

**THE BISHOP SUTER TRUST**



**ANNUAL REPORT**

1 July 2019 - 30 June 2020

**THE SUTER ART GALLERY**  
TE ARATOI O WHAKATŪ

**COVER IMAGE:**

Gregor Kregar *Ridiculous Sublime- Iron Thinker*, 2018, cast iron, on long-term loan to the Suter from a private collection

**BACK COVER ILLUSTRATION:**

Robin Slow manu design for the pou in the Jane Evans Foyer;

The Suter™ Art Gallery Te Aratoi O Wakatū  
Art Gallery | Café | Shop | Theatre

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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 2019 - 30 June 2020

*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 2019-2024
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. Our People
  - v. 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 matakui 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.*

Let us unite in remembering those who have passed on in the last year particularly Dame Alison Roxburgh and the many other stalwarts of the arts. We bid them farewell.

This last year has seen Ko Te Pouaranga support the opening of the many exhibitions, the exciting support of Nelson Central School contributing their art and Te Pouahi performing kapa haka for the opening of the *Aratoi Our Journeys* exhibition. The *Encounters with Cook* exhibition raised some controversial matters for Iwi in relation to the exhibition's approach and content as well as what was acquired by The Suter. However, the concerns allowed for greater awareness and discussion on art and its interpretation. The *Water Project* exhibition was shaping up to involve Iwi and the community but sadly COVID-19 caused cancellation of the proposed public programmes which were to include a tour of wai related sites significant to Iwi.

The end of year meeting for the combined Ko Te Pouaranga and Te Tai Ao Komiti (Nelson Provincial Museum) was hosted by The Suter which increased awareness of what The Suter does and allowed Iwi members to have the opportunity for a conducted tour to gain a better understanding around The Suter and its facilities.

The Suter's collection policy is currently under review and is an area Iwi have asked to have input into its updating. Lastly KTP is working with the Director and Curator on programme planning to ensure an appropriate exhibition is on display when Te Mana Kuratahi (National Primary Schools Kapa Haka) November 2021 is being hosted in Whakatū to encourage visitors to The Suter.

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.

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 2019 – 30 June 2020.

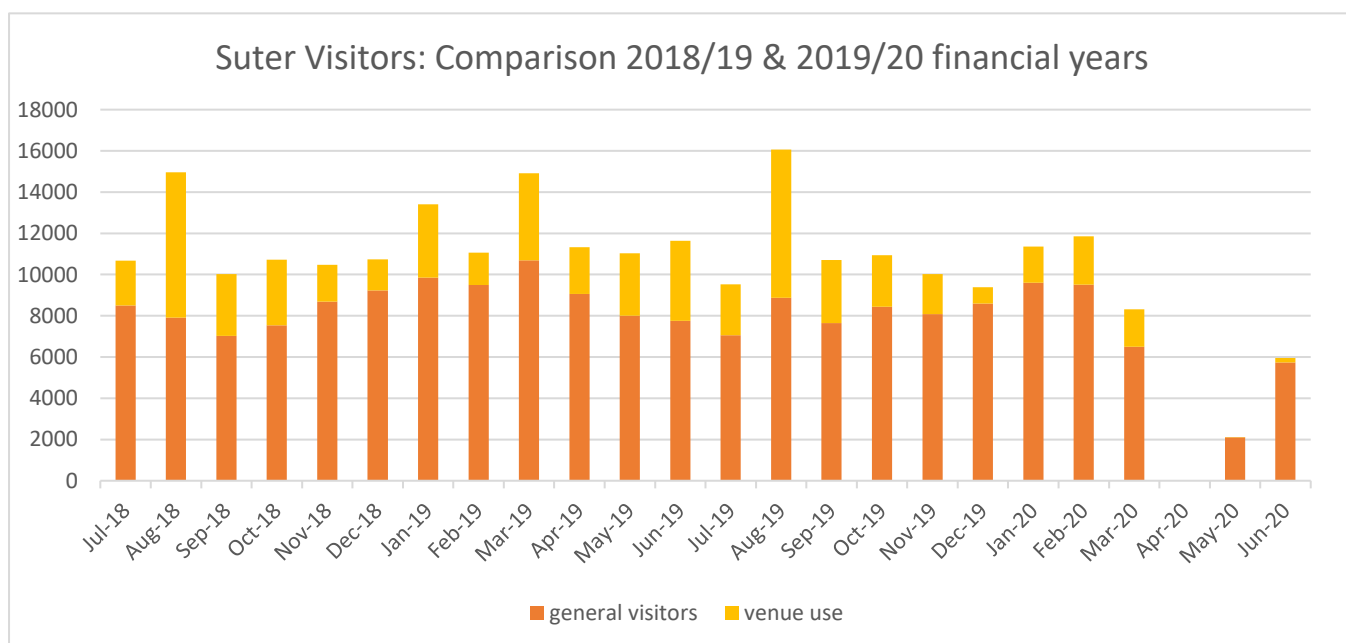
Thanks to the effects of the global pandemic COVID-19 this financial year could be described as a ‘year of two halves’. The Suter, now in its 121-year life has however, seen and survived through challenging and extraordinary times before, including two World Wars.

As much as COVID-19 precautions took their toll on visitor numbers and Suter self-generated revenue, The Suter found new ways to connect with the community and ‘Make Art Matter’. We are proud to say that The Suter was likely the first public gallery to re-open its doors to visitors when the country moved to Level 2

### Achievement of our key priorities

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

Visitors using our facilities for the financial year are recorded at 106,306 some 33,694 short of our ambitious target of 140,000 visitors. At the 6 month point we were 95% on target. Although experiencing slightly lower numbers than summer 2019, once schools went back, and Nelson was visited by cruise ships, we enjoyed a very busy February 2020.



COVID-19 however started to impact in March and The Suter responded cancelling classes and public programmes, cancelling or postponing events such as our major fundraiser *Palate to Palette*<sup>1</sup> and then closing altogether, as per Government directives. The Suter was made ready to re-open to the public as soon as we were allowed to on 14 May 2020, and it was fantastic to welcome visitors back into galleries for our and NSAS’ exhibitions, have people shop in The Suter Shop, and to see the Suter Café enlivened with happy patrons. Once it was deemed ‘safe’ our wonderful volunteers re-joined The

<sup>1</sup> *Palate to Palette* was programmed for 27 March 2020 which turned out to be the second day of Level 4 Lock-down  
Bishop Suter Trust Annual Report to 30 June 2020

Suter team and some school classes also managed to fit in on-site visits before school term two concluded at the beginning of July.

### 2.1.2 Resourcing

During 2019 The Suter was making pleasing progress on increasing self-generated revenue from its various trading activities which includes leases, venue hire and retail activity. COVID-19 brought into sharp relief the fact that The Suter is like an interdependent ecosystem and The Suter, a microcosm of 'Nelson/Tasman Inc'. The Suter Shop had been trading well pre-COVID and is gradually gaining ground again, a benefit to us and our community as The Suter Shop features many items by artisans from the wider region. Likewise, the Café specialises in local produce and when it's busy so is the Gallery. Venue hire especially of the Theatre, has been much slower to recover momentum, with live performance, lectures, conferences and the movie industry all badly impacted by the global effects of COVID-19.

During the 2019-20 year The Suter and NSAS jointly mounted a fundraising event 50|50 comprising an exhibition and auction. We were about to hold our 2020 major fundraiser dinner and auction event, *Palate to Palette* when the country went into Lockdown. This event has been rescheduled for March 2021, but it means that we were not able to reach our budgeted fundraising target.

Nevertheless The Suter has been the fortunate recipient of private philanthropy enabling the 8<sup>th</sup> Suter Contemporary Art Project *Sympathetic Resonance* to be achieved, the initiation of a project to get The Suter's collection searchable on [www.thesuter.org.nz](http://www.thesuter.org.nz), art works given to us for the collection and for fundraising, and from the Nelson Rotary Club, a donation to support education. CNZ/Asia Foundation funding enabled a curatorial research trip to Taiwan and assistance for publishing the *Sympathetic Resonance* catalogue.

The lift remediation progresses slowly and is due to be re-commissioned in August 2020. Issues have also arisen with the heating and ventilation equipment, but fortunately not to the detriment of artworks in the exhibition spaces or collection storage. Overall though, the building is performing well, and continues to delight visitors.

### 2.1.3. Our people

We were saddened to learn of the death in early 2020, of Dame Alison Roxburgh. She was a staunch advocate for The Suter, a Life Friend and put a huge amount of energy into the Suter 2000 Redevelopment Project, as trustee and then Chair of The Bishop Suter Art Gallery Board and as a trustee of The Suter 2000 Trust which administered funds raised for the redevelopment. Happily, Dame Alison got to enjoy the redeveloped Suter when it reopened in 2016.

John Hambleton retired from The Bishop Suter Trust [BST] Board in November 2019 and Rebecca Mason and Judy Finn joined the BST. John Hambleton along with former trustee Ian MacLennan were extensively involved in the Redevelopment Project and have continued to contribute their expertise through the Board's Asset & Infrastructure subcommittee. Their experience will also be shared with the Tasman Bays Heritage Trust as they plan for the redevelopment of the Nelson Provincial Museum.

This year we have had the benefit of a new addition to the staff compliment, Jeff Morris in the role of Commercial Manager. At front of house the customer services role was expanded to include input into public programmes.

The Suter was able to retain its loyal and hardworking staff due to the Government's Wage Subsidy scheme for which we are extremely grateful.

It was a joy to welcome back our volunteers after COVID, who contribute so much to the visitor experience, events, Legacy group, managing the Suter archives and Library.

## 2.2 To inform and engage the public through the visual arts

### 2.2.1 Exhibitions:

15 new exhibitions were mounted during the year, in the Original, Hercus and Potton Galleries, 3 of which were projects in the Contemplation Gallery and several other smaller exhibitions in the Foyer and Education corridor. Works from The Suter's collection were shown in 7 of these exhibitions and a further 7 exhibitions, the majority of which were curated by Sarah McClintock, introduced audiences to a range of artists' works and ideas. We showed 1 touring exhibition, *The Water Project*, a very topical look at our relationship with water in Aotearoa. The Nelson Suter Art Society (NSAS) was only able to mount one of their two regular big members' exhibitions, their *Spring* exhibition as the *Autumn* exhibition fell within Lockdown.

One of our biggest exhibition projects was *Sympathetic Resonance*, our eighth Suter Contemporary Art Project [SCAP]. The SCAPs are the successor to the Goodman Suter Biennales initiated in 1986 by The Suter's first Director Austin Davies and provide The Suter with an opportunity to explore an emerging trend in contemporary art and add to the collection. *Sympathetic Resonance* was made possible through the generous support of Hilary Johnstone, and the catalogue published with the assistance of Creative NZ. The exhibition ranged across the Original Gallery, Hercus Gallery, Foyer and Contemplation Gallery, featuring works by 11 artists, 3 of whom are Project 21, a collaboration of Nelson based contemporary jewellers. Further artists became involved through collaborations on and off-site. The exhibition also extended outside The Suter through Safe Space projections on buildings in Nelson during the summer.

Shannon Novak's Suter front window work *Safe Space* was part of a series of interventions that signal the gallery as a safe space for the local LGBTQI+ community. This beautiful work which includes a rainbow circle took on another 'resonance' during and post COVID, as its colourful light patterns spread across the floors and walls creating a feeling of hope and joy.



Photo: Shannon Novak

*Fire and earth: Contemporary ceramics from the Top of The South* is another Suter biennale event. A selected exhibition, it drew entries from potters from Marlborough, Nelson and Tasman regions and attracted work by new, as well as established artists, the latter submitting works signalling new directions and interesting experiments. It was a very well received exhibition by New Zealanders and overseas visitors alike.

One of the more concentrated collection based exhibitions was *A Natural History: Barry Cleavin and Ansel Adams* which contrasted these two artists' different approaches to drawing our attention to the beauty and fragility of the natural world.

The Suter undertook 2 exhibitions that related to Tuia Encounters 250 national commemorations, albeit quite different in approach and outcome. The first *Aratoi: Our Journeys to Aotearoa* was a two-part project with a strong educational focus, looking at how we journeyed to Aotearoa and the ways our identities have been shaped by this place. The first iteration of the exhibition was a range of art works from the collection, and the second part included school students' own collaborative artworks responding to selected collection artworks and their own interpretation of the theme.

The other Tuia 250 exhibition *Encounters with Cook: Meretoto/Ship Cove, Tōtaranui/ Queen Charlotte Sound, Te Moana-o-Raukawa/ Cook's Strait* opened in early February 2020, 250 years from when the *Endeavour*, captained by James Cook first sailed into Tōtaranui /Queen Charlotte Sound. This exhibition benefitted from the Meretoto/ Ship Cove artists' project facilitated by Barbara Speedy of Diversion Gallery enabling a range of perspectives to be presented.

Solo artist exhibitions included *Jay Hutchison: The archaeology of the discarded, forgotten and thrown away*, a body of embroidered textile work that was based on this Dunedin based artist's exploration of Nelson streets- with an eye well-tuned to the unloved traces of contemporary life such as graffiti and the discarded detritus of consumption- fast food, tobacco, drinks and confectionery.

*Michael Dell's Endless Days* is a sensitively paced exhibition of a Nelson based artist's enigmatic and atmospheric paintings and drawings. This exhibition was one of many we re-scheduled because of COVID, and a positive from this exercise is that we will have had an extended season of this impressive exhibition.

The year finished up with *Noble Souls*, comprising artworks by children from the Nelson/Tasman region that expressed appreciation to the essential workers that kept us fed, healthy, safe and connected during Level 4 Lockdown, an initiative launched by MP Dr Nick Smith and supported by *Nelson Mail / Stuff*, Nelson Principals Association, Appleby Farms Ice Cream and The Suter; alongside a selection of art works from the collection that convey similar sentiments.

**Public Programmes** ranged from openings, curator / artist talks, a *Pecha Kucha* evening on the theme of ceramics, to an illustrated lecture by Peter Simpson on "Colin McCahon in Nelson 1938-1948 the breakthrough years" coinciding with the McCahon centenary and release of the first of Simpson's 2 volume monograph on this significant New Zealand artist. The Suter's 120<sup>th</sup> was celebrated on the 3<sup>rd</sup> anniversary of the Gallery's re-opening with the 'Bishop and Amelia Suter' cutting a cake, a range of talks, and behind-the-scenes tours.





Cutting the cake to celebrate The Suter's re-opening 3<sup>rd</sup> anniversary since the redevelopment; and 120<sup>th</sup> year since first opening to the public in 1899. Photo credit: David Wayne

The Suter<sup>2</sup> jointly hosted talks, weaving and poi making workshops to mark Te Wiki o te Reo Māori and was looking forward to contributing to the city's 2020 Heritage Festival when COVID restrictions struck.

During Lockdown our focus shifted to stories and interviews with artists delivered via social media and via a link on our website a virtual tour of the gallery was also available<sup>3</sup>.

**Education:** We were anticipating a record year for on-site school visits, before COVID impacted bookings for the end of term 1 and most of term 2 2020. However, Dr Esther McNaughton, The Suter's LEOTC Educator grasped the nettle and contacted teachers pre- Lockdown with the offer of virtual teaching programmes. These were greatly appreciated by teachers faced with delivering distance learning. Through all of Level 4 she supplied weekly, "Esther's Stay at Home Art Adventures", YouTube art lessons based on artworks in The Suter's collection which aimed to provide fun learning activities with resources people might have available to them at home. These were additionally shared through the Gallery's website and social media with over 3,000 views. After Lockdown ended Esther produced 2 online education programmes for use in schools which also generated a flood of positive feedback from teachers and students.

An exciting development is the initiation of an Educational Endowment Fund, made possible through a founding donation from the Nelson Rotary Club, from their community fundraising endeavours.

The Suter's educational activity also includes afterschool art classes and Friday adult art classes, delivered variously by Esther, Aurelie Chambers, Mark Dunstan and Rose Shepherd, with school holiday programmes run by Jennifer Bate and Larisse Hall.

Esther has also applied her energies to reviving the network of NZ museum and gallery educators, who are now regularly 'meeting' on-line, a great way for sharing ideas, programmes etc.

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<sup>2</sup> The Nelson City Council were the main organisers

<sup>3</sup> Filmed by Uniquely Nelson prior to COVID restrictions

### 2.3 To collect and preserve, record and communicate our artistic heritage

The Suter has been able to add to its collection through purchases- thanks to the contributions of Legacy Group members, our invested special purpose funds and significant discounts from artists. We were also the beneficiary of generous donations of artworks to the collection, supplemented by long-term loans from an anonymous lender who has acquired works in consultation with The Suter. A feature this year is that 15 out of 26 acquisitions relate directly to Suter exhibitions going back over a decade, from 3 David Ryan paintings that were part of his 2008 solo exhibition (*conditions for (model of) glacier*) to very recently produced works from *Sympathetic Resonance* and *Encounters with Cook*.

Our dream of making our collection searchable on line is soon to become a reality, thanks to the extraordinary generosity of Suter Legacy supporter, Rhoda Cohen. Bringing this project to fruition will be the focus of the 2020/21 year.

### 2.4 To develop partnerships that sustain the Suter

The Suter enjoyed the support from Friends of The Suter, with 57 new memberships signed up during the year. Friends' benefits included discounts in the Suter Shop, for adult art classes and events. Suter Friends joined NSAS members on booked-out bus trips to visit Picton's Diversion Gallery and Mark Stevenson's collection. Our Legacy group, of patrons and donors have made significant contributions to our programmes and projects in 19/20 and for the year ahead, 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).

The Suter benefits from various partnerships and co-operative arrangements, some are formalised such as with Ko Te Pouaranga. We particularly acknowledge Iwi for supporting and being involved in our activities, and for The Suter to be able to provide a venue for Te Wiki o te Reo Māori events.

The Suter's Commercial Manager has worked closely with Nelson Regional Development Agency, Uniquely Nelson and Chamber of Commerce to ensure we play our part in attracting visitors to the Nelson/Tasman region and growing our economy. This spirit of joint initiatives has strengthened due to COVID, a silver lining!



"I really liked your umbrella project when it was introduced to me at Te Kura where I am in Year 7. My chosen hero is my amazingly super athletic, and very cool Uncle Brendon, He is a triathlete and Ironman. Here are the pictures of my painting process. This was my first ever portrait. "

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

The Suter has a small staff, but with considerable expertise; Paula Haines Bellamy, (Suter Team Leader; Retail) was convenor of the very successful 2019 3 day Costume and Textile Association of NZ's symposium: *A Common Thread*, hosted at The Suter Art Gallery; Curator Sarah McClintock, funded by a CNZ grant, travelled to Taiwan to seed curatorial exchanges particularly in the fields of contemporary jewellery and ceramics; Dr McNaughton has been publishing her research findings internationally and is now developing papers on education during COVID and the Director has had input into other galleries' redevelopment projects.

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

Date: 31 August 2020



Julie Catchpole  
The Suter Art Gallery Director

Date: 31 August 2020



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

The following is performance against objectives set out in the Statement of Intent 2019-2024 [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:

- 3.1.1. Provide an arts centre and visitor attraction: **That is open 362 days of the year with a minimum of 140,000 visits per annum to The Suter® facilities and with visitor satisfaction ratings of 90% 7+ (out of 10 = excellent). Report six monthly with visitor statistics and response annually.**

**Not Achieved:** Had COVID-19 not occurred The Suter would have achieved its target of being open every day, except Christmas Day, New Year's Day and Good Friday. Due to COVID-19 The Suter closed to the public as of 26 March until 14 May 2020 (Commencement of Level 2) and closed on Mondays 25<sup>th</sup> May and 1 June 2020. Total visits to the facilities were **106,306**; 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).**



Shannon Novak (detail) *A Measure of Health*, installation from *Sympathetic Resonance* exhibition: photo JP Pochin

**Achieved:** Cyber risk mitigation occurs as part of supply agreement- no significant incidents. Identified Health & Safety & other risks collated, monitored and progressively mitigated.

- 3.1.3 Implement a Marketing Plan which focusses on the attracting visitors and developing resourcing for The Suter® (refer also 3.4); **Report on progress.**

**Achieved:** Progressively increasing marketing via social media channels in addition to paid promotion in tourism and arts related media. We intend to generate a new marketing plan during 2020/21 f/y.

- 3.1.4 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. Our existing asset management plan will be reviewed 3<sup>rd</sup> quarter 20/21 f/y

- 3.1.5 Be a good employer by maintaining good employer policies 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 minor injury to Suter staff, no hours lost to injury. Three significant 3<sup>rd</sup> party incidents- 2 related to medical events and 1, an injury suffered by a Café Staff member. Staff turnover: 4 front of house appointments made including casuals. 3 resignations- 1 due to relocating.



Suter school holiday programme with tutor Jenny Bate

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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 exhibitions: **Report six monthly on progress.**

**Achieved:** See appended list. 13 new exhibitions installed in period + NSAS *Spring* exhibition. NSAS *Autumn 2020* exhibition cancelled due to COVID-19, other exhibitions given extended seasons. *See appendices*

- 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.**



Students' footprint exhibit in *Aratoi Our Journeys*

**Achieved:** Exhibitions are planned 12-28 months ahead, however COVID-19 forced a major revision of the exhibition programme, both as delivered March-June 2020 and for the future programme.

- 3.2.3 Provide public programmes which enhance appreciation and enjoyment of the visual arts; **A minimum of 30 talks/ events/ activities are held per annum. Report 6 monthly on progress.**

**Achieved:** See appended: 43 events held: 19 daytime activities - talks, seminars etc. held; 14 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*

- 3.2.4 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 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):** 148 LEOTC Educator led programmes delivered to 3,421 students accompanied by 894 helpers and 5 “education other” comprising 162 pax<sup>4</sup>. Satisfaction targets achieved. Advisory Committee met once in period. On-site education delivery was disrupted by COVID-19, however The Suter Educator delivered 5 YouTube programmes for Level 4, 2 on-line programmes Level 3 and 2 and resumed on-site visits at Level 1

3.2.5 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:** 156 SKC and holiday art classes delivered to 1,625 students and 28 classes for adults with 278 participating. Term 3 2019: 6 sessions per week for students (Suter Kids Club- SKC and MyArtSpace - MAS) and 1 session per week for adults (OurArtSpace) term 4 2019 and term 1 2020 5 sessions for students and 1 for adults; Term 1 2020 end date brought forward by COVID-19; No SKC or adult art classes delivered on-site in Term 2 2020.

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

**Achieved:** Averaged monthly contribution of 114.4 hours in first 6 months and 85.6 (excluding April 2020) for 5 months of 2020. 11 volunteer events held including volunteer *Sneak Peeks*- previews of exhibitions, training and volunteer get-togethers.



*Accidental Intentions* by James Mitchell  
 Gifted by Robert G Hunt &  
 Sally Mitchell Hunt MNZM Suter Patron,  
 being installed by Scott Construction

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### 3.3 COLLECTION: Collect and preserve, record and communicate our artistic heritage.

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3.3.1 Develop The Suter’s® Collection in accordance with The Suter’s® Collection Policy; **All acquisitions and de-accessions comply with the Collection Policy and related procedures. All acquisitions/de-accessions approved by the Trust and reported six monthly.**

**Achieved:** See appended, 26 additions to the Collection: 16 gifted works and 10 purchases. Note 4 of the artworks comprise multiple elements. *See appendices*

3.3.2 Maintain and develop the Acquisitions Fund & Collection Bequests to allow active collecting to occur; **The acquisitions’ funds meets or exceeds budget and all such funds are used for the purposes so designated.**

**Not Achieved:** Target not met due to cancellation of major fundraising event *Palate to Palette* due to COVID-19 and 5x40 and 10x10 donations received were less than hoped for. However, a bequest of artworks was received that included works that can be sold to fundraise for the Acquisitions Fund and FoTs donations were also received; All tagged funds used as designated. A significant bequest was notified during period but not received until August 2020.



3.3.3 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; extra storage unit installed in collection store.

3.3.4 Enhance knowledge of the collection: Collection records are significantly upgraded to increase accessibility and usability, as a part of a long-term strategy to provide on-line access to copyright cleared Collection items and to enhance the reputation of the Collection; **Collection records are upgraded; items are uploaded to the internet; Loans, reproductions and other collection requests are met; publishing occurs. Progress reported annually.**

**Achieved:** Significant donation received, and licenses purchased to put The Suter's collection onto [www.thesuter.org.nz](http://www.thesuter.org.nz). Collection stories published on Suter social media during Lockdown. In-house curated continually playing 'slide' shows of artworks from the collection screen in the Jane Evans Foyer, history of The Suter slide show added. All Loan and other collection requests and enquiries met; 2 "How to Look at Art" talks given at Richmond Library.

*See appendices*



Below: Peter Ireland *Return to Ship Cove: mis-Adventure (after John Webber) 2019, Oils on paper*

Purchased with the assistance of the Artist: Acquired from *Encounters with Cook: Meretoto / Ship Cove, Tōtaranui /Queen Charlotte Sound, Te Moana-o-Raukawa / Cook's Strait* exhibition 2020

ACC: 1499: photo Richard Wotton

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### 3.4 PARTNERSHIPS: Partnerships that sustain The Suter®

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3.4.1 Strengthen The Suter's® relationship with Iwi and Maori; **Honour the kaupapa of the Memorandum of Understanding [MoU] with Ko Te Pouāraanga; KTP input to programmes and collection development. Report 6 monthly.**

**Achieved:** Iwi involvement in exhibitions in particular, for openings and events. Attendance at KTP hui by Suter trustee(s) and Director.

3.4.2 Actively engage in collaborative partnerships to support the projects and programmes of The Suter® (refer to 3.2.1 and 3.3.2); **sufficient resources are achieved to support projects:**

**Achieved:** Collaboration with NSAS in joint fundraiser, exhibition and auction 50|50; *Fire & Earth* opening + catalogue support from Nelson Potters Assn.; Hilary Johnstone primary supporter of 8<sup>th</sup> Suter Contemporary Art Project *Sympathetic Resonance*, + in-kind from Nelson Sign Shop (for Shannon Novak front window install) and Creative New Zealand towards publication; CNZ for Curatorial exchange project with Taiwan; Donated artworks, goods and experience promises for *Palate to Palette 2020* Dinner and Auction event (now rescheduled for 2021); Rotary Club of Nelson donation for Education; Scott's Construction for infrastructure works including placement of outdoors sculpture.

3.4.3 The Friends of The Suter® (FOTS) and Legacy Group are enhanced; **FOTS membership increases, activities and progress on patronage scheme reported six monthly.** Friends' membership subscriptions now run annually from when received (rather than a fixed year)

**Not achieved:** At year end there were 366 FOTS memberships compared with 407 memberships 18/19 financial year. However, there were 57 new memberships of the FOTs; Legacy Group enjoyed a special event and FOTS enjoyed a variety of events, and support rewarded with discounts on events, trips, Suter Shop purchases and adult art classes.

3.4.4 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;

**Regional engagement:** Curator and Director 'curated' Level 7 BAM 2019 exhibition at NMIT. Curator marking moderator NMIT; Curator delivered "How to Look at Art" talks at Richmond Library; Suter partner in COVID-19 TESA Nelson/Tasman community project;

**National/international contribution:** Curator invited to contribute reviews to *NZ Ceramics* journal and was a judge for the Zonta Ashburton; Suter Educator gave papers at Educators' conference in Christchurch and established NZ art gallery educators' network, coordinating regular Zoom meetings and contributed a chapter in international publication on education in gallery settings. Director 1 of 3 judges/selectors of National Triptych competition organised by Nelson Camera Club; Director consulted for art gallery/museum redevelopment projects – Marlborough, Hokitika. Director assisted with role definition and recruitment of Curator at Hastings City Art Gallery; Suter Retail Team Leader Paula Haines Bellamy convener of 2019 Costume and textile Association of NZ Symposium: *A Common Thread*.



Philip Edwards *Uprooted* 1987, acrylic on board: Collection of The Suter At Gallery To Aratoi o Whakatū; Shirley Miles Bequest 2018. ACC: 1449



## 4. The Bishop Suter Trust Financial Statements 1 July 2019 - 30 June 2020

The Bishop Suter Trust Statement of Comprehensive Revenue & Expense For the Year Ended 30 June 2020		Actual 2020	Budget 2020	Actual 2019
Income	Note	\$	\$	\$
<b>General Funds</b>				
<b>Non-exchange Revenue</b>				
Donations & Sponsorships		63,658	112,600	84,483
<b>Grants</b>				
NCC - Operations & Maintenance		686,771	688,574	674,040
NCC - Depreciation Funded		233,028	229,423	231,635
TDC		87,813	87,813	87,813
Covid Wages Subsidy	18	68,837	-	-
<b>Total Non-exchange Revenue</b>		<b>1,140,106</b>	<b>1,118,410</b>	<b>1,077,971</b>
<b>Exchange Revenue</b>				
Investments		18,179	27,500	7,187
Exhibitions		15,105	5,095	21,925
Life Long Learning		72,647	70,600	72,136
Visitor Services & Marketing		154,260	142,660	175,107
Rent		118,867	121,261	147,058
Other Revenue		3,482	1,000	6,115
<b>Total Exchange Revenue</b>		<b>382,541</b>	<b>368,116</b>	<b>429,528</b>
<b>Total Revenue General Funds</b>		<b>1,522,648</b>	<b>1,486,526</b>	<b>1,507,499</b>
<b>Specific Purpose Funds</b>				
<b>Exchange Revenue</b>				
<b>Cuthbertson Fund</b>				
Dividends & interest earned		10,423	11,800	14,798
Cuthbertson Fund unrealised market adjustment		(26,131)	-	21,587
<b>Burton Fund</b>				
Interest earned		3,017	4,600	1,792
<b>Redevelopment Funds</b>				
Redevelopment Interest earned		-	-	242
<b>Acquisitions Fund</b>				
Interest earned		43	1,500	27
<b>Non Acquisitions Funds</b>				
Interest received		35	-	126
<b>Non-exchange revenue</b>				
<b>Redevelopment Funds</b>				
Donations		-	-	375
<b>Acquisitions Fund</b>				
Donations received		26,208	150,000	39,250
<b>Total Special Purpose Funds Income</b>		<b>13,595</b>	<b>167,900</b>	<b>78,197</b>
<b>Other Revenue - Non-exchange</b>				
Donated Collection Items at Valuation		53,065	10,000	61,620
<b>Total Other Revenue</b>		<b>53,065</b>	<b>10,000</b>	<b>61,620</b>
<b>Total Revenue</b>		<b>1,589,307</b>	<b>1,664,426</b>	<b>1,647,316</b>

The Bishop Suter Trust

Statement of Comprehensive Revenue & Expense  
For the Year Ended 30 June 2020

		Actual 2020	Budget 2020	Actual 2019
Expenses	Note	\$	\$	\$
<b>General Funds</b>				
Personnel Costs	4	559,552	604,055	459,461
Audit		16,771	16,731	11,382
Financing Costs		-	-	1,296
Administration		121,926	120,166	115,420
Governance	14	53,953	52,282	54,269
Exhibitions		96,176	159,184	82,908
Life Long Learning		9,060	4,107	4,670
Visitor Services		72,652	78,047	80,134
Collection		11,792	10,457	5,790
Facilities		139,297	148,400	147,950
Maintenance		12,899	16,289	15,944
Depreciation		466,055	458,846	463,253
Depreciation Funds Unrealised Market Adjustment		(10,012)	-	(7,211)
Education Fund Unrealised Market Adjustment		179	-	-
Known Shrinkage		421	-	-
<b>Total General Funds Expenses</b>		<b>1,550,721</b>	<b>1,668,564</b>	<b>1,485,267</b>
<b>Redevelopment Fund Costs</b>		<b>76,209</b>	<b>-</b>	<b>29,025</b>
<b>Total Expenses</b>		<b>1,626,930</b>	<b>1,668,564</b>	<b>1,464,292</b>
<b>Operating Surplus/(Deficit)</b>		<b>(37,622)</b>	<b>(4,138)</b>	<b>183,024</b>
<b>Total comprehensive revenue &amp; expenses for the year</b>		<b>(37,622)</b>	<b>(4,138)</b>	<b>183,024</b>
<b>Net Surplus/(Deficit)</b>				
General Funds		(28,073)	(182,038)	72,232
Redevelopment Fund		(76,209)	0	(28,408)
Cuthbertson Fund		(15,708)	11,800	36,385
Burton Fund		3,017	4,600	1,792
Acquisitions Fund		79,316	161,500	100,897
Other Funds		35	0	126
		<b>(37,622)</b>	<b>(4,138)</b>	<b>183,024</b>

Chairperson



Trustee



Date  
31 August 2020

THE ACCOMPANYING NOTES FORM PART OF THESE FINANCIAL STATEMENTS



The Suter Shop for unique locally produced gifts



Audience enjoyment at The Suter Theatre

**The Bishop Suter Trust**  
**Statements of Changes in Net Assets/ Equity**  
**For the Year Ended 30 June 2020**

	Note	Actual 2020	Budget 2020	Actual 2019
		\$	\$	\$
<b>Total Equity</b>				
Opening Equity		14,860,592	20,860,592	14,677,568
Nelson City Council		6,000,000	-	6,000,000
Surplus/(deficit) for the period		(37,622)	(4,138)	183,024
Other equity movement		48	-	-
Closing Equity		<u>20,823,018</u>	<u>20,856,454</u>	<u>20,860,592</u>
<b>Comprising of:</b>				
<b>General Purpose Funds</b>				
Opening Equity		7,513,924	13,513,924	7,441,692
Nelson City Council		6,000,000	-	6,000,000
Surplus/(deficit) for the period		(28,073)	(182,038)	72,232
Other equity movement		48	-	-
Closing Equity		<u>13,485,900</u>	<u>13,331,886</u>	<u>13,513,924</u>
<b>Cuthbertson Fund</b>				
Opening Equity		559,579	559,579	523,194
Surplus/(deficit) for the period		10,423	11,800	14,798
Revaluation		(26,131)	-	21,587
Closing Equity	7	<u>543,871</u>	<u>571,379</u>	<u>559,579</u>
<b>Burton Fund</b>				
Opening Equity		161,554	161,554	159,762
Surplus/(deficit) for the period		3,017	4,600	1,792
Closing Equity	7	<u>164,570</u>	<u>166,154</u>	<u>161,554</u>
<b>Acquisitions Fund</b>				
Opening Equity		1,772,209	1,772,209	1,671,312
Surplus/(deficit) for the period		79,316	161,500	100,897
Closing Equity	7	<u>1,851,525</u>	<u>1,933,709</u>	<u>1,772,209</u>
<b>Redevelopment Fund</b>				
Opening Equity		4,804,859	4,804,859	4,833,267
Surplus/(deficit) for the period		(76,209)	-	(28,408)
Closing Equity	7	<u>4,728,650</u>	<u>4,804,859</u>	<u>4,804,859</u>
<b>Other Funds</b>				
Opening Equity		48,467	48,467	48,341
Surplus/(deficit) for the period		35	-	126
Closing Equity	7	<u>48,502</u>	<u>48,467</u>	<u>48,467</u>

THE ACCOMPANYING NOTES FORM PART OF THESE FINANCIAL STATEMENTS



**The Bishop Suter Trust**  
**Statement of Financial Position**  
**As at 30 June 2020**

	Note	Actual 2020	Actual 2019
Assets		\$	\$
<b>Current Assets</b>			
Cash and cash equivalents	5	231,491	381,251
Receivables from exchange transactions		13,117	11,357
GST receivable		7,061	7,784
Accrued Interest Burton Fund	7	104	181
Other Current Assets	6	400,562	141,412
<b>Total Current Assets</b>		<u>652,335</u>	<u>541,986</u>
<b>Specific Purpose Investments</b>			
Cuthbertson Investments	7	447,890	463,702
Burton Fund Investments	7	103,184	100,000
Depreciation Fund investments	7	535,187	512,850
Education Legacy Fund	7	9,930	-
<b>Total Specific Purpose Investments</b>		<u>1,096,191</u>	<u>1,076,552</u>
<b>Total Current Assets</b>		<u>1,748,525</u>	<u>1,618,538</u>
<b>Non-Current Assets</b>			
Depreciation Due - Nelson City Council	13c	863,363	630,335
Collection	8	7,952,853	7,867,842
Property, Plant and Equipment	9	10,411,435	10,852,995
<b>Total Non-Current Assets</b>		<u>19,227,650</u>	<u>19,351,172</u>
<b>Total Assets</b>		<u>20,976,175</u>	<u>20,969,710</u>
<b>Liabilities</b>			
<b>Current Liabilities</b>			
Payables from exchange transactions	10	81,292	69,660
Employee Entitlements	11	49,147	34,096
Income In Advance		22,717	5,361
<b>Total Current Liabilities</b>		<u>153,157</u>	<u>109,117</u>
<b>Total Liabilities</b>		<u>153,157</u>	<u>109,117</u>
<b>Net Assets</b>		<u>20,823,019</u>	<u>20,860,593</u>
<b>The Bishop Suter Trust Equity</b>			
<b>Capital &amp; Reserves</b>			
<b>General Purpose Funds</b>		7,485,900	7,513,924
<b>Nelson City Council</b>		6,000,000	6,000,000
<b>Cuthbertson Fund</b>	7	543,871	559,579
<b>Burton Fund</b>	7	164,570	161,554
<b>Acquisitions Fund</b>	7	1,851,525	1,772,209
<b>Redevelopment Fund</b>	7	4,728,650	4,804,859
<b>Other Funds</b>	7	48,502	48,467
<b>Total Trust Equity</b>		<u>20,823,019</u>	<u>20,860,593</u>

THE ACCOMPANYING NOTES FORM PART OF THESE FINANCIAL STATEMENTS



**The Bishop Suter Trust  
Statement of Cash Flows  
For the Year Ended 30 June 2020**

	Note	2020	2019
<b>Cashflows from operating activities</b>			
Sales of goods & services		419,914	437,105
Grants and donations		907,078	885,962
Interest and dividends		18,256	24,173
Payment to suppliers		(609,601)	(553,152)
Payment to employees		(544,501)	(461,990)
GST (net)		1,291	(17,623)
<b>Net cash flows from operating activities</b>		<b>192,437</b>	<b>314,475</b>
<b>Cash Flows from Investing Activities</b>			
Proceeds from sale of financial assets		100,000	198,620
Purchase of property, plant & equipment		(24,495)	(36,228)
Purchase of collection assets		(31,946)	(2,938)
Purchase of investments		(385,758)	(627,742)
<b>Net cash flows from investing activities</b>		<b>(342,199)</b>	<b>(468,288)</b>
<b>Cash Flows from Financing Activities</b>			
Repayment of borrowings		-	(103,003)
<b>Net cash flows form Financing Activities</b>			
<b>Net Increase/(Decrease) in cash and cash equivalents</b>		<b>(149,762)</b>	<b>(256,816)</b>
<b>Cash and cash equivalents at beginning of period</b>		<b>381,253</b>	<b>638,069</b>
<b>Cash and cash equivalents at end of period</b>	<b>5</b>	<b>231,491</b>	<b>381,253</b>

THE ACCOMPANYING NOTES FORM PART OF THESE FINANCIAL STATEMENTS



The Suter back through the future

## NOTES TO THE FINANCIAL STATEMENTS

### 1 Statement of significant accounting policies for the year ended 30 June 2020

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 2020. The Financial Statements were authorised for issue by the Board on 20 August 2020.

### 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 SUMMARY OF 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. Any Trust published inventory remaining after 2 years is written off.

## **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 purchase 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 to 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 quoted 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.



Curator Sarah McClintock with artist Jay Hutchinson at his artist floor-talk September 2019

<b>4 Personnel Costs</b>	<b>Actual 2020</b>	<b>Actual 2019</b>
	<b>\$</b>	<b>\$</b>
Salaries and wages	533,575	419,208
Employer contributions to defined contribution plans	14,859	11,604
Other personnel costs	11,118	28,649
<b>Total Personnel Costs</b>	<b>559,552</b>	<b>459,461</b>

<b>5 Cash and Cash Equivalents</b>	<b>Actual 2020</b>	<b>Actual 2019</b>
	<b>\$</b>	<b>\$</b>
Cash at bank and on hand	115,950	302,651
Special Acquisitions funds	58,722	23,015
Burton funds	16,737	15,144
Other Funds	40,081	40,441
<b>Total cash and cash equivalents</b>	<b>231,490</b>	<b>381,251</b>
<b>Total net cash, cash equivalents</b>	<b>231,490</b>	<b>381,251</b>

<b>6 Other Current Assets</b>	<b>Actual 2020</b>	<b>Actual 2019</b>
	<b>\$</b>	<b>\$</b>
Operations term deposit with maturity more than 3 months	350,000	100,000
Inventory	49,606	39,284
Prepayments	956	2,129
<b>Total other current assets</b>	<b>400,562</b>	<b>141,412</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 2020</b>	<b>Actual 2019</b>
	<b>\$</b>	<b>\$</b>
Burton fund - term deposit with a term of less than 1 year	103,184	100,000
Cuthbertson fund - deposits and equities - market value at balance date	447,890	463,702
Depreciation Fund - deposits and equities - market value at balance date	535,187	512,850
Education Legacy Fund - deposits and equities - market value at balance date	9,930	-
<b>Total Specific Purpose Investments</b>	<b>1,096,190</b>	<b>1,076,552</b>



## 8 Collection Assets

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

A valuation was carried out to establish the estimated market value of the collection and deemed cost according to current accounting convention.

	Actual 2020 \$	Actual 2019 \$
Carrying amount 1 July	7,867,842	7,803,284
Additions	85,011	64,558
Artwork deaccessioned	0	0
<b>Total Collection</b>	<b>7,952,853</b>	<b>7,867,842</b>
<b>Carrying amount 30 June</b>	<b>7,952,853</b>	<b>7,867,842</b>

## 9 Property plant and equipment

	Land \$	Landscaping \$	Buildings \$	Plant & Equipment \$	Work In Progress \$	Total \$
<b>Cost or Valuation</b>						
Balance at 1 July 2018	442,000	459,249	10,798,422	588,323	4,130	12,292,124
Additions	-	-	31,425	8,182	751	40,358
Disposals	-	-	-	-	(4,130)	(4,130)
Balance at 30 June 2019	442,000	459,249	10,829,847	596,505	751	12,328,351
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	-	12,350,981
<b>Accumulated depreciation and impairment losses</b>						
Balance at 1 July 2018	-	39,321	836,719	136,050	-	1,012,090
Depreciation expense	-	22,962	380,190	60,116	-	463,268
Eliminate on disposal	-	-	-	-	-	-
Balance at 30 June 2019	-	62,283	1,216,909	196,166	-	1,475,358
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
<b>Carrying amounts</b>						
At 30 June 2018	442,000	419,928	9,961,703	452,273	4,130	11,280,034
At 30 June 2019	442,000	396,966	9,612,938	400,339	751	10,852,995
At 30 June 2020	442,000	374,004	9,233,830	361,600	-	10,411,435

## 10 Creditors and Other Payables

	Actual 2020 \$	Actual 2019 \$
Creditors	64,531	58,413
Accrued expenses	16,761	11,246
<b>Total Creditors and Other Payables</b>	<b>81,292</b>	<b>69,660</b>

<b>11 Employee Entitlements</b>	<b>2020</b>	<b>2019</b>
	\$	\$
The balance is accrued annual leave and accrued wages to balance date.	49,147	34,096

**12 Capital commitments and operating leases**

The Trust has one operating lease for the photocopier at \$1,599 pa (2019: \$1,575)

Non-cancellable operating leases are payable as follows:

	<b>2020</b>	<b>2019</b>
	\$	\$
Less than one year	1,599	1,575
Between one and five years	0	0
More than 5 years	0	0
<b>Total</b>	<b>1,599</b>	<b>1,575</b>



*The Water Project* exhibition: developed by Ashburton Art Gallery

### 13 Related Party Transactions

Actual  
2020

Actual  
2019

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:

	\$	\$
<b>A. Income from related parties</b>		
Nelson City Council funded operations	666,394	654,040
Nelson City Council funded maintenance	20,377	20,000
Theatre & venue hire	462	5,626
Shop sales to Nelson City Council	187	-
Grant for funding depreciation	233,028	231,635
Craig Potton, Trust Chair, Part owner Multishowcase Cinemas, hire of theatre	42,104	42,452
<b>Total income from related parties</b>	<b>962,552</b>	<b>953,753</b>
<b>B. Purchases from related parties</b>		
Nelson City council		
Car parking	4,680	4,500
Water & trade waste	3,446	3,449
<b>Total Nelson City Council</b>	<b>8,126</b>	<b>7,949</b>
Craig Potton, Trust Chair, Part owner of MultiShowcase Cinemas - film Festival advertising & bar use for Suter event	903	751
<b>Total purchases from related parties</b>	<b>903</b>	<b>751</b>
<b>C. Balances Receivable from Related Party</b>		
Nelson City Council receivable for the depreciation grant funding. 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	863,363	630,335
<b>D. There were no other related party balances.</b>		
<b>E. Key management compensation</b>		
Key management personnel compensation includes the following expenses:		
	\$	\$
Salaries and other short term employee benefits	201,396	104,162
Other long term benefits	-	2,933
<b>Total key management personnel</b>	<b>201,396</b>	<b>107,095</b>

## 14 Governance Expenses

	Actual 2020 \$	Actual 2019 \$
<b>Trustee Fees</b>		
C Potton	8,618	8,340
J De Feu	8,618	8,340
J Hambleton	3,232	8,340
G Hervey	8,618	8,340
M Soderberg	8,618	8,340
J Waller	-	6,950
J Finn	5,386	-
R Mason	5,386	-
<b>Total trustee fees</b>	<b>48,477</b>	<b>48,649</b>
<b>Other governance expenses</b>	5,476	5,620
<b>Total Governance Expenses</b>	<b>53,953</b>	<b>54,270</b>

## 15 Events after Balance Date

No events have occurred since balance date that affects the Trust as a going concern (2019: nil)

## 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 arm's 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.

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>	993,007	453,184	1,115,032	-	-	2,561,223
<b>Financial liabilities</b>						
Trade creditors and other payables					130,439	130,439
<b>Total</b>	-	-	-	-	130,439	130,439



2019	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			381,251			381,251
Trade debtors and other receivables			646,062			646,062
Other financial assets	976,552	200,000				1,176,552
<b>Total</b>	976,552	200,000	1,027,313	-	-	2,203,865
<b>Financial liabilities</b>						
Trade creditors and other payables						-
Other financial liabilities					95,267	95,267
<b>Total</b>	-	-	-	-	95,267	95,267

## 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

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 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 re-open at the commencement of Level 2 on Thursday 14 May 2020.

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

**INDEPENDENT AUDITOR'S REPORT****TO THE READERS OF THE BISHOP SUTER TRUST'S FINANCIAL STATEMENTS AND PERFORMANCE INFORMATION FOR THE YEAR ENDED 30 JUNE 2020**

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 32, that comprise the statement of financial position as at 30 June 2020, 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 11 to 15.

In our opinion:

- the financial statements of the Trust on pages 16 to 32:
  - present fairly, in all material respects:
    - its financial position as at 30 June 2020; 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 11 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 2020.

Our audit was completed on 31 August 2020. 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.

*Findex (Aust) Pty Ltd, trading as Crowe Australasia is a member of Crowe Global, a Swiss Verein. Each member firm of Crowe Global is a separate and independent legal entity. Findex (Aust) Pty Ltd and its affiliates are not responsible or liable for any acts or omissions of Crowe Global or any other member of Crowe Global. Crowe Global does not render any professional services and does not have an ownership or partnership interest in Findex (Aust) Pty Ltd. Services are provided by Crowe New Zealand Audit Partnership an affiliate of Findex (Aust) Pty Ltd.*

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

### **Emphasis of Matter - Impact of Covid-19**

Without modifying our opinion, we draw attention to the disclosures about the impact of Covid-19 on the Trust as set out in note 18 on page 32 to the financial statements.

### **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 10 and 36 to 47, 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.

Our firm carries out other assignments for the Trust in the area of digital services. The firm has no other interests in the Trust.



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



## 6. Appendices

### Appendix 1.

#### The Suter Art Gallery Exhibitions: 1 July 2019 – 30 June 2020

Dates of Exhibition	Exhibition Title	Location
15 June-6 October 2019	<i>Alexis Neal and Elke Finkenauer: A collaborative exhibition of printmaking and weaving reflecting on identity;</i> Curated by Sarah McClintock	Original Gallery
June –Aug 2019	<i>Through the window: works from the collection;</i> Curated by Julie Catchpole	Foyer corridor
30 June-6 October 2019	<i>Sarah Maxey: video installation.</i> Curated by Sarah McClintock	Contemplation Gallery
8 June- 4 August 2019	<i>Aratoi: Our Journeys (part 1):</i> artworks from The Suter’s collection: Curated by Sarah McClintock in conjunction with Dr Esther McNaughton	Hercus Gallery
13 July-25 August 2019	<i>A natural History: Barry Cleavin &amp; Ansel Adams:</i> Artworks from The Suter’s collection and on long-term loan to The Suter: Curated by Julie Catchpole	Potton Family Gallery
9 August-13 October 2019	<i>Aratoi- Our journeys to Aotearoa (Part 2):</i> School students’ responses to selected works and their reflections on journeys	Hercus Gallery
26 August-15 September 2019	<i>Nelson Suter Art Society Spring Exhibition:</i> Guest artist Cathy Carter	Potton and McKee galleries & Foyer
28 September – 1 December 2019	<i>Jay Hutchinson The archaeology of the discarded, forgotten and thrown away:</i> A body of embroidered textile works including sculpture: Curated by Sarah McClintock	Potton Gallery
27 September-	<i>Japanese textiles:</i> An exhibition in support of the NZ Textile Association Conference: Curated Debbie Donnelly	Foyer
19 October- 9 February 2020	<i>Sympathetic Resonance: The eighth Suter Contemporary Art Project.</i> Curated by Sarah McClintock. Major supporter Hilary Johnstone: CNZ and Sign Shop. Suter publication	Original, Hercus & Contemplation galleries; front Foyer window
7 December 2019-22 March 2020	<i>Fire &amp; Earth: Contemporary ceramics from the Top-of-the South:</i> Biennale selected exhibition: Curated by Sarah McClintock. Supported by Nelson Potters Assn.	Potton Gallery
November 2019-July 30 2020	Colin McCahon (works from the Collection and on long term loan for the McCahon 100 commemorations): Curated by Julie Catchpole	Foyer South end
December 2019- February 2020	<i>Nelson Suter Art Society 125 Years:</i> Artworks from The Suter’s collection by artists who were/are members of NSAS: Curated by Julie Catchpole	Education corridor
15 February- 5 July 2020	<i>Encounters with Cook: Meretoto/Ship Cove, Tōtaranui/Queen Charlotte Sound, Te Moana-o-Raukawa/Cook’s Strait:</i> Curated by Julie Catchpole	Original Gallery

22 February-14 June 2020	<i>The Water Project.</i> A touring show that brings together works that relate to the freshwater systems of Aotearoa/New Zealand: Toured by Ashburton Art Gallery, Curated by Shirin Khosraviani, Gregory O'Brien and Bruce Foster.	Hercus gallery
14 March 2020-	<i>John Roy: ceramic installation:</i> Curated by Sarah McClintock	Contemplation Gallery
23 May -4 October 2020	<i>Michael Dell: Endless Days</i> A solo exhibition by Nelson based artist of enigmatic and atmospheric paintings & drawings: Curated by Sarah McClintock Suter publication	Potton Gallery
20 June-30 August 2020	<i>Noble Souls</i> Artworks by children of the region, created during Lockdown & works from the collection that celebrate essential workers and our sense of home and community: Curated by Sarah McClintock	Hercus Gallery
<b>Off-Site</b>		
No events this year due to Covid-19 Lockdown		

## Appendix 2.

### Public Programmes: On and Off Site: 1 July 2019 – 30 June 2020

			Numbers
<b>July 2019</b>			
12 July	9.15am-10.30am	Volunteers' Sneak Peek: <i>A Natural History</i> Induction for volunteers	15
<b>August 2019</b>			
9 August	6pm	Opening for students' contribution to <i>Aratoi- Our journeys to Aotearoa</i>	178
16 August	2.15pm	Craig Potton talking about Ansel Adams: David Wayne demonstrating type of camera used by Adams	15
19 August	6.30/7pm	Soup & roll + talk: Craig Potton talking about Ansel Adams: David Wayne demonstrating type of camera used by Adams (invited Nelson Camera Club)	35
23 August	5pm	50 50 auction event	150
25 August	2pm	"Wit unleashed" the prints of Barry Cleavin- talk by Julie Catchpole and printmaker Kathy Reilly	5
28 August	5.30	Opening of <i>NSAS Spring</i> exhibition: Cathy Carter guest artist speaking	65
<b>September 2019</b>			
13 September	2pm	Yuichiro Tamura artist talk (brought to Nelson by the Govett Brewster Art Gallery)	10
14 September	10-12 noon; 1-2pm & 2-3pm	<i>Te Wiki o Te reo Māori workshops:</i> weaving and poi making	45
20 September	9.15am 10.30am	Volunteers' Sneak Peek: Jay Hutchison exhibition Volunteer/ staff training: How to interact with people with dementia	11 8
20 September	5.30pm	Opening for <i>Jay Hutchison: The archaeology of the discarded, forgotten and thrown away</i>	33

21 September	2pm	Curator artist floor talk: Sarah McClintock with Jay Hutchison	21
27 September	8.45am-8pm	Costume and textile Association of NZ Symposium: <i>A Common Thread</i>	70
28 September	1pm-	Costume and textile Association of NZ Symposium: <i>A Common Thread</i>	70
29 September	1pm-	Costume and textile Association of NZ Symposium: <i>A Common Thread</i>	70
<b>October 2019</b>			
4 October	10am-on	Suter 120 / 3rd Birthday celebrations: Cutting the cake Stories from the Storeroom: Curator & Director Pitopito korero- 3 short illustrated talks by Director, Curator, Educator	92
4 October	8am-6pm	NSAS/ FoTs trip to Mark Stevenson's Art Collection Picton	24
18 October	9.15am	Volunteer Sneak Peek; <i>Sympathetic Resonance</i>	11
19 October	5.30am	Opening: <i>Sympathetic Resonance: The 8<sup>th</sup> Suter Contemporary Art Project</i>	211
20 October	10am	Panel talk- curator and artists from <i>Sympathetic Resonance: The 8<sup>th</sup> Suter Contemporary Art Project</i>	36
<b>November 2019</b>			
13 November	6pm	Peter Simpson illustrated talk "Colin McCahon in Nelson 1938-1948: The Breakthrough Years"	103
14 November	4pm	Bishop Suter Trust public Annual Meeting	50
21 November	5.30pm	Floor talk with Project 21 Nelson jeweller's collective in <i>Sympathetic Resonance</i>	23
22 November	12.10pm	Curator's floor talk   tour; <i>Sympathetic Resonance</i>	7
28 November	5.30pm	How to Look at Art	8
<b>December 2019</b>			
6 December	9.15am	Volunteer Sneak Peek; <i>Fire &amp; Earth</i> and Christmas morning tea	20
6 December	5.30pm	Opening of <i>Fire &amp; Earth</i> ; launch of <i>Ceramic NZ</i> Journal and Friends of The Suter Christmas event	144
13 December	12.10	Curator's floor talk/tour <i>Sympathetic Resonance</i>	6
19 December	9.30am	Volunteers Induction	3
From 26 December		<i>Summer Film Festival State Cinemas in Suter Theatre</i>	
<b>January 2020</b>			
24 January	12.10	Curator's floor talk/tour <i>Sympathetic Resonance</i>	5
<b>February 2020</b>			
13 February		Concert; (Adam Chamber Music Troubadours) in gallery	25
14 February	9.15am	Volunteers Sneak Peek: <i>Encounters with Cook</i> with curator Julie Catchpole & artist Peter Ireland	8
14 February	5pm	Iwi blessing for <i>Encounters with Cook</i>	17

15 February	2pm	Artist talk: Peter Ireland in <i>Encounters with Cook</i>	54
20 February	6pm	<i>Pecha Kucha</i> : ceramics	130
21 February	9.15am	Volunteer Sneak Peek: <i>The Water Project</i>	9
21 February	5.30pm	Opening for <i>Encounters with Cook</i> and <i>The Water Project</i>	80
27 February	5pm	Guided tour of the <i>Encounters with Cook</i> exhibition for Legacy Group	13
<b>March 2020</b>			
1 March	2pm	Artist   Curator Talk: Gregory O'Brien and Elizabeth Thompson in <i>The Water project</i>	28
26 March	Suter Gallery closed due to COVID-19 Lockdown		
<b>April 2020</b>			
Suter Gallery closed due to COVID-19			
<b>May 2020</b>			
14 May	Suter re-opens to the public (Level 2 restrictions apply)		
<b>June 2020</b>			
19 June	9.15am	Volunteer Sneak Peek: <i>Noble Souls</i>	7
	10.30am	Volunteer induction	1

### Appendix 3.

## Collection

### ACQUISITIONS

Artist	Title	Medium	Credit
M.T. WOOLLASTON	<b>Portrait of a young man</b> c. 1973	Watercolour 341x244 sight	Gift (from Mary Pratt) in loving memory of Wiremu DWP 23.6.57-7.9.80 Approved BST mtg 24 October 2019 ACC: 1476
Helen CALDER	<b>Double Yellow;</b> from the <b>Folded series</b> 2018	Acrylic paint skin over steel rod 375x800 mm irreg.	Purchased with Legacy Group funds 2019 Approved BST mtg 24 October 2019 ACC: 1477
Andrew DRUMMOND	<b>Crystal Cluster No.2</b>	Patinated stainless steel, metal, white concrete 1450x1090x570mm	Gift of Chan & Philip Woollaston 2019 Approved BST mtg 24 October 2019 ACC:1478
Wayne YOULE	<b>Ah Bee See</b> 2016/19	Screenprint 760x560mm ed.30	Purchased 2019 Approved BST mtg 24 October 2019 ACC: 1479



Lisa CHANDLER	<b><i>The Faceless</i></b> 2018/9	25 oil on canvas panels	Purchased 2019 Approved BST mtg 24 October 2019 ACC: 1480:1-25
David RYAN	<b><i>(notes for) glacier. Green tea</i></b> 2007	Watercolour and Chinese ink on Mangini paper on paper 1900x1020mm	Purchased with Legacy Group funds 2019; credit David Blunt Approved BST mtg 24 October 2019 ACC: 1481: 1-2
David RYAN	<b><i>(notes for) glacier. Moving Mountains</i></b> 2007	Watercolour and Chinese ink on Mangini paper on paper 1900x1020mm	Purchased with Legacy Group funds 2019; credit David Blunt Approved BST mtg 24 October 2019 ACC: 1481:2-2
Barry CLEAVIN	<b><i>For the Executive Suite</i></b> 1974	Etching on paper AP 460x330mm	Gift of Ann and John Hercus 2020 Approved BST mtg 5 December 2019 ACC: 1482
Billy APPLE	<b><i>Correction: An Institutional Critique, 1:100, The Suter Art Gallery</i></b> 2018	Digital print	Gift of the Artist 2019 Approved BST mtg 5 December 2019 ACC: 1434
Caroline MCQUARRIE	<b><i>Prospects fearful Folio</i></b>	12 graphite drawings on paper	Gift of the Artist 2020; from the exhibition <i>Prospects Fearful</i> 2019 Approved BST mtg 27 February 2020 ACC: 1484: 1-12
Caroline MCQUARRIE	<b><i>Prospects fearful</i></b>	12 cotton thread embroideries on linen panels	Gift of the Artist 2020; from the exhibition <i>Prospects Fearful</i> 2019 Approved BST mtg 27 February 2020 ACC: 1483: 1-12
Mervyn WILLIAMS	<b><i>Daedal Series #3 (Shift)</i></b> 1979	Acrylic on canvas	Gifted by the Mervyn Williams Family Approved BST mtg 27 February 2020 ACC:1485
Jay HUTCHISON	<b><i>Turn left, then left again (Zigzag)</i></b> 2019	Embroidery on printed textile	Purchased from the artist from his 2019 exhibition <i>Jay Hutchison: The archaeology of the discarded, forgotten and thrown away</i> with assistance of Costume and Textile Association of NZ Approved BST mtg 27 February 2020 ACC:1486
Jay HUTCHISON	<b><i>Turn left, then left again (Bee-hive)</i></b> 2019	Embroidery on printed textile	Purchased from the artist from his 2019 exhibition <i>Jay Hutchison: The archaeology of the discarded, forgotten and thrown away</i> with assistance of Costume and Textile Association of NZ Approved BST mtg 27 February 2020 ACC:1487

Moniek SCHRIJER	<b>Wetland Oasis</b>	Nephrite, silver	Purchased from the artist from the SCAP exhibition <i>Sympathetic Resonance</i> Approved BST mtg 30.04.2020 ACC:1488
Ruth THOMAS EDMONDS	<b>Soft Thrum</b>	Pigmented glue on found cartons	Purchased from the artist from the SCAP exhibition <i>Sympathetic Resonance</i> Approved BST mtg 30.04.2020 ACC:1489
Shannon NOVAK	<b>The Absence of Voice</b> 2019	Acrylic and ink on board	Gifted by the artist from the SCAP exhibition <i>Sympathetic Resonance</i> Approved BST mtg 30.04.2020 ACC:1490
Shannon NOVAK	<b>Nothing to Fix</b> 2019	Vinyl on ACM	Gifted by the artist from the SCAP exhibition <i>Sympathetic Resonance</i> Approved BST mtg 30.04.2020 ACC:1491
E Mervyn TAYLOR	<b>Serenity</b> 1959	Linoprint	Nola Leov Bequest Approved BST mtg 30.04.2020 ACC: 1492
David RYAN	<b>Ravine with twin rocks</b>	Watercolour and Chinese ink on paper	Nola Leov Bequest Approved BST mtg 30.04.2020 ACC: 1493
Marilynn WEBB	<b>Spring snow and cloud The West Eweburn</b>	Print with wash	Nola Leov Bequest Approved BST mtg 30.04.2020 ACC: 1494
Marilynn WEBB	<b>The West Eweburn, being broody</b>	Print with wash	Nola Leov Bequest Approved BST mtg 30.04.2020 ACC: 1495
E STEVENS	<b>Untitled</b>	Ink on paper	Nola Leov Bequest Approved BST mtg 30.04.2020 ACC:1496
Hugh SCOTT	<b>Untitled (Nelson Haven)</b>	Oil on canvas board	Donated by the family of Nonie Begg (nee Beattie) Approved BST mtg 30.04.2020 ACC: 1497
Hugh SCOTT	<b>Untitled (Riwaka)</b>	Watercolour on paper	Donated by the family of Nonie Begg (nee Beattie) Approved BST mtg 30.04.2020 ACC: 1498

Peter IRELAND	<b><i>Return to Ship Cove: mis-Adventure (after John Webber)</i></b> 2019	Oils on paper	Purchased with the assistance of the Artist from the 2020 <i>Encounters with Cook</i> exhibition Approved BST mtg 30.04.2020 ACC: 1499
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### Appendix 3.

#### LOANS to OTHER INSTITUTIONS & Collection related requests

Artist	Art Work	Request(er)	Purpose
Melvin DAY (1923-2016)	<i>Kaikoura No 9</i> 1992 and <i>Legend of a Monastic Saint, Uccello Series</i> 1976  <i>Still Life with Alphabet (Aubergine and Pear)</i> 1985	Waikato Museum Te Whare Taonga o Waikato	For an exhibition <i>Melvin Day: A Modernist Perspective</i> 22.06.19 –6.10.19  And as illustrations for a monograph publication:  <i>Melvin Day: Artist</i> ; ed. O'Brien, G & Hutchins-Pond, Mark, Victoria University Press, 2019
Bill HAMMOND (1947-)	<i>All along the Heaphy Highway</i>	Ben Tolich (aka Mali Mali)	For his 4 <sup>th</sup> vinyl LP "I was told to keep an eye out" album and inner sleeve artwork
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
Dorothy Kate RICHMOND (1861-1935)	<i>The White Cow</i> 1905	Pamela Gerrish Nunn	"Rural Idylls Dorothy Kate Richmond's Painted Countryside" <i>Art New Zealand</i> No. 172, Summer 2019-20
<b>Enquiries</b>			
William GREENE (1872-1925)	<i>Stacking Essex</i> ACC:95		Researcher for a book on this Australian/NZ artist
A Elizabeth KELLY			Researcher creating a catalogue raisonné

**Collection Acknowledgements:** Billy Apple; David Blunt; Lisa Chandler; Friends of The Suter; Dame Ann and John Hercus; Peter Ireland; Bronwen King; Nola Leov Estate; Caroline McQuarry; Costume and Textile Association of NZ; Shannon Novak; Mary Pratt; David Ryan; Mervyn Williams; Philip and Chan Woollaston

Legacy Group: Dame Alison Roxburgh, Gabrielle Hervey, Annie Henry, G & E Reuhl, Joe Waller and Kay Pastorius, Sturgess Consulting Ltd, Berkheimer Family Trust, C Potton Multi Showcase; Koha Trust

## On Line Collection Project: Rhoda Cohen

### Publications:

*Sympathetic Resonance: The Eighth Suter Contemporary Art Project* 2019 The Suter Art Gallery; Text Sarah McClintock, Elle Loui August & Emil McAvoy; Design Floor van Lierop.

*Michael Dell; Endless Days* 2020; Published on the occasion of Michael Dell; Endless Days 23 May-3 October 2020; Text by Sarah McClintock, April Dell and Nicholas Haig; Design Penny Royal

Dr Esther McNaughton; a chapter in *Learning Through Art: International Perspectives*

Julie Catchpole, chapter contribution to Hilary and John Mitchell, Isaac Coates (awaiting publication)

### Articles:

Sarah McClintock

*Ceramics New Zealand* Vol.2 Issue 2, November 2019

Sarah McClintock

*Ceramics New Zealand* Vol 3 Issue 1, 2020 (delayed in printing)

Sarah McClintock "Sketches" Jay Hutchison *Art News New Zealand* Spring 2019

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

Dr Esther McNaughton "NZ during COVID-19: The emergence of a community of practice"

### Reviews:

Trussell, Denys "Grey Matter Alan Pearson at the Suter" *Art New Zealand* No. 170 Winter 2019 pp84-88

*Sympathetic Resonance Art New Zealand*

*Sympathetic Resonance NZ Life & Leisure*

<https://www.thebigidea.nz/lowdown69> (Sympathetic Resonance)

### On Line: Esther's Stay at Home Art Adventures:

1. Relaxing with Jane Evans <https://youtu.be/128EuDY2vdo>
2. Uplifting Windows <https://youtu.be/1cPKT86eypM>
3. Remembering Trips with Friends and Family <https://youtu.be/tcnZ1VbS6bw>
4. Toy Stories <https://youtu.be/RfVsXv0xMeE>
5. Covid in Coffee <https://youtu.be/yJ1gF2VIDUU>

- Who Are Our Heroes? Looking at The Wreck of The Delaware

<https://youtu.be/wHaGNsoE6do>

- Local Encounters with Cook: A Suter Art Lesson

<https://youtu.be/XleubmenHFc>

<http://thesuter.org.nz/publications>

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



## Appendix 4.

### Suter People:

#### Bishop Suter Trustees

Chair: Craig Potton ONZM  
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 ONZM  
NSAS (ex officio): Larisse Hall (until 2020); Philippa Eberlein  
Board secretaries: Linda Atkins (July 2019- February 2020); Kate Redgrave



Suter Trustees: photo J-P Pochin. Clockwise from left: Gay Hervey, Craig Potton, Rebecca Mason, Jane-du Feu, Phillipa, Eberlein, Judy Finn, Margaret Soderberg.

## Suter Staff

Director:	Julie Catchpole
Commercial Manager:	Jeff Morris
Curator & Collection Manager:	Sarah McClintock
Education Team Leader:	Dr Esther McNaughton
Educators (SKC, MyArtSpace etc):	Aurelie Chambers, Mark Dunstan, Jennifer Bate (until October 2020), Rose Shepard
Team Leader Retail & Visitor Services:	Paula Haines-Bellamy
Team Leader Venue:	Kate Coote
Visitor Services Officer:	Maria Anderson (November 2018-June 2019)
Public Programmes:	Maria Anderson (until March 2020)
Weekend Customer Services:	Estelle Van Til
Venue Hosts/Visitor Services:	Jenny Currie, Rose Shepard (until March 2020), Glenys Bremner, Rose Stobie and Monica Hailes-Paku
Digital Marketing:	Jennifer Currie

## Suter Volunteers

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

Amy van Arendonk, Ainslie Riddoch, Glenys Bremner, Dale Bennett, David Jowett, David Simoni, David Wayne, Delft Klootwyk, Doug Craig, Elly van der Zwaag, Emma Panting, Julia Ludbrook, Karin Lummis, Karren Joost, Kathie Dixon, Kimberly Bortnick, Lorraine Long, Louisa Candido, Margaret Henley, Marilynna Burton, Michael Borden, Jiyeon Kim, Pamela Henson, Pam Jeffrey, Patricia Catto, Paula Hucklesbury, Rebecca Rolsten, Robert Leslie, Sally Warren, Sebastian Will, Stef Naldi, Sue Hamilton.

A special thanks to our wonderful volunteer Archivist Susan Bruce.



Staff and Volunteers in Ben Pearce exhibition: photo J-P Pochin





The Suter celebrates 120 years with “Bishop Andrew Suter and Amelia Suter” (Suter Community Educator Mark Dunstan and Friend of The Suter Jenny Hitchings)



The Suter in Covid-19 preparedness during Level 2.

## Appendix 5.

### 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

Hilary Johnstone

Nelson Rotary Club

Creative NZ & Asia New Zealand Foundation

Nelson City Council Community Grant (Safe Space Projections)

Scotts Construction

#### Palate to Palette Dinner & Auction:

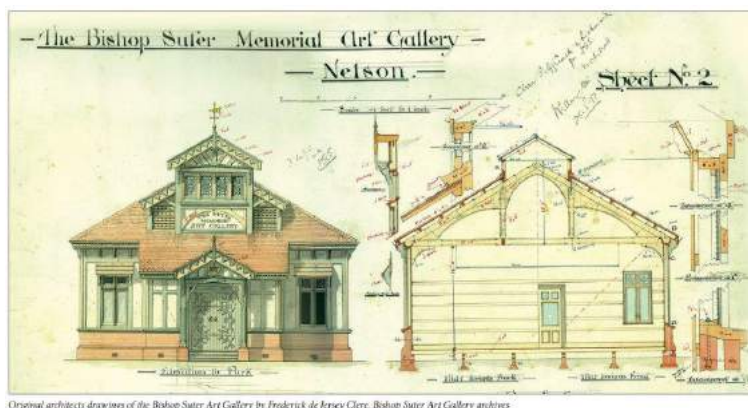
The proposed Suter *Palate to Palette* 2020 Dinner and Auction conveners and organising committee, wish to acknowledge with gratitude the following donations and promises:

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; Jens Hansen The Ringmaker; Hopgoods & Co.; Kahurangi Estate Wines Nola Leov Estate; Royce McGlashen; Sam Mannering; Neudorf Vineyards; New Zealand King Salmon; Craig Potton & Potton Gallery; Laraine & Peter Rothenberg; David Ryan; Seifried Family Winemaker; Trailways Hotel; Joe & Kay Pastorius Waller; Weka Olive Oils; Kimberly and Nick Widely, Cod & Lobster Brasserie and Kismet Cocktail Bar; Mervyn Williams; Klaus & Dr. Lotti Schottelius Winter; Tim Wraight.

Local produce from: New Zealand King Salmon Co. Ltd, Silver Fern Farms; Thorvald Cheese; Weka Olive Oils

Ben Plumbly, art + object



Original architect's drawing of the Bishop Suter Art Gallery by Frederick de J. Clere 1898





**THE SUTER** ART GALLERY  
TE ARATOI O WHAKATŪ