum's curators. More recently he has been working with Julia Bradshaw on several research papers.

Julia Bradshaw, Senior Curator Human History, completed work on the 1840s pounamu speculation in South Westland and Chinese-European marriages in

Otago and Southland. She is currently researching the history of tangiwai (bowenite) extraction from Milford Sound, pounamu exports from New Zealand and beginning a project with Phil Moore and Paul Scofield to develop a straight forward, non-destructive method to identify pounamu from the South Westland source that can be used by museums and iwi.

Dr Jill Haley, Curator Human History, has published on the use of Spratt's dog biscuits in early British Antarctic exploration. She is also researched Herbert Ponting's photographs of the sledge dogs by on the *Terra Nova* expedition and the story of the Samoyed dogs that were dropped off in New Zealand after the *Southern Cross* expedition.

Daniel Stirling, Curator Special Projects, has continued his work with Sarah Murray and Marguerite Hill towards publishing a review of the Museum's 2014/15 exhibition *T-shirts Unfolding*. He has also begun a project to research the Royal New Zealand Air Force's defensive infrastructure in New Zealand during World War Two, with a view to publishing on the subject.

Research Fellow Lyndon Fraser's primary research interests this year revolved around the nature of Victorian and early Edwardian "deathways" in New Zealand. New collaborative work with Julia Bradshaw on commemorative jewellery was published in the 2020 issue of *Records of the Canterbury Museum*. He is currently working on another article for the 2022 volume which examines surviving examples of mourning attire held

---

Curator Human History, Dr Jill Haley published on the content of Spratt's dog biscuits fed to the canine members of the early Antarctic expeditions





Associate Curator Natural History, Johnathon Ridden inspects a mayfly specimen

by the Museum. Writing for a third essay that uses shipboard accounts is close to completion and will be submitted to an international peer-reviewed journal.

Research Fellow Richard Bullen, together with James Beattie, is continuing to research the Museum's Rewi Alley Collection. He is currently engaged in research on artworks made by Japanese Prisoners of War held at Featherston POW Camp in World War Two and, with Tets Kimura (Flinders University, Adelaide), in Australia and wider Pacific.

Research Associate Dr Phil Moore has primarily focused on examining and documenting stone artefacts from Māori occupation sites in Canterbury and identifying the sources of lithic materials. This had included some specific studies on particular rock types.

### Natural History

Dr Paul Scofield, Senior Curator Natural History, recently completed work describing two species of ancient penguins from Taranaki and Waipara and an archaic seal from Taranaki, in association with a large multinational research team. He has contributed to

publications on the causes of plastic ingestions in seabirds and on the fisheries bycatch of Albatross on the high seas with large international collaborative teams. He has also been involved in publications on the brain and inner ear of Plesiosaurs from North Canterbury, tuatara biogeography, the taxonomy of small petrels in the Pacific and the evolution of wing-propelled diving in ancient penguins. During the year he continued working on projects with Master of Science students at the University of Canterbury in his role as adjunct Professor of Geology.

Cor Vink, formerly Curator Natural History took up a Senior Lecturer position at Lincoln University in January 2021. Prior to this Cor had four main focus research areas at the Museum; the systematics of New Zealand pirate spiders (Mimetididae) and sheet web spiders (Cambridgea), the collection of a new species of gradungulid spider in the genus *Pianoa* from the Marlborough region for taxonomic description, redescribing an Australian spider *Philoponella congregabilis*, which has established in Christchurch (which attracted some media attention) and contributing to the Department of Conservation report on the conservation

status of New Zealand spiders.

Dr Vanesa De Pietri, Research Curator Natural History, successfully completed her Fast Start Marsden Grant funded by the Royal Society of New Zealand Te Apārangi producing 17 papers over the funded period addressing the early evolution of shorebirds worldwide. During the year she produced papers describing an extinct shorebird from Henderson Island in the Central Pacific, early Eocene birds from the eastern United States and, with Paul Scofield, the discovery of the place the first kiwi was collected in Aotearoa New Zealand. As well as managing the annual St Bathans fossil dig in Central Otago in February she contributed to a large international collaboration on the evolution of brain size in birds.

Johnathon Ridden, Associate Curator Natural History, published work on molluscan taxonomy. His ongoing research is looking at sampling pollen from Museum insect collections in collaboration with Manaaki Whenua Landcare Research. Nearly 49,000 mayfly records have been





Collections Inventory Cataloguing Technician, Julia Nicholls cataloguing moa bones

published to the *Atlas of Living Australia*, with a data paper manuscript in preparation describing this mayfly collection. He has facilitated access to collections has for a range of researchers looking at invertebrates including rock lobsters, stag beetles, molluscs and arachnids.

Dr Ian Payton, Museum Research Associate and plant ecologist, has a long-term interest in New Zealand molluscs, particularly terrestrial land snails. During the year he has added new specimens to the 429 *Wainui* land snails that he has donated to the Museum and introduced a new system allowing the shells to be viewed without the need to open every box. He is currently curating the rhytidid land snails and the freshwater mussels in the collection. Ian is also collaborating with a Wellington-based group of land snail taxonomists who are revising the nomenclature of several micro-snail genera.

Natural History Research Fellow Peter Johns has been considering recent descriptions of early Cretaceous fossil craneflies from Brazil and Spain, and their placement in the austral genus *Leptotarsus*. This has raised questions about the fossils' relationship to the present-day, rich fauna

of New Zealand and Australia. Cranefly fauna in the Museum collection has not been reviewed since they were described in 1900 and the mid-1920s. More than 50 species have not been sorted entirely and there are misidentifications dating back to 1900. There is still a tray of craneflies in the Museum which former Director Frederick Hutton (1836–1905) had misidentified along with a number of gaps where material was apparently lent or given away in about 1910. These were never returned and now lie in museums in London and Washington DC. Peter has sorted the Hutton material during the year but the problem of placing known and more than 20 new species – New Zealand has about a quarter of the world's cranefly fauna – with these fossils is increasing. About 30 of our species are now fully described and unrecorded subgroups are now being considered.

Natural History Research Fellows, Tim and Terry Hitchings continued their work on the taxonomy of mayflies (Ephemeroptera) including field collection, identification and description of new species in the genus *Deleatidium* and *Nesameletus*.

## Records

Volume 34 of *Records of the Canterbury*

*Museum* was published with seven articles: The Grays Hill silcrete source, inland South Canterbury (Phillip R Moore, Michael Trotter and Kyle Davis); A significant silcrete source near Oxford, North Canterbury (Phillip R Moore and Kyle Davis); High McCully's 'mogie' (Rosanna McCully McEvedy, Marion Seymour and Anthea McCully); A review of the role of diadromous ikawai (freshwater fish) in the Māori economy and culture of Te Wai Pounamu (South Island), Aotearoa (Roger Fyfe and Julia Bradshaw); *Theridion pumilio* (Theridiidae) and *Drapetisca australis* (Linyphiidae) are transferred to *Diplopecta* Millidge, 1988 (Araneae: Linyphiidae, Linyphiinae) (Brian M Fitzgerald and Phil J Sirvid); Any relic of the dead is precious: Nineteenth-century memorial jewellery at Canterbury Museum (Lyndon Fraser and Julia Bradshaw) and A redescription of *Philoponella congregabilis*, an Australian hackled orb weaver spider (Uloboridae) now found in Christchurch, New Zealand (Cor J Vink and Kate M Curtis).



## Our People and Working Environment

People are at the heart of the Museum and we place the quality of our workplace culture at the centre of everything we do. We are committed to achieving a high-performance culture, ensuring that our people have the opportunity to develop their skills, and to continuously improving our working environment.

Learning and professional development is a high priority and all staff participate in Museum-wide training in areas including communication and customer service; bicultural understanding; health and safety and collections management.

Staff training exceeded our target with 3,729 learning and development hours achieved against a target of 3,400. Over 400 staff participations were recorded across 76 events.

The Service IQ Level 4 Certificate in Museum Practice provides staff with the

opportunity to work together to learn about key areas of museum best practice. During the year eight staff completed the qualification and a further 14 started to work towards achieving the qualification, an increase of two on the previous year.

Ensuring high levels of staff engagement, measuring culture and performance, and responding to needs identified by staff for improvement is a priority. The Gallup Q12 framework was introduced for the first time in 2020/21 enabling assessment of staff engagement across 12 key areas

including recognition, commitment to quality, opportunities to learn and grow and expectations. As a result, priority areas were identified for ongoing development including communications, working arrangements, systems and resources, and leadership and management. A series of engagement workshops were held, attended by over 75% of Museum staff, and the outcomes from the workshops helped shape the development of a new People and Capability Strategy and the identification of priority action areas. Key outcomes included the development of

The Museum's Exhibitions Team in *Discovery*, our natural history space for children. (L to R) Liam Dangerfield, Sebastian Denize, Alex Wootton, John Owens, Chris O'Rourke and Hamish Anderson





a new culture map, a focus on digital development and enhanced professional development opportunities.

### Health, Safety & Wellbeing

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 visitors, staff and contractors.

Our Health and Safety System focuses on a continuous cycle of leadership, risk management and employee training. The Health and Safety Committee meets monthly, involving elected staff representatives from across the Museum, an Executive Leadership Team member and the health and safety manager. The remit of the committee was broadened in 2021 to also include wellbeing as a key aspect of its work.

There was one notifiable accident in the year involving a child on a school holiday programme who tripped and fell heavily onto a concrete floor rendering her unconscious. The child was taken to hospital, and Police and WorkSafe were notified. This incident was not attributable to any negligence by the Museum. Trips,

falls, collisions with other visitors, and staff cuts and scratches accounted for the 33 accidents (11 visitors, 15 staff and one contractor) reported in the year. This was twice the number of accidents reported in the previous year when the Museum was closed for a time due to COVID-19 but lower than the number reported prior to the pandemic.

### Environment

Sustainability was identified as a priority area for focus by staff and work commenced on developing new sustainability policy and procedures. The focus on recycling and reducing waste and finding alternatives to placing unwanted items in landfill continued; more than 90% of identified recyclable waste was kept out of the general waste stream in the year. We continued our strategy of repurposing material and equipment offering other Canterbury museums and community-based charitable trusts furniture and equipment that is surplus to our requirements.

Good security and the elimination of risk to ensure the maintenance of a safe environment for visitors and staff continued as a primary area of focus. Enhancements were made to the security system with the

Collections Inventory Cataloguing Technicians, Amanda Ray, left, and Chantal Bennett

installation of new cameras together with a comprehensive review of the Museum's Risk Register.

### Buildings

The maintenance of ageing buildings to ensure that they are clean, safe and secure for visitors and staff remains a costly challenge. Support by contractors and suppliers, and a robust cyclical and routine maintenance programme ensures that we are able to identify and address potential issues prior to them becoming breakdowns and repairs. This helps us maintain a high standard across our public facilities and a good working environment for staff. The planned redevelopment of the Museum will provide the opportunity to address these issues and stakeholders and staff have been actively engaged in development and concept design proposals.

# **Financial Statements**

## **22**

Statement of Comprehensive Revenue and Expenses  
Statement of Changes in Equity

## **23**

Statement of Financial Position

## **24**

Statement of Cash Flows

## **25**

Notes to the Financial Statements

## **41**

Statement of Service Performance

## **43**

Independent Auditor's Report

# Statement of Comprehensive Revenue and Expenses

For the year ended 30 June 2021

	Note	2021 \$	2020 \$	Budget 2021 \$
<b>Revenue</b>				
Revenue from non-exchange transactions	2	10,793,834	12,196,349	10,188,098
Revenue from exchange transactions	2	2,926,142	3,087,250	2,221,051
		13,719,976	15,283,599	12,409,149
<b>Expenditure</b>				
Employee benefits expense	3	5,329,820	5,373,067	5,855,268
Depreciation and amortisation	3	1,255,088	1,376,090	1,412,000
Other expenses	3	4,169,394	3,767,577	5,103,302
		10,754,303	10,516,734	12,370,570
<b>Net surplus attributable to Canterbury Museum Trust Board</b>		<b>2,965,673</b>	<b>4,766,865</b>	<b>38,579</b>
<b>Other comprehensive revenue and expense</b>				
Change in value of available-for-sale financial assets		3,366,582	297,646	
Sale of available-for-sale financial assets		(5,413)	13,910	
<b>Comprehensive revenue and expenses before revaluation</b>		<b>6,326,842</b>	<b>5,078,421</b>	
Revaluation of land and buildings	7	-	4,629,446	
<b>Total comprehensive revenue and expenses attributable to Canterbury Museum Trust Board</b>		<b>6,326,842</b>	<b>9,707,867</b>	

# Statement of Changes in Equity

For the year ended 30 June 2021

Opening balance	123,713,249	114,005,382
Net surplus	2,965,673	4,766,865
Other comprehensive revenue and expenses	3,361,169	311,556
Revaluation of land and buildings	-	4,629,446
Closing balance	130,040,091	123,713,249

The accompanying notes form part of these financial statements.



# Statement of Financial Position

As at 30 June 2021

	Note	2021 \$	2020 \$
<b>Current assets</b>			
Cash and cash equivalents		5,992,448	8,170,769
Debtors and receivables from non-exchange transactions		251,821	83,089
Debtors and receivables from exchange transactions	4	626,089	775,903
Inventory		14,561	18,193
Other financial assets	5	6,648,747	5,745,583
		<b>13,533,667</b>	14,793,537
<b>Non current assets</b>			
Other financial assets	5	75,942,383	68,956,047
Building contribution	6	-	1,000,000
Property, plant and equipment	7	49,953,806	48,769,707
Intangible assets	8	7,438	12,298
		<b>125,903,627</b>	118,738,052
<b>Total assets</b>		<b>139,437,294</b>	133,531,589
<b>Less liabilities</b>			
<b>Current liabilities</b>			
Creditors and other payables	9	1,245,868	1,762,172
Employee entitlements	10	314,242	330,763
Grants received in advance	11	7,799,040	7,687,353
		<b>9,359,151</b>	9,780,288
<b>Non current liabilities</b>			
Employee entitlements	10	38,052	38,052
		<b>38,052</b>	38,052
<b>Total liabilities</b>		<b>9,397,202</b>	9,818,340
<b>Equity</b>			
Reserves	12	93,696,749	88,254,566
Retained earnings	13	36,343,342	35,458,683
		<b>130,040,091</b>	123,713,249
<b>Total liabilities and equity</b>		<b>139,437,294</b>	133,531,589



Board Chairperson  
8 November 2021



Director

The accompanying notes form part of these financial statements.

# Statement of Cash Flows

For the year ended 30 June 2021

	2021 \$	2020 \$
<b>Cash flows from operating activities</b>		
<i>Receipts from non-exchange transactions</i>		
Levy and ex gratia payments	9,634,017	9,353,418
Donations and grants	1,271,504	2,977,867
<i>Receipts from exchange transactions</i>		
Other revenue	441,966	1,045,680
Interest and dividends on financial instruments	2,251,067	2,123,883
<i>Payments</i>		
Payments to suppliers of goods and services	(4,682,068)	(4,310,828)
Payments to employees	(5,346,341)	(4,859,791)
<b>Net cash flows from operating activities</b>	<b>3,570,145</b>	<b>6,330,229</b>
<b>Cash flows from investing activities</b>		
Sale of financial instruments	14,879,262	9,817,661
Purchase of property, plant and equipment	(1,434,327)	(430,280)
Purchase of financial instruments	(19,193,401)	(13,598,306)
<b>Net cash flows from investing activities</b>	<b>(5,748,466)</b>	<b>(4,210,925)</b>
<b>Net cash flows from financing activities</b>	<b>-</b>	<b>-</b>
<b>Net increase/(decrease) in cash held</b>	<b>(2,178,321)</b>	<b>2,119,304</b>
<b>Cash and cash equivalents at beginning of year</b>	<b>8,170,769</b>	<b>6,051,465</b>
<b>Cash and cash equivalents at end of year</b>	<b>5,992,448</b>	<b>8,170,769</b>

The accompanying notes form part of these financial statements.

# Notes to the Financial Statements

For the year ended 30 June 2021

## 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 11 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) Basis of preparation & measurement base

The Museum followed the accounting principles recognised as appropriate for the measurement and reporting of revenue and expenses 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 'Property, Plant and Equipment' 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 financial statements have been prepared on the basis that the Museum is a going concern.

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 revenue and expenses 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 Statement of Comprehensive Revenue and Expenses 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.

#### **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.

#### **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 or goods provided.

#### **Lease income**

Revenue is recognised on a straight-line basis over the rental period. The Museum Store and Cafe lease agreements are reviewed and renewed annually.

#### **Interest income**

Interest is recognised in the Statement of Comprehensive Revenue and Expenses as it accrues using the effective interest rate method.

#### **Dividend income**

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

#### **ii Budget figures**

The budget figures are from the Canterbury Museum Trust Board Annual Plan that was approved by the Board at its meeting on 8 June 2020. 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 Statement of Comprehensive Revenue and Expenses.

#### **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

# Notes to the Financial Statements

For the year ended 30 June 2021

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. 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)

## Available for sale financial assets

Assets and liabilities in this category are those non-derivative financial assets that are designated as available for sale or are not classified as loans and receivables, held-to-maturity investments or financial assets at fair value through surplus or deficit. Assets in this category include investments in equity instruments. The fair value of these instruments are based on quoted market prices.

## Held-to-maturity investments

Assets in this category are measured at amortised cost. The Museum has classified its bank term deposits and fixed term investments as held-to-maturity investments.

## Other financial liabilities

This category includes all financial liabilities other than those at fair value through comprehensive income. Liabilities in this category are measured at amortised cost. They represent:

- liabilities for goods and services provided to the Museum prior to the end of the reporting period that are unpaid and arise when the Museum becomes obliged to make future payments. These amounts are unsecured.

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)

## viii Property, plant and equipment.

All property, plant and equipment are stated at cost less accumulated depreciation and impairment, except for land and buildings (see further under Revaluation). Cost includes expenditure that is directly attributable to the acquisition of the item. Repairs and maintenance are charged against income as incurred. Depreciation is calculated on a straight line basis so as to write off the net cost amount of each asset over its expected useful life to its estimated residual value. Land is not depreciated.

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

	Rate
Buildings	2%
Building fit-out	10% – 33%
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 surplus or deficit to the extent that it reverses a revaluation decrease of the same asset previously recognised in surplus or deficit. Revalued assets are depreciated over the remaining useful life. On the subsequent sale or retirement of a revalued property, the attributable revaluation surplus remaining in the asset revaluation reserve, net of any related deferred taxes, is transferred directly to retained earnings.

---

### **Intangible assets**

Computer software are finite life intangibles and are recorded at cost less accumulated amortisation and impairment. Amortisation is charged on a straight line basis over their estimated useful lives of 3 years and reported within the Statement of Comprehensive Revenue and Expenses. The estimated useful life and amortisation method is reviewed at the end of each annual reporting period.

### **Heritage assets**

Heritage assets include collection items or artefacts of cultural or historical significance. The cost of acquisition of heritage assets is charged to the Statement of Comprehensive Revenue and Expenses. During the reporting period, the acquisition cost of collection items amounted to \$643,466 (2020: \$272,641).

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 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.

### **xi Inventories**

Inventories are measured at the lower of cost and net realisable value.



# Notes to the Financial Statements

For the year ended 30 June 2021

## **xii 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.

## **xiii Reclassification of prior year balances**

\$7.25m of current other financial assets have been reclassified to non-current other financial assets as at 30 June 2020. This was to more clearly reflect the nature and intention behind these investments. The reclassification is also reflected in any related note disclosures.

	2021 \$	2020 \$	Budget 2021 \$
<b>2 REVENUES AND OTHER REVENUE</b>			
<b>a Revenues from non-exchange transactions</b>			
Local authority operating levy and ex gratia payments	9,634,017	9,353,418	9,634,019
Donations, grants and bequests	1,159,817	2,842,931	554,079
	10,793,834	12,196,349	10,188,098
<b>b Revenues from exchange transactions</b>			
Discovery revenue	93,844	67,895	91,457
Lease revenue	114,100	141,877	164,100
Image Service revenue	8,162	7,559	5,000
Other trading revenue	309,245	772,376	320,494
	525,351	989,707	581,051
<b>c Other revenues from exchange transactions</b>			
Interest revenue	1,781,544	1,861,883	1,450,000
Dividend revenue	405,056	262,000	190,000
Gain on sale of financial instruments	214,192	(26,340)	-
	2,400,792	2,097,543	1,640,000
<b>3 EXPENSES</b>			
<b>a Employee benefits expense</b>			
Salaries and wages	5,088,266	5,149,363	5,603,078
Post-employment benefits	137,950	147,091	131,701
Other short-term employee benefits	103,604	76,613	120,489
	5,329,820	5,373,067	5,855,268
<b>b Depreciation and amortisation</b>			
Buildings	776,600	768,915	870,000
Bulding fit-out	318,787	409,311	320,000
Furniture, fittings and equipment	152,041	189,173	215,322
Total depreciation	1,247,428	1,367,399	1,405,322
Amortisation of intangible assets	7,660	8,691	6,678
	1,255,088	1,376,090	1,412,000
<b>c Other expenses</b>			
Audit fees for audit services	42,560	41,720	41,955
Collection acquisitions	640,996	272,641	790,000
Other operating expenses	3,485,838	3,453,216	4,271,347
	4,169,394	3,767,577	5,103,302

# Notes to the Financial Statements

For the year ended 30 June 2021

	2021 \$	2020 \$
<b>4 DEBTORS AND RECEIVABLES FROM EXCHANGE TRANSACTIONS</b>		
Debtors	56,714	94,943
Allowance for doubtful debts	-	-
	<b>56,714</b>	94,943
Accrued interest income	349,889	414,356
Prepayments	219,487	266,604
	<b>626,089</b>	775,903
<b>5 OTHER FINANCIAL ASSETS</b>		
<b>Held-to-maturity financial assets classified as current:</b>		
Bank term deposits	6,648,747	5,745,583
	<b>6,648,747</b>	5,745,583
<b>Held-to-maturity financial assets classified as non current:</b>		
Fixed term investments	49,358,739	58,656,681
<b>Available-for-sale financial assets classified as non current:</b>		
Investments in equity instruments	26,583,645	10,299,366
	<b>75,942,383</b>	68,956,047

## 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, was developed and funded by Ravenscar Trust. As part of the agreement, the Museum agreed to contribute up to \$1m (plus GST) to the capital costs of the development. The contribution of \$1m (plus GST) was made in the current financial year.



## 7 PROPERTY, PLANT AND EQUIPMENT

### Year ended 30 June 2020

	Land	Buildings	Buildings fit-out	Furniture, fittings and equipment	Work-in- progress	Total
	\$	\$	\$	\$	\$	\$
Carrying amount at 30 June 2019	8,008,400	35,360,868	1,273,502	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	-	(768,714)	(409,512)	(189,173)	-	(1,367,399)
<b>Carrying amount at 30 June 2020</b>	<b>8,400,000</b>	<b>38,830,000</b>	<b>927,132</b>	<b>354,769</b>	<b>257,806</b>	<b>48,769,707</b>

### 30 June 2020

Cost	8,400,000	38,830,000	11,131,370	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>38,830,000</b>	<b>927,132</b>	<b>354,769</b>	<b>257,806</b>	<b>48,769,707</b>

### Year ended 30 June 2021

Carrying amount at 30 June 2020	8,400,000	38,830,000	927,132	354,769	257,806	48,769,707
Additions	-	-	76,521	51,381	2,303,625	2,431,527
Revaluation	-	-	-	-	-	-
Disposals	-	-	-	-	-	-
Depreciation	-	(776,600)	(318,787)	(152,041)	-	(1,247,428)
<b>Carrying amount at 30 June 2021</b>	<b>8,400,000</b>	<b>38,053,400</b>	<b>684,866</b>	<b>254,109</b>	<b>2,561,431</b>	<b>49,953,806</b>

### 30 June 2021

Cost	8,400,000	38,830,000	11,207,891	3,446,712	2,561,431	64,446,034
Accumulated depreciation and impairment	-	(776,600)	(10,523,025)	(3,192,603)	-	(14,492,228)
<b>Carrying amount</b>	<b>8,400,000</b>	<b>38,053,400</b>	<b>684,866</b>	<b>254,109</b>	<b>2,561,431</b>	<b>49,953,806</b>

### Work in Progress

The work in progress for 2021 is for the Resource Consent preparation costs relating to the Museum Redevelopment Project (which was granted on 26 July 2021) and for the ongoing building fit-out at Ravenscar House.

### Revaluation of land and buildings

The Museum land and buildings were revalued to the latest valuation by W Blake ANZIV/FPINZ of Bayleys, who are independent, as at 30 June 2020 in accordance with PBE IPSAS 17 and valuation standards issued by the New Zealand Institute of Valuers. As at 30 June 2020 the fair value of the 11 Rolleston Avenue land was \$5,000,000 and the building was \$38,830,000 as valued by the valuer. The fair value of the land at 52 Rolleston Avenue was \$3,400,000. Valuation adjustments are reflected in Note 12.

The basis of the market valuation has been: 11 Rolleston Avenue - Building was valued using the depreciated replacement cost approach; 11 Rolleston Avenue - Land was valued, having regard to the zoning, the use to which the property is put and sales of bare land; and 52 Rolleston Avenue - Land was valued by reference to market sales of similar sites, with which a direct comparison can be made.

# Notes to the Financial Statements

For the year ended 30 June 2021

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. The independent valuer considers 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. The Board will keep valuations under frequent review as the situation unfolds and a more thorough understanding as to the impacts on the property market is understood.

	2021 \$	2020 \$
<b>8 INTANGIBLE ASSETS</b>		
Beginning balance, software assets	12,298	14,901
Additions	2,800	6,088
Amortisation	(7,660)	(8,691)
Ending balance, software assets	7,438	12,298
Cost	342,258	339,458
Accumulated amortisation and impairment	(334,820)	(327,160)
	7,438	12,298
All intangible assets are externally acquired software.		
<b>9 CREDITORS AND OTHER PAYABLES</b>		
<b>Current</b>		
Creditors	1,085,544	634,505
Other accrued expenses and payables	160,324	1,127,667
	1,245,868	1,762,172
<b>10 EMPLOYEE ENTITLEMENTS</b>		
<b>Current</b>		
Annual leave	314,242	331,578
Others	-	(815)
	314,242	330,763
<b>Non-current</b>		
Retirement gratuity	25,648	25,648
Long service leave accrual	12,404	12,404
	38,052	38,052

	2021 \$	2020 \$
<b>11 GRANTS RECEIVED IN ADVANCE</b>		
Christchurch City Council	7,061,154	6,830,526
Selwyn District Council	605,799	585,936
Other	132,087	270,891
	<b>7,799,040</b>	<b>7,687,353</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.

<b>12 RESERVES</b>		
Asset revaluation reserve	49,340,843	49,340,843
Asset replacement reserve	17,911,775	16,723,861
Trust and bequest funds	16,592,792	15,833,953
Available-for-sale revaluation reserve	5,454,002	2,092,833
Accumulated grants reserve	67,163	66,763
Earthquake conservation reserve	4,330,175	4,196,313
	<b>93,696,749</b>	<b>88,254,566</b>

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

<b>a Asset revaluation reserve</b>		
Beginning balance	49,340,843	44,711,396
Movements	-	4,629,446
<b>Ending balance</b>	<b>49,340,843</b>	<b>49,340,843</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	16,723,861	15,520,246
Transferred from retained earnings	1,187,914	1,203,615
<b>Ending balance</b>	<b>17,911,775</b>	<b>16,723,861</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 (excluding work in progress) during the year.



# Notes to the Financial Statements

For the year ended 30 June 2021

	2021 \$	2020 \$
<b>c Trust and bequest funds</b>		
Beginning balance	15,833,953	13,116,658
<b>Transfers from/(to) retained earnings for:</b>		
Donations, grants and bequests	935,250	2,717,693
Interest on trust and bequest funds	499,121	497,329
Acquisition of collection items (heritage assets)	(638,175)	(265,364)
Funding for image cataloguing	(53,639)	(49,200)
Director's Mason Fund expenditure	-	(8,386)
Endowment fund operational expenditure	16,281	(174,777)
Net movements	758,838	2,717,295
<b>Ending balance</b>	<b>16,592,792</b>	<b>15,833,953</b>
<b>Represented by:</b>		
Acquisition Fund	198,372	242,906
Adson Trust Acquisition Fund	1,677,964	1,362,428
Cranleigh Barton Fund	38,510	37,352
Director's Mason Fund	111,108	106,363
Estate D A Harrison Fund	6,093	5,910
Estate D A Russell Fund	998,827	968,794
Estate G M Flemming Fund	37,013	35,900
Estate H E Reid Fund	2,031,771	1,889,699
Estate M C Richards Fund	656,619	636,875
Estate M M Adamson Fund	89,573	86,880
Estate M N Duff Fund	39,634	38,443
Estate R B F Eastgate Fund	749,969	727,419
Estate R J Reynolds Fund	1,317,147	1,330,376
Estate W D Barnett Fund	38,672	37,509
H F Von Haast Fund	111,088	107,747
Linblad Antarctic Fund	5,150	4,996
Museum Endowment Fund	8,409,090	8,140,455
P J Skellerup Antarctic Fund	1,869	1,813
Popular Publications Fund	60,725	58,899
Stamp Room Fund	13,598	13,189
	<b>16,592,792</b>	<b>15,833,953</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.

	2021 \$	2020 \$
<b>d Available-for-sale revaluation reserve</b>		
Beginning balance	2,092,833	1,781,277
Change in value of available-for-sale financial assets	3,366,582	297,646
Sale of available-for-sale financial assets	(5,413)	13,910
<b>Ending balance</b>	<b>5,454,002</b>	<b>2,092,833</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	66,763	60,852
Movements	400	5,911
<b>Ending balance</b>	<b>67,163</b>	<b>66,763</b>
<b>f Earthquake conservation reserve</b>		
Beginning balance	4,196,313	-
Movements	133,862	4,196,313
<b>Ending balance</b>	<b>4,330,175</b>	<b>4,196,313</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	35,458,683	38,814,952
Net surplus/(deficit) including earthquake claims/remedials	2,965,673	4,766,865
Transfer to asset replacement reserve	(1,187,914)	(1,203,615)
Transfer to trust and bequest funds	(758,838)	(2,717,295)
Transfer to term loan repayment reserve	(400)	(5,911)
Transfer to accumulated grants reserve	(133,862)	(4,196,313)
<b>Ending balance</b>	<b>36,343,342</b>	<b>35,458,683</b>

<b>14 OPERATING COMMITMENTS</b>		
An operating commitment exists for non-cancellable lease:		
No later than on year	137,094	117,274
Later than one year and no later than five years	393,110	530,204
	<b>530,204</b>	<b>647,478</b>

Total lease payments recognised as expense during the reporting period was \$125,980 (2020: \$214,423). This relates to the lease of the *Quake City* premises. There are no purchase options in place.

# Notes to the Financial Statements

For the year ended 30 June 2021

## 15 CAPITAL COMMITMENTS

There are no capital commitments at 30 June 2021 (2020: \$1m). Last year's capital commitment was for Ravenscar House building contribution

## 16 CONTINGENT LIABILITIES

There were no contingent liabilities at 30 June 2021 (2020: \$nil).

## 17 KEY MANAGEMENT PERSONNEL

The key management personnel consist of the Board of Trustees and the Executive Leadership Team. The Board Members of the Trust are not reimbursed for their services

Total remuneration

Number of persons (FTE)

2021	2020
\$	\$
672,095	734,143
4.0	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 (2020: \$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 2021, however, the Museum considers the risk of non-recovery of these amounts to be low as at that date.

	2021	2020
	\$	\$
Cash and cash equivalents	5,992,448	8,170,769
Debtors (Note 4)	56,714	94,943
Accrued interest receivable (Note 4)	349,889	414,356
Bank term deposits (Note 5)	6,648,747	5,745,583
Fixed-term investments (Note 5)	49,358,739	58,656,681
Investments in equity securities (Note 5)	26,583,645	10,299,366
	88,990,191	83,381,698

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	1,245,868	1,245,868	1,245,868	-	-
<b>Total</b>	<b>1,245,868</b>	<b>1,245,868</b>	<b>1,245,868</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: **2021** 2020

Cash and cash equivalents	Fixed and floating rates	<b>0.05%-0.35%</b>	<b>0.05%-2.65%</b>
Bank term deposits	Fixed rates	<b>0.35%-1.00%</b>	<b>1.40%-1.85%</b>
Fixed term investments	Fixed rates	<b>0.85%-6.25%</b>	<b>1.73%-6.25%</b>
Grants received in advance	Fixed rates	<b>0.85%-6.25%</b>	<b>1.40%-6.25%</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
2021							
Australian listed equities	5,087,158	0.93	5,454,812	0.98	(277,570)	0.88	309,019
US listed equities	6,313,147	0.70	9,027,809	0.75	(602,416)	0.65	695,196
	11,400,305		14,482,621		(879,987)		1,004,215
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

# Notes to the Financial Statements

For the year ended 30 June 2021

## 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>2021</b>						
Equity investments	26,583,644	5,319,399	29,242,008	2,658,364	23,925,280	(2,658,364)
<b>2020</b>						
Equity investments	10,299,366	1,958,230	11,329,303	1,029,937	9,269,429	(1,029,937)

## 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

2021  
\$

2020  
\$

### a FINANCIAL ASSETS

#### Loans and receivables

Cash and cash equivalents	5,992,448	8,170,769
Debtors and receivables	421,263	525,888
	<b>6,413,711</b>	8,696,658

#### Other financial assets

Fixed interest investments held to maturity	56,007,486	64,402,265
Equity investments available-for-sale	26,583,645	10,299,366
	<b>82,591,130</b>	74,701,631

### b FINANCIAL LIABILITIES

#### Amortised cost

Creditors and other payables	1,245,868	1,762,172
Employee entitlements	352,294	368,815
Grants received in advance	7,799,040	7,687,353
	<b>9,397,202</b>	9,818,340

## 21 POST-REPORTING DATE EVENTS

Ravenscar House, 52 Rolleston Avenue was gifted to the Museum from the Ravenscar Trust on 21 July 2021. The residential building will then be converted into a house museum. The fair value of the building is \$16,650,000 as valued by an independent valuer, noting that the Museum has contributed \$1m towards building costs, as discussed in note 6.

# Notes to the Financial Statements

For the year ended 30 June 2021

## 22 RELATED PARTIES

The Museum is funded from the contributing authorities, being Christchurch City Council \$8,305,468 (2020: \$8,117,327), Hurunui District Council \$83,701 (2020: \$80,546), Selwyn District Council \$635,998 (2020: \$584,824) and Waimakariri District Council \$608,852 (2020: \$570,720). Other related party transactions included:

Organisation	Museum relationship	Transaction	2021 Total \$	2021 Owing \$	2020 Total \$	2020 Owing \$
Antarctic Heritage Trust	Director/Deputy Chair	Services	(5,416)	(5,416)	(5,416)	(5,416)
Friends of Canterbury Museum	Board & Director/Committee	Donation	(5,292)	(5,292)	(12,227)	(12,227)
Lincoln University	Board/Trustee	Services	(214)	-	-	-
Mason Foundation Trust	Board & Director/Trustee	Grant	(14,660)	(14,660)	(16,589)	(16,589)
Robin S Allan Memorial Fund	Board & Director/Trustee	Grant	(7,646)	-	(8,873)	-
Te Papa Tongarewa	Board/Trustee	Services	(7,787)	-	-	-
Christchurch City Council	Board/Trustee	Services	17,870	2,815	-	-
Council of Australasian Museum Directors	Director/Executive Committee	Subscription	1,655	-	1,676	-
Te Pakura Ltd	Board/Director	Consultant	8,880	630	1,900	-
Tonkin & Taylor	Board/Director	Consultant	82,356	78,956	-	-

## 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. During the year this has continued to cause disruptions to the Museum. The decrease in international travel (and domestic travel to a lesser extent) had reduced many of the 2021 targets in the statement of service performance. This included the visitor numbers and visitor donations. Some outcomes were not achieved due to the impact of COVID-19 including public programmes, presentation of conference papers and return on investments. There continues to be a level of uncertainty around the impact to the Museum. On 18 August 2021 New Zealand went into an Alert Level 4 lockdown again with the South Island moving into Alert Level 2 on 8 September 2021. The Museum was closed as a result of the Alert Level 4 lockdown and reopened at Alert Level 2. The Board have considered the impact of COVID-19 and conclude, 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 2021 (including comparatives) were approved by the Board on 8 November 2021.

# Statement of Service Performance

For the year ended 30 June 2021

Objectives 2020-2021	12 month target	Outcomes	2019/20 Outcomes
<b>Our Visitors</b>			
- Achieve visitor numbers	250,000	<b>364,307</b>	Achieved <b>562,127</b>
- Achieve visitor donations	\$55,000	<b>\$106,291</b>	Achieved <b>\$122,036</b>
- Achieve % of visitors rating their Museum experience as satisfied or very satisfied	≥ 95%	<b>96%</b>	Achieved <b>97%</b>
- Achieve paid visitor numbers for <i>Quake City</i>	12,100	<b>21,266</b>	Achieved *
- Ensure staff have completed relevant customer service training	95%	<b>97%</b>	Achieved <b>100%</b>
- Ensure the Museum's occupants remain in a safe environment where there are zero Notifiable Events	Zero Notifiable Events	<b>1</b>	Not Achieved (i) <b>Achieved</b>
- Number of unique visits to Museum websites by our digital visitors	170,000	<b>208,153</b>	Achieved *
- Social media engagement (eg. comments, interactions, shares, likes)	40,000	<b>42,485</b>	Achieved *
<b>Our Programmes</b>			
- Develop, deliver and evaluate 10 special exhibitions	10	<b>14</b>	Achieved <b>10</b>
- Tour an exhibit to the three contributing district council areas to reach a visitor target of	200,000	<b>209,552</b>	Achieved <b>190,341</b>
- Achieve 24,000 individuals receiving a Museum education programme delivered either by Museum staff or their own teacher (including 12,800 school students)	24,000 (12,800)	<b>28,635 (13,528)</b>	Achieved <b>20,109 (10,642)</b>
- Achieve 30,000 individuals engaging in a Museum delivered public programme	30,000	<b>28,412</b>	Not Achieved (ii) <b>27,087</b>
- Achieve paid admissions to <i>Discovery</i> and achieve 500 memberships of Museum Explorer Club	50,000 (500 members)	<b>52,351 (504)</b>	Achieved <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% (5,415)</b>	Achieved <b>100% (5,160)</b>
- Achieve 700 media hits (print, broadcast and on-line media)	700	<b>1,169</b>	Achieved <b>3,758</b>
- Actively participate in professional associations/external bodies	45	<b>43</b>	Not Achieved (iii) <b>51</b>
- Provide outreach advice & support to other Canterbury museums and related organisations (number of interactions)	200	<b>318</b>	Achieved <b>299</b>
<b>Our Collections</b>			
- Process 100% of newly offered objects received between 1 April 2020 and 31 March 2021 in the 2020-21 financial year	100% (Max. 1,500 acquired)	<b>100% (1,024 + 3,261 Board approved)</b>	Achieved <b>100% (3,152)</b>
- Create new inventory records and check and verify new and existing Vernon records	111,000	<b>115,649</b>	Achieved <b>113,674</b>
- Create, check, and verify new images and Vernon records for the Standish and Preece Collection	13,000	<b>19,496</b>	Achieved *
- Process 100% of all approved loan requests (total number of objects loaned)	100%	<b>100% (1,096)</b>	Achieved <b>100% (1,102)</b>
- Provide access to collections or collections expertise in response to 98% of requests (total number to be reported)	98%	<b>100% (223)</b>	Achieved <b>100% (148)</b>
- Make collections more accessible by adding records and images to Collections Online	10,000	<b>24,394</b>	Achieved <b>46,598</b>



## Our Research

- Peer reviewed research papers accepted for publication	14	<b>16</b>	Achieved	<b>21</b>
- Peer review external articles or supervise theses	35	<b>68</b>	Achieved	<b>70</b>
- Publish one volume of <i>Records of the Canterbury Museum</i>	1	<b>1</b>	Achieved	<b>1</b>
- Present conference papers	12	<b>5</b>	Not Achieved (iv)	<b>18</b>
- Adjunct positions held in research institutions	4	<b>5</b>	Achieved	<b>7</b>
- Undertake professional visitor survey research to drive continuous improvement	Achieve	<b>Achieved</b>	Achieved	<b>Achieved</b>

## Our people and working environment

- Maintain an up-to-date project plan and project-manage planning for The Museum Project	Achieve	<b>Achieved</b>	Achieved	<b>Achieved</b>
- Complete the Ravenscar House development on time and within budget	Achieve	<b>Achieved</b>	Achieved	<b>*</b>
- Maximise return on investment funds within the Museum's Investment Policy	>3.42%	<b>3.10%</b>	Not Achieved (v)	<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>	Achieved	<b>Achieved</b>
- Achieve an end-of-year financial result within budget	Achieve	<b>Achieved</b>	Achieved	<b>Achieved</b>
- Achieve learning and development hours	3,400	<b>3,729</b>	Achieved	<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>	Achieved	<b>Achieved</b>
- Reduce general waste by recycling at least 90% of recyclable material	90%	<b>Achieved</b>	Achieved	<b>Achieved</b>
- Implement a new employee engagement scheme and to develop an appropriate employee engagement measure	Achieve	<b>Achieved</b>	Achieved	<b>*</b>

\* New measure, no comparative results

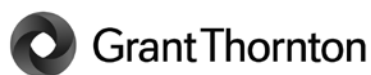
i The Museum had one notifiable event when a child in a holiday programme tripped over their supervisor and needed to go to hospital. There was no negligence on the Museum's part and the external organisation thanked the Museum for its swift action.

ii Public Programmes were impacted by COVID-19 with the delay of Night at the Museum in 2020 and a reduced attendance as a result. The outcome was 95% of target

iii The number of staff participating in professional associations/external bodies has been impacted by vacancies within the Curatorial team. The outcome was 96% of target

iv The presentation of conference papers has been affected by the COVID-19 restricted travel environment (especially overseas travel) as well as the curatorial vacancies

v The return on investments has been negatively impacted by the COVID-19 related global economic volatility, especially in relation to bank term deposits and bonds



# Independent Auditor's Report

**Audit**  
**Grant Thornton New Zealand**  
**Audit Partnership**  
**L3, 2 Hazeldean Road**  
**Addington**  
**PO Box 2099**  
**Christchurch 8140**  
**T +64 (0)3 379 9580**  
**F +64 (0)3 366 3720**  
**www.grantthornton.co.nz**

## To the readers of Canterbury Museum Trust Board's financial statements and statement of service performance for the year ended 30 June 2021

The Auditor-General is the auditor of Canterbury Museum Trust Board (the Museum). The Auditor-General has appointed me, Michael Stewart, using the staff and resources of Grant Thornton New Zealand Audit 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 that comprise the statement of financial position as at 30 June 2021, the Statement of Comprehensive Revenue and Expenses, statement of changes in equity and statement of cash flows for the year ended on that date and the notes to the financial statements that include accounting policies and other explanatory information; and
- the statement of service performance of the Museum on page 41 to 42.

### Opinion

#### Adverse opinion on the financial statements

In our opinion, because of the significance of the non-recognition of heritage assets, discussed in the Basis for our adverse opinion 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 2021; and
  - ii) its financial performance and cash flows for the year then ended; and
- do not comply with generally accepted accounting practice in New Zealand and have not been prepared in accordance with Public Benefit Entity International Public Sector Accounting Standards for Tier 2 entities (Reduced Disclosure Regime).

#### Unmodified opinion on the statement of service performance

In our opinion, the statement of service performance presents fairly, in all material respects, the Museum's outcomes measured against the performance targets adopted for the year

ended 30 June 2021.

Our audit on the financial statements and the statement of service performance was completed on 8 November 2021. This is the date at which our opinion is expressed.

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

### Basis for our opinion

#### An adverse opinion is expressed on the financial statements due to non-recognition of heritage assets

As outlined 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 Revenue and Expenses, the statement of cash flows, 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 2020 was modified for the same reason.

In addition, heritage assets of \$643,466 that were acquired in the year ended 30 June 2021 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 2021.

We carried out our audit in accordance with the Auditor-General's Auditing Standards, which incorporate the

---

Professional and Ethical Standards and the International Standards on Auditing (New Zealand) issued by the New Zealand Auditing and Assurance Standards Board. Our responsibilities under those standards are further described in the Responsibilities of the auditor section of our report.

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

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our adverse opinion on the financial statements and a basis for our opinion on the statement of service performance.

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

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

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

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

Reasonable assurance is a high level of assurance, but is not a guarantee that an audit carried out in accordance with the Auditor-General's Auditing Standards will always detect a material misstatement when it exists. Misstatements are differences or omissions of amounts and disclosures, and can arise from fraud or error. Misstatements are considered material if, individually or in the aggregate, they could reasonably be expected to influence the decisions of readers taken on the basis of these financial statements and statement of service performance.

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

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

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

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

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

Our responsibilities to audit the financial statements arise from the Public Audit Act 2001.

### **Other information**

The Board are responsible for the other information. The other information comprises the information included in the annual report, but does not include the financial statements and the statement of service performance, and our auditor's report thereon.

Our opinion on the financial statements and the statement of service performance does not cover the other information and we do not express any form of audit opinion or assurance conclusion thereon.

In connection with our audit of the financial statements and statement of service performance, our responsibility is to read the other information. In doing so, we consider whether the other information is materially inconsistent with the financial statements and the statement of service performance or our knowledge obtained in the audit, or otherwise appears to be materially misstated. If, based on our work, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

### **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 *Code of Ethics for Assurance Practitioners* issued by the New Zealand Auditing and Assurance Standards Board.

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



**Michael Stewart**  
**Grant Thornton New Zealand Audit Limited**  
**On behalf of the Auditor-General**  
**Christchurch, New Zealand**



---

# Publications & Conference Presentations

Beal M, Dias MP, Phillips RA, Oppel S, Hazin C, Pearmain EJ, **Scofield RP**, Arata JA. 2021. Global political responsibility for the conservation of albatrosses and large petrels. *Science Advances* 7(10): eabd7225.

Beattie J, **Bullen R**. 2020. Chinese Art as Soft Power during the Cold War: Rewi Alley, the Palace Museum and Canterbury Museum, and New China-New Zealand cultural and political relations. *Proceedings of Congress, Comité International d'Histoire de l'Art (CIHA)*, Beijing 2016.

**Bradshaw JE**. 2021. Te Whare Waiutuutu Kate Sheppard House. *Phanzine, Newsletter of the Professional Historians' Association of New Zealand/Aotearoa* 27: 7–11.

Brook FJ, Kennedy M, King TM, **Ridden JD**, Shaw MD, Spencer HG. 2020. Catalogue of New Zealand land, freshwater and estuarine molluscan taxa named by Frederick Wollaston Hutton between 1879 and 1904. *Zootaxa*. 4865(1): 1–73.

**De Pietri VL, Scofield RP**, Zelenkov N, Boles WE, Worthy TH. 2020a. Correction to 'The unexpected survival of an ancient lineage of anseriform birds into the Neogene of Australia: the youngest record of Presbyornithidae'. *Royal Society Open Science* 7(11): 201430.

**De Pietri VL, Scofield RP**, Zelenkov N, Boles WE, Worthy TH. 2020b. The unexpected survival of an ancient lineage of anseriform birds into the Neogene of Australia: the youngest record of Presbyornithidae (vol 3, 150635, 2016). *Royal Society Open Science* 7(11).

**De Pietri VL**, Worthy TH, **Scofield RP**, Cole TL, Wood JR, Mitchell KJ, Cibois A, Jansen, JJFJ, Cooper AJ, Feng S, Chen W, Tennyson, AJD, Wragg GM. 2021. A new extinct species of Polynesian sandpiper (Charadriiformes: Scolopacidae: Prosobonia) from Henderson Island, Pitcairn Group, and the phylogenetic relationships of Prosobonia. *Zoological Journal of the Linnean Society* 192(4): 1045–1070.

**Fraser L, Bradshaw JE**. 2020. Any relic of the dead is precious: Nineteenth-century memorial jewellery at Canterbury Museum. *Records of the Canterbury Museum* 34: 63–84.

**Fraser L**, Bryder L, editors. 2020. *New Zealand Journal of History* 54(2).

**Fraser L**, Bryder L, editors. 2021. *New Zealand Journal of History* 55(1).

Fraser-Miller SJ, Rooney JS, Gordon KC, Bunt CR, **Haley JM**. 2021. Feeding the team: Analysis of a Spratt's dog cake from Antarctica. *Polar Record*, 57, E19.

**Fyfe R, Bradshaw J**. 2020. A review of the role of diadromous ikawai (freshwater fish) in the Māori economy and culture of Te Wai Pounamu (South Island), Aotearoa New Zealand. *Records of the Canterbury Museum* 34: 35–56.

Hidalgo-Ruz V, Luna-Jorquera G, Eriksen M, Frick H, Miranda-Urbina D, Portflitt-Toro M, **Scofield RP**, Serratos J. 2021. Factors (type, colour, density, and shape) determining the removal of marine plastic debris by seabirds from the South Pacific Ocean: Is there a pattern? *Aquatic Conservation: Marine and Freshwater Ecosystems* 31(2): 389–407.

Jarvie S, Worthy TH, Saltré F, **Scofield RP**, Seddon PJ, Cree A. 2021. Using Holocene fossils to model the future: Distribution of climate suitability for tuatara, the last rhynchocephalian. *Journal of Biogeography* 48(6), 1489–1502.

Mayr G, **De Pietri VL**, Love L, Mannering A, **Scofield RP**. 2021. Oldest, smallest and phylogenetically most basal pelagornithid, from the early Paleocene of New Zealand, sheds light on the evolutionary history of the largest flying birds. *Papers in Palaeontology* 7(1): 217–233.

Mayr G, Goedert JL, **De Pietri VL, Scofield RP**. 2021. Comparative osteology of the penguin-like mid-Cenozoic Plotopteridae and the earliest true fossil penguins, with comments on the origins of wing-propelled diving. *Journal of Zoological Systematics and Evolutionary Research* 59(1): 264–276.

**Moore PR**, Trotter M, Davis K. 2020. The Grays Hills silcrete source, inland South Canterbury. *Records of the Canterbury Museum* 34: 5–14.

**Moore PR**, Davis K. 2020. A significant silcrete source near Oxford, North Canterbury. *Records of the Canterbury Museum* 34: 15–23.

O'Gorman JP, Otero RA, Hiller N, O'Keefe RF, **Scofield RP**, Fordyce E. 2021. CT-scan description of *Alexandronectes zealandiensis* (Elasmosauridae, Aristonectinae), with comments on the elasmosaurid internal cranial features. *Journal of Vertebrate Paleontology* 41(2): e1923310.

Rayner MJ, Van Loenen AL, Shepherd LD, Cubrinovska I, **Scofield RP**, Tennyson AJ, Steeves TE. 2021. Comprehensive evidence for subspecies designations in Cook's Petrel *Pterodroma cookii* with implications for conservation management. *Bird Conservation International* 31(1): 1–13.

Rule JP, Adams JW, Marx FG, Evans AR, Tennyson AJ, **Scofield RP**, Fitzgerald EM. 2020. First monk seal from the Southern Hemisphere rewrites the evolutionary history of true seals. *Proceedings of the Royal Society B* 287(1938): 20202318.

Rule JP, Adams JW, Marx FG, Evans AR, Tennyson AJ, **Scofield RP**, Fitzgerald EM. 2021. Correction to: First monk seal from the Southern Hemisphere rewrites the evolutionary history of true seals. *Proceedings of the Royal Society B*, 288(1958): 20211858.

**Scofield R**, Wood J, de Nascimento L, Robertson H, Colbourne R, **De Pietri V**, Weir J. 2021. Identification of the type locality of the South Island Brown Kiwi *Apteryx australis*. *Conservation Genetics*: 1–8.

**Seumanutafa HA**. 2021. Ngatu led me North: Reflections on 'Amui 'i Mu'a – Ancient Futures. *Art New Zealand* 179: 88–92.

Beattie J, **Bradshaw JE**, **Brooks E**, **Bullen R**, **De Pietri VL**, **Fyfe R**, **Haley JM**, **Husband F**, **Lovell-Smith M**, **Lust EZ**, **McDonald L**, **Murray SM**, **Ridden JD**, **Scofield RP**, **Seumanutafa HA**, **Shaw M**, **Skewes P**, **Stirland D**, **Szczepanski J**, **Te Aika C**, **Vink C**, **Wright AE**. 2020. *House of Treasures 150 Objects from Canterbury Museum Ngā Taonga Tuku Iho*. Christchurch: Canterbury Museum: 7–13.

**Wright AE** 2020. Picture Books. *ArtZone The New Zealand Art & Design Guide*: 34.

**Wright AE**. 2020. Gallery guide – What's on at your place. Reuben Patterson, *The Nubian* (2010). *City Art Reader* 29.

## Conferences

**Bullen R**. 2020. The Art of the Featherston Japanese POW Camp. Friends of Christchurch Art Gallery Speaker of the Month, Christchurch, 21 October 2020.

**Bullen R**. 2021. Rewi Alley's Art Collecting. Aigantighe Art Gallery, Timaru, 26 June 2021.

**Fraser L**. 2020. "To my child now expecting to be born": Women's Wills as Acts of Remembrance in Victorian Canterbury. Aotearoa New Zealand Gender Studies Seminar, Online, 28 October 2020.

**Ridden JD**. 2021. Georeferencing your collection: I'm sure it was somewhere in that valley. The 69th New Zealand Entomological Society Conference, Dunedin, 7–9 April 2021.

**Scofield PP, De Pietri VL**, Worthy TH. 2020. A fossil duck from Motunau Beach. Annual Conference of the NZ Geosciences Society, Christchurch, 22 – 25 November 2020.

## Online articles

**Bradshaw J**. 2021. The Stack Family: 153 Years of Museum Donations. Canterbury Museum blog. <https://www.canterburymuseum.com/discover/blog-posts/the-stack-family-153-years-of-museum-donations/>

**Bradshaw J**. 2021. "James Caird Primus" Mystery Solved. Canterbury Museum blog. <https://www.canterburymuseum.com/discover/blog-posts/mystery-solved-the-james-caird-primus/>

**Fryer E**. 2020. Preening the Precious for Photography. Canterbury Museum blog. <https://www.canterburymuseum.com/discover/blog-posts/preening-the-precious-for-photography/>

**Fryer E and Velagapudi N**. 2021. Dotty about Dots. How to Make Lascaux 303 HV Dots for Secure Mounting. Canterbury Museum blog. <https://www.canterburymuseum.com/discover/blog-posts/dotty-about-dots-how-to-make-lascaux-303-hv-dots-for-secure-mounting/>

**Haley J**. 2021. Zora Price's Priceless Creations. Canterbury Museum blog. <https://www.canterburymuseum.com/discover/blog-posts/zora-prices-priceless-creations/>

**Ridden JD**. 2020. The Mysterious Canterbury Giant Wētā. Canterbury Museum blog. <https://www.canterburymuseum.com/discover/blog-posts/the-mysterious-canterbury-giant-weta/>

**Scofield P**. 2021. The Elephant in the Room. Canterbury Museum blog. <https://www.canterburymuseum.com/discover/blog-posts/the-elephant-in-the-room/>

**Skewes P**. 2021. Inside the Museum's Mammal Attic. Canterbury Museum blog. <https://www.canterburymuseum.com/discover/blog-posts/inside-the-museums-mammal-attic/>

**Stirland D**. 2021. Covid Creativity. Canterbury Museum blog. <https://www.canterburymuseum.com/discover/blog-posts/covid-creativity/>

**Woods R**. 2021. Benjamin Work Talks About His Giant Mural, *Motutapu II*. Canterbury Museum blog. <https://www.canterburymuseum.com/discover/blog-posts/benjamin-work-talks-about-his-giant-mural-motutapu-ii/>

---

# 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  
Earthquake Commission (Quake City special exhibition)  
Friends of Canterbury Museum (collections acquisitions)  
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  
John Addison  
Neil Andrews  
Antarctica New Zealand  
Tania Archer  
Ashburton Museum  
Donna Baker  
Ann Beck  
Graham Bennett  
Vicki Blyth  
Rudolf Boelee  
Joanne Bos  
Pam Bosworth  
Dell Buscke  
Anne Carruthers  
Estate of Ralph Riccalton  
John Clark  
Julian and Henry Coates  
Glenys Cousens  
Mona Cromb  
Lindsay Davis  
Paul Deans  
John Dennehy  
Ian Dick  
Sarah Dixon  
John Dunkley  
Joan Earl  
Geoff Elmsly  
Sarah Finkmeyer  
Fossil Point Cafe  
Kate Fraser  
Catherine Greenslade  
Judy Grindell  
Jon Harding  
Lyn Harrod  
Vickie Hearnshaw  
Roddy Henderson  
Greer Hill  
Terry Hitchings  
Miranda Hitchings

Andrew Holyoake  
Cheryl Hoskins-Wilder  
Gerard Ireland  
James Keating  
Allan Lash  
Jenny Lowe  
David MacDonald  
Sue McLachlan  
Joanne Mitchell  
Jane Mitchell  
Daryl Munro  
Carol Mutch  
Roushan Nabi  
New Zealand Antarctic Society  
Melanie Nolan  
Bridget O'Brien  
Niki Price  
Kristen Ramsdale  
Rebecca Reij  
Geoffrey Rice  
Ava Robinson  
Sam Robinson  
Paul Sagar  
Zakkiya Shah  
Tony Shaw  
Gillian Smith  
Cherie Sparks  
Dan Stirland  
Bill Swallow  
Razziudin Syed  
Te Manawa Museum Trust  
Jane Tolerton  
Ani Tsomo  
Mike Wakelin  
Robinne Weiss  
Bridget Williams  
A J C Wilson  
Donna Wright  
Anthony Wright

# Exhibitions

## Ancient New Zealand: Squawkzilla 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.

## 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.

## Our Moon: Then, Now and Beyond

4 July – 8 November 2020

A hands-on exhibition about the past, present and future of our moon. Developed and toured by Nelson Provincial Museum.

## Creative Fibre Canterbury Exhibition 2020

3 – 13 September 2020

A biannual showcase of knitting, crochet, weaving, felting and other fibre art by Canterbury Area Creative Fibre members.

## Owen Mapp: Dragons and Taniwha

11 September – 22 November 2020

A showcase of works from the 50-year career of New Zealand's most eminent living artist carver of bone, Owen Mapp, CNZM. Curated and toured by Pātaka Art + Museum, Porirua.

## House of Treasures: Ngā Taonga Tuku Iho

1 October 2020 – 13 June 2021

A display of rarely-seen treasures from the collection and iconic objects from the galleries to celebrate 150 years of Canterbury Museum. Developed by Canterbury Museum.

## Antarctic Gateway

6 October – 8 November 2020

Stunning photographs of the icy continent taken by Gateway Antarctica researchers and their collaborators at University of Canterbury.

## Canterbury Potters 47th Annual Exhibition

12 – 22 November 2020

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

## Wildlife Photographer of the Year

27 November 2020 – 28 March 2021

An exhibition of the world's best wildlife photographs, developed and toured by the Natural History Museum in London.

## Mosque: Faith, Culture, Community

12 December 2020 – 2 May 2021

An exhibition showcasing the mosque as the heart of communities, and the diversity of Islamic culture. Developed by Canterbury Museum in partnership with Christchurch Muslims.

## Spiritual Edifices of Islam

12 December 2020 – 2 May 2021

Drawings of mosques from around the world by renowned Syrian-American artist, Wahbi Al-Hariri Rifai. Supported by GDG Exhibits, Washington DC.

## Starfruit Fruiterer

29 January – 28 March 2021

Artist Jacqueline Greenbank's colourful reimaging of a Christchurch Chinese greengrocer from the 1940s and 1950s in the Museum's Christchurch Street. Produced by SCAPE Public Art.



---

## Ningyō: Art and Beauty of Japanese Dolls

9 – 27 April 2021

An exhibition toured by the Japan Foundation featuring more than 60 ningyō (dolls) from different time periods and different regions.

---

## Hakē: Street Art Revealed

12 April – 7 June 2021

An unveiling of the artworks from our hugely popular 2013–2014 exhibition Rise and a new floor-to-wall mural by Benjamin Work. Developed by Canterbury Museum.

---

## AXIS + AXES: Graham Bennett Experimental Works

28 May – 25 October 2021

Experimental works by acclaimed Christchurch sculptor Graham Bennett alongside objects from the Museum's collection that have inspired them. Developed by Canterbury Museum.

---

## Galileo: Scientist, Astronomer, Visionary

19 June– 31 October 2021

Hands on exhibits exploring the revolutionary Renaissance discoveries of Galileo Galilei. Created by the Artisans of Florence and NICCOLAI TEKNOART S.N.C. (Firenze).

## Local Touring Exhibitions

Canterbury Museum exhibitions toured to our Contributing Local Authorities

### Dogs in Antarctica

Tales from the canine characters who helped Antarctic heroes like Scott and Shackleton explore the icy continent.

Hurunui Memorial Library, Amberley, 12 August – 2 November 2020

Darfield Library, 3 November 2020 – 1 February 2021

Kaiapoi Library and Service Centre, 2 February – 4 May 2021

Hanmer Springs Community Library and Service Centre, 5 May – 30 June 2021

---

### Gifts for God

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

Hurunui Memorial Library, Amberley, 1 July – 11 August 2020

Darfield Library, 12 August – 2 November 2020

Rangiora Library, 3 November 2020 – 1 February 2021

Leeston Library, 2 February – 4 May 2021

Kaiapoi Library and Service Centre, 5 May – 30 June 2021

# 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

**Luke Bulger BA** – Visitor Host

**Sam Carmichael Holmes** – Visitor Host (from 8 November 2020)

**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 (until 30 June 2021)

**Sarah Cragg MA, BA(Hons), MPA** – Collections Inventory Digitisation Technician

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

**Sebastian Denize CertEng** – Senior Exhibitions Preparator

**Alice English MSc, BA(Hons)** – Collections Technician Registration

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

**Jiani Fu MTM(Dis)** – Visitor Host (until 25 July 2020)

**Donna Glass BA** – Senior Visitor Host

**Amanda Greaves** – Accounts Administrator (from 7 April 2021)

**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/Associate Curator Human History (from 17 May 2021)

**Bernard Johns** – Cleaner

**Paraskevi Kerdelmelidis** – Protective Services Officer

**Jinghong Zhang (Judy King) BCom** – Accounts Administrator (until 8 January 2021)

**Anthony Layton** – Senior Visitor Host

**Kate Madden** – Visitor Host (from 6 January 2021)

**James Mercer MCITP-EA, GradCert, Dip Comp and Network Engineering** – IT Technician

**Sarah Murray MA(Dis), BA(Hons)** – Curatorial Manager/Head of Collections and Research (from 4 February 2021)

**Margaret Noble PhD, BA(Hons)** – Head of Operations (from 4 February 2021)

**Kelvin Nolly** – Building Operations Manager

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

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

**Denise Patterson** – Visitor Host (until 28 September 2020)

**Neil Phillips MPhil, PGDipMusStud, BA** – Acting Public Engagement Manager

(until 28 December 2020)/ Exhibitions Manager

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

**Kristen Ramsdale BSc(Hons), DipCons** – Collections Inventory Project Manager

**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/Associate Curator Human History (Māori and Pasifika) (from 5 October 2020)

**Phil Skewes** – Associate Curator Collections Inventory

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

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

**Erna Tidy MHerCons, BA** – Associate Registrar

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

**Paul Verheyen** – Facilities Officer

**Cor Vink PhD, MSc** – Curator Natural History (until 8 January 2021)

**Rachael Walkinton MA, (BA(Hons))** – Public Engagement Manager (from 4 February 2021)

**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)

**Jenny Barnes** – Visitor Host

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

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

**Karen Breen** – Visitor Host

**Colleen Chant** – Protective Services Officer (from 6 November 2020)

**Mitchell Collingwood BA** – Visitor Host and Protective Services Officer (from 8 December 2020)

**Vanesa De Pietri PhD, MSc** – Research Curator Natural History (until 8 January 2021)

**Ayden Dove** – Associate Curator Human History (from 17 May 2021)

**Patrick Ford** – Protective Services Officer (20 October 2021)

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

**Paul Gallagher** – Visitor Host

**Zara Garlick BFA, PGDipMusStud** – Collections Inventory Digitisation Technician

**Georgia Hampton** – Visitor Host (from 25 November 2020)

**Thomas Herman BFA** – Digitisation Technician

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

**Rebecca Helliwell MA(Dis), BA(Hons)** – Collections Technician Human History

**Claudia Hillyer** – Visitor Host (from 30 July 2020)

**Jennie Hood MA BA(Hons), PGDipArcRec** – Records & Archives Administrator

---

**Brandan Hooper** – Protective Services Officer (until 2 March 2021)

**Chris Hoopmann**  
**GradDipTchg (Sec), BPhoto** – Collections Inventory Digitisation Technician

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

**Michael Jones** – Security and Risk Manager

**Anu Kashal** – Visitor Host

**Kim Knight** – Visitor Host

**Bronwyn Labrum PhD, MA, BA(Hons), PGCertTT** – Leader Curatorial Special Projects (until 11 December 2020)

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

**Min Lim** – Visitor Host

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

**Virginia Malcolmson** – Visitor Host

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

**Steffan Pickavance** – Visitor Host

**Isaako Pua** – Protective Services Officer (from 6 April 2021)

**Amanda Ray BA(Hons), PGDipMusStud** – Collections Inventory Cataloguing Technician

**Teigan Reid** – Administration Assistant (from 12 October 2020)

**Daniel Stirland BA(Hons)** – Curator Special Projects

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

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

**Des Wesley** – Protective Services Officer (until 22 September 2020)

**Laura Westphal** – Repatriation Researcher (7 September 2020 to 5 March 2021)

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

## EMERITUS CURATOR

**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)** – Malacology

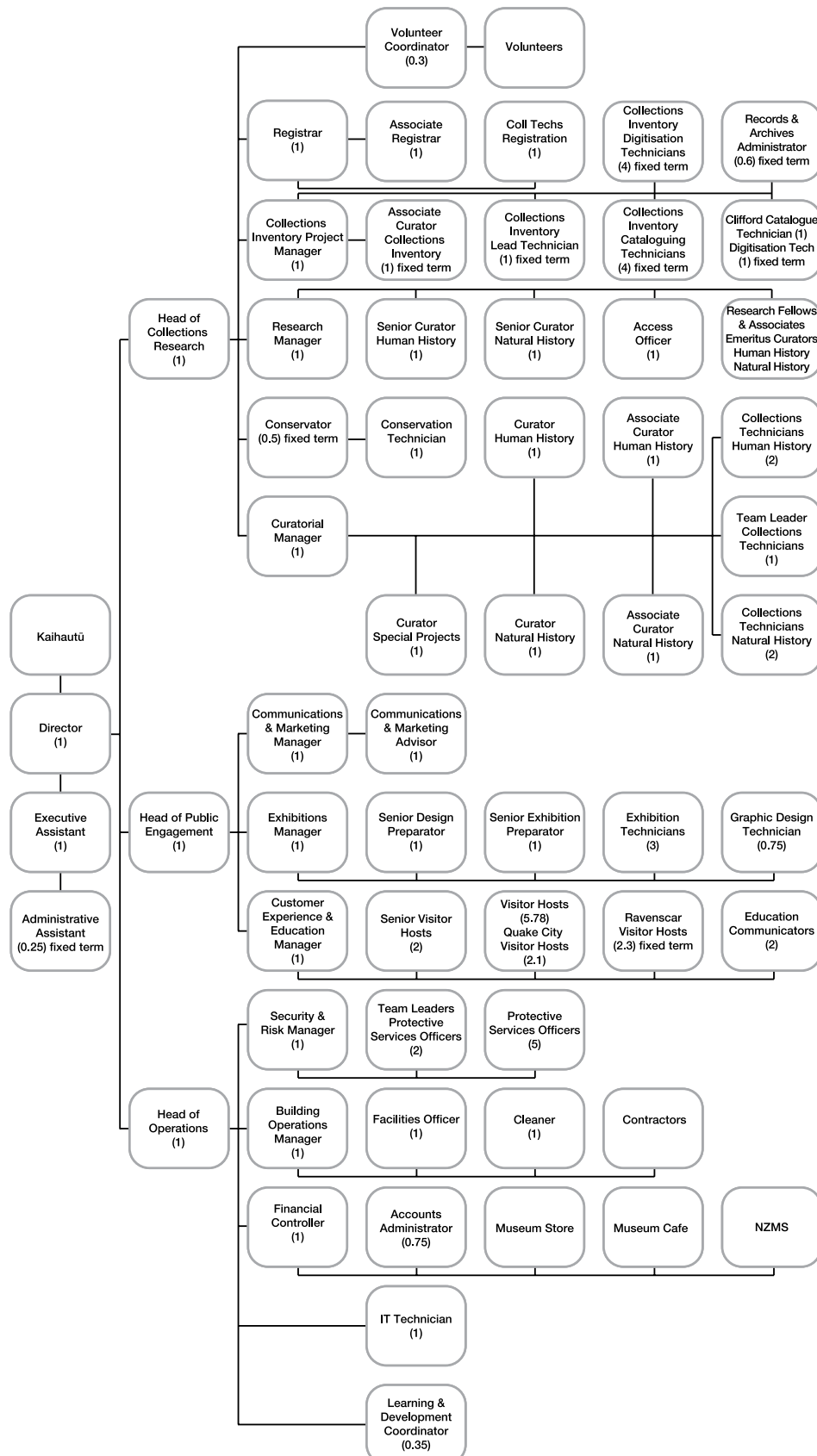
## VOLUNTEERS

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

**Don Eade** – Natural History

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

# Organisational Chart





---

# Museum Representation on External Organisations

**Anthony 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  
Packe Street Park and Community  
Gardens, St Albans, Christchurch, Patron  
Ravenscar House Project Control Group  
Robin S Allan Memorial Fund, Trustee  
The Attingham Trust for the Study of  
Historic Houses and Collections (UK),  
New Zealand Ambassador

**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

**Brydie Lauder**

Emerging Museum Professionals New  
Zealand, Secretary

**Chantal Bennett**

Emerging Museum Professionals,  
Communications Representative

**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

**Daniel Stirland**

National Sports Museum Trust of New  
Zealand, Trustee

**Emily Fryer**

New Zealand Conservators of Cultural  
Materials, Membership Committee

**Jennie Hood**

Archives and Records Association of New  
Zealand, Council member – Information  
and Records Management portfolio

**Johnathon Ridden**

New Zealand Entomological Society –  
Membership Officer

**Julia Bradshaw**

Kate Sheppard House Reference Group

**Kelvin Nolly**

People Empowerment and Environment  
Enhancement Programme Trust

**Kristen Ramsdale**

Canterbury Disaster Salvage Team,  
Committee

**Marisa Swanink**

Te Pū Tiaki Mana Toanga Association  
of Educators Beyond the Classroom,  
Committee

**Neil Phillips**

Ravenscar House Project Control Group  
Touring Exhibitions Network New Zealand  
(TENNZ)

**Neeha Velagapudi**

New Zealand Conservators of Cultural  
Materials – Newsletter Editor

**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 Threatened  
Species Assessment, Committee (Birds)  
Ornithological Society of New Zealand,  
Checklist Committee Society for Avian  
Palaeontology, Committee  
University of Canterbury School of  
Geological Sciences, Adjunct Professor

**Sarah Murray**

Canterbury History Foundation, Committee  
Canterbury Historical Association,  
Committee  
Okains Bay Museum, Board Member  
University of Canterbury Department of  
History, Adjunct Fellow

**Richard Bullen**

MTG Hawke's Bay, Honorary Curator of  
Asian Collections  
University Museum and Art Gallery  
The University of Hong Kong, Global  
Academic 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

# 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 Māori taonga, and aspects of tikanga Māori.

---

# Canterbury Museum

## CANTERBURY MUSEUM TRUST BOARD

### Representing Christchurch City Council

Pauline Cotter DipEd (until 8 March 2021)  
James Daniels (from 8 March 2021)  
David East BSc (until 8 March 2021)  
Grant Lovell BE(Civil), NZCE, CPEng, FEngNZ, CMInstD (from 8 March 2021)  
Anne Galloway BTChLn  
Tom Thomson NZCS(Chem), FNZIM

### Representing Selwyn District Council

Michael McEvedy JP, QSO, Knight of Order of St John (Deputy Chairperson) (until 8 March 2021)  
Penny Hoogerwerf LLB, BA (from 8 March 2021)

### Representing Waimakariri and Hurunui District Councils

David Ayers MA, DipEd, DipTchg (Chairperson)

### Representing University of Canterbury

Susan McCormack LLB, BA

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

Dr Rob Cruickshank PhD, BSc(Hons)

### Representing Canterbury Museum Friends

Annette Harris JP, QSM (until 8 March 2021)  
Michael McEvedy JP, QSO, Knight of Order of St John (Deputy Chairperson) (from 8 March 2021)

### 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 MNZM  
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  
Rosanne Hawarden (from 6 October 2020)  
Michael McEvedy (from 8 March 2021)  
Kelly Perazzolo  
Heather Strong  
Anthony Wright



---

## Bequests

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

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

### FORM OF BEQUEST (TO BE INCLUDED IN YOUR WILL)

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





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

Published by the Canterbury Museum Trust Board  
Canterbury Museum, Rolleston Avenue,  
Christchurch 8013, New Zealand  
P 64 3 366 5000  
E [info@canterburymuseum.com](mailto:info@canterburymuseum.com)  
[www.canterburymuseum.com](http://www.canterburymuseum.com)

ISSN 0111-168X (Print)  
ISSN 2422-8575 (Online)

