





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

95%

visitor satisfaction



312,900

visitors in the year



7

temporary exhibitions

28,400

participants in
our education
& public
programmes



\$2.8 million
earned income



21

peer-reviewed publications





Kahukura

This motif, symbolic of a rainbow, has been designed for the Museum by Ngāi Tahu artist Fayne Robinson who explains:

In Te Ao Māori to move forward you must always acknowledge your past. These ancient chevron shapes link us to the past – to the first people of this land and to Araiteuru the voyaging waka that brought them here. Each chevron is reinterpreted as a link to our whakapapa and also speaks of arrival – each has a different number of notches symbolising the deepening of those genealogical links to our ancestors.

The chevrons with a single notch represent Waitaha, the first people of this land; two notches denote the arrival of Ngāti Māmoe and three notches symbolise the arrival of Ngāi Tahu. The chevrons with four notches acknowledge all the people and races that reside in Waitaha and Aotearoa today.

The three bold centric circles draw their inspiration from the classical rose window a prominent feature of the Benjamin Mountfort designed Museum building linking both European and Māori narratives together. The circles imitate ripples travelling across water away from their source and beginning their journey.

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: Student from Te Kāpehu Riccarton School takes part in Museum in-school education programme

Canterbury Museum and Crown Relocations team manoeuvre a large waka from the basement out through a very small door

Inside Cover

L to R: Abbey Foster, Digitisation Technician with a box of glass plate negatives

The first moving truck leaves the Museum on 6 September 2022

Our Year at a Glance

Top row L to R: Museum Visitor Hosts welcome visitors to *SHIFT: Urban Art Takeover*.

Paint 'n Sip workshop during *SHIFT: Urban Art Takeover*

Middle row L to R: Urban artists' work in the basement, *Shift: Urban Art Takeover*

Education Communicator Muriel McGlone with students from Te Kāpehu Riccarton School

Visitor Host Kate Madden with visitors to *Six Extinctions* at Canterbury Museum at CoCA

Bottom row: *SHIFT* work by Tyler Kennedy Stent + Sophie Claire Violette

Dr Adele Jackson, Curator Human History with Antarctic flags she is researching

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Chairperson & Director's Report

After 150 years on Rolleston Avenue, in mid 2022 we pressed the green light to start the much-needed Museum redevelopment and the monumental task of emptying the buildings.

Araiteuru – Ara nui. Ara roa. Ara ake rā. A great journey. An extended journey. A revealing journey.

We were temporarily closed to the public for most of January 2023, setting up the farewell exhibition *SHIFT: Urban Art Takeover*, and finally closed to the public for the redevelopment on 12 April 2023.

Visitor Numbers Higher Than Expected
312,900 visitors to the Museum (open for only 70% of the year), *Quake City* and Ravenscar House Museum (2022: 330,300), 7 temporary exhibitions staged, a further 147,460 saw Museum touring exhibitions in venues around Canterbury.

High Visitor Satisfaction Continued
95% of visitors rated their Museum visit as good or very good. Satisfaction with staff remained very high at 98%; most rated their customer service as very good.

Education and Public Programmes
17,750 people, including 10,570 school students took part in a Museum education programme and 10,630 engaged in a public programme. 18,630 children and adults visited *Discovery*, our natural history centre for children.

Research Outcomes
Museum researchers engaged in national and international collaborations, 21 peer-reviewed research papers accepted for publication, 9 articles published and 23 conference papers presented.

Revenue
Our funding local authorities contributed \$9.72 million to our operating revenue (2022: \$9.66 million). Revenue from trading and other income was \$2.8 million (2022: \$1.6 million) including door donations of \$53,100 (2022: \$67,585) and tickets sales for two special exhibitions, *Dinosaur rEvolution* and *SHIFT: Urban Art Takeover* and for our two pay-for attractions *Quake City* and Ravenscar House Museum.

The great journey we are on has two distinct but converging pathways. The first is the physical journey to redevelop the Museum buildings. The second is a cultural development journey we are embarking on, in partnership with mana whenua, as we reimagine and redevelop not just the buildings, but the institution itself.

Our focus on this journey is to develop stronger and deeper relationships with mana whenua. At the centre will be the work we do to embrace the place of Te Tiriti o Waitangi and learn what it means to be a better Treaty partner with mana whenua and all our communities.

The redevelopment over the next 5 years is only the first leg of our journey and there will be many challenges along the way as we continue the transition to a world-class Museum that celebrates people and place.

We have adopted a name for this journey, *Araiteuru – Ara nui, Ara roa, Ara ake rā – A Great Journey, An Extended Journey, A*

Revealing Journey, which acknowledges *Araiteuru*, the first of the great voyaging waka to arrive in Te Waipounamu, the South Island, from Hawaiki, and acknowledges our tīpuna (ancestors) and the mahi (work) of those who have come before us.

We have a long relationship with Ngāi Tūāhuriri and we are working closely together to ensure the redevelopment occurs through genuine relationships with tangata whenua, rūnanga and iwi. Te Rūnanga o Ngai Tahu has been represented on the Museum Trust Board for almost 40 years and Ōhākī o Ngā Tīpuna – our iwi liaison committee – was set up in 1996.

Bicultural competence and understanding has also been part of the Museum's learning and development training since 1996. This includes te reo Māori lessons, waiata and noho marae (overnight marae stay) to increase understanding of tikanga and Ngāi Tahu tradition.

It was a big team effort to move the largest waka from the Museum basement





Sebastian Denize, Senior Exhibitions Preparator (left) and Mark Fraser, Collections Technician Natural History carefully shift the Doll's House in *The Christchurch Street*

During the year, we developed Te Rautaki Kākano Rua – a 10-year bicultural strategy – with a number of initiatives already underway. Te Manutaki, the group of Māori Museum staff who provide organisational leadership in tikanga Māori, mātauranga Māori, te reo Māori and te ao Māori (Māori worldview) came together in 2022 to support our Journey.

We launched a new website in April 2023 which is designed to acknowledge and reflect the values and tikanga of biculturalism as the foundation of Waitaha Canterbury's multi-cultural and diverse communities. It includes te reo Māori and incorporates a motif – the kahukura – created by Ngāi Tahu artist Fayne Robinson which sits alongside the Museum's rose window logo.

The Museum redevelopment is an opportunity for Ngāi Tūāhuriri to lead, inform and help design the representation of past and current Māori culture and stories on display, with the help of Museum staff.

Mammoth Museum Move

Curatorial, inventory, registration, exhibitions staff and, after we closed to the public, visitor hosts, all worked on the massive project of the year. Dubbed the Mammoth Museum Move, the team moved 2.3 million collection items and everything else – furniture, IT equipment, the contents of the cafe and staff offices, labs and workrooms – out of Rolleston Avenue to temporary storage between the beginning of September 2022 and the end of April 2023. Throughout, we were guided by relocation expert Robyn Richards of B&W Consulting and supported by Crown Relocations.

For the move team this meant that much of their usual Museum mahi (work) was put on hold and we had to temporarily suspend many of the services that we offer to the public.

The first truck of carefully packed objects from the Textiles Store rolled out of the

Museum driveway on 6 September for its journey into secure temporary storage. By 21 September the team had emptied the first of the storerooms, the Vertebrate Store where most of our animal bones and taxidermied specimens – more than 41,000 objects – were kept.

In October 2022, we began progressively closing the public galleries to dismantle and pack the displays. *Discovery, Our Mummy* and *Geology* closed on 17 October followed by *The Bird Hall* on 31 October, *Asian Arts* and *Living Canterbury* on 7 November and the *Antarctic Gallery* on 21 November.

We temporarily closed to the public on 3 January 2023 to pack the displays on the ground floor and to prepare for the opening of the farewell blockbuster exhibition *SHIFT: Urban Art Takeover* on 28 January; more of that later in the report.

Staff progressively moved into the new office and collection storage site at Hornby from January 2023. The final day at Rolleston Avenue, for everyone and every object was 28 April. It is a tremendous achievement for the team that the entire contents of the Museum and all our people were moved out in just under 8 months.

All up, 3,472 larger items, such as taxidermied animals, furniture and waka, and pallets of packed objects, were moved out of the buildings, with the large removal trucks taking a total of 360 loads from the Museum.

It has been somewhat daunting to think that this is the first time in more than 150 years that the objects we care for have not been housed at Rolleston Avenue. However, it is balanced by the knowledge that the redevelopment will enable the buildings to keep the community's taonga (treasures) much safer for the next 150 years.

Irish urban artist Aches chose to paint Collections Technician Human History Riki-Ani Mareroa (Ngāti Porou, Te Whānau ā Apanui, Whakatōhea, Tainui, Kai Tahu, Ngāti Kahungunu, Ngāti Whakaue, Ngāti Tūwharetoa, Ngāpuhi, Hōkotehi Moriōri) for his work in *SHIFT: Urban Art Takeover*





Matua Henare Edwards (left) and Puamiria Parata-Goodall, Kaiurungi (Chairperson), members of the Museum's iwi liaison committee Ōhāki o Ngā Tipuna at the blessing of *Canterbury Museum at CoCA*

New Exhibitions and Displays

The Museum Trust Board decided to press ahead with the redevelopment in mid 2022 so that escalating construction costs would not run away and make the project unaffordable.

At the end of 2022, we leased the Centre of Contemporary Art Toi Moroki building at 66 Gloucester Street for a pop-up Museum while we are out of Rolleston Avenue. This opened at Matariki weekend on 14 July 2023 as *Canterbury Museum at CoCA*. Half the first-floor gallery space offers visitors some of their perennial favourites, including *The Christchurch Street* horse and Ivan Mauger's gold motorbike, along with highlights from the collection.

The other half hosts temporary exhibitions. *Six Extinctions*, featuring the life-sized cast of the largest T-Rex skeleton ever discovered, was the first to be staged and proved to be very popular with families.

Longer term, the team will be starting the massive job of researching, designing and installing 6,500 square metres of new exhibitions and display space which will be 50% more than the old Museum. The new Museum will be a more welcoming space, with world-class visitor facilities. The exhibition space will be much more flexible, allowing exhibits to be changed more often and far

more of our rich collections will be on display.

At the heart of the new Museum, Araiteuru will provide a space for mana whenua to tell their own stories using taonga Māori that the Museum cares for in partnership with them. While old favourites like the *Street* and *Fred & Myrtle's Pāua Shell House* will look much the same, it will still be quite a bit of work to re-establish them in their new spaces.

Others, like the Antarctic displays and *Discovery* will be completely reimaged to take in new objects and stories acquired over the past 20 years. There will also be new spaces and exhibitions that we will work on with mana whenua and local communities.

Retail and display area in the new Museum



Base isolation across much of the site will protect visitors, staff, the collections and the buildings in the event of another major earthquake and enable the Museum to bring major international touring exhibitions to Canterbury once more.

Te Hinonga: Te Whare Taonga

Throughout the year the team at Athfield Architects have been developing the detailed designs in consultation with the Board and staff, and working with the consultant team including project managers Rubix, Rawlinsons (quantity surveyors), Holmes (structural engineers) and Cosgroves (services engineers) to keep costs within the budget of \$205 million.

We were very pleased to be granted one temporary and seven permanent easements over reserve land in the Botanic Gardens by Christchurch City Council. Putting base isolation under the Centennial and Roger Duff Wings and Robert McDougall Gallery is a crucial part of our redevelopment plans. As those buildings adjoin the boundary of the Botanic Gardens, the underground base isolation retaining wall



Anthony Wright
Tumuaiki | Director



David Ayers
Chairperson

and "rattle space" – the space for the building to move in an earthquake – needs to be built underground in Botanic Gardens reserve land. The permanent easements will provide the space we need without impacting on Botanic Gardens visitors. The temporary easement will enable trucks to access the Museum site via the Botanic Gardens' Rolleston Avenue entrance for up to 5 years. These easements, which are essential to the project, were granted after public consultation.

The new Museum is being built in several overlapping phases. In January 2023 Cook Brothers Construction started work on the first phase, strengthening the Robert McDougall Gallery to make it safe for contractors working in the building. This will be completed towards the end of 2023 and is being funded by the building owners, Christchurch City Council.

Demolition contractors Ceres New Zealand moved on site in May 2023, initially disconnecting services and stripping out the interiors of the twentieth century buildings ready for hard demolition, which started in mid November 2023. The heritage buildings will be restored, further strengthened and carefully protected during all the construction works.

Building the base-isolated basement under the new building and the McDougall Gallery will be one of the most complex parts of the project due to the high water table and geology in the area. Our project team have already worked with expert civil contractors March Construction, to design the below-ground structures as part of our active risk management strategy.

This work is expected to take 2 years, until late 2025, and is being funded by our local authority funders Christchurch City, Hurunui, Selwyn and Waimakariri District Councils, Central Government contributions of \$25 million from Greater Christchurch Regeneration contingency funding in October 2022, \$10 million from the Regional Culture

and Heritage Fund in September 2023, and \$400,000 from the Lottery Grants Board in May 2023.

In 2025, we plan to tender for a contractor for the new building which will wrap around the heritage buildings and connect with a glass walkway to the Robert McDougall Gallery. Work on this is expected to take 2 to 3 years, including the services fitout. We plan to reopen at Rolleston Avenue towards the end of 2028.

Closure Impacts

For the second year in a row, we recast a number of our performance objectives due to the ongoing impacts of COVID-19 and the impending move and closure of the Museum.

During the year, we welcomed 312,900 visitors to the Museum, *Quake City* and Ravenscar House Museum. This was significantly more than expected given the almost 2-month closure to prepare and install *SHIFT* and the final closure to the public on 11 April. Visitor numbers have improved markedly at *Quake City* as tourism rebuilds. Weekly numbers regularly exceed the 5-year average for the same week. Donations were down slightly but have since bounced back with the opening of *Canterbury Museum at CoCA*.

Our Thanks

Huge thanks and appreciation to all the staff who have faced so many challenges and changes over the past few years, first with the pandemic and then in the last year, the monumental move. They have been simply, quite extraordinary.

The camaraderie within the team was evident throughout with everyone pitching in to help when needed. The back of house team embraced the Mammoth Museum Move enthusiastically, bringing innovative thinking and precision planning to what seemed at times, an insurmountable task. At the same time the exhibitions and operations teams worked with more than 60 urban artists

creating a monumental celebration of urban art and a fitting farewell to the Museum as we knew it. Throughout all the change, our front of house team continued to deliver excellent customer service with their attentiveness and manner rated by over 98% of visitors as very good or good.

Thank you to all our contractors and consultants who supported us during the move and the team – Athfield Architects, Rubix, Holmes, Rawlinsons, Cosgroves and others – who are working hard to deliver the project within budget and on time.

Thank you to Museum volunteers and members of the Museum Trust Board. In September 2022 we welcomed to the Board Rex Williams who replaced Penny Hoogerwerf as the appointee of Selwyn District Council. In December 2022, Jan Bierman replaced Beverley Bolland as the appointee of the Canterbury Pilgrims and Early Settlers Association, and Councillors Melanie Coker and Tyrone Fields replaced James Daniels and Anne Galloway as Christchurch City Council appointees. In April 2023 Shayne Te Aika replaced Amy Adams as the University of Canterbury appointee.

We would particularly like to acknowledge and thank Beverley who served 12 years on the Board and Anne 6 years, having earlier been on staff as an Education Communicator.

David Ayers
Chairperson

Anthony Wright
Tumuaiki | Director

22 November 2023



Visitors flocked to *SHIFT: Urban Art Takeover*

Museum Special Exhibitions Hall during *SHIFT: Urban Art Takeover*



Engaging Our Communities

We staged seven new special exhibitions during the year, including three developed by Museum staff. A series of smaller shows toured venues in Canterbury.

In the second half of 2022, four exhibitions completed their run from the previous financial year.

Blockbuster show *Dinosaur rEvolution: Secrets of Survival*, produced by Gondwana Studios, ran until October 2022. The exhibition featured four full-size animatronic dinosaurs and explored how new fossil discoveries in China, which included dinosaur skin and feathers, have transformed thinking about how these prehistoric creatures might have looked. The Museum charged an entry fee to cover the cost of bringing this touring exhibition to Christchurch.

Denise Baynham's portrait exhibition, *Operation Grapple: We Were There*, also continued into the new year. The exhibition included photographic portraits of Kiwi sailors who witnessed British nuclear tests in the Pacific in the 1950s. The portraits stood alongside first-hand accounts from the Grapple veterans.

Soaring Over Canterbury, a stunning dress designed and made from LEGO® and *Flexo*, by Museum Conservator and LEGO® Master NZ finalist Emily Fryer was on display in the Visitor Lounge until August 2022.

One of the figures from the Citizens' War Memorial next to the Christ Church Cathedral in the Square was on display in the Museum foyer from April to September 2022 while the Memorial was being rebuilt. The bronze figure represents sacrifice in the memorial.

A new portrait exhibition opened in September 2022. *Women of the Antarctic: Making the Absence Visible* showcased Ira Mitchell's paintings of female scientists and others who have changed the face of Antarctica over the past 60 years. Ira was inspired to celebrate female scientists on the ice after noticing their absence from public

Level 1 offices were transformed into a tattoo studio during *SHIFT: Urban Art Takeover*





Johnathon Ridden, Associate Curator Natural History (left) and Jack Cannon, Exhibitions Technician preparing a new Waitaha Canterbury touring exhibition

displays about Antarctica.

Artist Kulimoe'anga 'Stone' Maka's new painting *Mele kuo ma maaui* was on display at the Museum in September. The painting is a tribute to people traumatised by The Dawn Raids in 1970s New Zealand. Stone's own family members were victimised by the unwarranted police dawn raids on the homes of Pacific Islanders.

An exhibition of knitting, crochet, weaving and felting by Waitaha Canterbury members of Creative Fibre opened in September. The Fibre Creations show featured a plush bunny rabbit, jumpers and decorative wall hangings. The 49th annual Canterbury Potters Association exhibition was held at the Museum in November, showcasing a range of ceramic works by local artists.

SHIFT: Urban Art Takeover, which opened in late January, was an extraordinary celebration of urban art and a memorable finale for the Museum as we knew it. More than 60 urban artists from across Aotearoa New Zealand, plus six internationals, created works in 35 spaces across five floors of the almost empty buildings. Public galleries, storerooms, offices and the basement became giant canvases for an eclectic range of styles and works that responded to the spaces in the Museum.

The exhibition was inspired by the exhibition *RISE: Street Art* at the Museum over the Summer of 2013/14, which signalled

the emergence of urban art in Ōtautahi Christchurch. Curated by urban art expert Dr Reuben Woods, *SHIFT* showcased how urban art has evolved in the last 10 years and the huge variety of work that it encompasses, from murals and sculpture to video, tattoo art, installations and paste-ups.

Kiwi artist Oliver Cain added a playful addition to the men's bathrooms at the Museum in March. *The Urinal Pride Project* introduced a single white ceramic banana to one of the urinals. The artwork, which has also enlivened bathrooms at Tate Modern in London and MoMA in New York, explored ideas around masculinity and sexuality as well as referencing the queer history of cruising and club culture.

Ship Nails and Tail Feathers, a collaborative exhibition between the Museum and Christchurch Art Gallery Te Puna o Waiwhetū, opened at the gallery in June 2023. The exhibition celebrated the historic, and very different, collections of the gallery and the Museum. The unusual selection of objects and artworks, which were handpicked by curators from both institutions, included stunning bird feathers, exquisite vases and whaling-era relics. On display were more than 100 taonga (treasures) from Aotearoa, Te Moana nui a Kiwa (the Pacific) and around the world.

We toured shows to Hurunui, Waimakariri and Selwyn districts in the year, with 147,465 people viewing these smaller exhibitions

in libraries and other venues. This year 17,752 individuals used the Museum as an education resource, including 10,573 school students. Since April, our educators have been on the road in a new van delivering programmes to students in their schools.

Public Programmes

A further 10,632 people participated in a Museum public programme.

This included a very successful series of events, talks and workshops accompanying *SHIFT*. Celebrated New Zealand street artist FLOX hosted stencil and spray painting workshops, while painting and yoga sessions were held in the glow-in-the-dark work she created with Sweats. We even had a fabulous charity fashion show of New Zealand designers staged in the Special Exhibitions Hall during *SHIFT*, and the Museum hosted the twenty-fifth anniversary celebrations for public agency SCAPE in March. The celebration included a bar, live music and street performers in the *SHIFT* exhibition spaces.

NASA scientists, engineers and a pilot held a free panel discussion in July 2022 to talk about the SOFIA flying telescope. *The Museum of Unruly Desires* was held in the Museum as part of the annual WORD Christchurch festival in September 2022. An all-star line-up of poets located throughout the Museum presented works that responded to their favourite Museum objects or displays.

The I-Spy DUPLO® event in August 2022 brought children into the Museum to build



Ship Nails and Tail Feathers a collaborative exhibition with Christchurch Art Gallery Te Puna o Waiwhetū

a bird using this classic building blocks toy. The event was hosted in partnership with Imagination Station.

Night tours of the *Dinosaur rEvolution: Secrets of Survival* exhibition were held in October. The *Dinos After Dark* events were a final chance for Canterbury audiences to enjoy the blockbuster exhibition.

Discovery, our children's natural history centre, remained popular, with 18,625 paying visitors in the 3 and half months it was open.

Public programmes staff, with the support of the wider Museum team, continued with talks and tours tailored to groups who might otherwise have difficulty accessing the Museum. These include ongoing relationships with St John Youth, Skillwise and Dementia Canterbury.

Visitor Research

The Museum attracted 312,908 visitors for the year, a drop of 17,425 from the previous year.

The number of visitors from overseas rose from just 8% of visits to 32% as borders reopened after COVID-19 pandemic controls were lifted and tourism recovered. Australians made up 39% of those overseas visitors, with 15% from the United Kingdom, 13% from the United States, 7% from Germany and 5% from Singapore.

People from Christchurch, Hurunui, Selwyn and Waimakariri made up 40% of visits, while 21% of visitors came from the rest of New Zealand.

Working with Others

In August 2023, a two-year project aimed at raising capability and resilience in the heritage community across Waitaha Canterbury, supported by funding from Manatū Taonga Ministry for Culture and Heritage Regeneration Fund, came to an end. More than 30 organisations actively participated in a range of workshops and hands-on training. We were generously supported by the Air Force Museum of New Zealand, Tūhura Otago Museum, Te Papa National Services Te Paerangi and others, including our own expert Museum staff.

The Museum is working with Tūhura Otago

Museum and the Ngāi Tahu Māori Rock Art Trust on a new exhibition about Māori rock art. The show, called *Tohu Whēnua, Tohu Ora*, is scheduled to open at Tūhura Otago Museum at the end of next year and then tour Aotearoa New Zealand.

Collaboration continues with various national and community organisations. The Museum is formally represented on 33 groups and associations. We provided outreach support and advice on 512 occasions to museums and organisations across Canterbury.

*Visitor research by Morris Hargeaves McIntyre based on face to face interviews with 314 visitors to the Museum between 1 July 2022 and 3 January 2023; margin of error +/- 4.46%.

Urban artist, Flox (centre) held stencilling workshops during *SHIFT: Urban Art Takeover*



The Year of the Mammoth Museum Move

From the elephant, the blue whale skeleton and the tiniest insect, to the treasures of the Waitaha Canterbury's earliest settlers – every object had to be safe for the journey to our temporary new home in Hornby.



360
truck loads



16.5 km
of polyethylene
bubble cushions
used for packing



3,

Top row L to R: Associate Curator Natural History Johnathon Ridden; Collections Technician Human History Rebecca Helliwell and Collections Inventory Digitisation Technician Sarah Cragg packing up
Middle row L to R: Craning the mandible of the blue whale skeleton from Level 5; Display horse ready for the move; Museum team packing in the basement
Bottom row: Collections Inventory Cataloguing Technician Julia Nicholls



73,000

sheets of
acid-free tissue
used for packing

2.3 million

objects



472

large objects and
pallets of packed
objects moved

3 km



of foam rolls
used for
packing

Mammoth Museum Move

The Museum cares for a collection of 2.3 million precious objects on behalf of the people of Waitaha Canterbury. The decant of the Museum and move to temporary premises impacted on many of our services as objects were packed away and became inaccessible.

Packing Challenges

While most of the collection was already well packed in storage, everything on display had to be packed from scratch and every object made safe for travel. The team found some exhibits easier to move than others and that some required bespoke solutions. Much of the material used to pack the collection and to make it safe to travel, was archival and will keep it secure for years to come. This included 73,000 sheets of acid free tissue paper used for scrunching and wrapping around artefacts and 3 km of foam rolls.

The team used an air cushion system to fill voids in boxes, make “life safety vests” for mounted birds and for cushioning in pallet bins. The bubble making machine created 16.5 km of polyethylene bubbles made of recyclable soft plastic avoiding the use of other packing material that would have gone to landfill.

The logistics of moving a large number of objects in a relatively short period of time meant that we used three temporary storage locations as transition spaces to allow us to best organise the new collections storage area in Hornby. The first two of these have now been emptied and the third should be vacated by the end of December 2023.

Moving some of the objects required lateral thinking to meet the challenge. Moving a whole fleet of waka of various shapes and sizes out of the basement storeroom, through a very small door into the Christchurch Botanic Gardens was a tricky job, as was carrying the oversized crocodile from *Discovery* down the stairs.

In April the team faced the last of these challenges. The first was moving the remaining

large objects in the collection. In the end, the taxidermied elephant that had been stuck in the attic since renovations in the 1990s had to be carefully cut into pieces to get it out of the storeroom. It will be pieced together and displayed in the new Museum in much better shape than ever.

It was nerve-wracking to watch these Museum whoppers – Sir Ed Hillary’s tractor, the Tucker snocat and blue whale skeleton – being craned off the roof or through a Visitor Lounge window, but the immaculate planning and execution delivered every one of them safely to their temporary accommodation for the next 5 years.

Museum Hazards

The last big task involved moving 60 plus fish preserved in formalin and submerged in two large 400 litre tanks of isopropyl alcohol.

L to R: Registrar Scott Reeves, Associate Curator Natural History Johnathon Ridden and Curatorial Manager Neil Phillips moving preserved fish





Extricating the elephant from the attic proved to be a complex task

The tanks were very heavy, so could not be lifted, and to make things trickier, they could not fit in the Museum lift horizontally. The liquid was decanted from the tanks by an external chemical transfer operator into 20 litre containers and the fish were carefully placed into a large, sealed container for the move. To do this the fish move team had to kit up in protective clothing and use respirators.

This exercise highlighted the array of chemicals that the team had to manage during the move – arsenic that was historically used in taxidermy and to make green dye for book covers and Victorian costumes; mercury in clocks, barometers and thermometers; ethanol for preserving natural history specimens; and lead in paint.

In April 2023, after the elephant had been extricated from the building, we carried out metal testing to check for any contaminants that might have been released in the process. The testing found lead on the floor and the rafters of the heritage building attic. Staff who had been in the space in the previous 6 months were offered blood tests. Their results showed no airborne exposure and were consistent with general community blood levels of this common environmental contaminant.

We engaged with Worksafe throughout this and as a precaution took samples from other objects that had also been stored in the attic

and in other storerooms. Objects stored in the basement of one of the heritage buildings returned similar results.

We developed a robust process to clean affected items or boxes, most of which were in the transition spaces at that time, before they are moved to Hornby. The contents of some boxes will need to be cleaned in the future and

these have been labelled and sealed.

We are grateful to staff who volunteered to work on the cleaning project which should be completed by the end of 2023. At times they needed to wear full PPE including respirators and continue to be monitored through blood testing to ensure that their health is not impacted.

Exhibitions Technician Liam Dangerfield dismantling the *Antarctic Gallery*



Significant Worldwide Collections

The Museum cares for a collection of 2.3 million precious objects on behalf of the people of Canterbury. The decant of the Museum and move to temporary premises impacted on many of our services as objects were packed away and became inaccessible.

Much of the day-to-day mahi (work) of the inventory, registration and curatorial teams was set aside while the team decanted the storerooms and gallery displays. In early 2022, we received Lottery Grants Board funding for a 3-year project to digitise about 137,000 photographic transparencies and negatives that we care for in specialised, climate-controlled storage areas. These include numerous important collections of photographs by notable nineteenth and early twentieth century photographers. A small team kept up momentum on the project digitising 28,155 transparencies and negatives, and creating full inventory records for 18,520 in the year.

Acquisitions

We assessed 880 items offered to the Museum for the collection and acquired 658 of them. Among the highlights were a large collection of 1960s slides and photographs of Antarctica, an historic collection of New Zealand bird eggs, mounted birds including a huia, and mayflies including the type specimen of *Nesameletus staniczeki*.

New acquisitions included two of the first flags taken to the South Pole by explorer Roald Amundsen and Robert Falcon Scott's Polar Party, and a selection of handmade items and letters relating to Frank "Chippy" Davis from the *Terra Nova* expedition (1910–1913).

A rare manuscript from Scott's *Terra Nova* expedition was also purchased. The item is an outline for an adventure novel written by staff surgeon and zoologist George Murray Levick while he was stranded in a snow cave with the Northern Party for the winter in 1912. The novel is set in the sunny Mediterranean.

Additional Antarctic acquisitions included

a letter from Captain Robert Falcon Scott written in 1904 from the sub-Antarctic archipelago of New Zealand's Auckland Islands, a photograph of Ernest Shackleton, Frank Worsley and Tom Crean taken in Chile in 1916, and a wall tidy made by girls at St Hilda's School in Dunedin for Lieutenant Edward 'Teddy' Evans and taken on the *Terra Nova* expedition.

Two prototype jetpacks built by local Glenn Martin and his company Martin Aircraft Company Ltd were acquired for the collection, along with the company's crash test dummy, which is called George Jetson.

A collection of taxidermy animals, including a lion, a polar bear and a coyote, were purchased at auction in Dunedin.

Loans

We loaned natural history objects to researchers as well as items for display to the University of Canterbury, Christchurch Art Gallery Te Puna o Waiwhetū and Te Ara Ātea in Rolleston town centre.

The Museum's collection of classical antiquities has been loaned to the Teece Museum to ensure continued access for researchers while we are out of Rolleston Avenue. The loan of more than 1,600 items includes 643 coins.

A collection of 12 bronze busts of significant Canterbury figures, called *Twelve Local Heroes*, was loaned to the University of Canterbury. The sculptures, which were originally installed in The Arts Centre Te Matatiki Toi Ora, were installed as an art trail at the university campus as part of their

Collections Technician Human History Riki-Ani Mareroa (Ngāti Porou, Te Whānau ā Apanui, Whakatōhea, Tainui, Kai Tahu, Ngāti Kahungunu, Ngāti Whakaue, Ngāti Tūwharetoa, Ngāpuhi, Hōkotehi Moriori) cataloguing European pounamu objects





Jamie Te Heuheu (Ngāti Tūwharetoa), Collections Technician Registration, checks objects in storage

150th anniversary celebrations.

We also loaned 58 items to Christchurch Art Gallery in preparation for the collaborative exhibition *Ship Nails and Tail Feathers*.

Access to Collections

We uploaded 32,617 images to Collections Online, including a wonderful collection of work by Dunedin-born photographer Isabel Walmsley (1900–1985).

A large collection of images from the Canterbury branch of the New Zealand Historic Places Trust was uploaded, along with more than 25,000 images from the collection of photographer Henry Herbert Clifford (1872–1949).

The Image Service operated at a reduced level owing to the move supplying 270 images to 79 customers, compared to 1,476 images to 134 customers the year before.

We supplied images of a record kept by New Zealand explorer and sailor Frank Worsley for a research project that accurately predicted the location of the *Endurance*, which sank during the Imperial Trans-Atlantic Expedition in 1915.

We also supplied images for a Christchurch City Council display at Lancaster Park and upcoming books on prison labour and rugby league.

The Museum's Natural History collection data was accessed from online data aggregators the Atlas of Living Australia (ALA) and the Global Biodiversity Information Facility (GBIF) frequently. During the year, the mayfly collection was downloaded 524 times from ALA and 1,360 times from GBIF. Thirteen peer-reviewed publications cited this data in their research. Data were also accessed for

education, conservation management and citizen science purposes.

Human History volunteers Margaret Lovell-Smith and Alison Hutton continued to work on the collection, transcribing historic diaries and helping complete the cataloguing of the Museum's Mackie Collection.

Alice English, Collections Technician Registration cataloguing donated photographs



Our Research

Curators and researchers published 9 articles, had 21 peer-reviewed research papers accepted for publication and presented 23 conference papers in the year. They also peer-reviewed 34 external articles and student theses.

Human History

Julia Bradshaw, Senior Curator Human History, completed work on parasols in the collection with Dr Paulien Martens, Curator Human History and Research Fellow Associate Professor Lyndon Fraser. Julia has presented several papers about bigamy on New Zealand's goldfields. She is undertaking further research on Lady Mary von Haast (1844–1913) and continues to work on her publication about women on New Zealand's goldfields.

Dr Adele Jackson, Curator Human History, published research into cultural representations of Mount Erebus, Antarctica's southernmost active volcano. In a forthcoming book *Artists in Antarctica*, she has contributed a chapter on New Zealand's Antarctic art and cultural heritage. She is currently reviewing artwork in the Museum's collection by Edward Wilson, an artist and

scientist with Scott's *Discovery* (1901–1904) and *Terra Nova* (1910–1913) expeditions. Adele is collaborating with Hatesa Seumanutafa Curator Māori, Pacific and Indigenous Human Histories on a project exploring material associated with Southern Ocean toroa (albatrosses). As adjunct researcher with the University of Tasmania she is collaborating with an international team examining Australian Antarctic arts.

As well as working on the Museum's parasol collection, Dr Paulien Martens researched World War One embroidered postcards, the Barker Collection and LGBTQIA+ representation in the Museum's collection. She has continued working on her PhD topic, colonial fatherhood in Dunedin, and presented this research at two New Zealand conferences and in public programmes. She is currently developing a journal article for publication from her PhD research.

Hatesa Seumanutafa's research focuses on the provenance of objects for repatriation requests involving kōiwi tangata (human remains) and taonga Māori. Restoring the health of a whare whakairo (meeting house) built between 1862 and 1874 is a core focus of her research. The carved meeting house, Hau te ana nui o Tangaroa, will be reinstalled in the new Museum. Hatesa continues to provide research expertise to Manatū Taonga Ministry for Culture and Heritage identifying taonga and Te Āo Māori heritage material under the Protected Objects Act 1975.

Frances Husband, Associate Curator Human History, worked with researcher Vickie Hearnshaw publishing on artist Margaret Stoddart and her botanical painting trips to Rēkohu (Chatham Islands) in 1886 and 1891. She has written about the well-known illustrator of Jane Austen novels, Chris Demain Hammond and her sister artist Gertrude Demain Hammond, who are represented in the Museum collection. Frances promoted Ravenscar House Museum through a series of talks to external organisations. She also furthered work towards an exhibition of Māori rock art in collaboration with Tūhura Otago Museum.

Head of Collections and Research Sarah Murray's long-standing collaboration with Conservator Emily Fryer and others continues with further longitudinal research into temporary adhesives for securing objects in earthquake prone regions. She has continued her interest in the treasures of Benin cared for by the Museum, particularly considering the international movement for the return of Benin bronzes to Nigeria. Emily Fryer's research has also focused on hazards in collections and aims to provide a practical, evidence-based approach to their care and display.

Frances Husband, Associate Curator Human History looking at rock art drawings





Research Fellow Peter Johns identifying an insect specimen

Dr Lyndon Fraser focused primarily on the history and anthropology of death, grief and mourning. Associate Professor Richard Bullen continued to research the Museum's Rewi Alley and East Asian art collections. Research Associate Dr Phil Moore continued his work analysing Māori lithic artefacts, most recently obsidian from archaeological sites along the Canterbury coast using non-destructive X-ray fluorescence.

Antarctic Associate Research Fellow David Harrowfield, with co-author Dr Mark Mabin, published in the *Polar Journal* on the history of exploration and scientific endeavour in the Possession Islands in the Ross Sea. He is currently exploring the development of physical geography at the University of Canterbury. Visiting Researcher and Museum volunteer, Margaret Lovell-Smith published her book on Cantabrians who resisted military training and service before and during World War One and the peace movement.

Natural History

Senior Curator Natural History Dr Paul Scofield continues his role at the University of Canterbury as an Adjunct Professor supervising two Masters students, and lecturing and running research labs in palaeontology. He is in the second year of a 3-year Royal Society Marsden-funded project, led by Dr Vanesa De Pietri of the University of Canterbury, studying the 60-million-year-old Waipara Greensand fossil site in North Canterbury. His work at the St Bathans fossil site in Central Otago with Dr De Pietri and Dr Trevor Worthy of Flinders University, Adelaide, produced three more papers about fossil fish and birds.

Dr Rebecca Le Grice, Curator Natural History, continued to publish research on New Zealand entomology while exploring new areas which bridge natural and human

history. She published on the size variation and sexual selection in New Zealand kelp flies and presented this and other kelp fly research at the New Zealand Entomological Society conference. She is continuing her kelp fly research and developing collaborations with researchers at Tūhura Otago Museum, and Plant and Food Research Rangahau Ahumāra Kai. Rebecca is also collaborating with Julia Bradshaw on research to bring into view the women who donated natural history items to the Museum prior to World War One.

Johnathon Ridden, Associate Curator of Natural History, continued to promote biodiversity data work on the Museum collections. He published on the Museum's mayfly collection and on a new species of mayfly and presented at the New Zealand Entomological Society conference. He supported researchers accessing the collection to work on mollusc and invertebrate taxonomy. His current work includes preparing data for publication of natural history collections to biodiversity data aggregators, along with research into the history of the Museum's international insect collection.

Natural History Research Fellow Peter Johns continued his work sorting and identifying insect specimens in the collection he deposited with the Museum in 2010. Natural History Research Fellows Terry and Tim Hitchings continued work on the taxonomy and identification of mayflies.

Natural History Research Associate Dr Ian Payton focused on integrating two privately held mollusc collections, dating from the late 1930s and mid 1950s respectively, into the Museum's mollusc collection and making

them available to researchers. In the last year this has provided Dr Fred Brook with type material for new Rhytidid genera and species, which have been added to the Museum collection. The addition of marine bivalves from these collections was put on hold while the collection was moved to Hornby. Ian is currently curating native microsnail species from the privately held collections.

Records

Volume 36 of *Records of Canterbury Museum* was published with six articles: Tangiwai at Piopiotahi: an account of its history and use (Julia Bradshaw), Hugh Simms McCully and the pits at Temuka Domain (Rosanna McCully McEvedy and Marion Seymour), Ladysmith Cake recipe remixed: a story about a culinary memorial with a difficult heritage (Dr Joanna Cobley), The pre-European use of lithic materials in the Canterbury region, New Zealand (Phillip Moore), Margaret Stoddart and her visits to the Chatham Islands in 1886–87 and 1981, reconsidered (Vicki Hearnshaw with Frances Husband) and *Nesameletus staniczeki*, a new species of *Nesameletus* (Ephemeroptera: Nesameletidae) from New Zealand (Terry Hitchings, Tim Hitchings and Johnathon Ridden).

Bulletin

The proceedings of an online symposium to commemorate the bicentenary of the birth of Museum founder, Sir Julius von Haast, hosted by Canterbury Museum, 30 April to 1 May 2022, were published as the eleventh in the Canterbury Museum *Bulletin* series in December 2022. Edited by Sascha Nolden, George Hook and Simon Nathan, *Sir Julius von Haast* contains eight of the 10 papers presented at the symposium and two additional papers.



Young visitors look at kava bowls at Canterbury Museum at CoCA

Dr Rebecca Le Grice, Curator Natural History, pinning insects



Our People and Working Environment

The health, safety and wellbeing of our staff and visitors was a top priority as we shifted the collection, moved out of the Rolleston Avenue buildings, relocated most staff to temporary offices in Hornby and opened a pop-up Museum in the CoCA building in central Christchurch.

The year was dominated by the Mammoth Museum Move, with most of the staff involved in packing up the collection and the displays.

While the Museum was being emptied, it was also being readied for the *SHIFT: Urban Art Takeover* exhibition, which opened at the end of January 2023. With up to 60 artists working in the buildings at any one time, the biggest challenge was ventilating the paint fumes out of the building with a large number of fans and long lengths of flexible tubing. Back of house areas of the Museum were used in the exhibition and so had to be made safe for public access.

The temporary offices and storage in

Hornby had to be made ready for staff who were relocating there. The first staff moved to Hornby in January 2023 and the last at the end of April.

Due to the logistics of moving large volumes of objects in a relatively short space of time, we utilised three temporary swing spaces during the move. This gave us breathing room to organise the vast temporary storage area and rehouse collection objects in their storage units.

As a nod to the future we invested in a pallet lifter to allow large cabinets containing all sorts of taonga (treasures) to be stored on multi-level racking, making the most of valuable storage space. These are now storing larger items including

furniture and around 269 cabinets.

As well as the Mammoth Move, we had to prepare for the installation of a pop-up Museum in the CoCA building on Gloucester Street. The Museum's move to CoCA would not have been possible without the support of Christchurch City Council, which provided a grant of \$75,000 towards an upgrade of the building's heating and ventilation system.

The Museum contributed the remaining funds needed for this \$150,000 improvement which made the building suitable for the display of artefacts and more comfortable for visitors.

Our People

We gave staff – except those normally rostered at *Quake City* and Ravenscar House Museum – two days wellbeing leave in May to acknowledge the monumental achievement of moving out of the Museum by the end of April and to give them some well-earned rest.

While learning and professional development remain a high priority, staff training hours were understandably down slightly in the year to 2,300 while we focused on the Museum move. Over 465 staff participations in training were recorded across 79 events in the year.

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 the course.

Rick Bishop, Protective Services Officer completing security documentation





Donna Glass, Senior Visitor Host welcomes visitors to *Canterbury Museum at CoCA*

Work started on identifying and developing our IT and technology needs in the new Museum. We set up a new IT Strategy Group, which is comprised of staff from all parts of the Museum, to lead this work over the next few years. The first initiative has been a review of the Museum's data backup process to enhance and improve the current system.

The People and Capability Strategy continued to guide the regular gathering of staff feedback and develop new initiatives to upskill the team and enhance wellbeing in the workplace. Flexible working arrangements are also now available for staff working at Hornby.

Health, Safety & Wellbeing

The Museum has focused on staff wellbeing during the Mammoth Museum Move to make sure employees are safe while working at multiple sites.

Training is a vital way to ensure staff safety, with courses in first aid, fire extinguisher use, chemical awareness and chemical spill response.

There were no notifiable accidents in the year. Trips, falls, collisions with other visitors, and staff cuts and scratches accounted for 19 accidents (13 staff, five visitors and one contractor) reported in the year. This is a slight decrease on 21 accidents the previous year.

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.

Sustainability

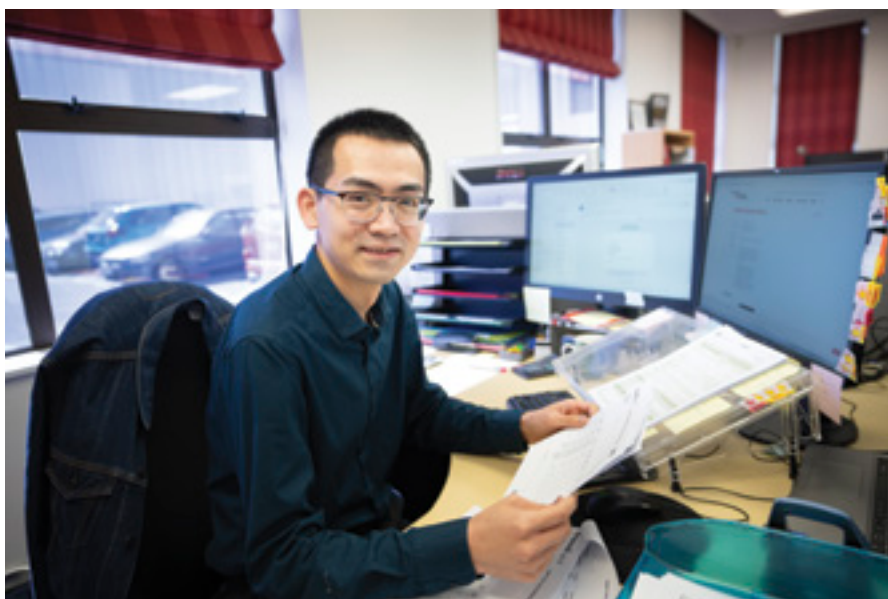
We maintained our focus on recycling and reducing waste to avoid sending material to landfill.

All the special plastic packaging and timber pallets used in the Mammoth Museum Move have been retained so they can be used again when we move back into our new facility. Any other packaging material that could not be reused was recycled.

With the emptying of Rolleston Avenue, we were able to offer surplus material and equipment to local organisations, helping out more than 30 arts, culture and heritage organisations.

An initiative to recycle nitrile, vinyl and latex gloves used by collections staff continued.

Simon Xue, Accounts Administrator processing invoices



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Independent Auditor's Report

Statement of Comprehensive Revenue and Expenses

For the year ended 30 June 2023

	Note	2023 \$	2022 \$	Budget 2023 \$
Revenue				
Revenue from non-exchange transactions	2	10,059,237	10,284,244	10,152,569
Revenue from exchange transactions	2	4,936,032	5,571,604	2,756,641
		14,995,270	15,855,848	12,909,210
Expenditure				
Employee benefits expense	3	6,893,430	5,633,587	6,804,875
Depreciation and amortisation	3	1,807,056	1,674,276	1,327,000
Other expenses	3	9,228,815	3,732,242	5,095,996
		17,929,301	11,040,104	13,227,871
Net surplus/(deficit) from operating activities		(2,934,032)	4,815,744	(318,661)
Capital project grant		612,055	-	45,433,500
Capital donation - non exchange transaction	4	-	15,945,523	-
Net surplus/(deficit) attributable to Canterbury Museum Trust Board		(2,321,977)	20,761,266	45,114,839
Other comprehensive revenue and expense				
Change in value of available-for-sale financial assets		1,282,066	(2,710,346)	-
Sale of available-for-sale financial assets		265,509	(2,449,649)	-
		1,547,575	(5,159,995)	-
Comprehensive revenue and expenses before impairment		(774,402)	15,601,271	45,114,839
Impairment of buildings	7	(2,832,793)	-	-
Total comprehensive revenue and expenses attributable to Canterbury Museum Trust Board		(3,607,194)	15,601,271	45,114,839

Statement of Changes in Equity

For the year ended 30 June 2023

Opening balance	145,641,362	130,040,091
Net surplus	(2,321,977)	20,761,266
Other comprehensive revenue and expenses	1,547,575	(5,159,995)
Impairment of buildings	(2,832,793)	-
Closing balance	142,034,168	145,641,362

The accompanying notes form part of these financial statements.

Statement of Financial Position

As at 30 June 2023

	Note	2023 \$	2022 \$
Current assets			
Cash and cash equivalents		5,567,361	5,521,605
Debtors and receivables from non-exchange transactions		636,162	271,523
Debtors and receivables from exchange transactions	5	1,290,818	416,788
Inventory		18,514	21,897
Other financial assets	6	3,959,372	6,711,931
Total current assets		11,472,227	12,943,745
Non current assets			
Other financial assets	6	67,808,696	74,409,163
Property, plant and equipment	7	73,020,885	67,606,474
Intangible assets	8	153,936	78,966
Total non-current assets		140,983,517	142,094,603
Total assets		152,455,744	155,038,348
Less liabilities			
Current liabilities			
Creditors and other payables	9	1,584,594	722,810
Employee entitlements	10	381,123	334,182
Grants received in advance	11	8,447,687	8,301,752
Total current liabilities		10,413,404	9,358,744
Non current liabilities			
Employee entitlements	10	8,172	38,242
Total non-current liabilities		8,172	38,242
Total liabilities		10,421,576	9,396,986
Equity			
Reserves	12	88,852,343	91,031,166
Retained earnings	13	53,181,825	54,610,196
Total equity		142,034,168	145,641,363
Total liabilities and equity		152,455,744	155,038,348



Board Chairperson
22 November 2023



Tumuaki | Director

The accompanying notes form part of these financial statements.

Statement of Cash Flows

For the year ended 30 June 2023

	2023 \$	2022 \$
Cash flows from operating activities		
<i>Receipts from non-exchange transactions</i>		
Levy and ex gratia payments	9,724,761	9,661,956
Donations and grants	480,411	1,125,000
<i>Receipts from exchange transactions</i>		
Other revenue	1,209,530	1,144,265
Interest and dividends on financial instruments	2,489,834	2,204,712
<i>Payments</i>		
Payments to suppliers of goods and services	(8,051,273)	(4,262,637)
Payments to employees	(6,876,559)	(5,613,457)
Net cash flows from operating activities	(1,023,296)	4,259,839
Cash flows from investing activities		
Sale of property, plant and equipment	10,000	-
Sale of financial instruments	16,896,199	21,340,892
Purchase of property, plant and equipment	(9,614,560)	(3,452,949)
Purchase of financial instruments	(6,222,587)	(22,618,625)
Net cash flows from investing activities	1,069,052	(4,730,682)
Net cash flows from financing activities	-	-
Net increase/(decrease) in cash held	45,756	(470,843)
Cash and cash equivalents at beginning of year	5,521,605	5,992,448
Cash and cash equivalents at end of year	5,567,361	5,521,605

The accompanying notes form part of these financial statements.

Notes to the Financial Statements

For the year ended 30 June 2023

1 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

a) Reporting entity

The Canterbury Museum Trust Board (the "Museum") is a non-profit-making permanent institution, founded by the people of Canterbury for the service and development of their community with a particular responsibility for the natural and cultural heritage of the wider Canterbury region. The Museum is created under the Canterbury Museum Trust Board Act 1993 and is a charitable organisation registered under the Charities Act 2005. It is located at 11 Rolleston Avenue, Christchurch, New Zealand.

These financial statements are for the reporting entity, Canterbury Museum Trust Board, and are prepared pursuant to Section 28 of the Canterbury Museum Trust Board Act 1993.

b) Basis of preparation & measurement base

The Museum followed the accounting principles recognised as appropriate for the measurement and reporting of revenue and expenses and financial position on a historical cost basis, as modified by the fair value measurement of certain items of property, plant and equipment and available-for-sale financial assets.

These financial statements have been prepared in accordance with generally accepted accounting practice in New Zealand ("NZ GAAP"). They comply with Public Benefit Entity International Public Sector Accounting Standards ("PBE IPSAS") and other applicable Financial Reporting Standards as appropriate that have been authorised for use by the External Reporting Board for Public Sector entities, with the exception of PBE IPSAS 17 'Property, Plant and Equipment' as stated in Note 1(d)(viii). For the purposes of complying with NZ GAAP, the Museum is a public benefit not-for-profit entity and is eligible to apply Tier 2 Public Sector PBE IPSAS on the basis that it does not have public accountability and it is not defined as large. The financial statements have been prepared in accordance with Tier 2 PBE standards and the Museum has taken advantage of all applicable Reduced Disclosure Regime (RDR) concessions. The financial statements have been prepared on the basis that the Museum is a going concern.

The information is presented in New Zealand dollars, which is the Museum's functional and presentation currency.

Changes in accounting policy

The accounting policies adopted in these financial statements are consistent with those of the previous reporting period.

c) Judgement and estimation uncertainty

The preparation of financial statements of necessity involves judgement and estimation. The estimates and associated assumptions are based on historical experience and various other factors that are believed to be reasonable. Actual results may differ from these estimates. The key sources of estimation that have had the most significant effect on the amounts recognised in the financial statements are presented in Note 18.

d) Specific accounting policies

The following specific accounting policies which materially affect the measurement of revenue and expenses and financial position have been applied consistently to both reporting periods:

i Revenue

Revenue is recognised to the extent that it is probable that the economic benefit will flow to the Museum and revenue can be reliably measured. Revenue is measured when earned at the fair value of consideration received or receivable. The following specific recognition criteria must be met before revenue is recognised.

REVENUE FROM NON-EXCHANGE TRANSACTIONS

Local authority operating levies

Local authority operating levies are recognised as revenues when levied.

Grants and donations

Grants and donations, including Government grants, are recognised as revenue when received. When there are conditions attached which require repayment of the grants and donations if they are not met, revenues are recognised when the conditions for their use are met. Where there are unfulfilled conditions attached to the revenue, the amount relating to the unfulfilled condition is recognised as liability and released to revenue as the conditions are fulfilled.

Bequests

Bequests are recognised in the Statement of Comprehensive Revenue and Expenses upon receipt. Where contributions recognised as revenue during the reporting period were obtained on the restriction that they be expended in a particular manner or used over a particular period, and those restrictions were undischarged as at the reporting date, the amounts pertaining to those undischarged restrictions are transferred to trust and bequests reserve in equity and the nature of such restrictions are disclosed in the notes to the financial statements.

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 28 June 2022. 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:

- 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

Notes to the Financial Statements

For the year ended 30 June 2023

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.

Work in progress

Work in progress costs are capital costs of a partially finished asset which are not yet able to be recognised as property, plant and equipment. The work in progress is not depreciated. At the completion of the construction, these costs will be transferred to property, plant and equipment and will then be depreciated.

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 2023

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 \$734,469 (2022: \$275,144).

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.

	2023 \$	2022 \$	Budget 2023 \$
2 REVENUES AND OTHER REVENUE			
a Revenues from non-exchange transactions			
Local authority operating levy and ex gratia payments	9,724,761	9,661,956	9,724,761
Donations, grants and bequests	334,476	622,288	427,808
	10,059,237	10,284,244	10,152,569
b Revenues from exchange transactions			
Discovery revenue	26,862	50,175	45,728
Lease revenue	84,775	107,628	82,350
Image Service revenue	4,261	10,354	1,250
Other trading revenue	2,345,195	809,130	872,313
	2,461,092	977,286	1,001,641
c Other revenues from exchange transactions			
Interest revenue	1,808,920	1,426,322	1,515,000
Dividend revenue	666,021	755,770	240,000
Gain on sale of financial instruments	-	2,412,226	-
	2,474,940	4,594,318	1,755,000
3 EXPENSES			
a Employee benefits expense			
Salaries and wages	6,554,385	5,365,720	6,526,366
Post-employment benefits	183,587	154,503	144,043
Other short-term employee benefits	155,457	113,364	137,063
	6,893,430	5,633,587	6,807,471
b Depreciation and amortisation			
Buildings	1,078,581	1,078,581	826,000
Building fit-out	476,808	404,063	326,000
Furniture, fittings and equipment	206,944	163,560	138,410
Total depreciation	1,762,333	1,646,203	1,290,410
Amortisation of intangible assets	44,723	28,073	36,590
	1,807,056	1,674,276	1,327,000
c Other expenses			
Audit fees for audit services	49,715	43,915	43,214
Loss on sale of furniture, fittings and equipment	96,885	-	-
Loss on sale of financial instruments	226,989	-	-
Collection acquisitions	734,469	275,144	750,000
Other operating expenses	5,187,718	3,369,701	3,992,025
Relocation expenses	2,933,039	43,482	310,758
	9,228,815	3,732,242	5,095,997

Notes to the Financial Statements

For the year ended 30 June 2023

	2023 \$	2022 \$
4 CAPITAL DONATION		
The capital donation of \$15,945,523 in 2022 was provided by the Ravenscar Trust for the construction of Ravenscar House Museum.		
5 DEBTORS AND RECEIVABLES FROM EXCHANGE TRANSACTIONS		
Debtors	869,643	35,946
Allowance for doubtful debts	-	-
	869,643	35,946
Accrued interest income	312,376	327,269
Prepayments	108,800	53,573
	1,290,818	416,788
6 OTHER FINANCIAL ASSETS		
Held-to-maturity financial assets classified as current:		
Bank term deposits	3,959,372	6,711,931
	3,959,372	6,711,931
Held-to-maturity financial assets classified as non current:		
Fixed term investments	46,797,281	52,958,971
Available-for-sale financial assets classified as non current:		
Investments in equity instruments	21,011,415	21,450,193
	67,808,696	74,409,163

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 2022

	Land	Buildings	Buildings fit-out	Furniture, fittings and equipment	Work-in- progress	Total
	\$	\$	\$	\$	\$	\$
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
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
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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
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Year ended 30 June 2023

Carrying amount at 30 June 2022	8,400,000	52,138,671	1,694,729	625,867	4,747,207	67,606,474
Additions	-	-	2,485,360	422,292	7,198,771	10,106,423
Disposals	-	-	(47,733)	(49,152)	-	(96,885)
Impairment losses	-	(2,832,793)	-	-	-	(2,832,793)
Depreciation	-	(1,078,581)	(476,086)	(207,667)	-	(1,762,334)

Carrying amount at 30 June 2023	8,400,000	48,227,297	3,656,270	791,340	11,945,978	73,020,885
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30 June 2023

Cost	8,400,000	51,161,059	8,125,129	3,225,066	11,945,978	82,857,232
Accumulated depreciation and impairment	-	(2,933,762)	(4,468,859)	(2,433,726)	-	(9,836,347)

Carrying amount	8,400,000	48,227,297	3,656,270	791,340	11,945,978	73,020,885
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Work in Progress

The work in progress is for the Resource Consent preparation costs and Design fees relating to the Museum Redevelopment Project. The ongoing redevelopment expenditure will be added to work in progress over the five years of the construction. The work in progress will be capitalised once the construction is completed and operational. It is anticipated that this will be in late 2028.

Revaluation of land and buildings

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

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

Notes to the Financial Statements

For the year ended 30 June 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.

As the intention is for many of the non-heritage buildings to be demolished as part of the redevelopment, they have been considered impaired and removed from Property, Plant and Equipment. The valuation report by W Blake ANZIV/FPINZ of Bayleys as at 30 June 2023 has resulted in an impairment of \$2,832,793 and a remaining value of the Mountfort buildings of \$33,670,000.

	2023	2022
	\$	\$
8 INTANGIBLE ASSETS		
Beginning balance, software assets	78,966	7,438
Additions	119,693	99,601
Amortisation	(44,723)	(28,073)
Ending balance, software assets	153,936	78,966
Cost	462,319	441,859
Accumulated amortisation and impairment	(308,383)	(362,893)
	153,936	78,966
All intangible assets are externally acquired software.		
9 CREDITORS AND OTHER PAYABLES		
Current		
Creditors	1,366,804	541,652
Other accrued expenses and payables	217,790	181,158
	1,584,594	722,810
10 EMPLOYEE ENTITLEMENTS		
Current		
Salary and wages	-	419
Annual leave	374,585	333,684
Long service leave accrual	6,538	-
Others	-	78
	381,123	334,182
Non-current		
Retirement gratuity	-	25,776
Long service leave accrual	8,172	12,466
	8,172	38,242

	2023 \$	2022 \$
11 GRANTS RECEIVED IN ADVANCE		
Christchurch City Council	7,556,771	7,297,703
Selwyn District Council	648,320	626,093
Other	242,596	377,956
	8,447,687	8,301,752

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	46,508,050	49,340,843
Asset replacement reserve	18,213,588	19,418,879
Trust and bequest funds	17,600,831	17,438,071
Available-for-sale revaluation reserve	1,841,582	294,007
Accumulated grants reserve	67,163	67,163
Earthquake conservation reserve	4,621,129	4,472,205
	88,852,343	91,031,166

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
Movements	(2,832,793)	-
Ending balance	46,508,050	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	19,418,879	17,911,775
Transferred from retained earnings	(1,205,291)	1,507,104
Ending balance	18,213,588	19,418,879

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 2023

	2023 \$	2022 \$
c Trust and bequest funds		
Beginning balance	17,438,070	16,592,792
Transfers from/(to) retained earnings for:		
Donations, grants and bequests	296,392	596,569
Interest on trust and bequest funds	600,837	523,854
Acquisition of collection items (heritage assets)	(734,469)	(275,144)
Net movements	162,761	845,279
Ending balance	17,600,831	17,438,071

Represented by:

Acquisition Fund	(91,951)	311,833
Adson Trust Acquisition Fund	1,986,508	1,951,552
Clayton bequest	144	-
Cranleigh Barton Fund	41,077	39,704
Director's Mason Fund	122,504	116,315
Estate D A Harrison Fund	6,499	6,282
Estate D A Russell Fund	1,065,421	1,029,791
Estate G M Flemming Fund	39,481	38,161
Estate H E Reid Fund	2,167,235	2,094,756
Estate M C Richards Fund	700,397	676,974
Estate M M Adamson Fund	95,545	92,350
Estate M N Duff Fund	42,277	40,863
Estate R B F Eastgate Fund	800,236	773,474
Estate R J Reynolds Fund	1,404,965	1,357,979
Estate W D Barnett Fund	41,250	39,870
H F Von Haast Fund	118,494	114,531
Linblad Antarctic Fund	5,494	5,310
Museum Endowment Fund	8,973,982	8,669,772
P J Skellerup Antarctic Fund	1,993	1,927
Popular Publications Fund	64,774	62,608
Stamp Room Fund	14,505	14,020
	17,600,831	17,438,070

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.

	2023 \$	2022 \$
d Available-for-sale revaluation reserve		
Beginning balance	294,007	5,454,002
Change in value of available-for-sale financial assets	1,282,066	(2,710,346)
Sale of available-for-sale financial assets	265,509	(2,449,649)
Ending balance	1,841,582	294,007

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	67,163
Ending balance	67,163	67,163
f Earthquake conservation reserve		
Beginning balance	4,472,205	4,330,175
Movements	148,924	142,030
Ending balance	4,621,129	4,472,205

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	54,610,196	36,343,342
Net surplus/(deficit) including earthquake claims/remedials	(2,321,977)	20,761,266
Transfer to asset replacement reserve	1,205,291	(1,507,104)
Transfer to trust and bequest funds	(162,761)	(845,279)
Transfer to earthquake conservation reserve	(148,924)	(142,030)
Ending balance	53,181,825	54,610,196

14 OPERATING COMMITMENTS		
An operating commitment exists for non-cancellable lease:		
No later than on year	1,253,090	156,914
Later than one year and no later than five years	3,400,187	236,196
	4,653,277	393,110

Total lease payments recognised as expense during the reporting period was \$1,116,170 (2022: \$128,639).

This relates to the lease of the *Quake City* premises, the temporary collection swing spaces, Hornby main premises and the pop-up Muesum at CoCA. There are no purchase options in place.

Notes to the Financial Statements

For the year ended 30 June 2023

15 CAPITAL COMMITMENTS

There are \$4,163,803 in capital commitments for the redevelopment at 30 June 2023 (2022: \$nil).

16 CONTINGENT LIABILITIES

There was \$124,825 in contingent liabilities being retentions held for redevelopment expenditure at 30 June 2023 (2022: \$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)

2023

\$

705,225

4.0

2022

\$

725,287

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 (2022: \$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 2023, however, the Museum considers the risk of non-recovery of these amounts to be low as at that date.

	2023	2022
	\$	\$
Cash and cash equivalents	5,567,361	5,521,605
Debtors (Note 5)	869,643	35,946
Accrued interest receivable (Note 5)	312,376	327,269
Bank term deposits (Note 6)	3,959,372	6,711,931
Fixed-term investments (Note 6)	46,797,281	52,958,971
Investments in equity securities (Note 6)	21,011,415	21,450,193
	78,517,447	87,005,915

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					
2023					
Creditors and other payables	1,573,094	1,573,094	1,573,094	-	-
2022					
Creditors and other payables	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: **2023** 2022

Cash and cash equivalents	Fixed and floating rates	0.05%-5.65%	0.05%-1.20%
Bank term deposits	Fixed rates	3.80%-5.47%	1.05%-2.85%
Fixed term investments	Fixed rates	1.44%-6.19%	1.44%-6.25%
Grants received in advance	Fixed rates	1.44%-6.19%	1.44%-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
2023							
Australian listed equities	1,926,299	0.92	2,100,195	0.97	(108,571)	0.87	121,091
US listed equities	4,375,500	0.61	7,160,040	0.66	(541,525)	0.56	638,036
	6,301,799		9,260,235		(650,096)		759,127
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

Notes to the Financial Statements

For the year ended 30 June 2023

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
2023						
Equity investments	21,011,415	1,706,979	23,112,557	2,101,142	18,910,274	(2,101,142)
2022						
Equity investments	21,450,193	159,403	23,595,212	2,145,019	19,305,174	(2,145,019)

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

	2023 \$	2022 \$
a FINANCIAL ASSETS		
<i>Loans and receivables</i>		
Cash and cash equivalents	5,567,361	5,521,605
Debtors and receivables	1,199,481	389,130
	6,766,842	5,910,736
<i>Other financial assets</i>		
Fixed interest investments held to maturity	50,756,653	59,670,902
Equity investments available-for-sale	21,011,415	21,450,193
	71,768,068	81,121,094
b FINANCIAL LIABILITIES		
<i>Amortised cost</i>		
Creditors and other payables	1,584,594	722,810
Employee entitlements	389,295	372,423
Grants received in advance	8,447,687	8,301,752
	10,421,576	9,396,986

21 POST-REPORTING DATE EVENTS

On 14 July 2023 Canterbury Museum at CoCA was opened at 66 Gloucester Street, being the pop-up Museum while redevelopment occurs at Rolleston Avenue.

The Manatū Taonga Ministry for Culture and Heritage contribution to the Museum Redevelopment of \$10m was confirmed on 15 September 2023.

(2022: 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 2023

22 RELATED PARTIES

The Museum is funded from the contributing authorities, being Christchurch City Council \$8,305,732 (2022: \$8,305,366), Hurunui District Council \$85,472 (2022: \$83,958), Selwyn District Council \$701,571 (2022: \$659,989) and Waimakariri District Council \$631,986 (2022: \$612,644). Other related party transactions included:

Organisation	Museum relationship	Transaction	2023 Total \$	2023 Owing \$	2022 Total \$	2022 Owing \$
Antarctic Heritage Trust	Director/Deputy Chair	Services	(10,992)	-	(12,455)	-
Lincoln University	Board/Trustee	Services	(11,898)	(2,380)	-	-
Mason Foundation Trust	Board & Director/Trustee	Grant	(13,257)	(13,257)	(25,915)	(25,915)
Robin S Allan Memorial Fund	Board & Director/Trustee	Grant	(7,803)	-	(9,140)	-
Te Papa Tongarewa	Board/Trustee	Services	(1,739)	-	(4,088)	-
Te Papa Tongarewa	Board/Trustee	Services	-	-	1,035	-
Christchurch City Council	Board/Trustee	Services	69,755	-	175,829	368
Council of Australasian Museum Directors	Director/Executive Committee	Subscription	1,696	-	1,829	-
Te Pakura Ltd	Board/Director	Consultant	5,940	-	2,381	-
Tonkin & Taylor	Board/Director	Consultant	294,100	8,185	494,047	10,350

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 REDEVELOPMENT - RELOCATION

The Museum began moving its 2.3 million collection objects from Rolleston Avenue to Hornby on 6 September 2022. In October 2022 we began progressively closing the public galleries to dismantle and pack the displays. We temporarily closed to the public on 3 January 2023 to pack the displays on the ground floor and to prepare for the opening of the farewell blockbuster exhibition Shift: Urban Art Takeover on 28 January 2023. At the conclusion of the Shift exhibition on 11 April 2023 the Museum closed its doors to the public to begin soft-demolition work for the redevelopment. The reduced galleries from October to December and the Museum closures in January and April to June meant that some outcomes of the Statement of Service Performance were not achieved.

25 AUTHORISATION OF FINANCIAL STATEMENTS

The financial statements for the year ended 30 June 2023 (including comparatives) were approved by the Board on 22 November 2023.

Statement of Service Performance

For the year ended 30 June 2023

Objectives 2022–2023	12 month target	Total for year		2021/22 Outcomes
Our Visitors				
- Achieve visitor numbers	275,000	312,908	Achieved	330,333
- Achieve visitor donations	\$75,000	\$53,104	Not Achieved (i)	\$67,585
- Achieve % of visitors rating their Museum experience as satisfied or very satisfied	≥ 95%	95%	Achieved	96%
- Achieve visitor numbers for <i>Quake City</i>	21,600	70,135	Achieved	15,501
- Ensure staff have completed relevant customer service training	95%	96%	Achieved	94%
- 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	Achieved
- Number of unique visits to Museum websites by our digital visitors	170,000	359,608	Achieved	304,091
- Social media engagement (eg. comments, interactions, shares, likes)	45,000	62,178	Achieved	45,708
Our Programmes				
- Develop, deliver and evaluate 7 special exhibitions	7	7	Achieved	10
- Tour an exhibit to the three contributing district council areas to reach a visitor target of	200,000	147,465	Not Achieved (i)	136,915
- Achieve 15,000 individuals receiving a Museum education programme delivered either by Museum staff or their own teacher (including 7,000 school students)	15,000 (7,000)	17,752 (10,573)	Achieved	13,182 (5,087)
- Achieve 15,000 individuals engaging in a Museum delivered public programme	15,000	10,632	Not Achieved (i)	20,328
- Achieve paid admissions to <i>Discovery</i>	25,000	18,625	Not Achieved (i)	31,276 (175)
- Answer 100% of external written/phone/email enquiries within 5 working days (total number to be reported)	100% <i>until decant</i> (Total number)	100% (3,694)	Achieved	100% (4,506)
- Achieve 750 media hits (print, broadcast and on-line media)	750	845	Achieved	823
- Actively participate in professional associations/external bodies	40	33	Not Achieved (i)	61
- Provide outreach advice & support to other Canterbury museums and related organisations (number of interactions)	150	512	Achieved	331
Our Collections				
- Process 100% of newly offered objects received between 1 April 2022 and 31 March 2023 in the 2022/23 financial year	100% (Max.750 acquired)	2.4% (16 of 671)	Not Achieved (i)	100% (923 + 961 Board approved)
- Create new inventory records and check and verify new and existing Vernon records	66,500	18,520	Not Achieved (i)	114,867
- Process 100% of all approved loan requests (total number of objects loaned)	100% <i>(until 3mths pre-decant)</i>	100% (3,692)	Achieved	100% (1,017)
- Provide access to collections or collections expertise in response to 98% of requests (total number to be reported)	98% <i>(until 3mths pre-decant)</i>	100% (225)	Achieved	100% (309)
- Make collections more accessible by adding records and images to Collections Online	30,000	32,617	Achieved	41,924

Our Research

- Peer reviewed research papers accepted for publication	12	21	Achieved	21
- Publish research via popular formats, including blogs	10	9	Not Achieved (i)	11
- Peer review external articles or supervise theses	12	34	Achieved	32
- Publish one volume of <i>Records of the Canterbury Museum</i>	1	1	Achieved	1
- Present conference papers	7	23	Achieved	11
- Adjunct positions held in research institutions	3	3	Achieved	5
- Undertake professional visitor survey research to drive continuous improvement	Achieve	Achieved (314)	Achieved	Achieved

Our people and working environment

- Maximise return on investment funds within the Museum's Investment Policy	>2.90%	3.46%	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	2,500	2,300	Not Achieved (i)	2,625
- Maintain a healthy, safe and secure facility by completing all cyclical maintenance and achieving Building Warrant of Fitness for Museum sites	Achieve	Achieved	Achieved	Achieved
- Maintain best sustainability practices through implementing new initiatives to support the Museum's sustainability plan	Achieve	Achieved	Achieved	Plan developed
- Seek an improvement in employee engagement score as indicated by the annual Gallup Q12 survey	Achieve	16% improvement	Achieved	Achieved

The Museum Project

- Maintain an up-to-date project plan and project-manage planning for The Museum Project	Achieve	Achieved	Achieved	Achieved
- Plan, prepare and move collection items, staff, furniture and fittings to temporary premises according to Board approved timeline	Achieve	Achieved	Achieved	(ii)
- Support the Museum team transition to a new working environment and ensure compatibility and good interface between current and new systems	Achieve	Achieved	Achieved	(ii)
- Develop two new digital capability initiatives through our IT solutions, online delivery of education and public programmes, digital access to collections and through our website and social media channels	Achieve	Achieved	Achieved	(ii)
- Develop a plan to support pop-up temporary exhibitions while the Museum is closed and work towards the conservation, curation and design of exhibitions for the redeveloped Museum	Achieve	Achieved	Achieved	(ii)
- Complete the set up necessary to expand the inventory project while the Museum is closed	Achieve	Achieved	Achieved	(ii)

i The 'Not Achieved' outcomes were significantly impacted by Museum closure and decant of Museum

ii New measure, no comparative results

Independent Auditor's Report

Audit

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To the Readers of Canterbury Museum Trust Board's financial statements and statement of service performance for the year ended 30 June 2023

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 26 to 43, that comprise the statement of financial position as at 30 June 2023, 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 44–45.

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 26 to 43

- do not present fairly, in all material respects:
 - i) its financial position as at 30 June 2023; 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 44–45 is prepared, in all material respects, in accordance with the Museum's performance targets adopted for the year ended 30 June 2023.

Our audit of the financial statements and the statement of service performance was completed on 22 November 2023. 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 32, the Museum has not recognised its heritage assets in the statement of financial position and has not recognised any associated depreciation expense in the statement of comprehensive revenue and expenses. The Museum also has not included a description of these heritage assets, including their significance and nature, or an estimate of their value. These are departures from Public Benefit Entity International Public Sector Accounting Standard 17 Property, Plant and Equipment, which generally requires assets to be recognised and depreciated during their useful lives. This means that the statement of financial position, the statement of comprehensive revenue and expenses the statement of cash flows, and related disclosures do not comply with this accounting standard.

There are no practical audit procedures that we have been able to apply, to quantify the effect of these departures from the accounting standards. It is our opinion that heritage assets make up a substantial proportion of the Museum's total assets, and therefore the effect of their omission from the financial statements is pervasive and fundamentally misleading.

In addition, heritage assets acquired during the year to the value of \$734,469 (2022: \$275,144) 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 2023.

Our audit opinion for the year ended 30 June 2022 was modified for the same reasons.

We carried out our audit in accordance with the Auditor-General's Auditing Standards, which incorporate the Professional and Ethical Standards and the International Standards on Auditing (New Zealand) issued by the New

Zealand Auditing and Assurance Standards Board. Our responsibilities under those standards are further described in the Responsibilities of the auditor section of our report.

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

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

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

The Canterbury Museum Trust Board (the Board) is responsible on behalf of the Museum for preparing financial statements 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 for the Museum in accordance with its performance targets adopted for the year ended 30 June 2023.

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

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

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

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

We communicate with the Board regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies

in internal control that we identify during our audit.

Our responsibilities 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 this document (pages 1–24 and pages 49–60) 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
22 November 2023

Publications & Conference Presentations

Peer reviewed research papers accepted for publication

Andersen MJ, Gregory SMS, Dickinson EC, Watling RJ, **Scofield RP**. A new genus-group name for *Gymnomyza* Reichenow, 1914 (Aves: Passeriformes: Meliphagidae) preoccupied in Diptera. *Avian Systematics*.

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L to R: Collections Inventory Digitisation Technician Luke Rowell, Senior Exhibition Preparator Chris O'Rourke, Collections Technician Registration Jamie Te Heuheu and Exhibitions Technician Jack Cannon disassemble the allosaurus.

The Antarctic Ski-Doo moves out.



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
Earthquake Commission (for *Quake City* special exhibition)
Government Greater Christchurch Regeneration Contingency Funding (for Museum Redevelopment)
Manatū Taonga Ministry for Culture and Heritage (for Outreach Programme)
Mason Foundation (research funding and publication of *Records of the Canterbury Museum*)
Lottery Grants Board (for Museum Redevelopment and collections digitisation)
R S Allan Memorial Fund (research funding)

Benefactors

Brandy Alger
Elizabeth Alley
Earl Bennett
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Polly Scofield
J Shears
Susan Smith
South Canterbury Museum
Gillian Stone
Heather Straka
Tangata Atumotu Trust
Tom Thomson
Barry Whale
Youth Hostel Association New Zealand

Exhibitions

Citizens' War Memorial: Sacrifice

13 April – 9 September 2022

A figure from the Citizen's War Memorial, which stood beside the Christ Church Cathedral until 2021, was displayed at the Museum while the Memorial was rebuilt.

Dinosaur rEvolution: Secrets of Survival

15 April – 24 October 2022

An interactive exhibition produced by Gondwana Studios, featuring full-size animatronic dinosaurs showing how new fossils found in China are changing the way we imagine these prehistoric creatures.

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.

Creative Fibre

1 September – 11 September 2022

An exhibition of knitting, crochet, weaving and felting made by Canterbury members of Creative Fibre.

Women of the Antarctic: Making the Absence Visible

29 September – 9 October 2022

A collection of paintings by Ira Mitchell of female scientists and others who have changed the face of Antarctica over the past 70 years.

Mele kuo ma maau

14 September – 26 September 2022

Artist Kulimoe'anga 'Stone' Maka's painting tribute to people traumatised by The Dawn Raids in 1970s New Zealand.

Canterbury Potters Association

10 November – 20 November 2022

The 49th Canterbury Potters Association exhibition showcased a range of ceramic works by local artists.

SHIFT: Urban Art Takeover

28 January – 11 April 2023

An extraordinary celebration of urban art and a memorable finale for the Museum as we knew it.

The Urinal Pride Project

1 March – 11 April 2023

Kiwi artist Oliver Cain added a playful addition to the men's bathrooms at the Museum by placing a single white, ceramic banana in one of the urinals.

Ship Nails and Tail Feathers

10 June – 23 October 2023

A collaborative exhibition showcasing taonga (treasures) from the historic – and very different – collections of Christchurch Art Gallery Te Puna o Waiwhetū and Canterbury Museum.

Local Touring Exhibitions

Canterbury Museum exhibitions toured to our Contributing Local Authorities

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.

Hurunui Memorial Library, 8 July – 11 October 2022

Leeston Library & Service Centre, 11 October 2022 – 2 February 2023

Darfield Library & Service Centre, 9 February 2023 – 25 May 2023

Rangiora Public Library & Service Centre, 25 May 2023 – 26 September 2023

Tropical North Canterbury

Fossils found in North Canterbury show how scientists are piecing together the ancient past.

Rangiora Public Library, October 2022 – 9 February 2023

Hurunui Memorial Library, 9 February 2023 – 26 May 2023

Leeston Library & Service Centre, 26 May 2023 – 26 September 2023

Museum Staff

Jenny Barnes – Visitor Host

Chantal Bennett BA(Hons)
– Collections Inventory
Cataloguing Technician (until 20
January 2023)

Holly Benson BSc – Executive
Assistant to the Director (until 13
January 2023)

Rick Bishop – Protective
Services Officer

Vicki Blyth PGDipJ, BA –
Communications & Marketing
Manager

Nicolas Boigelot – Collections
Technician Registration

**Natasha Bonham-Carter
MWLM, BSc** – Curatorial Lead
Technician

Ashley Boot BSc – Collections
Inventory Project Lead
Technician

Julia Bradshaw BSc – Senior
Curator Human History

Luke Bulger BA – Visitor Host

Jack Cannon BDI – Exhibitions
Technician

Jolyon Cath – Protective
Services Officer

Elizabeth Chambers – Visitor
Host

Jerry Champion – Customer
Experience Manager

Bruce Chant – Protective
Services Officer (until 2 June
2023)

**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

Cam Finlayson MBA, BCom
– Head of Operations (from 26
October 2022)

Mark Fraser MSc – 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

**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

**Adele Jackson PhD, MA,
BA(Hons)** – Curator Human
History (from 25 July 2022)

Bernard Johns – Cleaner (until
17 November 2022)

Michael Jones – Security
and Risk Manager (until 29 July
2022)

Paraskevi Kerdemelidis –
Protective Services Officer (until
31 May 2023)

Deborah Kinzett – Accounts
Administrator (21 July 2022 to 11
November 2022)

Anthony Layton – Senior
Visitor Host

**Rebecca Le Grice PhD,
MSc(Hons)** – Curator Natural
History

**Riki-Ani Mareroa BNurs,
DipEnrolledNursing** –
Collections Technician Human
History

Kate Madden – Visitor Host

**Paulien Martens PhD,
BA(Hons)** – Curator Human
History

**Muriel McGlone BA(Hons),
GradDipTchgLn** – Education
Communicator

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

**Morgane Merien PhD,
BSc(Hons)** – Science &
Curatorial Communicator

William Morgan – Visitor Host

**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
(until 5 August 2022)

Kelvin Nolly – Building
Operations Manager

Chris O'Rourke – Senior
Design Preparator

Stephen Pennruscoe – Head
of Public Engagement (from 10
October 2022)

**Neil Phillips MPhil,
PGDipMusStud, BA** –
Exhibitions Manager/Curatorial
Manager (from 30 January 2023)

**Rama Port,
GradDipTchg(Sec),
BFA, AdvDipFA** – Visitor Host
(until 12 July 2022)

Julie Price – Executive
Assistant to the Director (from
27 March 2023)

Isa'ako Pua – Lead Protective
Services Officer/Security
Manager (from 21 February
2023)

**Louise Piggin BA,
PGDipMusStud** – Collections
Inventory Cataloguing
Technician

Lorna Rakena – Collections
Technician Conservation (until
12 July 2022)

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

Tuhi Rangi – Protective
Services Officer (until 5 June
2023)

Scott Reeves BA – Registrar
**Johnathon Ridden
BSc(Hons)** – Associate Curator
Natural History

Luke Rowell – Collections
Inventory Digitisation Technician
(from 1 August 2022)

Brendan Rudland BA –
Exhibitions Technician

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

**Hatesa Seumanutafa MMHP,
BA(Hons)** – Associate Curator
Human History (Māori and
Pasifika)/Curator Māori, Pacific
and Indigenous Human Histories
(from 1 October 2022)

Phil Skewes – Associate
Curator Collections Inventory

Nigel Tecofsky BCom, CA –
Financial Controller

Jamie Te Heuheu BFA(Hons)
– Collections Technician
Registration

Erna Tidy MHerCons, BA –
Associate Registrar

Jack van Beynen BA –
Communications & Marketing
Adviser (until 14 April 2023)

Paul Verheyen – Facilities
Officer

**Rachael Walkinton MA,
BA(Hons)** – Head of Public
Engagement (until 25 July 2022)

**Trudie Walters PhD, MSc,
PGTourism, GradDipTching,
GradCertEnviroEd** – Research
Manager (from 25 July 2022 to
23 June 2023)

Olivia Wilson BA(Hons)
– Collections Inventory
Cataloguing Technician (until 27
March 2023)

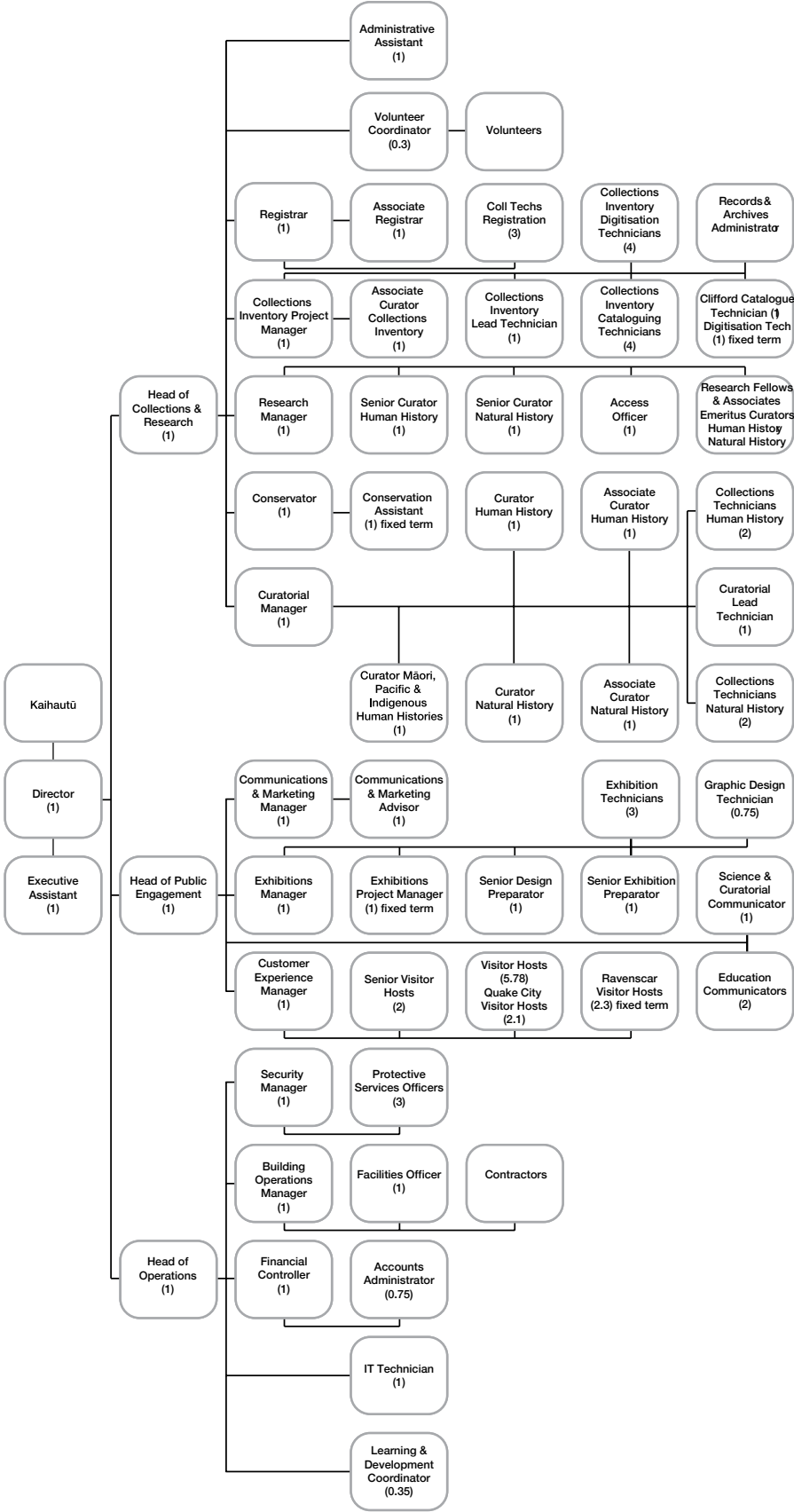
Alex Wootton BDes – Graphic
Design Technician

Anthony Wright MSc, FNZIM
– Director

Simon Xue MPA, BEcon –
Accounts Administrator (from 30
January 2023)

CASUAL AND FIXED TERM CONTRACT STAFF**Karen Breen** – Visitor Host**Sam Carmichael Holmes** – Visitor Host**Carrie Chia-Tan** – Visitor Host**Joanna Church MA, BA(Hons)** – Collections Assistant (from 30 August 2022)**Napat Chutrchai** – Visitor Host (until 16 October 2022)**Mitchell Collingwood BA** – Visitor Host and Protective Services Officer**Jane Comeau MA, BA(Hons)** – Collections Assistant (from 30 August 2022)**Melanie Cordes** – Visitor Host (until 17 February 2023)**Stephen Ede** – Protective Services Officer**Abbey Foster PGDipArtCuratorship, BFA** – Digitisation Technician**Georgia Hampton BA** – Visitor Host**Bernadette Hewson-Martini BCom** – Visitor Host**Patrice Holstock BArch** – Conservator (15 October 2022 to 5 May 2023)**Jennie Hood MA, BA(Hons), PGDipArcRec** – Records & Archives Administrator (until 30 September 2022)**Tim Hossbach** – Visitor Host (until 22 October 2022)**Marie Hudson PGCE, BA(Hons)** – Visitor Host**Anu Kashal** – Visitor Host**Isabella Kerby** – Visitor Host**Shanae Kirk BSc** – Visitor Host**Anurati Krishnamurthy MCULMC, BDes, GradCertArtHist** – Conservation Assistant (until 17 February 2023)**Kim Knight** – Visitor Host**Brydie Lauder BSc, DipEnvMgt** – Lead Image Cataloguing Technician**Erin Lee BA(Hons)** – Visitor Host (until 22 April 2023)**Min Lim** – Visitor Host**Elissa Mah BCom (Hons), BA** – Visitor Host**Virginia Malcolmson** – Visitor Host**Hayley Milton PGDipArtCuratorship, BA(Applied)** – Visitor Host**Emelia Odongo-Wadsworth AAPsychology** – Administration Assistant (from 27 September 2022)**James Norton** – Visitor Host**Teigan Reid** – Administration Assistant (until 26 August 2022)**Isabella Roake BDes(Hons)** – Visitor Host**Jennifer Stuart** – Visitor Host**Neeha Velagapudi MCULMC, BA(Hons)** – Collections Technician Human History/ Museum Outreach Coordinator**Reuben Woods PhD, BA(Hons)** – Exhibition Curator (12 September 2022 to 21 April 2023)**Nicola Wright** – Protective Services Officer (until 28 April 2023)**Aubrey Xu PGDipArtCuratorship, BVA** – Visitor Host**EMERITUS CURATOR****Roger Fyfe MA(Dis), BA(Hons)** – Human History**Terry Ryan JP MBE, DSc(Hons)** – Human History (until 27 October 2022)**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****Terri Elder MPhil, PGCertTch, BA(Hons), NZCertBus** – Classics**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**Margaret Lovell-Smith PGDipJ, MA** – Human History

Organisational Chart



Museum Representation on External Organisations

Anthony Hennig

Te Pū Tiaki Mana Taonga (Association of Educators Beyond the Classroom)

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
Ngākaho National Repatriation Group,
Member
New Zealand Botanical Society, President
Packer 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 New
Zealand, Chair (until 29 January 2023)

Alice English

Doris Lusk Foundation, Board Member
Philologie Society, Committee Member
Emerging Museum Professionals New
Zealand, Chair (until 28 February 2023)

Emily Fryer

New Zealand Conservators of Cultural
Materials, Vice President

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

Morgane Merien

New Zealand Entomological Society,
Outreach Officer

Stephen Pennruscoe

Library and Information Association of New
Zealand Aotearoa

Neil Phillips

Touring Exhibitions Network New Zealand
(TENNZ)

Neeha Velagapudi

New Zealand Conservators of Cultural
Materials – Newsletter Editor
Okain's Bay Museum, Board Member

Nigel Tecofsky

Friends of Canterbury Museum, Treasurer
Mason Foundation, Accountant
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
Ngākaho National Repatriation Group,
Member
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
Trust, Trustee

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 at least 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

Melanie Coker PhD, BSc(Hons) (from 11 December 2022)
James Daniels (until 10 December 2022)
Tyrone Fields MSW, BA (from 11 December 2022)
Grant Lovell BE(Civil), NZCE, CPEng, FEngNZ, CMInstD
Anne Galloway BTChLn (until 11 December 2022)
Tom Thomson, Deputy Chairperson, NZCS(Chem), FNZIM (Deputy Chairperson)

Appointed by Selwyn District Council

Rex Williams BE(Hons), DistFInstD (from 13 September 2022)

Appointed by Waimakariri and Hurunui District Councils

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

Appointed by University of Canterbury

Hon Amy Adams LLB(Hons) (until 11 April 2023)
Shane Te Aika BAL, PGDipMgt (from 11 April 2023)

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

Appointed by Canterbury Pilgrims and Early Settlers Association

Jan Bierman BA, DBA (from 11 December 2022)
Beverly Bolland (until 11 December 2022)

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

Appointed by Ngā Maata Waka

Norm Dewes MNZM
Henare Edwards

Appointed by Canterbury Museum

David Ayers MA, DipEd, DipTchg, MNZM
Tyrone Fields MSW, BA (from 11 December 2022)
Anne Galloway BTLn (until 11 December 2022)
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
Michael McEvedy
Kelly Perazzolo
Heather Strong
Anthony Wright
Adam Young

Patron

Barbara Lady Stewart



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.



**Whāia tō
mātou haerenga**

**Follow our journey
of change**

canterburymuseum.com



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