





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

Ko te wāhi ki a mātou What we do

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.

Ō mātou tikanga The values we live by

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



\$3.9 million
earned income



4

temporary exhibitions



180,





99.6%
visitor satisfaction

26,821

participants in
our education
& public
programmes



160

visitors in the year

18

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: Museum Educator Anthony Hennig and student from Merrin School

Ariana Tikao plays taonga pouro during *Ngā Hau Ngakau*.

Inside Cover

L to R: Emmylou Boyce, Collections Assistant

Collections Inventory Cataloguing Technicians, Georgina Hampton and Amber Holdem

Our Year at a Glance

Top images L to R: Visitors at the Canterbury Museum Pop-Up

Visitor host Liz Chambers at *Quake City*

Middle images L to R: Visitor at *Wildlife Photographer of the Year*

Bugs in Your Backyard touring exhibition at Tūranga, Ōtautahi Christchurch

Museum Educator Anthony Hennig shows the new education van to students from Merrin School

Bottom images L to R: Visitor rides the horse from the old *Christchurch Street*

Curator Natural History Rebecca Le Grice

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Chair & Director's Report

In 2023/24, after many years of planning and preparation, construction work started on redeveloping the Museum buildings on Rolleston Avenue. Staff focus turned to developing the new visitor experience for installation in the redeveloped Museum and ramping up the project to inventory the entire Museum collection.

This great journey to the new Museum is a partnership with local rūnanga and ngā maata waka tangata (iwi members from around Aotearoa), and a range of communities and interest groups.

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

Visitor Numbers Higher Than Expected
180,160 visitors to the Museum pop up, *Quake City* and Ravenscar House Museum in our first year out of Rolleston Avenue, 4 temporary exhibitions staged, a further 173,800 saw Museum touring exhibitions in venues around Canterbury including Tūranga Central Library.

High Visitor Satisfaction Continued
99.8% of visitors rated their Museum visit as excellent, very good or good. Satisfaction with staff remained very high, 99.6% rated their customer service as excellent, very good or good.

Education and Public Programmes
13,660 people, including 11,060 school students took part in a Museum education programme and 13,160 engaged in a public programme.

Research Outcomes
Museum researchers engaged in national and international collaborations, 18 peer-reviewed research papers accepted for publication, 15 articles published and 18 conference papers presented.

Revenue
Our funding local authorities contributed \$10.16 million to our operating revenue (2023: \$9.72 million). Revenue from trading and other income was \$3.9 million (2023: \$2.8 million) including door donations of \$70,473 (2023: \$53,100) and our two paid-for attractions *Quake City* and Ravenscar House Museum.

The new Museum is being built in discrete stages, to ensure that we don't commit to any work that we can't afford. This careful and responsible staged approach means we will have time to raise the remaining funds we need.

Good progress

During the year, contractors made good progress completing the above ground strengthening works of the Robert McDougall Art Gallery, demolishing the twentieth-century Museum buildings and starting the below ground enabling works needed for the new base-isolated storage basement.

Contractors Ceres Ltd started work stripping the interiors of the Museum buildings in May 2023. They then demolished the buildings in the centre of the site which had been built last century, including the Duff Wing which overlooks the Christchurch Botanic Gardens. These "middle-aged" buildings were impaired by the 2010–2011 earthquakes.

The heritage buildings are being protected throughout the whole process. The Rolleston Avenue facade of the 1950s Centennial Wing is also being retained.

Initially, we had planned to salvage and reuse the distinct exterior panels on the Duff Wing, but they were found to be part of the building's structure and couldn't be separated for reuse. We have agreed a replacement finish in keeping with the original facade with the Christchurch City Council's Resource Consent and Heritage teams.

Contractors Cook Brothers completed the above ground work strengthening the Robert McDougall Gallery with steel frames and new ties reinforcing sections of unreinforced masonry at the end of 2023.

In February 2024, a joint venture of Leighs Construction and March Construction moved

onto the site to carry out the below ground enabling works.

The Joint Venture is installing a 12-metre-deep outer wall around the perimeter of the Robert McDougall Gallery and the area where the Museum buildings have been demolished. This will become the outer protective wall within which the base-isolated Museum collection storage basement and 5-level above ground structure will be built.

The ground floor of the Robert McDougall Gallery is also being strengthened and supported by more than 300 micro piles to prepare for the excavation of a new base-isolated basement.

End of the Mammoth Move

Museum staff are now well settled into our temporary offices and storage in Hornby, and to the Museum pop-up in the Toi Moroiki Centre of Contemporary Art building at 66 Gloucester Street.

The much smaller pop-up Museum, which opened on 14 July 2023 at Matariki weekend, is proving popular with visitors. Half the space is dedicated to collection highlights and the other half to changing temporary exhibitions. CoCA continue to stage exhibitions in the downstairs gallery.

The combined registration, curatorial and inventory teams made great strides in organising the vast temporary collection storage facility at Hornby. Museum Registrar Scott Reeves did a quick calculation and worked out that at 4,995 square metres, it's more than twice the size of Ōtautahi Christchurch's Pioneer Stadium and 30 metres longer than a rugby pitch.

The mammoth Museum move was completed in mid-December when the last Crown Removals truck arrived at Hornby and we vacated the last of the three temporary swing



The redeveloped Museum. Image: Athfield Architects

spaces in other parts of the city that we used to manage the move.

In early 2023, as we were emptying our Rolleston Avenue buildings, we discovered traces of lead in the Mammal Attic. We took a cautious approach to this discovery. Staff who had been in the attic in the previous 6 months were offered blood tests, which showed lead levels that were consistent with general community blood levels of this common environmental contaminant. Objects stored in the attic and the basement were found to be contaminated with lead. The source was more than likely from the historic use of lead in building materials. Because exposure to lead can cause health problems, the Museum decided the objects needed to be decontaminated so they could be accessible to the community.

Over 3 months, Museum staff wearing protective clothing cleaned about 750 large objects and hundreds of boxes containing smaller objects. Some of the group took regular blood tests to monitor their lead levels, which showed no elevation throughout the clean-up project. Air testing showed lead levels similar to everyday living conditions.

This clean-up project thankfully showed that the risk from the contaminated dust was low. It means that staff and anyone from the community accessing these taonga (treasures) can be confident they are safe. We're grateful for the work of the staff who carried out this mahi.

Virtually the whole back-of-house Museum team is now focused on developing the new visitor experience and the 60 plus displays and exhibitions that need to be designed and installed in the new Museum. The inventory team, as part of the wider identification and cataloguing project, are prioritising objects that will be on public display when we reopen, as are the conservation team.

Antarctic Treasure

During the year we worked with the Adson Trust, managed by Public Trust, to bring Shackleton's Polar Medal to the Museum.

Sir Ernest Shackleton's Polar Medal has been virtually unseen by the public for more than a century. The medal was purchased by Public Trust in early 2024 in a private sale in the United Kingdom, then gifted to the Museum.

Given its historic significance, Shackleton's medal had to be offered to institutions in the United Kingdom before the sale could proceed and an export licence granted. It took some months to clear through the process, eventually arriving here in August 2024.

This cements the Museum's international standing as the repository of one of the most significant collections of heroic age Antarctic objects in the world. It also underscores Ōtautahi Christchurch's pivotal role as an Antarctic gateway for well over a century.

Shackleton's Polar Medal is the biggest donation in the Adson Trust's history. The Trust is one of 430 charities managed by Public Trust. Established in 2010 with a \$10 million posthumous donation, the Trust honours Arthur and June Harrison's legacy of giving to the community. It is an extraordinary example of how a will can make a lasting impact to an organisation like the Museum.

Shackleton and the remarkable tale of the

Museum Board Chair David Ayers and Public Trust Chief Executive Glenys Talivai at the unveiling of Sir Ernest Shackleton's Polar Medal. The medal was purchased by the Adson Trust and gifted to the Museum.





Puamiria Parata-Goodall speaks during the stakeholder hui at Rehua Marae.

Endurance Expedition will be pivotal stories in the new Antarctic Gallery. Shackleton’s Polar Medal will be one of the key objects on display.

In 2015, Canterbury Museum acquired nine of Shackleton’s full-sized medals at auction in London and his set of 12 miniature medals in 2022. The Museum has an example of every polar medal awarded to the explorer by heads of state and governments. Some are full-size and others are miniatures. None of these have yet been on public display in the Museum.

Stakeholder Update

Alongside the physical redevelopment, we’re on a cultural development journey aimed at developing stronger and deeper relationships with mana whenua and the wider communities we serve.

The Museum has chosen a name for the redevelopment journey with the blessing of its Ōhākī o Ngā Tipuna (iwi advisory group), *Araiteuru Our Journey – Ara roa. Ara nui. Ara ake rā – A great journey. An extended journey.*

A revealing journey. This draws on the migration traditions of the first Pacific explorers who sailed to Aotearoa in double-hulled waka – waka hourua. Araiteuru will also be the name of the new full-height Māori gallery at the heart of the redeveloped Museum.

In March 2024, at Rehua Marae in the central city, we launched *Araiteuru Our Journey* and updated stakeholders on the redevelopment progress.

This hui acknowledged the value that we place on the Museum’s longstanding relationships with mana whenua and tangata whenua. We also acknowledged that at times these relationships were out of balance and undervalued.

There has been progress but at times it was slow – a Ngāi Tahu seat at the Board table in 1993 and the formation of Ōhākī o Ngā Tipuna, the iwi advisory committee, in 1996 were early steps in recognising the importance of mana whenua and tangata whenua voices in Museum governance and operations.

We’ve heard the calls for repatriation of kōiwi tangata (human remains) and have acted. The Museum is now at the forefront of efforts to repatriate kōiwi tangata in Aotearoa and internationally.

The removal of the controversial mannequins from the dioramas in the Māori galleries took too long – but it did happen, and for the right reasons, and with due respect and dignity.

Their removal was a positive step in mana whenua regaining control of their cultural narrative and paving the way to integrate cultural knowledge, tikanga and visual storytelling into the new Museum. For too long others have been interpreting and telling their stories.

These are changes that we will continue to make on our journey. Not only with mana whenua and

Museum Tūmuaki | Director Anthony Wright (middle) and Trevor Watt, Athfield Architects (right) talk to journalists at the Rolleston Avenue construction site.





Anthony Wright
Tumauaki | Director



David Ayers
Chair

tangata whenua, but throughout our community of stakeholders. As a good Treaty partner, we must respect everyone's stories and their ability to guide us appropriately.

Our Thanks

We appreciate staff dedication to the Museum and in running our three central city visitor attractions which include *Quake City* and Ravenscar House Museum.

Once again, staff rose to a series of new, and at times, unexpected challenges. Cleaning objects decontaminated with lead dust, opening the pop-up Museum in a short timeframe, organising

the collections storage so that it is accessible and fine-tuning day to day operations at Hornby, all reflect the commitment of our talented team.

Many are now involved in developing the new visitor experience, balancing this project work with everyday responsibilities. Developing each exhibition and display space requires the collaboration of our project leadership, exhibition design, curatorial, collection, inventory, conservation, registration, education, fundraising, visitor experience, communications, finance, building operations and security teams. Delivering this project is truly a collective team effort.

Thank you to all our contractors and consultants who continue to support the redevelopment project and the Museum's work.

In December 2023, Matua Norm Dewes passed away and we salute the memory of him and his tireless support of the Museum as a foundation member of Ōhākī o Ngā Tīpuna. He was followed by Bishop Richard Wallace in January and Matua Charlie Croft in February 2024, both of whom were strong supporters of the Museum and cared deeply for people. We join the community in mourning the loss of all three kaumatua; moe mai, moe mai, moe mai.

In February we mourned the loss of Museum Research Fellow Terry Hitchings who has left an enduring legacy after his more than three decades of mayfly research after his retirement as a secondary school principal. He was a much-loved member of the Museum team and is remembered as a true gentleman who dedicated his life to public service.

Thank you to all Museum volunteers including the members of the Canterbury Museum Trust Board. Canterbury Pilgrims and Early Settlers Association appointee Jan Bierman resigned in April 2024 and was replaced by Daphne Robinson in September 2024. Christchurch City Council appointee Grant Lovell resigned in August 2024 and was replaced by Nick Hawkins in September 2024.

David Ayers

David Ayers
Chair

Anthony Wright

Anthony Wright
Tumauaki | Director

11 November 2024

Stakeholder hui, Rehua Marae, March 2024



New Visitor Experience

In early 2024, Museum staff began the huge task of developing the visitor experience for the redeveloped Museum, including the new exhibitions and displays. At 6,500 square metres, there'll be 50% more exhibition space than before when we reopen.

We're working on a diverse range of exhibitions – some familiar favourites and some exciting new ones – that celebrate the richness of the Museum collection and the stories behind it.

Visitors will experience immersive exhibitions, object-rich displays and layered information to spark their curiosity and encourage lifelong learning.

In May 2024, we appointed a Head of Projects & Strategy Delivery to work with the Tumuaki | Director and senior team in leading the planning and delivery of the new visitor experience. We've set up sound project management systems and practices to support project delivery.

We've identified more than 60 exhibitions and displays to be developed and installed for opening day, along with more that will be unveiled over the following years. The new visitor experience has been designed so that we can more easily change out longer-term exhibitions to maintain visitor interest and engagement, especially for our local audience.

Engagement

At the heart of the new Museum, Araiteuru will stand as a space dedicated to Māori hītori me pūrako (history and stories) that we are developing in partnership with local rūnanga and ngā mata waka tangata (iwi members from around Aotearoa). This will feature taonga Māori from the Museum collection.

A focus in the year has been engaging with local rūnanga, sharing taonga Māori from their rohe (area), and workshopping ideas

for stories about their place and people.

We've also reconnected with Te Rūnanga a Rangitāne o Wairau in Marlborough to explore collaborative opportunities around the taonga to tell the story of Te Pokohiwi o Kupe (Wairau Bar). This is a hugely important site as the resting place of tīpuna (ancestors) who settled there some 700 years ago. The Museum cares for a significant collection of taonga excavated between the 1940s and 1960s. Taonga from Te Pokohiwi o Kupe was on display

in the *Iwi Tawhito – whenua hou* gallery at Rolleston Avenue.

We are continuing our kōrero (conversations) with Hokotehi Moriori Trust which represents tchakat Moriori, the people of Rēkohu and Rangihaute (the Chatham Islands). Some of the Museum collection of mīheke Moriori (Moriori treasures) was previously displayed in the *Ngā Taonga Tuku Iho o Ngā Tīpuna* gallery at Rolleston Avenue. We're discussing opportunities in the new Museum including

L to R: Collections Inventory Cataloguing Technicians, Sarah Cragg and Jane Comeau inventory objects from the *Christchurch Street* doll's house.



a potential exhibition of traditional Moriori musical instruments.

We continue to work with a number of Ngāi Tahu artists to develop designs for some of the key visual aspects in and around the new Museum.

At the end of June 2024, we had 16 exhibition spaces in development including the blue whale skeleton, which will soar above the atrium. The logistics of hanging a skeleton weighing 4.6 tonnes, with a skull that's over 3 metres wide, is challenging the

team and our external experts.

A key focus is reinstating a whare whakairo (carved meeting house) that was built as the Museum's third gallery. The history of this taonga starts in Ngāti Porou when Rangatira (chief), Henare Pōtae, commissioned a whareniui to be built in Tokomaru Bay, Te Tairāwhiti/Gisborne, in the early 1860s. It was never completed. The Museum brought the partially completed carvings through agent, Samuel Locke. Master carver, Hone Taahu and then apprentice, Tāmami Ngākaho,

accompanied the carvings to Ōtautahi Christchurch in 1873.

In 1874, the whareniui named Hau te Ananui o Tangaroa opened as The Māori House, displaying collections of taonga Māori and non-European scientific artefacts and specimens. The whare went through subsequent relocations, alterations and modifications, until it was dismantled and placed in storage in 1956.

Since 2019, we have been carrying out restoration work on the whare while engaging with whānau and other specialists to ensure that this is done in a culturally safe and appropriate way. The support of the Pōtae whānau and wider Te Tairāwhiti iwi members, has been immense.

We have engaged with master carver, Riki Manuel (Ngāti Porou) who joined the project team this year to provide expert guidance and carry out restoration according to Māori carving protocols and practices. The restored whare whakairo will be a key experience in the new Museum.

New Exhibitions

The new Antarctic gallery will be a vibrant space featuring a wide range of Antarctic objects and stories from the heroic age of exploration and discovery. We're working on designs for several interactive experiences, as well as displaying the Cape Hallet geodome, which was operational in Antarctica between 1957 and 1973.

Old favourites will return including the Skidoo, the Tucker Sno-Cat Able that, as part of the Commonwealth Trans-Antarctic

Paul Scofield, Senior Curator Natural History, with a vertebra from the skeleton of the blue whale





Araiteuru, the new Māori heart of the Museum. Image: Athfield Architects

Expedition (1955–1958), was among the first vehicles to cross the Antarctic continent and Sir Edmund Hillary’s modified Ferguson tractor part of the same expedition. The new gallery will include a range of natural and human history stories. Our curatorial team has been carrying out a great deal of research that will shape the storytelling in this new exhibition space.

Our 2020 surveying during public

consultation about the Museum project highlighted the community’s desire to see the return of The Christchurch Street in the new Museum. This recreation includes a range of retail and service businesses that existed in Christchurch during that period 1870 to 1910. A warm reminder of a past era, the Street will be given a vibrant facelift and enriched with additional objects while retaining the familiar favourites. With nearly 2,000 objects

displayed in the Street, this project has kept our inventory and conservation teams busy during the year.

One of our exhibitions will take visitors back to the sights and sounds of North Canterbury as it was 62 million years ago when giant penguins swam in the tropical seas and a bony-tooth bird swooped across the skies. Similarly, the Squawkzilla exhibition will evoke the sights and sounds of St Bathans in Central Otago 20 million years ago. Our teams have been busy planning how to bring these experiences to life in a way that will enthrall adults and children alike.

The new Museum will link to the Robert McDougall Gallery. Taking on the challenge of designing an engaging transition space between the two buildings, the team have designed a space where artefacts and art merge seamlessly using Jeff Thomson artworks and a stagecoach.

In addition to the physical exhibition spaces, we’re also designing an array of information-sharing options, including video and audio elements, to enhance the visitor experience before, during and after their visit.

Adele Jackson, Curator Human History, with the Tucker Sno-cat Able which is being prepared to return to the new Antarctic Gallery.



Engaging Our Communities

At Matariki weekend in July 2023, we opened a pop-up Museum in the Toi Moroiki Centre of Contemporary Arts building at 66 Gloucester Street in the central city.

We staged four new temporary exhibitions in the pop up during the year, including one developed by Museum staff. A series of smaller shows toured venues in Canterbury.

Dinosaurs roared back to life in the opening exhibition, *Six Extinctions* which ran until December 2023. It featured a life-size cast of the largest Tyrannosaurus rex ever discovered and explored Earth's mass extinction events. The show was very popular with families and proved once again that our audience has an insatiable appetite for dinosaurs.

In December 2023, *Ngā Hau Ngākau* (Breath of Mine) wove together stunning paintings, intricately carved taonga puoro (traditional Māori musical instruments)

and beautiful music to honour the many stories of te Ao Māori (the Māori world). Painter Robin Slow, master carver Brian Flintoff and musician Bob Bickerton created a unique space that was evocative of a *whare whakairo* (carved meeting house) dedicated to *manu* (birds). We were honoured to be the final venue of a long national tour for the exhibition. We celebrated the end of this journey with special musical performances and talks by the artists in the exhibition space.

The world-renowned *Wildlife Photographer*

of the Year exhibition opened in May 2024 and ran until September. The show featured 100 stunning wildlife photographs on loan from the prestigious Natural History Museum in London and took visitors from the bottom of the oceans to the peaks of mountains. Among the animals captured by photographers around the world were a three-legged Arctic fox backlit by the midnight sun in the Canadian Arctic, a polar bear drifting off to sleep on a Norwegian iceberg, and an endangered golden tri-spine horseshoe crab cruising the seabed in the Philippines. The show attracted strong media coverage and was visited by over 1,000 people on the Sunday of the opening weekend.

Visitors at the exhibition *Ngā Hau Ngākau* (Breath of Mine)



The 50th annual exhibition of the Canterbury Potters Association (CPA) was staged in November 2023. The exhibition featured dozens of ceramic artworks by Canterbury artists along with work by guest exhibitors Kim Henderson and Duncan Shearer. Museum staff also began work preparing an exhibition celebrating pottery purchased from CPA members by the Museum over many decades.

The hugely popular *Quake City* exhibition, which tells stories from the Canterbury earthquakes, was free to visit for a weekend in August 2023. Canterbury Museum's special exhibition leads visitors through the first earthquake of 4 September 2010, the widespread destruction and rescue efforts of 22 February 2011 through to the long recovery and rebuild. The free weekend was made possible by major sponsor, Natural Hazards Commission Toka Tū



Wildlife Photographer of the Year exhibition

Ake, formally EQC, which has supported *Quake City* for over a decade.

Quake City is attracting record visitor numbers with a 24% increase in visitors for the year ended 30 June 2023, compared to the previous year. About 90% of visitors come from overseas. More than half a million people have visited *Quake City* since it opened in February 2013.

Ravenscar House Museum, home to the Ravenscar Collection of mainly New Zealand artworks, beat several prestigious international venues to win the best new cultural building at the World Architecture Festival in Singapore in 2023. It was shortlisted alongside Te Pae Christchurch Convention Centre, an open-air venue for the San Diego Symphony, a bamboo dome built for the G20 summit in Bali, an underground art gallery in Milan, a century-old Greek vineyard, a ballet centre in Brisbane and a major new museum in Oman. The house museum was designed by architecture practice Patterson Associates for Susan and Jim Wakefield's Ravenscar Trust. The Museum owns and operates the house museum on behalf of Christchurch and Canterbury.

We toured temporary displays around Hurunui, Waimakariri and Selwyn districts during the year. More than 173,783 people saw these smaller exhibitions in

libraries and other venues. In 2024 we added Tūranga central Library in Ōtautahi Christchurch to our touring venues. The three touring displays include an interactive project about native insects, a collection of rarely-seen treasures from the Canterbury Museum's collection and a glimpse into north Canterbury millions of years ago. We continued to collaborate with Tūranga and other local organisations in delivering public and education programmes.

Public Programmes

This year, 13,160 people participated in a Museum public programme. In January 2024, our much-loved insect drawers returned to public display for *Bugs at the Museum*, a summertime school holiday exhibit. The drawers, which were a popular attraction in our *Discovery* gallery for many years, hold hundreds of fascinating creepy crawlies from the Museum collection. The response was so positive that soon after we put two of the drawer units back on long-term display.

Our public programmes included sold-out insect drawing classes to coincide with *Bugs at the Museum* and flute-making classes during *Ngā Hau Ngākau*.

Museum educators delivered programmes in schools across Waitaha Canterbury and Te Tai Poutini/West Coast to 13,660 students. The touring education

programme includes a range of activities from dinosaurs to navigating Te Moana-nui-a-Kiwa (the Pacific) and earthquakes. Their van had a makeover in the year with an eye-catching design inspired by ideas from students at Te Waka Unua and Chisnallwood Intermediate.

Natural Hazards Commission Toka Tū Ake, formally EQC, supports the natural hazards and preparedness education programmes delivered by the educators.

The educators headed east to the New Brighton Community Gardens with a hands-on insect programme for local school children. Children were able to see some of our collection of insects and spiders, take part in a directed bioblitz – a population survey – in the gardens and look at the mini beasts they found under a microscope. Museum curators also took part in a series of bioblitzes for the international City Nature Challenge, which monitors wildlife across the world as part of an annual event. They also hosted invertebrate monitoring workshops to support this work. A further series of hands-on bioblitzes were staged in collaboration with local libraries.

Museum curators and education staff collaborated with Tūranga and the University of Canterbury in a Women in Science weekend. This included a display on the Museum and talks. They also spoke at Cafe Scientific, run by the Canterbury branch of the Royal Society



Visitors look at the bug drawers which have delighted children and adults alike for many years.

Te Apārangi and hosted monthly events and tours for Dementia Canterbury.

Public programmes staff, with the support of the wider Museum team, continued delivering talks to local groups. The story of the Museum redevelopment is proving to be a very popular topic.

Our Visitors

The Museum’s three central city attractions – the pop-up Museum, *Quake City* and Ravenscar House Museum attracted more than 180,000 visitors in the year. Half of all visitors to the pop-up Museum came from Christchurch, with 7.8% coming from the Waimakariri, Selwyn and Hurunui districts. About 13% of visitors came from wider New Zealand. Australians made up 11.4% of visitors, with British visitors at 6.7% and the rest of the world at 10%.

Working with Others

Kai te Whakamatua Anō te Iwi: The People are Resting was an exhibition curated by staff from Te Whare Tapere, an indigenous house of storytelling, in The Arts Centre Te Matatiki Toi Ora in partnership with the Museum. The exhibition, which opened in June 2024, honoured the craftsmanship and significance of tools employed by tangata whenua across generations and included taonga Māori (treasures) from the Museum collection.

We have been working with Tūhura Otago Museum and the Ngāi Tahu Māori Rock Art Trust on a new exhibition. *Tohu Whenua Tohu Ora: Maori Rock Art* has been rescheduled to open in 2027 at Tūhura Otago Museum where it will be on display for before opening at the Museum here in Ōtautahi and then going on tour.

In April 2024, the Museum received a stunning 3-metre wide wall-hanging sculpture by the artist Ross Hemera (Ngāi Tahu, Ngāti Māmoe, Waitaha) for our permanent collection. The piece,

titled *Pouakai o te Ana Whakairo*, will be displayed pride of place at the entrance to the exhibition.

Collaboration continues with various national and community organisations. The Museum is formally represented on 48 groups and associations. We provided outreach support and advice on 285 occasions to museums and organisations across Waitaha Canterbury.

Ngaio Cowell, co-founder Te Whare Tapere at the exhibition *Kai te Whakamatua Anō te Iwi: The People are Resting* at the Arts Centre Te Matatiki Toi Ora



Significant Worldwide Collections

The Museum cares for a collection of 2.3 million precious taonga on behalf of the people of Waitaha Canterbury. With completion of the Mammoth Museum Move at the end of 2023, we were able to resume our day-to-day collection mahi (work).

In December 2023, Museum staff completed the first phase of a major project to clean collection objects that had been contaminated with lead dust which was more than likely from old building materials in the Rolleston Avenue buildings. Over 3 months, Museum staff cleaned about 750 large objects and hundreds of boxes containing smaller objects.

Staff wore hooded lab suits, synthetic rubber gloves, respirators and cleanable safety boots to keep safe during the cleaning work. Some of the group took regular blood tests to monitor their lead levels which showed no elevation over the course of the clean-up project. Air testing showed lead levels similar to everyday living conditions.

To monitor the effectiveness of the cleaning, the Museum purchased a portable X-ray fluorescence (pXRF) scanner with the support of the Mason Foundation. This was an invaluable tool, giving immediate results of surface lead levels before and after cleaning. It also revealed other elements. For example we got a very high iron reading from a wooden mantelpiece (an expected outcome from coal combustion).

The scanner will continue to be useful for quickly and easily identifying toxic elements in collection items, like arsenic in early taxidermy. It has already been used to identify the presence of arsenic in historic books in the Museum collection.

Once this stage of the lead project was complete, the last collection objects moved from temporary swing spaces in

the city to our Hornby site, bringing the Mammoth Museum Move to a close.

In addition to the collection, we moved a number of storage units from Rolleston Avenue, including 250 storage compactors and 269 large storage cabinets filled with all sorts of taonga (treasures).

On top of that, we purchased another 149 compactors and some whopping big shelving units to store large objects. These will all be reused in the large base-isolated storage basement in the new Museum.

Inventory

In early 2022, we received Lotteries Grants Board funding for a 3-year project to digitise about 137,000 photographic glass plate

negatives. During the year, we digitised 58,117 negatives and lantern slides. This was well up on the year before, when the team digitised 28,155 negatives while working on the move to our new offices and collection storage facility in Hornby.

The project to create a digital inventory of the Museum's entire collection of 2.3 million objects continued. The aim is to ensure that every object in the collection has a number, a photograph and its physical location on our database.

The massive task began in 2017 and so far about 450,000 objects have been inventoried. With 2.3 million objects in the collection, we have about 1.8 million objects still to go. The team this year began

Jamie Te Heuheu, Collections Technician Registration, with a pounamu mere





Hatesa Seumanutafa, Curator Māori, Pacific & Indigenous Human Histories, with a shark tooth knife from Hawai'i

the inventory of collection objects that were in the old Christchurch Street, along with the Museum's art collection and Antarctic textiles.

Acquisitions

During the year, we assessed a series of objects offered to the Museum for the collection and acquired 314 of them.

Highlights included objects from the Museum's *SHIFT: Urban Art* exhibition, including Ghostcat's model of Wheelers photography studio, 12 spray cans decorated by the artists and a large portrait of Alex Faimalo by MEEP.

We also acquired 12 glass plate negatives of the Admiral Richard Byrd's 1929 Expedition to the Antarctic. The expedition is thought to have marked the shift into mechanised exploration of Antarctica. The negatives include images of the 'Floyd Bennett' Ford Tri-Motor aircraft that was flown over the South Pole and is now housed in the Henry Ford Museum in the USA, and an image of the De Havilland DH.60 Moth aircraft floating on water. The Moth, which was used for whale spotting in the Ross Sea by the Kosmos Whaling Company, was lost along with its two Norwegian crew in an accident on 26 December 1929 – tragically these were the first aviators to die in an aircraft accident in Antarctica.

A limited edition print of an artwork by contemporary environmental artist Chris Drury was purchased for the collection. The artwork depicts a map of Antarctica and the Southern Ocean overlaid with wind data from one day and GPS tracking data from a tagged Toroa albatross (*Diomedea exulans*) over an 18-month period. The tracking data shows the albatross's circumpolar flight range and the areas of high activity including Aotearoa New Zealand's sub-Antarctic region. The combination of art and science gives an elegant and astonishing insight into the ecology of the Southern Ocean and the life of an albatross.

The Museum commissioned a new work by Ngāi Tahu artist Ross Hemera. The sculpture, called *Pouakai o te Ana Whakairo*, will be an important part of the Māori rock art exhibition *Tohu Whenua Tohu Ora*, which we are developing with Tūhura Otago Museum. The large aluminium wall sculpture was made by Ross at his art studio in Tauranga.

The Museum purchased a pristine copy of the board game Trax. Invented in Christchurch in 1980 by the late David Smith, Trax became a global phenomenon. The game was published around the world and became a popular online game in the late 1990s. David Smith was a chartered

accountant who invented about 60 games in his lifetime.

The Museum also purchased a taxidermied juvenile alligator that could become part of the new visitor experience at the redeveloped Museum.

Loans

Over the summer, we loaned to Canterbury Cricket Trust a bell from one of the ships used in Robert Falcon Scott's first expedition to the Antarctic. The bell was rung to signal 5 minutes before the start of international cricket matches being played at Hagley Oval. The 2023/24 international cricket season at the Oval opened when the bell was rung by former White Ferns cricketer Elizabeth Signal at the start of the White Ferns v Pakistan game in December.

The bell came from the SY *Morning* steam yacht, which was used as a relief vessel on Scott's British National Antarctic Expedition (1901–1904). Formerly used for whaling in the North Polar region, the ship was built in 1871. The *Morning* made two relief voyages to Antarctica – one in January 1903 and a second in January 1904 – carrying a cargo of food and equipment. The bell will be lent to the Trust and used again this year.

We have also loaned our entire classics and

antiquities collection to the Teece Museum of Classical Antiquities, which is generating student research into the objects. Spider specimens were loaned to the Museum of Hamburg in Germany to contribute to a taxonomic research project.

Access to Collections

Art historian Deidre Brown's research helped uncover a *kōrupe* (door lintel) in the Museum collection that was thought lost for two centuries. Deidre, who is professor of architecture at Waipapa Taumata Rau University of Auckland, tracked down a group of eight Māori *whakairo rākau* (traditional wood carvings) to museums across the world, including Canterbury Museum. We were only able to physically locate it once we had moved the collection to Hornby.

The *taonga* (treasures) were purchased in the Bay of Islands by the Church Missionary Society (CMS) in 1823 and shipped to London. Researchers have been trying to find out what happened to the carvings for 60 years.

We uploaded more than 61,750 images to Collections Online, including 14,000 postcards, the W A Kennedy collection of alpine photos, and images of all our medals, coins and tokens. The 23,000 W A Kennedy images have proved popular – the collection features very early mountaineering expeditions and many high-country huts.

The Image Service provided historical images to the Antarctic Heritage Trust for the first-ever educational virtual reality

experience of Captain Robert Falcon Scott's Discovery Hut.

Research into the Kennedy collection for an upcoming book about hand-coloured photography in New Zealand by Peter Alsop and Brett Payne found that W A Kennedy hand-coloured most of his own lantern slides.

Mark Derby, on behalf of Ngati Ira, a hapu of Whakatohea, requested images for a Waitangi Tribunal report on their traditional history. The request consisted of images of eight *taonga*, including a *kōruru* (the carved face on the gable end of a meeting house) that was part of the 1984 Te Māori exhibition that toured the United States.

Registrar Scott Reeves with the bell from the *SY Morning*, a relief vessel on Captain Robert Falcon Scott's *Discovery* Expedition (1901–1904).



Our Research

Curators and researchers published 15 articles in popular formats, had 18 peer-reviewed research papers accepted for publication and presented 18 conference papers in the year. They also peer-reviewed 22 external articles and student theses.

Natural History

Senior Curator Natural History Dr Paul Scofield continued his work on the amazing array of fossils discovered at St Bathans, Central Otago during annual digs over the last 20 plus years. He produced three papers on fossil birds with long-term collaborators including Associate Professor Trevor Worthy of Flinders University and Dr Vanesa De Pietri of the University of Canterbury.

He is in the third year of a Royal Society Marsden-funded project studying the 60-million-year-old Waipara Greensand fossil site in North Canterbury – a project led by Dr De Pietri. Paul is an Adjunct Professor at the University of Canterbury where he lectures, supervises students and runs palaeontology research labs. With other staff he is working

on permanent exhibits about fossil finds in Waipara and at St Bathans for the new Museum visitor experience. He is also part of the team figuring out how to display the 4.6 tonne blue whale skeleton from the atrium roof of the new Museum.

Dr Rebecca Le Grice, Curator Natural History, pursued several research projects with the Museum's natural history collections in collaboration with Associate Curator Natural History Johnathon Ridden, Senior Curator Human History Julia Bradshaw and Science and Curatorial Communicator Dr Morgane Merien. Rebecca published in *Frontiers in Ecology and Evolution* with colleagues from the University of Waikato and the University of Auckland. She assisted a number of external researchers accessing the Museum's

invertebrate collections and helped identify an Australian kelp fly species collected by a colleague at Plant and Food Research for a future research project.

Rebecca, together with Johnathon Ridden and Morgane Merien, helped organise the Entomological Society of New Zealand conference held in Ōtautahi Christchurch in August this year. She presented at the conference on the delicate process of moving the Museum's pinned insect collection to our temporary offices and storage in Hornby. Johnathon presented on the challenges of moving 60 plus preserved fish and their large liquid-filled tanks from Rolleston Avenue to Hornby.

During the year Johnathon supported researchers accessing our natural history collections including galaxiid fish (inanga), molluscs, insects and arachnids. He has researched the journey of mollusc type specimens from the Museum collection, which were misplaced and only recently uncovered in Auckland Museum after nearly 100 years.

Research Fellow Terry Hitchings who worked at the Museum on the taxonomy and identification of mayflies died in February 2024 at the age of 96. From 1990 until just a few weeks before his death, Terry collected and identified about 50,000 mayfly specimens from across Aotearoa New Zealand and overseas. He described 20 previously unknown mayfly species.

In later years he was joined by his son Research Fellow Tim Hitchings and grandson Richard. Their meticulous work over many decades created a unique archive of insect

Associate Curator Human History Frances Husband preparing for an exhibition of ceramics.





Museum volunteer Margaret Lovell-Smith and Research Fellow Tim Hitchings

life in Aotearoa New Zealand. Researchers will be able to use the data to compare mayfly populations across the decades, providing valuable insights into environmental change and habitat degradation. This impressive legacy will be a valuable research tool for many decades to come.

Museum Natural History Research Fellow Peter Johns continues to sort and identify insect specimens that he deposited with the Museum in 2010. Natural History Research Associate Dr Ian Payton is integrating into the Museum collection two privately held mollusc collections, dating from the late 1930s and mid-1950s. These collections will be made available to researchers.

In the last year he has catalogued 1,000 marine bivalve molluscs in the collection. These were collected from across Aotearoa New Zealand, including important finds from Rakiura/Stewart Island. He also started a taxonomic review of the snail genus *Delos* in association with colleagues in Wellington. This involved taking high resolution images of specimens in the collection and describing new species.

Human History

Julia Bradshaw has continued her research on colonial women and presented two conference papers on unreported bigamy in Aotearoa New Zealand. She is currently working on an article about married women and their property. Julia continues to research European use of pounamu and is also collaborating with Rebecca Le Grice on women's contribution to natural history in Canterbury. At the same time, she has been writing a book about women in New Zealand's goldfields.

Dr Adele Jackson, Curator Human History, focuses her research on historic and contemporary Antarctic visual art and culture, contributing also to the development of the Museum's Antarctic collections. Her review of artwork in the Museum collection by heroic age explorer Edward Wilson is nearing completion.

In collaboration with Antarctic humanities scholars in New Zealand, Australia and Argentina she has contributed to a book chapter discussing cultural connections to Antarctica and the Southern Ocean and to a paper examining heritage ecologies of Antarctic historic sites and monuments. As adjunct researcher with the University of Tasmania (UTAS), hosted at the University of Canterbury, Adele is working on a study of Australian Antarctic arts with colleagues from UTAS, RMIT University, Flinders University, the Australian Antarctic Division and the Nevada Museum of Art.

With Hatesa Seumanutafa, Curator Māori, Pacific and Indigenous Human Histories, she presented a paper discussing representations of toroa (albatross) in material culture at the 2023 SCAR Antarctic Humanities and Social Science conference.

Dr Paulien Martens, Curator Human History, has continued her research on the social history of Canterbury and the history of the family, which included sharing her research on the Canterbury Pilgrims & Early Settlers Association Collection. She also presented a paper at the New Zealand Historical Association conference about family history in a museum, discussing themes of memory

and inheritance.

With Hatesa Seumanutafa she co-edits the Reviews in Other Media section of the *New Zealand Journal of History*. This has involved writing reviews and other editorial work. In response to several external enquiries, Paulien is building on her knowledge of twentieth century women's clothing in the Museum collection. She is also continuing to develop her PhD research on colonial fatherhood for publication in a journal.

Frances Husband, Associate Curator Human History, is working with Tūhura Otago Museum and the Ngāi Tahu Māori Rock Art Trust, researching and developing an exhibition about Māori rock art, *Tohu Whenua Tohu Ora*. She researched and developed the exhibition *Form & Fire*, showcasing the Museum's local studio pottery collection, which opened in September 2024 at the *Canterbury Museum Pop-Up*.

Records

Volume 37 of *Records of the Canterbury Museum* was published with five articles: Stone Tools of the Mackenzie Basin Moa-hunters, South Canterbury (Phillip Moore), Rediscovery of Pareora Rock Art Sites, First Records and Analysis (Rosanna McCully McEvedy and Marion Seymour), A Re-examination of Stone Artefacts from Weka Pass Rock Shelter (Phillip Moore), A Living Panorama: Parasols at Canterbury Museum (Julia Bradshaw, Paulien Martens and Lyndon Fraser) and Ferdinand von Hochstetter's Description of Mere Pounamu in Vienna (Rodney Grapes and Sascha Nolden).



L to R: Ruth Jeffs, Collections Technician Human History and Paulien Martens, Curator Human History

Associate Curator Natural History, Johnathon Ridden with a map of Canterbury hand drawn by Julius Haast in 1867 after his exploration of the province



Our People and Working Environment

After the Mammoth Museum Move, focus shifted to designing new exhibitions for the redeveloped Museum.

After more than a year of moving the Museum collection and back-of-house staff to Hornby, we shifted focus in the year to resuming the inventory project and developing the new visitor experience for the redeveloped Museum. These two projects are our major priorities over the next few years.

We now have staff working in four different locations – Hornby, the pop-up Museum, *Quake City* and Ravenscar House Museum, and two educators on the road delivering lessons in schools. We are working hard to ensure that we are engaging with all staff, keeping everyone connected and updated about the redevelopment and our day-to-day work.

A new social committee has been organising events and initiating wellbeing strategies, based on feedback from staff,

to settle people into the new premises and ensure that staff working across multiple sites have a chance to get together.

A 5-year plan to roll out new IT infrastructure and improved data storage continues. Backup data is now automatically stored off site. We now have many more terabytes of new data storage available.

To improve the working and storage environment at Hornby, we installed heating units in the collection storage space to ensure Museum staff are kept warm and the temperature is kept stable for the collection. The heaters, installed in September 2023, have the storage space at a stable 18°C, a vast improvement on the conditions in many of the storerooms at Rolleston Avenue.

Our People

Learning and professional development was back on track after a lull during the Museum move. Staff training hours were up from 2,300 to 3,405. Staff participation remained steady at 455 staff members across 86 events.

The Service IQ Level 4 Certificate in Museum Practice allows staff to work together to learn about key areas of museum best practices. The course gives staff members an overview of the museum sector, from customer service to education and conservation to security. The courses have been running continuously at the Museum since they began in 2007. The Museum was one of the first institutions to adopt the course and is one of the largest providers in New Zealand. Since 2007, the Museum has assisted well over 100 staff members to complete the programme and to gain a nationally recognised certificate. During the year, 4 staff completed the qualification and a further 10 started the course. The course includes a one-day unit on taonga Māori in museums run by National Services Te Paerangi for Canterbury Museum and other Christchurch institutions.

In late 2023, 23 staff completed a 16-hour introductory course in te reo Māori and tikanga. The course is one way the Museum hopes to give all staff a basic understanding of te reo Māori.

Museum staff also attended a 2-day immersive cultural experience at Rehua Marae in Christchurch, which includes an overnight stay in the whareniui (meeting house) and a roster of domestic duties.

Russell Wilson, Protective Services Officer





Conservation Technician Louise Piggin scans an old book to detect possible poisons such as arsenic.

The overnight stay includes introductions to tikanga, Māori history and te reo Māori. A total of 35 staff members participated in the noho marae (marae stays) held in early 2024. A number of Museum Trust Board members also attended alongside the Tumuaki/Director and senior leadership team. For the first time, the Museum offered the overnight stay to staff members who had already attended in the past but would benefit from a revised refresher course.

Paul Verheyen, Facilities Officer

Health, Safety & Wellbeing

The Museum has successfully kept staff safe while working across multiple sites and at a new temporary storage and offices facility in Hornby.

Training is a vital way to ensure staff safety, with 15 first aid courses delivered across the year. 31 staff members have completed first aid training and we have 31 floor wardens. All staff have completed fire extinguisher training.

Once again, there were no notifiable accidents in the year. The total number of accidents was 15, down on 19 the year before and 21 the year before that. The accidents involved nine staff members, five Museum visitors and one contractor.

Sustainability

We continued our focus on recycling to avoid sending material to landfill.

Food scraps, plastics, soft plastics, cardboard and paper waste at the Hornby facility are all now recycled.



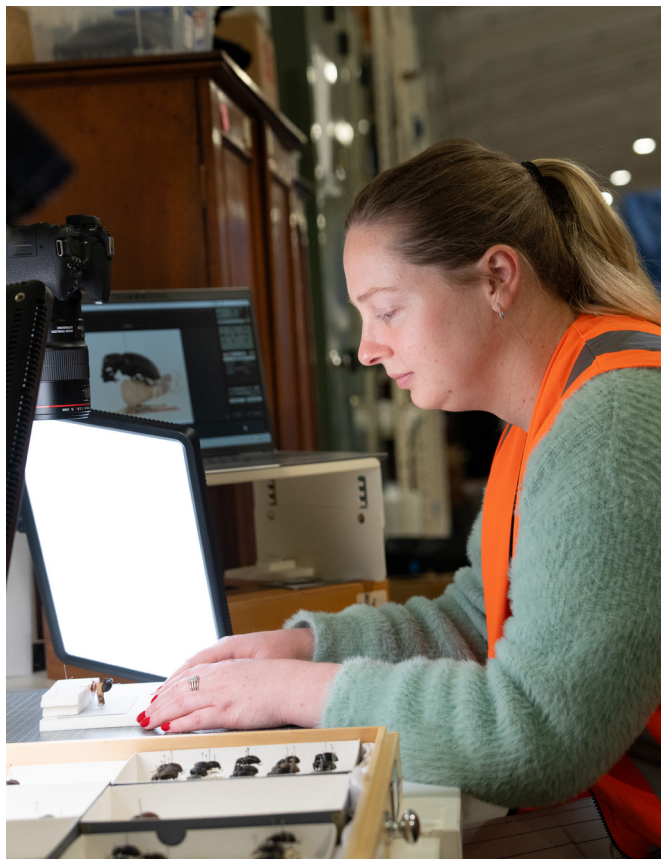


Ashley Boot Collections, Inventory Project Lead Technician, labels a sewing machine.



Mark Fraser, Collections Technician Natural History, cataloguing a bird skull.

Nic Boigelot, Collections Technician Registration, digitising a book.



Julia Nicholls, Collections Technician Natural History, photographs a specimen

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Independent Auditor's Report

Statement of Comprehensive Revenue and Expenses

For the year ended 30 June 2024

	Note	2024 \$	2023 \$	Budget (unaudited) 2024 \$
Revenue				
Revenue from non-exchange transactions	2	12,426,531	10,059,237	10,706,382
Revenue from exchange transactions	2	4,480,479	4,936,032	2,499,691
		16,907,010	14,995,270	13,206,073
Expenditure				
Employee benefits expense	3	6,425,673	6,893,430	6,644,540
Depreciation and amortisation	3	1,994,184	1,807,056	1,610,300
Other expenses	3	9,473,894	9,228,815	5,242,516
		17,893,751	17,929,301	13,497,355
Net surplus/(deficit) from operating activities		(986,741)	(2,934,032)	(291,282)
Capital project grant		25,821,539	612,055	-
Net surplus/(deficit) attributable to Canterbury Museum Trust Board		24,834,798	(2,321,977)	(291,282)
Other comprehensive revenue and expense				
Change in fair value of equity instruments		755,325	1,282,066	-
Sale of available-for-sale financial assets		360,031	265,509	-
		1,115,356	1,547,575	-
Comprehensive revenue and expenses before impairment		25,950,154	(774,402)	(291,282)
Impairment of buildings	6	-	(2,832,793)	-
Total comprehensive revenue and expenses attributable to Canterbury Museum Trust Board		25,950,154	(3,607,194)	(291,282)

Statement of Changes in Equity

For the year ended 30 June 2024

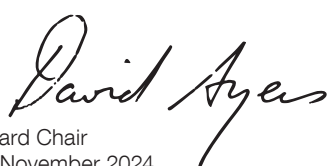
Opening balance	142,034,168	145,641,362
Net surplus	24,834,798	(2,321,977)
Other comprehensive revenue and expenses	1,115,356	1,547,575
Impairment of buildings	-	(2,832,793)
Closing balance	167,984,322	142,034,168

The accompanying notes form part of these financial statements.

Statement of Financial Position

As at 30 June 2024

	Note	2024 \$	2023 \$
Current assets			
Cash and cash equivalents		6,193,405	5,567,361
Debtors and receivables from non-exchange transactions		651,307	636,162
Debtors and receivables from exchange transactions	4	3,937,994	1,290,818
Inventory		27,895	18,514
Other financial assets	5	4,100,511	3,959,372
		14,911,113	11,472,227
Non-current assets			
Other financial assets	5	63,337,590	67,808,696
Property, plant and equipment	6	94,173,813	73,020,885
Intangible assets	7	80,838	153,936
		157,592,240	140,983,517
Total assets		172,503,353	152,455,744
Less liabilities			
Current liabilities			
Creditors and other payables	8	3,933,107	1,584,594
Employee entitlements	9	404,200	381,123
Grants received in advance	10	173,306	8,447,687
		4,510,613	10,413,404
Non current liabilities			
Employee entitlements	9	8,417	8,172
		8,417	8,172
Total liabilities		4,519,031	10,421,576
Equity			
Reserves	11	88,693,887	88,852,343
Retained earnings	12	79,290,435	53,181,825
		167,984,322	142,034,168
Total liabilities and equity		172,503,353	152,455,744



Board Chair
11 November 2024



Director | Tumuaki

The accompanying notes form part of these financial statements.

Statement of Cash Flows

For the year ended 30 June 2024

	2024	2023
	\$	\$
Cash flows from operating activities		
<i>Receipts from non-exchange transactions</i>		
Levy and ex gratia payments	10,162,377	9,724,761
Donations and grants	2,194,865	480,411
<i>Receipts from exchange transactions</i>		
Other revenue	1,334,742	1,209,530
Interest and dividends on financial instruments	2,729,979	2,489,834
<i>Payments</i>		
Payments to suppliers of goods and services	(6,736,492)	(8,051,273)
Payments to employees	(6,402,351)	(6,876,559)
Net cash flows from operating activities	3,283,120	(1,023,296)
Cash flows from investing activities		
Sale of property, plant and equipment	-	10,000
Sale of financial instruments	18,439,623	16,896,199
Purchase of property, plant and equipment	(7,707,566)	(9,614,560)
Purchase of financial instruments	(13,389,133)	(6,222,587)
Net cash flows from investing activities	(2,657,076)	1,069,052
Net cash flows from financing activities	-	-
Net increase/(decrease) in cash held	626,044	45,756
Cash and cash equivalents at beginning of year	5,567,361	5,521,605
Cash and cash equivalents at end of year	6,193,405	5,567,361

The accompanying notes form part of these financial statements.

Notes to the Financial Statements

For the year ended 30 June 2024

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 is a large not-for-profit organisation. 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

PBE IPSAS 41 Financial Instruments replaces PBE IPSAS 29 Financial Instruments:

Recognition and Measurement and is effective for the year ending 30 June 2024. The main changes under the standard relevant to the Museum are:

- New financial asset classification requirements for determining whether an asset is measured at fair value or amortised cost.
- A new impairment model for financial assets based on expected losses, which might result in the earlier recognition of impairment losses.
- Other changes include reclassifying held-to-maturity/loans & receivables to amortised cost and available-for-sale financial assets to fair value through other comprehensive revenue or expenses (equity instruments).

The Museum's initial assessment is there will be little change as a result of adopting the new standard as the requirements are similar to those contained in PBE IPSAS 29.

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.

Notes to the Financial Statements

For the year ended 30 June 2024

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 12 June 2023. 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 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: Amortised cost (for cash, debtors, bank term deposits and fixed interest investments) or fair value through other comprehensive revenue or expense (for equity instruments).

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 amounts of cash and which are subject to an insignificant risk of changes in value.

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 expected credit loss 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

Bank term deposits

Bank term deposits are initially measured at the amount invested. Interest is subsequently accrued and added to the investment balance. A loss allowance for expected credit losses is recognised if the estimated loss allowance is not trivial.

Fixed interest investments

Assets in this category are measured at amortised cost.

Equity instruments

Equity instruments are designated at initial recognition at fair value through other comprehensive revenue and expense. They are initially measured at fair value plus transaction costs. They are subsequently measured at their fair value, with gains and losses recognised in other comprehensive revenue and expense. When sold, the cumulative gain or loss previously recognised in other comprehensive revenue and expense is transferred within equity to accumulated surplus/(deficit).

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 vii below)
- grants received in advance (refer to item i above)
- retirement gratuity (refer to item vii below)

vi 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 (Straight Line)
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.

Notes to the Financial Statements

For the year ended 30 June 2024

Intangible assets

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

Heritage assets

Heritage assets include collection items or artefacts of cultural or historical significance. The cost of acquisition of heritage assets is charged to the Statement of Comprehensive Revenue and Expenses. During the reporting period, the acquisition cost of collection items amounted to \$3,803,116 (2023: \$734,469).

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.

vii 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.

viii 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.

ix Inventories

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

x 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.

	2024	2023	Budget (unaudited) 2024
	\$	\$	\$
2 REVENUES AND OTHER REVENUE			
a Revenues from non-exchange transactions			
Local authority operating levy and ex gratia payments	10,162,377	9,724,761	10,162,375
Donations, grants and bequests	2,264,154	334,476	544,007
	12,426,531	10,059,237	10,706,382
b Revenues from exchange transactions			
Discovery revenue	-	26,862	-
Lease revenue	97,162	84,775	-
Image Service revenue	4,552	4,261	5,000
Other trading revenue	1,578,409	2,345,195	974,691
	1,680,124	2,461,092	979,691
c Other revenues from exchange transactions			
Interest revenue	2,437,821	1,808,920	1,120,000
Dividend revenue	359,893	666,021	400,000
Unrealised gain on financial instruments	2,641	-	-
	2,800,355	2,474,940	1,520,000
3 EXPENSES			
a Employee benefits expense			
Salaries and wages	6,125,939	6,554,385	6,320,539
Post-employment benefits	175,428	183,587	189,200
Other short-term employee benefits	124,305	115,457	134,801
	6,425,673	6,893,430	6,644,540
b Depreciation and amortisation			
Buildings	1,031,763	1,078,581	826,000
Building fit-out	615,956	476,808	551,300
Furniture, fittings and equipment	273,368	206,944	196,410
Total depreciation	1,921,086	1,762,333	1,573,710
Amortisation of intangible assets	73,098	44,723	36,590
	1,994,184	1,807,056	1,610,300
c Other expenses			
Audit fees for audit services	73,381	49,715	45,510
Loss on sale of furniture, fittings and equipment	-	96,885	-
Loss on sale of financial instruments	394,833	226,989	-
Collection acquisitions	3,803,116	734,469	790,000
Other operating expenses	4,698,195	5,187,718	4,407,005
Relocation expenses	504,369	2,933,039	-
	9,473,894	9,228,815	5,242,516

Notes to the Financial Statements

For the year ended 30 June 2024

	2024	2023
	\$	\$
4 DEBTORS AND RECEIVABLES FROM EXCHANGE TRANSACTIONS		
Debtors	2,662,555	869,643
Allowance for doubtful debts	-	-
	2,662,555	869,643
Accrued interest income	357,484	312,376
Prepayments	917,956	108,800
	3,937,994	1,290,818
5 OTHER FINANCIAL ASSETS		
Financial assets at amortised cost classified as current:		
Bank term deposits	4,100,511	3,959,372
	4,100,511	3,959,372
Financial assets at amortised cost classified as non current:		
Fixed interest investments	50,272,727	46,797,281
Fair Value Equity Instruments classified as non current:		
Equity instruments	13,064,863	21,011,415
	63,337,590	67,808,696

6 PROPERTY, PLANT AND EQUIPMENT

Year ended 30 June 2023

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

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	4,747,207	73,020,885

Year ended 30 June 2024

Carrying amount at 30 June 2023	8,400,000	48,227,297	3,656,270	791,340	11,945,978	73,020,885
Additions	-	-	165,788	427,135	22,552,486	23,145,409
Revaluation	-	-	-	-	-	-
Disposals	-	-	-	-	(71,395)	(71,395)
Impairment losses	-	-	-	-	-	-
Depreciation	-	(1,031,763)	(615,956)	(273,368)	-	(1,921,087)
Carrying amount at 30 June 2024	8,400,000	47,195,534	3,206,102	945,107	34,427,069	94,173,812

30 June 2024

Cost	8,400,000	48,833,852	8,323,136	3,675,446	34,427,069	103,659,503
Accumulated depreciation and impairment	-	(1,638,318)	(5,117,034)	(2,730,339)	-	(9,485,691)
Carrying amount	8,400,000	47,195,534	3,206,102	945,107	34,427,069	94,173,812

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 the 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 11.

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 2024

As the intention is for many of the non-heritage buildings to be demolished as part of the redevelopment, they have been impaired and should be 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.

	2024 \$	2023 \$
7 INTANGIBLE ASSETS		
Beginning balance, software assets	153,936	78,966
Additions	-	119,693
Amortisation	(73,098)	(44,723)
Ending balance, software assets	80,838	153,936
Cost	462,319	561,552
Accumulated amortisation and impairment	(381,481)	(407,616)
	80,838	153,936
All intangible assets are externally acquired software.		
8 CREDITORS AND OTHER PAYABLES		
Current		
Creditors	3,143,797	1,366,804
Other accrued expenses and payables	789,311	217,790
	3,933,107	1,584,594
9 EMPLOYEE ENTITLEMENTS		
Current		
Annual leave	398,476	374,585
Long service leave accrual	5,724	6,538
Others	-	-
	404,200	381,123
Non-current		
Long service leave accrual	8,417	8,172
	8,417	8,172
10 GRANTS RECEIVED IN ADVANCE		
Christchurch City Council	-	7,556,771
Selwyn District Council	-	648,320
Other	173,306	242,596
	173,306	8,447,687

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.

	2024	2023
	\$	\$
11 RESERVES		
Asset revaluation reserve	46,508,050	46,508,050
Asset replacement reserve	17,611,456	18,213,588
Trust and bequest funds	16,771,109	17,600,831
Equity instruments revaluation reserve	2,956,938	1,841,582
Accumulated grants reserve	67,163	67,163
Earthquake conservation reserve	4,779,171	4,621,129
	88,693,887	88,852,342

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

a Asset revaluation reserve		
Beginning balance	46,508,050	49,340,843
Movements	-	(2,832,793)
Ending balance	46,508,050	46,508,050

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	18,213,588	19,418,879
Transferred from retained earnings	(602,132)	(1,205,291)
Ending balance	17,611,456	18,213,588

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. In 2023/24 the funded depreciation was suspended and a capital levy created for the equivalent amount for the next 5 years.

Notes to the Financial Statements

For the year ended 30 June 2024

	2024	2023
	\$	\$
c Trust and bequest funds		
Beginning balance	17,600,831	17,438,070
Transfers from/(to) retained earnings for:		
Donations, grants and bequests	2,337,722	296,392
Interest on trust and bequest funds	676,055	600,837
Acquisition of collection items (heritage assets)	(3,803,116)	(734,469)
Endowment fund operational expenditure	(40,383)	-
Net movements	(829,722)	162,761
Ending balance	16,771,109	17,600,831
Represented by:		
Acquisition Fund	46,298	(91,951)
Adson Trust Acquisition Fund	31,002	1,986,508
Clayton Bequest	150	144
Cranleigh Barton Fund	42,618	41,077
Director's Mason Fund	129,349	122,504
Estate D A Harrison Fund	6,743	6,499
Estate D A Russell Fund	1,105,375	1,065,421
Estate G M Flemming Fund	40,961	39,481
Estate H E Reid Fund	2,685,187	2,167,235
Estate M C Richards Fund	726,662	700,397
Estate M M Adamson Fund	99,128	95,545
Estate M N Duff Fund	43,862	42,277
Estate R B F Eastgate Fund	830,245	800,236
Estate R J Reynolds Fund	1,457,651	1,404,965
Estate W D Barnett Fund	42,797	41,250
H F Von Haast Fund	122,938	118,494
Linblad Antarctic Fund	5,700	5,494
Museum Endowment Fund	9,270,123	8,973,982
P J Skellerup Antarctic Fund	2,068	1,993
Popular Publications Fund	67,203	64,774
Stamp Room Fund	15,049	14,505
	16,771,109	17,600,831

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.

	2024	2023
	\$	\$
d Equity instruments revaluation reserve		
Beginning balance	1,841,582	294,007
Change in value of equity instruments	755,325	1,282,066
Reclassified from sale of equity instruments	360,031	265,509
Ending balance	2,956,938	1,841,582

The equity instruments revaluation reserve arises on the revaluation of equity instruments; gains and losses are recognised directly in comprehensive revenue and expenses. Where there are valuations that have a prolonged impairment, that portion of the reserve which relates to that equity instrument is recognised in surplus or deficit. Where a revalued equity instrument is sold, that portion of the reserve which relates to that equity instrument, 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	4,621,129	4,472,205
Movements	158,042	148,924
Ending balance	4,779,171	4,621,129

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

12 RETAINED EARNINGS

Beginning balance	53,181,825	54,610,196
Net surplus/(deficit)	24,834,798	(2,321,977)
Transfer to asset replacement reserve	602,132	1,205,291
Transfer to trust and bequest funds	829,722	(162,761)
Transfer to earthquake conservation reserve	(158,042)	(148,924)
Ending balance	79,290,435	53,181,825

13 OPERATING COMMITMENTS

An operating commitment exists for non-cancellable lease:

No later than on year	819,354	1,253,090
Later than one year and no later than five years	3,047,452	3,400,187
	3,866,806	4,653,277

Total lease payments recognised as expense during the reporting period was \$1,350,579 (2023: \$1,116,170).

This relates to the lease of the *Quake City* premises, the temporary collection swing spaces, Hornby main premises and the Canterbury Museum Pop-Up. There are no purchase options in place.

Notes to the Financial Statements

For the year ended 30 June 2024

14 CAPITAL COMMITMENTS

There was a \$24,267,674 capital commitments for the redevelopment at 30 June 2024 (2023: \$4,163,803).

15 CONTINGENT LIABILITIES

There was \$125,876 contingent liabilities being retentions held for redevelopment expenditure at 30 June 2024 (2023: \$124,825).

16 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)

	2024	2023
	\$	\$
	793,216	705,225
	5.0	4.0

17 KEY SOURCES OF ESTIMATION UNCERTAINTY

The effect of estimation on these financial statements is greatest in assessing any impairment in debtors and property, plant and equipment. The Museum has assessed that there are no doubtful debt. There has been impairment of buildings of \$nil (2023: \$2,832,793).

18 FINANCIAL RISK MANAGEMENT POLICIES

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

a Credit risk

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

The Museum does not require any collateral or security to support these financial arrangements. The maximum credit risk is the carrying value of the financial assets detailed below as at 30 June 2023, however, the Museum considers the risk of non-recovery of these amounts to be low as at that date.

	2024	2023
	\$	\$
Cash and cash equivalents	6,193,405	5,567,361
Debtors (Note 4)	2,662,555	869,643
Accrued interest receivable (Note 4)	357,484	312,376
Bank term deposits (Note 5)	4,100,511	3,959,372
Fixed-interest investments (Note 5)	50,272,727	46,797,281
Equity instruments (Note 5)	13,064,863	21,011,415
	76,651,544	78,517,447

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.

Contractual maturity analysis of financial liabilities

	Carrying amount \$	Contractual cash flows \$	Less than 1 year \$	1 - 5 years \$	More than 5 years \$
2024					
Creditors and other payables	3,933,107	3,933,107	3,933,107	-	-
2023					
Creditors and other payables	1,584,594	1,584,594	1,584,594	-	-

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: **2024** 2023

Cash and cash equivalents	Fixed and floating rates	0.05%-2.75%	0.05%-5.65%
Bank term deposits	Fixed rates	4.20%-6.25%	3.80%-5.47%
Fixed term investments	Fixed rates	1.44%-6.22%	1.44%-6.19%
Grants received in advance	Fixed rates	1.44%-6.15%	1.44%-6.19%

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 (NZD)	Year end FX rate	Carrying value (NZD)	Sensitivity analysis			
				FX rate	Impact on equity	FX rate	Impact on equity
2024							
Australian listed equities	1,909,941	0.91	2,094,004	0.96	(108,825)	0.87	121,448
EU listed equities	85,154	0.57	149,787	0.62	(12,109)	0.52	14,444
US listed equities	3,755,586	0.61	6,166,808	0.66	(467,891)	0.56	551,593
	5,750,681		8,410,599		(588,825)		687,485
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

Notes to the Financial Statements

For the year ended 30 June 2024

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)	10% market price increase	Sensitivity analysis		Impact on equity
				Impact on equity	10% market price decrease	
2024						
Equity investments	13,064,863	2,929,037	14,371,349	1,306,486	11,758,377	(1,306,486)
2023						
Equity investments	21,011,415	1,706,979	23,112,557	2,101,142	18,910,274	(2,101,142)

f Insurance risk

The Museum ceased the earthquake insurance cover in relation to its Material Damage (excluding Collections) policy in 2011 due to the significant increase in premiums and excesses resulting from the Canterbury earthquakes.

19 FINANCIAL INSTRUMENTS

2024

2023

\$

\$

a FINANCIAL ASSETS

Loans and receivables

Cash and cash equivalents

6,193,405

5,567,361

Debtors and receivables

3,048,294

1,199,481

9,241,699

6,766,842

Other financial assets

Fixed interest investments

54,373,238

50,756,653

Equity investments

13,064,863

21,011,415

67,438,101

71,768,068

b FINANCIAL LIABILITIES

Amortised cost

Creditors and other payables

3,933,107

1,584,594

Employee entitlements

412,618

389,295

Grants received in advance

173,306

8,447,687

4,519,031

10,421,576

20 POST-REPORTING DATE EVENTS

There were no significant post-reporting date events.

(2023: On 14 July 2023 the Canterbury Museum Pop-Up was opened at 66 Gloucester Street 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.)

21 RELATED PARTIES

The Museum is funded from the contributing authorities, being Christchurch City Council \$8,607,011 (2023: \$8,305,732), Hurunui District Council \$90,868 (2023: \$85,472), Selwyn District Council \$788,958 (2023: \$701,571) and Waimakariri District Council \$675,539 (2023: \$631,986). Other related party transactions included:

Organisation	Museum relationship	Transaction	2024 Total \$	2024 Owing \$	2023 Total \$	2023 Owing \$
Antarctic Heritage Trust	Director/Deputy Chair	Services	-	-	(10,992)	-
Lincoln University	Board/Trustee	Services	-	-	(11,898)	(2,380)
Mason Foundation Trust	Board & Director/Trustee	Grant	(28,256)	(28,256)	(13,257)	(13,257)
Robin S Allan Memorial Fund	Board & Director/Trustee	Grant	(9,659)	-	(7,803)	-
Te Papa Tongarewa	Board/Trustee	Services	-	-	(1,739)	-
University of Canterbury	Council member	Services	(235)	-	-	-
Christchurch City Council	Board/Trustee	Services	161,249	5,110	69,755	-
Council of Australasian Museum Directors	Director/Executive Committee	Subscription	1,929	-	1,696	-
St John	Trustee	Services	3,174	152	-	-
Te Pakura Ltd	Board/Director	Consultant	21,587	-	5,940	-
Tonkin & Taylor	Board/Director	Consultant	184,095	8,090	294,100	8,185
University of Canterbury	Council member	Services	404	-	-	-

22 CAPITAL MANAGEMENT

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

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

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

23 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.

24 AUTHORISATION OF FINANCIAL STATEMENTS

The financial statements for the year ended 30 June 2024 (including comparatives) were approved by the Board on 11 November 2024.

Statement of Service Performance

For the year ended 30 June 2024

Objectives 2023–2024	12 month target	Total for year		2022/23 Outcomes
Our Visitors				
- Achieve visitor numbers	135,000	180,161	Achieved	312,908
- Achieve visitor donations	\$25,000	\$70,473	Achieved	\$53,104
- Achieve % of visitors rating their Museum experience as satisfied or very satisfied	≥ 95%	100%	Achieved	96%
- Achieve visitor numbers for <i>Quake City</i>	35,000	87,087	Achieved	70,135
- Ensure staff have completed relevant customer service training	95%	98%	Achieved	96%
- 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	Achieve	Achieved	Achieved	Achieved
- Number of unique visits to Museum websites by our digital visitors	170,000	231,856	Achieved	359,608
- Social media engagement (eg. comments, interactions, shares, likes)	45,000	81,978	Achieved	62,178
Our Programmes				
- Develop, deliver and evaluate 3 special exhibitions	3	4	Achieved	7
- Tour an exhibit to the three contributing district council areas to reach a visitor target of	150,000	173,783	Achieved	147,465
- 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)	13,657 (11,056)	Not Achieved	17,752 (10,573)
- Achieve 7,500 individuals engaging in a Museum delivered public programme	7,500	13,164	Achieved	10,632
- Achieve paid admissions to <i>Discovery</i>				18,625
- Answer 100% of external written/phone/email enquiries within 5 working days (total number to be reported)	100%	100% (3,604)	Achieved	100% (3,694)
- Achieve 750 media hits (print, broadcast and on-line media)	750	629	Not Achieved	845
- Actively participate in professional associations/external bodies	40	48	Achieved	33
- Provide outreach advice & support to other Canterbury museums and related organisations (number of interactions)	150	285	Achieved	512
Our Collections				
- Process 100% of newly offered objects received between 1 April 2023 and 31 March 2024 in the 2023/24 financial year	100% (Max.750 acquired)	100% (314)	Achieved	2.4% (16 of 671)
- Create new inventory records and check and verify new and existing Vernon records	115,000	58,749	Not Achieved	18,520
- Process 100% of all approved loan requests (total number of objects loaned)	100%	3,056	Achieved	100% (3,692)
- Provide access to collections or collections expertise in response to 98% of requests (total number to be reported)	98%	100% (443)	Achieved	100% (225)
- Make collections more accessible by adding records and images to Collections Online	40,000	61,764	Achieved	32,617

Our Research

- Peer reviewed research papers accepted for publication	12	18	Achieved	21
- Publish research via popular formats, including blogs	10	15	Achieved	9
- Peer review external articles or supervise theses	15	22	Achieved	34
- Publish one volume of <i>Records of the Canterbury Museum</i>	1	1	Achieved	1
- Present conference papers	7	18	Achieved	23
- Adjunct positions held in research institutions	3	4	Achieved	3
- Undertake professional visitor survey research to drive continuous improvement	Achieve	Achieved (1,645)	Achieved	Achieved (314)

Our people and working environment

- Maximise return on investment funds within the Museum's Investment Policy	>3.79%	3.75%	Not Achieved	3.46%
- 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	On target	Achieved	Achieved
- Achieve learning and development hours	2,500	3,405	Achieved	2,300
- 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				Achieved
- Seek an improvement in employee engagement score as indicated by the annual Gallup Q12 survey	Achieve	Achieved	Achieved	16% improvement

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				Achieved
- Support the Museum team transition to a new working environment and ensure compatibility and good interface between current and new systems	Achieve	Achieved	Achieved	Achieved
- Appoint a fundraising manager and roll out a fundraising strategy and plan to agreed targets	Achieve	Achieved	Achieved	
- Complete high level new visitor experience plan and deliver the agreed 2023/24 components	Achieve	Achieved	Achieved	
- 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				Achieved
- 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				Achieved
- Complete the set up necessary to expand the inventory project while the Museum is closed				Achieved

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 2024

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 2024, the statement of comprehensive revenue and expenses, statement of changes in equity and statement of cash flows for the year ended on that date; and the notes to the financial statements that include accounting policies and other explanatory information; and
- the statement of service performance of the Museum on page 44 and 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 2024; 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 to 45 presents fairly, in all material respects, the Museum's outcomes measured against the

performance targets adopted for the year ended 30 June 2024. Our audit of the financial statements and the statement of service performance was completed on 11 November 2024. 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 29, 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 \$3,803,116 (2023: \$734,469) 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 2024.

Our audit opinion for the year ended 30 June 2023 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 2024.

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 from pages 1 to 24 and 49-59 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
11 November 2024

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
Natural Hazards Commission Toka Tū Ake
(for *Quake City* special exhibition)
Mason Foundation (research funding and
publication of *Records of the Canterbury
Museum*)
Lottery Grants Board (for collections
digitisation)
R S Allan Memorial Fund (research funding)

Benefactors

Antarctic Research Centre Victoria
University of Wellington
Dame Jacinda Ardern GNZM
Chris Baughen
Emmylou Boyce
Helen Briggs
Val Clemens
Pauline Dear
Louise Donnithorne
Peter Duncan
Trisha Friend
Stephanie Gibson
Peter James
Lynley Jenness
Jason Kelly
Karen Koed
Philip Kyle
Sarah Lake
Maureen Lee

Louise Lonsdale-Cooper
Bryony Macmillan
Simon Martin
Robyn Massam
Clyde Moody
Museum of Transport and Technology
New Zealand Meteorological Service
Philip Pinney
Niki Price
Richard Reeves
Geoffrey Rice
Eric Saxby
Science Alive!
Katharine Sillars
Ken Skilton
Michael Smythe
Andrew Sullivan
Jack van Beynen
Graeme Whyte

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Young G, De Pietri VL, Reid C, **Scofield RP.** A redescription of *Prognathodon waiparaensis* and reassessment of its phylogenetic position. CAVEPS Meeting Melbourne November 2023.

Exhibitions

Six Extinctions

14 July – 3 December 2023

Six Extinctions brought visitors face-to-face with some of the top predators of the past and learnt about the Earth's mass extinction events. The exhibition starred a life-sized cast of the largest Tyrannosaurus rex ever discovered.

Canterbury Potters

2 – 12 November 2023

Canterbury Potters Association celebrated its 50th annual exhibition of ceramic works by members. The exhibition featured dozens of ceramic artworks by Canterbury artists along with work by guest exhibitors Kim Henderson and Duncan Shearer.

Ngā Hau Ngākau

15 December 2023 – 28 April 2024

Ngā Hau Ngākau (Breath of Mine) wove together stunning paintings, intricately carved taonga puoro (traditional Māori musical instruments) and beautiful music to honour the many stories of te Ao Māori (the Māori world).

Produced by Robin Slow, Brian Flintoff and Bob Bickerton

Wildlife Photographer of the Year

10 May – 8 September 2024

The world-renowned *Wildlife Photographer of the Year* exhibition returned to the Museum offering a fascinating glimpse of wildlife across the world, taking visitors from the bottom of the oceans to the peaks of mountains.

Produced by Natural History Museum, London

Local Touring Exhibitions

Canterbury Museum exhibitions toured around regions of our local funding authorities, Christchurch City and Hurunui, Selwyn and Waimakariri District Councils.

Bugs in Your Backyard

Visitors discover a tiny world of insects found in the backyard with fascinating specimens and an interactive display.

Leeston Library and Service Centre, 30 November 2023 – 8 February 2024

Rangiora Public Library, 9 February 2024 – 23 April 2024

Tūranga Central Library, Christchurch, 23 April 2024 – 4 July 2024

Tropical North Canterbury

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

Kaiapoi Library and Service Centre, 26 September 2023 – 9 February 2024

Darfield Library and Service Centre, 9 February 2024 – 3 July 2024

House of Treasures Te Whare Taonga

Rarely seen treasures from Canterbury Museum's collection can be seen in this touring exhibition.

Rangiora Public Library, 25 May 2023 – 26 September 2023

Hanmer Springs Community Library & Service Centre 9 February 2024 – 4 June 2024



L to R: Exhibition team members Chris O'Rourke, Sebastian Denize, David Cooper, Alex Wootton and Jack Cannon

Conservator Emily Fryer with a Lascaux dot dispenser. The adhesive dots are used to secure objects on display.



Museum Staff

Jenny Barnes – Visitor Host

Rick Bishop – Protective Services Officer

Vicki Blyth PGDipJ, BA – Communications & Marketing Manager

Nicolas Boigelot – Collections Technician Registration

Ashley Boot BSc – Collections Inventory Project Lead Technician

Natasha Bonham-Carter MWLM, BSc – Curatorial Lead Technician (parental leave from 14 March 2024)

Julia Bradshaw BSc – Senior Curator Human History

Karen Breen – Visitor Host

Luke Bulger BA – Visitor Host

Jack Cannon BDI – Exhibitions Technician

Jolyon Cath – Protective Services Officer (until 20 October 2023)

Elizabeth Chambers – Visitor Host

Jerry Champion – Customer Experience Manager

Jane Comeau MA, BA(Hons) – Collections Inventory Cataloguing Technician (from 10 July 2023)

David Cooper BFA(Hons) – Exhibitions Manager (from 21 August 2023)

Sarah Cragg MA, BA(Hons), MPA – Collections Inventory Digitisation Technician/Collections Inventory Cataloguing Technician (from 25 September 2023)

Liam Dangerfield BA(Hons) – Exhibitions Technician

Sebastian Denize CertEng – Senior Exhibitions Preparator

Amy Duff MA, BA(Hons) – Collections Inventory Cataloguing Technician (27 September to 7 November 2023)

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

Cam Finlayson MBA, BCom – Head of Operations

Mark Fraser MSc, BSc – Collections Technician Natural History

Emily Fryer MA, BSc(Hons) – Conservator

Paul Gallagher – Visitor Host

Zara Garlick BFA, PGDipMusStud – Collections Inventory Digitisation Technician

Charlie Gates BA – Senior Communications & Marketing Adviser (from 20 September 2023)

Donna Glass BA – Senior Visitor Host

Katrina Graydon BSc – Visitor Host

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

Rebecca Helliwell MA(Dis), BA(Hons) – Collections Technician Human History/Assistant Conservator (from 14 August 2023)

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

Ruth Jeffs MA – Collections Technician Human History (from 24 October 2023)

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

Hayley Milton PGDipArtCuratorship, BA(Applied) – Visitor Host

William Morgan – Visitor Host (until 19 November 2023)

Sarah Murray MA(Dis), BA(Hons) – Deputy Director (from 13 November 2023)/Head of Collections and Research

Julia Nicholls MWLM, BSc – Collections Inventory Cataloguing Technician/Collections Technician Natural History (from 15 April 2024)

Kelvin Nolly – Building Operations Manager

Chris O'Rourke – Senior Design Preparator

Stephen Pennruscoe – Head of Public Engagement

Neil Phillips MPhil, BA – Curatorial Manager

Julie Price – Executive Assistant to the Director (until 8 March 2024)

Isa'ako Pua – Security Manager

Louise Piggin BA, PGDipMusStud – Collections Inventory Cataloguing Technician/Conservation Technician (from 31 July 2023)

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

Scott Reeves BA – Registrar

Johnathon Ridden BSc(Hons) – Associate Curator Natural History

Luke Rowell – Collections Inventory Digitisation Technician

Brendan Rudland BA – Exhibitions Technician

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

Hatesa Seumanutafa MMHP, BA(Hons) – Curator Māori, Pacific & Indigenous Human Histories

Phil Skewes – Associate Curator Collections Inventory

Tracey Simpson-Smith DipTA – Executive Assistant to the Director (from 13 May 2024)

Nigel Tecofsky BCom, CA – Financial Controller

Jamie Te Heuheu BFA(Hons) – Collections Technician Registration

Erna Tidy MHerCons, BA – Associate Registrar

Paul Verheyen – Facilities Officer

Andrea Webley BCom – Funding & Development Manager (from 24 January 2024)

Brian Wood BCom – Protective Services Officer (from 20 November 2023)

Alex Wootton BDes – Graphic Design Technician

Anthony Wright MSc, FNZIM – Tumuaki | Director

Chenjian (Simon) Xue MPA, BEcon – Accounts Administrator

CASUAL AND FIXED TERM CONTRACT STAFF

Lynell Bell – Head of Projects & Strategy Delivery (from 6 May 2024)

Emmylou Boyce – Collections Assistant (from 7 August 2023)

Sam Carmichael Holmes – Visitor Host

Jolyon Cath – Protective Services Officer (from 20 October 2023)

Carrie Chia-Tan – Visitor Host

Mitchell Collingwood BA – Visitor Host and Protective Services Officer

Stephen Ede – Protective Services Officer (until 7 July 2023)

Abbey Foster
PGDipArtCuratorship, BFA – Digitisation Technician

Georgia Hampton BA(Hons) – Visitor Host/Collections Inventory Cataloguing Technician (from 6 May 2024)

Sam Carmichael Holmes – Visitor Host

Nicole Goncalves BBA – Personal Assistant (from 4 March 2024)

Bernadette Hewson-Martini BCom – Visitor Host

Amber Holdem BA(Hons), PGDipMHP – Collections Inventory Cataloguing Technician (from 29 January 2024)

Marie Hudson PGCE, BA(Hons) – Visitor Host

Isabella Kerby – Visitor Host

Shanae Kirk BSc – Visitor Host

Kim Knight – Visitor Host

Brydie Lauder BSc, DipEnvMgt – Lead Image Cataloguing Technician

Min Lim – Visitor Host

Elissa Mah BCom (Hons), BA – Visitor Host

Virginia Malcolmson – Visitor Host

Aaron Obbeek BVisArts – Collections Assistant (16 August 2023 to 2 February 2024)

Emelia Odongo-Wadsworth AAPsychology – Administration Assistant (until 20 December 2023)

James Norton – Visitor Host

Isabella Roake BDes(Hons) – Visitor Host

Jennifer Stuart – Visitor Host

Jackson Teramura-Clayton – Protective Services Officer (from 6 December 2023)

Neha Velagapudi MCULMC, BA(Hons) – Collections Technician Human History/ Museum Outreach Coordinator (until 16 August 2023)

Russell Wilson – Protective Services Officer (from 4 December 2023)

Walter Worthington – Collections Assistant (16 August 2023 to 2 February 2024)

Aubrey Xu
PGDipArtCuratorship, BVA – Visitor Host

EMERITUS CURATOR

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

EMERITUS RESEARCH FELLOW

Terry Hitchings MSc, DipTchg, FNZIC – Invertebrate Zoology (until 11 January 2024)

RESEARCH FELLOWS

Richard Bullen PhD, PGDip(Dist), LLB – Asian Arts

Lyndon Fraser PhD, MA(Hons), DipTchg – Social History

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

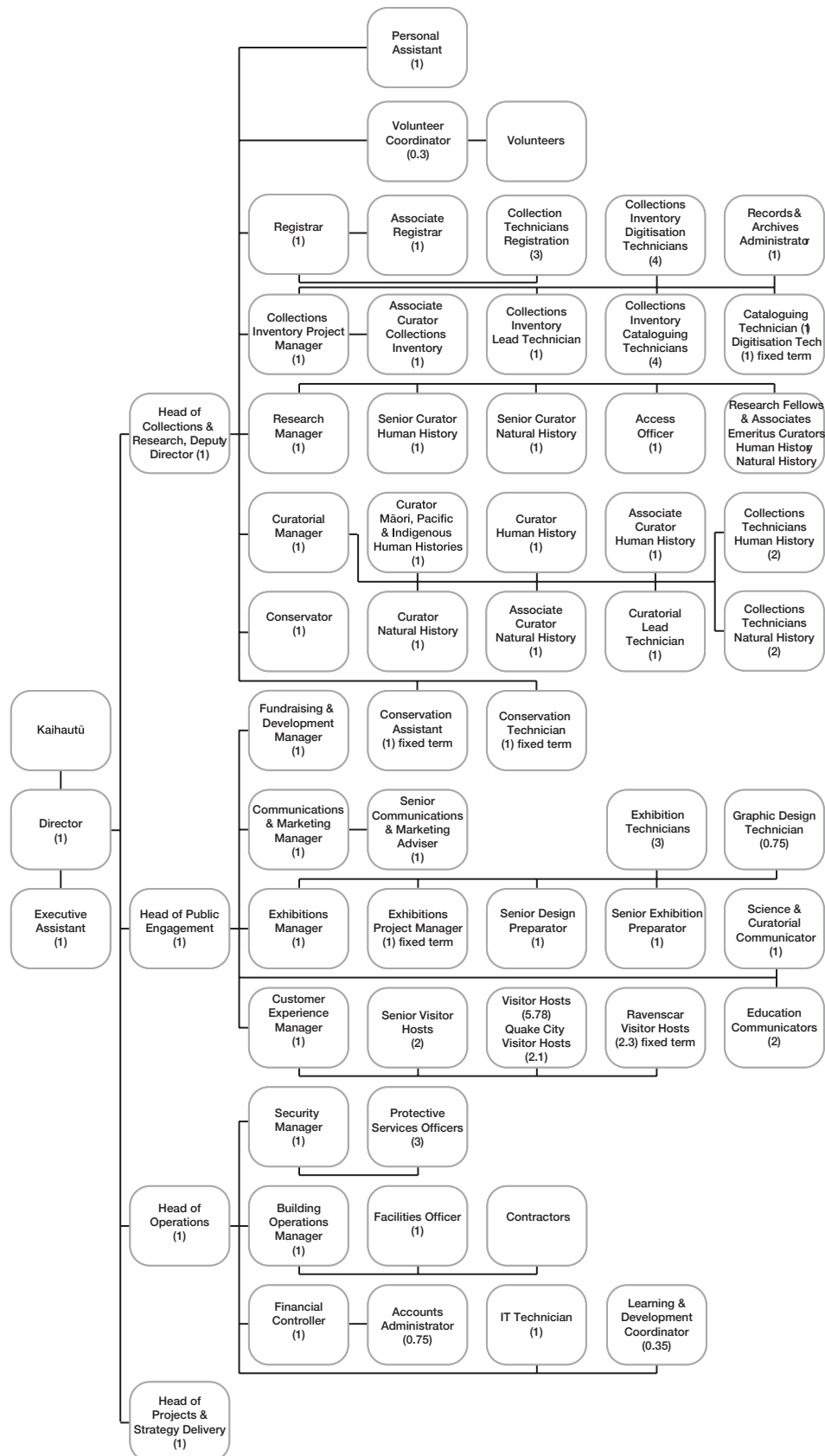
Alison Hutton Adv DipEd, Higher DipEd, TchgCert – Human History

Margaret Lovell-Smith PGDipJ, MA – Human History

Shannon Prouse – Human History

Louise Donnithorne – Human History

Organisational Chart



Museum Representation on External Organisations

Anthony Hennig

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

Adele Jackson

New Zealand Antarctic Society, Editorial Committee
University of Tasmania, hosted at University of Canterbury, Gateway Antarctica, Adjunct Researcher

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
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

Alice English

Doris Lusk Foundation, Board Member
Emerging Museum Professionals New Zealand, Chair
Philologie Society, Committee Member

Mark Fraser

Canterbury Branch Ornithological Society of New Zealand, Committee

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

Jamie Te Heuheu

Centre of Contemporary Art Toi Moroki (CoCA), Programming Panel

Johnathon Ridden

New Zealand Entomological Society – Membership Officer
Styx Living Laboratory Trust, Trustee

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

Neeha Velagapudi

New Zealand Conservators of Cultural Materials – Newsletter Editor
Okains Bay Museum, Board Member

Neil Phillips

Touring Exhibitions Network New Zealand (TENNZ)

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 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)
Tyrone Fields MSW, BA
Grant Lovell BE(Civil), NZCE, CPEng, FEngNZ, CMInstD
Tom Thomson, Deputy Chairperson ONZM, NZCS(Chem), FNZIM
(Deputy Chairperson)

Appointed by Selwyn District Council

Rex Williams BE(Hons), DistFInstD

Appointed by Waimakariri and Hurunui District Councils

David Ayers, Chairperson MNZM, MA, DipEd, DipTchg

Appointed by University of Canterbury

Shayne Te Aika BAL, PGDipMgt

Appointed by Royal Society of New Zealand, Canterbury Branch

Dr Rob Cruickshank PhD, BSc(Hons)

Appointed by Canterbury Museum Friends

Michael McEvedy QSO JP, Knight of Order of St John

Appointed by Canterbury Pilgrims and Early Settlers Association

Jan Bierman BA, DBA (until 8 April 2024)

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])
Corban Te Aika, BA(Hons) (from 30 November 2023)
Lynne-Harata Te Aika MNZM, MA(Hons), DipBilingualEd (Until 30 November 2023)

Appointed by Ngā Maata Waka

Norm Dewes MNZM (until 31 December 2023)
Henare Edwards

Appointed by Canterbury Museum

David Ayers MNZM, MA, DipEd, DipTchg
Tyrone Fields MSW, BA
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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