



Artwork title  
Artist  
Year

THE BISHOP SUTER TRUST

# ANNUAL REPORT

1 July 2020 - 30 June 2021



TE ARATOI O WHAKATŪ

**THE SUTER**  
ART GALLERY

**COVER IMAGE:**

Nelson Suter Art Society *Autumn 2021* exhibition; painting by Carol Hargadon *Hidden Gold*

**BACK COVER ILLUSTRATION:**

Robin Slow *Manu* design for the pou in the Jane Evans Foyer;

The Suter™ Art Gallery Te Aratoi O Whakatū

Art Gallery | Café | Shop | Theatre

Physical Address: 208 Bridge Street, Nelson, 7010

Postal Address: P.O. Box 751, Nelson 7040, New Zealand

Phone: +64 03 548 4699

info@thesuter.org.nz

[www.thesuter.org.nz](http://www.thesuter.org.nz)

Opening Hours: 9:30am - 4:30pm daily

The Suter™ Art Gallery is grateful for the continuing support of the following:

**Principal Funder:** Nelson City Council

Funding Support Organisations: Ministry of Education (LEOTC), Tasman District Council.



# THE BISHOP SUTER TRUST

Annual Report for the Financial Year 1 July 2020 - 30 June 2021

*Mai i roto i te wairuatanga  
E manakotia ana te mea ngaro o te whanuitanga  
O te Ao tukupū porehu ara, ataahua hoki....  
Ko te ngākau mahaki hei whakanui ngā manaakitanga  
O Papatuanuku me ngā tāonga katoa....*

*Within the all- encompassing spirit....  
Acknowledging the beauty and mystery of the boundless universe....  
With humility, respect and love for the earth and all its treasures.....*

## Contents

1. Ko Te Pouaranga Report
2. Chairperson's and Director's Report
3. Statement of Service Performance:  
Performance against Objectives in the Statement of Intent 2020-2025
4. Financial Report:  
Statement of Comprehensive Revenue and Expenses  
Statements of Changes in Net Assets/Equity  
Statement of Financial Position  
Statement of cash Flows  
Notes to the Financial Statements
5. Audit Report
6. Appendices:
  - i. Suter Art Gallery Exhibitions
  - ii. Public Programmes and Activities
  - iii. Collection
  - iv. Make/Shift Spaces & Suter Art Gallery Nelson City Centre ArtWalk
  - v. Suter People
  - vi. Acknowledgements

## 1. Ko Te Pouaranga

*E rau rangatira mā, tēnā koutou  
Tēnā hoki koutou me ō tātou tini mate e hingahinga mai nei i runga i ō tātou.  
E kui mā koro mā haere, haere atu rā ki te Ao Wairua.  
Nō reira, nā rātou kia a tatou te hunga ora ka mihi mahana ki a koutou katoa e  
mahia nei ngā mahi ki te tautoko, me tiaki ngā taonga i roto i te Whare nei. Anei te  
panui a tau o Ko Te Pouaranga.*

No reira, Nei rā te mihi ki a koutou e haere mai nei ki te reo karanga o tēnei Hui a Tau Tēnā tatou katoa.

This year has been no less traumatic than the previous year due to COVID-19 and its ongoing impact. It is important to acknowledge those that have passed within Iwi and in the community particularly those that have been avid supporters and friends of The Suter. We bid them farewell.

Ko Te Pouaranga has been operating in conjunction with Te Tai Ao Iwi Komiti of Te Pupuri Taonga o Whakatū. This has rationalised representation of Iwi and the membership is the same on both entities.

Exhibition openings have been taking place as required with Iwi ensuring that exhibitions have been opened appropriately with positive feedback from the artists who have appreciated Iwi support. This last year has also seen the combined Komiti considering Suter policies from a bi-cultural perspective.

This last year has also seen the appointment of a Māori Curator to work with the Director and the Suter Curator to bring to fruition an exhibition with Ko Te Pouaranga and the Iwi community support to present a Raranga (Harakeke weaving) exhibition focusing on past and present weavers of Te Tau Ihu which is to open later this year to coincide with Te Mana Kuratahi (National Primary kapa haka competitions at Trafalgar centre) 31 October- 4 November being held in Whakatū This is an exciting initiative for The Suter and one we hope to build on in the coming years.

No reira,  
Noho Ora Mai

*Jane du Feu*

Iwi appointed Trustee

## 2. Report of the Chair and Director

### Introduction

This report covers financial and performance results for the Bishop Suter Trust (The Trust) for the twelve-month period 1 July 2020 – 30 June 2021.

### Highlights

The Suter exceeded its visitor goals by 22% with 122,280 recorded visits- an exciting achievement given that on July 1<sup>st</sup>, 2020, we and New Zealand were still emerging from the COVID-19 lockdown, the gradual ramp down of levels and re-awakening of activity.

Our exhibition programme was re-jigged, education programmes delivered on and off site and events managed to meet safe audience levels. By Christmas time however, we had launched our dramatically presented feature exhibition *Christine Boswijk Thinking through her hands* supported by Jarden, and had held 2 new evening events, *Night Vision* and *Art Before Dark*. Visitors from throughout New Zealand were visiting the Gallery, thanks to our efforts and through collaborative campaigns and partnerships forged with NRDA and Uniquely Nelson.

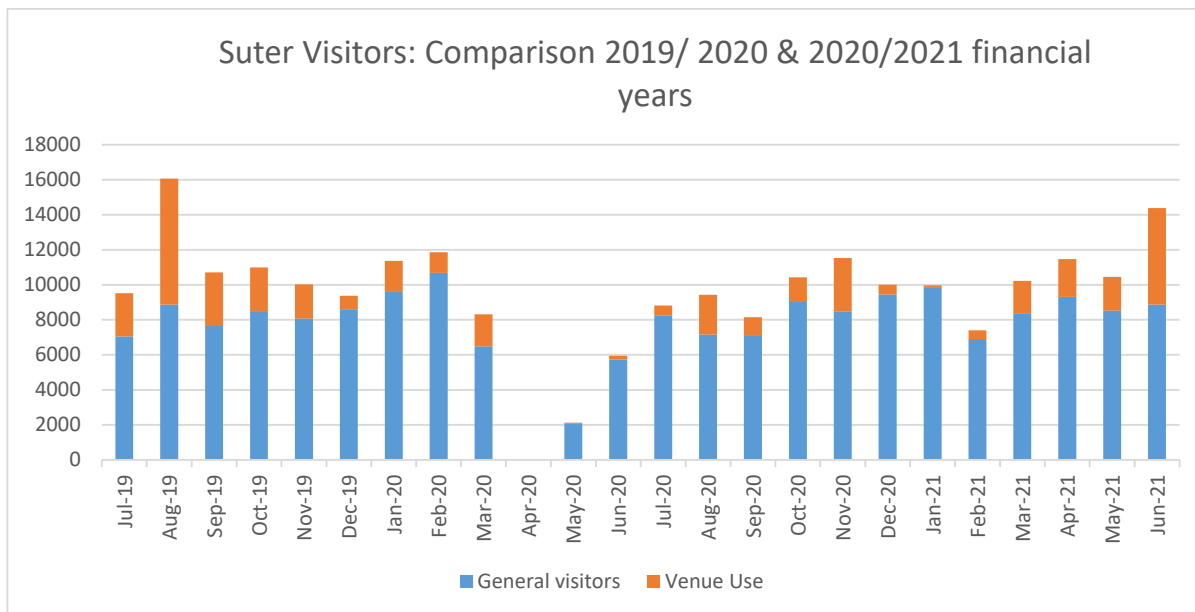
In March 2021 we held a very successful fundraising event Palate to Palette Dinner and Auction. Benefaction has enabled the Suter collection to be put online and significant art works to enter the collection. We have also received a very generous offer for the naming rights to our theatre which is henceforth known as the Pastorius Waller Theatre @ The Suter.

Another exciting partnership was with Make/Shift Spaces to bring large scale images of art works from the collection to walls in Nelson's CBD.

### Achievement of our key priorities

#### 2.1.1 Operating a successful visual arts centre and visitor destination

**Visitors:** Not knowing what to expect as a flow on from COVID 19, we re-set our visitor goals in May 2020 to 100,000 people using our facilities. As the graph below shows, visitor levels have been steadily growing and in some months such as October-December 2020, general visitors exceeded pre-COVID levels for that time of the year. For this we can acknowledge the campaigns to encourage New Zealanders to explore and travel and the popularity of some new public programmes. Activity in the Pastorius Waller Theatre has taken longer to recover, but as the graph shows by financial year end this was also showing healthy growth.



## Resourcing

Undoubtedly a highlight for The Suter was the 2021 major fundraiser dinner and auction event, *Palate to Palette*, held late March 2021 a year on from the planned 2020 event that had to be cancelled due to COVID-19 Lockdown. Guests were able to enjoy a very convivial evening and were enthusiastic bidders on the night enabling a great outcome. We are very grateful for the artists and organisations who generously donated items and experiences for the auction, and those that gave their skills- auctioneer Ben Plumbly of Art+Object, John Paul Pochin as photographer, Jan Hoult floristry, Hopgood's & Co, Suter Café and Harbour Light Bistro chefs. The event was a chance to showcase excellent Nelson Tasman wines, beverages, produce and the culinary expertise of these local chefs. Special mention should also be made of Suter trustees Gay Hervey and Judy Finn for their contributions to the success of this event.

During 2020-21 The Suter was making pleasing progress on increasing self-generated revenue from its various trading activities which includes leases, venue hire and retail activity in addition to fundraising, benefaction and partnerships. A focus in this period has been on benefaction and building partnerships; Jarden came on board supporting the presentation of the Christine Boswijk exhibition and we entered into an ongoing arrangement with long time benefactors Joe and Kay Pastorius Waller recognised with naming rights to The Suter's theatre.

The Suter Shop had been trading well, a benefit to us and our community as The Suter Shop features many items by artisans from the wider region. Venue hire has been gaining momentum and in 2021 we have seen the successful return of live performance, lectures, Nelson Film Society screenings, film festivals and corporate events.

### **Building, risk management & sustainability:**

The Suter is, with WSP (Opus), undertaking a comprehensive review of our Long Term Maintenance Plan. It was our intention to complete an audit of The Suter's carbon footprint by financial year-end, and although this wasn't able to be achieved, preliminary investigations and extensive monitoring of energy usage across areas of the building over several years<sup>1</sup> will facilitate completion of this audit in October/November 2021. Meanwhile

<sup>1</sup> Including useful comparative data with COVID-19 level 4 Lockdown and Level 3 compared to 'normal' levels of occupation and activity

we have been reviewing our practices across activity areas to reduce waste, use sustainable materials amongst other initiatives.

The lift so long out of action, and only after considerable improvements were made, was finally re-commissioned in August 2020. Issues are ongoing with the heating and ventilation equipment, but fortunately not to the detriment of artworks in the exhibition spaces or collection storage. These are being progressively addressed. Overall, though, the building is performing well, and continues to delight visitors.

### **Our people**

The Suter has a small staff team but with considerable experience and expertise, and whose work is supplemented with a dedicated group of volunteers who contribute to the visitor experience, archives and library, fundraising, events and public programmes. The year-end coincided with the resignation of The Suter's first Commercial Manager Jeff Morris. His two years in this position has seen growth in revenue generating activities of The Suter and has increased the profile of The Suter as a 'must see attraction' for visitors to Nelson/Tasman.

The Suter is very fortunate to be governed by trustees who bring a range of skills and community connections to the table which brings many benefits to The Suter, evident in the positive results this year. The term of trustee Gabrielle Hervey, a seasoned marketer and fundraiser, concludes at the Trust's 2020/2021 annual meeting, but we hope to retain her involvement in some future projects.

### **2.2.1. To inform and engage the public through the visual arts: Exhibitions**

14 new exhibitions were mounted during the year, in the Original, Hercus and Potton Galleries, Contemplation Gallery and adjacent areas. Works from The Suter's collection featured in 7 of these exhibitions, including one of the first exhibitions to open in the period under review, *Noble Souls*. This comprised artworks by Nelson/Tasman children created during COVID-19 Lockdown alongside Suter collection artworks, celebrating essential workers, our sense of home and community<sup>2</sup>.

The majority of our exhibitions were developed by Suter Curator Sarah McClintock and ranged from art historical, survey shows to very contemporary installations. In addition we showed 2 exhibitions developed by external parties - Elizabeth Thomson's *Cellular Memory* curated by Gregory O'Brien and *Heavy Trees, Arms and Legs* which came to us from Christchurch's Physics Room- a contemporary art space with whom we often collaborate.

The careers and art practices of Christine Boswijk, a ceramics' artist based in Tasman and the late Gavin Hitchings, a Nelson contemporary jeweller, were celebrated in dramatically displayed survey exhibitions. Jarden's support for *Christine Boswijk: Thinking Through My Hands*, made it possible to



Christine Boswijk *Thinking Through My hands*

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<sup>2</sup> TESA Thanking Essential Services Art by students was the idea of (then) MP for Nelson Dr Nick Smith and supported by the Nelson Mail, Appleby Ice cream, Nelson Principals' Association

not only step up another level in our presentation of this ceramics exhibition, but to extend our marketing and publish an illustrated catalogue. A catalogue was also published for Gavin Hitchings *Stones of Unknowing*.



*Gavin Hitchings: Stones of Unknowing*

Neither show would have been possible without private owners being willing to lend their pieces, which was also the case for *Nelson Hills*- an exhibition that drew together paintings borrowed from Christchurch Art Gallery, the Hocken (Dunedin), Aratoi (Masterton) and BNZ, to supplement significant Suter collection artworks. This exhibition comprised Nelson/Tasman inspired artworks by Christchurch Group artists such as Colin McCahon, Doris Lusk, Leo Bensemann, Rita Angus, W H Allen and Olivia Spencer Bower.

Gavin Hitchings and a Contemplation Gallery installation by Neke Moa, *Rākau whakarawe- Weapons for the Everyday* coincided with a new initiative, Nelson Jewellery Week, the success of which should see this event occur biennially.

The original Bishop Suter Memorial Gallery might be in its 122nd year as an exhibition gallery space nevertheless its ambience readily lends itself to the most contemporary of exhibitions, such as Ben Pearce's raft-shack in his show *Life Will Go on Long After Money*, an imagined reconstruction of a Nelson story; and *Light Dwells*, an installation of 4 artists' works that explore light, timed to coincide with Te Ramaroa, Nelson's Light Festival.

*Reverberation Of Light, Land & Sea* and *Chroma* were two exhibitions curated by Director Julie Catchpole, drawn from the collection and long-term loans. These exhibitions explore themes within abstract art, an identified strength within The Suter's collection. In planning is a third exhibition in this series, and a publication due for release in 2022.

The Nelson Suter Art Society (NSAS) mounted their two regular big members' *Spring* and *Autumn* exhibitions across into the Potton Gallery, as well as running a full programme of members' exhibitions in their McKee Gallery.

We have a calendar of exhibitions planned ahead for several years, and a number in current development, including a series of toi Māori exhibitions that will coincide with significant events that will be held in Whakatū. The kaupapa and curatorial approach for these exhibitions is completely Iwi led. The first of this series of exhibitions, *He Raranga Kōrero: Weaving Conversations* curated by Louisa Paul, will open in September 2021.



### 2.3.1. Life long learning: Innovative educational opportunities:

**Structured Learning Experiences for regional school students:** Our normal delivery of on-site school programmes was disrupted several times by periods of COVID-19 Level 2, so it really wasn't until term 2 2021 - the last quarter of the financial year that we had returned to pre-COVID-19 levels of on-site school programme delivery. During the Level 2 periods (term 3 2020 and term 1 2021) Dr Esther McNaughton, The Suter's LEOTC Educator, took Suter programmes out to schools. Esther's on-line resources developed during 2020's Lockdown and Level 3 also continued to be available to educators. Esther delivered her Extension Art programme for year 5-8 students attracting students from 11 schools across Te Taihu /Top of The South<sup>3</sup>. As ever all her programmes are well received and appreciated by ākonga and their teachers.



Nelson Prep students with their artwork based on Bill Hammond's painting *All Along The Heaphy Highway*

Esther has also been contributing her knowledge to the educational and museum/gallery sectors through a keynote presentation on The Suter's *Aratoi* educational exhibition project at the 2021 AANZAE conference, as well as publishing papers, actively participating in discussions around the proposed Aotearoa New Zealand histories curriculum, and facilitating Zoom meetups of NZ museum and gallery educators.

In 2019/2020 an Educational Endowment Fund was initiated made possible through a founding donation from the Nelson Rotary Club, and this is being built up in a separately identified investment with donations received from our Tap and Go facility and donation box. A set of wooden stools was purchased for the Education Room, an improvement appreciated by all students who use this space.

The Suter's educational activity also includes afterschool art classes and Thursday and Friday adult art classes, delivered variously by Esther, Aurelie Chambers (2020), Jenny Bate (2021) and Mark Dunstan. In addition, two 6 week working in clay classes for adults, were delivered by ceramicist Fiona Sutherland. School holiday programmes were run by

<sup>3</sup> Sessions include students drawn from a number of schools, who attend weekly for 7 weeks

outside provider, Larisse Hall, and Japanese master calligrapher Akiko Crowther uses the Education Room, to teach children this traditional art form.

**Public Programmes** have ranged from openings, curator / artist talks, combination illustrated lectures and book launches, exhibition tours to big evening events. *Night Vision* was an event held in combination with other Nelson galleries, coinciding with the start of the 2020 Nelson Arts Festival in October and *Art Before Dark*, held just before Christmas and organised by Miranda Wood was an entertaining way to introduce a younger demographic to the Gallery.

Symposia for Nelson Jewellery Week were held at The Suter and off-site *How to look at Art* sessions occurred at Richmond Library and guided tours of the Nelson City ArtWalk were offered as part of Tuku 21 Whakatū Heritage month programming.

#### **2.4.1 To collect and preserve, record and communicate our artistic heritage**

It's been a really exciting year with regard to the collection, for not only have we been the beneficiary of generous donations of significant artworks, we have been able to purchase some items - thanks to the contributions of Legacy Group members and our invested special purpose funds. We also successfully applied to The Blumhardt Foundation for a joint funding initiative to grow our collection acquisitions of contemporary craft.

The collection has been supplemented with an exciting range of long-term loans from an anonymous lender. A number of these works have been included in this year's exhibitions and also feature in and around the building

Our dream of making our collection searchable on line is now a reality, thanks to the extraordinary generosity of a Suter Legacy patron.

And to top it off we joined up with Make/Shift Spaces to develop the Nelson City Centre ArtWalk. Large scale images of 26 art works from The Suter's collection are, thanks to the fundraising and brokering skills of Make/Shift, now adorning exterior walls of Nelson buildings, telling our stories of people, places, and history, enlivening our cityscape. The success of this project is encouraging us to look at extending the concept into the Tasman region.

#### **2.5.1 Collaborations & Partnerships that grow The Suter**

The Suter benefits from various partnerships and co-operative arrangements, some of which are formalised such as with Ko Te Pouaranga. We particularly acknowledge Iwi for supporting and being involved in our activities and are excited about the development of Iwi led exhibitions and involvement in other pending projects.

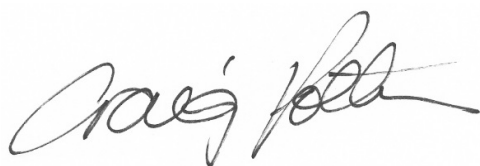
The Suter enjoyed the support from Friends of The Suter, with 102 new memberships signed up during the year. Our Legacy Group, of patrons and donors has made significant contributions to our programmes and projects in 20/21, and we have held some convivial events especially for these generous and committed benefactors.

Our volunteers add a special dimension to The Suter and we extend to them exclusive exhibition "sneak peeks" where they experience a preview of the latest exhibition with the curator(s) and/or artist(s). We are grateful to volunteers who have forgone their overseas travel thanks to COVID-19 and substituted by helping out at The Suter- such that the monthly averaged contribution of volunteers to The Suter has been 120 hours.

Another silver lining of COVID-19 has been the number of joint initiatives and greater involvement with Nelson Regional Development Agency [NRDA], Uniquely Nelson, the Chamber, and venue hirers such as Rata Foundation. The Suter's Commercial Manager Jeff Morris has worked closely with NRDA, Uniquely Nelson and Chamber of Commerce with exciting results particularly in joint promotions and campaigns, to grow awareness of the region. The Suter and Suter Café hosted a Chamber of Commerce Business After 5 in 2020.

Similarly, Suter staff are working closely with NSAS, Nelson Festivals team, other galleries, Nelson Provincial Museum, Make/|Shift Spaces, Library and other Council staff to buoy up our community spirit through projects and activities.

With our committed team of Trustees, staff, volunteers, Legacy group and Friends of The Suter to meet the challenging times ahead we will continue developing a sustainable operational funding model and will work closely with organisations and individuals in our wider community for the betterment of The Suter and Nelson/Tasman Inc.



Craig Potton  
Chairman, Bishop Suter Trust Board



Julie Catchpole  
The Suter Art Gallery Director

14 October 2021



Nelson City Centre ArtWalk launch 23<sup>rd</sup> April 2021, Leo Bensemman *Self Portrait* on FreshChoice, Collingwood St.  
Photo: Tim Cuff



### 3. Performance against Objectives in the Statement of Intent:

The following is performance against objectives set out in the Statement of Intent 2020-2025 [SOI]. Performance targets are in **bold type** and achievement to date is recorded in regular type. Note the numbering and layout is lifted directly from the SOI.

#### 3.1 GOVERNANCE: Operate a successful visual arts centre and visitor destination:

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- 3.1.1. Provide an arts centre and visitor attraction: **That is open 362 days of the year with a minimum of 100,000 visits per annum to The Suter® Report six monthly with visitor statistics.**

**Achieved:** The Suter has achieved its target of being open every day, except Christmas Day, New Year's Day and Good Friday. Total visits to the facilities were 122,280; note this does not include all visitors to the Café who may have entered and left via the Gardens.

- 3.1.2 Ensure that The Suter® is well managed and operates within its agreed plans: **Reports, plans and budgets meet set deadlines. The Risk Management Plan is reviewed annually, and mitigation strategies identified are implemented (including cyber security, and response planning for natural hazards and climate change).**

**Achieved:** Cyber risk mitigation occurs as part of supply agreement- no significant incidents. The Risk Management Plan was comprehensively reviewed, and a process of continuous rolling review of risks and mitigations has been implemented. Identified risks collated, monitored and progressively mitigated.

- 3.1.3 Implement an asset management plan (maintenance and renewals) in relation to The Suter facilities and develop an assets' renewal fund, to be achieved from operational cash surpluses (before depreciation) to fully fund the BST's share of depreciation, over time; **Report on progress annually.**

**Achieved:** Assets' renewal fund established.

- 3.1.4 Undertake an energy and carbon emissions audit; develop a management plan: **Audit undertaken, and plan developed by 30.06.21; monitor and report on energy use monthly and impact of mitigations:**

**Not achieved:** This is a work in progress, the audit will be undertaken before the end of 2021. Energy consumption data has been collated, and is monitored for different areas/functions e.g. theatre, galleries and over a number of years. Consideration and reviews of practices underway across retail, curatorial etc.

- 3.1.5 Be a good employer, fostering a culture of staff excellence and well-being by maintaining good employer policies, procedures and practices and providing a safe and healthy workplace. **Report on observance of policies, health & safety, turnover and related statistics.**

**Achieved:** Health & Safety and Wellbeing: Safety improvements for identified hazards implemented. 1 very minor injury to Suter staff, no hours lost to injury. 4 3<sup>rd</sup> party medical events and 1 minor injury to a visitor. 2 incidents reported to Police. Staff turnover: 3 casual and part time appointments made; 1 resignation.

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#### 3.2 VISITOR EXPERIENCE: Inform and engage the public through the visual arts:

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- 3.2.1 Provide a programme of regularly changing internally produced and externally sourced exhibitions: **10-15 exhibitions mounted per annum; Report six monthly on progress.**

**Achieved:** See appended list. 14 new exhibitions installed in period + NSAS *Spring and Autumn* exhibitions: 12 exhibitions curated/developed by Suter staff, 2 touring (externally sourced); 5 used the



collection extensively; 2 were major survey exhibitions of Nelson/Tasman region artists; 3 catalogues published.

- 3.2.2 Develop a forward exhibition programme that is diverse and stimulating, including internally produced and externally sourced exhibitions; **Exhibitions scheduled that meet the needs and interests of a broad audience. Report 6 monthly on progress.**

**Achieved:** Exhibitions are planned 12-28 months ahead, however COVID-19 continues to impact on programming, particularly for planned international sourced exhibits. Toi Māori exhibitions programmed.

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### **3.3 LIFE LONG LEARNING: Provide innovative educational opportunities:**

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- 3.3.1 Provide learning experiences for regional school students that support their NZ curriculum studies based on The Suter's® programmes and resources; **Target is 3,100 students from 25 schools as per the Ministry of Education (MoE) LEOTC Contract Milestones & post visit evaluations indicate 90% satisfaction ratings of "fine" to "great". At least one Education Advisory Committee meeting held per annum. Structured schools' education programme delivery target: 5,000 students per annum.**

**Achieved LEOTC targets:** On-site 174 LEOTC Educator led programmes delivered to 3,933 students accompanied by 1,008 helpers. 100% satisfied or better ratings in evaluations of programmes by teachers. Advisory Committee met twice in period. On-site education delivery was disrupted by periods of COVID-19 Level 2, so Educator delivered some programmes at schools and The Suter Educator's 5 YouTube programmes and 2 on-line programmes continued to be available to teachers/schools.

- 3.3.2 Provide public programmes which enhance appreciation and enjoyment of the visual arts; **A minimum of 20 talks/ events/ activities are held per annum. Report 6 monthly on progress.**

**Achieved:** See appended: 35 events held: 17 daytime activities - talks, seminars etc. held; 18 evening events such as openings, shared events, other events (shared/offsite) + activities for volunteers. Note - some events are in conjunction with NSAS, or NSAS initiated, but held in Suter gallery spaces. *See appendices*

- 3.3.3 Provide out-of-school and other art educational activities; **Minimum 80 sessions of Suter Kids Club and other community learning sessions are delivered per annum.**

**Achieved:** 209 SKC art classes delivered to 2,395 students and 87 classes for adults with 775 participating. Number of SKC classes delivered per week has varied from 4 to 6; likewise adults 2 to 3; in addition a children's holiday programme delivered by outside provider; children's Japanese calligraphy programmes delivered by outside provider.

- 3.3.4 Provide and manage The Suter® Volunteers' programme: That provides av.>80 hours of contribution per month/ per annum. **Report 6 monthly on progress.**

**Achieved:** Average monthly volunteer contribution of 120 hours. 12 volunteer events held including volunteer *Sneak Peeks*- previews of exhibitions, training and volunteer get-togethers.

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### **3.4 COLLECTION: Collect and preserve, record and communicate and display our artistic heritage.**

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- 3.4.1 Develop The Suter's® Collection in accordance with The Suter's® Collection Policy; **In 20/21 the collection policy is reviewed and approved. All acquisitions and de-accessions approved by the Trust comply with the Collection Policy and related procedures and are reported six monthly.**

**W.I.P. & Achieved:** The Collection Policy is still a work in progress. 30 additions to the Collection: 27 gifted works and 3 purchases. Note 2 of the artworks comprise multiple elements. *See appendices for Acquisitions*

- 3.4.2 The Collection is stored, handled and exhibited safely and securely: **The Collection is stored/displayed in environmental conditions that are in line with accepted museum practice (including temperature 18-22°C/ relative humidity 50-55%, pest control, archival materials, security and fire monitoring). There are no handling mishaps or other damage occurs to Collection items.**

**Achieved:** No incidents; Collection storeroom shelving increased. Collection insurance coverage increased in response to valuation for insurance purposes conducted by expert art appraiser.

- 3.4.3 Enhance knowledge of the collection: Collection records are significantly upgraded to increase accessibility and usability, as a part of a project to make the collection searchable on [www.thesuter.org.nz](http://www.thesuter.org.nz): **Collection records are upgraded; 2020/21 all copyright cleared collection items are uploaded to [www.thesuter.org.nz](http://www.thesuter.org.nz); Loans, reproductions and other collection requests are met in a timely fashion; publishing occurs. Progress reported six monthly.**

**Achieved:** Received donation that enabled The Suter's collection to go online. All collection items are listed on-line and those items with copyright clearance illustrated. All loan and reproduction requests met. Curated continually playing 'slide' shows of works from the collection also screen in the Jane Evans Foyer. Nelson City Centre ArtWalk includes to date 26 reproductions of artworks from the Collection. 3 "How to Look at Art" talks given at Richmond Library. *See appendices*

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### **3.5 COLLABORATIONS & PARTNERSHIPS: Partnerships that grow The Suter®**

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- 3.5.1 Strengthen The Suter's® relationship with Iwi and Maori; **Honour the kaupapa of the Memorandum of Understanding [MoU] with Ko Te Pouāranga; KTP input to programmes and collection development; and co-develop toi Māori exhibitions. Report 6 monthly.**

**Achieved:** Iwi involvement for openings and significant events. Trustees and Director attend KTP hui. New kaupapa Māori curatorial approach being developed for forthcoming *He Raranga Kōrero* exhibition and other toi Māori exhibitions.

- 3.5.2 Develop a collaborative Partnership Plan that engages both commercial partners and philanthropic sponsors to provide additional funding and/or supply goods and/or services to achieve project and programme goals. **Report 6 monthly on progress against our plan:**

**Achieved:** Jarden Sponsorship support of *Christine Boswijk: Thinking Through her Hands*; The Blumhardt Foundation 4-year annual acquisition agreement; David Blunt bequest received. 5 wineries agreement; Noble Souls/TESA project; NRDA – Tourism New Zealand collaborations including "influencers' video shoot at The Suter and postings on social media. Make/Shift Spaces collaboration with The Suter to achieve Nelson City Centre ArtWalk. Education Fund established with Nelson Rotary Club donation and Suter donation box/ Tap & Go donations.

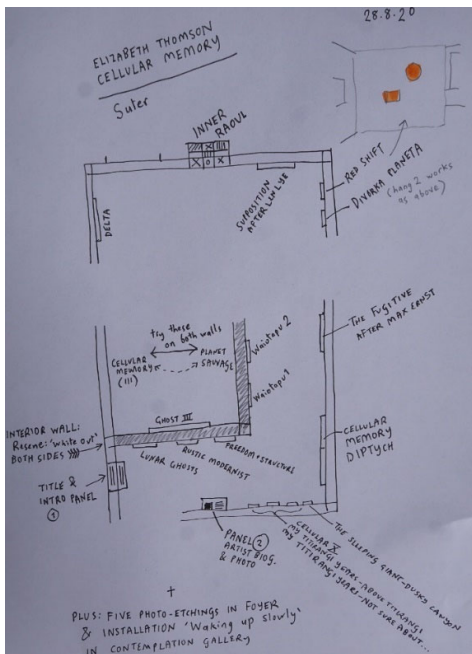
- 3.5.3 The Friends of The Suter® (FOTS) and Legacy Group are enhanced; **2020/21 FOTS review carried out; FOTS membership increases, activities and progress on patronage scheme reported six monthly.**

**WIP & Achieved:** FOTS is still a work in progress. During 2020/21 there were 102 completely new memberships of the FoTS bringing the total of FoTS to 448 annual subscription and Life memberships Legacy Group enjoyed special events and FoTS enjoyed a variety of events, and support rewarded with discounts on events, trips, Suter Shop purchases and adult art classes.

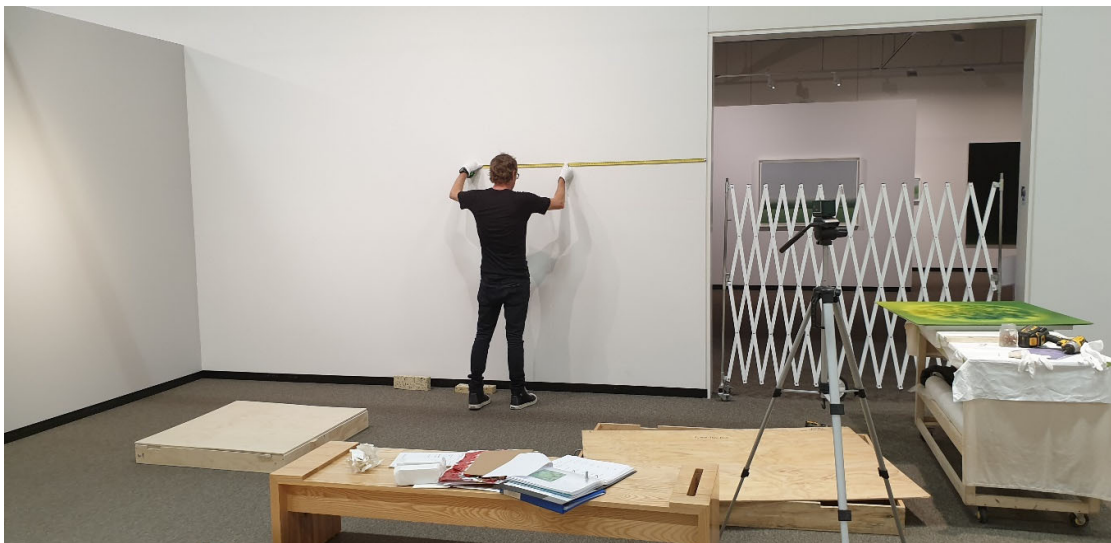
- 3.5.4 The Suter® contributes to other organisations and initiatives to promote Nelson/Tasman visual arts and heritage and provides leadership in fields of expertise to support the Council's provision of social /cultural wellbeing: **Report on contribution to the implementation of the Regional Arts Strategy, Heritage Strategy, regional museums network and other related initiatives; report on contribution nationally in areas of expertise:**

**Achieved:** Arts & Heritage Strategy: Director participated in (Nelson) Arts Panel meetings including selection of street banners, mural designs etc.; Suter liaising with Make/Shift Spaces; **Regional**

**engagement:** Curator 'curated' Level 7 BAM 2020 exhibition at NMIT. Curator on NMIT advisory panel. Curator regularly contributes to the *NZ Ceramic's* journal; Curator and Director delivered *How to Look at Art* talks at Richmond Library; *Night Vision* initiative with other venues in Nelson. Curator written texts for Nelson artists exhibiting outside of Nelson; Curator led Nelson Jewellery Week Presentations. Director-Capacity Partner (mentor) for the Springboard Trust Strategic Leadership for Principals Nelson/Tasman programme. Commercial Manager participant in NRDA, Chamber of Commerce and Uniquely Nelson forums **National/international contribution:** Suter Educator has reinvigorated the NZ Museum Educators forum- hosting regular Zoom meetings; published scholarly articles, presented at Conference on Suter *Aratoi* project and actively participated in discussions about the new Aotearoa NZ histories curriculum; has 2 education focussed papers on Museums Aotearoa website. Director participated in Ministry of Culture & Heritage focus panel discussing COVID arts recovery funding packages. Suter hosted Arts Foundation/Creative New Zealand event at The Suter Theatre. Suter hosted Victoria University Museum Studies intern for 1 month. Suter Curator selector for Zonta Female Art Award, Ashburton Art Gallery.



Elizabeth Thomson Exhibition design concept: photo Suter



Elizabeth Thomson Exhibition setting-up: photo Suter

## 4. The Bishop Suter Trust Financial Statements 1 July 2020 - 30 June 2021

### The Bishop Suter Trust

#### Statement of Comprehensive Revenue & Expense For the Year Ended 30 June 2021


		Actual 2021	Budget 2021	Actual 2020
Income	Note	\$	\$	\$
<b>General Funds</b>				
<b>Non-exchange Revenue</b>				
Donations & Sponsorships		225,210	93,250	63,658
<b>Grants</b>				
NCC - Operations & Maintenance		699,502	701,657	686,771
NCC - Depreciation Funded		234,931	230,133	233,028
TDC		87,813	87,813	87,813
Covid Wages Subsidy	18	-	-	68,837
<b>Total Non-exchange Revenue</b>		<b>1,247,455</b>	<b>1,112,853</b>	<b>1,140,106</b>
<b>Exchange Revenue</b>				
Investments		24,557	5,500	18,179
Exhibitions		14,295	5,000	15,105
Life Long Learning		84,452	75,000	72,647
Visitor Services & Marketing		223,821	160,000	154,260
Rent		133,108	119,000	118,867
Other Revenue		-	250	3,482
<b>Total Exchange Revenue</b>		<b>480,233</b>	<b>364,750</b>	<b>382,541</b>
<b>Total Revenue General Funds</b>		<b>1,727,688</b>	<b>1,477,603</b>	<b>1,522,648</b>
<b>Specific Purpose Funds</b>				
<b>Exchange Revenue</b>				
<b>Cuthbertson Fund</b>				
Income earned		12,489	5,500	10,423
Cuthbertson Fund unrealised market adjustment		47,551	25,000	(26,131)
<b>Burton Fund</b>				
Income earned		1,289	1,500	3,017
<b>Acquisitions Fund</b>				
Income earned		19	400	43
<b>Non Acquisitions Funds</b>				
Income earned		19	-	35
<b>Education Fund</b>				
Income earned		209	100	-
Education Fund Unrealised Market Adjustment		1,513	179	-
<b>Non-exchange revenue</b>				
<b>Acquisitions Fund</b>				
Donations received		15,000	40,000	26,208
<b>Total Special Purpose Funds Income</b>		<b>78,089</b>	<b>72,679</b>	<b>13,595</b>
<b>Other Revenue - Non-exchange</b>				
Donated Collection Items at Valuation		241,937	10,000	53,065
<b>Total Other Revenue</b>		<b>241,937</b>	<b>10,000</b>	<b>53,065</b>
<b>Total Revenue</b>		<b>2,047,714</b>	<b>1,560,282</b>	<b>1,589,308</b>

THE ACCOMPANYING NOTES FORM PART OF THESE FINANCIAL STATEMENTS

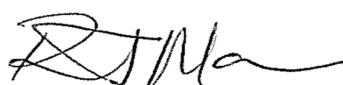


**The Bishop Suter Trust**  
**Statement of Comprehensive Revenue & Expense**  
**For the Year Ended 30 June 2021**

		Actual 2021	Budget 2021	Actual 2020
Expenses	Note	\$	\$	\$
<b>General Funds</b>				
Personnel Costs	4	584,123	595,532	559,552
Audit		13,503	16,000	16,771
Financing Costs		-	500	-
Administration		116,969	109,949	121,926
Governance	14	64,621	56,805	53,953
Exhibitions		105,815	123,570	96,176
Life Long Learning		5,824	6,400	9,060
Visitor Services		109,177	84,900	72,652
Collection		8,225	8,656	11,792
Facilities		146,155	141,855	139,297
Maintenance		21,256	21,050	12,899
Depreciation		469,861	467,464	466,055
Known Shrinkage		1,602	-	421
Bad debts written off		469	-	-
<b>Total General Funds Expenses</b>		<u>1,647,602</u>	<u>1,632,681</u>	<u>1,560,553</u>
<b>Redevelopment Fund Costs</b>		<u>9,347</u>	<u>-</u>	<u>76,209</u>
<b>Total Expenses</b>		<u>1,656,948</u>	<u>1,632,681</u>	<u>1,636,762</u>
<b>Subtotal:- Operating Surplus/(Deficit)</b>		<u>390,765</u>	<u>(72,399)</u>	<u>(47,454)</u>
<b>Unrealised Market Adjustments for Operations Funds</b>		98,735	5,000	10,012
<b>Unrealised Market Adjustments for Education Funds</b>		-	-	(179)
<b>Impairment Value for Collection items</b>	8	(720,999)	-	-
<b>Operating Surplus/(Deficit)</b>		<u>(231,499)</u>	<u>(67,399)</u>	<u>(37,622)</u>
<b>Total comprehensive revenue &amp; expenses for the year</b>		<u>(231,499)</u>	<u>(67,399)</u>	<u>(37,622)</u>
<b>Net Surplus/(Deficit)</b>				
<b>General Funds</b>		(542,178)	(150,078)	(28,073)
<b>Redevelopment Fund</b>		(9,347)	-	(76,209)
<b>Cuthbertson Fund</b>		60,039	30,500	(15,708)
<b>Burton Fund</b>		1,289	1,500	3,017
<b>Acquisitions Fund</b>		256,956	50,400	79,316
<b>Education Fund</b>		1,723	279	-
<b>Other Funds</b>		19	-	35
		<u>(231,499)</u>	<u>(67,399)</u>	<u>(37,622)</u>



Chairperson



Trustee

14 October 2021

Date

THE ACCOMPANYING NOTES FORM PART OF THESE FINANCIAL STATEMENTS

**The Bishop Suter Trust**  
**Statements of Changes in Net Assets/ Equity**  
**For the Year Ended 30 June 2021**

	Note	Actual 2021	Budget 2021	Actual 2020
		\$	\$	\$
<b>Total Equity</b>				
Opening Equity		14,823,019	20,823,019	14,860,592
Nelson City Council		6,000,000	-	6,000,000
Surplus/(deficit) for the period		(231,499)	(67,399)	(37,622)
Other equity movement		-	-	48
Closing Equity		<u>20,591,520</u>	<u>20,755,620</u>	<u>20,823,019</u>
<b>Comprising of:</b>				
<b>General Purpose Funds</b>				
Opening Equity		7,485,900	13,485,900	7,513,924
Nelson City Council		6,000,000	-	6,000,000
Surplus/(deficit) for the period		(542,178)	(150,078)	(28,073)
Other equity movement		-	-	48
Separate out Education Fund		(24,636)	-	-
Closing Equity		<u>12,919,086</u>	<u>13,335,822</u>	<u>13,485,900</u>
<b>Cuthbertson Fund</b>				
Opening Equity		543,871	543,871	559,579
Surplus/(deficit) for the period		60,039	30,500	(15,708)
Closing Equity	7	<u>603,910</u>	<u>574,371</u>	<u>543,871</u>
<b>Burton Fund</b>				
Opening Equity		164,570	164,570	161,554
Surplus/(deficit) for the period		1,289	1,500	3,017
Closing Equity	7	<u>165,859</u>	<u>166,070</u>	<u>164,570</u>
<b>Acquisitions Fund</b>				
Opening Equity		1,851,525	1,851,525	1,772,209
Surplus/(deficit) for the period		256,956	50,400	79,316
Closing Equity	7	<u>2,108,481</u>	<u>1,901,925</u>	<u>1,851,525</u>
<b>Redevelopment Fund</b>				
Opening Equity		4,728,650	4,728,650	4,804,859
Surplus/(deficit) for the period		(9,347)	-	(76,209)
Closing Equity	7	<u>4,719,303</u>	<u>4,728,650</u>	<u>4,728,650</u>
<b>Other Funds</b>				
Opening Equity		48,502	48,502	48,467
Surplus/(deficit) for the period		19	-	35
Closing Equity	7	<u>48,521</u>	<u>48,502</u>	<u>48,502</u>
<b>Education Fund</b>				
Opening Equity		-	-	-
Additions to Fund Capital		24,636	-	-
Surplus/(deficit) for the period	7	1,723	279	-
Closing Equity		<u>26,359</u>	<u>279</u>	<u>-</u>

THE ACCOMPANYING NOTES FORM PART OF THESE FINANCIAL STATEMENTS



**The Bishop Suter Trust**  
**Statement of Financial Position**  
**As at 30 June 2021**

	Note	Actual 2021	Actual 2020
Assets		\$	\$
<b>Current Assets</b>			
Cash and cash equivalents	5	182,203	231,491
Receivables from exchange transactions		11,918	13,117
GST receivable		2,581	7,061
Accrued Interest Burton Fund	7	57	104
Other Current Assets	6	<u>351,319</u>	<u>400,562</u>
<b>Total Current Assets</b>		<u>548,079</u>	<u>652,335</u>
<b>Specific Purpose Investments</b>			
Cuthbertson Investments	7	507,929	447,890
Burton Fund Investments	7	104,510	103,184
Depreciation & Maintenance Fund investments	7	932,790	535,187
Education Legacy Fund	7	26,359	9,930
Blunt Fund	7	<u>112,431</u>	<u>-</u>
<b>Total Specific Purpose Investments</b>		<u>1,684,019</u>	<u>1,096,191</u>
<b>Total Current Assets</b>		<u>2,232,098</u>	<u>1,748,525</u>
<b>Non-Current Assets</b>			
Depreciation Due - Nelson City Council	13c	1,098,293	863,363
Collection	8	7,482,247	7,952,853
Property, Plant and Equipment	9	<u>9,955,058</u>	<u>10,411,435</u>
<b>Total Non-Current Assets</b>		<u>18,535,598</u>	<u>19,227,650</u>
<b>Total Assets</b>		<u>20,767,697</u>	<u>20,976,175</u>
<b>Liabilities</b>			
<b>Current Liabilities</b>			
Payables from exchange transactions	10	99,002	81,292
Employee Entitlements	11	51,776	49,147
Income In Advance		<u>25,398</u>	<u>22,717</u>
<b>Total Current Liabilities</b>		<u>176,176</u>	<u>153,157</u>
<b>Total Liabilities</b>		<u>176,176</u>	<u>153,157</u>
<b>Net Assets</b>		<u>20,591,520</u>	<u>20,823,019</u>
<b>The Bishop Suter Trust Equity</b>			
<b>Capital &amp; Reserves</b>			
<b>General Purpose Funds</b>			
Nelson City Council		6,000,000	6,000,000
Cuthbertson Fund	7	603,910	543,871
Burton Fund	7	165,859	164,570
Acquisitions Fund	7	2,108,481	1,851,525
Redevelopment Fund	7	4,719,303	4,728,650
Other Funds	7	48,521	48,502
Education Fund	7	<u>26,359</u>	<u>-</u>
<b>Total Trust Equity</b>		<u>20,591,519</u>	<u>20,823,019</u>

THE ACCOMPANYING NOTES FORM PART OF THESE FINANCIAL STATEMENTS



**The Bishop Suter Trust  
Statement of Cash Flows  
For the Year Ended 30 June 2021**

	Note	2021	2020
<b>Cashflows from operating activities</b>			
Sales of goods & services		458,930	419,914
Grants and donations		1,027,525	907,078
Interest and dividends		25,931	18,256
Payment to suppliers		(601,230)	(609,601)
Payment to employees		(581,494)	(544,501)
GST (net)		(2,302)	1,291
<b>Net cash flows from operating activities</b>		<b>327,360</b>	<b>192,437</b>
<b>Cash Flows from Investing Activities</b>			
Proceeds from sale of financial assets		100,000	100,000
Purchase of property, plant & equipment		(13,484)	(24,495)
Purchase of collection assets		(8,457)	(31,946)
Purchase of investments		(454,706)	(385,758)
<b>Net cash flows from investing activities</b>		<b>(376,647)</b>	<b>(342,199)</b>
<b>Net Increase/(Decrease) in cash and cash equivalents</b>		<b>(49,287)</b>	<b>(149,762)</b>
<b>Cash and cash equivalents at beginning of period</b>		<b>231,491</b>	<b>381,253</b>
<b>Cash and cash equivalents at end of period</b>	5	<b>182,203</b>	<b>231,491</b>

THE ACCOMPANYING NOTES FORM PART OF THESE FINANCIAL STATEMENTS



Palate to Palette 2021 Auction: photo J-P Pochin



## NOTES TO THE FINANCIAL STATEMENTS

### 1 Statement of significant accounting policies for the year ended 30 June 2021

The Bishop Suter Trust (the Trust) is a charitable trust incorporated in New Zealand under the Charitable Trusts Act 2005 on 5 April 2008 and is domiciled in New Zealand. The Trust is controlled by Nelson City Council as a Council Controlled Organisation as defined under section 6 of the Local Government Act 2002, by virtue of the Council's right to appoint the Board of Trustees.

The primary objective of the Trust is to provide the people of Nelson and visitors to the region access to our cultural heritage and to the many forms of contemporary cultural expression. This means communicating the diverse ideas and experiences that art offers to the widest possible audience by the presentation of quality visual arts programmes and by developing and caring for the permanent collection.

The financial Statements of the Trust are for the year ended 30 June 2021. The Financial Statements were authorised for issue by the Board on 14th October 2021.

### 2 BASIS OF PREPARATION

#### a Statement of compliance

The financial statements of the Trust have been prepared in accordance with Tier 2 Public Benefit Entity (PBE) Financial Reporting Standards as issued by the New Zealand External Reporting Board (XRB). They comply with New Zealand equivalents to International Public Sector Accounting Standards Reduced Disclosure Regime (NZIPSAS with RDR) and other applicable Financial Reporting Standards as appropriate to Public Benefit Entities.

The entity is eligible to report in accordance with Tier 2 PBE Accounting Standards on the basis that it does not have public accountability and annual expenditure does not exceed \$30 million.

The entity is deemed a public benefit entity for financial reporting purposes as its primary objective is to provide services to the community for social benefit and has been established with a view to supporting that primary objective rather than a financial return.

#### b Measurement base

The financial statements have been prepared on a historical cost basis, except for various assets and liabilities that have been measured at fair value. The accrual basis of accounting has been used unless otherwise stated and the financial statements have been prepared on a going concern basis.

#### c Presentation currency

The financial statements are presented in New Zealand dollars.  
All values are rounded to the nearest dollar except when otherwise stated.

#### Changes in accounting policies

The accounting policies adopted are consistent with those of the previous financial year, the impact of new and amended standards and interpretations applied in the year was limited to additional note disclosures.

### 3 SIGNIFICANT ACCOUNTING POLICIES

#### Revenue

Revenue is recognised to the extent that it is probable that the economic benefit will flow to the entity and revenue can be reliably measured. Revenue is measured at the fair value of consideration received.

#### Revenue from non-exchange

A non-exchange revenue is where the entity receives either value from another entity without directly giving value approximately equal value in exchange, or gives value to another entity without directly receiving approximately equal value in exchange.

Where non-exchange revenue is received with conditions attached, the asset is recognised with a matching liability.

As the conditions are satisfied the liability is decreased and revenue recognised.  
When non-exchange revenue is received with restrictions, but no requirement to return the asset if not deployed as specified, then revenue is recognised on receipt.

### **Grants**

Grants received from Nelson City Council and Tasman District Council are the primary sources of funding to the Trust and are restricted for the purposes of the Trust meeting its objectives as specified in the Trust's trust deed.

Council, government and non-government grants are recognised as revenue when they become receivable unless there is an obligation to return the funds if conditions of the grant are not met. If there is such an obligation, the grants are initially recorded as grants received in advance and recognised as revenue when conditions of the grant are satisfied.

### **Other revenue**

Products held for sale are recognised when a product is sold to the customer.

Rendering of services is recognised by reference to the stage of completion of the transaction at balance date, based on actual service provided as a percentage of actual services to be provided.

Where art works are donated in the Trust for nil consideration, the fair value of the work is recognised as income.

Interest income is recognised using the effective interest method.

Dividend income is recognised when the right to receive payment has been established.

Volunteer services received are not recognised as revenue or expenditure as the Trust is unable to reliably measure the fair value of the services received.

### **Advertising costs**

Advertising costs are expensed when the related service has been rendered.

### **Borrowing costs**

Borrowing costs are recognised as an expense in the period in which they are incurred.

### **Income Tax**

The Trust has been granted Charitable status by the Inland Revenue Department, and therefore is exempt from income tax.

### **Leases**

Operating leases – An operating lease is a lease that does not transfer substantially all the risks and rewards incidental to ownership of an asset. Payments made under operating leases are recognised in the surplus or deficit on a straight line basis over the term of the lease.

There are no incentives attached to the leases.

### **Cash and cash equivalents**

Cash and cash equivalents include cash on hand, deposits held at call with banks, other short term highly liquid investments with original maturities of 3 months or less, and bank overdrafts.

### **Debtors and other receivables**

Debtors and other receivables are initially measured at fair value and subsequently at amortised cost less any provision for impairment.

## **Inventories**

Inventories are held at the lower of cost or net realisable value.

## **Property, plant and equipment**

Property, plant and equipment are measured at cost, less accumulated depreciation and any impairment losses. Cost includes expenditure that is directly attributable to the acquisition of the asset.

Additions and subsequent costs:

The cost of an item of property, plant and equipment is recognised as an asset if, and only if, it is probable that future economic benefits or service potential associated with the item will flow to the Trust and the cost of the item can be measured reliably.

In most instances, an item of property, plant and equipment is recognised at cost. When an asset is acquired at no cost, or for a nominal cost, it is recognised at fair value when control over the asset is obtained.

Disposals:

Gains and losses on disposal are determined by comparing the proceeds with the carrying amount of the asset. Gains and losses on disposal are recognised in the statement of comprehensive income.

Subsequent costs:

Costs incurred subsequent to initial acquisition are capitalised only when it is probable that future economic benefits or service potential associated with the item will flow to the Trust and the cost of the item can be measured reliably.

Depreciation:

Depreciation is provided on a straight-line basis on all property plant and equipment at rates that will write-off the cost of the assets to their estimated residual values over their useful lives. The useful lives and associated depreciation rates of major classes of assets have been estimated as follows:

Buildings	50 years (2%)
Improvements	20 years (5%)
Furniture and fittings	16 years (6.25%)
Computer equipment	1-5 years (20%)

The residual value and useful life of an asset is reviewed, and adjusted if applicable, at each financial year-end.

## **Impairment of property, plant and equipment**

Property, plant and equipment are reviewed for impairment at each balance date. When impairment is recognised, the recoverable value of the asset is estimated, an impairment loss is recognised and the carrying value of the asset is reduced to its recoverable amount.

Impairment loss is recognised in the statement of comprehensive income.

## **Collection**

The opening balance of the collections is the deemed cost at market valuation at the commencement of the Trust. Items purchased for the collection are recorded at cost. Items donated to the collection are valued at the time of acquisition and recorded at valuation.

In accordance with NZ IPSAS, the Trust will apply an impairment test to the collection each year.

The collection is not depreciated.

## **Employee entitlements**

Short term entitlements

Entitlements that the Trust expects to be settled within 12 months of balance date are measured at nominal values based on accrued entitlements at current rates of pay.

These include annual leave and holiday pay earned to, but not yet taken at balance date.

## **Good and Service Tax (GST)**

All items on the financial statements are stated exclusive of GST, except for receivables and payables, which are stated on a GST inclusive basis. Where GST is not recoverable as input tax then it is recognised as part of the related asset or expense.

## **Financial Instruments**

A financial instrument is any contract that gives rise to a financial asset of one entity and a financial liability or equity instrument in another.

Financial instruments are comprised of trade debtors and other receivables, cash and cash equivalents, other financial assets, trade creditors and other payables, borrowings and other financial liabilities.

### **Initial recognition and measurement**

Financial assets and financial liabilities are recognised initially at fair value plus transaction costs attributable to the acquisition, except for those carried at fair value through surplus or deficit, which are measured at fair value.

Financial assets and financial liabilities are recognised when the reporting entity becomes a party or the contractual provisions of the financial instrument.

### **Derecognition of financial instruments**

Financial assets are derecognised when the contractual rights to the cash flows from the financial asset expire, or if the entity transfers the financial asset to another party without retaining control or substantial all risks and rewards of the asset.

A financial liability is derecognised when it is extinguished, discharged, cancelled or expires.

### **Subsequent measurement of financial assets**

The subsequent measurement of financial assets depends on their classification, which is primarily determined by the purpose for which the financial assets were acquired. Management determines the classification of financial assets at initial recognition into one of two categories defined below, and re-evaluates this designation at each reporting date.

All financial assets except for those classified as fair value through profit or loss are subject to review for impairment at least at each reporting date. Different criteria to determine impairment are applied to each category of financial assets, which are described below.

The classification of financial instruments into two categories below, determines the basis for subsequent measurement and whether any resulting movements in value are recognised in the reported surplus and deficit or other comprehensive revenue and expense.

#### **i Loans and receivables**

Loans and receivables are non-derivative financial assets with fixed or determinable payments that are not quotes in an active market. The entity's cash and cash equivalents, trade debtors and most other receivables fall into this category of financial instruments.

After initial recognition, such financial assets are subsequently measured at amortised cost using effective interest method, less provision for impairment.

Individually significant receivables are considered for impairment when they are past due or when other objective evidence is received that a specific counterparty will default. Receivables that are not considered to be individually impaired are reviewed for impairment in groups, which are determined by reference to the industry and region of a counterparty and other shared credit risk characteristics. The impairment loss estimate is then based on recent historical counterparty default rates for each identified group.

#### **ii Financial Assets at fair value through surplus or deficit**

Financial assets at fair value through surplus or deficit include financial assets that are either classified as held for trading or that meet certain conditions and are designated at fair value through surplus or deficit upon



initial recognition.

Assets in this category are measured at fair value with gains or losses recognised in the surplus or deficit for the year. The fair value of financial instruments in this category are determined by reference to active market transactions or using a valuation technique where no active market exists.

#### **Subsequent measurement of financial assets**

The subsequent measurement of financial assets depends on their classification, which is primarily determined by the purpose for which the financial assets were acquired. Management determines the classification of financial assets at initial recognition and re-evaluates this designation at each reporting date.

All financial assets held by the entity in the years reported have been designated into one classification "loans and receivables" being non-derivative financial assets with fixed or determinable payments that are not quoted in an active market. After initial recognition these are measured at amortised cost using the effective interest method, less provision for impairment.

#### **Subsequent measurement of financial liabilities**

Financial liabilities are measured subsequently at amortised cost using the effective interest method, except for financial liabilities held for trading or designated at fair value through surplus or deficit, that are subsequently measured at fair value with gains or losses recognised in the surplus or deficit.

#### **Subsequent measurement of financial liabilities**

Trade payables and other borrowings are subsequently measured at amortised cost using the effective interest method.

#### **Significant accounting judgements, estimates and assumptions**

In preparing financial statements, management may be required to make judgements, estimates and assumptions that affect application of accounting policies and the reported amounts of assets, liabilities, income and expenses. Revision to accounting estimates, if any, reflect historical experience and other factors considered reasonable in the circumstances.

Areas where judgements, estimates and assumptions may have a material effect are:

Impairment of assets or cash generating units carrying values, Financial assets and liabilities "fair value", valuation of collection assets, useful lives' and residual values, and provisions.

Revisions to accounting estimates are recognised in the year in which the estimate is revised and in future years effected and related information in the relevant accounting policy and or note to the accounts.



#### 4 Personnel Costs

	Actual 2021	Actual 2020
	\$	\$
Salaries and wages	532,981	533,575
Employer contributions to defined contribution plans	15,652	14,859
Other personnel costs	35,490	11,118
<b>Total Personnel Costs</b>	<b>584,123</b>	<b>559,552</b>

#### 5 Cash and Cash Equivalents

	Actual 2021	Actual 2020
	\$	\$
Cash at bank and on hand	95,149	115,950
Special Acquisitions funds	30,208	58,722
Burton funds	16,745	16,737
Other Funds	40,101	40,081
<b>Total cash and cash equivalents</b>	<b>182,203</b>	<b>231,490</b>

#### 6 Other Current Assets

	Actual 2021	Actual 2020
	\$	\$
Operations term deposit with maturity more than 3 months	300,000	350,000
Inventory	50,379	49,606
Prepayments	940	956
<b>Total other current assets</b>	<b>351,319</b>	<b>400,562</b>



## 7 Specific Purpose Investments

Specific purpose investments are represented by term deposits and a managed fund. They are held in accord with the purpose for which they were granted, either by bequest or donation for a specific purpose.

These investments are from bequests and are specifically for the purposes related to the Trust's art collection. These investments and the income from them cannot be used for operational purposes. The Burton and Redevelopment funds include accrued interest.

	<b>Actual 2021</b>	<b>Actual 2020</b>
	\$	\$
Burton fund - term deposit with a term of less than 1 year. The fund is for collection purposes	104,510	103,184
Cuthbertson fund - deposits and equities + market value at balance date. This fund is for new art works	507,929	447,890
Depreciation Fund - deposits and equities + market value at balance date, Funds assets and renewals	932,790	535,187
Education Legacy Fund - deposits and equities + market value at balance date. To fund education projects	26,359	9,930
Blunt Fund - deposits and equities + market value at balance date. Board to determine purpose of this fund	112,431	-
<b>Total Specific Purpose Investments</b>	<b>1,684,019</b>	<b>1,096,190</b>

## 8 Collection Assets

For over one hundred years The Suter has acquired or had donated Collection items of regional, national and cultural significance.

The Trust engaged an Independent Valuer, Art + Object, to perform a fair market valuation of the Collection for financial reporting and insurance purposes. Art + Object has valued the Collection at \$9,727,852. During the review, 759 items have been assessed at \$720,999 below their carrying value and the value in the financial statements and the value in the financial statements has been reduced by this impairment.

There are also 668 items where the value change has increased by \$2,493,086. The Trust has however not increased the Collection by this value in accordance with the Trust's accounting policy for the Collection, being that the Collection is carried at cost less impairment.

	<b>Actual 2021</b>	<b>Actual 2020</b>
	\$	\$
Carrying amount 1 July	7,952,853	7,867,842
Additions	250,393	85,011
Impairment	(720,999)	0
Total Collection	<b>7,482,247</b>	<b>7,952,853</b>
<b>Carrying amount 30 June</b>	<b>7,482,247</b>	<b>7,952,853</b>

## 9 Property plant and equipment

	Land	Landscaping	Buildings	Plant & Equipment	Work In Progress	Total
Cost or Valuation	\$	\$	\$	\$	\$	\$
Balance at 1 July 2019	442,000	459,249	10,829,847	596,505	751	12,328,352
Additions	-	-	1,812	23,434	162	25,408
Disposals	-	-	-	(1,866)	(913)	(2,779)
Balance at 30 June 2020	442,000	459,249	10,831,659	618,073	-	12,350,980
Balance at 1 July 2020	442,000	459,249	10,831,659	618,073	-	12,350,981
Additions	-	-	-	11,869	1,615	13,484
Disposals	-	-	-	-	-	-
Balance at 30 June 2021	442,000	459,249	10,831,659	629,942	1,615	12,364,465
<b>Accumulated depreciation and impairment losses</b>						
Balance at 1 July 2019	-	62,283	1,216,909	196,166	-	1,475,358
Depreciation expense	-	22,962	380,920	62,173	-	466,055
Eliminate on disposal	-	-	-	(1,866)	-	(1,866)
Balance at 30 June 2020	-	85,245	1,597,829	256,473	-	1,939,547
Balance at 1 July 2020	-	85,245	1,597,829	256,473	-	1,939,547
Depreciation expense	-	22,962	380,933	65,966	-	469,861
Eliminate on disposal	-	-	-	-	-	-
Balance at 30 June 2021	-	108,207	1,978,762	322,439	-	2,409,408
<b>Carrying amounts</b>						
At 30 June 2019	442,000	396,966	9,612,938	400,339	751	10,852,994
At 30 June 2020	442,000	374,004	9,233,830	361,600	-	10,411,435
At 30 June 2021	442,000	351,042	8,852,897	307,503	1,615	9,955,058



Crowds attending the *Art Before Dark* Event December 2020: photo Suter



<b>10 Creditors and Other Payables</b>	<b>Actual 2021</b>	<b>Actual 2020</b>
	<b>\$</b>	<b>\$</b>
Creditors	82,271	64,531
Accrued expenses	16,731	16,761
<b>Total Creditors and Other Payables</b>	<b>99,002</b>	<b>81,292</b>

<b>11 Employee Entitlements</b>	<b>2021</b>	<b>2020</b>
	<b>\$</b>	<b>\$</b>
The balance is accrued annual leave and accrued wages to balance date.	51,776	49,147

## 12 Capital commitments and operating leases

The Trust has one operating lease for the photocopier at \$1,599 pa (2020: \$1,588)

Non-cancellable operating leases are payable as follows:

	<b>2021</b>	<b>2020</b>
	<b>\$</b>	<b>\$</b>
Less than one year	1,624	1,599
Between one and five years	0	0
More than 5 years	0	0
<b>Total</b>	<b>1,624</b>	<b>1,599</b>



Sir Stephen Tindall, Top of the South Community Foundation event: photo Event Organiser

### 13 Related Party Transactions

Actual  
2021                      Actual  
2020

The Trust was created as a Nelson City Council "Council Controlled Organisation" by the Bishop Suter Art Gallery Governance Restructuring Act 2008. The Trust receives a significant amount of operating grants from the Council to deliver its objectives as specified in the Trust deed. The Nelson City Council is the ultimate controlling party of the Trust.

The following transactions were carried out with related parties:

**A. Income from related parties**

	\$	\$
Nelson City Council (NCC) funded operations	678,746	666,394
NCC funded maintenance	20,756	20,377
Theatre & venue hire by NCC	60	462
Shop sales to Nelson City Council	223	187
NCC Grant for funding depreciation	234,931	233,028
Donations & Sponsorships from trustees and close family members	29,923	-
Rent from Trustees and related entities	35,972	42,104
<b>Total income from related parties</b>	<b>1,000,611</b>	<b>962,552</b>

**B. Purchases from related parties**

Nelson City council		
- Car parking	4,680	4,680
- Water & trade waste	3,191	3,446
Visitor services paid to trustees and related entities	1,081	903
<b>Total purchases from related parties</b>	<b>8,952</b>	<b>9,029</b>

**C. Balances Receivable from Related Party**

Nelson City Council receivable for the depreciation grant funding.	1,098,293	863,363
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A post-redevelopment agreement between the Council and the Trust has been made, whereby the Council will create a fund comprising one half of the Trust's depreciation each year. The Trust will be able to draw on this fund to effect replacement of assets as needed in the future. The Council has suspended contributions to this fund from the 2021-22 year until further notice.

**D. There were no other related party balances.**

**E. Key management compensation**

Key management personnel compensation includes the following expenses:

	\$	\$
Salaries and other short term employee benefits	201,396	201,396
Other long term benefits	-	-
<b>Total key management personnel</b>	<b>201,396</b>	<b>201,396</b>



#### 14 Governance Expenses

	Actual 2021 \$	Actual 2020 \$
<b>Trustee Fees</b>		
C Potton	8,618	8,618
J De Feu	8,618	8,618
G Hervey	8,618	8,618
M Soderberg	8,618	8,618
J Finn	8,618	5,386
R Mason	8,618	5,386
J Hambleton		3,232
<b>Total trustee fees</b>	<b>51,709</b>	<b>48,476</b>
<b>Other governance expenses</b>	12,912	5,476
<b>Total Governance Expenses</b>	<b>64,621</b>	<b>53,953</b>

#### 15 Events after Balance Date

Covid-19 nationwide lockdown was implemented on 17 August 2021. Refer Note 18.



Intelligent Guardians Event: photo Event Organiser

## 16 Financial Instruments

### Carrying value of financial instruments

The carrying amount of all material financial position assets and liabilities are considered to be equivalent to fair value.

Fair value is the amount for which an item could be exchanged or a liability settled between knowledgeable and willing parties in an arms length transaction.

### Classification of financial instruments

All financial assets held by the entity are classified as "loans and receivables" are carried at cost less accumulated impairment losses.

All financial transactions held by the Trust are carried at amortised cost using the effective interest rate method.

2021	Financial assets at fair value through surplus or deficit	Held-to-maturity investments	Loans and receivables	Available-for-sale financial assets	Financial liabilities at amortised cost	Total
<b>Financial assets</b>						
Cash and cash equivalents			182,121			182,121
Trade debtors and other receivables			1,109,900			1,109,900
Other financial assets	1,579,509	404,510				1,984,019
<b>Total</b>	<b>1,579,509</b>	<b>404,510</b>	<b>1,292,021</b>	<b>-</b>	<b>-</b>	<b>3,276,040</b>
<b>Financial liabilities</b>						
Trade creditors and other payables					150,778	150,778
<b>Total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>150,778</b>	<b>150,778</b>

2020	Financial assets at fair value through surplus or deficit	Held-to-maturity investments	Loans and receivables	Available-for-sale financial assets	Financial liabilities at amortised cost	Total
<b>Financial assets</b>						
Cash and cash equivalents			231,491			231,491
Trade debtors and other receivables			883,541			883,541
Other financial assets	993,007	453,184				1,446,191
<b>Total</b>	<b>993,007</b>	<b>453,184</b>	<b>1,115,032</b>	<b>-</b>	<b>-</b>	<b>2,561,223</b>
<b>Financial liabilities</b>						
Trade creditors and other payables						-
Other financial liabilities					130,439	130,439
<b>Total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>130,439</b>	<b>130,439</b>



## 17 Capital Management

The Trust's capital is its equity, which comprises Trust capital and retained surpluses. Equity is represented by net assets.

The Trust deed requires the Board of Trustees to manage its revenues, expenses, assets, liabilities, investments and general financial dealings prudently.

The Trust's equity is largely managed as a by-product of managing revenues, expenses, assets, liabilities, investments and general financial dealings.

The objective of managing the Trust's equity is to ensure the Trust effectively achieves its objectives and purpose whilst remaining a going concern.

The Trust's equity includes a component of bequest proceeds. The Trustees manage this equity according to the conditions of the bequest.

## 18 Covid-19 related income

Current financial year:

on 17 August 2021, the New Zealand Government reinstated Covid-19 Alert level 4 for the whole of New Zealand. The Gallery was closed and re-opened on 8 September 2021, when regions outside Auckland were lowered to Alert level 2. Whilst there is an ongoing financial impact on the Trust, it is not practicable to estimate the impact after the reporting date.

Prior financial year:

The lead-up to the Level 4 lockdown saw our commercial business reduce significantly. Our two commercial tenants were also negatively impacted by global events.

The Gallery closed on Monday 23rd March 2020 in response to the Covid-19 pandemic and impending national lockdown. At that point 98% of our commercial income stopped and the Gallery was placed in hibernation.

The Suter successfully applied for the Government's wage subsidy to help offset the anticipated revenue loss.

Our major fundraising initiative for the 2019/20 financial year the Palate to Palette dinner and auction planned for 27 March 2020 was cancelled.

Education and Art Classes were cancelled.

Corporate events and venue hires were cancelled.

During the Level 4 and 3 lockdown periods we planned for Level 2 and a return to the "new normal". This planning meant we were able to immediately reopen at the commencement of Level 2 on Thursday 14 May 2020.

The wage subsidy and our preparedness to reopen in May resulted in a better-than-expected post-Covid result albeit not the result the Trust had been planning pre-Covid.

## 19 Comparatives

There have been a number of Prior period comparatives which have been reclassified to make disclosure consistent with the current year.

**INDEPENDENT AUDITOR'S REPORT****TO THE READERS OF THE BISHOP SUTER TRUST'S FINANCIAL STATEMENTS AND PERFORMANCE INFORMATION FOR THE YEAR ENDED 30 JUNE 2021**

The Auditor-General is the auditor of The Bishop Suter Trust (the Trust). The Auditor-General has appointed me, Michael Lee, using the staff and resources of Crowe New Zealand Audit Partnership, to carry out the audit of the financial statements and performance information of the Trust on his behalf.

**Opinion**

We have audited:

- the financial statements of the Trust on pages 16 to 33, that comprise the statement of financial position as at 30 June 2021, the statement of comprehensive income & expense, statement of changes in net assets/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 performance information of the Trust on pages 12 to 15.

In our opinion:

- the financial statements of the Trust on pages 16 to 33:
  - present fairly, in all material respects:
    - its financial position as at 30 June 2021; and
    - its financial performance and cash flows for the year then ended; and
  - comply with generally accepted accounting practice in New Zealand in accordance with Public Benefit Entity Standards with Reduced Disclosure Regime; and
- the performance information of the Trust on pages 12 to 15 presents fairly, in all material respects, the Trust's actual performance compared against the performance targets and other measures by which performance was judged in relation to the Trust's objectives for the year ended 30 June 2021.

Our audit was completed on 14 October 2021. This is the date at which our opinion is expressed.

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

**Basis for our opinion**

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 opinion.

### **Responsibilities of the Trustees for the financial statements and the performance information**

The Trustees are responsible on behalf of the Trust for preparing financial statements that are fairly presented and that comply with generally accepted accounting practice in New Zealand. The Trustees are also responsible for preparing the performance information for the Trust.

The Trustees are responsible for such internal control as they determine is necessary to enable them to prepare financial statements and performance information that are free from material misstatement, whether due to fraud or error.

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

The Trustees' responsibilities arise from the Local Government Act 2002 and the Trust Deed.

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

Our objectives are to obtain reasonable assurance about whether the financial statements and the performance information, 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 performance information.

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

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

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 performance information, 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 Trust's internal control.
- We evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Trustees.

- We evaluate the appropriateness of the reported performance information within the Trust's framework for reporting its performance.
- We conclude on the appropriateness of the use of the going concern basis of accounting by the Trustees and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Trust'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 performance information 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 Trust to cease to continue as a going concern.
- We evaluate the overall presentation, structure and content of the financial statements and the performance information, including the disclosures, and whether the financial statements and the performance information represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with the Trustees 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 Trustees are responsible for the other information. The other information comprises the information included on pages 1 to 11 and 37 to 49, but does not include the financial statements and the performance information, and our auditor's report thereon.

Our opinion on the financial statements and the performance information 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 performance information, 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 performance information 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 Trust 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.

In addition to the audit we have carried out engagements in the areas of digital services, which are compatible with those independence requirements. Other than the audit and these engagements, we have no relationship with or interests in the Trust.



Michael Lee  
Crowe New Zealand Audit Partnership  
On behalf of the Auditor-General  
Nelson, New Zealand



## Appendices

### Appendix 1.

#### The Suter Art Gallery Exhibitions: 1 July 2020 – 30 June 2021

Dates of Exhibition	Exhibition Title	Location
11 July-22 November 2020	<b>Ben Pearce: Life Will go on long after money:</b> Installation of a scale replica of a real structure and the imagined life lived within it: Curated by Sarah McClintock	Original Gallery
November 2019-July 30 2020	<b>Colin McCahon</b> (works from the Collection and on long term loan for the McCahon 100 commemorations): Curated by Julie Catchpole	Foyer South end
20 June-30 August 2020	<b>Matariki:</b> Works from the collection Curated by Sarah McClintock	Contemplation Gallery
20 June-30 August	<b>Noble Souls</b> Artworks by children of the Nelson/Tasman region, created during Lockdown & works from the collection that celebrate essential workers and our sense of home and community: Curated by Sarah McClintock. Supported by Appleby Ice Cream, Nelson Mail, Dr Nick Smith MP	Hercus Gallery
25 April-3 October 2020	<b>Michael Dell: Endless Days</b> A solo exhibition by Nelson based artist of enigmatic and atmospheric paintings & drawings: Curated by Sarah McClintock Suter publication	Potton Family Gallery
12 September-15 November 2020	<b>Elizabeth Thomson - Cellular Memory:</b> Artworks that are inspired by science such as botany, microbiology, oceanography & mathematics: Curated by Gregory O'Brien	Hercus Gallery
5 September-29 November 2020	<b>Elizabeth Thomson: Cellular Memory: Waking Up Slowly</b> installation	Contemplation Gallery and Foyer end
13 October- 1 November 2020	<b>Nelson Suter Art Society Spring Exhibition "Emergence":</b> Guest artist David Ryan	Potton and McKee galleries & Foyer
28 November 2020-21 February 2021/ 7 March 2021	<b>Christine Boswijk: Thinking Through My Hands.</b> A retrospective of leading ceramicist Christine Boswijk. Curated by Sarah McClintock. Suter publication <i>Sponsored by Jarden</i>	Original &, Hercus galleries
7 November 2020-21 March 2021	<b>Reverberation: Of Light, Land &amp; Sea:</b> British & NZ abstraction inspired by landscape and the sublimity of light selected from The Suter collection and long-term loans Curated by Julie Catchpole.	Potton Gallery
14 December 2020-1 February 2021	<b>Andrea Selwood: Home Science:</b> Illuminated reflections of growth & life cycles. Curated by Sarah McClintock	Contemplation Gallery
23 March-22 April 2021	<b>Neke Moa: Rākau whakarawe- Weapons for the everyday.</b> Essential items for survival and revival in the ever-changing world- exhibition coinciding with Nelson Jewellery Week	Contemplation Gallery
27 February-13 June 2021	<b>Nelson Hills: The Group in Nelson</b> Depictions of Nelson by members of The Group, a collective of artists who exhibited together 1927-1977. Curated by Sarah McClintock drawing upon Suter, Hocken, Christchurch Art Gallery, BNZ and private collections	Hercus Gallery

13 March-23 May 2021	<b>Gavin Hitchings: Stones of Unknowing.</b> A retrospective exhibition of influential contemporary jeweller Gavin Hitchings. Curated by Sarah McClintock; film by Adam Sheffield. Suter publication	Original Gallery
31 March- 18 April 2021	<b>Nelson Suter Art Society Autumn Exhibition:</b>	Potton and McKee galleries & Foyer
17 April-20 June 2021	<b>Ann Braunsteiner: Soft Ground, Tall grass:</b> A poetic installation	Contemplation Gallery
24 April-18 July 2021	<b>Heavy trees, arms and legs:</b> New works by Sorawit Songsataya and Nicola Farquhar Developed by The Physics Room, Christchurch	Potton Gallery
29 May-29 August 2021	<b>Light Dwells:</b> Light-based and inspired works by Shahriar Asdollah-Zadeh, Kauri Hawkins, Jonathan Jones and Michael Parekowhai; Curated by Sarah McClintock	Original Gallery
19 June-15 September 2021	<b>Chroma:</b> Abstract works that celebrate the interaction of colour. Curated by Julie Catchpole from The Suter and loan collections	Hercus Gallery



Christine Boswijk: Thinking Through My Hands Exhibition: photo J-P Pochin

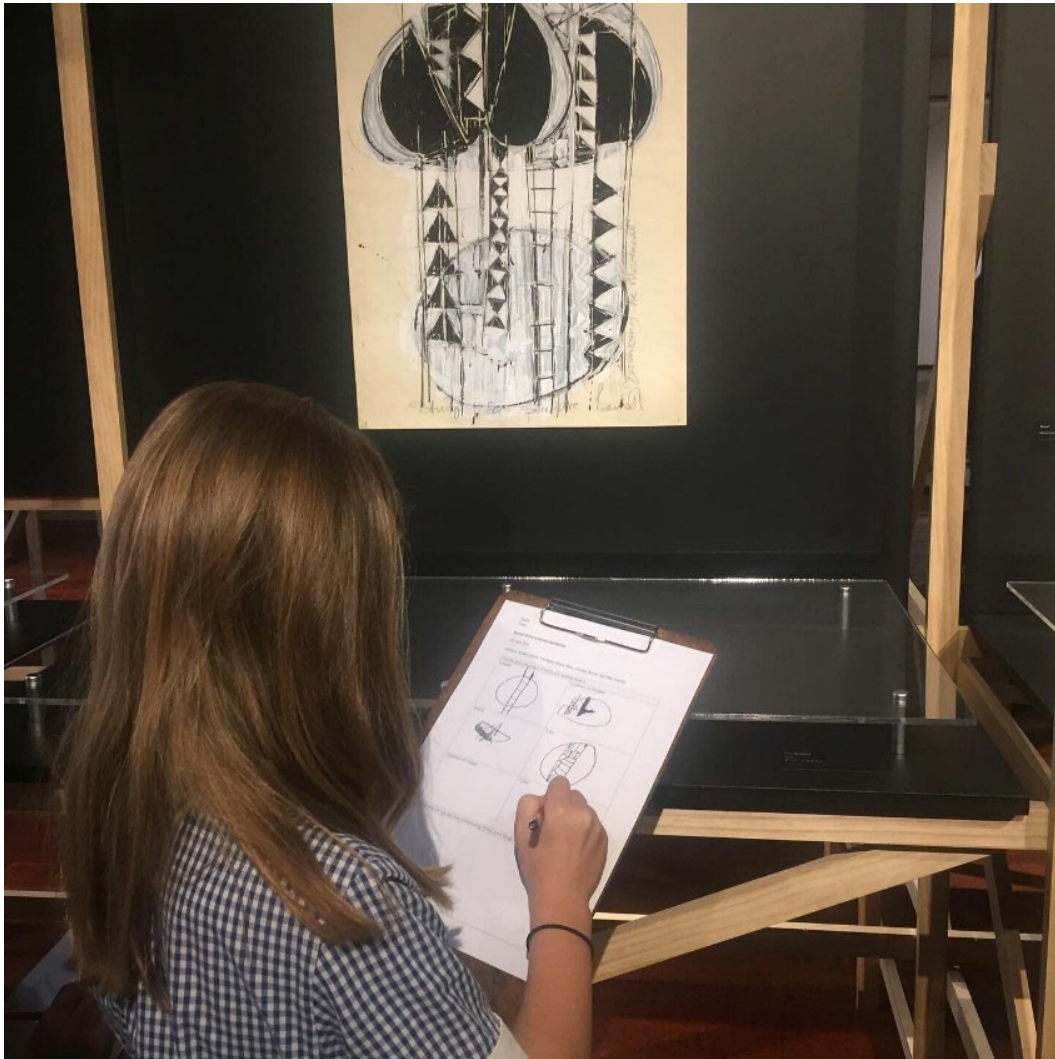
## Appendix 2.

### Public Programmes: On and Off Site: 1 July 2020 – 30 June 2021

			Numbers
<b>July 2020</b>			
10 July	9.15am	<i>Ben Pearce and Life Will Go On Long After Money</i> ; Volunteer Sneak peek	5
11 July	2pm	<i>Ben Pearce and Life Will Go On Long After Money</i> ; artist talk followed by afternoon tea	56
18 July	2pm	<i>Noble Souls/TESA</i> launch event. Opened by Mayor Rachel Reece and MP Dr Nick Smith	72
21 July	5.30pm	Nelson Chamber of Commerce/Suter Art Gallery hosted BA5	60
29 July	6pm	Peter Simpson <i>Colin McCahon Is This The Promised Land?</i> Illustrated lecture and book launch	121
30 July	9.30am	Legacy Group morning tea with Peter Simpson	9
<b>August 2020</b>			
22 August	2pm	Michael Dell floor talk	53
27 August	5pm	Rotary Club of Nelson/ Suter dinner and tour	55
<b>September 2020</b>			
11 September	9.15am	Elizabeth Thomson & Gregory O'Brien Volunteers sneak peek	10
11 September	4pm & 5.30pm	<i>Elizabeth Thomson Curator and Artist floor talk + Jenny Bornholt followed by opening</i>	66
<b>October 2020</b>			
1 October	5-8pm	<i>Night Vision</i> citywide event	219
7 October	5.30pm	<i>Opening of NSAS Spring Exhibition Emergence</i>	80
22 October	4.30pm	Bishop Suter Trust Annual meeting	30
22 October	6pm	Martin Edmond (by Zoom) <i>Endless Yet Never Pukapuka</i> talk, facilitated by Vivienne Stone, McCahon Trust	17
29 October	6pm	Max Quinn illustrated talk and book launch	58
<b>November 2020</b>			
4 November	7.30am	Arts Foundation of NZ   CNZ breakfast event	100
6 November	9.15am	Volunteer Sneak Peek <i>Reverberation</i>	16
17 November	6pm	Graham Bennett <i>Around Every Circle</i> illustrated lecture and book launch	69
17 November	4.30pm	Legacy Group event- tour of <i>Reverberation</i>	17
27 November	9.15am 4.30pm	Volunteer Sneak Peek <i>Christine Boswijk</i> Blessing	14 14

<b>December 2020</b>			
1 December	5.30pm	Jarden event in <i>Christine Boswijk: Thinking Through My hands</i>	60
3 December	5.30pm	<i>Art before Dark</i> event	450
5 December	12.10	Opening <i>Christine Boswijk: Thinking Through My hands</i> & Friends of The Suter Christmas event	300
8 December	5.30pm	<i>How to Look at Art</i> ; Richmond Library (ceramics)	10
<b>January 2021</b>			
<b>February 2021</b>			
6 February	10am	Concert; (Adam Chamber Music Troubadours) in gallery	10
6 February	2pm	Christine Boswijk artist talk and exhibition tour	65
24 February	2pm	<i>Ross Whitlock Painting en-plein air demonstration (McKee gallery)</i>	30
26 February	9.15am	Volunteers Sneak peek <i>Nelson Hills</i>	11
26,27,28 February	nights	<i>Katrina and Her band of Men Cabarets</i>	165
<b>March 2021</b>			
12 March	9.15am	Volunteer Sneak Peek Gavin Hitchings: <i>Stones of Unknowing</i>	11
13 March	5.30pm	Opening <i>Gavin Hitchings: Stones of Unknowing</i>	60
26 March	5.30pm-11.30	Palate to Palette Dinner and Auction event	112
27 March	From 9.30am	Nelson Jewellery Week panel discussions	60
28 March	11am-3pm	Nelson Jewellery Week talks and Neke Moa talk	30
31 March	5.30pm	Opening <i>Nelson Art Society Autumn</i> Exhibition	70
<b>April 2021</b>			
14 April	5pm	Legacy Group; Exhibition tour of <i>Hitchings</i> and <i>Nelson Hills</i>	11
20 April	2pm	Exhibition tour; Nelson Hills	20
23 April	7.30am; 8am at Gallery	Launch of the Nelson City Centre ArtWalk: <i>Make/Shift Spaces &amp; The Suter</i>	70
23 April	4.30pm & 5.30pm	Artists & Curator talk in <i>Heavy Trees, arms &amp; legs</i> ; and opening/ + Ann Braunsteiner	35
22 <sup>nd</sup> -23 <sup>rd</sup> April	Matinee & evening	<i>A Song, a dance and a painting</i> Primarily Dance and Ann Braunsteiner performances	224
27 April	10.30am	Nelson City Centre ArtWalk tour	10
28 April	12.10pm	Nelson City Centre ArtWalk tour	15
29 April	2pm	Nelson City Centre ArtWalk tour	18
30 April	10am	Nelson City Centre ArtWalk tour	14

<b>May 2021</b>			
15 May	2pm	Exhibitions' tour with Curator	13
21 May	8.30am	Nelson City Centre ArtWalk tour for volunteers + partners	13
28 May	9.15am	Volunteers Sneak Peek <i>Light Dwells</i>	7
29 May	5.30pm	Opening for <i>Light Dwells</i>	45
<b>June 2021</b>			
June	5.30pm	<i>How to Look at Art</i> ; Richmond Library	12
18 June	9.15am	Volunteer & Legacy Group Sneak Peek: <i>Chroma</i>	18
19 June	2.30pm	Ann Braunsteiner: <i>Soft ground tall grass</i> -artist/curator talk	28
24 June	8.30am	Unveiling of naming plaque for Pastorius Waller Theatre	6
25 June	9.30am	Volunteer high tea celebration	15



St Joseph's student sketching in Gavin Hitchings: *Stones of Unknowing* exhibition; Photo Suter Education



## Appendix 3.

### Collection

#### ACQUISITIONS

Artist	Title	Medium	Credit
Josephine CACHEMAILLE	<b><i>Quiver (for Rosa)</i></b> 2019	Velvet, cotton, calico and acrylic on canvas, wood, polyfill	Purchased 2020 Approved BST mtg 23.07.20 ACC: 1500
Josephine CACHEMAILLE	<b><i>Strong Arm II</i></b> 2018	Cast bronze	Purchased 2020 Approved BST mtg 23.07.20 ACC: 1501
Emma FITTS	<b><i>Pale orange/ Loose Fit</i></b> 2020	Acrylic and flashe on canvas 1580x930mm	Purchased 2020 Approved BST mtg 18.02.21 ACC: 1520
Josephine CACHEMAILLE	<b><i>Drawing down Don</i></b> 2017	Mixed media	Gift of the Artist 2021 Approved BST mtg 18.02.21 ACC: 1513
Blythe FLETCHER (1890-1949)	<b><i>Untitled (approaching storm)</i></b>	Oils on black paper	Harley Family Bequest Approved BST mtg 18.02.21 ACC: 1511
John GULLY (1819-1888)	<b><i>Untitled (view over Tasman Bay)</i></b> 1885	Watercolour on paper on paper 355x630mm	Harley family Bequest Approved BST mtg 18.02.21 ACC: 1503
(attrib.)John Barr Clark HOYTE (1835-1913)	<b><i>(Untitled (scene in a Sound or Bay)</i></b>	Watercolour on paper 230x390mm	Harley Family Bequest Approved BST mtg 18.02.21 ACC: 1507
F.F.C. HUDDLESTONE (1846-1922)	<b><i>Tasman Bay from Wakapuaka Hills</i></b>	watercolour on paper 350x555mm	Harley Family Bequest Approved BST Mtg 18.02.21 ACC:1504
Charles Y FELL (1844-1918)	<b><i>Sunnyside before 1860</i></b>	Oil on canvas 330x430mm	Harley family Bequest Approved BST Mtg 18.02.21 ACC: 1510
A Elizabeth KELLY (1877-1946)	<b><i>Untitled (Canterbury side of Southern Alps)</i></b>	watercolour on paper 265x370mm	Harley Family Bequest Approved BST mtg 18.02.21 ACC: 1509
Owen MERTON (1887-1931)	<b><i>Untitled (English Village scene)</i></b> 1912	Watercolour on paper	Harley Family Bequest Approved BST mtg 18.02.21 ACC: 1512

James M NAIRN (1859-1904)	<b>Untitled (Port scene)</b> 1901	Watercolour on canvas	Harley Family Bequest Approved BST mtg 18.02.21 ACC:1506
James Crowe RICHMOND (1822-1898)	<b>Untitled (3 girls on a beach, Totaranui)</b>	Watercolour on paper	Harley Family Bequest Approved BST mtg 18.02.21 ACC:1505
C.N. WORSLEY RBA (1862-1923)	<b>Untitled (tide out Nelson Haven)</b>	Watercolour on paper	Harley Family Bequest Approved BST mtg 18.02.21 ACC:1508
Lisa CHANDLER	<b>The Faceless</b>	Oil on 155 canvas panels (Note these link to ACC)	Gifted by the Artist Approved BST mtg 22.04.2021 ACC:1480 26-180
Colin McCAHON (1919- 1987)	<b>View from Top of Cliff- Muriwai</b>	Pastel on paper	Gift of the Broad Family Approved BST mtg 22.04.2021 ACC:1516
Sir M.T. WOOLLASTON (1910- 1998)	<b>Arthur's Knob</b>	Oils on board 925x1335mm	Gift of the Broad Family Approved BST mtg 22.04.2021 ACC:1517
M.T. WOOLLASTON	<b>Washday at Mapua</b>	Oils on board	Gift of the Broad Family Approved BST mtg 22.04.2021 ACC:1518
M.T. WOOLLASTON	<b>Woman in Chair</b>	Watercolour on paper	Gift of the Broad Family Approved BST mtg 22.04.2021 ACC:1519
M.T. WOOLLASTON	<b>Grey River</b>	Watercolour on paper	Gift of the Broad Family Approved BST mtg 22.04.2021 ACC:1520
Cliff WHITING ONZ (1936-2017)	<b>Maui and the Sun</b>	Linoprint on paper	Gift of the Broad Family Approved BST mtg 22.04.2021 ACC:1521
WHITING, Cliff	<b>Maui fishing up the North Island</b>	Linoprint on paper	Gift of the Broad Family Approved BST mtg 22.04.2021 ACC:1523
WHITING, Cliff	<b>Maui and the sun</b>	Linoprint on paper	Gift of the Broad Family Approved BST mtg 22.04.2021 ACC:1522
John S PARKER NZM (1944-2017)	<b>Cape Foulwind</b>	Graphite on paper	Gift of the Broad Family Approved BST mtg 22.04.2021 ACC:1529

Steve FULLMER	<b><i>Mud Fish</i></b>	ceramic	Gift of the Broad Family Approved BST mtg 22.04.2021 ACC:1524
Bernard LEACH potteries	<b><i>Tall vase with vertical grooves</i></b>	Glazed ceramic	Gift of the Broad Family Approved BST mtg 22.04.2021 ACC:1527
Bernard LEACH potteries	<b><i>Small hexagonal lidded container</i></b>	Glazed ceramic	Gift of the Broad Family Approved BST mtg 22.04.2021 ACC:1528
CREWENNA Pottery (Harry & May Davis)	<b><i>Espresso Coffee Set 16 pieces</i></b>	Glazed ceramic	Gift of the Broad Family Approved BST mtg 22.04.2021 ACC:1526
CREWENNA Pottery	<b><i>Beer tankard</i></b>	Glazed ceramic	Gift of the Broad Family Approved BST mtg 22.04.2021 ACC:1525
Carl SYDOW (1940-1975)	<b><i>Study for a sculpture</i></b> 1971	Relief and monoprint	Gift of the Broad Family Approved BST mtg 24.06.2021 ACC:1530



Photo: Josephine Cachemaille *Drawing Down Don* 2017

## Appendix 4.

### Make/Shift Spaces & Suter Art Gallery Nelson City Centre ArtWalk Images

Artist	Title	Location
W H ALLEN	<i>Nelson landscape</i> 1936	Cnr New St and Halstead
Rita ANGUS	<i>The Apple Pickers</i> 1944	FreshChoice, Bridge Street
Leo BENSEMANN	<i>Self Portrait</i> 1975 <i>Untitled (Golden Bay Landscape)</i> c.1971 <i>After rain, Takaka</i> 1971	Fresh Choice, Collingwood Street; 5 New Street; Salvation Army, 1 Montgomery Square
Jane EVANS	<i>Ladies Day</i> 1978 <i>Saturday Afternoon I</i> 1976 <i>Summer Siesta</i> 1982	Taking Shape, 171 Trafalgar St; 15 Bridge St- on Haven Road
John Bevan FORD	<i>Golden Bay and Tall Men on Hill Tops</i>	i-Site 77 Trafalgar St facing carpark
John GULLY	<i>Western Coast of Tasman Bay</i> 1885	8 New Street Nelson Library, facing Riverside Youth Pop-up Park)
Bill HAMMOND	<i>All Along the Heaphy Highway</i> 1998	Nelson Library, 27 Halifax St Nelson Mail bdg, 15 Bridge St; 168 Trafalgar Street, facing carpark; Back wall Farmers, 56 Buxton Sq
Laura HERFORD	<i>The Little Emigrant</i> 1868	Nelson Library, 27 Halifax St
Irvine MAJOR	<i>Tidal Stream I</i> 1982 <i>At the Slip</i> 1991 <i>Summer in Nelson</i> 1960	Nelson Mail bdg, 15 Bridge St; 168 Trafalgar Street, facing carpark; Back wall Farmers, 56 Buxton Sq
Marjorie NAYLOR	<i>Mrs Perrine Moncrieff</i> 1941	Suburban Bus Stn, 27 Bridge St
Ross RITCHIE	<i>Still Life with Mullet</i> 1987	Harry's Fish Shop 105 Montgomery Sq
Charlotte SADD	<i>Rocks Road in the Making</i> 1893	113 Hardy Street
Cedric SAVAGE	<i>Aftermath</i> c.1953 <i>Kōkōwai</i> 2006	79 Rutherford St Back of MSD, 43 Montgomery Sq;
Robin SLOW	<i>Aratoi</i> 2015	Nelson Mail bdg, 15 Bridge St
Michael SMITHER	<i>Boy and Dolphin</i> 1969	75 Rutherford St
Brian STRONG	<i>Lake Series 10, Rotoiti</i> 1974 <i>Untitled (from the verandah at Speargrass Station)</i> c.1951	93 Montgomery Sq
Enga WASHBOURN	<i>View from Takaka Hill</i> 1976-78	Quin Dental, 14 New St 23 Wakatu Lane, Wakatu Sq;
M T WOOLLASTON	<i>From Spooners Range</i> 1974  <i>Kiln near Riwaka</i> 1971	105 Montgomery Sq, facing bank carpark; Next to Harcourts Real Estate, 227 Hardy St

### LOANS to OTHER INSTITUTIONS & Collection related requests

Artist	Art Work	Request(er)	Purpose
Bill Hammond	<i>All along the Heaphy Highway</i>		For an article in Latitude magazine by Janet Hart
Ralph HOTERE ONZ (1931-2013)	<i>Port Chalmers '72 No. 16</i> 1972 & 2 works from the Te Whiti series	Christchurch Art Gallery & Dunedin Public Art Gallery	For a major retrospective exhibition & monograph publication 2020/21
Marjorie Naylor	<i>Portrait of Perrine Moncrieff</i>		For article in Forest & Bird magazine by Janet Hart

**Collection Acknowledgements:** Tom and Sue Broad, Lisa Chandler; Friends of The Suter; the C.J. & E.A. Harley Family; Nola Leov Estate; Mervyn Williams; Legacy Group: donations made in name of Dame Alison Roxburgh, Gabrielle Hervey, Dr Annie Henry, G & E Reuhl, Joe Waller and Kay Pastorius, Sturgess Consulting Ltd, Berkheimer Family Trust, C Potton Multi Showcase; Aroha Trust

**On Line Collection Project:** Rhoda Cohen

**Publications:**

*Christine Boswijk Thinking Through My Hands 40 Years in Clay* The Suter Art Gallery 2020; Text by Christine Boswijk, Sarah McClintock, Peter Simpson; photography John Paul Pochin & Elspeth Collier; Design Penny Royal. Published on the occasion of *Christine Boswijk Thinking Through My Hands 40 Years in Clay* exhibition 5 December 2020-28 February 2021

*Gavin Hitchings: Stones of Unknowing* The Suter Art Gallery 2021; Text by Sarah McClintock, Graham Bennett; Photography Elsbeth Collier; Design Penny Royal; Published on the occasion of *Gavin Hitchings: Stones of Unknowing* 13 March-23 May 2021

*Soft Ground Tall Grass Ann Braunsteiner* The Suter Art Gallery 2021; Text Ann Braunsteiner; Published on the occasion of *Soft Ground Tall Grass Ann Braunsteiner*

**Articles and writing:**

Sarah McClintock

*Ceramics New Zealand* Vol.3 Issue 1, Autumn/Winter '20

Sarah McClintock

*Ceramics New Zealand* Vol 3 Issue 21, Summer 2020/21

Sarah McClintock "Sketches: Depicting Nelson A distinctive region as portrayed by a very influential group" *Art News New Zealand* Vol. 41/ no.1 Autumn 2021 p.128

Sarah McClintock "Sketches" Viewfinder, *Art News New Zealand* Autumn 2020

Sarah McClintock "Foothold on a thin ledge Andrea Gardner" *PhotoForum* 6 September 2020

Sarah McClintock "CHAINreaction- handshakes- Refinery exhibition" review [Klimt02.net/forum](http://Klimt02.net/forum)

Introductory essays for exhibition by Gabby O'Connor shown at the Tauranga Public Art Gallery and The Engine Room; for Larisse Hall's *Smell the Roses* exhibition at GAPA Gallery, University of Waikato, Hamilton; for Lisa Chandler's *The Dividing Line* exhibition shown at Aigantighe Public Art Gallery, Timaru, Expressions Whirinaki Art Centre, Upper Hutt, Tauranga Public Art Gallery and a new show at Hastings City Art Gallery 2022

Dr Esther McNaughton "Art Gallery Education in New Zealand during COVID-19: The emergence of a community of practice" published in the periodical *Museum Worlds*

And to be published in *Museum Worlds* "Aratoi: Our Journey to Aotearoa: Collaborative Knowledge Construction at a Regional Art Gallery in New Zealand"

*Empowerment through Art: The Practice of Art Gallery Educators in Aotearoa* is available on the Museums Aotearoa website

**Reviews:**

Jasmine Gallagher "Ambitious & Diverse: *Sympathetic Resonance* at The Suter", *Art New Zealand* 173 /Autumn 2020 pp 88-92

Mark Baskett "Michael Dell Endless Days The Suter" *Art New Zealand* 175/ Spring 2020 pp.48-49 *Sympathetic Resonance NZ Life & Leisure*

As a consequence of The Suter window work, Shannon Novak launched the international project The Safe Space Alliance <https://safespacealliance.com/our-story/>



## Appendix 5.

### Suter People:

#### Bishop Suter Trustees:

Chair: Craig Potton  
Deputy Chair: Gabrielle Hervey  
John Hambleton (until November 2019)  
Margaret Soderberg  
Judith Finn (from November 2019)  
Rebecca Mason (from November 2019)

Ko Te Pouaranga: Jane du Feu  
NSAS (ex officio): Philippa Eberlein      Board secretary: Julie Baxendine



Suter Trustees: photo J-P Pochin

#### Bishop Suter Staff:

Director: Julie Catchpole  
Commercial Manager: Jeff Morris  
Curator & Collection Manager: Sarah McClintock  
Education Team Leader: Dr Esther McNaughton  
Educators (SKC): Aurelie Chambers, Mark Dunstan, Jennie Bate  
Retail & Visitor Services Coordinator: Paula Haines-Bellamy  
Retail & Visitor Services Team: Estelle Van Til, Kate Coote, Jennifer Currie, Rose Stobie, Odette Young, Grace Williams and Monica Hailes-Paku

Venue Hire Officer: Noon Sefton  
Digital Marketing: Jennifer Currie

## Volunteers:

The Trust is grateful for the significant support, dedication and efforts given by our amazing Volunteers for their tireless devotion to The Suter;

Ainslie Riddoch, Belinda Wheatley, Beverly Mockett, Glenys Bremner, Dale Bennett, David Wayne, Doug Craig, Emma Panting, Grace Williams, Karin Lummis, Karren Joost, Kathie Dixon, Lorraine Long, Louisa Candido, Margaret Henley, Marilynna Burton, Michael Borden, Jiyeon Kim, Odette Young, Pamela Henson, Pam Jeffrey, Patricia Catto, Paula Hucklesbury, Rebecca Rolsten, Robert Leslie, Rosella Nicolai, Sally Warren, Sue Hamilton.

A special thanks to our wonderful volunteer Archivist Susan Bruce.



Staff and Volunteers in Natachez Hudson exhibition *Pangaea*: photo J-P Pochin

## Appendix 6.

### Acknowledgements:

There are a number of individuals, organisations and institutions that we would specifically like to thank for their continued support, assistance and advice:

#### Principal Funder:

Nelson City Council

#### Funding Support Organisations:

Tasman District Council

Ministry of Education (LEOTC)

#### Special Thanks To:

Rhoda Cohen

Jarden Partners Ltd

Kay Pastorius and Joe Waller

Nelson Rotary Club

Suter Legacy Group

#### Palate to Palette Dinner & Auction:

The Suter *Palate to Palette* 2021 Dinner and Auction organising committee, wish to acknowledge with gratitude the following donations and promises:

A special thank you to Auction donors:

Reuben Paterson- feature art work *Kahore he Pouri e Kore e Taea e te Aroha* 2020;

Adam Chamber Music Festival Trust; Sally Barron; Blackenbrook Vineyard, Brightwater Vineyards; David Carson; Christ Church Cathedral, Nelson; Darryl Frost; Mandy Gargiulo; Greenhough Vineyard; Jens Hansen The Ringmaker; Kahurangi Estate Wines Nola Leov Estate; Dan Monopoli and Urban Oyster Bar & Eatery; Royce McGlashen; Mitre 10 Mega; Neudorf Vineyards; Renee Bignell | Palm Boutique; Port Nelson; Craig Potton & Potton Gallery; Claire Romanos Can You Dig It; Laraine & Peter Rothenberg; David Ryan; The Sausage Press Deli Co.; Seifried Family Winemaker; Thorvald Cheese; Joe & Kay Pastorius Waller; Weka Olive Oils; Kimberly and Nick Widely, Kismet Cocktail & Whiskey Bar; Mervyn Williams; Klaus & Dr. Lotti Schottelius Winter; Tim Wraight.

Local produce & beverages; wineries as above; McCashins Brewery; Chia Sisters; Golden Hills Walnuts; New Zealand King Salmon Co. Ltd; Silver Fern Farms; Thorvald Cheese; Tozzetti Bakery & Café; Weka Olive Oils.

Chefs; Cathy Tester, Suter Café; Kevin Hopgood, Hopgood's & Co.; Steve Coyne, Harbour Light Bistro

Ben Plumbly, Art + Object the 21<sup>st</sup> Century Auction House

Photography: John-Paul Pochin; Floristry Jan Hoult



TE ARATOI O WHAKATŪ

**THE SUTER**  
ART GALLERY