



TE ARATOI O WHAKATŪ

**THE SUTER**  
**ART GALLERY**

**THE BISHOP SUTER TRUST**

**ANNUAL REPORT**

1 July 2021 - 30 June 2022

**COVER IMAGE:**

*Katie Gold "Coloured Bloomers" 2021 – glazed earthenware.  
"Fire & Earth Contemporary Ceramics from the  
Top of The South" 13 Nov 2021 – 13 Feb 2022*

**BACK COVER IMAGE:**

*Natchez Hudson "Tethys 2021" – adhesive vinyl  
"Pangaea" exhibition 24 July 2021 – 10 Oct 2021*

The Suter Art Gallery Te Aratoi O Whakatū

Art Gallery | Café | Shop | Theatre

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

Opening Hours: 9.30am - 4.30pm daily

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

**Principal Funder:** Nelson City Council

Funding Support Organisations: Tasman District Council; Ministry of Education (ELC)

***Sustainable paper use***

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# THE BISHOP SUTER TRUST

Annual Report for the Financial Year 1 July 2021 - 30 June 2022

*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....

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## 1. Ko Te Pouaranga

*E ngā mana , e ngā reo, e ngā karangamaha, tēnā koutou  
Ki a huri I oku whakaaro ki ō tātou mate huhua e hingahinga mai nei i runga i ō tātou.  
ngā tirohanga kanohi hoki atu ki te Ao Wairua, moe mai rā.  
Nō reira, nā rātou kia a tatou te hunga ora ka mihi matakukui ki a koutou katoa e  
hui nei ki te reo Karanga o tēnei Hui a Tau.  
No reira, tēnā tatou katoa.*

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

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

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

The realisation of the *He Raranga Kōrero* exhibition which had been 2 years in the making, was a resounding success even though Covid-19 meant the numbers attending the opening and closing were restricted. This kaupapa brought in many whānau who had not visited The Suter before which augurs well for future exhibitions. This exhibition is the start of a commitment to have Toi Māori exhibitions included annually in our programme, but recognising the amount of time it takes to develop the kaupapa for exhibitions, we will also bring in exhibitions by contemporary Māori practitioners/ artists to introduce other voices, something the Komiti recognises; - welcoming the Nikau Hinden and Stevei Houkāmau exhibitions which opened at the end of this period, to the delight of our visitors.

The Board have participated in a Treaty workshop to increase awareness of their commitment to Iwi through the Memorandum of Understanding that is currently in place. The next Toi Māori Iwi -led exhibition project has seen the re-appointment of Louisa Paul as the Māori Curator to progress the kaupapa.

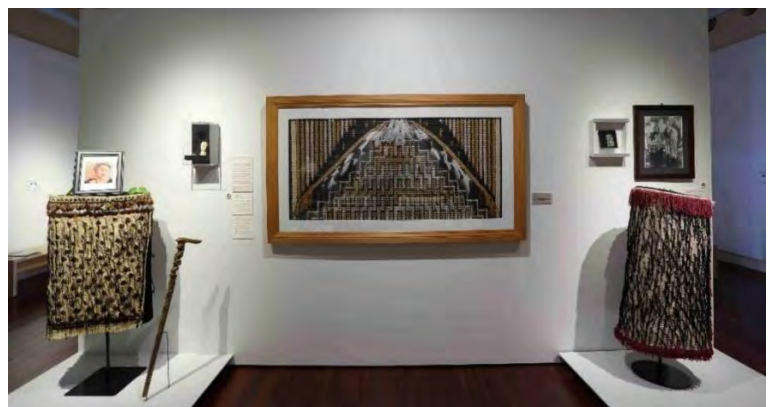
Iwi continually support The Suter through Ko Te Pouāranga but also challenge when the need arises, as we develop this ongoing partnership.

No reira,

Noho ora mai,

***Jane du Feu***

Iwi appointed Trustee



*"He Raranga Kōrero"*

## 2. Report of the Chair Person and Director

### Introduction

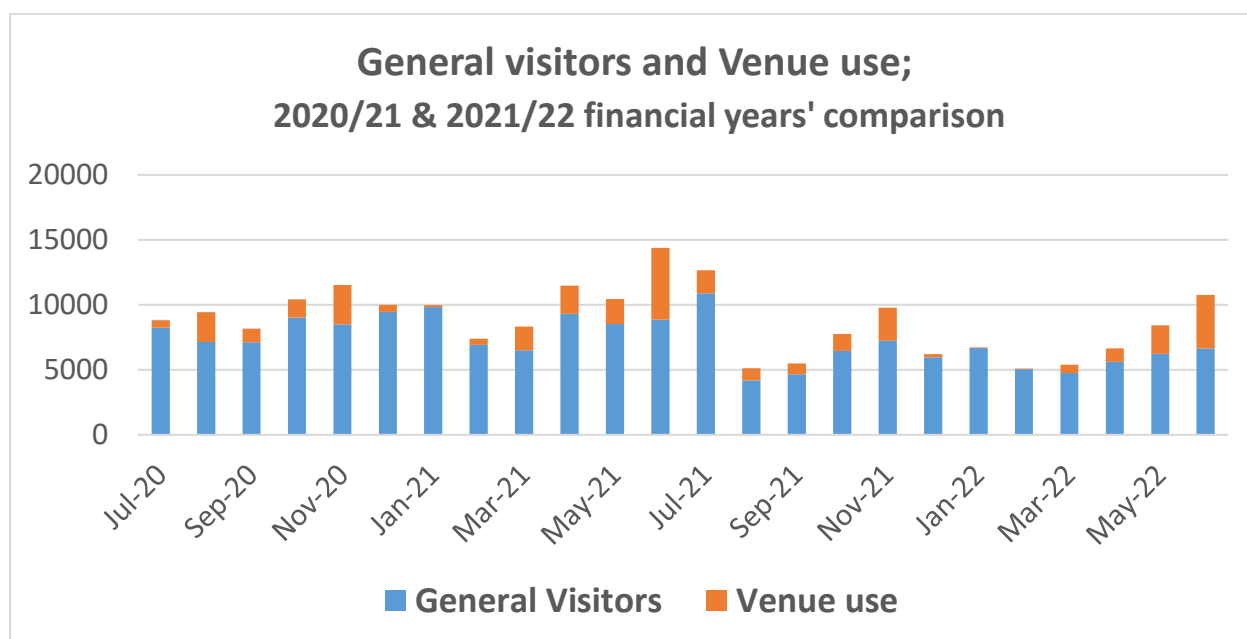
This report covers financial and performance results for the Bishop Suter Trust (The Trust) for the twelve-month period 1 July 2021 – 30 June 2022. This period has not been without its challenges due to the ongoing effects of COVID-19 pandemic, which has impacted all aspects of our programme, audiences and revenue generation. Challenges spur innovation, new ways of working and communicating and we have plenty to celebrate too.

### Achievement of our key priorities

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

**Visitors:** Not knowing what to expect as a flow-on from COVID 19, we re-set our visitor goals in May 2020 to 100,000 people, and we kept this as our target for the 2021/22 financial year. In 2020/21 we exceeded that visitor target, but not so this year attributable to the August/September 2021 nation-wide lockdown, then the extended lockdown for the top of the North Island restricting travel, vaccine mandates, the new traffic light settings restricting gathering numbers and the public's caution over being out and about. These factors meant for us reduced on-site education delivery, venue hire, public programmes and events.

However, with restrictions lifting in the first quarter of 2022 public confidence has grown such that at the time of writing this report, month on month visitor numbers are showing every sign of trending upwards. We expect that this will continue as domestic and international travel increases and we have more events going on in our facilities.



### Resourcing

Generating revenue has been more challenging in the 2021/22 financial year than the previous year even though both years have been COVID-19 impacted. Gathering limits curtailed use of our Theatre and the use of our venue for conference and corporate events. We rescheduled our major fundraiser dinner and auction event to July 2022 and have been more cautious in our approach to benefactors and supporters. Despite this, we have enjoyed some remarkably generous support, for our summer season of exhibitions, and other exhibitions; for our new initiative, the Suter Tasman ArtWalk and donated items and experiences for our major fundraiser, in addition to art works gifted to us for our collection.



*TEDx at The Suter's Pastorius Waller Theatre; photo Will Murphy*

With the recruitment of a new Manager of Commerce & Enterprise and a Marketing & Communications role, The Suter is making pleasing progress on building partnerships; Jarden came on board to support the presentation of *Fire & Earth* exhibition and we acknowledge with gratitude long time benefactors Joe and Kay Pastorius Waller who are recognised with naming rights to The Suter's theatre.

The Suter Shop has traded consistently, a benefit to us as well as our community, with The Suter Shop featuring many items made by artisans from Te Tau Ihu. By financial year end we were seeing the successful return of in-person lectures, Nelson Film Society screenings, film festivals and events.

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

An audit of our carbon footprint and report was prepared by EKOS. Unsurprisingly energy consumption was one of our biggest areas of concern and something we have been closely monitoring and tracking since the Redevelopment. Meanwhile we have been reviewing our practices across activity areas to ensure equipment and plant is operating at maximum efficiency, we attempt to reduce waste, use sustainable materials amongst other initiatives.

The Suter completed a comprehensive review of our Long-Term Maintenance Plan, timely as facilities, plant and equipment are now some 6 years or more old and some items are requiring replacement or upgrading.

### **Our people**

The Suter has a small staff team but with considerable experience and expertise. The staff are supplemented with a dedicated group of volunteers who contribute to the visitor experience, archives and library, fundraising, events and public programmes.

There were several staff changes leading into this year, including the retirements of The Suter's first Commercial Manager Jeff Morris and long serving Finance Officer Glenys MacLellan. Their respective replacements, Ruth Roebuck and Melissa Reid have hit the ground running and bring a wealth of skills and experience to bear. Paula Haines Bellamy resigned as Retail Coordinator and Alex Chisnall assumed the reins of Team Leader Visitor Services & Retail. A new role of Marketing and Communications has been developed. Will Murphy has brought skills in digital marketing and relationship management increasing our social media presence as well as working to rebuild our venues' usage. A lot of focus is also going into building supporters of The Suter from Friends through to Legacy patronage.



*Part of The Suter Team L to R: Ruth Roebuck, Kate Coote, Tony Maskill, Estelle Van Til, Esther McNaughton, Mark Dunstan, Mel Reid, Sarah McClintock, Susan Bruce, Will Murphy, Alex Chisnall, Julie Catchpole*

The Suter is fortunate to be governed by trustees who bring a range of skills and community connections to the table which brings many benefits to The Suter. Although Gabrielle Hervey retired as a trustee at the Trust's 2021 Annual Meeting, she continues to be involved as a member of the Marketing and Partnerships Committee and with the Tasman ArtWalk project. Steve Green joined the Board in October 2021 combining a strong interest in the visual arts and extensive governance experience. He has assumed the role of Deputy Chair of the Trust.

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

During the year 20 exhibitions were shown, 16 of which were new in the period, ranging from single art work displays to our major biennale exhibitions, The Suter Contemporary Art Project and *Fire & Earth*. Exhibitions were mounted in the Original, Hercus and Potton Galleries, plus several smaller displays were mounted in the Contemplation Gallery and adjacent areas.



*"He Raranga Kōrero"*



In a very exciting development for The Suter, we embarked upon what we intend as the first of an ongoing series of iwi-led exhibitions. *He Raranga Kōrero* was a stunning exhibition showcasing the history, breadth and skills of weavers from this region. The exhibition was curated by Louisa Paul and we are very grateful to her, the weavers, their whanau, lenders and Nelson Provincial Museum who helped make this beautiful exhibition possible. We are committed to featuring Ngā toi Māori exhibitions annually in The Suter’s exhibition calendar.



*“He Raranga Kōrero”*; photo Will Murphy



Our summer suite of exhibitions were our two signature Suter biennale exhibitions, *Kiss Me Hardy! (but not like that)* our 9th Suter Contemporary Art Project (SCAP) and *Fire & Earth Contemporary Ceramics from The Top of The South*. *Kiss Me Hardy!* explored the theme of absurdity, apt for this curious and unusual time, captured in a large front window work by anonymous artist PANiA! of Lord Nelson wearing a face mask.

PANiA! *“Kiss Me Hardy! (but not like that)”* 2021; photo J-P Pochin



Richard Reddaway *“A Late of Zanies”* 2021 in *“Kiss Me Hardy!”*; photo J-P Pochin



*Kiss Me Hardy! (but not like that)* was developed with generous support from a private benefactor and our 3<sup>rd</sup> *Fire & Earth: Contemporary Ceramics from The Top of The South* - cemented this regions' reputation for creativity in clay.



PANiA! "Let's Love a Saucy Brit" 2021; plastic sauce bottles & acrylic yarn; purchased from the Artist; Colln of The Suter



Left: "Fire & Earth Contemporary Ceramics from the Top of The South" 13 Nov 2021-13 Feb 2022

Below: Mandy Gargiulo; "Messina Grande" porcelain; Colln of The Suter; purchased from "Fire & Earth"; photos Will Murphy

Jarden supported this exhibition enabling us to go to another level both for the presentation and promotion of this exhibition. A special event was held in association with Jarden, where their guests were able to meet many of the potters. We hope to extend this relationship to support further high-quality exhibitions of work by artists of this region.



The touring show *Rare and Unrivalled Beauty; Landscape Paintings from the Kelliher Collection* was popular with the public, which we encouraged with floor-talks and concluded with a well-attended curator's talk and tour of the exhibition. Sarah McClintock wrote one of the essays for the catalogue that accompanies this exhibition on its New Zealand tour.



Artist Derek Ball acquaints with his "Morning Matahiwi" painting (upper left); in the "Rare and Unrivalled Beauty; Kelliher Art Trust Collection Exhibition"; photo Tony Maskill

From February 2022 onwards the Potton Family Gallery will be used for exhibitions that celebrate The Suter’s collection. A salon hang of works from our collection by artists photographed by Marti Friedlander in the New Zealand Portrait Gallery’s touring show *Marti Friedlander Portraits of The Artists* made for an interesting experience for visitors.



*The Suter Collection artworks by artists included in the “Marti Friedlander Portraits of the Artists”; photo Will Murphy*



*Ed Hanfling with Ross Grey’s “Body Talk”*

Two exhibitions drawn from our collection and long-term loans, *Chroma* and *Abstraction in New Zealand (detail)*, the latter guest curated by Ed Hanfling, explored themes within abstraction.

Solo artist exhibitions included Natchez Hudson’s *Pangaea*, with a dramatic three-dimensional painting construction inspired by alpine environments, and locally based artist David Ryan’s enigmatic multi-media installation, *Harbinger Ice Across the path (wield the broom)*.



*“Natchez Hudson Pangaea”a installation; photo Sarah McClintock*



David Ryan Exhibition "Harbinger Ice Across the path (wield the broom)"; photo Tony Maskill

In June 2022 two nga toi Māori exhibitions opened, *Nikau Hinden Kōkōrangī ki Kōkōwai* of works on aute (barkcloth) that relate to Maramataka (celestial calendar) toured by the Dowse and *Stevei Houkāmau: Ira Tangata Ira Atua*, exquisitely formed carved taonga in uku (clay) which explore concepts around whakapapa. The latter was supported by Wakatū Incorporated; and we are privileged to have had these two powerful exhibitions coincide with the inaugural Matariki public holiday.



Stevei Houkāmau, "Ira Tangata Ira Atua"

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

We have a calendar of exhibitions planned several years in advance, and a number in current development, including an exhibition by an international artist and the second iwi-led toi Māori exhibition as well as pop up exhibitions that link to city-wide arts initiatives including Clay Week and the second Nelson Jewellery Week.

### **2.3.1. Lifelong learning: Innovative educational opportunities:**

The Suter's 3.5 year contract with the Ministry of Education to provide Learning Experiences Outside the Classroom, (LEOTC) concluded on 30 June 2022. Whilst COVID-19 made delivery of annual targets challenging, due to Lockdowns, vaccination requirements, restrictions on schools leaving their own campus' and so on, our Educator Dr Esther McNaughton turned these challenges into opportunities to innovate. We not only met our targets, but exceeded them, and to our delight, schools have been eager to access our highly regarded programmes now that restrictions have eased.



The Suter was successful in tendering to be a provider of Enriching Local Curriculum (ELC) structured learning experiences for early childhood and school students and have a contract that will run from 1 July 2022 - 31 December 2025. We have established a higher delivery target of 4,000 students per annum attending ELC programmes at The Suter.

*Aroha Discovery Holiday Programme looking at Lisa Walker pieces in "Kiss Me Hardy!"; photo Aroha Discovery Program*



*Dr. Esther McNaughton Education Team Leader and class*

Esther, as an expert on education delivery in art gallery settings, has been contributing her knowledge to the educational and museum/gallery sectors through publishing papers, actively participating in discussions around the Aotearoa New Zealand histories' curriculum, and facilitating Zoom meetups of NZ museum and gallery educators.

The Suter's educational activity also includes afterschool art classes plus Thursday and Friday adult art classes, delivered variously by Esther, Mark Dunstan and joining the team in 2021, teacher trainee Annie Smith. Due to COVID-19, Term 3 2021 was a washout for these art classes, however we got back on track later in 2021. In 2022 we also began delivering art based school holiday programmes as there is keen demand for these. In addition to our own art classes, Japanese master calligrapher Akiko Crowther uses the Education Room, to teach children this traditional art form.

**Public Programmes:** After starting the financial year back in July 2021 with the buzz and throngs of Te Ramaroa 2021 Nelson's Light Festival, where over 3,000 people toured our galleries over 3 nights, we then found ourselves having to rethink gatherings as various COVID-19 restrictions came into effect. We have not quite had the variety of programmes, events or attendance of other years, nevertheless we have held openings and previews, curator and artist exhibition tours and talks, combination illustrated lectures and book launches, and supporter events.

Off-site our curator offered *How to look at Art* sessions at Richmond Library and guided tours of the Nelson City ArtWalk were given as part of the 2021 Nelson Arts Festival programming.

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

It has been a really exciting year with regard to the collection, for not only have we received gifts of significant artworks, we have also purchased items - thanks to the contributions of benefactors, funds raised from the 2021 Palate to Palette event and our invested special purpose funds. We are grateful to The Blumhardt Foundation who have supported the acquisition of a major piece by Areta Wilkinson. *Time Passed* fulfills the Foundation's wish to encourage the acquisition of contemporary craft and our desire to grow the representation of works by contemporary Māori artists in our collection.



*Rick Killeen "Rhizome 4722" and "Rhizome 4723", 2018; Colln of The Suter; gift of the artist*

We have also acquired works from The Suter Contemporary Art Project, a tradition that hails back to the original Goodman Suter biennales.

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

The Make/Shift Spaces Suter Art Gallery collaboration that resulted in the Nelson City Centre ArtWalk provided us with a blueprint to take the concept into the Tasman region. The large-scale images of art works from The Suter's collection that now adorn exterior walls of Nelson buildings, telling our stories of people, places, and history, have proven to be extremely popular with locals and visitors to the city.



We are receiving incredibly positive support as we begin introducing Suter collection works into the Richmond town centre.

*Image: "Green Light" 1984 by Ian Scott is one of the first to be installed in Waring carpark; photo Will Murphy.*

### 2.5.1 Collaborations & Partnerships that grow The Suter

The Suter benefits from various partnerships and co-operative arrangements, some of which are formalised such as with Ko Te Pouāranga. We particularly acknowledge Iwi for supporting and being involved in our activities. It was a privilege for The Suter staff to help realize the kaupapa of *He Raranga Kōrero* and we look forward to future Iwi led exhibitions and projects.

The Suter enjoyed the support from Friends of The Suter, with 92 new memberships signed up during the year. Our Legacy Group, of patrons and donors has made significant contributions to our programmes and projects, and we have held some convivial events to acknowledge these generous and committed benefactors.



*Stevei Houkāmau exhibition Opening; photo Tony Maskill*

Our volunteers add a special dimension to The Suter, and we are pleased they join our exhibition “sneak peeks” where they experience an exclusive preview of the latest exhibition with the curator(s) and/or artist(s) present. Volunteers who have forgone their overseas travel thanks to COVID-19 have kindly substituted by helping out at The Suter; our monthly averaged contribution by volunteers to The Suter has been 102 hours.

COVID-19 brought the importance of family into sharp relief for our volunteers and two of our longer serving volunteers Dale Bennett and Pam Jefferies have resigned and relocated to points south. We thank them for their commitment and the enthusiasm they brought to their visitor hosting roles at The Suter

The Suter team are working closely with NSAS, Nelson Festivals team, other galleries and arts organisations, Nelson Provincial Museum, Make/|Shift Spaces, and staff from both Tasman and Nelson Councils staff to buoy up our community spirit through projects, programmes and activities.

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

**Craig Potton**  
Chairman, Bishop Suter Trust Board

**August 2022**

**Julie Catchpole**  
The Suter Art Gallery Director

**August 2022**



*photo: Julie Catchpole*



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

The following is performance against objectives set out in the Statement of Intent 2021-2026 [SOI]. Performance targets are in **bold type** and achievement to date recorded in regular type. Note the numbering and layout is lifted directly from the SOI.

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

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- 3.1.1. Provide an arts centre and visitor attraction: **That is open 362 days of the year with a minimum of 100,000 visits per annum to The Suter Report six monthly with visitor statistics and >85% of surveyed visitors “recommend visiting The Suter to others”**

**Visitor numbers not achieved:** The Suter was unable to achieve its target of being open every day, except Christmas Day, New Year’s Day and Good Friday due to COVID-19 lockdown August -September of 2021. Total visits to the facilities were **90,179**, 9% behind target which we may have achieved if it were not for COVID shutdowns and restrictions.



**Achieved: Visitor satisfaction target:** 499 survey respondents since 1/03/2022 and scored 9.4/10 for “How likely are you to recommend The Suter to a friend?”.

*Christopher Johnstone, Curator Kelliher Art Trust; “Rare and Unrivalled Beauty”; photo Tony Maskill*

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

**Achieved:** Cyber risk mitigation occurs as part of supply agreement- no significant incidents. The Risk Management Plan undergoes a process of continuous rolling review of risks and mitigations through the Audit Risk & Remuneration Cttee. Identified risks collated, monitored and progressively mitigated.

**Achieved:** Cyber risk mitigation occurs as part of supply agreement- no significant incidents. The Risk Management Plan undergoes a process of continuous rolling review of risks and mitigations through the Audit Risk & Remuneration Cttee. Identified risks collated, monitored and progressively mitigated



*Will Murphy Marketing & Communications;  
Ruth Roebuck Manager Commerce & Enterprise;  
Mel Reid Finance Officer;  
Alex Chisnall Team Leader Visitor Services & Retail;  
photo J-P Pochin*

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

**Partially achieved:** Assets' renewal fund is established. Completed a review of the 10 Year property Plan. Surplus funds will not be able to be transferred at conclusion of the 2021/22 full year due to operational funding deficit.

- 3.1.4 Improve our sustainability performance: **By undertaking an energy and carbon emissions audit by 31.03.2022, and a regular meeting cycle to identify and implement at least 2 sustainability and waste minimisation/recycling measures by June 2022: Monitor and report on energy and the impact of mitigations and changes 6 monthly.**

**Work in Progress:** An energy and carbon emissions audit was conducted by EKOS which included some recommendations. An overarching sustainability strategy is being formulated. Energy consumption data is carefully monitored for different areas/functions e.g., theatre, galleries and over a number of years. Consideration and reviews of practices underway across retail, curatorial etc.



*Andrew Drummond, "Crystal Cluster No.2" on The Pastorius Waller International Sculpture Walk, Colln of The Suter; gift of Chan & Philip Wollaston 2019; photo Will Murphy*

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

**Achieved:** Health & Safety and Wellbeing: Safety improvements for identified hazards implemented. No hours lost to injury. COVID-19 safety measures implemented including vaccine passport. The Suter has not had to close due to COVID-19 staff shortages.

The Trust implemented the Living Wage: All staff are on or above the Living Wage

Staff turnover: 8 appointments made; 7 resignations.

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

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- 3.2.1 Provide a programme of regularly changing internally produced and externally sourced exhibitions: **10-15 exhibitions mounted per annum; Report six monthly on progress and provide services and experiences for at least 35 community groups.**

**Exhibition programming Achieved:** See appended list. 20 exhibitions held during the year: 16 were new exhibitions installed in the period including NSAS *Spring* and *Autumn* exhibitions: 13 exhibitions curated/developed by Suter staff, 3 touring (externally sourced); 8 used the collection extensively; 4 focussed on Nelson/Tasman region artists; 3 catalogues published, and an essay contributed to a touring show catalogue.

**Community groups target: Not achieved.** 27 groups recorded undertaking tours, and/or given talks as part of Suter outreach

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

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



*Sarah McClintock Curator & Collection Manager in "Fire & Earth"; photo Stuff*

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

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

**Achieved LEOTC targets:** On-site 148 LEOTC Educator led programmes delivered to 3,111 students accompanied by 773 helpers. On-site education delivery was disrupted by COVID-19 restrictions, so Educator delivered some programmes at schools: 12 programmes were delivered off-site to 296 students (total 3,407 students). 100% 'satisfied' or better ratings in evaluations of programmes by teachers. Advisory Committee met twice in period. 25 schools/ education providers attended education programmes at The Suter, all but 1 from the Nelson/Tasman region. The Suter Educator's 11 educational YouTube programmes and 2 on-line programmes continue to be available to teachers/schools and are accessed via The Suter's website under the Education online pages.

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

**Achieved:** See appended: 32 events held: 18 daytime activities - talks, seminars etc. held; 14 evening events such as openings, shared events, and activities for volunteers. Note - some events are in conjunction with NSAS, or NSAS initiated, but held in Suter gallery spaces. *See Appendix 2*





*Simon Pannell ensemble, The Suter Foyer; photo Tony Maskill*

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

**Achieved:** 170 SKC art classes delivered to 1,646 students and 51 classes for adults with 445 participating. Number of SKC classes delivered per week has varied from 4 to 6; adults 2 classes p.w.; children’s holiday programme delivered in April 2022 school holidays; children’s Japanese calligraphy programmes delivered by outside provider.

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

**Achieved:** Average monthly volunteer contribution of 102 hours. 10 volunteer events held including volunteer *Sneak Peeks*- previews of exhibitions, and volunteer get-togethers.

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

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

**Achieved:** The Suter’s Collection Policy reviewed and approved. 16 additions to the Collection: 11 gifted works and 5 purchases. Note 1 of the artworks comprises multiple elements. *See Appendix 3 for acquisitions*

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

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

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

**Achieved:** All collection items are listed on-line and those items with copyright clearance are illustrated. All loan and reproduction requests met. Curated continually playing ‘slide’ shows of works from the collection also screen in the Jane Evans Foyer.

Nelson City Centre ArtWalk includes 26 reproductions of artworks from the Collection- tours conducted on ArtWalk.

The Suter’s Tasman ArtWalk project initiated, starting in Richmond. At year end 4 artworks reproduced on Richmond town centre walls; 2 “How to Look at Art” talks given at Richmond Library. *See appendices*

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

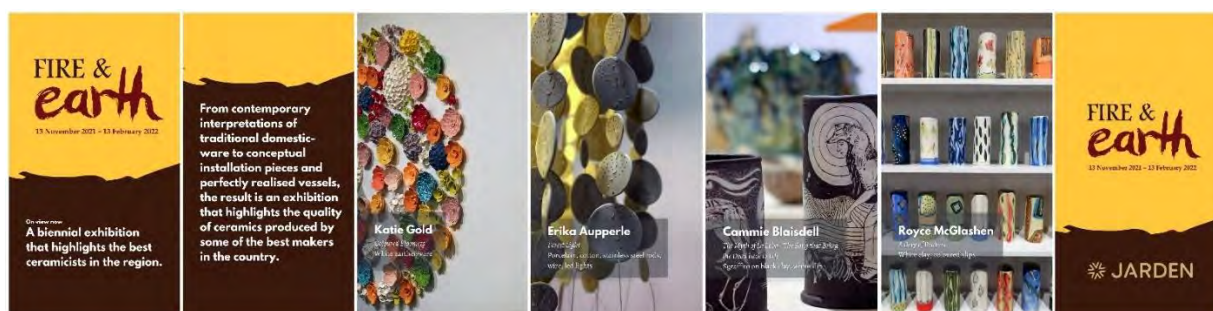
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- 3.5.1 Strengthen The Suter’s relationship with Iwi and Māori; Honour the kaupapa of the Memorandum of Understanding [MoU] with Ko Te Pouāranga [KTP]; KTP input to programmes and collection development; and co-develop toi Māori exhibitions. Report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

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

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

**Achieved:** Jarden Sponsorship support of *Fire & Earth*; The Blumhardt Foundation 4-year annual acquisition agreement; \$25K donation for The Suter Contemporary Art Project *Kiss Me Hardy!*; Wakatū Inc support for Stevei Houkāmau exhibition; Donations and 2 grants received for The Suter’s Tasman ArtWalk project. Suter donation box/ Tap & Go donations. Donations received towards July 2022 fundraising dinner and auction.



- 3.5.3 The Friends of The Suter [FOTS] and Legacy Group are enhanced; **2020/21 FOTS review carried out; 30 new FoTS memberships are enrolled p.a., activities and progress on patronage scheme reported six monthly.**

**WIP & Achieved:** FOTs review is a work in progress- relaunch in August 2022. At year end there were 475 active FoTs memberships comprising 92 completely new memberships, 218 subscription renewals and 165 Life and Honorary memberships. Legacy Group enjoyed unique events and FoTs enjoyed a variety of events, and support rewarded with discounts on events, Suter Shop purchases and adult art classes



*Julie Catchpole, Director, introducing “Marti Friedlander Portraits of the Artists”; photo Will Murphy*



*David Ryan introducing his exhibition "Harbinger"; photo Tony Maskill*

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

**Achieved:** Arts & Heritage Strategy: Director participated in (Nelson) Arts Panel meetings including selection of street banners, mural designs etc.; Suter liaising with Make/Shift Spaces on projects; **Regional engagement:** Curator & Director 'curated' Level 7 BAM 2021 exhibition at NMIT. Curator on NMIT advisory panel. Curator regularly contributes to the *NZ Ceramic's* journal; Curator delivered *How to Look at Art* talks at Richmond Library, to Fresh Focus, Director talk at Nelson Historical Society; Contribution to Nelson Arts Festival and TUKU 22; Curator written texts for Nelson artists exhibiting outside of Nelson; Director- Capacity Partner (mentor) for the Springboard Trust Strategic Leadership for Principals Nelson/Tasman programme. The Suter Tasman ArtWalk initiated in Richmond -liaison with TDC staff, business groups, property owners and donors. Input to draft Arts Strategy. **National/international contribution:** Suter Educator has reinvigorated the NZ Museum Educators forum- hosting regular Zoom meetings; published scholarly articles; has 2 education focussed papers on Museums Aotearoa website. Suter hosted Victoria University Museum Studies intern for 1 month. Director- Session for students attending Massey University Dip. Museum Studies contact course, Massey Wellington campus; TED X event held in The Pastorius Waller Theatre @ The Suter; Director, review panel for Massey University Post Graduate Museum Studies.



#### 4. The Bishop Suter Trust Financial Statements 1 July 2021 - 30 June 2022

##### The Bishop Suter Trust

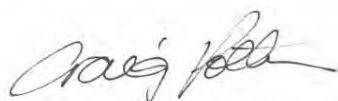
##### Statement of Comprehensive Revenue & Expense For the Year Ended 30 June 2022

		Actual 2022	Budget 2022	Actual 2021
Income	Note	\$	\$	\$
<b>General Funds</b>				
<b>Non-exchange Revenue</b>				
Donations & Sponsorships		62,634	108,750	225,210
<b>Grants</b>				
NCC - Operations & Maintenance		709,553	709,553	699,502
NCC - Depreciation Funded		-	-	234,931
TDC		87,813	87,813	87,813
Covid Wages Subsidy	18	51,862	-	-
Total Non-exchange Revenue		911,862	906,116	1,247,455
<b>Exchange Revenue</b>				
Investments		11,928	9,000	22,708
Exhibitions		10,011	5,095	14,296
Life Long Learning		70,952	75,000	84,452
Visitor Services & Marketing		171,751	137,110	223,821
Rent		115,909	149,000	133,108
Other Revenue		1,702	1,000	-
Total Exchange Revenue		382,253	376,205	478,384
<b>Total Revenue General Funds</b>		<b>1,294,115</b>	<b>1,282,321</b>	<b>1,725,840</b>
<b>Specific Purpose Funds</b>				
<b>Exchange Revenue</b>				
<b>Cuthbertson Fund</b>				
Income earned		5,534	10,500	12,489
<b>Burton Fund</b>				
Income earned		930	2,250	1,289
<b>Acquisitions Fund</b>				
Income earned		1,320	480	19
<b>Non Acquisitions Funds</b>				
Income earned		506	20	1,868
<b>Education Fund</b>				
Income earned		287	650	209
<b>Non-exchange revenue</b>				
<b>Acquisitions Fund</b>				
Donations received		11,895	49,750	15,000
<b>Total Special Purpose Funds Income</b>		<b>20,472</b>	<b>63,650</b>	<b>30,874</b>
<b>Other Revenue - Non-exchange</b>				
Donated Collection Items at Valuation		60,700	10,000	241,937
Total Other Revenue		60,700	10,000	241,937
<b>Total Revenue</b>		<b>1,375,287</b>	<b>1,355,971</b>	<b>1,998,650</b>

The accompanying notes form part of these financial statements.

**The Bishop Suter Trust**  
**Statement of Comprehensive Revenue & Expense**  
**For the Year Ended 30 June 2022**

		Actual 2022	Budget 2022	Actual 2021
Expenses	Note	\$	\$	\$
<b>General Funds</b>				
Personnel Costs	4	641,852	620,090	584,123
Audit		14,219	10,000	13,503
Administration		133,021	115,000	116,969
Governance	14	70,668	52,000	64,620
Exhibitions		127,117	120,000	105,815
Life Long Learning		4,268	7,000	5,824
Visitor Services		87,110	62,210	110,779
Collection		2,131	8,820	8,225
Facilities		143,652	135,925	146,155
Maintenance		22,995	23,450	21,256
Depreciation		447,078	471,014	469,861
Bad debts written off		115	-	469
Total General Funds Expenses		<u>1,694,225</u>	<u>1,625,509</u>	<u>1,647,601</u>
<b>Redevelopment Fund Costs</b>		<u>-</u>	<u>-</u>	<u>9,347</u>
<b>Total Expenses</b>		<u>1,694,225</u>	<u>1,625,509</u>	<u>1,656,947</u>
<b>Subtotal Operating Surplus/(Deficit)</b>		<u>(318,938)</u>	<u>(269,538)</u>	<u>341,703</u>
<b>Unrealised Market Adjustments for Operations Funds</b>		(97,082)	50,000	88,153
<b>Unrealised Market Adjustments for Education Funds</b>		(2,153)	-	1,513
<b>Unrealised Market Adjustments for Arts Funds</b>		(76,208)	15,000	58,133
<b>Impairment Value for Collection items</b>	8	314,576	-	(720,999)
<b>Operating Surplus/(Deficit)</b>		<u>(179,804)</u>	<u>(204,538)</u>	<u>(231,497)</u>
<b>Total comprehensive revenue &amp; expenses for the year</b>		<u>(179,804)</u>	<u>(204,538)</u>	<u>(231,497)</u>
<b>Net Surplus/(Deficit)</b>				
<b>General Funds</b>		(109,624)	(293,188)	(542,177)
<b>Redevelopment Fund</b>		-	-	(9,347)
<b>Cuthbertson Fund</b>		(35,957)	25,500	60,039
<b>Burton Fund</b>		(12,193)	2,250	1,289
<b>Acquisitions Fund</b>		(17,705)	60,230	256,956
<b>Education Fund</b>		(1,866)	650	1,723
<b>Other Funds</b>		(2,460)	20	19
		<u>(179,804)</u>	<u>(204,538)</u>	<u>(231,498)</u>



Chairperson



Trustee

16-Aug-22

Date

The accompanying notes form part of these financial statements.

**The Bishop Suter Trust**  
**Statements of Changes in Net Assets/ Equity**  
**For the Year Ended 30 June 2022**

	Actual 2022	Budget 2022	Actual 2021
<b>Total Equity</b>	<b>\$</b>	<b>\$</b>	<b>\$</b>
Opening Equity	14,591,520	14,591,520	14,823,019
Nelson City Council	6,000,000	6,000,000	6,000,000
Surplus/(deficit) for the period	(179,804)	(204,538)	(231,499)
Other equity movement	-	-	-
Closing Equity	<u>20,411,715</u>	<u>20,386,982</u>	<u>20,591,520</u>
<b>Comprising of:</b>			
<b>General Purpose Funds</b>			
Opening Equity	6,919,086	6,919,086	7,485,900
Nelson City Council	6,000,000	6,000,000	6,000,000
Surplus/(deficit) for the period	(109,624)	(293,188)	(542,178)
Transfers to Other Funds	(74,670)	-	(24,636)
Other equity movement	-	-	-
Closing Equity	<u>12,734,792</u>	<u>12,625,898</u>	<u>12,919,086</u>
<b>Cuthbertson Fund</b>			
Opening Equity	603,910	603,910	543,871
Surplus/(deficit) for the period	(35,957)	25,500	60,039
Closing Equity	<u>567,954</u>	<u>629,410</u>	<u>603,910</u>
<b>Burton Fund</b>			
Opening Equity	165,859	165,859	164,570
Surplus/(deficit) for the period	(12,193)	2,250	1,289
Closing Equity	<u>153,665</u>	<u>168,109</u>	<u>165,859</u>
<b>Acquisitions Fund</b>			
Opening Equity	2,108,481	2,108,481	1,851,525
Additions to Fund Capital	70,700	-	-
Surplus/(deficit) for the period	(17,705)	60,230	256,956
Closing Equity	<u>2,161,476</u>	<u>2,168,711</u>	<u>2,108,481</u>
<b>Redevelopment Fund</b>			
Opening Equity	4,719,303	4,719,303	4,728,650
Surplus/(deficit) for the period	-	-	(9,347)
Closing Equity	<u>4,719,303</u>	<u>4,719,303</u>	<u>4,719,303</u>
<b>Other Funds</b>			
Opening Equity	48,521	48,521	48,502
Additions to Fund Capital	724	-	-
Surplus/(deficit) for the period	(2,460)	20	19
Closing Equity	<u>46,785</u>	<u>48,541</u>	<u>48,521</u>
<b>Education Fund</b>			
Opening Equity	26,359	26,359	-
Additions to Fund Capital	3,246	-	24,636
Surplus/(deficit) for the period	(1,866)	650	1,723
Closing Equity	<u>27,739</u>	<u>27,009</u>	<u>26,359</u>

The accompanying notes form part of these financial statements.



**The Bishop Suter Trust**  
**Statement of Financial Position**  
**As at 30 June 2022**

		Actual 2022	Actual 2021
<b>Assets</b>	<b>Note</b>		
<b>Current Assets</b>		<b>\$</b>	<b>\$</b>
Cash and cash equivalents	5	96,081	182,203
Receivables from exchange transactions		18,237	11,918
GST receivable		7,941	2,581
Accrued Interest Burton Fund		-	57
Other Current Assets	6	24,977	351,319
<b>Total Current Assets</b>		<u>147,236</u>	<u>548,079</u>
<b>Specific Purpose Investments</b>			
Acquisition Investments	7	180,284	112,431
Burton Fund Investments	7	109,118	104,510
Cuthbertson Investments	7	471,973	507,929
Education Investments	7	24,493	26,359
Large Scale and Asset Renewal Investments	7	1,040,401	932,790
Other Investments	7	21,363	-
<b>Total Specific Purpose Investments</b>		<u>1,847,632</u>	<u>1,684,019</u>
<b>Total Current Assets</b>		<u>1,994,868</u>	<u>2,232,098</u>
<b>Non-Current Assets</b>			
Depreciation Due - Nelson City Council	13c	1,098,293	1,098,293
Collection	8	7,891,306	7,482,247
Property, Plant and Equipment	9	9,580,548	9,955,058
<b>Total Non-Current Assets</b>		<u>18,570,147</u>	<u>18,535,598</u>
<b>Total Assets</b>		<u>20,565,016</u>	<u>20,767,696</u>
<b>Liabilities</b>			
<b>Current Liabilities</b>			
Payables from exchange transactions	10	81,789	83,257
Employee Entitlements	11	35,381	67,521
Income In Advance		36,131	25,398
<b>Total Current Liabilities</b>		<u>153,301</u>	<u>176,176</u>
<b>Total Liabilities</b>		<u>153,301</u>	<u>176,176</u>
<b>Net Assets</b>		<u>20,411,715</u>	<u>20,591,520</u>
<b>The Bishop Suter Trust Equity</b>			
<b>Capital &amp; Reserves</b>			
<b>General Purpose Funds</b>		6,734,792	6,919,086
<b>Nelson City Council</b>		6,000,000	6,000,000
<b>Cuthbertson Fund</b>		567,954	603,910
<b>Burton Fund</b>		153,665	165,859
<b>Acquisitions Fund</b>		2,161,476	2,108,481
<b>Redevelopment Fund</b>		4,719,303	4,719,303
<b>Other Funds</b>		46,785	48,521
<b>Education Fund</b>		27,739	26,359
<b>Total Trust Equity</b>		<u>20,411,715</u>	<u>20,591,520</u>

The accompanying notes form part of these financial statements.

**The Bishop Suter Trust  
Statement of Cash Flows  
For the Year Ended 30 June 2022**

	Note	2022 \$	2021 \$
<b>Cashflows from operating activities</b>			
Sales of goods & services		571,781	458,930
Grants and donations		906,284	1,027,525
Interest and dividends		859	25,931
Payment to suppliers		(781,403)	(601,230)
Payment to employees		(650,965)	(581,494)
GST (net)		(5,360)	(2,302)
<b>Net cash flows from operating activities</b>		<b>41,196</b>	<b>327,360</b>
<b>Cash Flows from Investing Activities</b>			
Proceeds from sale of financial assets		356,427	100,000
Purchase of property, plant & equipment		(74,183)	(13,484)
Purchase of collection assets		(33,783)	(8,457)
Purchase of investments		(375,779)	(454,706)
<b>Net cash flows from investing activities</b>		<b>(127,318)</b>	<b>(376,647)</b>
<b>Net Increase/(Decrease) in cash and cash equivalents</b>		<b>(86,122)</b>	<b>(49,287)</b>
<b>Cash and cash equivalents at beginning of period</b>		<b>182,203</b>	<b>231,491</b>
<b>Cash and cash equivalents at end of period</b>	<b>5</b>	<b>96,081</b>	<b>182,203</b>

The accompanying notes form part of these financial statements.

## NOTES TO THE FINANCIAL STATEMENTS

### 1 Statement of significant accounting policies for the year ended 30 June 2022

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 2022. The Financial Statements were authorised for issue by the Board on Tuesday 16<sup>th</sup> August 2022

### 2 Basis of Preparation

#### a Statement of compliance

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

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

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

#### b Measurement base

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

#### c Presentation currency

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

#### Changes in accounting policies

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

### 3 Significant Accounting Policies

#### Revenue

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

#### Revenue from non-exchange

A non-exchange revenue is where the entity receives either value from another entity without directly giving 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 1 year 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 collection 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 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, it is recognised as part of the related asset or expense.

#### **Financial Instruments**

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

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

#### **Initial recognition and measurement**

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

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

### **Derecognition of financial instruments**

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

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

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

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

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

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

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

Loans and receivables are non-derivative financial assets with fixed or determinable payments that are not 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. Specific purpose investment funds are classified as financial assets at fair value through surplus or deficit.

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, which 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.

<b>4 Personnel Costs</b>	<b>Actual</b>	<b>Actual</b>
	<b>2022</b>	<b>2021</b>
	\$	\$
Salaries and wages	589,062	532,981
Employer contributions to defined contribution plans	17,694	15,652
Other personnel costs	35,096	35,490
<b>Total Personnel Costs</b>	<b>641,852</b>	<b>584,123</b>
<b>5 Cash and Cash Equivalents</b>	<b>Actual</b>	<b>Actual</b>
	<b>2022</b>	<b>2021</b>
	\$	\$
Cash at bank and on hand	79,059	95,149
Special Acquisitions funds	-	30,208
Burton Funds	1	16,745
Other Funds	17,021	40,101
<b>Total cash and cash equivalents</b>	<b>96,081</b>	<b>182,203</b>
<b>6 Other Current Assets</b>	<b>Actual</b>	<b>Actual</b>
	<b>2022</b>	<b>2021</b>
	\$	\$
Operations term deposit with maturity more than 3 months	-	300,000
Inventory	23,304	50,379
Prepayments	1,673	940
<b>Total other current assets</b>	<b>24,977</b>	<b>351,319</b>

## 7 Specific Purpose Investments

Overall, specific purpose investments are represented by managed funds. They are held in accord with the purpose for which they were granted, either by bequest or donation for a specific purpose.

Some of these investments include bequests specifically for the purposes related to the Trust's art collection.

The below investments and the income from them cannot be used for operational purposes.

	<b>Actual</b>	<b>Actual</b>
	<b>2022</b>	<b>2021</b>
	\$	\$
Funds varied by additional donations, cash yield from interest and dividends and unrealised/realised market adjustments. These funds are held with Jarden.		
Acquisitions Fund - To fund the purchase of new art works	180,284	112,431
Burton fund – To fund collection purposes	109,118	104,510
Cuthbertson fund - To fund the purchase of new art works	471,973	507,929
Education Legacy Fund - To fund education equipment, program or materials	24,493	26,359
Large Scale and Asset Renewal Funds - To fund building assets and renewals	1,040,401	932,790
Other Funds - To fund library & online resources and enrichment programmes	21,363	-
<b>Total Specific Purpose Investments</b>	<b>1,847,632</b>	<b>1,684,019</b>

## 8 Collection Assets

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

As per accounting policy, any items that increase in individual market valuation have not been changed and are being held at cost. The overall collection values have been recalculated in June 2022 for the appropriate treatment of agency fees (where applicable) and GST (where applicable).

	<b>Actual</b>	<b>Actual</b>
	<b>2022</b>	<b>2021</b>
	\$	\$
Carrying amount 1 July	7,482,247	7,952,853
Additions	94,483	250,393
Impairment Reversal/(Impairment)	314,576	(720,999)
Total Collection	7,891,306	7,482,247
<b>Carrying amount 30 June</b>	<b>7,891,306</b>	<b>7,482,247</b>

## 9 Property plant and equipment

	Land	Landscaping	Buildings	Plant & Equipment	Work In Progress	Total
Cost or Valuation	\$	\$	\$	\$	\$	\$
Balance at 1 July 2020	442,000	459,249	10,831,659	618,073	-	12,350,981
Additions	-	-	-	11,869	1,615	13,484
Disposals	-	-	-	-	-	-
Balance at 30 June 2021	442,000	459,249	10,831,659	629,942	1,615	12,364,465
Balance at 1 July 2021	442,000	459,249	10,831,659	629,942	1,615	12,364,465
Additions	-	-	17,351	55,929	903	74,183
Disposals	-	-	-	(29,659)	(1,615.00)	(31,274)
Balance at 30 June 2022	442,000	459,249	10,849,010	656,212	903	12,407,374
<b>Accumulated depreciation and impairment losses</b>						
Balance at 1 July 2020	-	85,245	1,597,829	256,473	-	1,939,547
Depreciation expense	-	22,962	380,933	65,966	-	469,861
Eliminate on disposal	-	-	-	-	-	-
Balance at 30 June 2021	-	108,207	1,978,762	322,439	-	2,409,408
Balance at 1 July 2021	-	108,207	1,978,762	322,439	-	2,409,408
Depreciation expense	-	22,962	373,984	50,131	-	447,078
Eliminate on disposal	-	-	-	(29,658)	-	(29,658)
Balance at 30 June 2022	-	131,169	2,352,746	342,912	-	2,826,827
<b>Carrying amounts</b>						
At 30 June 2020	442,000	374,004	9,233,830	361,600	-	10,411,434
At 30 June 2021	442,000	351,042	8,852,897	307,503	1,615	9,955,058
At 30 June 2022	442,000	328,080	8,496,264	313,301	903	9,580,548

## 10 Creditors and Other Payables

	Actual 2022	Actual 2021
	\$	\$
Creditors	69,573	66,376
Accrued expenses	12,216	16,881
<b>Total Creditors and Other Payables</b>	<b>81,789</b>	<b>83,257</b>

## 11 Employee Entitlements

	2022	2021
	\$	\$
The balance is accrued annual leave and accrued wages to balance date.	35,381	67,521

## 12 Capital commitments and operating leases

The Trust has one operating lease for the photocopier at \$1,624 pa (2021: \$1,599)

Non-cancellable operating leases are payable as follows:

	2022	2021
	\$	\$
Less than one year	406	1,624
Between one and five years	-	-
More than 5 years	-	-
<b>Total</b>	<b>406</b>	<b>1,624</b>

There are no capital commitments at balance date (2021; nil)

<b>13 Related Party Transactions</b>	<b>Actual 2022</b>	<b>Actual 2021</b>
<p>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 grant from the Council to deliver its objectives as specified in the Trust deed. Nelson City Council is the ultimate controlling party of the Trust.</p> <p>The following transactions were carried out with related parties:</p>		
	\$	\$
<b>a. Income from related parties</b>		
Nelson City Council (NCC) funded operations	688,499	678,746
NCC funded maintenance	21,054	20,756
Theatre & venue hire by NCC	60	60
Shop sales to Nelson City Council	31	223
NCC Grant for funding depreciation	-	234,931
Donations & Sponsorships from trustees and close family members	3,000	29,923
Rent from related entities	38,760	35,972
<b>Total income from related parties</b>	<b>751,404</b>	<b>1,000,611</b>
<b>b. Purchases from related parties</b>		
Nelson City council		
- Car parking	4,680	4,680
- Water & trade waste	3,124	3,191
Visitor services paid to related entities	65	1,081
<b>Total purchases from related parties</b>	<b>7,869</b>	<b>8,952</b>
<b>c. Balances Receivable from Related Party</b>		
Nelson City Council receivable for the depreciation grant funding.	1,098,293	1,098,293
<p>A post-redevelopment agreement between the Council and the Trust has been made, whereby the Council will create a fund comprising one half of the Trust's depreciation each year. The Trust will be able to draw on this fund to effect replacement of assets as needed in the future. The Council has suspended contributions to this fund from 1<sup>st</sup> July 2021 to 30<sup>th</sup> June 2024.</p>		
<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	218,989	201,396
Other long-term benefits	-	-
<b>Total key management personnel</b>	<b>218,989</b>	<b>201,396</b>
<b>14 Governance Expenses</b>	<b>Actual 2022</b>	<b>Actual 2021</b>
<b>Trustee Fees</b>	<b>\$</b>	<b>\$</b>
C Potton	8,903	8,618
J Du Feu	8,903	8,618
G Hervey	2,709	8,618
M Soderberg	8,903	8,618
J Finn	8,903	8,618
R Mason	8,903	8,618
S Green	6,193	-
<b>Total trustee fees</b>	<b>53,415</b>	<b>51,708</b>
<b>Other governance expenses</b>	<b>17,253</b>	<b>12,912</b>
<b>Total Governance Expenses</b>	<b>70,668</b>	<b>64,620</b>



## 15 Events after Balance Date

No events have occurred since balance date that effect the Trust as a going concern.  
Prior year Covid-19 nationwide lockdown was implemented on 17th August 2021.

## 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.

2022	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			96,081			96,081
Trade debtors and other receivables			1,116,530			1,116,530
Other financial assets	1,847,632	-		-	117,170	1,964,802
<b>Total</b>	<b>1,847,632</b>	<b>-</b>	<b>1,212,611</b>	<b>-</b>	<b>117,170</b>	<b>3,177,413</b>
<b>Financial liabilities</b>						
Trade creditors and other payables	-	-	-	-	-	-
<b>Total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>

2021	Financial assets at fair value through surplus or deficit	Held-to-maturity investments	Loans and receivables	Available-for-sale financial assets	Financial liabilities at amortised cost	Total
<b>Financial assets</b>						
Cash and cash equivalents			182,121			182,121
Trade debtors and other receivables			1,109,900			1,109,900
Other financial assets	1,579,509	404,510	-	-	-	1,984,019
<b>Total</b>	<b>1,579,509</b>	<b>404,510</b>	<b>1,292,021</b>	<b>-</b>	<b>-</b>	<b>3,276,040</b>
<b>Financial liabilities</b>						
Trade creditors and other payables	-	-	-	-	150,778	150,778
<b>Total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>150,778</b>	<b>150,778</b>
<b>Total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>301,556</b>	<b>301,556</b>

## 17 Capital Management

The Trust's capital is its equity which comprises Trust capital & retained surpluses. Equity is represented by net assets. The Trust deed requires the Board of Trustees to manage its revenues, expenses, assets, liabilities, investments and general financial dealings prudently.

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

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

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

## 18 Covid-19 related income

### Current financial year:

On 17 August 2021, the New Zealand Government reinstated Covid-19 Alert Level 4 for the whole of New Zealand and the Gallery was closed between Wednesday 18th August 2022 and Tuesday 7th September 2022.

The Suter applied for the Government's subsidy to help offset revenue loss, this totalled \$51,862 (2021: zero).

### Prior financial year:

Nil

## 19 Comparatives

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

**INDEPENDENT AUDITOR'S REPORT****TO THE TRUSTEES OF THE BISHOP SUTER TRUST'S FINANCIAL STATEMENTS AND PERFORMANCE INFORMATION FOR THE YEAR ENDED 30 JUNE 2022**

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 company on his behalf.

**Opinion**

We have audited:

- the financial statements of the Trust on pages 21 to 35, that comprise the statement of financial position as at 30 June 2022, and the statement of comprehensive revenue and expense, statement of changes in net assets/equity and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies; and
- the performance information of the Trust on pages 15 to 20

In our opinion:

- the financial statements of the Trust on pages 21 to 35:
  - present fairly, in all material respects:
    - the financial position as at 30 June 2022; and
    - its financial performance and its cash flows for the year then ended; and
  - comply with generally accepted accounting practice in New Zealand in accordance with Public Benefit Entity Accounting Standards Reduced Disclosure Regime issued by the New Zealand Accounting Standards Board; and
- the performance information of the company on pages 15 to 20 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 company's objectives for the year ended 30 June 2022.

Our audit was completed on 16 August 2022. This is the date at which our opinion is expressed.

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

**Basis for Opinion**

We conducted our audit in accordance with Auditor-General's Auditing Standards, which incorporate the Professional and Ethical Standards and the International Standards on Auditing (New Zealand) issued by the New Zealand Auditing and Assurance Standards Board. Our responsibilities under those standards are further described in the Responsibilities of the auditor section of our report.

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

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

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

The Board of Trustees is 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 Board of Trustees is also responsible for preparing the performance information for the Trust.

The Board of Trustees is responsible for such internal control as it determines is necessary to enable it 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 Board of Trustees is responsible on behalf of the Trust for assessing the Trust's ability to continue as a going concern. The Board of Trustees is also responsible for disclosing, as applicable, matters related to going concern and using the going concern basis of accounting, unless the Board of Trustees intends to liquidate the Trust or to cease operations, or has no realistic alternative but to do so.

The Board of Trustees' responsibilities arise from the Local Government Act 2002.

**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.

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 Board of 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 Board of 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 Board of 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 Board of Trustees is responsible for the other information. The other information comprises the information included on pages 4 to 14 and 39 to 50, 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.

Partners and employees of our firm deal with the Trust on normal terms within the course of trading activities of the Trust. The firm has no other relationship with, or interests in, the Trust.



Michael Lee

**Crowe New Zealand Audit Partnership**

On behalf of the Auditor-General

Nelson, New Zealand

## Appendices

### Appendix 1.

#### The Suter Art Gallery Exhibitions: 1 July 2021 – 30 June 2022

Dates of Exhibition	Exhibition Title	Shown in
24 April-18 July 2021	<b>Heavy trees, arms and legs:</b> New works by Sorawit Songsataya and Nicola Farquhar Developed by The Physics Room, Christchurch	Potton Gallery
29 May-extended to 20 September 2021	<b>Light Dwells:</b> Light-based and inspired works by Shahriar Asdollah-Zadeh, Kauri Hawkins, Jonathan Jones and Michael Parekowhai; Curated by Sarah McClintock	Original Gallery
July-November 2021	<b>Hannah Beehre Pillars 2020:</b>	Contemplation Gallery
20 June-September 2021	<b>Matariki exhibits:</b> Collection works by Cliff Whiting	Foyer South end
19 June-15 September 2021	<b>Chroma:</b> Abstract works that celebrate the interaction of colour. Curated by Julie Catchpole from The Suter and loan collections	Hercus Gallery
2021-2022	<b>Bill Hammond All along the Heaphy Highway</b>	Foyer
24 July- 10 October 2021	<b>Natchez Hudson Pangaea:</b> Solo artist exhibition with large installations of alpine environments	Potton Gallery
25 September-14 November 2021	<b>He Raranga Kōrero:</b> Toi Māori exhibition of weaving and stories. Curated by Louisa Paul	Original Gallery
1 October-21 November 2021	<b>Long Cherished Wish New Acquisitions to The Suter Collection:</b> Curated by Sarah McClintock	Hercus Gallery
13 October-7 November 2020	<b>Nelson Suter Art Society Spring Exhibition</b>	Potton and McKee galleries & Foyer
13 November 2021- 13 February 2022	<b>Fire &amp; Earth; Contemporary Ceramics from the Top of The South 2021</b>	Potton Gallery
27 November 2021-27 February 2022	<b>Kiss Me Hardy! (but not like that) the 9<sup>th</sup> Suter Contemporary Art Project;</b> Bryce Galloway   PĀNiA!   Richard Reddaway   Becky Richards   Hanna Shim   Christopher Ulutupu   Lisa Walker	Original and Hercus Galleries, Foyer front window, projection on Sculpture Walk/Queens Gardens
19 February- 10 April 2022	<b>Marti Friedlander Portraits of the Artists</b> (toured by the NZ Portrait Gallery) + artworks from the collection of The Suter: latter curated by Julie Catchpole	Potton Gallery

5 March-22 May 2022	<b>Rare and Unrivalled Beauty; Landscape Paintings from the Kelliher Collection.</b> Toured by the Kelliher Trust; essay in catalogue by Sarah McClintock	Hercus Gallery
7 March-June 2022	<b>Rick Killeen</b> Rhizome works: (recent acquisitions)	Contemplation Gallery
12 March- 12 June 2022	<b>David Ryan Harbinger Ice Across the path (wield the broom).</b> Solo exhibition, installation by Nelson based artist. Catalogue (produced by artist)	Original Gallery
13 April- 1 May 2022	<b>Nelson Suter Art Society Autumn Exhibition:</b>	Potton and McKee galleries & Education Room corridor
7 May – 9 October 2022	<b>Abstraction in New Zealand (detail).</b> Guest curated by Ed Hanfling from The Suter’s collection and Long-term Loans	Potton Gallery
4 June-13 August 2022	<b>Nikau Hinden Kōkōrangī ki Kōkōwai.</b> Toured by the Dowse Art Museum	Hercus Gallery
18 June-2 October 2022	<b>Stevei Houkāmau; Ira Tangata Ira Atua</b>	Original Gallery



Katie Gold and Owen Bartlett; installing “Coloured Bloomers” in “Fire & Earth”; photo Will Murphy

## Appendix 2.

### Public Programmes & Activities: On and Off Site: 1 July 2021 – 30 June 2022

Key: **Off-site activity** *Italicised*: event or exhibition title and/or event organised by NSAS, or an outside party held at The Suter

			Numbers
<b>July 2021</b>			
9 July	6pm-8.30pm	<i>Te Ramaroa</i> : galleries open, Polly and the Minstrel playing	433
10 July	6pm- 9pm	<i>Te Ramaroa</i> : galleries open, Polly and the Minstrel playing	1690
11 July	3pm	<i>Time Ephemeral: floortalk by Larisse Hall and Jason McCormack in their exhibition in McKee Gallery</i>	13
11 July	6pm-8.30pm	<i>Te Ramaroa</i> : galleries open,	945
23 July	9.15am	Sneak Peek: Natchez Hudson <i>Pangaea</i> exhibition	9
24 July	4pm Followed by 5pm	Natchez Hudson floor talk in his exhibition <i>Pangaea</i> , and opening	40
<b>August 2021</b>			
15 August	3pm	Director floortalk in <i>Chroma</i> specifically showing Josef Albers screen-prints (for NSAS members and FoTs)	23
16 August	10.30am	Curator “a talk about art” for Fresh Focus at Elim Centre, Stoke	83
Note: Gallery closed from 18 <sup>th</sup> -31 <sup>st</sup> August: COVID 19 Lockdown Level 4			
<b>September 2021</b>			
Note: Gallery closed to public 1 <sup>st</sup> - 8 <sup>th</sup> September: COVID 19 Level 3			
19 September	<i>Italian Film Festival begins</i>		
24 September	5.50pm	Blessing for <i>He Raranga Kōrero</i>	45
<b>October 2021</b>			
1 October	7am	Talk on the Nelson ArtWalk with Anne Rush at Whakatū Rotary Club	45
1 October		<i>Closing night Italian Film Festival</i>	115
18 October	6pm	<i>Arts Festival: Silver. Stone. Bone. (Theatre) -He Raranga Kōrero</i> open for concert goers with Director	70
19 October	10.30am	Talk on the Nelson ArtWalk with Anne Rush at the Probus Club, Tahunanui Events Centre	80
21 October	4.30pm	Bishop Suter Trust Annual Meeting	38
21 October	6-8.30pm	<del>Night Vision</del>	cancelled
22 October	10-11.30am	Nelson City Centre ArtWalk guided tour & collection storeroom visit -part of Nelson Arts Festival programme	5
28 October	10-11am	Nelson City Centre ArtWalk guided tour (offsite), part of Nelson Arts Festival programme	8
30 October	10-11am	Nelson City Centre ArtWalk guided tour with Anne Rush Make/Shift Spaces (offsite), part of Nelson Arts Festival programme	8
<b>November 2021</b>			
10 November	<i>Start of the NZ International Film Festival [NZIFF]</i>		



12 November	9.15am	Volunteer Sneak Peek: <i>Fire &amp; Earth</i>	11
12 November	5.30pm	Opening for <i>Fire &amp; Earth; Ceramics from the Top of The South</i>	65
14 November	4.15pm	Closing of <i>He Raranga Kōrero</i>	11
16 November	5.30pm	Jarden event in <i>Fire &amp; Earth; Ceramics from the Top of The South</i> . Guest speaker Christine Boswijk	70
21 November		<i>NSAS critique session with David Ryan</i>	8
26 November	9.15am	Volunteer Sneak Peek: <i>Kiss Me Hardy! (But not like that)</i>	10
27 November	5.30pm	Opening for <i>Kiss Me Hardy! (But not like that)</i>	70
28 November	9.30am-noon	Zine workshop Bryce Galloway	9
<b>December 2021</b>			
1 December		<i>NZIFF closes</i>	
3 December	6pm-9pm	<i>Art Before Dark</i> event	cancelled
17 December	10am	Christmas morning tea for volunteers	7
<b>January 2022</b>			
<b>February 2022</b>			
14 February	7pm	10 Minute presentation "ArtWalk backstories" for Nelson Historical Society (Director) Tahunanui	60
18 February	9.15am	Volunteers and Legacy Group Sneak Peek <i>Marti Friedlander Portraits of the Artists</i>	11
26 February	5pm	Panel talk with <i>Kiss Me Hardy</i> artists Hercus Gallery and Zoom	8
<b>March 2022</b>			
2 March	12.10pm	Friends of The Suter tour of <i>Marti Friedlander Portraits of the Artists</i>	8
3 March	10am	Friends of The Suter tour of <i>Marti Friedlander Portraits of the Artists</i>	6
4 March	9.15am	Volunteers and Legacy Group Sneak Peek <i>Rare and Unrivalled Beauty; Landscapes from the Kelliher Collection</i>	20
6 March	2pm	Simon Pannell and Friends music ensemble in Foyer	5
9 March	12.10pm	Friends of The Suter tour of <i>Rare and Unrivalled Beauty; Landscapes from the Kelliher Collection</i>	7
10 March	10am	Friends of The Suter tour of <i>Rare and Unrivalled Beauty; Landscapes from the Kelliher Collection</i>	5
11 March	9.15am	Volunteers Sneak Peek; <i>David Ryan Harbinger</i>	17
12 March	2-4pm	Meet the artist, David Ryan in his exhibition <i>Harbinger</i>	60
16 March	12.10pm	Friends of The Suter tour of <i>David Ryan Harbinger</i>	7
17 March	10am	Friends of The Suter tour of <i>David Ryan Harbinger</i>	5
<b>April 2022</b>			
2 April	2 pm	All exhibitions tour	2
9 April	2pm	All exhibitions tour	8

13 April	5.30 pm;	Opening Nelson Suter Art Society Autumn exhibition	50
14 April	10am	Nelson Suter Art Society Autumn exhibition guest artist talk (in Potton Gallery)	9
21 April	10am	Tuku 22 Landscape art floor talk in <i>Kelliher</i> exhibition	13
27 April	5.30pm	How to Look at Art, Richmond Library	22
<b>May 2022</b>			
1 May	11am	Simon Pannell and Friends music ensemble in Foyer	
6 May	9.15am	Volunteers' and Legacy Group Sneak Peek: <i>Abstraction in NZ (detail)</i>	9
10 May	8.30am	Volunteers, staff and trustees get-together	10
21 May	2pm	Christopher Johnstone Curator of Kelliher Trust Collection and exhibition, floor-talk and tour	75
28 May	2pm	David Ryan, exhibition talk and tour	28
29 May	3pm	<i>Carla Ruka (toured by NZ Potters Assn.)</i>	13
<b>June 2022</b>			
3 June	5.30pm	Blessing for <i>Nikau Hinden</i> combined with Volunteer preview	12
17 June	9.15am	Sneak Peek for <i>Stevei Houkāmau Ira Tangata Ira Atua</i> with artist and curator	15
18 June	5pm	Mihi Whakatū / opening for <i>Stevei Houkāmau</i>	48
22 June	5.30pm	Tour of exhibitions with NEDFAS given by Director with Gregory O'Brien	60
29 June	6pm	<i>Claire Regnault Unpicking "Dressed"</i> & short story winners illustrated lecture	100



*St. Josephs akōnga with pou, The Suter Foyer*

### Appendix 3.

## Collection

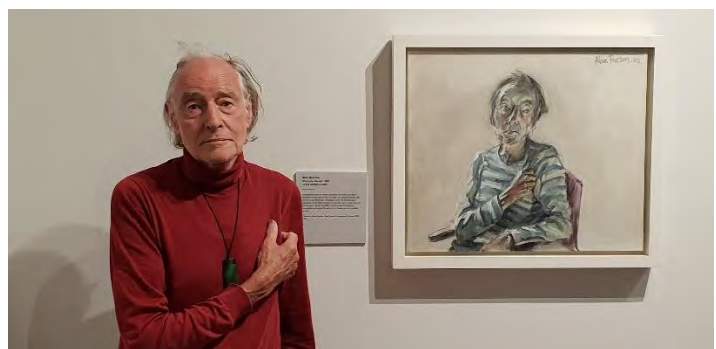
### ACQUISITIONS

Artist	Title	Medium	Credit
<b>Christine BOSWIJK</b>	<b><i>Genealogy</i> 2015</b>	Clay and aggregate	Collection of The Suter Art Gallery Purchased with Nola Leov Bequest Approved BST 25.08.2021
<b>Mandy GARGUILO</b>	<b><i>Messina Grande</i> 2021</b>	Porcelain	Collection of The Suter Art Gallery: Acquired from <i>Fire &amp; Earth 2021</i> Approved BST 25.11.2021
<b>Rick KILLEEN</b>	<b><i>Rhizome 4722</i> 2018</b>	UV ink jet on plywood 550x550mm	Collection of The Suter Art Gallery: Gift of the Artist Approved BST 28.04.22
<b>Rick KILLEEN</b>	<b><i>Rhizome 4723</i> 2018</b>	UV ink jet on plywood 550x550mm	Collection of The Suter Art Gallery: Gift of the Artist Approved BST 28.04.22
<b>Areta WILKINSON</b>	<b><i>Time Passed</i></b>	36 components; fine silver, sterling silver	Collection of The Suter Art Gallery: Purchased with the assistance of the Blumhardt Foundation Approved BST 28.04.22
<b>Ruth LUMSDEN-DEAN (1918-1995)</b>	<b><i>Wool</i> (design for a mural) c. early 1960s</b>	Paint on hardboard	Collection of The Suter Art Gallery: Gift of the ANZ Approved BST 30.06.22
<b>PANiA!</b>	<b><i>Let's Love a Saucy Brit</i> 2021</b>	Plastic sauce bottles acrylic yarn crochet	Collection of The Suter Art Gallery: Purchased from the 9 <sup>th</sup> Suter Contemporary Art <i>Project Kiss Me Hardy! (but not like that)</i> 2022 Approved BST 30.06.22
<b>PANiA!</b>	<b><i>Nelson's Column</i> 2021</b>	Plastic sauce bottles	Collection of The Suter Art Gallery: Gift of the Artist and Mokopopaki Approved BST 30.06.22
<b>Christopher ULUTUPU</b>	<b><i>New kid in town II (Salt baths)</i> 2021</b>	Digital media 4.16 mins ed of 3	Collection of The Suter Art Gallery: Purchased from the 9 <sup>th</sup> Suter Contemporary Art <i>Project Kiss Me Hardy! (but not like that)</i> 2022 Approved BST 30.06.22
<b>Colette RANDS</b>	<b><i>Land Form II</i> c.1970</b>	Oil on linen? on board 935x740mm	Collection of The Suter Art Gallery: Gladwen McIntyre bequest 2022 Approved BST 30.06.22

<b>W A SUTTON</b>	<b><i>Grasses</i> 1970</b>	Oil and/or alkyd on board 620x930mm	Collection of The Suter Art Gallery: Gladwen McIntyre bequest 2022 Approved BST 30.06.22
<b>Neil FRAZER</b>	<b><i>Untitled (grey)</i> 2003</b>	Oils and alkyd on canvas 839x837mm	Collection of The Suter Art Gallery: Gift of the Artist Approved BST 30.06.22
<b>Neil FRAZER</b>	<b><i>Night Bloom</i> 2004</b>	Oil on canvas 1826x1522	Collection of The Suter Art Gallery: Gift of the Artist Approved BST 30.06.22
<b>Alan PEARSON (1929-2019)</b>	<b><i>Portrait of Christopher Marshall</i> 2005</b>	Oil and graphite on canvas 500x600mm	Collection of The Suter Art Gallery: Gift of Alison Pearson 2022 Approved BST 30.06.22
<b>H W KIRKWOOD (1854-1925)</b>	<b><i>Untitled (Southern lake)</i> c. late 1890s</b>	Oil on canvas	Collection of The Suter Art Gallery: Gift of Mary Adams and Vivienne Travers Approved BST 30.06.22
<b>Mervyn WILLIAMS</b>	<b><i>Guardian</i> 2019</b>	Concrete GRC 1740x400x400	Collection of The Suter Art Gallery: Gift of the Williams Family 2022 Approved BST 30.06.22 This will not be received onsite until later in 2022



*Christine Boswijk "Genealogy" 2015 Clay & aggregate; Colln of The Suter Art Gallery; purchased with Nola Leov bequest; photo Sarah McClintock*



*Christopher Marshall; standing by his portrait by Alan Pearson; photo taken Feb 2019 in "Alan Pearson, Master of Grey" exhibition; photo Julie Catchpole*



## Appendix 4.

Collection Loans & Reproductions		
The Suter's Tasman ArtWalk: Richmond		
Artist	Title	Location
John GULLY	<i>Wangapeka Valley</i> 1886	Richmond Library; west wall
Jean JOYES	<i>Abandoned Doll</i> c.1980	Richmond Library
Irvine MAJOR	<i>Marine</i> 7 1967	Richmond Library
Ian SCOTT	<i>Green Light</i> 1984	Toilet block, Warring Carpark



*The Suter's Tasman ArtWalk: John Gully "Wangapeka Valley" installed on Richmond Library by Speedy Signs, Julie Catchpole Suter Director and Tasman District Mayor Tim King; photo Will Murphy.*

### Supporters Suter's Tasman ArtWalk Supporters and grants

Grant: Creative Communities NZ Tasman District Council; Trillian Trust

#### Supporters:

Waimea Group

P and Dawn Rackley

Seifried Estate

Woollaston Trust

Bronwyn Monopoli

Rhoda Cohen

The Cranfylde Trust

Gabrielle Hervey

Tasman District Mayoral Fund

Speedy Signs

Thanks to tenants and Building owners

### Loans to Other Institutions & Collection Related Requests

Artist	Art Work	Request(er)	Purpose
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. Opening DPAG 13 November 2020	For a major retrospective exhibition & monograph publication 2020/21
Caroline McQuarrie	<i>Prospects Fearful</i> Linen and embroidery thread	Hastings Art Gallery	Exhibition
Don Binney	<i>Rosella, Te Henga</i>	Gregory O'Brien	For a publication on Don Binney due to come out early 2023
Irvine Major	<i>Summer in Nelson</i> 1962	Mayor of Nelson	Christmas card from Mayor/ Nelson City Council

Toss Woollaston	<i>Kiln Near Riwaka</i> (reproduction of)	ParrotDog Brewery, Wellington	Display in premises in conjunction with hops festival and beer release
Alexis Hunter	<i>The Blood Dimmed Tide 1989</i>	Dunedin Public Art Gallery	Exhibition "Nature, Danger, Revenge

**Collection Acknowledgements:** ANZ Bank Wellington, Blumhardt Foundation, Neil Fraser/ Milford Gallery, Legacy Group, Richard Killeen / Koha Trust, Gladwen McIntyre bequest, Alison Pearson, Nola Leov Bequest, Koha Trust, PĀNiA! / Mokopopaki, Family of Mervyn Williams

### Legacy and 5x40

Gabrielle Hervey, Dr Annie Henry, G & E Reuhl, Joe Waller and Kay Pastorius, Sturgess Consulting Ltd, Berkheimer Family Trust

### Exhibitions:

H Johnstone; Jarden Partners Ltd; Wakatū Incorporated

**On Line Collection Project:** Rhoda Cohen

### Publications:

*The 9<sup>th</sup> Suter Contemporary Art Project Kiss Me, Hardy! (but not like that)* Bryce Galloway PĀNiA! Richard Reddaway, Becky Richards, Hanna Shim, Christopher Ulutupu, Lisa Walker

Text Sarah McClintock, Bryce Galloway, the artists The Suter Art Gallery 2021 Published on the occasion of *Kiss Me, Hardy! (but not like that)* 27 November 2021- 27 February 2022.

Sarah McClintock "The meaning of New Zealand Landscape: Past, Present and Future" for *Rare and Unrivalled Beauty Landscape painting from the Kelliher Art Trust Collection* South Island Touring Exhibition 2021-2023 catalogue 2021.

Sarah McClintock *Fire & Earth Contemporary Ceramics from the Top of the South* Published on the occasion of the exhibition 13 November 2021-13 February 2022.

David Ryan *Harbinger Ice Across the Path (Wield the broom)* self-published by the artist to accompany the exhibition *Harbinger Ice Across the Path (Wield the broom)*.

### Articles and writing:

Sarah McClintock *Ceramics New Zealand* Autumn/Winter and Spring/Summer 2021  
 "Sketches: Depicting Nelson A distinctive region as portrayed by a very influential group"  
*Art News New Zealand* Vol. 41/ no.1 Autumn 2021 p.128  
 "CHAINreaction- handshakes- Refinery exhibition" review Klimt02.net/forum

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

Dr Esther McNaughton "Aratoi: Our Journey to Aotearoa: Collaborative Knowledge Construction at a Regional Art Gallery in New Zealand" *Museum Worlds*  
*Empowerment through Art: The Practice of Art Gallery Educators in Aotearoa* is available on the Museums Aotearoa website

### Reviews:

Mark Baskett "Kiss me Hardy! (but not like that)" *The Suter Art Gallery Art New Zealand* 181 /Autumn 2022 pp 88-92

## Appendix 5.

### Suter People:

#### Bishop Suter Trustees:

Chair:	Craig Potton
Deputy Chair:	Gabrielle Hervey (until October 2021) Stephen Green (from November 2021)
Trustees	Margaret Soderberg Judith Finn Rebecca Mason
Ko Te Pouaranga:	Jane du Feu
NSAS (ex officio):	Philippa Eberlein
Board secretary:	Julie Baxendine



*Trustees: back row from left Craig Potton, Stephen Green, front row from left Margaret Soderberg, Judy Finn, Jane du Feu, Rebecca Mason; photo J-P Pochin*

#### Bishop Suter Staff:

##### Current staff

Director:	Julie Catchpole
Manager Commerce & Enterprise:	Ruth Roebuck
Curator & Collection Manager:	Sarah McClintock
Education Team Leader:	Dr Esther McNaughton
Educators:	Mark Dunstan, Annie Smith
Finance Officer:	Melissa Reid
Marketing, Communications & Events:	Will Murphy
Visitor Services & Retail Team Leader:	Alex Chisnall
Visitor Services & Retail Team:	Kate Coote, Estelle Van Til, Tony Maskill, Myriam Goos and Monica Hailes-Paku

Retired/ resigned 2021/22: Jeff Morris; Auralie Chambers; Glenys MacLellan; Rebecca Wilson; Paula Haines Bellamy; Noon Sefton, Jennifer Bate



*Team members back row from left: Estelle Van Til, Tony Maskill, Kate Coote, Mark Dunstan  
2<sup>nd</sup> row down: Will Murphy, Mel Reid, Esther McNaughton, Julie Catchpole  
Front row: Ruth Roebuck, Susan Bruce, Alex Chisnall, Sarah McClintock; photo J-P Pochin*

**Volunteers:**

The Trust is grateful for the significant support, dedication and efforts given by our amazing Volunteers for their tireless devotion to The Suter; special acknowledgement for retiring / relocating volunteers Dale Bennett and Pam Jeffery.

Ainslie Riddoch, Beverly Mockett, Dale Bennett, David Wayne, Elizabeth Gould, Karren Joost, Kathie Dixon, Lorraine Long, Louisa Norling, Margaret Henley, Michael Borden, Odette Young, Pam Jeffrey, Pamela Henson, Patricia Catto, Robert Leslie, Sally Warren, Sue Hamilton.

A special thanks to our wonderful volunteer Archivist Susan Bruce.



## Appendix 6.

### Acknowledgements:

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

#### **Principal Funder:**

Nelson City Council

#### **Funding Support Organisations:**

Tasman District Council

Ministry of Education (LEOTC)

#### **Special Thanks To:**

Hilary Johnstone

Jarden

Kay Pastorius Waller and Joe Waller

Suter Legacy Group

Isherwood Le Gros Law Ltd

Wakatu Incorporation

John-Paul Pochin

Computer Networx Ltd





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