





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



10
temporary exhibitions



330,

33,500

participants in
our education
& public
programmes

\$1.6 million

earned income

21

peer-reviewed publications

300

visitors in the year

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: Puamiria Parata-Goodall, Kaiurungi, Ōhākī o Ngā Tīpuna and Hatesa Seumanutafa Associate Curator (Māori and Pasifika)

Artist's impression of the facade of the redeveloped Museum. Image: Athfield Architects

Inside Cover

L to R: Erna Tidy Associate Registrar, carefully handles a dangerous object in the Museum's conservation lab.

Quake City Visitor Host Paul Gallagher.

Our Year at a Glance

Top images L to R: Karen Breen, Visitor Host, in *Discovery*, the Museum's natural history area for children.

Anthony Hennig and Muriel McGlone, Education Communicators with props for the Antarctic Explorers education programme.

Middle images L to R: Delaney Davidson performs at *Isolation Hotel*.

Anurati Krishnamurthy, Conservation Assistant, uses a 3D scanner to scan a carved panel from the whare Hau Te Ananui o Tangaroa.

Twelve-year-old author and Museum Explorer Club member James Ryan speaks at the launch of his book *Nature's Wildlife Weapons*, in the Museum's *Fur, Fangs and Feathers* exhibition.

Bottom image: Morgane Merien, Science and Curatorial Communicator, films in the *Christchurch Street*.

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Chair & Director's Report

2021/22 was a year of some big achievements and very real progress in realising plans for the long-awaited and much-needed redevelopment of the Museum's Rolleston Avenue site. COVID-19 continued to impact our visitor numbers, donations and many other activities across the wider Museum mahi.

Visitor Numbers As Expected

330,300 visitors to the Museum, Quake City and Ravenscar House Museum (2021: 364,300). 10 temporary exhibitions staged, a further 137,000 people saw Museum touring exhibitions in venues around Canterbury.

High Visitor Satisfaction Maintained

96% of visitors rated their Museum visit as good or very good. Satisfaction with staff remained high at 97% with most visitors rating their customer service as very good.

Education and Public Programmes

13,200 people including 5,100 school students took part in a Museum education programme and 20,300 engaged in a public programme. 31,300 children and adults visited Discovery, our natural history centre for children.

Research Results

Museum researchers engaged in national and international collaborations, had 21 peer-reviewed research papers accepted for publication, 11 articles published and presented 11 conference papers.

Revenue

Our funding local authorities contributed \$9.66 million to our operating revenue (2021: \$9.63 million). Revenue from trading and other income was \$1.6 million (2021: \$1.7 million) including door donations of \$67,585 (2021: \$106,300).

On 8 November 2021, we opened Ravenscar House Museum to visitors. Over the weekend prior to the public opening, we hosted a civic opening of the building by Mayor Lianne Dalziel and two special previews to raise money for the Museum redevelopment.

The Patterson Associates-designed House Museum is the stylish new home for the Ravenscar Trust Collection of paintings, decorative arts, furniture and antiques. The house was built by Susan and the late Jim Wakefield's Ravenscar Trust on land gifted to the project by the Christchurch City Council following public consultation. The house and its garden were then handed over to the Museum on 21 July 2021 to own and operate on behalf of the people of Christchurch and Canterbury.

The new house replaced the Wakefields' lavishly decorated and furnished home that they built on Whitewash Head in the Christchurch coastal suburb of Scarborough. They had planned to gift that house to the

city but the 2011 Canterbury earthquakes damaged it beyond repair and the land was red zoned.

It was immensely satisfying for the Museum team to see Jim and Susan's vision finally come to fruition and we were very pleased to get Susan's tick of approval during a family visit. It was, she said, just as she had pictured it.

Museum staff did a magnificent job fitting out the building as a house museum and installing the wonderful Ravenscar Trust Collection. COVID-19's impact on the supply of materials meant that the house museum was only finally complete in June 2022 when the last remaining objects – 6 large contemporary glass sculptures by New Zealand artists – were installed in the Glazed Gallery overlooking the Sculpture Terrace and Garden.

On 2 March we held a livestream panel discussion to launch Sally Blundell's book

Artist's impression of the entrance foyer of the redeveloped Museum. Image: Athfield Architects





Ravenscar House Museum

Ravenscar House: A Biography which tells Susan and Jim's story and how their house museum dream became reality. Chaired by broadcast journalist Jo Malcolm, it featured Sally Blundell, Susan Wakefield's daughter Frances Lojkin, and art critic and writer Warren Feeney.

More than 9,860 people visited the House Museum between opening and the end of June, with more than 97% rating their visit as very good or excellent. The Museum operates the House Museum as a standalone, self-financing visitor attraction with revenue generated through ticket sales, merchandise and car parking.

Birthday Celebration

At the end of April 2022, we marked the 200th anniversary of the birth of Museum founder Sir Julius von Haast with a 2-day online symposium in collaboration with New Zealand research colleagues. Researchers from across New Zealand and Austria presented on a variety of Haast-related

topics including our founder's relationship with Ferdinand Hochstetter, founding director of the Imperial Natural History Museum in Vienna, Austria. The men met within days of arriving in New Zealand in 1858 and explored the country together.

Other topics included Haast's disputed discovery of the pass that bears his name today, the existing photographic portraits of him and his correspondence. The talks are available to view on our website and a special edition of our *Bulletin* celebrating Haast's life and legacy is in production.

Te Hinonga: Te Whare Taonga

Throughout the year we continued to develop the concept and preliminary designs for the new Museum and started planning to move the collection and staff to offsite storage and offices.

The Christchurch City Council granted resource consent for the project in July 2021 following extensive community consultation resulting in high levels of support for the redevelopment plans. The first taonga (treasures), from the Textile and Vertebrates Storerooms were moved out of the Museum on 6 September 2022.

In October 2021, the Christchurch City Council agreed to lease the Robert McDougall Gallery, the city's former art gallery, to the Museum. With funding support from the City Council, the Museum will repair, earthquake strengthen and connect the Gallery to the new Museum complex to allow its reopening. The Gallery will be used to display art from the Museum's large collection, along with historical works loaned from the collection of Christchurch Art Gallery Te Puna o Waiwhetū. The Robert McDougall Gallery has been earthquake prone and closed since the February 2011 earthquake.

Architect's impression showing the Museum's Araiteuru space. Exhibits are representative only. Image: Athfield Architects





Ashley Boot Collections Inventory Lead Technician, and Julia Nicholls Collections Inventory Cataloguing Technician, wrap a mounted kiwi specimen in protective air pockets, preparing it to move off site.

During the year, staff have been working with Ngāi Tahu and Ngāi Tūāhuriri to begin development of Araiteuru, a space at the heart of the new Museum, where mana whenua will tell their own stories using the taonga the Museum cares for in partnership with them. This mahi is ongoing.

When we launched the redevelopment project in June 2020, it was budgeted to cost \$195 million but soaring construction costs saw the budget rise to \$205 million in the last year. The Museum is committed to this budget cap and we have made significant changes to the proposed building design to keep within it.

Construction of the new Museum, including demolition of the current twentieth century buildings, is budgeted at \$175 million with the remaining \$30 million planned for exhibition development.

By 30 June we had \$125 million in hand, made up of committed funds from the Museum's four funding local authorities plus existing Museum fundraising, cash and investments, and earthquake insurance settlements.

On 12 October 2022, Minister Hon Dr Megan Woods announced that the Government would make a one-off grant of \$25 million to

the Museum redevelopment, from Greater Christchurch Regeneration contingency funding, for earthquake strengthening. This leaves us just \$25 million short of the construction budget.

We are now in discussion with Lotteries and the Regional Culture and Heritage Fund and are confident that we can make up this shortfall before demolition is scheduled to start in April 2023.

Next Steps

With the Museum set to close its doors early next year, staff are making good progress moving the taonga in the storerooms to secure offsite storage and began progressively packing down the galleries in mid-October.

L to R: Museum Director Anthony Wright, Minister Hon Dr Megan Woods and Museum Board Chair David Ayers front the media following the Government's announcement of a \$25 million contribution towards seismic strengthening for the Museum redevelopment.





Hatesa Seumanutafa Associate Curator Human History (Māori and Pasifika) with a mannequin from one of the dioramas in the *Iwi Tawhito – whenua hou* gallery

We aim to have everything out of the buildings, including staff, by April 2023 ready for demolition to begin. Demolition is scheduled to take around a year.

The heritage buildings at the front and rear of the complex will be retained, further strengthened and more of their heritage features revealed. Demolition and construction will take about 5 years. This will involve excavating under most of the Museum site and the Robert McDougall Gallery, and constructing a base-isolated basement.

A new building will be constructed behind the Rolleston Avenue heritage buildings with a link to the Robert McDougall Gallery. Fitting out the complex with new exhibitions

is expected to take a further 6 months before the Museum reopens in 2028.

Gallery Changes

Over recent years, the Museum has received increasing negative feedback about the misrepresentation of Māori in the four large dioramas which dominate the Iwi Tawhito – Whenua Hou and Ngā Taonga Tuku Iho o Ngā Tūpuna galleries.

After consultation with representatives of mana whenua and local Papatipu Rūnanga and on the recommendation of Ōhākī o Ngā Tipuna, the Museum's iwi liaison group, we removed the human figures as a tangible

acknowledgement that this colonial view of Māori no longer has a place in the Museum.

Changes were made to the dioramas to highlight the natural environment that Māori encountered when they arrived in Aotearoa New Zealand and to showcase taonga (treasures) that celebrate culture and mahinga kai (food gathering practices).

Ongoing Impacts

We again recast a number of our performance objectives due to the ongoing and wide ranging impact of COVID-19. The 3-week nationwide lockdown in August/September 2021 and the extended lockdown

Louise Piggin Collections Inventory Cataloguing Technician (left) and Jamie Te Heu Heu Collections Technician Registration prepare rolls of textiles to be moved off site.





Anthony Wright
Director



David Ayers
Chair

in Auckland during the early summer affected national travel and as a result visitors to the Museum and *Quake City*. Donations were down in the year together with participation in our public and education programmes, visits to our Canterbury touring exhibitions and to *Discovery*, our natural history centre for children. However, overall numbers have again held up well.

Our Thanks

Moving an entire Museum – some 2.3 million taonga plus equipment, display elements and more – is no mean feat, especially when you have only 6 months to do it in! We are enormously grateful to staff for embracing this mammoth undertaking. Each object has unique care requirements and it seems that every day new complications are discovered,

evaluated and resolved. We truly think Canterbury's taonga could not be in safer hands. Our thanks to you all.

We also want to acknowledge the professionalism and care of the Museum's front of house team in responding to the changes required to meet the Government's COVID-19 directives and mandates. For some months, our visitor hosts and protective services officers maintained a station outside the Museum checking that visitors were vaccinated and enforcing the policy of mask wearing. It is an absolute tribute to the team that satisfaction with the manner and attentiveness of Museum staff was rated very good or good by 97% of our visitors.

Thank you to Museum volunteers and members of the Museum Trust Board. In March 2022 we welcomed to the Board University of Canterbury Chancellor, the Hon Amy Adams who replaced Susan McCormack as their appointee. Congratulations to Museum Board Chair David Ayers who was appointed a Member of the New Zealand Order of Merit in the June 2022 Queen's Birthday and Platinum Jubilee Honours List.

Last year we acknowledged the service of Annette Harris as President, and Museum Trust Board appointee of the Friends of Canterbury Museum between 2008 and 2021. We were saddened by her passing in August 2022 and by the earlier passing of Ohāki o Ngā Tīpuna kaumatua Michael Kaui in February 2022.

In October 2022, we mourned the loss of Matua Dr Terry Ryan, JP, MBE, a former long-time member of the Ohāki o Ngā Tīpuna. Known almost universally as Uncle Terry, he was a staunch and unwavering supporter and kaumatua to the Museum for many decades. We will miss his calm guiding presence and his extraordinary whakapapa knowledge and skills.

David Ayers
Chair

Anthony Wright
Director

14 November 2022



L to R: The late Matua Dr Terry Ryan JP, MBE and Museum Board Chair David Ayers, MNZM

Engaging Our Communities

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

Two exhibitions that began in the previous financial year finished their run in the second half of 2021. Developed by Museum staff, *AXIS + AXES: Graham Bennett Experimental Works* showcased rarely-exhibited sculptures from Christchurch artist Graham Bennett's personal collection, the products of the artist's experiments with new designs and materials. Bennett has been drawing inspiration from the Museum's collection since the 1990s and *AXIS + AXES* was an opportunity to showcase his artworks alongside the Museum taonga (treasures) that influenced them.

Experiments of a more scientific nature were the subject of the family favourite *Galileo: Scientist, Astronomer, Visionary* which opened at the Museum in June 2021. Developed by The Artisans of Florence, whose previous Leonardo Da Vinci exhibitions were hugely popular at the Museum, Galileo explored the discoveries of the Italian Renaissance scientist Galileo Galilei through interactive models.

Standish and Preece: Christchurch Photographers 1885–2020 highlighted the Museum's hugely significant collection of

almost 74,000 photographs captured by New Zealand's longest-running photography studio, Christchurch's Standish and Preece. Museum staff developed the exhibition to provide a window on 135 years of life in Christchurch as well as the changing business of photography. It was also a chance for locals to search the collection for familiar faces and their own school, sports team or event photos.

The Museum continued its partnership with SCAPE Public Art for the 2021 season *Shadows Cast*. Our tower banner was taken over by artist Aroha Novak as part of her work *The Native Section*, which highlighted the native plants removed when Hagley Park was created. We also displayed the melted biro that inspired Janet Lilo's monumental *Pen* sculpture, which was installed on the roof of The Arts Centre Te Matatiki Toi Ora.

Heather Straka's *Isolation Hotel* was another significant SCAPE collaboration. Straka, an Auckland-based artist, created a run-down 1930s German hotel foyer on an elaborate stage set inside the Museum. The set was the background for a series of Straka's photographs featuring a diverse cast of mysterious characters seeking sanctuary in the hotel. Members of the public were encouraged to use props provided to create their own images, and a series of public programmes enlivened the space.

Our summer blockbuster, *Fur, Fangs and Feathers: The Museum's Animals*, was a chance for some rarely-seen taxidermy specimens in the Museum's collection to get the attention they deserve. Our stampede of stuffed specimens included big plant-eaters like a muskox and a zebra

The winning entry in the *Isolation Hotel* photo competition, by Astella and Michael Philpott





Dinosaur rEvolution

and terrifying carnivores like lions and polar bears. Many of the specimens had never been displayed before, while others had not been seen by the public since the Museum's early days. Visitors could learn about where these creatures live, what they eat and the conservation issues they face.

In January 2022, this exhibition hosted the launch of 12-year-old author, and Museum Explorer Club member, James Ryan's book *Nature's Wildlife Weapons*. James is donating all proceeds from the sale of the book to the Museum, a tremendous gesture.

Fur, Fangs and Feathers was followed by another blockbuster: *Dinosaur rEvolution: Secrets of Survival*. Toured by Gondwana Studios, *Dinosaur rEvolution* explained how new fossils found in China including dinosaur skin and feathers have led scientists to reimagine what dinosaurs looked like. The exhibition featured four life-sized animatronic dinosaurs, skeletons and fossil casts. To help cover the cost of bringing this major international exhibition to Canterbury, the Museum charged for admission.

Opening in May, *Operation Grapple: We Were There* shone a light on an often-overlooked event in Aotearoa New Zealand's nuclear history: when our Government sent navy ships to support British nuclear tests, codenamed Grapple. The servicemen aboard those ships were exposed to radiation and many have had health

complications as a result. The exhibition featured photographic portraits of 19 of the Grapple veterans by Auckland photographer Denise Baynham, alongside their sometimes harrowing first-hand accounts of the tests.

The Museum's Visitor Lounge was once again the venue for the Canterbury Potters Association annual exhibition – the group's forty-eighth. It also hosted a display showcasing the work of University of Canterbury MBA student Kase Craig, who completed a project exploring new ways for neurodiverse visitors, particularly those with autism, to experience the Museum.

To close out the year, we opened *Soaring Over Canterbury*, a LEGO® and Flexo dress made by multi-talented Museum Conservator and LEGO® Masters NZ finalist Emily Fryer.

Museum staff developed the popular *House of Treasures: Ngā Taonga Tuku Iho* exhibition to tour venues in our funding local authorities. We continued to tour *Dogs in Antarctica* and *Gifts for God*. Between them, these exhibitions visited six venues in Hurunui, Selwyn and Waimakariri districts and were seen by 136,915 people.

Public Programmes

In 2021, *Night at the Museum* was themed around the *Galileo: Scientist, Astronomer, Visionary* exhibition. Visitors were invited to dress as their favourite historical figure

and search the dimly-lit galleries for clues to discover Galileo's secret new invention. The event was part of the Christchurch City Council's Kidsfest programme and 1,758 people attended.

Two insect light trapping evenings run by Associate Curator Natural History Johnathon Ridden at Pūtarīngamotu (Riccarton Bush) as part of global Moth Week were well attended.

Associate Curator Human History (Māori and Pasifika) Hatesa Seumanutafa, in collaboration with Cross-Polynate and Tagata Moana Trust, organised *Our Treasured Pasifika*, a two-day event celebrating rarely-seen treasures from Te Moana Nui a Kiwa (the Pacific Ocean) in the Museum's collection. The event involved workshops for secondary school students and free public talks.

An extensive suite of programmes, organised by Guest Curator Public Programmes Audrey Baldwin, accompanied Heather Straka's *Isolation Hotel*. The hotel set was the venue for artist micro-residencies, talks from creatives and curators, dance performances, concerts, theatre performances and photo shoots. Nearly 2,300 people checked in to *Isolation Hotel* as part of these programmes.

Museum treasure hunt-style activities proved popular again this year. *The Great Museum Santa Search*, where children search for toy Santas in the galleries, attracted 3,685 entries, while the Easter equivalent, *The Great Museum Egg Hunt*, had 5,065. This year, the usual moa eggs



Tere Tahī, President of the New Zealand Nuclear Testing Veterans' Association, (left) and Ōhākī o Ngā Tiupuna member Henare Edwards at the opening of *Operation Grapple: We Were There*

were replaced with dinosaur eggs.

We continued collaborating with Christchurch City Libraries, Christchurch Arts Gallery Te Puna o Waiwhetū, the Arts Centre and the Botanic Gardens on shared activity booklets for the school holidays.

The opening weekend of *Operation Grapple: We Were There* was marked with an artist talk by photographer Denise Baynham, and panel discussion with Denise, Grapple veteran Tere Tahī and scientist Dr Al Rowland, who has studied the impact of radiation on Grapple personnel.

Museum staff collaborated with University of Canterbury colleagues on *Technologies Through the Ages*, an event providing older and younger generations with the chance to compare how they use technology. The event was part of Techweek 2022.

For Matariki, the Museum hosted *Te Waka Rererangi*, a virtual reality experience by Air New Zealand taking visitors on a journey to learn about the stars in the Matariki constellation and their significance.

University of Canterbury MBA student Kase Craig presented to the public on his work to make the Museum more inclusive.

Public programmes staff, with the support of the wider Museum team, have continued creating programmes tailored for groups who might otherwise have difficulty accessing the Museum. Groups who participated in these

programmes included Blind Low Vision New Zealand, Dementia Canterbury, PuraPura Whetu, Te Korimako Ōtautahi Creative Spaces, Hōhepa Canterbury, Step Ahead Trust and others.

Despite interruptions caused by COVID-19, Museum staff still 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 31,276 paid visitors and 175 joining up as members of the Museum Explorer Club. This was down

on the previous year when we had over 52,000 admissions and 500 Explorer Club members, which is largely due to the impact of COVID-19.

Our Education Communicators continued to develop great working relationships with Canterbury schools. They launched several new education programmes involving our special exhibitions. This year 13,182 individuals used the Museum as an education resource, down from over 28,000 the previous year. This included 5,087 school student visits – again, a decrease on last

Visitors in the *Iwi Tawhito* – *whenua hou* Gallery





Young visitor in the Christchurch Street

year. A further 20,328 people participated in a Museum public programme. These decreases were due to COVID-19.

Visitor Research

We received 330,300 visits during the year, a drop of 34,000 on the previous year. Numbers were affected by a 21-day national lockdown from 18 August to 9 September 2021 and prolonged Auckland lockdown, and by the Omicron outbreak which peaked in March 2022 which saw a significant drop in traffic in the Central City. The biggest decrease was in domestic tourists.

With borders closed for most of the year, the number of visitors from overseas remained low at 8% of visits – down from around 70% pre-pandemic. However we have seen an increase in overseas tourists with borders reopening towards the end of the financial year.

There were significant increases in visitors identifying as Māori and Pasifika. Visitors identifying as Māori doubled from 5% to 10% of all visitors while Pasifika visitors rose from less than 1% to 3%. We also saw significant increases in visits from young adults and gender diverse people. Almost 8 in 10 visitors said they feel they belong at the Museum.

Regular visits from locals – people living in the Christchurch, Selwyn, Waimakariri and Hurunui Council areas who had visited in the past 12 months – also rose by 4,000 visits, accounting for 65% of our total number of visitors. Of our local visitors, 91% were from Christchurch, 7% from Selwyn and the remainder split between Waimakariri and Hurunui.

Working with Others

A new project kicked off in August 2021 to provide support and funding to heritage organisations within Canterbury. Manatū Taonga Ministry of Culture and Heritage's Te Tahua Whakakaha Capability Fund provided funding to deliver a 2-year project to support regional heritage organisations through relationship building, individual assessments of collections care needs, targeted training and group workshops.

We ran three workshops over the year, facilitated by Museum staff and external experts, covering profile-raising, education, and volunteers and internships. The programme was disrupted by COVID-19 which made holding face-to-face workshops difficult. Many Canterbury heritage organisations have been hit hard by the effects of COVID, with a loss of

funding, visitors and volunteers.

The Museum worked with Otago Museum, Ngāi Tahu Māori Rock Art Trust, and Ngāi Tahu ringa toi (artists) Ross Hemera and Nathan Pohio on the development of a collaborative exhibition about Māori rock art.

Dr Richard Bullen from the University of Canterbury used our collection of Japanese Ukiyo-e artworks for a 300-level course on the subject. To deliver this lecture within COVID-19 restrictions, and to allow enough space for the artworks to be viewed, Canterbury Museum worked with the Teece Museum of Classical Antiquities who offered their venue for Bullen's lecture.

We worked with Christchurch Art Gallery Te Puna o Waiwhetū Curator, Ken Hall to deliver a successful tour of Ravenscar House Museum's Frances Hodgkins' paintings, on the anniversary of her birth.

The Museum is formally represented on 61 groups and associations.

*Visitor research by Morris Hargeaves McIntyre based on face to face interviews with 481 visitors to the Museum between July 2021 and June 2022; margin of error +/- 4.56%.

Significant Worldwide Collections

The Museum cares for an ever-growing collection of over 2.3 million objects on behalf of the people of Canterbury. Although less than 1% of this huge collection was on display, taonga (treasures) in the storerooms were accessed by researchers, loaned to other institutions and digitised for all to enjoy during the year.

The Inventory team continued 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. The team inventoried 114,867 objects including postcards, watercolours, books, moa and other avian bones, and greeting cards. They also digitised nearly 25,000 film negatives from the Clifford Collection, a collection of historic images by Canterbury photographer Henry Herbert Clifford.

Acquisitions

In 2020, we purchased at auction in London, a set of miniature medals which had belonged to the Antarctic explorer Sir Ernest Shackleton (1874–1922), the most decorated of the heroic age polar explorers, who visited Antarctica on three separate expeditions. We loaned these for display at the National Maritime Museum in Greenwich, London prior to their arrival at the Museum this year. The miniatures will complement Shackleton's full-sized medals in the Museum's collection, many of which were purchased in 2016.

We assessed 1,724 items offered to the Museum for the collection and acquired 923 of them. Among the highlights was a wedding dress belonging to Muriel Graham, who became the first New Zealand woman to summit Aoraki Mount Cook on 13 December 1915.

New acquisitions also included a beak and mandible of the extinct Huia bought at auction for the Museum by artist Fiona Pardington. European style pounamu jewellery and domestic items were added to our world class pounamu collection,

along with a sculpture created by the late Russell Beck that featured in his final book *Pounamu*.

We continued to develop our world-class collection of pounamu with a focus on items made using European lapidary techniques.

We added significant collections of molluscs in the Rhytididae family from the Payton and Marston collection. Specimens of a new species of swimming mayfly (*Nesameletus*) were added to the collection.

Work was done to acquire into the collection an example of the jetpacks invented by local Glenn Martin and his company Martin Aircraft Ltd.

Repatriations

The Museum has continued to repatriate kōiwi tangata (human remains) to indigenous peoples in Aotearoa New Zealand and overseas. In May, Museum staff and Ngāi Tūāhuriri representatives returned three iwi kūpuna (ancestral remains) to Hawai'i at a ceremony held at Te Papa Tongarewa Museum of New Zealand. The remains – a male and a female aged in their 20s and a female in her 40s – were taken from Waikīkī, Hawai'i in 1860.

In July, we were one of five New Zealand museums who returned Moriori karāpuna (ancestors) to the Hokotehi Moriori Trust (Rēkohu/Chatham Islands) in a national

Julia Bradshaw Senior Curator Human History inspects a pounamu taonga.





Race Relations Commissioner Meng Foon speaks at the repatriation of kōimi t'chakat Moriōri (Moriōri skeletal remains) at Te Papa Tongarewa Museum of New Zealand, watched by Corban Te Aika Ngāi Tūāhuriri (left) and Canterbury Museum Director Anthony Wright.

Abbey Foster Digitisation Technician (left) and Brydie Lauder Lead Image Cataloguing Technician examine historic photo negatives in the Museum's cold store.



repatriation ceremony at Te Papa Tongarewa Museum of New Zealand.

Museum staff and Ngāi Tūāhuriri representatives returned 41 kōimi t'chakat Moriori (Moriori ancestral remains) from our care to the Trust. Te Papa is assisting us and Hokotehi Moriori Trust to undertake further research on 36 more karāpuna so that they too can return home.

Loans

We loaned a number of natural history objects to researchers, including spiders to the University of Greifswald in Germany. In November 2021, Sergeant Henry Nicholas's Victoria Cross was loaned for the rededication of his gravestone at Bromley Cemetery. In February 2022, Hannah Beehre's work *Tunnel*, previously displayed at the Museum, was loaned to Waikato Museum.

Access to Collections

We uploaded 41,924 images to Collections Online this year. This included the diaries of Glasgow-born Felix Rooney covering his service on Shackleton's *Nimrod* Expedition and his World War One service in the Canterbury Regiment at Gallipoli and on the Western Front.

The final set of images from the Standish & Preece Collection were uploaded. Almost 74,000 images capturing the changing faces of everyday Cantabrians, taken by New Zealand's longest-running photographic studio over 135 years, are now available in Collections Online.

The Image Service had an extremely busy year supplying 1,476 images to 134 customers for a range of uses including family histories, exhibitions, books, journals and documentaries.

A wide range of natural history collections were accessed during the year including pollinator insects from the South Island high country, molluscs, brachiopods, beetles, wētā, spiders, harvestmen, ghost shrimp (crustacea), mayflies and flies.

The Museum's mayfly collection was published to online data aggregators the Atlas of Living Australia (ALA) and the Global Biodiversity Information Facility (GBIF). During the year, the mayfly collection had 638,586 records downloaded from ALA and over 36 million records downloaded from GBIF. Uses included scientific research, ecological research, education, conservation management and citizen science.

Collections were accessed by a wide range of family members and human history researchers. This included access by those creating signage around Christchurch incorporating images from Canterbury Museum's collection.

Human History volunteers Margaret Lovell-Smith and Alison Hutton continued to work on the collections. Alison Hutton is assisting the Museum by transcribing the diary of Alison MacGibbon, who experienced, among other things, the 1918 influenza pandemic and World War One. Margaret Lovell-Smith is completing the cataloguing of the Museum's Mackie collection, while using the material for her own upcoming book.

Museum visitors view an South Island Adzebill in the *Iwi Tawhito – whenua hou* Gallery



Our Research

During the year curators and researchers had 21 peer-reviewed research papers accepted for publication, presented 11 conference papers and published 11 articles in popular formats including blogs and specialist magazines. They also carried out 32 external article peer-reviews and student thesis supervisions.

COVID-19 continued to impact on the in-person presentation of conference papers including a planned Museum symposium to mark the 200th birthday of Sir Julius von Haast: geologist, explorer, botanist, writer, and founder and first director of Canterbury Museum, on the weekend of 30 April/1 May 2022. The symposium was originally planned as an in person event but had to be rearranged as an online event. Museum Senior Curators Julia Bradshaw and Dr Paul Scofield worked with historians Dr Sascha Nolden, Simon Nathan and Dr George Hook in developing a programme which traversed the many aspects of Haast's life and achievements, and his contribution to science and learning in colonial New Zealand.

Senior Curator Natural History Dr Paul Scofield measures the beak of a bird skull.



Over the weekend 10 papers covering a broad spectrum of Haast scholarship were presented, four from Austria and six from New Zealand. These represented the contributions of researchers from the Austrian Academy of Sciences, University of Vienna, Natural History Museum Vienna, Otago Museum, Canterbury Museum, University of Canterbury and Alexander Turnbull Library.

There were 68 registrations for the symposium and the presentations were subsequently made available on Canterbury Museum's website. The papers are now being published in a Canterbury Museum *Bulletin*, the 11th to be published since the beginning of the series in 1950, with guest editors Dr Sascha Nolden, Simon Nathan and Dr George Hook.

Natural History

Dr Paul Scofield, Senior Curator Natural History, continued his work at St Bathans in Central Otago, describing with colleagues a new species of duck, a species of owlet-nightjar and a bizarre new species of bird which does not fit into any known avian family. He has continued collaborations with Dr Vanesa De Pietri on the fossil birds of Europe and with an Australian-based team on the feeding habits of pouakai (Haast's Eagle). As adjunct Professor of Geology at the University of Canterbury he is co-supervising a student studying ancient marine reptiles.

Dr Rebecca Le Grice, Curator Natural History, has been continuing research on coastal Diptera (flies). This has included collaborations with researchers at Auckland Museum, Otago Museum and Agriculture and Agri Food Canada. Work on describing new species of coastal Diptera from Aotearoa New Zealand is underway alongside publications from research carried out before Rebecca joined the Museum at the start of the year.

Johnathon Ridden, Associate Curator Natural History, has been collaborating with Manaaki Whenua Landcare Research researcher Dr Marion Donald sampling an historic collection of South Island high country insect pollinators. This work involves removing pollen from historic specimens and identifying plant species these pollinators visited in the past. He has also supported Museum Research Fellows and Associates working on mayflies, Diptera and molluscs including field work



Riki-Ani Mareroa Collections Technician Human History (left) and Hatesa Seumanutafa Associate Curator Human History (Māori and Pasifika), prepare for a repatriation, watched by Ohāki o Ngā Tipuna member Henare Edwards.

and research on new mayfly species from the Richmond Range in Marlborough.

Research Associate and plant ecologist Dr Ian Payton has continued his work with New Zealand molluscs. Over the last year he has worked on curating and enriching the mollusc collection, which includes identifying material, enriching collection information from labels with the specimens, creating upgraded storage trays and consolidating seven families into one location. New specimens were added to the seven families that were worked on, from two large privately-held collections.

Natural History Research Fellow Peter Johns has continued his work identifying insect species from Banks Peninsula and those in a backlog deposited with the Museum since 2010.

Natural History Research Fellows, Tim and Terry Hitchings have continued their work in the taxonomy of mayflies, including field collection and identification.

Human History

Head of Collections and Research Sarah Murray's long-standing collaboration with Conservator Emily Fryer, Collections Technician Neeha Velagapudi and others saw the publication of research into temporary adhesives for securing objects in earthquake prone regions. The research is a world first, involving the learnings from the Canterbury earthquakes and the use of a shake table to test various adhesives. It is planned to be the first of a series of publications in this multi-stage research project.

Sarah also worked with Emily to complete a manuscript on the collaboration between conservator and curator in the work around public engagement in the project to conserve the Memorial to Robert Falcon Scott and the Polar Party (following damage to the statue in the February 2011 earthquake). This manuscript will feature in the upcoming International Institute for Conservation of Historic and Artistic Works conference and publication.

Emily and Conservation Technician Anurati Krishnamurthy are working with the University of Canterbury to develop a second paper for publication covering the research undertaken in conjunction with the Engineering department. Emily and Anurati have prepared the foundations for the next stage of research into temporary adhesives for securing objects in earthquake prone regions. This includes working with the Teece Museum to look at the residue question as well as equipment that can produce a repeatable dot to assist in production of consistent dots for testing.

Julia Bradshaw, Senior Curator Human History, completed work on the European exploitation of tangiwai from Piopiotahi (Milford Sound) and on Julius von Haast's journey over Tioripātea (Haast Pass). She is currently researching Lady Mary von Haast and the identification of pounamu from South Westland, and is working on a publication about women in New Zealand's goldfields. She is also collaborating with Museum Research Fellow Associate Professor Lyndon Fraser

and Curator Human History Paulien Martens on a project about parasols in the collection.

Hatesa Seumanutafa, Associate Curator Human History Māori & Pasifika, continued provenance research for active repatriation requests for the return of koiwi and taonga. Using pXRF analysis, she is researching, with archaeologist Dr Phil Moore and anthropologist Andrew McAlister, obsidian assemblages from early human occupation sites around Te Waipounamu (South Island). With colleagues from Otago University, Heketohi Moriori Trust and MARS Bioimaging, she continued research on intellectual property in museums, focusing on the use 3D scanning to make reproductions of taonga. Hatesa continued her work with Christchurch Art Gallery Te Puna O Waiwhetū developing a collaborative exhibition showcasing the gallery's historic art collection alongside items from the Museum's collections scheduled to open in 2023.

Frances Husband, Associate Curator Human History, continued her work with Otago Museum and the Ngāi Tahu Māori Rock Art Trust developing a collaborative exhibition about Māori rock art. She also continued her research into Canterbury painter Margaret Olrog Stoddart and her early botanical paintings in the Museum's collection. Frances is currently researching the connections between the Museum and some of the artists represented in Ravenscar House Museum. Work also continues towards better incorporating heritage



Rebecca Le Grice Curator Natural History (left) and Johnathon Ridden Associate Curator Natural History with specimens from the Museum's pinned insect collection.

into Canterbury's Emergency Management framework.

Dr Lyndon Fraser continued his research around the nature of Victorian and early Edwardian "deathways" in New Zealand with a focus on mourning attire and fashion, including parasols with Julia Bradshaw and Paulien Martens. He completed an essay based largely on the Museum's collection of shipboard diaries for the *Journal of Social History* and published new work on the Museum's Joseph Kinsey Collection of photographs for the *Records of the Canterbury Museum*.

Research Fellow Associate Professor Richard Bullen continued his research into artworks made by Japanese prisoners of war held at Featherston POW Camp in World War Two and in Australasia and the wider Pacific. With Associate Professor James Beattie, Victoria University of Wellington, he continued to research the Museum's Rewi Alley Collection and Chinese cultural diplomacy.

Antarctic Associate Research Fellow David Harrowfield focused on completing a

longstanding book project about the early days and structures at New Zealand's Scott Base. He has also been working on a journal article with Dr Mark Mabin on the history of exploration and scientific endeavour on the Possession Islands.

Research Associate Dr Phil Moore continued his work on the analysis of Māori artefact assemblages to provide new information on the types of stone materials used, and where those materials may have originated from.

Visiting researcher and Museum volunteer, Margaret Lovell-Smith, has finished writing a book about Cantabrians who resisted military training and military service before and during World War One, and the peace movement and individuals who supported them. The book will be published in 2023. Central to her research were the papers of the National Peace Council of New Zealand (the Charles Mackie papers). Her work on entering the papers into the Museum's database continues.

Records

Volume 35 of *Records of Canterbury Museum* was published with eight articles: Hugh Simms McCully, The Grays Hills Silcrete Quarries and the Missing Anvil (Rosanna McCully McEvedy and Marion Seymour); The Damon Collection: Canterbury Museum's Roman glass (Roswyn Wiltshire); Who was New Zealand's First Female Photographer? (Jill Haley); "Mr Lyall's boy": The Lyall Family and the Stephens Island Wren (R Paul Scofield); Pounamu Speculation in 1840s New Zealand (Julia Bradshaw); Red Argillite Artefacts from the Canterbury Region, New Zealand (Phillip R Moore); Kinsey's Southern 'Wonderland of Ice and Snow': New Insights into Early Alpine Photography (Geraldine Lummis, Lyndon Fraser and Joanna Copley) and *Deleatidium kakahu*, new species of *Deleatidium* (Ephemeroptera: Leptophlebiidae) from New Zealand (Terry R Hitchings and Tim R Hitchings).

Our People and Working Environment

The health and safety of our staff and visitors during the COVID-19 pandemic has been a top priority for the team as we responded to changes in Government alert levels and settings.

Since the first lockdown in March 2020, the Museum's COVID Response Committee has updated our response plan 34 times, the latest in May 2022. Our overall aim was to give our staff and visitors certainty during a period that caused significant disruption to the Museum and affected our people.

The front of house teams of Visitor Hosts and Protective Service Officers have done a terrific job welcoming visitors while at the same time ensuring compliance with conditions of entry including mask wearing and checking vaccination passes. It is a tribute to the front of house teams that staff attentiveness and manner was rated as very good or good by 97% of visitors in our annual survey by Morris Hargreaves McIntyre. This is an excellent result.

Our Operations Team did a fantastic job ensuring that we maintained a clean and healthy working environment and in securing the necessary supplies of masks and other PPE needed to keep our people safe. Each time the COVID-19 settings changed our Exhibitions Team swung into action, changing out signage, restricting access to hands-on displays, and at times, reconfiguring our visitor welcome space to meet the requirements for public venues.

A number of staff worked at home for periods during the year and it was great to see how well they adapted to the changes and maintained their productivity.

Our People

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. Due to the impacts of COVID-19 on face-to-face contact, staff training hours were down this year with 2,625 hours. Over 434 staff participations were recorded across 68 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 14 staff completed the qualification and a further 12 started to work towards achieving it.

Earlier in 2022, our People Managers participated in a four-part leadership training programme. With the redevelopment on the horizon, one of the key topics was change management. The session gave managers a useful toolbox of ideas and insight into how to best communicate and support their teams through the upcoming period of significant changes as we move the collection and staff to offsite storage and offices.

During the year we began a comprehensive review and update of our policies and procedures, with the opportunity for staff to give feedback and make suggestions. We introduced a number of new policies and procedures including managing critical incidents and emergencies, and addressing the misuse of drugs and alcohol in the workplace. The Health and Safety policy and procedures were updated, along with a number of other policies and procedures, and the

Liz Chambers Visitor Host in front of Fred and Myrtle's Pāua Shell House





Chantal Bennett Collections Inventory Cataloguing Technician with watercolours from the Cranleigh Barton Collection

Health and Safety Manual Updated. We also began a review of our rewards and recognition policy and procedures.

The Museum's IT Steering group developed a strategy for upgrading the Museum's business systems and for enhancing the security of the building and its contents. In December 2021, we introduced a digital payroll, timesheet and leave application system. Desktop computers have been replaced with laptops which will give staff much more flexibility as we head towards the move to offsite storages and offices. A number of previous policies and procedures were replaced by a new IT policy and associated procedures.

Health, Safety & Wellbeing

The Museum is a relatively low risk environment, but we maintain a rigorous approach to health and safety ensuring that we do everything that is reasonably practicable to keep our visitors, staff and contractors safe and healthy.

The Health and Safety System focuses on a continuous cycle of leadership, risk management and employee training. For example, all front of house staff and staff who work in the field, some 60 people, receive annual/regular first aid training. All staff are trained to use fire extinguishers; floor wardens and protective services officers receive refresher training every 2 years.

The Health and Safety Committee of elected staff representatives, a member of the Executive Leadership Team and the health and safety manager, meets monthly. The remit of the committee includes wellbeing as a key aspect of its work.

There were no notifiable accidents in the year. Trips, falls, collisions with other visitors, and staff cuts and scratches accounted for 21 accidents (13 visitors, six staff and two contractors) reported in the year. This is a significant decrease on previous years.

At the recommendation of the Health and Safety Committee, the Museum joined the Safe Space Alliance, an LGBTQIA+ led non-profit organisation first established in Nelson and now a worldwide initiative that aims to help people identify, navigate and create safe spaces for LGBTQIA+ communities. As an official Safe Space, the Museum recognises and promotes that it is a space where members of the LGBTQIA+ communities can freely express themselves without fear and that we do not tolerate violence, bullying, or hate speech.

Sustainability

With a new Sustainability Policy and Procedures in place, we maintained our focus on recycling and reducing waste looking for new opportunities to find alternatives to placing objects in landfill. A very successful initiative, introduced

at the suggestion of a staff member, is recycling all the nitrile, vinyl and latex gloves that collections staff use in the course of their daily work. A similar initiative was introduced for the safe recycling of masks.

More than 90% of identified recyclable waste was kept out of the general waste stream in the year. We continued to repurpose material and equipment by offering other Canterbury museums and community-based charitable trusts furniture and equipment that is surplus to our requirements.

Community Support

While the Museum is itself a charity we are committed to supporting local organisations, businesses and initiatives. For some years the Museum has supported local and global charities by illuminating the Rolleston Avenue façade at night. We have supported Breast Cancer Awareness, bathing the building pink each October for some years. In November/December the building was lit in orange to support the United Nations UNITE campaign to end violence against women at the request of Zonta.

We celebrated the diversity of Waitaha Canterbury in June 2022, showing our support for the rainbow community by lighting up the Museum in a rainbow of colours for Christchurch Pride Week.

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Independent Auditor's Report

Statement of Comprehensive Revenue and Expenses

For the year ended 30 June 2022

	Note	2022 \$	2021 \$	Budget 2022 \$
Revenue				
Revenue from non-exchange transactions	2	10,284,244	10,793,834	10,195,386
Revenue from exchange transactions	2	5,571,604	2,926,142	2,548,736
		15,855,848	13,719,976	12,744,122
Expenditure				
Employee benefits expense	3	5,633,587	5,329,820	6,272,161
Depreciation and amortisation	3	1,674,276	1,255,088	1,342,530
Other expenses	3	3,732,242	4,169,394	5,275,892
		11,040,104	10,754,303	12,890,583
Net surplus/(deficit) from operating activities		4,815,744	2,965,673	(146,461)
Capital donation - non exchange transaction	4	15,945,523	-	-
Net surplus/(deficit) attributable to Canterbury Museum Trust Board		20,761,266	2,965,673	(146,461)
Other comprehensive revenue and expense				
Change in value of available-for-sale financial assets		(2,710,346)	3,366,582	
Sale of available-for-sale financial assets		(2,449,649)	(5,413)	
Total comprehensive revenue and expenses attributable to Canterbury Museum Trust Board		15,601,271	6,326,842	

Statement of Changes in Equity

For the year ended 30 June 2022

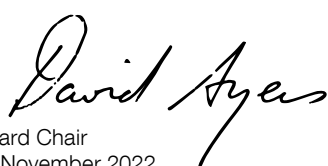
Opening balance	130,040,091	123,713,249
Net surplus	20,761,266	2,965,673
Other comprehensive revenue and expenses	(5,159,995)	3,361,169
Closing balance	145,641,362	130,040,091

The accompanying notes form part of these financial statements.

Statement of Financial Position

As at 30 June 2022

	Note	2022 \$	2021 \$
Current assets			
Cash and cash equivalents		5,521,605	5,992,448
Debtors and receivables from non-exchange transactions		271,523	251,821
Debtors and receivables from exchange transactions	5	416,788	626,089
Inventory		21,897	14,561
Other financial assets	6	6,711,931	6,648,747
		12,943,745	13,533,667
Non current assets			
Other financial assets	6	74,409,163	75,942,383
Property, plant and equipment	7	67,606,474	49,953,806
Intangible assets	8	78,966	7,438
		142,094,603	125,903,627
Total assets		155,038,348	139,437,294
Less liabilities			
Current liabilities			
Creditors and other payables	9	722,810	1,245,868
Employee entitlements	10	334,182	314,242
Grants received in advance	11	8,301,752	7,799,040
		9,358,744	9,359,151
Non current liabilities			
Employee entitlements	10	38,242	38,052
		38,242	38,052
Total liabilities		9,396,986	9,397,202
Equity			
Reserves	12	91,031,166	93,696,749
Retained earnings	13	54,610,196	36,343,342
		145,641,363	130,040,091
Total liabilities and equity		155,038,348	139,437,294



Board Chair
14 November 2022



Director

The accompanying notes form part of these financial statements.

Statement of Cash Flows

For the year ended 30 June 2022

	2022 \$	2021 \$
Cash flows from operating activities		
<i>Receipts from non-exchange transactions</i>		
Levy and ex gratia payments	9,661,956	9,634,017
Donations and grants	1,125,000	1,271,504
<i>Receipts from exchange transactions</i>		
Other revenue	1,144,265	441,966
Interest and dividends on financial instruments	2,204,712	2,251,067
<i>Payments</i>		
Payments to suppliers of goods and services	(4,262,637)	(4,682,068)
Payments to employees	(5,613,457)	(5,346,341)
Net cash flows from operating activities	4,259,839	3,570,145
Cash flows from investing activities		
Sale of financial instruments	21,340,892	14,879,262
Purchase of property, plant and equipment	(3,452,949)	(1,434,327)
Purchase of financial instruments	(22,618,625)	(19,193,401)
Net cash flows from investing activities	(4,730,682)	(5,748,466)
Net cash flows from financing activities	-	-
Net increase/(decrease) in cash held	(470,843)	(2,178,321)
Cash and cash equivalents at beginning of year	5,992,448	8,170,769
Cash and cash equivalents at end of year	5,521,605	5,992,448

The accompanying notes form part of these financial statements.

Notes to the Financial Statements

For the year ended 30 June 2022

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 17.

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 30 June 2021. 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 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:

Notes to the Financial Statements

For the year ended 30 June 2022

- 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.

Notes to the Financial Statements

For the year ended 30 June 2022

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 \$275,144 (2021: \$643,466).

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.

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.

	2022 \$	2021 \$	Budget 2022 \$
2 REVENUES AND OTHER REVENUE			
a Revenues from non-exchange transactions			
Local authority operating levy and ex gratia payments	9,661,956	9,634,017	9,661,958
Donations, grants and bequests	622,288	1,159,817	533,428
	10,284,244	10,793,834	10,195,386
b Revenues from exchange transactions			
Discovery revenue	50,175	93,844	91,457
Lease revenue	107,628	114,100	164,100
Image Service revenue	10,354	8,162	5,000
Other trading revenue	809,130	309,245	548,179
	977,286	525,351	808,736
c Other revenues from exchange transactions			
Interest revenue	1,426,322	1,781,544	1,500,000
Dividend revenue	755,770	405,056	240,000
Gain on sale of financial instruments	2,412,226	214,192	-
	4,594,318	2,400,792	1,740,000
3 EXPENSES			
a Employee benefits expense			
Salaries and wages	5,365,720	5,088,266	6,012,109
Post-employment benefits	154,503	137,950	136,753
Other short-term employee benefits	113,364	103,604	123,299
	5,633,587	5,329,820	6,272,161
b Depreciation and amortisation			
Buildings	1,078,581	776,600	870,000
Building fit-out	404,063	318,787	240,720
Furniture, fittings and equipment	163,560	152,041	225,132
Total depreciation	1,646,203	1,247,428	1,335,852
Amortisation of intangible assets	28,073	7,660	6,678
	1,674,276	1,255,088	1,342,530
c Other expenses			
Audit fees for audit services	43,915	42,560	41,955
Collection acquisitions	275,144	640,996	790,000
Other operating expenses	3,413,183	3,485,838	4,443,937
	3,732,242	4,169,394	5,275,892

Notes to the Financial Statements

For the year ended 30 June 2022

	2022 \$	2021 \$
4 CAPITAL DONATION		
The capital donation of \$15,945,523 was provided by the Ravenscar Trust for the construction of Ravenscar House Museum.		
5 DEBTORS AND RECEIVABLES FROM EXCHANGE TRANSACTIONS		
Debtors	35,946	56,714
Allowance for doubtful debts	-	-
	35,946	56,714
Accrued interest income	327,269	349,889
Prepayments	53,573	219,487
	416,788	626,089
6 OTHER FINANCIAL ASSETS		
Held-to-maturity financial assets classified as current:		
Bank term deposits	6,711,931	6,648,747
	6,711,931	6,648,747
Held-to-maturity financial assets classified as non current:		
Fixed term investments	52,958,971	49,358,739
Available-for-sale financial assets classified as non current:		
Investments in equity instruments	21,450,193	26,583,645
	74,409,163	75,942,383

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.

7 PROPERTY, PLANT AND EQUIPMENT

Year ended 30 June 2021

	Land	Buildings	Buildings fit-out	Furniture, fittings and equipment	Work-in- progress	Total
	\$	\$	\$	\$	\$	\$
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)
Carrying amount at 30 June 2021	8,400,000	38,053,400	684,866	254,109	2,561,431	49,953,806

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)
Carrying amount	8,400,000	38,053,400	684,866	254,109	2,561,431	49,953,806

Year ended 30 June 2022

Carrying amount at 30 June 2021	8,400,000	38,053,400	684,866	254,109	2,561,431	49,953,806
Additions	-	15,163,852	1,413,926	535,317	3,383,604	20,496,699
Revaluation	-	-	-	-	-	-
Disposals	-	-	-	-	(1,197,828)	(1,197,828)
Depreciation	-	(1,078,581)	(404,063)	(163,559)	-	(1,646,203)
Carrying amount at 30 June 2022	8,400,000	52,138,671	1,694,729	625,867	4,747,207	67,606,474

30 June 2022

Cost	8,400,000	53,993,852	12,621,817	3,982,029	4,747,207	83,744,905
Accumulated depreciation and impairment	-	(1,855,181)	(10,927,088)	(3,356,162)	-	(16,138,431)
Carrying amount	8,400,000	52,138,671	1,694,729	625,867	4,747,207	67,606,474

Work in Progress

The work in progress for 2022 is for the Resource Consent preparation costs and Design fees relating to the Museum Redevelopment Project.

Revaluation of land and buildings

The Museum land and buildings were revalued to the latest valuation by W Blake ANZIV/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 13.

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 2022

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.

The Board agreed that although the intention is for many of the non-heritage buildings to be demolished as part of the redevelopment, they have not been impaired and should remain at their current value. This is due to the Board's unanimous view that it will not let a major construction contract for which it does not have all the funds to cover in hand and even when the approval is given, the timeframe for the demolition is still unclear.

	2022 \$	2021 \$
8 INTANGIBLE ASSETS		
Beginning balance, software assets	7,438	12,298
Additions	99,601	2,800
Amortisation	(28,073)	(7,660)
Ending balance, software assets	78,966	7,438
Cost	441,859	342,258
Accumulated amortisation and impairment	(362,893)	(334,820)
	78,966	7,438
All intangible assets are externally acquired software.		
9 CREDITORS AND OTHER PAYABLES		
Current		
Creditors	541,652	1,085,544
Other accrued expenses and payables	181,158	160,324
	722,810	1,245,868
10 EMPLOYEE ENTITLEMENTS		
Current		
Salary and wages	419	-
Annual leave	333,684	314,242
Others	78	-
	334,182	314,242
Non-current		
Retirement gratuity	25,776	25,648
Long service leave accrual	12,466	12,404
	38,242	38,052

	2022 \$	2021 \$
11 GRANTS RECEIVED IN ADVANCE		
Christchurch City Council	7,297,703	7,061,154
Selwyn District Council	626,093	605,799
Other	377,956	132,087
	8,301,752	7,799,040

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 and Manatū Taonga Ministry for Culture and Heritage.

12 RESERVES		
Asset revaluation reserve	49,340,843	49,340,843
Asset replacement reserve	19,418,879	17,911,775
Trust and bequest funds	17,438,071	16,592,792
Available-for-sale revaluation reserve	294,007	5,454,002
Accumulated grants reserve	67,163	67,163
Earthquake conservation reserve	4,472,205	4,330,175
	91,031,167	93,696,749

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

a Asset revaluation reserve		
Beginning balance	49,340,843	49,340,843
Ending balance	49,340,843	49,340,843

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

b Asset replacement reserve		
Beginning balance	17,911,775	16,723,861
Transferred from retained earnings	1,507,104	1,187,914
Ending balance	19,418,879	17,911,775

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 2022

	2022 \$	2021 \$
c Trust and bequest funds		
Beginning balance	16,592,792	15,833,953
Transfers from/(to) retained earnings for:		
Donations, grants and bequests	596,569	935,250
Interest on trust and bequest funds	523,854	499,121
Acquisition of collection items (heritage assets)	(275,144)	(638,175)
Funding for image cataloguing	-	(53,639)
Endowment fund operational expenditure	-	16,281
Net movements	845,279	758,838
Ending balance	17,438,071	16,592,792
Represented by:		
Acquisition Fund	311,833	198,372
Adson Trust Acquisition Fund	1,951,552	1,677,964
Cranleigh Barton Fund	39,704	38,510
Director's Mason Fund	116,315	111,108
Estate D A Harrison Fund	6,282	6,093
Estate D A Russell Fund	1,029,791	998,827
Estate G M Flemming Fund	38,161	37,013
Estate H E Reid Fund	2,094,756	2,031,771
Estate M C Richards Fund	676,974	656,619
Estate M M Adamson Fund	92,350	89,573
Estate M N Duff Fund	40,863	39,634
Estate R B F Eastgate Fund	773,474	749,969
Estate R J Reynolds Fund	1,357,979	1,317,147
Estate W D Barnett Fund	39,870	38,672
H F Von Haast Fund	114,531	111,088
Linblad Antarctic Fund	5,310	5,150
Museum Endowment Fund	8,669,772	8,409,090
P J Skellerup Antarctic Fund	1,927	1,869
Popular Publications Fund	62,608	60,725
Stamp Room Fund	14,020	13,598
	17,438,071	16,592,792

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.

	2022 \$	2021 \$
d Available-for-sale revaluation reserve		
Beginning balance	5,454,002	2,092,833
Change in value of available-for-sale financial assets	(2,710,346)	3,366,582
Sale of available-for-sale financial assets	(2,449,649)	(5,413)
Ending balance	294,007	5,454,002

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.

e Accumulated grants reserve		
Beginning balance	67,163	66,763
Movements	-	400
Ending balance	67,163	67,163
f Earthquake conservation reserve		
Beginning balance	4,330,175	4,196,313
Movements	142,030	133,862
Ending balance	4,472,205	4,330,175

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

13 RETAINED EARNINGS		
Beginning balance	36,343,342	35,458,683
Net surplus/(deficit) including earthquake claims/remedials	20,761,266	2,965,673
Transfer to asset replacement reserve	(1,507,104)	(1,187,914)
Transfer to trust and bequest funds	(845,279)	(758,838)
Transfer to accumulated grants reserve	-	(400)
Transfer to earthquake conservation reserve	(142,030)	(133,862)
Ending balance	54,610,196	36,343,342

14 OPERATING COMMITMENTS		
An operating commitment exists for non-cancellable lease:		
No later than on year	156,914	137,094
Later than one year and no later than five years	236,196	393,110
	393,110	530,204

Total lease payments recognised as expense during the reporting period was \$128,639 (2021: \$125,980). 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 2022

15 CAPITAL COMMITMENTS

There are no capital commitments at 30 June 2022 (2021: \$nil).

16 CONTINGENT LIABILITIES

There were no contingent liabilities at 30 June 2022 (2021: \$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)

2022

\$

725,287

4.0

2021

\$

672,095

4.0

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 (2021: \$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 2022, however, the Museum considers the risk of non-recovery of these amounts to be low as at that date.

	2022	2021
	\$	\$
Cash and cash equivalents	5,521,605	5,992,448
Debtors (Note 5)	35,946	56,714
Accrued interest receivable (Note 5)	327,269	349,889
Bank term deposits (Note 6)	6,711,931	6,648,747
Fixed-term investments (Note 6)	52,958,971	49,358,739
Investments in equity securities (Note 6)	21,450,193	26,583,645
	87,005,915	88,990,191

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

Concentrations of credit risk

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

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

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

b Liquidity risk

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

	Carrying amount \$	Contractual cash flows \$	Less than 1 year \$	1 - 5 years \$	More than 5 years \$
Contractual maturity analysis of financial liabilities					
Creditors and other payables	722,810	722,810	722,810	-	-
Total	722,810	722,810	722,810	-	-

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: **2022** 2021

Cash and cash equivalents	Fixed and floating rates	0.05%-1.20%	0.05%-0.35%
Bank term deposits	Fixed rates	1.05%-2.85%	0.35%-1.00%
Fixed term investments	Fixed rates	1.44%-6.25%	0.85%-6.25%
Grants received in advance	Fixed rates	1.44%-6.25%	0.85%-6.25%

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
2022							
Australian listed equities	4,050,357	0.90	4,480,483	0.95	(234,826)	0.85	262,323
US listed equities	4,461,986	0.62	7,155,206	0.67	(531,117)	0.57	623,710
	8,512,343		11,635,689		(765,943)		886,034
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

Notes to the Financial Statements

For the year ended 30 June 2022

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
2022						
Equity investments	21,450,193	159,403	23,595,212	2,145,019	19,305,174	(2,145,019)
2021						
Equity investments	26,583,644	5,319,399	29,242,008	2,658,364	23,925,280	(2,658,364)

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

2022
\$

2021
\$

a FINANCIAL ASSETS

Loans and receivables

Cash and cash equivalents

5,521,605

5,992,448

Debtors and receivables

389,130

421,263

5,910,736

6,413,711

Other financial assets

Fixed interest investments held to maturity

59,670,902

56,007,486

Equity investments available-for-sale

21,450,193

26,583,645

81,121,094

82,591,130

b FINANCIAL LIABILITIES

Amortised cost

Creditors and other payables

722,810

1,245,868

Employee entitlements

372,423

352,294

Grants received in advance

8,301,752

7,799,040

9,396,986

9,397,202

21 POST-REPORTING DATE EVENTS

The Central Government contribution to the Museum Redevelopment of \$25m was confirmed on 12 October 2022.

Notes to the Financial Statements

For the year ended 30 June 2022

22 RELATED PARTIES

The Museum is funded from the contributing authorities, being Christchurch City Council \$8,305,366 (2021: \$8,305,468), Hurunui District Council \$83,958 (2021: \$83,701), Selwyn District Council \$659,989 (2021: \$635,998) and Waimakariri District Council \$612,644 (2021: \$608,852). Other related party transactions included:

Organisation	Museum relationship	Transaction	2022 Total \$	2022 Owing \$	2021 Total \$	2021 Owing \$
Antarctic Heritage Trust	Director/Deputy Chair	Services	(12,455)	-	(5,416)	(5,416)
Friends of Canterbury Museum	Board & Director/Committee	Donation	-	-	(5,292)	(5,292)
Lincoln University	Board/Trustee	Services	-	-	(214)	-
Mason Foundation Trust	Board & Director/Trustee	Grant	(25,915)	(25,915)	(14,660)	(14,660)
Robin S Allan Memorial Fund	Board & Director/Trustee	Grant	(9,140)	-	(7,646)	-
Te Papa Tongarewa	Board/Trustee	Services	(4,088)	-	(7,787)	-
Te Papa Tongarewa	Board/Trustee	Services	1,035	-	-	-
Christchurch City Council	Board/Trustee	Services	175,829	368	17,870	2,815
Council of Australasian Museum Directors	Director/Executive Committee	Subscription	1,829	-	1,655	-
Te Pakura Ltd	Board/Director	Consultant	2,381	-	8,880	630
Tonkin & Taylor	Board/Director	Consultant	494,047	10,350	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 2022 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 visitor numbers, donations, touring exhibitions, education and public programmes, and learning and development hours. 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 2022 (including comparatives) were approved by the Board on 14 November 2022.

Statement of Service Performance

For the year ended 30 June 2022

Objectives 2021-2022	12 month target	Outcomes	2020/21 Outcomes
Our Visitors			
- Achieve visitor numbers	350,000	330,333	Not Achieved (i) 364,307
- Achieve visitor donations	\$90,000	\$67,585	Not Achieved (i) \$106,291
- Achieve % of visitors rating their Museum experience as satisfied or very satisfied	≥ 95%	96%	Achieved 96%
- Achieve paid visitor numbers for <i>Quake City</i>	21,600	15,501	Not Achieved (i) 21,266
- Ensure staff have completed relevant customer service training	95%	94%	Not Achieved (i) 97%
- Ensure the Museum's occupants remain in a safe environment where there are zero Notifiable incidents that arise through negligence of PCBU's business or undertaking	No attributable Notifiable Events	Achieved	Achieved 1
- Number of unique visits to Museum websites by our digital visitors	170,000	304,091	Achieved 208,153
- Social media engagement (eg. comments, interactions, shares, likes)	45,000	45,708	Achieved 42,485
Our Programmes			
- Develop, deliver and evaluate 10 special exhibitions	10	10	Achieved 14
- Tour an exhibit to the three contributing district council areas to reach a visitor target of	200,000	136,915	Not Achieved (i) 209,552
- 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)	13,182 (5,087)	Not Achieved (i) 28,635 (13,528)
- Achieve 25,000 individuals engaging in a Museum delivered public programme	25,000	20,328	Not Achieved (i) 28,412
- Achieve paid admissions to <i>Discovery</i> and achieve 500 memberships of Museum Explorer Club	50,000 (500 members)	31,276 (175)	Not Achieved (i) 52,351 (504)
- Answer 100% of external written/phone/email enquiries within 5 working days (total number to be reported)	100% (Total number)	100% (4,506)	Achieved 100% (5,415)
- Achieve 750 media hits (print, broadcast and on-line media)	750	823	Achieved 1,169
- Actively participate in professional associations/external bodies	45	61	Achieved 43
- Provide outreach advice & support to other Canterbury museums and related organisations (number of interactions)	200	331	Achieved 318
Our Collections			
- Process 100% of newly offered objects received between 1 April 2021 and 31 March 2022 in the 2021/22 financial year	100% (Max. 1,500 acquired)	100% (923 + 961 Board approved)	Achieved 100% (1,024 + 3,261 Board approved)
- Create new inventory records and check and verify new and existing Vernon records	123,000	114,867	Not Achieved (i) 115,649
- Process 100% of all approved loan requests (total number of objects loaned)	100%	100% (1,017)	Achieved 100% (1,096)
- Provide access to collections or collections expertise in response to 98% of requests (total number to be reported)	98%	100% (309)	Achieved 100% (223)
- Make collections more accessible by adding records and images to Collections Online	20,000	41,924	Achieved 24,394

Our Research

- Peer reviewed research papers accepted for publication	9	21	Achieved	16
- Publish research via popular formats, including blogs	10	11	Achieved	(ii)
- Peer review external articles or supervise theses	12	32	Achieved	68
- Publish one volume of <i>Records of the Canterbury Museum</i>	1	1	Achieved	1
- Present conference papers	6	11	Achieved	5
- Adjunct positions held in research institutions	2	5	Achieved	5
- Undertake professional visitor survey research to drive continuous improvement	Achieve	Achieved	Achieved	Achieved

Our people and working environment

- Maintain an up-to-date project plan and project-manage planning for The Museum Project	Achieve	Achieved	Achieved	Achieved
- Complete the Ravenscar House development on time and within budget	Achieve	Achieved	Achieved	Achieved
- Maximise return on investment funds within the Museum's Investment Policy	>2.71%	3.10%	Achieved	3.10%
- Achieve audit with only qualification being agreed departure from accounting standards as regards valuation and capitalisation of heritage assets	Achieve	Achieved	Achieved	Achieved
- Achieve an end-of-year financial result within budget	Achieve	Achieved	Achieved	Achieved
- Achieve learning and development hours	3,400	2,625	Not Achieved (i)	3,729
- Maintain a healthy, safe and secure facility by completing all cyclical maintenance and achieving Building Warrant of Fitness	Monthly	Achieved	Achieved	Achieved
- Maintain best sustainability practices through developing and implementing a sustainability plan	Achieve	Plan developed	Achieved	Achieved
- Implement a new employee engagement scheme and to develop an appropriate employee engagement measure	Achieve	Achieved	Achieved	Achieved

i The 'Not Achieved' outcomes were all affected by the COVID-19 lockdown and restrictions

ii New measure, no comparative results

Independent Auditor's Report

Audit

Grant Thornton New Zealand
Audit Limited
L15, Grant Thornton House
215 Lambton Quay
PO Box 10712
Wellington 6143
T +64 (0)4 474 8500
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 2022

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

We have audited:

- The financial statements of the Museum on pages 24 to 41, that comprise the statement of financial position as at 30 June 2022, 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 pages 42 to 43.

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 24 to 41:

- do not present fairly, in all material respects:
 - i) its financial position as at 30 June 2022; 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 of the Museum on pages 42 to 43 presents fairly, in all material respects, the Museum's outcomes measured against the

performance targets adopted for the year ended 30 June 2022. Our audit of the financial statements and the statement of service performance was completed on 14 November 2022. 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 30, the Museum has not recognized 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 recognized 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 2021 was modified for the same reason.

In addition, heritage assets of \$275,144 that were acquired in the year ended 30 June 2022 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 2022.

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.

Emphasis of matter – Impact of COVID-19

Without further modifying our opinion, we draw attention to note 24 and note 7 to the financial statements on pages 41 and 33-34 which outline impact of COVID-19 on the Museum. We draw specific attention to the significant uncertainties highlighted by the valuer in estimating the fair value of the Museum's land and buildings.

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

The Canterbury Museum Trust Board (the Board) is responsible on behalf of the Museum for preparing financial statements that are fairly presented and that comply with generally accepted accounting practice in New Zealand. The Board is also responsible for preparing the statement of service performance in accordance with its performance targets adopted for the year ended 30 June 2022.

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

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

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

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

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

Reasonable assurance is a high level of assurance, but is not a guarantee that an audit carried out in accordance with

the Auditor-General's Auditing Standards will always detect a material misstatement when it exists. Misstatements are differences or omissions of amounts or disclosures, and can arise from fraud or error. Misstatements are considered material if, individually or in the aggregate, they could reasonably be expected to influence the decisions of readers, taken on the basis of these financial statements and the 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 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 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 performance information, including the disclosures, and whether the financial statements and the performance information 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 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 the 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: International 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.



Brent Kennerley
Grant Thornton New Zealand Audit Limited
On behalf of the Auditor-General
Wellington, New Zealand
14 November 2022



Collections Inventory Digitisation Technician Zara Garlick digitises postcards from the Museum's collection.

Collections Inventory Digitisation Technician Chris Hoopmann in the Glazed Gallery at Ravenscar House Museum.



Publications & Conference Presentations

Peer reviewed research papers accepted for publication

Bradshaw J. (2022) “never anybody has been in that part of the country”: Contextualising Haast’s journey over Tioripātea (Haast Pass). *Canterbury Museum Bulletin* 11.

Bradshaw J. 2021. Pounamu Speculation in 1840s New Zealand. *Canterbury Museum Records*. 35:177–198.

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Donald ML, Bolstridge N, **Ridden JD.** 2022. Precision glycerine jelly swab for removing pollen from small and fragile insect specimens. *Methods in Ecology and Evolution*. DOI: 10.1111/2041-210X.13863.

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Moore PR. 2021. Red Argillite Artefacts from the Canterbury Region, New Zealand. *Records of the Canterbury Museum*. 35:199–210.

Murray S, Fryer E. 2022. Collaboration as a Solution to the Challenge of Re-instating the Statue of Scott After the Canterbury Earthquake, New Zealand. *Studies in Conservation* 67 (sup1): 173–182.

Robertson HA, Baird KA, Elliot GP, Hitchmough RA, McArthur NJ, Mangan TD, Miskelly CM, O’Donnell CFJ, Sagar M, **Scofield RP,** Taylor GA, Michel P. 2021. *Conservation status of birds in Aotearoa New Zealand*, 2021. Wellington: Department of Conservation.

Rule JP, Adams JW, Marx FG, Evans AR, Tennyson AJD, **Scofield RP,** Fitzgerald EMG. 2021. Correction to: First monk seal from the Southern Hemisphere rewrites the evolutionary history of true seals. *Proceedings of the Royal Society B: Biological Sciences*. DOI: <https://doi.org/10.1098/rspb.2021.1858>

Scofield RP. 2021. “Mr Lyall’s boy”: the Lyall family and the Stephens Island Wren. *Records of the Canterbury Museum*. 35, 169–175.

Tobias JA, Sheard C, Pigot AL, Devenish AJM, Yang J, Sayol F, **Scofield RP,** et al. 2022. AVONET: morphological, ecological and geographical data for all birds. *Ecology Letters*. 25 (3), 581–597.

Worthy TH, **Scofield RP,** Salisbury SW, Hand SJ, De Pietri VL, Archer M. 2022. Two new neoavian taxa with contrasting palaeobiogeographical implications from the early Miocene St Bathans Fauna, New Zealand. *Journal of Ornithology*. 163 (3), 643–658.

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Articles

Research published in popular formats, including blogs

Bradshaw J. 2022. A Birthday Present for Wee Jessie. Canterbury Museum Blog, 11 March. <https://www.canterburymuseum.com/discover/stories/a-birthday-present-for-wee-jessie/>

Bradshaw J. 2022. Introducing South Westland to the World: A Surveyor’s Artistic Record. Canterbury Museum Blog, 6 January. <https://www.canterburymuseum.com/discover/blog-posts/introducing-south-westland-to-the-world-a-surveyors-artistic-record/>

Haley J. 2021. Get Your Skates On! Canterbury Museum Blog, 17 August. <https://www.canterburymuseum.com/discover/blog-posts/get-your-skates-on/>

Harrowfield D. 2021. The wreck on Possession Island. Antarctic. 39(1&2):30–31.

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Conferences

Bradshaw J. 2022. "*never anybody has been in that part of the country*": Contextualising Haast's journey over Tioripātea (Haast Pass)." Haast Symposium: Celebrating the Life of Sir Julius von Haast, Christchurch, 30 April 2022.

Bradshaw J. 2021. "1840s Pounamu Speculation in Aotearoa New Zealand." New Zealand Historical Association Conference, online conference, 24-26 November 2021.

Bradshaw J. 2021. "A disgraceful affair" - Chinese-European relationships in Otago and Southland.' Descendants of Lawrence Chinese Camp, Dunedin, 23 October 2021.

Bullen R. (symposium co-convenor) 2022. The art and creativity of Japanese people incarcerated in World War II in Australasia and the Pacific. University of Canterbury, Christchurch, 11 February 2022.

Bullen R. 2022. "Art Materials' Sources and sanctioning of art making at the Featherston Camp." The art and creativity of Japanese people incarcerated in World War II in Australasia and the Pacific, 11 February 2022.

Bullen R. 2022. 'Mount Fuji and the Long White Cloud: The Art of Japanese Prisoners of War in New Zealand.' 35th CIHA World Congress, Sao Paulo, 17-21 January 2022.

Bullen R. (panel co-convenor) 2021. "Reflections in the era of COVID-normal: Revisiting art and craftworks produced in internment camps by Japanese people during WWII." Art Association of Australia and New Zealand, Sydney, 8-10 December 2021.

Bullen R. 2021. 'The collaborative operation of making art at the Featherston POW camp.' Art Association of Australia and New, Sydney, 8-10 December 2021.

Fraser L. 2021. 'On Publishing', panel discussion. New Zealand Historical Association Conference Postgraduate Day, Massey University, Palmerston North, 23 November 2021.

Scofield RP, De Pietri VL. 2022. "The Significance of the Jurassic Fossil Collections Exchanged by Ferdinand Hochstetter with Julius Haast." Haast Symposium: Celebrating the Life of Sir Julius von Haast, Christchurch, 30 April 2022.

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Funders, Sponsors & Benefactors

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

Local Authority Funders

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

Funders

Adson Trust
Cranleigh Barton Estate (public programmes funding)
Earthquake Commission (for *Quake City* special exhibition)
Manatū Taonga Ministry for Culture and Heritage (for Outreach Programme)
Mason Foundation (research funding and publication of *Records of the Canterbury Museum*)
New Zealand Lottery Grants Board (collections digitisation funding)
R S Allan Memorial Fund (research funding)

Benefactors

John Addison
Brandy Alger
Estate of Diana Allison
Stephen Attwood
Ann Beck
Graham Bennett
Vicki Blyth
Simon Brock
Canterbury Historical Association
Catholic Diocese of Christchurch
De-Ann Collins
Sarah Cragg
Graham Densem
Founders Heritage Park
Anna Goldstein and Gennie Cooke
Fay Graham
Brenda Hannay
Lynette Hill
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Kate Porter
Geoffrey Rice
Geoff Rickards
Johnathon Ridden
C J R Robertson
Zakkiya Shah
Joan Smith
South Canterbury Museum
Peter Stevens
Heather Strong
Razziudin Syed
Tom Thomson
Arthur Tompkins
Barry Whale
Catherine White
Frances Willems
Alice Williams
Jim Wilson
Olivia Wilson
Anthony Wright
12.51 Productions



Conservator Emily Fryer examines part of a taxidermed rabbit using a microscope.

L to R: Sarah Cragg Collections Inventory Digitisation Technician and Jennie Hood Records and Archives Administrator work on the Museum archives.



Exhibitions

AXIS + AXES: Graham Bennett Experimental Works

28 May – 31 October 2021

Experimental artworks by acclaimed Christchurch sculptor Graham Bennett, were displayed alongside the Museum objects that inspired them. Developed by Canterbury Museum in collaboration with the artist.

Galileo: Scientist, Astronomer, Visionary

19 June – 7 November 2021

Visitors were able to experiment with scales, clocks, pendulums and telescopes and learn about the revolutionary Renaissance discoveries of Galileo Galilei. Created by Artisans of Florence and NICCOLAI TEKNOART S.N.C. (Firenze).

Standish & Preece: Christchurch Photographers 1885–2020

9 July 2021 – 18 April 2022

Photos from New Zealand's longest-running photography business provided a window on 135 years of life in Canterbury and documented the changing business of photography. Developed by Canterbury Museum.

Canterbury Potters Association 48th Annual Exhibition

10 – 21 November 2021

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

SCAPE Public Art Season 2021: *Shadows Cast*

Pen

19 November 2021 – 14 January 2022

The half-melted biro that inspired Janet Lilo's epicallly-scaled sculpture on the roof of The Arts Centre Te Matatiki Toi Ora.

The Native Section

19 November 2021 – 14 January 2022

With a spray-painted banner displayed on the Museum's tower, Aroha Novak drew attention to the indigenous plants removed in the creation of Hagley Park.

Isolation Hotel

27 November 2021 – 20 March 2022

Heather Straka's cinematic stage, based on a run-down 1930s German hotel, provided a backdrop for a series of mysterious photographs and a place for visitors to tell their own stories. Produced in collaboration with SCAPE Public Art.

Fur, Fangs and Feathers: The Museum's Animals

18 December 2021 – 20 March 2022

Taxidermied animals from the Museum's collection were on display including some never seen before in public. Developed by Canterbury Museum.

Kase Craig – Accessible Museum

10 March – 22 May 2022

A showcase of University of Canterbury MBA student Kase Craig's year-long project examining how the Museum might be made more accessible to neurodiverse visitors.

Citizens' War Memorial: Sacrifice

13 April – 9 September 2022

One of the figures from the Citizens' War Memorial, which stood beside the ChristChurch Cathedral until 2021, was displayed at the Museum while the Memorial is rebuilt.

Dinosaur rEvolution: Secrets of Survival

15 April – 24 October 2022

An interactive exhibition from overseas, featuring life-sized animatronic dinosaurs. Exhibition by Gondwana Studios.

Operation Grapple: We Were There

13 May – 16 October 2022

Photographer Denise Baynham's portraits of 19 Kiwi veterans of Operation Grapple, the British nuclear tests in the 1950s. The New Zealand navy personnel sent to assist with the tests were exposed to radiation and many have suffered life-changing health consequences.

Soaring Over Canterbury: LEGO® Master Emily Fryer's LEGO® Dress

24 June – 28 August 2022

A stunning dress made from LEGO® and Flexo by Museum Conservator and LEGO® Masters NZ finalist Emily Fryer.

Local Touring Exhibitions

Canterbury Museum exhibitions toured to our Contributing Local Authorities

Gifts for God

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

Kaiapoi Library and Service Centre, 5 May – 10 August 2021

Lincoln Library and Service Centre, 10 August – 9 November 2021

Dogs in Antarctica

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

Hanmer Springs Community Library and Service Centre, 5 May 2021 – 11 August 2021

Rangiora Public Library, 11 August 2021 – 9 November 2021

Leeston Library and Service Centre, 9 November 2021 – 24 May 2022

House of Treasures Te Whare Taonga

Five taonga (treasures) from among the 150 chosen from the Museum's collection for the book celebrating our 150th birthday.

Kaiapoi Library and Service Centre, 8 April 2022 – 8 July 2022

Museum Staff

Emily Anderson BFA – Collections Inventory Digitisation Technician (until 25 May 2022)

Hamish Anderson – Exhibitions Technician (until 16 September 2021)

Jenny Barnes – Visitor Host

Chantal Bennett BA(Hons) – Collections Inventory Cataloguing 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

Ashley Boot BSc – Collections Inventory Project Lead Technician

Natasha Bonham-Carter MWLM, BSc – Collections Technician Natural History/ Curatorial Lead Technician (from 27 September 2021)

Julia Bradshaw BSc – Senior Curator Human History

Stephen Bristowe – Protective Services Officer (until 2 February 2022)

Luke Bulger BA – Visitor Host

Sam Carmichael Holmes – Visitor Host

Jack Cannon BDI – Exhibitions Technician (from 15 November 2021)

Jolyon Cath – Protective Services Officer (from 11 May 2022)

Elizabeth Chambers – Visitor Host

Jerry Champion – Customer Experience Manager

Bruce Chant – Protective Services Officer

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

Emily Fryer MA, BSc(Hons) – Conservator

Paul Gallagher – Visitor Host

Zara Garlick BFA, PGDipMusStud – Collections Inventory Digitisation Technician

Donna Glass BA – Senior Visitor Host

Katrina Graydon BSc(Hons) – Visitor Host (from 6 May 2022)

Amanda Greaves – Accounts Administrator (until 6 May 2022)

Jill Haley PhD, MA – Curator Human History (until 26 August 2021)

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

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

Anthony Hennig BTchLn – Education Communicator

Kathryn Hewson PhD, BF – Visitor Host

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

Eva Huismans MA – Learning & Development Co-ordinator

Frances Husband BFA – Associate Curator Human History

Bernard Johns – Cleaner

Michael Jones – Security and Risk Manager

Paraskevi Kerdemelidis – Protective Services Officer

Anthony Layton – Senior Visitor Host

Rebecca Le Grice PhD, MSc(Hons) – Curator Natural History (from 14 February 2022)

Riki-Ani Mareroa BNurs, DipEnrolledNursing – Collections Technician Human History (from 14 February 2022)

Paulien Martens BA(Hons) – Curator Human History (from 9 May 2022)

Kate Madden – Visitor Host

Muriel McGlone BA(Hons), GradDipTchgLn – Education Communicator (from 16 May 2022)

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

Morgane Merien BSc(Hons) – Science & Curatorial Communicator (from 6 April 2022)

William Morgan – Visitor Host (from 9 April 2022)

Sarah Murray MA(Dis), BA(Hons) – Head of Collections and Research

Julia Nicholls MWLM, BSc – Collections Inventory Cataloguing Technician

Margaret Noble PhD, BA(Hons) – Head of Operations

Kelvin Nolly – Building Operations Manager

Chris O'Rourke – Senior Design Preparator

John Owens DipHE, GNVQ – Exhibition Technician (until 1 April 2022)

Neil Phillips MPhil, PGDipMusStud, BA – Exhibitions Manager

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

Lorna Rakena – Collections Technician Human History (from 14 February 2022)

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

Tuhi Rangi – Protective Services Officer

Amanda Ray BA(Hons), PGDipMusStud – Collections Inventory Cataloguing Technician (until 3 June 2022)

Scott Reeves BA – Registrar

Johnathon Ridden BSc(Hons) – Associate Curator Natural History

Brendan Rudland BA – Exhibitions Technician (from 7 June 2022)

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

Hatesa Seumanutafa MMHP, BA(Hons) – Associate Curator Human History (Māori and Pasifika)

Phil Skewes – Associate Curator Collections Inventory

Marisa Swanink GradDipTchg (Sec), DipVCD – Education Communicator (until 8 April 2022)

Nigel Tecofsky BCom, CA – Financial Controller

Erna Tidy MHerCons, BA – Associate Registrar

Jack van Beynen BA – Communications & Marketing Advisor

Paul Verheyen – Facilities Officer

Rachael Walkinton MA, (BA(Hons)) – Public Engagement Manager

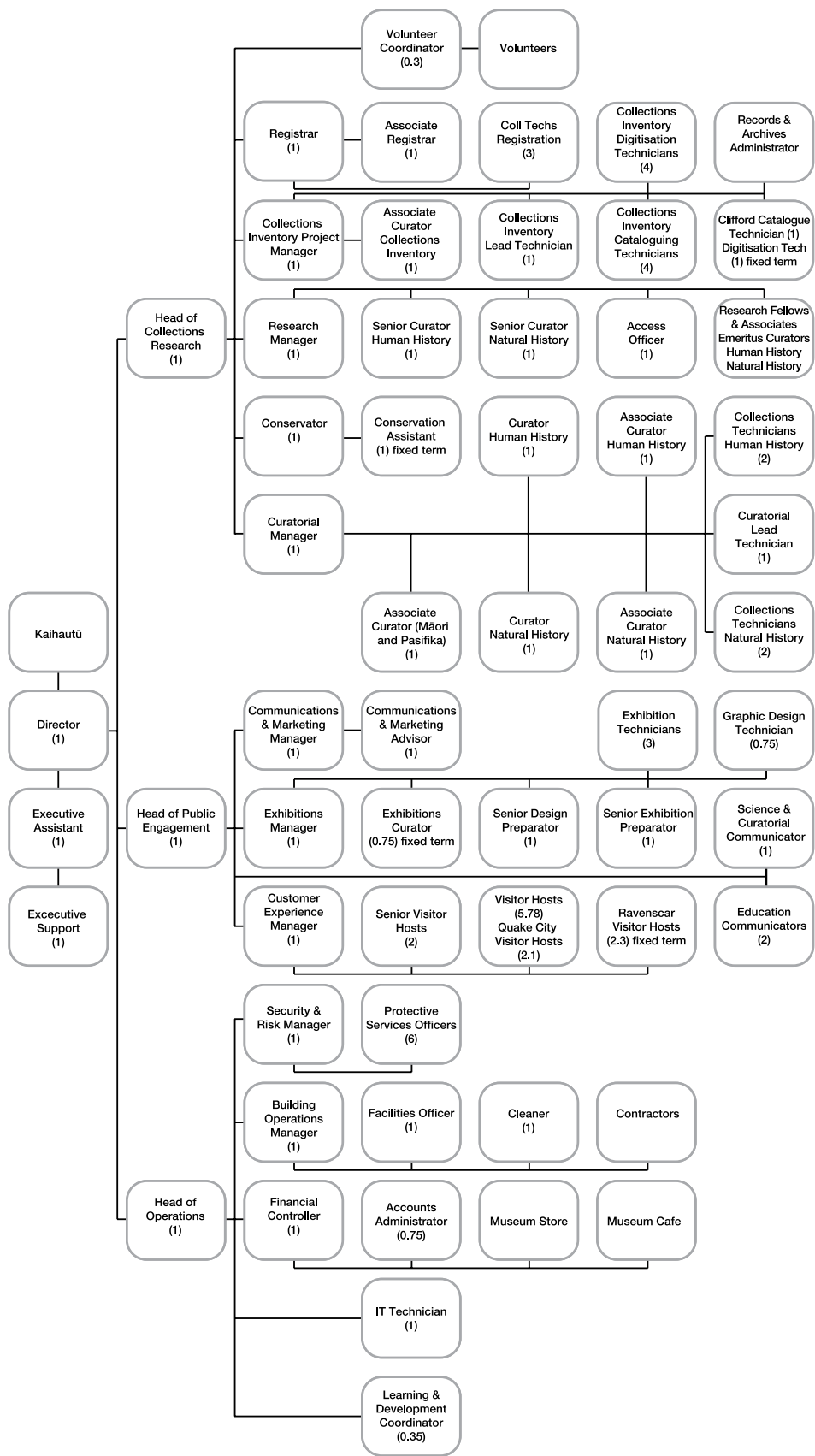
Olivia Wilson BA(Hons) – Collections Inventory Cataloguing Technician (parental leave from 18 May 2022)

Alex Wootton BDes – Graphic Design Technician

Anthony Wright MSc, FNZIM – Director

CASUAL AND FIXED TERM CONTRACT STAFF**Karen Breen** – Visitor Host**Carrie Chia-Tan** – Visitor Host (from 15 November 2021)**Napat Chutrchavech** – Visitor Host (from 11 April 2022)**Mitchell Collingwood BA** – Visitor Host and Protective Services Officer**Melanie Cordes** – Visitor Host (from 10 November 2022)**Stephen Ede** – Protective Services Officer (from 4 April 2022)**Abbey Foster**
PGDipArtCuratorship, BFA – Visitor Host/Digitisation Technician (from 28 March 2022)**Patrick Ford** – Protective Services Officer (until 29 November 2021)**Georgia Hampton BA** – Visitor Host**Thomas Herman BFA** – Digitisation Technician (until 11 March 2022)**Bernadette Hewson-Martini BCom** – Visitor Host**Claudia Hillyer** – Visitor Host (21 October 2021 to 26 June 2022)**Jennie Hood MA, BA(Hons), PGDipArcRec** – Records & Archives Administrator**Tim Hossbach** – Visitor Host (from 14 April 2022)**Marie Hudson PGCE, BA(Hons)** – Visitor Host**Brittany Hughes BDes** – Collections Inventory Digitisation (13 September 2021 to 10 January 2022)**Anu Kashal** – Visitor Host**Isabella Kerby** – Visitor Host (from 14 November 2021)**Shanae Kirk BSc** – Visitor Host (from 14 April 2022)**Anurati Krishnamurthy MCULMC, BDes, GradCertArtHist** – Conservation Assistant (from 30 May 2022)**Kim Knight** – Visitor Host**Brydie Lauder BSc, DipEnvMgt** – Lead Image Cataloguing Technician**Erin Lee BA(Hons)** – Visitor Host (from 7 March 2022)**Min Lim** – Visitor Host**Ava Lolina** – Protective Services Officer (4 December 2021 to 21 March 2022)**Elissa Mah BCom (Hons), BA** – Visitor Host**Virginia Malcolmson** – Visitor Host**Hayley Milton**
PGDipArtCuratorship, BA(Applied) – Visitor Host (from 21 October 2021)**James Norton** – Visitor Host (from 7 March 2022)**Isa'ako Pua** – Lead Protective Services Officer**Steffan Pickavance** – Visitor Host (until 19 September 2021)**Louise Piggitt BA, PGDipMusStud** – Collections Inventory Cataloguing Technician (from 26 April 2022)**Teigan Reid** – Administration Assistant**Isabella Roake BDes(Hons)** – Visitor Host (from 14 April 2022)**Daniel Stirland BA(Hons)** – Curator Special Projects (until 15 October 2022)**Jennifer Stuart** – Visitor Host (from 8 March 2022)**Jamie Te Heuheu BFA(Hons)** – Collections Technician Registration (from 14 February 2022)**Neeha Velagapudi MCULMC, BA(Hons)** – Collections Technician Human History/Museum Outreach Coordinator (from 16 August 2021)**Nicola Wright** – Protective Services Officer (from 2 December 2021)**Aubrey Xu**
PGDipArtCuratorship, BVA – Visitor Host (21 October to 11 January 2022)**EMERITUS CURATOR****Roger Fyfe MA(Dis), BA(Hons)** – Human History**Terry Ryan JP MBE, DSc(Hons)** – Human History (from 13 December 2021)**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**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 (until 4 April 2022)**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
Ngākahō National Repatriation Group,
Member
New Zealand Botanical Society, President
Packe Street Park and Community
Gardens, St Albans, Christchurch, Patron
Robin S Allan Memorial Fund, Trustee
The Attingham Trust for the Study of
Historic Houses and Collections (UK),
New Zealand Ambassador

Brydie Lauder

Emerging Museum Professionals New
Zealand, Secretary

Chantal Bennett

Emerging Museum Professionals, Chair

Daniel Stirland

National Sports Museum Trust of New
Zealand, Trustee

Emily Fryer

New Zealand Conservators of Cultural
Materials, Membership Committee

Erna Tidy

Emerging Museum Professionals,
Communications Representative

Ian Payton

Department of Conservation, Threat
Classification Panel Member
Manaaki Whenua Landcare Research,
Research Associate

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

Professional Historians Association New
Zealand/Aotearoa, Committee

Kelvin Nolly

People Empowerment and Environment
Enhancement Programme Trust

Kristen Ramsdale

Canterbury Disaster Salvage Team,
Committee

Lyndon Fraser

The New Zealand Historical Association,
Executive
Irish Historical Studies, International
Editorial Advisory Board

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

Peter Johns

Department of Conservation, Orthopteran
Conservation Committee

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

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 six 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, and report them to the next Board meeting.

Ōhākī o Ngā Tipuna (Iwi Liaison Committee) – comprising three board members, one of whom is the Te Rūnanga o Ngāi Tahu appointee, two representatives from Ngāi Tahu, two representatives from Ngā Maata Waka and two representatives from the Museum staff, one of whom is the Director. This committee provides guidance and assistance with respect to policies and kaitiakitanga of Maori taonga, and aspects of tikanga Māori.

Project Control Group – comprising two board members, the Director, the Project Director, Lead Architect, Cost Manager and an independent industry advisor. The committee provides strategic direction, guidance and support to the Project Leadership Team to ensure successful delivery of the Museum redevelopment within agreed scope, timeframes, quality and budget. The Project Leadership Team comprises the internal Project Manager and lead individuals from the project architects, engineers and cost managers.

Canterbury Museum

CANTERBURY MUSEUM TRUST BOARD

Appointed by Christchurch City Council

James Daniels
Grant Lovell BE(Civil), NZCE, CPEng, FEngNZ, CMInstD
Anne Galloway BTChLn
Tom Thomson NZCS(Chem), FNZIM

Appointed by Selwyn District Council

Penny Hoogerwerf LLB, BA (until 11 April 2022))

Appointed by Waimakariri and Hurunui District Councils

David Ayers, Chairperson, MA, DipEd, DipTchg, MNZM

Appointed by University of Canterbury

Susan McCormack LLB, BA (until 14 March 2022)
Hon Amy Adams LLB(Hons) (from 14 March 2022)

Appointed by Royal Society of New Zealand, Canterbury Branch

Dr Rob Cruickshank PhD, BSc(Hons)

Appointed by Canterbury Museum Friends

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

Appointed by Canterbury Pilgrims and Early Settlers Association

Beverley Bolland

Appointed by Te Rūnanga o Ngāi Tahu

Puamiria Parata-Goodall BA, BMPA

ŌHĀKĪ O NGĀ TĪPUNA

Appointed by Te Rūnanga o Ngāi Tahu

Puamiria Parata-Goodall BA, BMPA (Kaiurungi [Chairperson])
Lynne-Harata Te Aika MA(Hons), DipBilingualEd, MNZM
Terry Ryan JP, MBE, DSc(Hon) (until 16 September 2021)

Appointed by Ngā Maata Waka

Norm Dewes MNZM
Henare Edwards
Mike Kauī (until 15 February 2022)

Appointed by Canterbury Museum

David Ayers MA, DipEd, DipTchg, MNZM
Anne Galloway BTLn
Sarah Murray MA(Dis), BA(Hons)
Anthony Wright MSc, FNZIM

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
Michael McEvedy
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.



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