

THE BISHOP SUTER TRUST

ANNUAL REPORT

1 July 2018 - 30 June 2019



THE SUTER ART GALLERY
TE ARATOI O WHAKATŪ

COVER IMAGE:

Date: 2019

Description: Entrance to The Suter Art Gallery from Bridge Street

Photographer: Jean-Paul Pochin

The Suter™ Art Gallery Te Aratoi O Wakatū

Art Gallery | Café | Shop | Theatre

Physical Address: 208 Bridge Street, Nelson, 7010

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

Phone: +64 03 548 4699

info@thesuter.org.nz

www.thesuter.org.nz

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

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

Principal Funder: Nelson City Council.

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

THE BISHOP SUTER TRUST

Annual Report for the Financial Year 1 July 2018- 30 June 2019

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*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 creatures.....*

1. Ko Te Pouaranga Report

*E rau rangatira mā, tēnā koutou
Tēnā hoki koutou me ō tātou tini mate e hingahinga mai nei i runga i ō tātou.
Kua tangihia rātou, kua mihi rātou. Nō reira, kua ea te wāhi ki a rātou.
Ka mihi matakuikui ki a koutou katoa e mahia nei ngā mahi ki te tautoko, me tiaki ngā taonga i roto i te
Whare nei. Anei te panui a tau o Ko Te Pouaranga.*

This last year has seen many whanau and supporters of The Suter pass on and we remember them for their contributions to this special place.

Over the last year Iwi have been involved in a number of areas. The oiling of the Pou in the Jane Evans Foyer is ongoing and takes place about every 6 months. Iwi support at exhibition openings fluctuates depending on the nature of the exhibition and the artists involved.

Ngā hau Ngākau exhibition was a particular highlight this last year and was celebrated with a large number of Iwi members present. This opening also set the backdrop to the signing of the Memoranda of Understanding between The Bishop Suter Trust and Ko Te Pouaranga; and the Tasman Bays Heritage Trust and Te Tai Ao Komiti. These MOU set out the parameters by which Iwi and the respective Boards interact and gives due Mana to the iwi relationships. It was also an opportunity for Iwi to encourage whanau to come and be part of such an event and share in the experience of taonga puoro being played. Iwi greatly appreciated the taonga they received from artist Robin Slow as a commemoration of the signing of the MOU and the launch of the exhibition.

The support of Iwi and responding to the call of the Iwi Trustee when needed, has seen Iwi involvement being maintained which has added a strong cultural dimension to The Suter. This support has been greatly appreciated, particularly by the artists and is acknowledged in a number of ways.

Iwi whanau have been encouraged to come to the many exhibitions at The Suter through the Iwi networks and it is hoped that there will be an increased presence of Iwi whanau in the next year.

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

No reira,
Noho Ora Mai

Jane du Feu

Iwi appointed Trustee



2. Report of the Chair and Director

Introduction

This report covers financial and performance results for the Bishop Suter Trust (The Trust) for the twelve-month period 1 July 2018 – 30 June 2019.

This has been a year of consolidation, where we have exceeded targets for visitation to The Suter, not perhaps as spectacularly as the previous financial year, nevertheless some 10,000 visits over our target. Also positive is the response from visitors who find the building and its setting attractive, and the calibre of the exhibitions high.

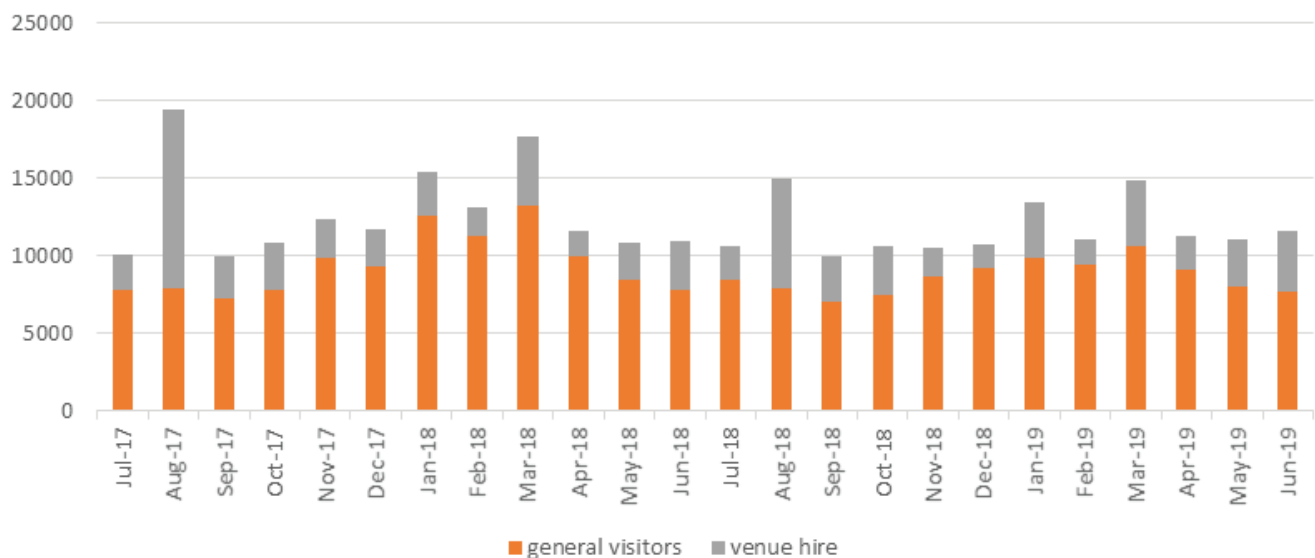
Areas of growth include life-long learning and our retail operation in particular. Another big success was our first major fundraiser in our new facilities, the Palate to Palette Dinner and Auction event.

2.2 Achievements at a glance

Visitors

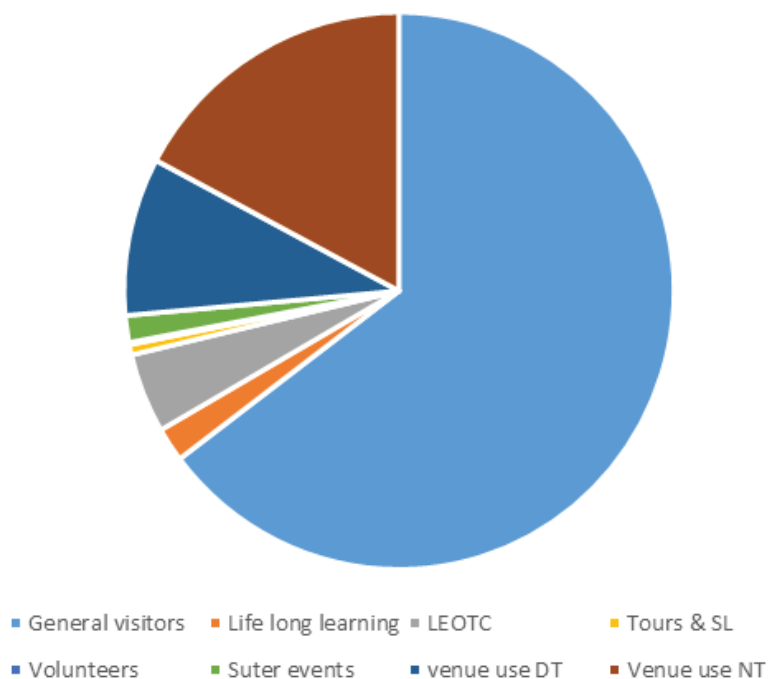
Visitors using our facilities for the financial year are recorded at just short of 141,000 and above target by 10,975. Visitor response has been consistently positive both about the facilities, exhibitions and educational programmes. Educational use is high, both in our delivery of Learning Experiences Outside the Classroom (LEOTC) and for other life-long learning opportunities.

Visitor comparison 2017-2018 & 2018-2019 financial years



General visitors account for 74% and venue usage which includes Theatre, after-hours venue hire, and NSAS activity comprised 26% of visitors to the facilities.

Visitors 2018-2019



We were awarded a new contract for provision of LEOTC by the Ministry of Education and this runs from 1 January 2019-31 December 2021. There has also been an increase in our delivery of after school and other life-long learning classes.

The Suter enjoyed the opportunity of contributing to Light Nelson 2018, the first time since 2014 that the event could occur right around the perimeter of the building. There were light works in the windows, projections onto the building and through the front window onto Bridge Street. The Suter is particularly grateful to the Light Nelson Trust for the collaboration with artist and cinematographer Vincent Ward, whose work featured in Light Nelson and in one of our galleries, as an exhibition *Palimpsest Landscapes*.

There were 18 new exhibitions presented since July 2018 and 2 held in conjunction with the Nelson Suter Art Society. Of The Suter’s exhibitions, 2 were touring shows received from other art galleries including for the first time ever, a showing in the South Island of the Wallace Art Awards - a great opportunity to see a snapshot of New Zealand contemporary art practice. All the other exhibitions were developed by The Suter, of which those drawn from our collection included *Seeing is Believing* featuring 125 artworks by women artists to commemorate 125 years of women’s suffrage, *Sharks and Still lives*, of recent additions to the Suter’s collection and *Aratoi* which was curated with an educational focus. Two exhibitions were mounted that linked to the well-attended New Zealand Embroiderers’ convention that was held in Nelson during July 2018. *Steve Fullmer: Cutting Another Orbit*, *Royce McGlashen: 70x70*, *Lisa Chandler: The Dividing Line* and *Ngā Hau Ngākau* were major exhibitions of work by Nelson/Tasman region artists. The Suter has facilitated the latter exhibition and Sally Burton’s *Pale History* travelling respectively to the North Island venues Te Awahou Nieuwe Stroom Cultural Centre in Foxton and Pataka Art + History in Porirua.

Flora Scales (1887-1985) was an art historical survey and the first really comprehensive exhibition of this artist’s work. The Suter’s Curator Sarah McClintock oversaw the exhibition and a publication on this artist, claimed by Woollaston to be an important early influence on his development. Sarah

also worked with Tasman based clay artist Steve Fullmer to develop his first major survey exhibition spanning 40 years of his ceramics, also producing an accompanying catalogue and contributing an article on him to the recently established New Zealand Ceramics journal.

The Director co-curated *Alan Pearson Master of Grey*, which used a theme to present a range of works spanning 50 years of art practice. It was exciting to have the artist, now in his 90th year and his wife Alison travel from Australia for the opening and see all the works gathered together from various public and private collections. We are very grateful to institutions such as Te Papa and Christchurch Art Gallery, plus the many private owners for loaning us the works for Flora Scales, Steve Fullmer and Alan Pearson exhibitions.

The opening of *Ngā Hau Ngākau* provided a most appropriate setting for the signing of Memoranda of Understanding between The Bishop Suter Trust and Ko Te Pouaranga; and the Tasman Bays Heritage Trust and Te Tai Ao Komiti. This exhibition inspired a great deal of educational activity with primary through to tertiary level groups visiting and concluded with a concert as part of the 2018 Nelson Arts Festival.

Once again, The Suter has been the beneficiary of some very generous donations to the collection, supplemented by some exciting long-term loans from an anonymous lender who has acquired works in consultation with The Suter. The Legacy Group, whose members are regular donors to the collection, enjoyed some special events including studio visits and hospitality with Brian Flintoff and Royce McGlashen. Friends of The Suter through their subscriptions and accompanying donations, have contributed to the growth and care of the collection, and supported other Gallery programmes.

2.3. Resourcing

The Suter has been working hard on increasing revenue from its various trading activities which include leases, venue hire and retail activity. The Suter's gift shop has been trading well. Leases have been renegotiated, and venue hires using various spaces and facilities of The Suter have provided welcome revenue and introduced guests to The Suter.

The Suter mounted a major fundraiser dinner and auction event, *Palate to Palette* held in late March 2019. Whereas the forerunner Suter Wineart Degustation Dinner and auctions had all been held in other venues in the wider Nelson area, *Palate to Palette* was held in the Jane Evans Foyer, with guest celebrity chef Sam Mannering working alongside Suter Café to produce the dinner and Art & Object auctioneer Ben Plumbly encouraging the bidding. Over \$60,000 was raised from generously donated artworks, gourmet products and experiences.

As with the Dinner and Auction, support for exhibitions has tended to be in-kind rather than in cash but is an area which the Trust plans to develop partnerships and seek grants to further expand.

Alongside initiatives to improve revenue, The Trust has been reviewing supplier contracts, and has progressed developing a reserve fund for future asset maintenance and renewal. High cost areas such as energy are being analysed to see how consumption can be better managed. The Trust has repaid the contingent liability with the Nelson Suter Art Society.

Progress on remediating the lift has been slow, but not through any lack of attention to the matter by the Trust. Issues have also arisen with the heating and ventilation equipment, but fortunately not to the detriment of artworks in the exhibition spaces or collection storage. Otherwise the building is performing well, and it is gratifying to see how accessible it is for people of all ages and abilities.

A review of our staffing capacity took place and additional resource was in place by financial year end. The new position added to the staff compliment is a Commercial Manager. The late appointment of this role along with other cost savings contributed to an underspend in personnel costs for the year.

Staff are supplemented by volunteers who contribute to the welcoming atmosphere of The Suter, something especially appreciated by visitors from outside the region. Our library and archives is also managed by a volunteer. One of the special experiences extended to volunteers are exhibition sneak peeks where they enjoy an exclusive preview of the latest exhibition with the curator(s) and/or artist(s).

Trustees work with great dedication for The Suter and bring a wealth of skills, knowledge and experience to bear. Trustee Joe Waller retired from the Board in April 2019, and amongst his many contributions has been the instigation of the volunteers' programme and convening of the inaugural Palate to Palette fundraiser. John Hambleton has indicated his intention to retire from the Board at the Trust's Annual Meeting, and as a trustee he was on the Redevelopment Project Committee and has been intensely involved with building and infrastructure matters and Audit & Risk.

The Suter is now in its 120th year of operation, an event we intend marking in October 2019. As we reflect on our past it is appropriate for us to look to the next 120 years.

To secure the future we must continue developing a sustainable operational funding model, ensuring the long-term viability of The Suter. We will continue to work toward securing new funding streams, especially through commercial partnerships and commercial activities.

In addition, the need for social and environmental sustainability is identified as being of prime importance; especially the need to retain institutional knowledge, through up-to-date policies and procedures, better understanding our audiences and developing relationships with key stakeholders.

The Suter team are completely committed to providing a safe and enjoyable environment for our visitors, volunteers and staff, and will always strive toward not only meeting, but exceeding its obligations under current health and safety legislation.

The Suter is a nationally significant art institution with strong supportive audiences, a robust operation and a long future ahead of it.



Craig Potton
Chairman, Bishop Suter Trust Board



Julie Catchpole
The Suter Art Gallery Director



3. Performance against Objectives in the Statement of Intent

The following is performance against objectives set out in the Statement of Intent 2018-2023 [SOI]. Performance targets are in bold type and achievement to date is recorded in regular type. Note the numbering and layout is lifted directly from the SOI.

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

- 3.1.1. Provide an arts centre and visitor attraction: **That is open 362 days of the year with a minimum of 130,000 visits per annum to The Suter® facilities and with visitor satisfaction ratings of 90% 7+ (out of 10 = excellent). Report six monthly with visitor statistics and response annually.**

Achieved: Open every day, except Christmas Day, New Year's Day and Good Friday as advertised. Visits to the facilities 140,975; *note this does not include all visitors to the Café who may have entered and left via the Gardens.*

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

Achieved: Cyber risk mitigation occurs as part of supply agreement- no incidents. Identified Health & Safety risks progressively being mitigated. Risk management plan reviewed six monthly.

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

Achieved: Increasing marketing using social media channels in addition to paid promotion in tourism and arts related media

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

Achieved: Assets' renewal fund established. BWOFF achieved.

- 3.1.5. Be a good employer by maintaining good employer policies and practices and providing a safe workplace; **Report on observance of policies, health & safety, turnover and related statistics.**

Achieved: Health & Safety: Safety improvements for identified hazards implemented. No serious harm incidents; Staff turnover: 5 appointments made, 2 temporary staff employed in summer; 1 new position. 3 resignations.

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

- 3.2.1. Provide a programme of regularly changing exhibitions: **Report six monthly on progress.**

Achieved: See appended list. 18 exhibitions installed in period + NSAS *Spring* and *Autumn* exhibitions

- 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 planned 12-28 months ahead

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

Achieved: See appended: 36 daytime activities - talks, seminars etc. held; 17 evening events such as openings, 9 shared events, 4 other events (shared/offsite) 16 activities for volunteers. Note - some events are in conjunction with NSAS, or NSAS initiated, but held in Suter gallery spaces.

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

Achieved: 199 LEOTC educator led programmes delivered to 5,090 students accompanied by 1,432 helpers. Satisfaction targets achieved. LEOTC monitoring visit by NZCER with excellent feedback. Advisory Committee met twice in period.

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

Achieved: Term 3 & 4 2018: 5 sessions per week for students (Suter Kids Club- SKC and MYArtSpace - MAS) and 1 session per week for adults (OurArtSpace); Terms 1 & 2 2019 6 sessions per week for students and 1 session per week for adults. SKC & MAS 205 sessions with 2,241 participants, 32 adult class sessions with 423 attending.

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

Achieved: Averaged monthly contribution of 87.75 hours. 17 volunteer training sessions held including volunteer previews of exhibition, training and volunteer get-togethers.

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

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

Achieved: See appended Additions to the Collection: 29 gifted works and 4 purchases

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

Not Achieved to target: However, 5x40 and 10x10 donations received; Bequests and FoTs donations received; Bequests' invested income grew. All tagged funds used as designated

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

Achieved: On track

- 3.3.4 Collection records are significantly upgraded to increase accessibility and usability, as a part of a long term strategy to provide on-line access to copyright cleared Collection items and to enhance the reputation of the Collection; **Collection items are uploaded to the internet site www.nzmuseums.co.nz;**

Not Achieved: No progress uploading items to nzmuseums on line, however new in-house initiative of curated continually playing 'slide' shows of artworks from the collection which now screen in the Jane Evans Foyer.

Loan and other collection requests are met; Progress reported six monthly.

Achieved: All loan and reproduction requests met. See appended

- 3.3.5 Initiate collection related research projects, involving the community where possible, to enhance knowledge about the Collection. Continue subject indexing of the Collection. Disseminate knowledge of the Collection: **Progress reported six monthly.**

Achieved: Research on collection items for inclusion in exhibitions and collection 'slide'- shows. 4 catalogues published. 2 articles for Ceramics NZ; contributions to research and publishing by others; display of items drawn from the collection displayed at Richmond Library; and 2 "How to Look at Art" talks given at Richmond Library

3.4 PARTNERSHIPS: Partnerships that sustain The Suter®

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

Achieved: Iwi involvement in *Ngā Hau Ngākau* exhibition in particular, oiling of the pou in The Suter Foyer and for openings. Attend KTP hui by Suter trustee and Director. MoU renewed and signed.

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

Achieved: Collaboration with Light Nelson Trust for Vincent Ward exhibition, Nelson Embroiderers Guild for *The Centre of Things, Ngā Puna Raranga* ; Ngati Tama for *Ngā Hau Ngākau* and signing of MoU; Greenhough & Neudorf wines for Steve Fullmer opening + support from Nelson Potters Assn. Wine for *Royce McGlashen: 70x70* opening; Donated artworks, goods and services for *Palate to Palette* Dinner and Auction event; Chia Sisters, Wine Nelson and Founders Brewery for Suter/ Royal New Zealand Ballet Foundation event

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

Not achieved: 41 New memberships of the FoTs; 18 notified resignations/passed away. Year end 407 memberships compared with 468 memberships 17/18 financial year.

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

Achieved: Director participated in Arts Panel meetings (Airport sculptures re-location; new proposals) and gave a workshop to post-graduate Museum Studies Contact Course students for Massey University. Curator and Director 'curated' Level 7 BAM exhibition at NMIT. Curator marking moderator NMIT; Curator invited to contribute reviews to *NZ Ceramics* journal; Suter Educator gave papers at Educators' conference in Canberra & 2019 Museums Aotearoa conferences & to Museum Educators (MEANZ) network. Educator completed her PhD. researching into value of education in gallery settings and submitted thesis. Director and Suter attended/supported 150th anniversary of consecration by Bishop Suter of St Albans Church, Appleby. Curator gave paper at 2019 Museums Aotearoa Conference. Director consulted for art gallery/museum redevelopment projects - Marlborough, Hokitika and Whanganui. Curator delivered "How to Look at Art" talks at Richmond Library



3. The Bishop Suter Trust Financial Statements 1 July 2018- 30 June 2019

The Bishop Suter Trust

Statement of Comprehensive Revenue & Expense
For the Year Ended 30 June 2019

	Actual	Budget	Actual	
	2019	2019	2018	
<u>Income</u>	Note	\$	\$	
General Funds				
Non-exchange Revenue				
Donations & Sponsorships		84,483	65,000	7,879
Grants				
NCC - Operations & Maintenance		674,040	674,040	565,000
NCC - Depreciation Funded		231,635	229,111	228,270
TDC		87,813	87,813	87,813
Total Non-exchange Revenue		1,077,971	1,055,964	888,962
Exchange Revenue				
Investments		7,187	5,000	8,270
Exhibitions		21,925	5,000	11,686
Life Long Learning		72,136	72,991	67,613
Visitor Services & Marketing		175,107	140,000	155,456
Rent		147,058	119,000	123,267
Other Revenue		6,115	1,000	12
Total Exchange Revenue		429,528	342,991	366,303
Total Revenue General Funds		<u>1,507,499</u>	<u>1,398,955</u>	<u>1,255,265</u>
Specific Purpose Funds				
Exchange Revenue				
Cuthbertson Fund				
Dividends & interest earned		14,798	11,800	14,453
Cuthbertson Fund unrealised market adjustment		21,587	-	26,404
Burton Fund				
Interest earned		1,792	4,600	3,144

Redevelopment Funds

Redevelopment Interest earned	242	-	1,276
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Acquisitions Fund

Interest earned	27	1,000	84
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Non-Acquisitions Funds

Interest received	126	-	91
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Non-exchange revenue

Redevelopment Funds

Donations	375	-	750
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Acquisitions Fund

Donations received	<u>39,250</u>	<u>120,000</u>	<u>80,393</u>
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Total Special Purpose Funds Income

	<u>78,197</u>	<u>137,400</u>	<u>126,595</u>
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Other Revenue - Non-exchange

Donated Collection Items at Valuation	<u>61,620</u>	<u>10,000</u>	<u>85,905</u>
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Total Other Revenue	<u>61,620</u>	<u>10,000</u>	<u>85,905</u>
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Total Revenue

	<u>1,647,316</u>	<u>1,546,355</u>	<u>1,467,765</u>
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Expenses

General Funds

Personnel Costs	4	459,461	592,792	444,144
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Audit		11,382	16,419	14,603
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Financing Costs		1,296	-	1,333
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Administration		115,420	167,924	106,643
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Governance	15	54,269	51,308	55,530
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Exhibitions		82,908	116,962	65,929
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Life Long Learning		4,670	4,030	6,483
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Visitor Services		80,134	76,592	62,696
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Collection		5,790	10,262	8,269
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Facilities		147,950	111,618	147,110
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Maintenance		15,944	-	7,826
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Depreciation		463,253	458,222	456,540
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Depreciation Funds Unrealised Market Adjustment		(7,211)	-	-
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Deaccession of collection item	8	-	-	25,111
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Bad debt written off		-	-	<u>623</u>
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Total General Funds Expenses	1,435,267	1,606,128	1,402,840
Redevelopment Fund Costs	<u>29,025</u>	<u>15,000</u>	<u>37,671</u>
Total Expenses	<u>1,464,292</u>	<u>1,621,128</u>	<u>1,440,510</u>
Operating Surplus/(Deficit)	183,024	(74,773)	27,255
Other Revenue & Expense	-	-	-
Total comprehensive revenue & expenses for the year	<u>183,024</u>	<u>(74,773)</u>	<u>27,255</u>
Net Surplus/(Deficit)			
General Funds	72,232	(227,173)	(147,574)
Redevelopment Fund	(28,408)	5,000	(35,645)
Cuthbertson Fund	36,385	11,800	40,857
Burton Fund	1,792	4,600	3,144
Acquisitions Fund	100,897	131,000	166,381
Other Funds	<u>126</u>	<u>0</u>	<u>91</u>
	<u>183,024</u>	<u>(74,773)</u>	<u>27,255</u>

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 2019

	Note	Actual 2019 \$	Budget 2019 \$	Actual 2018 \$
Total Equity				
Opening Equity		14,677,568	20,677,568	14,650,313
Nelson City Council		6,000,000	-	6,000,000
Surplus/(deficit) for the period		<u>183,024</u>	<u>(74,773)</u>	<u>27,255</u>
Closing Equity		<u>20,860,592</u>	<u>20,602,795</u>	<u>20,677,568</u>
Comprising of:				
General Purpose Funds				
Opening Equity		7,441,692	13,441,692	7,589,266
Nelson City Council		6,000,000	-	6,000,000
Surplus/(deficit) for the period		<u>72,232</u>	<u>(227,173)</u>	<u>(147,574)</u>
Closing Equity		<u>13,513,924</u>	<u>13,214,519</u>	<u>13,441,692</u>
Cuthbertson Fund				
Opening Equity		523,194	523,194	482,337
Surplus/(deficit) for the period		14,798	11,800	14,453
Revaluation		<u>21,587</u>	<u>-</u>	<u>26,404</u>
Closing Equity	7	<u>559,579</u>	<u>534,994</u>	<u>523,194</u>
Burton Fund				
Opening Equity		159,762	159,762	156,618
Surplus/(deficit) for the period		<u>1,792</u>	<u>4,600</u>	<u>3,144</u>
Closing Equity	7	<u>161,554</u>	<u>164,362</u>	<u>159,762</u>
Acquisitions Fund				
Opening Equity		1,671,312	1,671,312	1,497,931
Surplus/(deficit) for the period		100,897	131,000	166,381
Transfer Legacy Fund to Acquisitions			<u>-</u>	<u>7,000</u>
Closing Equity	7	<u>1,772,209</u>	<u>1,802,312</u>	<u>1,671,312</u>

Redevelopment Fund

Opening Equity		4,833,267	4,833,267	4,868,912
Surplus/(deficit) for the period		<u>(28,408)</u>	<u>0</u>	<u>(35,645)</u>
Closing Equity	7	<u>4,804,859</u>	<u>4,833,267</u>	<u>4,833,267</u>

Other Funds

Opening Equity		48,341	48,341	55,250
Surplus/(deficit) for the period		126	-	91
Transfer Legacy Fund to Acquisitions		<u>-</u>	<u>-</u>	<u>7,000</u>
Closing Equity	7	<u>48,467</u>	<u>48,341</u>	<u>48,341</u>

THE ACCOMPANYING NOTES FORM PART OF THESE FINANCIAL STATEMENTS



The Bishop Suter Trust

Statement of Financial Position

As at 30 June 2019

Assets	Note	Actual 2019 \$	Actual 2018 \$
Current Assets			
Cash and cash equivalents	5	381,251	638,069
Receivables from exchange transactions		11,357	25,563
GST receivable		7,784	
Accrued Interest Burton Fund	7	181	114
Accrued Interest - Redevelopment Fund	7	-	68
Other Current Assets	6	<u>141,412</u>	<u>39,934</u>
Total Current Assets		<u>541,986</u>	<u>703,748</u>
Specific Purpose Investments			
Cuthbertson Investments	7	463,702	427,317
Burton Fund Investments	7	100,000	92,743
Redevelopment Investments	7	-	198,572
Depreciation Fund investments	7	<u>512,850</u>	<u>-</u>
Total Specific Purpose Investments		<u>1,076,552</u>	<u>718,632</u>
Total Current Assets		<u>1,618,538</u>	<u>1,422,380</u>
Non-Current Assets			
Depreciation Due - Nelson City Council	14c	630,335	398,700
Collection	8	7,867,842	7,803,284
Property, Plant and Equipment	9	<u>10,852,995</u>	<u>11,280,020</u>
Total Non-Current Assets	19	<u>19,351,172</u>	<u>19,482,004</u>
Total Assets		<u>20,969,710</u>	<u>20,904,384</u>
Liabilities			
Current Liabilities			
GST Payable		-	11,247
Payables from exchange transactions	10	69,660	72,698
Employee Entitlements	12	34,096	36,676
Income In Advance		5,361	3,192
Other Liability	11	<u>-</u>	<u>103,003</u>
Total Current Liabilities		<u>109,117</u>	<u>226,815</u>
Total Liabilities		<u>109,117</u>	<u>226,815</u>
Net Assets		<u>20,860,593</u>	<u>20,677,568</u>

**The Bishop Suter Trust Equity
Capital & Reserves**

General Purpose Funds		7,513,924	7,441,692
Nelson City Council		6,000,000	6,000,000
Cuthbertson Fund	7	559,579	523,194
Burton Fund	7	161,554	159,762
Acquisitions Fund	7	1,772,209	1,671,312
Redevelopment Fund	7	4,804,859	4,833,267
Other Funds	7	<u>48,467</u>	<u>48,341</u>
Total Trust Equity		<u>20,860,593</u>	<u>20,677,568</u>

THE ACCOMPANYING NOTES FORM PART OF THESE FINANCIAL STATEMENTS



**The Bishop Suter Trust
Statement of Cash Flows**

For the Year Ended 30 June 2019

	Note	2019	2018
Cashflows from operating activities			
Sales of goods & services		437,105	353,292
Grants and donations		885,962	741,835
Interest and dividends		24,173	27,339
Payment to suppliers		(553,152)	(512,607)
Payment to employees		(461,990)	(440,709)
GST (net)		<u>(17,623)</u>	<u>1,053</u>
Net cash flows from operating activities		<u>314,475</u>	<u>170,203</u>
Cash Flows from Investing Activities			
Proceeds from sale of financial assets		198,620	59,587
Purchase of property, plant & equipment		(36,228)	(224,160)
Purchase of collection assets		(2,938)	(92,146)
Purchase of investments		<u>(627,742)</u>	<u>283,962</u>
Net cash flows from investing activities	-	<u>468,288</u>	<u>27,243</u>
Cash Flows from Financing Activities			
Repayment of borrowings	-	103,003	0
Net cash flows from Financing Activities			
Net Increase/(Decrease) in cash and cash equivalents		(256,816)	197,447
Cash and cash equivalents at beginning of period		<u>638,069</u>	<u>440,624</u>
Cash and cash equivalents at end of period	5	<u>381,251</u>	<u>638,069</u>

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 2019

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 2019. The Financial Statements were authorised for issue by the Board on 01 August 2019.

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

c. Presentation currency

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

Changes in accounting policies

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

3. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Revenue

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

Revenue from non-exchange

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

Where non-exchange revenue is received with conditions attached, the asset is recognised with a matching liability. As the conditions are satisfied the liability is decreased and revenue recognised.

When non-exchange revenue is received with restrictions, but no requirement to return the asset if not deployed as specified, then revenue is recognised on receipt.

Grants

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

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

Other revenue

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

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

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

Interest income is recognised using the effective interest method.

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

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

Advertising costs

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

Borrowing costs

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

Income Tax

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

Leases

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

There are no incentives attached to the leases.

Cash and cash equivalents

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

Debtors and other receivables

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

Inventories

Inventories are held at the lower of cost or net realisable value. Any Trust published inventory remaining after 2 years is written off.

Property, plant and equipment

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

Additions and subsequent costs

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

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

Disposals

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

Subsequent costs

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

Depreciation

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

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

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

Impairment of property, plant and equipment

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

Impairment loss is recognised in the statement of comprehensive income.

Collection

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

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

The collection is not depreciated.

Employee entitlements

Short term entitlements

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

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

Good and Service Tax (GST)

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

Financial Instruments

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

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

Initial recognition and measurement

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

Financial assets and financial liabilities are recognised when the reporting entity becomes a party 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.

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

Subsequent measurement of financial assets

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

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

Subsequent measurement of financial liabilities

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

Subsequent measurement of financial liabilities

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

Significant accounting judgements estimates and assumptions

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

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

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

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

4. Personnel Costs

	Actual 2019	Actual 2018
	\$	\$
Salaries and wages	419,208	415,142
Employer contributions to defined contribution plans	11,604	11,479
Other personnel costs	<u>28,649</u>	<u>17,523</u>
Total Personnel Costs	<u>459,461</u>	<u>444,144</u>

5. Cash and Cash Equivalents

	Actual 2019	Actual 2018
	\$	\$
Cash at bank and on hand	302,651	560,877
Redevelopment funds	-	12,517
Special Acquisitions funds	23,015	546
Burton funds	15,144	20,677
Other Funds	<u>40,441</u>	<u>43,452</u>
Total cash and cash equivalents	<u>381,251</u>	<u>638,069</u>
Total net cash, cash equivalents	<u>381,251</u>	<u>638,069</u>

6. Other Current Assets

	Actual 2019	Actual 2018
	\$	\$
Operations term deposit with maturity 6 months	100,000	-
Inventory	39,284	37,492
Prepayments	<u>2,129</u>	<u>2,442</u>
Total other current assets	<u>141,412</u>	<u>39,934</u>

7. Specific Purpose Investments

Specific purpose investments are represented by term deposits and a managed fund. They are held in accord with the purpose for which they were granted, either by bequest or donation for a specific purpose. These investments are from bequests and are specifically for the purposes related to the Trust's art collection. These investments and the income from them cannot be used for operational purposes. The Burton and Redevelopment funds include accrued interest.

	Actual 2019	Actual 2018
	\$	\$
Burton fund - term deposit with a term of 1 year	100,000	92,743
Cuthbertson fund - deposits and equities - market value at balance date	463,702	427,317
Redevelopment - term deposits with a term of 30 days	-	198,572
Depreciation Fund - deposits and equities - market value at balance date	512,850	-
Total Specific Purpose Investments	1,076,552	718,632

8. Collection Assets

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

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

	Actual 2019	Actual 2018
	\$	\$
Carrying amount 1 July	7,803,284	7,650,344
Additions	64,558	152,940
Artwork deaccessioned	0	0
Total Collection	7,867,842	7,803,284
Carrying amount 30 June	7,867,842	7,803,284

9. Property plant/equipment

Cost or Valuation	Land \$	Landscape \$	Buildings \$	Plant & Equipment \$	Work In Progress \$	Total \$
Balance at 1 July 2017	442,000	456,369	10,743,319	543,511	12,464	12,197,663
Additions		2,880	55,103	53,558	4,130	115,671
Disposals		-	-	8,746	12,464	21,210
Balance at 30 June 2018	442,000	459,249	10,798,422	588,323	4,130	12,292,124
Balance at 1 July 2018	442,000	459,249	10,798,422	588,323	4,130	12,292,124
Additions			31,425	8,182	751	40,357
Disposals					4,130	4,130
Balance at 30 June 2019	442,000	459,249	10,829,847	596,505	751	12,328,351

Accumulated depreciation and impairment losses

Balance at 1 July 2017	-	16,395	459,040	86,761	-	562,196
Depreciation expense	-	22,926	377,679	55,935	-	456,540
Eliminate on disposal	-	-	-	6,646	-	6,646
Balance at 30 June 2018	-	39,321	836,719	136,050	-	1,012,090
Balance at 1 July 2018	-	39,321	836,719	136,050	-	1,012,090
Depreciation expense	-	22,962	380,190	60,116	-	463,268
Eliminate on disposal	-	-	-	-	-	-
Balance at 30 June 2019	-	62,283	1,216,909	196,166	-	1,475,358

Carrying amounts

At 30 June 2017	442,000	439,974	10,284,279	456,750	12,464	11,635,467
At 30 June 2018	442,000	419,928	9,961,703	452,273	4,130	11,280,034
At 30 June 2019	442,000	396,966	9,612,938	400,339	751	10,852,995



10. Creditors and Other Payables

	Actual 2019 \$	Actual 2018 \$
Creditors	58,413	59,589
Accrued expenses	11,246	<u>13,109</u>
Total Creditors and Other Payables	<u>69,660</u>	<u>72,697</u>

11. Other Liability

	Actual 2019 \$	Actual 2018 \$
Other Liability Nelson Suter Art Society	0	103,003

The lease agreement signed between the Bishop Suter Trust and the Nelson Suter Art Society Inc has recognised previous contingent liabilities as debt and this has been incorporated into the accounts. The Trust has repaid this liability.

12. Employee Entitlements

	2019 \$	2018 \$
The balance is accrued annual leave and accrued wages to balance date.	34,096	36,676

13. Capital commitments and operating leases

The Trust has one operating lease for the photocopier at \$1,575 pa (2018: \$1,755)

Non-cancellable operating leases are payable as follows:

	2019 \$	2018 \$
Less than one year	1,575	1,808
Between one and five years	0	0
More than 5 years	0	<u>0</u>
Total	<u>1,575</u>	<u>1,808</u>

14. Related Party Transactions

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

The following transactions were carried out with related parties:

	Actual 2019 \$	Actual 2018 \$
A. Income from related parties		
Nelson City Council funded operations	654,040	565,000
Nelson City Council funded maintenance	20,000	-
Theatre & venue hire	5,626	3,600
Shop sales to Nelson City Council	-	52
Grant for funding depreciation	231,635	228,270
Craig Potton, Trust Chair, part owns Potton & Burton - selling Suter books on Trust behalf	-	62
Part owner Multishowcase Cinemas - hire of theatre	<u>42,452</u>	<u>29,240</u>
Total income from related parties	<u>953,753</u>	<u>826,224</u>
B. Purchases from related parties		
Nelson City council		
Car parking	4,500	4,140
Water & trade waste	3,449	3,557
Total Nelson City Council	7,949	7,697
Craig Potton, Trust Chair, Part owner of Potton & Burton Publishing - published Suter book	-	13,719
Part owner of Potton & Burton Publishing - printed Pale History catalogue	<u>751</u>	<u>2,692</u>
Total purchases from related parties	<u>751</u>	<u>16,410</u>
C. Balances Receivable from Related Party		
Nelson City Council receivable for the depreciation grant funding.	630,335	398,700
Multishowcase Cinemas	-	4,876
D. There were no other related party balances.		

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.

E. Key management compensation

Key management personnel compensation includes the following expenses:

	\$	\$
Salaries and other short-term employee benefits	104,162	97,332
Other long-term benefits	<u>2,933</u>	<u>2,777</u>
Total key management personnel	<u>107,095</u>	<u>100,109</u>

15 Governance Expenses

	Actual 2019 \$	Actual 2018 \$
Trustee Fees		
C Potton	8,340	8,103
J De Feu	8,340	8,103
I MacLennan	-	4,052
J Hambleton	8,340	8,103
G Hervey	8,340	8,103
J Waller	6,950	8,103
M Soderberg	<u>8,340</u>	<u>5,659</u>
Total trustee fees	<u>48,649</u>	<u>50,226</u>
Other governance expenses	<u>5,620</u>	<u>5,303</u>
Total Governance Expenses	<u>54,269</u>	<u>55,530</u>

16 Events after Balance Date

No events have occurred since balance date that affects the Trust as a going concern (2018: nil)

17 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.

2019	Financial assets at fair value through surplus or deficit	Held-to-maturity investments	Loans and receivables	Available-for-sale financial assets	Financial liabilities at amortised cost	Total
Financial assets						
Cash and cash equivalents			381,251			381,251
Trade debtors/ other receivables			646,062			646,062
Other financial assets	976,552	200,000				1,176,552
Total	976,552	200,000	1,027,313	-	-	2,203,865
Financial liabilities						
Trade creditors/ other payables					95,267	95,267
Total	-	-	-	-	95,267	95,267

2018	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
Financial assets						
Cash and cash equivalents			638,069			638,069
Trade debtors/ other receivables			420,745			420,745
Other financial assets	427,317	291,315				718,632
Total	427,317	291,315	1,058,814	-	-	1,777,446
Financial liabilities						
Trade creditors/ other payables					117,960	117,960
Other financial liabilities					103,003	103,003
Total	-	-	-	-	220,963	220,962

18 Capital Management

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

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

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

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

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





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INDEPENDENT AUDITOR'S REPORT

TO THE READERS OF THE BISHOP SUTER TRUST'S FINANCIAL STATEMENTS AND PERFORMANCE INFORMATION FOR THE YEAR ENDED 30 JUNE 2019

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 Horwath New Zealand Audit Partnership, to carry out the audit of the financial statements and performance information of the Trust on his behalf.

Opinion

We have audited:

- the financial statements of the Trust on pages 11 to 31, that comprise the statement of financial position as at 30 June 2019, the statement of comprehensive revenue & expense, statement of changes in net assets/equity and statement of cash flows for the year ended on that date and the notes to the financial statements that include accounting policies and other explanatory information; and
- the performance information of the Trust on pages 7 to 10.

In our opinion:

- the financial statements of the Trust on pages 11 to 31:
 - present fairly, in all material respects:
 - its financial position as at 30 June 2019; and
 - its financial performance and cash flows for the year then ended; and
 - comply with generally accepted accounting practice in New Zealand in accordance with Public Benefit Entity Standards with Reduced Disclosure Regime; and
- the performance information of the Trust on pages 7 to 10 presents fairly, in all material respects, the Trust's actual performance compared against the performance targets and other measures by which performance was judged in relation to the Trust's objectives for the year ended 30 June 2019.

Our audit was completed on 29 August 2019. This is the date at which our opinion is expressed.

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

Basis for our opinion

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

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

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

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

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



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

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

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

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

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

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

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

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

As part of an audit in accordance with the Auditor-General's Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. Also:

- We identify and assess the risks of material misstatement of the financial statements and the performance information, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- We obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Trust's internal control.
- We evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Trustees.
- We evaluate the appropriateness of the reported performance information within the Trust's framework for reporting its performance.



- We conclude on the appropriateness of the use of the going concern basis of accounting by the Trustees and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Trust's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements and the performance information or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Trust to cease to continue as a going concern.
- We evaluate the overall presentation, structure and content of the financial statements and the performance information, including the disclosures, and whether the financial statements and the performance information represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with the Trustees regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Our responsibilities arise from the Public Audit Act 2001.

Other Information

The Trustees are responsible for the other information. The other information comprises the information included on pages 2 to 6 and 36 to 48, 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(Revised): *Code of Ethics for Assurance Practitioners* issued by the New Zealand Auditing and Assurance Standards Board.

Other than the audit, we have no relationship with, or interests in, the Trust.

A handwritten signature in blue ink, appearing to read "Michael Lee".

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



APPENDICES

Appendix 1:

The Suter Art Gallery Exhibitions: 1 July 2018 - 30 June 2019

Dates of Exhibition	Exhibition Title	Location
30 April – Oct 2018	<i>Matariki</i> (works from The Suter's collection)	Various Foyer South, Education corridor and Contemplation Gallery
3 June-5 Aug 2018	<i>Vincent Ward Palimpsest/Landscape</i> ; in conjunction with Light Nelson Trust 2018	Original Gallery
9 June- 26 Aug 2018	<i>Richard Stratton Living History</i> Dowse touring exhibition	Hercus Gallery
9 June- 26 Aug 2018	<i>Another Facet</i> (art works from The Suter's collection)	Hercus Gallery
9 June- 8 July 2018	<i>I See Red</i> (works from The Suter's collection)	Potton Gallery
13 July- 10 Sept 2018	<i>The Centre of Things Ngā Puna Raranga</i> Association of NZ Embroiderers' Guilds 2018 exhibition	Potton Gallery
13 July – 29 July 2018	<i>Philippa Turnbull A History of Crewel Work</i>	McKee Gallery
1 Sept – 11 Nov 2018	<i>Prospects Fearful Caroline McQuarry and Shaun Matthews</i> . A reflection on the journey of Brunner; Publication	Hercus Gallery
4 August-28 October	<i>Ngā Hau Ngākau Robin Slow, Brian Flintoff and Bob Bickerton</i>	Original Gallery
12 Sept-30 Sept	<i>Nelson Suter Art Society Spring Exhibition:</i>	Potton and McKee Galleries
6 Oct- 9 Dec	<i>Wendy Fairclough Common Ground</i> , cast and blown glass (Sarjeant Gallery touring exhibition)	Potton Gallery
12 Oct 2018- March 2019	Kim Ireland, drawing in situ	Contemplation Gallery
27 Oct 2018– 13 Jan 2019	<i>Seeing is believing: 125 artworks by women</i> , from The Suter's collection	Original Gallery
17 Nov 2018 – 20 Jan 2019	<i>Flora Scales (1887-1985)</i> Suter published catalogue	Hercus Gallery

16 Dec 2018 – 10 Feb 2019	<i>Steve Fullmer Cutting a new orbit</i> A survey exhibition of 40 years of ceramics by Tasman based potter: Suter published catalogue	Potton Gallery
18 Jan – 7 April 2019	<i>Alan Pearson Master of Grey</i> An exhibition of portraits, landscape and opera inspired Expressionist paintings: Suter published catalogue	Original Gallery
2 Feb – 7 April 2019	<i>Sharks and Still Lives</i> New acquisitions	Hercus Gallery
16 Feb – 14 April 2019	<i>Lisa Chandler The dividing line:</i> Joint artist Suter published catalogue	Potton Gallery
29 March – July 2019	<i>Katie Pascoe A catch:</i> Joint artist Suter published catalogue	Contemplation Gallery
13 April – 9 June 2019	<i>27th Annual Wallace Art Awards 2018</i>	Original and Hercus Galleries
17 April – 5 May 2019	<i>NSAS Autumn Exhibition: Guest artist Lee Woodman</i>	Potton & McKee galleries
10 May – 7 July 2019	<i>Royce McGlashen 70 x 70: 70 ceramics and paintings by Tasman region artist</i>	Potton Gallery
27 May-7 July 2019	<i>Top Art: Top Secondary School art folios.</i> Toured by NZQA	Foyer
7 June-4 Aug 2019	<i>Aratoi – Voyages</i> From the collection	Hercus Gallery
15 June-6 Oct 2019	<i>Something to Remember: Alexis Neal and Elke Finkenaur</i>	Original Gallery
June –Aug 2019	<i>Through the window:</i> works from the collection	Foyer corridor
Off-Site		
Concluded 4 October 2018	<i>Display in the Nelson Airport</i>	Nelson Airport Terminal
March 2019	<i>Display at Richmond Library</i>	Richmond Public Library

Appendix 2:**Public Programmes: On and Off Site: 1 July 2018 - 30 June 2019**

			Numbers
July 2018			
5 July	12.10	Vincent Ward artist's talk in his exhibition <i>Palimpsest</i>	117
13 July	9.15am	Volunteer Sneak Peek: <i>The Centre of Things Ngā Puna Raranga</i> Embroidery Exhibition	6
	6pm	Opening for <i>The Centre of Things Ngā Puna Raranga</i> , in conjunction with Association of NZ Embroiderers' Guilds 2018 Convention & the Nelson Guild	206
19 July	12.10	Thursday Floor talk	4
20 July	10am	New volunteers welcome and orientation	10
26 July	12.10	Thursday talk: <i>How to Look at Art</i>	8
August 2018			
3 August		Thursday talk	3
5 August	2-4pm	<i>Track Zero Arts Inspiring Climate Action: Arts + Climate Innovation Roadshow</i> in Nelson event (Suter and Arts Council Nelson co-hosted in Suter Theatre)	130
10 August	9.15	Volunteers Sneak Peek <i>Ngā Hau Ngākau</i>	15
	5.30	Opening: <i>Ngā Hau Ngākau</i> , and signing of MOU between Bishop Suter Trust and Ko Te Pouaranga & MOU between TBHT and Te Iwi Komiti	250
16 August	12.10	Thursday Floor talk	4
17 August	5.30	NSAS opening	50
23 August	12.10	Thursday talk: <i>How to Look at Art</i>	6
31 August	9.15	Volunteer Sneak peek: <i>Prospects Fearful</i>	9
	5.30pm	Opening <i>Prospects Fearful</i>	69
September 2018			
1 September	11am	<i>Prospects Fearful</i> artists' floor talk, Caroline McQuarry and Sean Matthews	37
3 September		<i>Prospects Fearful</i> artist Caroline McQuarry talk for students	30
6 September	12.10	Thursday guided tour; <i>Ngā Hau Ngākau</i>	8
11 September	5pm	Evening tour of <i>Ngā Hau Ngākau</i> for Te Reo Maori students	37
12 September	5.30pm	Opening for <i>NSAS Spring Exhibition</i>	150
16 September	2pm	NSAS & Suter panel discussion about exhibition selection processes, in the setting of the <i>Spring Exhibition</i>	40
20 September	12.10	Thursday floor talk	1

27 September	12.10	Thursday talk: <i>How to look at Art</i>	14
October 2018			
2 October		<i>NSAS opening</i>	80
4 October	12.10	Thursday Floor Talk	5
5 October	9.15am	Volunteer Sneak Peek <i>Wendy Fairclough Common Ground</i>	10
6 October	10.30am	Guest curator floor talk with Suter Curator: Wendy Fairclough <i>Common Ground</i>	21
18 October	10am	Thursday guided tour	2
20 October	2pm	Artists' talk in <i>Ngā Hau Ngākau</i>	53
21 October	6pm	Nelson Arts Festival; <i>Ngā Hau Ngākau performance in Theatre and discussion in the gallery</i>	141
24 October		<i>NSAS Art Debate (Colleges)</i>	30
25 October	4pm	Bishop Suter Trust Annual Meeting	35
November 2018			
1 November		Thursday floor talk	2
2 November	9.15am	Volunteer Sneak peek in <i>Seeing is Believing</i>	15
	2pm	Ceramics workshop with Portage overseas judge, ceramicist Bari Ziperstein	18
11 November	4-6pm	<i>David Ryan</i> critique session for Nelson Suter Art Society, Mckee Gallery	12
13 November	5.30pm	<i>Opening NSAS "Fragility"</i>	50
16 November	9.15am	Volunteer Sneak peek <i>Flora Scales</i>	9
	5.30pm	Opening <i>Flora Scales</i>	49
22 November	12.10	Thursday floor talk; How to Look at Art	8
28 November	12.10	Thursday Floor talk: on <i>Seeing is Believing</i>	12
December 2018			
6 December	10am	Thursday talk	2
	5.30	NSAS Christmas Cash and carry exhibition, Christmas opening	60
7 December	2.30	Legacy Group at Brian Flintoff's	11
14 December	9.30am	Volunteers Sneak preview Steve Fullmer and Christmas morning tea	14
16 December	5.30pm	Opening <i>Steve Fullmer Cutting Another Orbit</i> and Friends of The Suter Christmas event	150
January 2019			
18 January	9.15am	Volunteers Sneak Peek: <i>Alan Pearson Master of Grey</i> with Director and Alison Pearson	11
	5.30pm	Opening: <i>Alan Pearson Master of Grey</i>	85

24 January	12.10	Thursday <i>How to look at Art</i>	1
February 2019			
1 February	9.15am	Volunteers Sneak Peek: <i>Sharks and Still Lifes</i> with curator Sarah McClintock	8
6 February		Troubadors (Adams Music festival) concert in Original Gallery	20
7 February	10am	Thursday Guided tour	3
15 February	9.15am	Volunteers Sneak Peek: <i>Lisa Chandler: The Dividing Line</i>	10
16th February,	5.30pm	Opening for <i>Lisa Chandler: The Dividing line</i>	84
20 February	10am	Legacy group event at McGlashen's Pottery, Brightwater	13
28 February	10am	Volunteers induction	5
March 2019			
7 March	12pm	Thursday Guided tour	6
14 March	5.30pm	Artist Curator talk: Kim Ireland	14
21 March	10am	Thursday Guided tour	3
21 March	5.30pm	Suter/ Royal New Zealand Ballet Foundation Reception	90
23 March	2pm	Artist Curator talk & catalogue launch: <i>Lisa Chandler: The Dividing line</i>	35
28 March	12.10pm	Thursday; How to Look at Art	7
29 March	6pm	Suter Fundraising Dinner and Auction 2019 <i>Palate to Palette</i>	115
April 2019			
4 April	12pm	Thursday Guided tour	8
12 April	3pm	Volunteers Sneak Peek: <i>27th Wallace Art Awards 2018</i>	15
13 April	5.30pm	Opening: <i>27th Wallace Art Awards 2018</i>	90
17 April	5.30pm	Opening <i>NSAS Autumn exhibition</i>	125
18 April	12.10pm	Thursday Guided tour	2
24 April	2pm	Lee Woodman floor talk on his installation <i>Escape Plan</i> in the <i>NSAS Autumn exhibition</i>	40
27 April	2pm	Volunteer induction	8
May 2019			
2 May	10am	Thursday Guided tour	1
5 May	2pm	David Ryan critique in <i>NSAS Autumn exhibition</i>	22
9 May	12.10pm	Thursday tour & talk	4
10 May	10am	Volunteer Sneak Peek: <i>Royce McGlashen 70x70</i>	10

	5.30pm	Opening: <i>Royce McGlashen 70x70</i>	150
11 May	8am-5.30pm	NSAS/ FoTS bus tour to Picton: Mark Stevenson collection and Diversion Gallery	
15 May	5.30pm	Guided tour of <i>Royce McGlashen:70x70</i> exhibition with Director and Royce McGlashen for NEDFAS members and guests	140
16 May	12.10	Thursday tour & talk	5
30 May	5pm	<i>Wallace Art Awards</i> panel discussion	56
June 2019			
6 June	12.10pm	Thursday tour	2
8 June	8am-5.30pm	NSAS/FoTs bus tour to Picton: Mark Stevenson collection and Diversion Gallery	22
13 June	5.30pm	Opening/ blessing for <i>Something to Remember</i>	30
14 June	9.30am	Sneak Peek in <i>Something to Remember</i> with artist Alexis Neal and Suter Curator	20
20 June	12.10	<i>Copyright 101 for Creatives</i> : Illustrated talk given by Sebastian Will, Suter volunteer and Copyright law specialist	30
27 June	12.10	Thursday talk	3



Appendix 3:

Collection

ACQUISITIONS

Artist	Title	Medium	Credit
Dick FRIZZELL	<i>Female customer from Fresh is Best</i> 1981	Enamels/oil on board	Gifted in memory of Liz Kiddle Approved BST Mtg 20 Sept 2018 ACC:1452
Christine BOSWIJK	<i>Untitled (large cadmium red bowl)</i>	Pigment on fired clay	Gift of the artist, Christine Boswijk 2018 Approved BST Mtg 20 Sept 2018 ACC:1474
Simon INGRAM	<i>10 paintings (produced by the painting machine in Digital Primitive)</i> 2018	Oils on canvases	Gifted by Richard and Craig Potton, 2018 Approved BST Mtg 20 Sept 2018 ACC:1475.1-10
CREWENNA Pottery; Harry and May DAVIS	<i>Cider jar</i>	Glazed ceramic	Gifted by Steve Austin Approved BST Mtg 20 Sept 2018 ACC:1470
CREWENNA Pottery; Harry and May DAVIS	<i>Cruet set</i>	Glazed ceramics	Gifted by Steve Austin Approved BST Mtg 20 Sept 2018 ACC:1471
Jim MITCHELL	<i>Accidental Intentions</i>	Metal, automotive lacquers, stainless steel	Gifted by Robert G Hunt and Sally Hunt MNZM, Suter Patron Approved BST Mtg 25 October 2018 ACC:1473
Euan Macleod & Ron McBurnie (and words Lloyd Jones)	<i>Hearsay</i>	Print portfolio	Gift of the artist Approved BST Mtg 14 February 2019 ACC:1472
Barry Cleavin	<i>The garden</i> 1966	Print on paper A/P	Gift of Anne and John Hercus Approved BST Mtg 14 February 2019 ACC:1453
Barry Cleavin	<i>Study for a bowfly</i> 1974	Print on paper A/P	Gift of Anne and John Hercus Approved BST Mtg 14 February 2019 ACC:1454
Barry Cleavin	<i>The Tribute</i> 1974	Print on paper	Gift of Anne and John Hercus Approved BST Mtg 14 February 2019 ACC:1455
Barry Cleavin	<i>Grip the pencil properly</i> 1980	Print on paper A/P	Gift of Anne and John Hercus Approved BST Mtg 14 February 2019 ACC:1456

Barry Cleavin	<i>The incredible vortex</i> 2018	Woodcut on paper 3/15	Gift of Anne and John Hercus Approved BST Mtg 14 February 2019 ACC:1457
Barry Cleavin	<i>See no, Hear no, See no</i> 2018	Woodcut on paper 3/15	Gift of Anne and John Hercus Approved BST Mtg 14 February 2019 ACC:1458
Barry Cleavin	<i>Taylor's dummy</i> 1965	Print on paper 12/30	Gift of Anne and John Hercus Approved BST Mtg 14 February 2019 AA:1459
Barry Cleavin	<i>For the true Anatomy</i>	Print on paper	Gift of Anne and John Hercus Approved BST Mtg 14 February 2019 ACC:1460
Barry Cleavin	<i>Death and the young man</i> 1979	Print on paper	Gift of Anne and John Hercus Approved BST Mtg 14 February 2019 ACC:1461
Barry Cleavin	<i>The Hungry Sheep look up #3</i> 1995	Print on paper A/P	Gift of Anne and John Hercus Approved BST Mtg 14 February 2019 ACC:1462
Barry Cleavin	<i>Tableau – shadows of their present selves</i> 1997	Print on paper A/P	Gift of Anne and John Hercus Approved BST Mtg 14 February 2019 ACC:1463
Sir Toss Woollaston	<i>Untitled (reclining nude)</i> 1984	Watercolour on paper	Gifted by Kate Light 2019 Approved BST 11 April 2019 ACC:1464
Anna Caselberg	<i>Mother at Riwaka</i> 1981	Pen and ink drawing on paper	Gift of Roger Venz, 2019 Approved BST 16 May 2019 ACC:1465
Steve Fullmer	<i>Cities</i> 1990	Glazed ceramic	Purchased 2019 with the assistance of the Nelson Potters Association Approved BST 16 May 2019 ACC:1466
Royce McGlashen	<i>Those who dare fly #5</i> 2019	Glazed ceramic	Gift of the Nelson Decorative & Fine Arts Society 2019 Approved BST 16 May 2019 ACC:1467
Royce McGlashen	<i>Leaf bowl</i> 2019	Glazed ceramic	Gift of the Nelson Decorative & Fine Arts Society 2019 Approved BST 16 May 2019 ACC:1468

Royce McGlashen	Pacific rim 2019	Glazed ceramic	Gift of the Nelson Potters Association 2019 Approved BST 16 May 2019 ACC:1469
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STUDY COLLECTION

Artist	Title	Medium	Credit
CREWENNA: Stephen CARTER	Cruet set + mustard pot, vinaigrette jug	Glazed ceramic	Gifted by Heather and Graeme Thomas Approved BST mtg 20 Sept 2018
CREWENNA: Stephen CARTER	Set of coffee mugs and milk jug	Glazed ceramic with wax resist decoration	Gifted by Heather and Graeme Thomas Approved BST mtg 20 Sept 2018
Unknown maker (Fijian village made)	Low fired clay vessel	clay	Gifted by Gerry Rushton Approved BST mtg 20 Sept 2018
Philip Clairmont	Untitled drawing (possibly Maui and his brothers slowing the sun)	Pen and ink and wash on paper	Gifted by Tony Mackle Approved BST 16 May 2019

LOANS to OTHER INSTITUTIONS & Collection related requests

Artist	Art Work	Request(er)	Purpose
Euan MACLEOD	<i>Rock and Snow</i> 2010	14 NZ venues;	Touring exhibition: <i>Euan MacLeod: Painter;</i>
Melvin DAY	<i>Kaikoura No 9</i> (1992) and <i>Legend of a Monastic Saint, Ucello Series</i> (1976)	Waikato Museum Te Whare Taonga o Waikato	For an exhibition <i>Melvin Day: A Modernist Perspective</i>
Ronnie Van HOUT	<i>Sick Child 2</i>	Buxton Gallery, Melbourne, Victoria, Australia	Survey exhibition of Ronnie van Hout. (opening exhibition of this new Gallery)
Frances HODGKINS	<i>Ruined Mine, Wales</i> and <i>Marie</i> 1905	Mary Kisler, Curator Auckland Art Gallery	Catalogue Raisonné of Frances Hodgkins' work
Frances HODGKINS	<i>Marie</i> 1905	Mahara Gallery, Waikanae & curator	150 th anniversary (since artist's birth) exhibition of Hodgson's work; launch of their redevelopment

Ivy FIFE	<i>Self Portrait & Sunflowers</i>	Grant Bambury	Catalogue Raisonné & article for <i>Art New Zealand</i>
Gottfried Lindauer	<i>Portrait of Father Garin SM</i>		Publication illustration
Contemporary furniture/ woodwork past Suter exhibitions Suter archives		PhD student	Research for a thesis on NZ contemporary furniture

Collection Acknowledgements:

Steve Austin, Christine Boswijk, Friends of The Suter, Dame Ann and John Hercus; Sally Hunt; Kate Light; Euan Macleod; Tony Mackle; Barbara Morrison Estate; Nelson Potters Association; Nelson Decorative & Fine Arts Society; Craig and Richard Potton; Gerry Rushton; Heather & Graeme Thomas; Roger Venz;
 Legacy Group: Dame Alison Roxburgh, Gabrielle Hervey, G & E Reuhl, Joe Waller and Kay Pastorius, Sturgess Consulting Ltd, Berkheimer Family Trust, C Potton

Publications:

Prospects Fearful Caroline McQuarrie and Shaun Matthews Introduction Caroline McQuarrie and Shaun Matthews; essay Jessica Hubbard. Published by Massey University & The Suter Art Gallery Te Aratoi o Whakatū, 2018

Flora Scales, (ed.) McClintock, Sarah; Introduction: Sarah McClintock; Essays: Gretchen Albrecht, Christiane Devezes, Isabel Gilbert Palmer, Ali Evers-Swindell, Piers Westacott, Published by The Suter Art Gallery Te Aratoi o Whakatū, 2018. 52pp

Steve Fullmer Cutting a New Orbit, (ed.) McClintock, Sarah; Introduction: Julia Warren; Interview; Sarah McClintock, Steve and Robyn Fullmer. Published by The Suter Art Gallery Te Aratoi o Whakatū, 2018. 64pp

Alan Pearson Master of Grey; Foreword Julie Catchpole; interview Alison Pearson and Alan Pearson Published by The Suter Art Gallery Te Aratoi o Whakatū, 2019 42pp

Lisa Chandler: The Dividing Line; Introduction Julie Catchpole; essay Sarah McClintock

Articles:

Sarah McClintock "Death is only a dream: looking back at a life in clay." *Ceramics New Zealand* vol. 2 Issue 1 2019; pp18-20

Sarah McClintock "At Meretoto". *Art News* Summer 2018, pp94-97

Reviews:

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

Appendix 4:

Suter People

Bishop Suter Trustees

Chair:	Craig Potton ONZM
Deputy Chair:	Gabrielle Hervey John Hambleton Joe Waller (resigned 1 May 2019) Margaret Soderberg
Ko Te Pouaranga:	Jane du Feu ONZM
NSAS (ex officio):	Larisse Hall
Board secretaries:	Sue Flintoft (Until 31 January 2019); Glenda Crichton (February- May 31 2019); Linda Atkins (1 July 2019)

Staff:

Director:	Julie Catchpole
Commercial Manager:	Jeff Morris (from 24 June 2019)
Curator & Collection Manager:	Sarah McClintock
Education Team Leader:	Dr Esther McNaughton
Educators (SKC, MyArtSpace etc):	Jennie Bate, Aurelie Chambers, Mark Dunstan, Rose Shepard
Team Leader Retail & Visitor Services:	Paula Haines-Bellamy
Team Leader Venue:	Kate Coote
Customer Services Officer:	Anne Pokel (July 2018 - October 2018)
Visitor Services Officer:	Maria Anderson (November 2018-June 2019)
Weekend Customer Services:	Estelle Van Til
Venue Hosts/Visitor Services:	Zoe Anderson, Jenny Currie, Rob McMasters, Rose Shepard, Glenys Bremner
Digital Marketing:	Anne Pokel (November 2018-June 2019)

Volunteers:

The Trust is grateful for the significant support, dedication and efforts given by our many volunteers. Without their tireless devotion to The Suter, and its visitors, we would not have been as successful in managing the record visitor numbers and experiences that were achieved this year.



Appendix 5:

Acknowledgements

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

Principal Funder:

Nelson City Council

Funding Support Organisations:

Tasman District Council
Ministry of Education (LEOTC),

Special Thanks To:

Ngāti Tama; Ki te Waipounamu Trust

Light Nelson Trust:

Palate to Palette Dinner & Auction:

The Suter Palate to Palette 2019 Dinner and Auction convener Joe Waller and organising committee, Craig and Catherine Potton, Gay Hervey, Julie Catchpole, Maria Anderson and Annie Pokel wish to acknowledge with gratitude: Guest auctioneer: Ben Plumbly, Director Art, Art+Object; the 21st Century Auction House; Guest Chef: Sam Mannering, Chef, food writer and owner/operator of Auckland's Homestead and Company; Catering kitchen: Suter Café sponsored by Katrina Kahill.

Local produce from: Cloudy Bay Clams, Ora King, Weka Olive Oils, Cheese, Kahurangi Estate Wines, Brightwater Vineyards, Blackenbrook Vineyard, McCashins Brewery, Neudorf Vineyards, Seifried Family Winemaker, Wine Nelson, Chia Sisters

Music by Margaret and Miles Jackson "The Duo Jackson" Sponsored by Kay Pastorius and Joe Waller

A special thank you to Auction donors:

Christine Boswijk and Patrick Maisey; David Bothilo estate; Sally Burton; Craig and Catherine Potton; Murray Dill; Darryl Frost; Robyn and Steve Fullmer; Max Gimblett ONZM, Hon.D, Larisse Hall; Gay Hervey and Bob Schmuke; Sari and Neil Hodgson; Robert Jones; Kahu Arts Trust: Makouri Scott; Karl Maughan; Royce McGlashen MBE; Royce McGlashen Pottery; Neudorf Vineyards; New Zealand King Salmon; NZ Post; Jane Palm; Jane Price; Anne Rush MNZM; Dr Nick and Linley Smith; Weka Olive Oils; Kimberly and Nick Widely, Cod & Lobster Brasserie and Kismet; The Toss Woollaston Trust; The World of WearableArt®

Floral arrangements: Jan Holt, President Floral Art Society of New Zealand



Illustrations:

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

And

The Suter front entrance with Andrew Drummond sculpture *Ramarama* 2016-7, patinated stainless steel; collection of The Suter: purchased with the assistance of the Mary and Richard Earle Trust 2017

Page 2: Signing the Memorandums of Understanding between Ko Te Pouaranga and The Bishop Suter Trust and Te Tai Ao Komiti and The Tasman Bays Heritage Trust (TBHT) 10 August 2018;

Foreground l. to r.: Olivia Hall, Chair TBHT and Craig Potton, Chair BST; background BST Iwi Trustee Jane du Feu and Suter Director Julie Catchpole

Page 6: Collingwood Area School students in front of Robin Slow paintings *Poupou* 10 August 2018

Page 10: *Alan Pearson Master of Grey* exhibition, Original Gallery 18 January-7 April 2019

Page 13: *Royce McGlashen 70x70* exhibition, Potton Gallery 10 May-7 July 2019; foreground, *Pacific Rim* 2019, ceramic: Collection of The Suter Gift of the Nelson Potters Association 2019

Page 15: *Flora Scales (1887-1985)*, exhibition Hercus Gallery 17 November 2018-20 January 2019; foreground the artist's smock

Page 17: *Seeing is Believing*, exhibition Original Gallery 27 October 2018 – 13 January 2019; View of the wall with 85 of 125 works by women artists from The Suter's collection displayed to mark 125 years of women's suffrage in New Zealand.

Page 18: *Prospects Fearful Caroline McQuarry and Shaun Matthews*, exhibition Hercus Gallery 1 September – 11 November 2018; view of pinhole camera images tracing the West Coast journey of Brunner with his Maori guides 1846-1848.

Page 26: The Suter Shop in the Jane Evans Foyer

Page 31: *Sharks & Still Lives* exhibition, Hercus Gallery 2 February – 7 April 2019; An exhibition of recent acquisitions and long term loans.

Page 35: *Ngā Hau Ngākau* exhibition of the works of Brian Flintoff, Robin Slow and Bob Bickerton, Original Gallery 4 August- 28 October 2018; view from the gallery entrance.

Page 41: *Palate to Palette Suter Fundraising Dinner and Auction* event 29 March 2019, Jane Evans Foyer

Page 47: LEOTC students painting in response to the cast glass eels in the *Wendy Fairclough Common Ground* exhibition, using Jane Evans' watercolour paints in the Mina Arndt Education Room; October 2018.

Page 48: The Suter and Royal New Zealand Ballet Foundation Reception event, 21 March 2019; student dancers from Louise Hawke's Academy of Ballet Arts.

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THE SUTER ART GALLERY
TE ARATOI O WHAKATŪ