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Timotimo share stories and waiata inspired by the exhibition ‘Colin McCahon: On Going Out with the Tide’ at City Gallery Wellington’s ANZ Family Day. Photo: Elias Rodriguez.
Mayor Justin Lester visits Martino Gamper’s ‘100 Chairs in 100 Days’ at City Gallery Wellington. Photo: Elias Rodriguez.
This year will be remembered for the success of bold ventures, record participation from our diverse communities and the launch of projects that increase the involvement of young people:

- **Cindy Sherman** enabled City Gallery Wellington to assert its place as a national leader in the field of contemporary visual art and contributed an estimated $1.4 million to the Wellington economy.
- **Ngā Heke**, showing different perspectives of Wellington’s colourful history, and **Flux**, a new co-operative community space for, by and with young people opened at Wellington Museum.
- Capital E’s 8th biennial National Arts Festival included the winning films of the 2016 Roxy5 Short Film Competition and introduced Wellingtonians to its version of a Festival fun zone in the form of **Odd Lands**.
- Space Place, with the help of the MetService, and with funding support from the Unlocking Curious Minds Fund, worked with a group of Year 10 students to launch a high-altitude balloon into near space.
- Nairn Street Cottage’s Preservation Society continued to engage the Te Aro community through home craft activities.
- The Cable Car Museum and the Marklin Model Railway Club presented a massive and intricate model train, creating a welcome point of interest for visitors during the quieter winter season.

**Record Performance**

*Nga turanga whakakitenga*

The quality of our programming and the dedication of our high performing team resulted in:

- **Record visitation of 780,414** and over 92,000 more visitors than in 2015-16, an increase of 18% better than target.
- **Total visitation of 1,087,511** inclusive of online engagement through website visits and social media followers.
- **Record non-Council revenue with $4.8 million achieved** and representing increases in both trading and fundraising revenue.

*Designer Karen Walker talks about her favourite work in ‘Cindy Sherman’ at City Gallery Wellington. Photo: Mark Tantrum.*
Partnerships are critical to our success with many of our projects benefiting from the collaboration and input of individuals and groups. Sometimes this is essential financial or in-kind support but quite often it’s sharing knowledge and combining strengths that bring together truly amazing visitor experiences. We thank all our supporters for their contributions during 2016-17.

- Wellington City Council is our principal funder and we thank Mayor Justin Lester and Councillors for their continued support through the operating grant and for the contribution through the Wellington Economic Initiatives Fund now City Growth Projects which made the presentation of Cindy Sherman financially possible.

- EY, Massey University and the City Gallery Wellington Foundation were also critical partners in the presentation of Cindy Sherman.

- The Lottery WW1, Environment & Heritage Committee has contributed to several projects including the New Tall Screen film at Wellington Museum, No 1 Field Punishment, the planned City Gallery front door replacement to be completed in 2017-18, and digitising of the City Gallery exhibition archive.

- The Lion Foundation’s grant made Odd Lands a reality and the support of the Wellington Amenities Fund extended the reach of Capital E’s National Arts Festival and National Theatre for Children.

- Creative New Zealand (CNZ) continues to support Capital E’s National Theatre for Children and biennial National Arts Festival as a Tōtara organisation.

- The Ministry of Education continues to subsidise our curriculum-aligned education programmes.

A full list of our supporters is on page 55.
The Year in Review

Ngā arotakenga o te tau

Audience awaiting the start of Capital E production 'Hinepau' at the Hannah Playhouse. Photo: Stephen A Court.
• Total visitation of 780,414 (688,169 in 2015-16) exceeding target by 121,414 visits (18%). This is a record for Experience Wellington with the biggest achievers (by % over target) being Capital E, City Gallery Wellington and Space Place. The Cable Car Museum achieved almost a ¼ million visitors and continues to be our most popular visitor destination.

• Total online engagement via websites and social media was 307,097 (335,411 in 2016-17) representing an increase in the number of social media followers by nearly 10,000 but a decline in visitors to our websites of nearly 40,000 visits.

• We raised $4.8 million or 40.7% of the revenue required to deliver our visitor experiences. This is $0.849 million more than in 2015-16 because of the impact of the Cindy Sherman exhibition, the 2017 Capital E National Arts Festival and an increase in trading revenue. In 2015 Non-Council Revenue was boosted by the Capital E National Arts Festival and a wind-fall revenue in the form of a bequest and insurance claim pay-out.

• We delivered 429 (460 in 2015-16) individual exhibitions, public programmes and events. City Gallery’s commitment to presenting the whole-of-gallery exhibition Cindy Sherman meant that it presented fewer exhibitions and events overall than in previous years.

• We hosted 83,365 (40,096 in 2015-16) school students. This year’s total was boosted by school audiences to the 2017 Capital E National Arts Festival.

Full details of visitation and other achievements by institution are available in the Statement of Service Performance on page 29.
Our role within Wellington is to add to Wellington’s vibrancy as a city that Wellingtonians are proud to call home.

This year, through some extraordinary exhibitions and public programmes we achieved this, despite some significant events including the 14 November 2016 Kaikoura earthquakes which temporarily dampened confidence. The resilience of our Experience Wellington team and the support of Council’s Property team ensured that we hardly missed a beat and City Gallery’s Cindy Sherman exhibition opened on time on 19 November and the new permanent exhibition at Wellington Museum Ngā Heke opened a week later, also on time.

The city was very lucky that none of the heritage buildings we operate were damaged and because of exemplary museum practice none of the collection items in our care at the time, including the high value Cindy Sherman collection were damaged. The negative impact was on term four school visitation with many cancellations from out of region schools; normally this is a busy and productive period for our visitor experiences especially Capital E.

Annual visitation was not affected and with brilliant programming at City Gallery including Colin McCahon: On Going Out with the Tide and the biennial Capital E National Arts Festival, which attracted nearly 48,000 visitors over a two week period, visitation picked up in the second half of the year. The record, however, was set with 10 days of Capital E’s contribution to the 2017 LUX Festival Playground Precinct which resulted in over 35,000 visits.

It is also pleasing to report that the team’s hard work at Space Place is paying off with visitation growing year-on-year. Again the programming appeals to our core Wellington audience which now enjoys regular star gazing, the variety of the planetarium offer and the sometimes quirky, space themed events targeting a younger audience.

As a consequence of our excellent visitor numbers all retail outlets exceeded their revenue targets and venue hire achieved excellent results particularly at Wellington Museum which has built a reputation for its elegant heritage spaces. The result was an increase this year of $0.48 million in trading revenues.

While the number of visitors is important, increasingly, our focus is on the diversity of our audience and our ability to engage the communities we serve. During the year we appointed Dr Sarah Rusholme to the new role of Director Children and Young People which, in addition to the leadership of Capital E, establishes an organisation wide brief and an audience-focussed point of difference for our organisation. At Wellington Museum we opened Flux, a new dynamic, co-operative space aimed at 18 – 30 year olds and City Gallery continued its series of ANZ Family Days which brings in a new audience to the Gallery. We continued our involvement in the Learning about Nationhood programmes and coordinated visits to Wellington for 2,763 students and teachers from lower decile schools to 13 nationally-significant institutions including Wellington Museum. We also continued our work to ensure the accessibility of all visitors to our visitor experiences, including those with mobility, hearing and visual impairment.

So much of the work we do is shaped through collaboration and the partnerships we forge with other organisations. There are many examples; including the partnership Capital E has developed with Miramar Creative for the Roxy5 Short Film Competition. Another is the partnerships City Gallery brought together to secure the Cindy Sherman exhibition; in addition to the agreement with the Queensland Art Gallery | Gallery of Modern Art to present the exhibition, City Gallery worked with the New Zealand Festival, RNZ and Massey University on various aspects of the exhibition and public programme. Wellington Museum and Chamber Music New Zealand celebrated its four year collaboration with the 2017 Matariki Rising, Te Oro o ngā Whetū - Echo of the Stars. There are many more examples illustrating how our organisation connects with others to bring great programming together for Wellington.
Development of Visitor Experiences

Te whanaketanga o ngā wheako manuhiri

During the year we secured the funding for the refurbishment of City Gallery’s entrance and orientation foyer and whilst delayed, due to the demand on engineering expertise, we started the scope of building works at Wellington Museum which is required to determine the extent of further earthquake strengthening. The City Gallery project is being supported by Lottery Grants Ngā Takuhe Rota and the Wellington City Council.

The visitor experience at Nairn Street Cottage is being transformed room-by-room so that each will tell the story of the Wallis family over different time periods; key items including a settee and some household ceramics which belonged to Clara Wallis have been donated.

Work has started on a concept about “observation” as a scientific endeavour and everyday activity using the Cable Car Precinct as its starting point, an area which has a history of scientific data collection and observation.

Staff Contribution

Ngā tāpaetanga kaimahi

To celebrate the contribution that staff make to the success of our organisation we introduced Experience Wellington Staff Awards in 2016 and offered these again in 2017 as a tangible way to recognise excellence. We received 42 nominations for achievements during 2016 and we made 17 awards in the categories of Values our Visitors; Team Spirit; Making a Difference to Wellington; and Growing a Sustainable Business.

The nominees and awardees are listed on page 53.

We farewelled Morag Zaric in January 2017 after 16 years service as a key member of the Capital E team.

The achievements of our staff are well documented throughout this report and the only remaining task for me is to thank them for the work they do, the innovation they bring to their work and the pleasure and inspiration they bring to our visitors and supporters.
Financial performance
Ngā whakakitenga pūtea

This year’s budget result is a true deficit of ($98,427) after depreciation compared to a true surplus of $34,928 in 2015-16. Overall we are reporting a deficit of ($223,927) compared to a reported surplus in 2015-16 of $262,428. The result includes accruals covering the cash deficits at Space Place and Hannah Playhouse underwritten by Council. The results also reflect the impact of changes in reporting standards which meant that in 2015-16 we recognised grants intended to fund activity that would take place in 2016-17 or future financial periods.

<table>
<thead>
<tr>
<th></th>
<th>2016-17</th>
<th>2015-16</th>
</tr>
</thead>
<tbody>
<tr>
<td>Result prior to underwrites</td>
<td>($42,349)</td>
<td>121,537</td>
</tr>
<tr>
<td>Underwrite (Space Place)</td>
<td>157,535</td>
<td>140,891</td>
</tr>
<tr>
<td>Underwrite (Hannah Playhouse)</td>
<td>60,887</td>
<td>-</td>
</tr>
<tr>
<td>Reported Deficit/Surplus</td>
<td>(223,927)</td>
<td>262,428</td>
</tr>
<tr>
<td>Reserves (revenue in advance)</td>
<td>-</td>
<td>227,500</td>
</tr>
<tr>
<td>Reserves released</td>
<td>125,500</td>
<td>-</td>
</tr>
<tr>
<td>True Deficit/Surplus</td>
<td>(98,427)</td>
<td>34,928</td>
</tr>
</tbody>
</table>

Total revenue of $13.6 million ($12.54 million in 2015-16) was available for our operation inclusive of Council’s baseline funding of $6.818 million. We raised $4.8 million or 40.7% of total revenue (excluding the Council’s rental subsidy of $1.7 million). This compares to $3.9 million or 36.6% of total revenue in 2015-16.

Our main non-Council sources of revenue continue to be from trading $2.5 million ($2.0 million in 2015-16); contracts (Creative New Zealand and Ministry of Education) $0.87 million ($0.82 million in 2015-16); and fundraising which includes grants from community trusts, donations and personal giving, and cash sponsorships $0.93 million ($0.47 million 2015-16).

Total expenses were $13.9 million compared to $12.4 million in 2015-16.

The difference in both revenue and expenses, between this year and 2015-16 is the impact of the biennial Capital E National Arts Festival which was presented in March 2017 and the Cindy Sherman Exhibition.

The Year Ahead
Ā houanga

In addition to projects that are directly related to the visitor experience, over the next three years we will also pursue a number of initiatives designed to drive organisation change, to improve productivity and to achieve our objective to be a high performing, financially sustainable organisation. We will also pursue more effectively our Te Tiriti o Waitangi obligations at both governance and management level which will include a commitment that there is a Māori dimension in all plans and activities, and in what our visitors see, feel and experience.

Pat Stuart
Chief Executive
Capital E exceeded its visitation target by nearly 57,000 visits which is a result of its reach into the community and its commitment to trying new things including the three interactive installations in the LUX Playground Precinct which resulted in over 35,000 visits over the ten nights of the 2017 LUX Festival. Capital E’s project was a rich and exciting collaboration with Victoria University’s School of Music and Te Papa, and included soundscapes co-produced with young people.

Capital E’s LUX installation ‘Electro Jungle’
Photo: Alpert Mendoza

¹The impact of the biennial Capital E National Arts Festival held in 2017 is reflected in the visitation variation between 2015–16 and 2016–17. Visitation also includes non-Capital E activity at Hannah Playhouse which in 2015–16 was 14,736 attendees and in 2016–17 was 19,166 attendees.

²Those that rated their experience as either Good or Very Good in Council’s Annual Residents Awareness Survey.
The 8th biennial Capital E National Arts Festival attracted 47,783 visits including 167 school bookings. The programme included New Zealand and international artists presenting 16 works of physical theatre, opera, dance, and film. This Festival was the most accessible to date providing nearly 5,000 free encounters with our programme as a result of partnerships with CubaDupa and Te Papa; and a number of works presented for visitors with additional needs.


**Odd Lands**, the Festival’s new initiative, provided a lunchtime outdoor component for schools which shared the fun of the Festival with Wellingtonians.

*Binge Culture performing ‘Whales’ in the 2017 Capital E National Arts Festival. Photo: Stephen A’Court.*
Queens Wharf was transformed with roaming performers, theatre, music and dance for a Steampunk-themed The Big Halloween. 4,000 visitors enjoyed immersive, spooky walk-through experiences within Wellington Museum and scary virtual reality experiences at Capital E.

The Roxy5 Short Film Competition continues to go from strength to strength and in 2017 the Ministry for Youth Development contributed funding in recognition of the student-led design which empowers young people to explore their creativity and agency – connecting them to experiences with industry professionals that money can't buy, so they can tell the stories that matter to them in their own way.

Above: Red Carpet Screening evening for the Roxy5 Short Film Competition. Photo: Justine Hall

Right: Wellington High School take out the Supreme Award for their film ‘Shelter’ at the Roxy5 Short Film Competition. Photo: Justine Hall.

Children enjoying Capital E’s The Big Halloween. Photo: Duo Photography.
The Capital E National Theatre for Children’s *Hinepau* directed by Jamie MacCaskill toured to 14 centres nationally and delighted 5,300 children. *Hinepau* explores themes of kaitiakitangi and this production has now been translated into Te reo Māori for a tour to kura and marae through our partnership with Taki Rua.

Carrie Green as the title character in Capital E’s *Hinepau*. Photo: Stephen A’Court.

The focus at Hannah Playhouse has been on occupancy, marketing and facility improvements. The team has worked hard to bring in new business and to promote an ‘open for business’ philosophy within the arts community. As a result we have seen a diverse range of shows including community groups, local and touring theatre companies such as the Indian Ink Theatre Company and the Capital E National Arts Festival.

*Sticks Stones and Broken Bones* by Bunk Puppets Australia – part of the 2017 Capital E National Arts Festival. Photo: Stephen A’Court.

Refer page 57 for details of programmes and events at Capital E during 2016-17.
Cindy Sherman (19 November 2016 – 19 March 2017) at City Gallery Wellington brought the work of one of the world’s most influential artists to New Zealand for the first time in decades. We were rewarded with considerable national media attention and new partnerships, while deepening relationships with existing ones. The exhibition was accompanied by an active public programme of events including a series of panel discussions on contemporary feminism produced in partnership with RNZ National, which were later broadcast.

‘Contemporary Feminism: Ageing and Agency’ panellists: Kim Hill (chair), Miranda Harcourt, Ella Henry, Jacqueline Fahey and Claire Robinson.

Photo: Vanessa Patea.

¹Those that rated their experience as either Good or Very Good in Council’s Annual Residents Awareness Survey.
Fiona Pardington: A Beautiful Hesitation finished its tour to three venues at Christchurch Art Gallery (3 July – 6 November 2016) and Francis Upritchard: Jealous Saboteurs, which closed at City Gallery on 16 October 2016, toured to Christchurch Art Gallery (25 March – 16 July 2017) and Dunedin Public Art Gallery (12 August – 26 November 2017).

The Chief Curator, Robert Leonard, led work with Francis Upritchard’s UK partners to produce a significant publication, which has been showcased at Frieze Art Fair in London and has accompanied her exhibition on tour.

Colin McCahon: On Going Out with the Tide was the first significant exhibition of McCahon’s work in 15 years bringing together a body of work that has never been shown together and which examines the Māori content in his work.

Education and Public programmes at City Gallery are an important strategy in building a loyal audience. The team achieved significant success with the education programme developed in association with the exhibition *Bullet Time* (25 March – 10 July 2016) which was shortlisted as a finalist in the 2017 Service IQ Museums Aotearoa Awards in the category of innovative public programme.

*Children discover the delights of the zoetrope in the ‘Bullet Time’ education programme. Photo: Mark Tantrum.*

ANZ Family Day, held in September 2016 and April 2017, was developed by the education team and continues to be very popular.

*Photos: Elias Rodriguez and Mark Tantrum*
The Deane Endowment Trust supported lectures that accompanied the exhibition *Colin McCahon: On Going Out with The Tide*. The Deane Lectures generated new research on McCahon and stimulated discussion about many current topics of interest.

Ngāi Tuhoe kaumatua Tamati Kruger and former Prime Minister the Rt. Hon. Jim Bolger in conversation with journalist Wena Harawira discussing the Ngāi Tuhoe Treaty settlement. Photo: Mark Tantrum.

Refer page 57 for details of exhibitions, programmes and events at City Gallery during 2016-17.
<table>
<thead>
<tr>
<th></th>
<th>2015-16 Achieved</th>
<th>2016-17 Achieved</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Visitation</td>
<td>133,470</td>
<td>138,956</td>
</tr>
<tr>
<td>Visitor Satisfaction¹</td>
<td>97.6%</td>
<td>96%</td>
</tr>
</tbody>
</table>

Ngā Heke opened in November 2016 at Wellington Museum and includes stories of Māori migration, enhanced through the art and writing of contemporary Māori artists and writers, and a selection of objects such as the Evergreen Coffee House sign to illustrate different perspectives of the social and cultural history of our city.

Top: Artist Sandy Rodgers stands next to her painting ‘Early Days in Māoriland’ at the opening of Ngā Heke. Photo: Tom Etuata.


¹Those that rated their experience as either Good or Very Good in Council’s Annual Residents Awareness Survey.
Flux, is a new dynamic space aimed at 18 – 30 year olds which is open for the community to share their stories through art, photography, performance and more. Decisions about how Flux operates and what happens in the space will be made by a co-operative advocating for community voices.

Above: Local artists work with London street artist Cityzen Kane in the new Flux space at Wellington Museum. Photo: Tom Etuata.


Refer page 57 for details of exhibitions, programmes and events at Wellington Museum during 2016-17.

No 1 Field Punishment is a new Tall Screen film produced with funding support from Lottery WW1, Environment & Heritage. The six minute film, based on the painting No 1 Field Punishment by Wellington artist Bob Kerr, portrays the ordeal of New Zealand soldier Archibald Baxter, a conscientious objector during WW1 who was arrested and tied up in a brutal manner. With added animation by Ahmad Habash and a music soundscape from Andrew Laking, the painting is brought to life – and the result is both haunting and powerful.

Musician Andrew Laking and Artist Bob Kerr. Photo: Tom Etuata.

An upgrade of the exhibition at Old Bank Arcade contextualises the Plimmer’s Ark (Inconstant) timbers including the story of John Plimmer, which are in situ under the floor of the Old Bank Arcade complex. The project was supported by Walk Wellington. The display now includes a timeline of significant historic Wellington buildings. Photo: Tom Etuata.
The popularity of Space Place continues to grow aided by a programming strategy that encourages participation. This year’s highlights included the Infinity Foundation’s support for students from low decile schools participating in a robotic building programme funded by Pub Charity and our partnership with Orchestra Wellington to provide the visual effects for its gala finale concert in December 2016, which featured Gustav Holst’s *The Planets*.

A new planetarium show *Matariki Dawn* explores the cultural and astronomical aspects of Matariki and also includes the animated tale of Rangi and Papatuanuku and the new story of Rona and the Moon.

*Top: Photo: Tom Etuata.*
*Bottom: Space Place working with Orchestra Wellington for their gala finale concert in December 2016. Photo: Tom Etuata.*

¹Those that rated their experience as either Good or Very Good in Council’s Annual Residents Awareness Survey.

Refer page 57 for details of programmes and events at Space Place during 2016-17.
2015-16 Achieved | 2016-17 Achieved
--- | ---
Total Visitation | 241,638 | 242,250
Visitor Satisfaction\(^1\) | 89.3\% | 89\%

The Cable Car Museum’s attraction is as strong as ever and sitting on the Grip Car, which was retired from service in 1978, is a favourite activity for visitors.

Wellington City Councillors Chris Calvi-Freeman, Jill Day, David Lee and Diane Calvert during a visit to the Cable Car Museum in early May 2017.

Photo: Pat Stuart.

\(^1\)Those that rated their experience as either Good or Very Good in Council’s Annual Residents Awareness Survey.
<table>
<thead>
<tr>
<th></th>
<th>2015-16 Achieved</th>
<th>2016-17 Achieved</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Visitation</td>
<td>2,875</td>
<td>2,614</td>
</tr>
<tr>
<td>Visitor Satisfaction¹</td>
<td>91%</td>
<td>100%</td>
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</tbody>
</table>

The craftsmanship of William Wallis, builder and first owner of the Nairn Street Cottage continues to provide inspiration for today’s architectural students.

Museums Wellington Programmes Developer, Nell Thomas, takes students from the Victoria University of Wellington School of Architecture through a tour of Nairn Street Cottage.

*Photo: Tom Etuata.*

¹Those that rated their experience as either Good or Very Good in Council’s Annual Residents Awareness Survey.

Refer page 57 for details of programmes and events at Nairn Street Cottage during 2016–17.
Heritage Collections

The focus of our collections is the heritage and histories of tangata whenua and other peoples of Wellington - Te Upoko o Te Ika a Māui - and the Carter Observatory’s historic role as the National Observatory. The recent acquisition of the stained glass Rose window from St Cuthbert’s in Berhampore, a much loved centre piece of the church, is a good example of the work we do. St Cuthbert’s was demolished after being declared earthquake prone in March 2015 and the combination of quick thinking and the generosity of the St Cuthbert’s parish meant that 26 items from the Church including the Rose window are now part of the Collections.

St Cuthbert’s Church, Berhampore. Rose Stained Glass window, circa 1950s, currently on display in ‘Ngā Heke’ Wellington Museum. Photo: David Waller
Over nine hundred collection items have been added to the Museum’s online database and it received 40 items for the collection including significant objects from former New Zealand players, Trish McKelvey and Bob Blair. It is estimated that there are more than 25,000 objects in the Museum’s collection, including some 4,000 cricket books, making it one of the most significant collections on the history of the game anywhere in the world.

Cricket bats, spanning 1930 to 2010, from the Cricket Museum collection. Photo: Jamie Bell

1Those that rated their experience as either Good or Very Good in Council’s Annual Residents Awareness Survey.

The New Zealand Cricket Museum is now among the top 10 most-followed New Zealand Museums on Facebook and the top 5 on Twitter. The Museum has also grown the Friends of the New Zealand Cricket Museum programme with members given access to exclusive content and discounts through regular newsletters.

Screenshot of activity on the New Zealand Cricket Museums Facebook page.
Education

The delivery of learning programmes is a core function of our visitor experiences and supported by contract funding from the Ministry of Education through its Learning Experiences Outside the Classroom programme. This year we welcomed 83,365 students, boosted by the biennial Capital E National Arts Festival, exceeding our target. This was an increase on the previously comparable year, 2014-15, when we welcomed 81,213 students. We also coordinated visits to Wellington for 2,763 students and teachers from lower decile schools to 13 nationally-significant institutions (which includes Wellington Museum).

<table>
<thead>
<tr>
<th></th>
<th>2015-16 Achieved</th>
<th>2016-17 Target</th>
<th>2016-17 Achieved</th>
</tr>
</thead>
<tbody>
<tr>
<td>Capital E</td>
<td>20,561</td>
<td>64,206</td>
<td>64,613</td>
</tr>
<tr>
<td>City Gallery Wellington</td>
<td>4,644</td>
<td>4,500</td>
<td>6,106</td>
</tr>
<tr>
<td>Space Place</td>
<td>7,915</td>
<td>3,500</td>
<td>6,040</td>
</tr>
<tr>
<td>Cable Car Museum</td>
<td>6,976</td>
<td>7,000</td>
<td>6,604</td>
</tr>
<tr>
<td>Nairn Street Cottage</td>
<td>6,976</td>
<td>7,000</td>
<td>6,604</td>
</tr>
<tr>
<td>Wellington Museum</td>
<td>6,604</td>
<td>7,000</td>
<td>6,604</td>
</tr>
<tr>
<td>Total</td>
<td>40,096</td>
<td>79,206</td>
<td>83,365</td>
</tr>
</tbody>
</table>

City Gallery Wellington Educator, Claire Hopkins, guides a class through the ‘Cindy Sherman’ exhibition. Photo: Mark Tantrum
INDEPENDENT AUDITOR’S REPORT

To the readers of Wellington Museum Trust
Incorporated’s financial statements and
Performance Information for the year
ended 30 June 2017

The Auditor-General is the auditor of Wellington
Museums Trust Incorporated (the Trust). The Auditor-
General has appointed me, David Gates, using the
staff and resources of KPMG, 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 26 to 51; that comprise the statement of financial position
  as at 30 June 2017, the statement of comprehensive
  revenue and expenses, statement of changes in equity
  and statement of cash flows for the year ended on
  that date and the notes to the financial statements
  that include accounting policies and other explanatory
  information; and
- the performance information of the Trust on pages 29 to 35.

In our opinion:
- the financial statements of the Trust on pages 26 to 51:
  - present fairly, in all material respects:
    - its financial position as at 30 June 2017; 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 the
    Public Benefit Entity Accounting Standards
    applying the reduced disclosure regime.
- the performance information of the Trust on pages
  29 to 35 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 2017.

Our audit was completed on 9 August 2017. 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 Trustees
and our responsibilities relating to the financial
statements and the performance information, and we
explain our independence.

Basis of 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 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 also responsible for preparing the performance
information for the Trust.

The Board of Trustees are responsible for such internal
control as it determines is necessary to enable the
preparation of 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 are responsible on
behalf of the Trust for assessing the Trust’s ability to
continue as a going concern. The Board of Trustees
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

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 responsive to the risks identified 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 existence and the nature of the uncertainty 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.


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.

David Gates
KPMG
On behalf of the Auditor-General
Wellington, New Zealand

KPMG
KPMG
School children visit the exhibition 'Bullet Time' at City Gallery Wellington. Photo: Mark Tantrum.
## Our Visitors

Ā mātou manuhiri

We operate popular visitor attractions.

<table>
<thead>
<tr>
<th>Outputs</th>
<th>Status at 30 June 2016</th>
<th>Measures 2016-17</th>
<th>Status at 30 June 2017</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Physical Visitation</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>City Gallery Wellington</td>
<td>Achieved: 178,228</td>
<td>Total visits of 659,000 are achieved.</td>
<td>Achieved: 180,616</td>
</tr>
<tr>
<td>Wellington Museum</td>
<td>Achieved: 133,470</td>
<td></td>
<td>Achieved: 138,956</td>
</tr>
<tr>
<td>Capital E¹</td>
<td>Achieved: 79,120</td>
<td></td>
<td>Achieved: 161,869</td>
</tr>
<tr>
<td>Cable Car Museum</td>
<td>Achieved: 241,638</td>
<td></td>
<td>Achieved: 242,250</td>
</tr>
<tr>
<td>Space Place</td>
<td>Achieved: 52,838</td>
<td></td>
<td>Achieved: 54,109</td>
</tr>
<tr>
<td>Nairn Street Cottage</td>
<td>Achieved: 2,875</td>
<td></td>
<td>Achieved: 2,614</td>
</tr>
<tr>
<td><strong>Virtual Visitation</strong></td>
<td>Achieved: 126,804</td>
<td>Total unique visits of 250,000 to institutional web/mobile sites are achieved.</td>
<td>Achieved: 110,381</td>
</tr>
<tr>
<td>City Gallery Wellington</td>
<td>Achieved: 116,743</td>
<td></td>
<td>Achieved: 99,826</td>
</tr>
<tr>
<td>Museums Wellington</td>
<td>Achieved: 50,263</td>
<td></td>
<td>Achieved: 45,619</td>
</tr>
<tr>
<td>Capital E</td>
<td>Achieved: 110,000</td>
<td></td>
<td>Achieved: 110,381</td>
</tr>
<tr>
<td><strong>Social Media Profile</strong></td>
<td>Achieved: 24,266</td>
<td>Snapshot target of 41,890 Facebook friends and Instagram and Twitter followers.</td>
<td>Achieved: 29,825</td>
</tr>
<tr>
<td>City Gallery Wellington</td>
<td>Achieved: 5,887</td>
<td></td>
<td>Achieved: 7,675</td>
</tr>
<tr>
<td>Museums Wellington²</td>
<td>Achieved: 4,089</td>
<td></td>
<td>Achieved: 5,169</td>
</tr>
<tr>
<td>Capital E</td>
<td>Achieved: 8,800</td>
<td></td>
<td>Achieved: 8,603</td>
</tr>
<tr>
<td>Space Place</td>
<td>Achieved: 3,200</td>
<td></td>
<td>Achieved: 2,614</td>
</tr>
</tbody>
</table>

¹ 2016-17 was a Capital E National Arts Festival year.
² Museums Wellington includes Wellington Museum, Cable Car Museum and Nairn Street Cottage. It excludes Space Place which has its own Social Media Profile.
Our Visitors continued

<table>
<thead>
<tr>
<th>Outputs</th>
<th>Status at 30 June 2016</th>
<th>Measures 2016-17</th>
<th>Status at 30 June 2017</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Not Achieved</td>
<td>Achieved</td>
<td></td>
</tr>
<tr>
<td></td>
<td>An average of 89% of</td>
<td>An average of 90%</td>
<td>An average of 91% of</td>
</tr>
<tr>
<td></td>
<td>visitors rated the</td>
<td>of visitors rate</td>
<td>visitors rated the</td>
</tr>
<tr>
<td></td>
<td>quality of their</td>
<td>the quality of</td>
<td>quality of their</td>
</tr>
<tr>
<td></td>
<td>experience as good or</td>
<td>their experience</td>
<td>experience as good or</td>
</tr>
<tr>
<td></td>
<td>very good.</td>
<td>as good or very</td>
<td>very good.</td>
</tr>
<tr>
<td>Quality</td>
<td>City Gallery Wellington</td>
<td>89%</td>
<td>90%</td>
</tr>
<tr>
<td>of Visit</td>
<td>Wellington Museum</td>
<td>89%</td>
<td>90%</td>
</tr>
<tr>
<td></td>
<td>Capital E</td>
<td>97%</td>
<td>90%</td>
</tr>
<tr>
<td></td>
<td>Cable Car Museum</td>
<td>75%</td>
<td>90%</td>
</tr>
<tr>
<td></td>
<td>Space Place</td>
<td>90%</td>
<td>90%</td>
</tr>
<tr>
<td></td>
<td>Nairn Street Cottage</td>
<td>86%</td>
<td>90%</td>
</tr>
<tr>
<td></td>
<td>Achieved</td>
<td>Achieved</td>
<td>Achieved</td>
</tr>
<tr>
<td></td>
<td>An average of 44%</td>
<td>An average of 30%</td>
<td>An average of 37%</td>
</tr>
<tr>
<td></td>
<td>repeat visitation.</td>
<td>repeat visitation is achieved.</td>
<td>repeat visitation is achieved.</td>
</tr>
<tr>
<td>Repeat</td>
<td>City Gallery Wellington</td>
<td>63%</td>
<td>40%</td>
</tr>
<tr>
<td>Visitation</td>
<td>Wellington Museum</td>
<td>28%</td>
<td>25%</td>
</tr>
<tr>
<td></td>
<td>Capital E</td>
<td>59%</td>
<td>40%</td>
</tr>
<tr>
<td></td>
<td>Cable Car Museum</td>
<td>23%</td>
<td>25%</td>
</tr>
<tr>
<td></td>
<td>Space Place</td>
<td>15%</td>
<td>22%</td>
</tr>
</tbody>
</table>

³Quality is measured in terms of: the relevance of the experience; information acquired; friendliness of staff; length of visit, and overall enjoyment.
Our City
Tā mātou tāone

We make a compelling contribution to Wellington’s economy and standing as the arts and cultural capital of New Zealand.

<table>
<thead>
<tr>
<th>Outputs</th>
<th>Status at 30 June 2016</th>
<th>Measures 2016-17</th>
<th>Status at 30 June 2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>City Gallery Wellington</td>
<td>95%</td>
<td>Achieved</td>
<td>95%</td>
</tr>
<tr>
<td>Wellington Museum</td>
<td>97%</td>
<td>Achieved</td>
<td>95%</td>
</tr>
<tr>
<td>Capital E</td>
<td>90%</td>
<td>Achieved</td>
<td>90%</td>
</tr>
<tr>
<td>Cable Car Museum</td>
<td>97%</td>
<td>Achieved</td>
<td>95%</td>
</tr>
<tr>
<td>Space Place</td>
<td>97%</td>
<td>Achieved</td>
<td>95%</td>
</tr>
<tr>
<td>Nairn Street Cottage</td>
<td>58%</td>
<td>Not Achieved</td>
<td>60%</td>
</tr>
</tbody>
</table>

*The number of Wellingtonians who know about our visitor experiences, as assessed through the Annual Residents’ (ratepayers’) Survey conducted by Council.*
Our Sustainability
Tā mātou whakapūmautanga
We remain financially viable.

<table>
<thead>
<tr>
<th>Outputs</th>
<th>Status at 30 June 2016</th>
<th>Measures 2016–17</th>
<th>Status at 30 June 2017</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Non-Council Revenue</strong></td>
<td>Achieved</td>
<td>Achieved</td>
<td></td>
</tr>
<tr>
<td>City Gallery Wellington</td>
<td>$609,542</td>
<td>$1,284,000</td>
<td>$1,183,565</td>
</tr>
<tr>
<td>Museums Wellington</td>
<td>$671,532</td>
<td>$573,000</td>
<td>$1,031,325</td>
</tr>
<tr>
<td>Capital E</td>
<td>$1,023,489</td>
<td>$1,534,000</td>
<td>$1,825,256</td>
</tr>
<tr>
<td>Space Place</td>
<td>$539,519</td>
<td>$588,000</td>
<td>$496,813</td>
</tr>
<tr>
<td><strong>Spend per Visitor</strong></td>
<td>Not Achieved</td>
<td>Achieved</td>
<td>Not Achieved</td>
</tr>
<tr>
<td>City Gallery Wellington</td>
<td>$1.18</td>
<td>$4.67</td>
<td>$2.00</td>
</tr>
<tr>
<td>Museums Wellington</td>
<td>$1.97</td>
<td>$1.30</td>
<td>$2.25</td>
</tr>
<tr>
<td>Capital E</td>
<td>$3.20</td>
<td>$5.48</td>
<td>$4.03</td>
</tr>
<tr>
<td>Space Place</td>
<td>$8.39</td>
<td>$10.38</td>
<td>$9.56</td>
</tr>
<tr>
<td><strong>Subsidy per Visit</strong></td>
<td>Achieved</td>
<td>Achieved</td>
<td></td>
</tr>
<tr>
<td>City Gallery Wellington</td>
<td>$11.53</td>
<td>$12.87</td>
<td>$12.36</td>
</tr>
<tr>
<td>Museums Wellington</td>
<td>$4.29</td>
<td>$5.34</td>
<td>$4.55</td>
</tr>
<tr>
<td>Capital E</td>
<td>$16.02</td>
<td>$14.36</td>
<td>$9.32</td>
</tr>
<tr>
<td>Space Place</td>
<td>$8.89</td>
<td>$10.59</td>
<td>$9.33</td>
</tr>
</tbody>
</table>

---

4 5 City Gallery Wellington revenue in 2016–17 was boosted by the Cindy Sherman exhibition.
6 7 Museums Wellington includes Wellington Museum, Cable Car Museum and Nairn Street Cottage. It excludes Space Place at Carter Observatory which is reported separately.
8 9 2016–17 was a Capital E National Arts Festival year.
10 11 Includes the rental subsidy now used to fund leased accommodation for Capital E.
### Our People

**Ā mātou Īwi**  
We are a good employer.

<table>
<thead>
<tr>
<th>Outputs</th>
<th>Status at 30 June 2016</th>
<th>Measures 2016-17</th>
<th>Status at 30 June 2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Health and Safety</td>
<td>Achieved</td>
<td>No preventable serious harm incidents involving workers or visitors as defined by the Health and Safety at Work Act 2015.</td>
<td>Achieved</td>
</tr>
<tr>
<td></td>
<td></td>
<td>No serious harm incidents reported.</td>
<td></td>
</tr>
<tr>
<td>Staff Satisfaction</td>
<td>Achieved</td>
<td>Staff feel engaged with Experience Wellington – Based on staff feedback gathered in the Annual Staff Engagement Survey.</td>
<td>Achieved</td>
</tr>
<tr>
<td></td>
<td></td>
<td>85% Response rate to survey and 75% of respondents feel engaged with Experience Wellington.</td>
<td></td>
</tr>
</tbody>
</table>

### Our Heritage

**Ā mātou taonga tuku iho**  
We develop and manage our heritage collections.

<table>
<thead>
<tr>
<th>Outputs</th>
<th>Status at 30 June 2016</th>
<th>Measures 2016-17</th>
<th>Status at 30 June 2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>% of items aligned with Collections Policy</td>
<td>Not Achieved 75% Aligned ¹³</td>
<td>85% of items are aligned with the Collections Policy</td>
<td>Not Achieved 75% aligned.</td>
</tr>
</tbody>
</table>

¹³ In 2015-16 we did not achieve the 85% target due to a focus on the development of Wellington Museum.
**Council’s Ownership Interest**

Ngā moni whakatupu o te Raunihera

Council’s Ownership Interest refers to expenses which Council meets including insurance, rates, depreciation, interest and repairs and maintenance of buildings which are owned by Council and Experience Wellington occupies. Experience Wellington neither manages nor controls these expenses. Prior to 2014-15 Capital E occupied a Council owned building on Civic Square which was covered by a rental grant. Capital E now occupies other premises which are paid for with the rental grant.

For further information about Experience Wellington’s operating profile refer to the Financial Statements Notes 4, 5 and 6.

<table>
<thead>
<tr>
<th>Ownership Interest</th>
<th>Council’s Rental Grant</th>
<th>Council’s Actual Ownership Interest 2015-16</th>
<th>Council’s Actual Ownership Interest 2016-17</th>
</tr>
</thead>
<tbody>
<tr>
<td>City Gallery Wellington</td>
<td>$636,660(^{14})</td>
<td>$656,567</td>
<td>$613,873</td>
</tr>
<tr>
<td>Cable Car Museum</td>
<td></td>
<td>$72,587</td>
<td>$59,660</td>
</tr>
<tr>
<td>Nairn Street Cottage</td>
<td></td>
<td>$24,438</td>
<td>$20,985</td>
</tr>
<tr>
<td>Wellington Museum</td>
<td>$701,825(^{15})</td>
<td>$622,560</td>
<td>$584,127</td>
</tr>
<tr>
<td>Space Place</td>
<td></td>
<td>$536,606</td>
<td>$404,371</td>
</tr>
<tr>
<td>Capital E</td>
<td>$430,495(^{16})</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$1,762,980</strong></td>
<td><strong>$1,912,758</strong></td>
<td><strong>$1,683,016</strong></td>
</tr>
</tbody>
</table>

\(^{14}\) Offset by the rental grant.

\(^{15}\) Offset by the rental grant.

\(^{16}\) Retained to pay rent to third party landlords.
Performer Fraser Hooper and volunteer enjoy 'Country Life' at the 2017 Capital E National Arts Festival. Photo Stephen A'Court.
# Statement of Financial Position

*Te tauākī tūnga pūtea*

For the year ended 30 June 2017 - *In New Zealand Dollars*

<table>
<thead>
<tr>
<th>Assets</th>
<th>Note</th>
<th>2017 Actual</th>
<th>2017 Forecast</th>
<th>2016 Actual</th>
</tr>
</thead>
<tbody>
<tr>
<td>Property, plant and equipment</td>
<td>7</td>
<td>2,067,147</td>
<td>2,137,000</td>
<td>2,238,092</td>
</tr>
<tr>
<td>Collection and artefacts</td>
<td>8</td>
<td>2,338,816</td>
<td>2,339,000</td>
<td>2,338,816</td>
</tr>
<tr>
<td>Intangible assets</td>
<td>9</td>
<td>15,896</td>
<td>8,000</td>
<td>8,451</td>
</tr>
<tr>
<td><strong>Total non-current assets</strong></td>
<td></td>
<td>4,421,859</td>
<td>4,484,000</td>
<td>4,585,359</td>
</tr>
<tr>
<td>Inventories</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trade and other receivables</td>
<td>10</td>
<td>649,425</td>
<td>270,000</td>
<td>730,048</td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>11</td>
<td>879,685</td>
<td>1,065,000</td>
<td>1,722,343</td>
</tr>
<tr>
<td><strong>Total current assets</strong></td>
<td></td>
<td>1,670,128</td>
<td>1,473,000</td>
<td>2,588,013</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td></td>
<td>6,091,987</td>
<td>5,957,000</td>
<td>7,173,372</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Equity</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Reserves</td>
<td>12</td>
<td>2,601,388</td>
<td>2,723,000</td>
<td>2,724,247</td>
</tr>
<tr>
<td>Retained earnings</td>
<td>12</td>
<td>1,912,657</td>
<td>2,014,000</td>
<td>2,013,725</td>
</tr>
<tr>
<td><strong>Total equity</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Liabilities</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Employee benefits</td>
<td>13</td>
<td>34,635</td>
<td>49,000</td>
<td>48,746</td>
</tr>
<tr>
<td><strong>Total non-current liabilities</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trade and other payables</td>
<td>14</td>
<td>1,308,357</td>
<td>871,000</td>
<td>2,092,023</td>
</tr>
<tr>
<td>Employee benefits</td>
<td>13</td>
<td>234,950</td>
<td>300,000</td>
<td>294,631</td>
</tr>
<tr>
<td><strong>Total current liabilities</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total equity and liabilities</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Trustee
9 August 2017

Trustee
9 August 2017
## Statement of Comprehensive Revenue and Expense

*Te tauākī o ngā whiwhinga moni whānui*

<table>
<thead>
<tr>
<th>Note</th>
<th>2017 Actual</th>
<th>2017 Forecast</th>
<th>2016 Actual</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revenue</td>
<td>4</td>
<td>13,594,673</td>
<td>12,640,000</td>
</tr>
<tr>
<td><strong>Total revenue</strong></td>
<td>4</td>
<td>13,594,673</td>
<td>12,640,000</td>
</tr>
<tr>
<td>Personnel expenses</td>
<td>6</td>
<td>(5,894,870)</td>
<td>(5,531,000)</td>
</tr>
<tr>
<td>Depreciation and amortisation expenses</td>
<td>7, 9</td>
<td>(548,061)</td>
<td>(436,000)</td>
</tr>
<tr>
<td>Other operating expenses</td>
<td>5</td>
<td>(7,433,843)</td>
<td>(6,912,000)</td>
</tr>
<tr>
<td><strong>Total operating expenses</strong></td>
<td></td>
<td>(13,876,774)</td>
<td>(12,879,000)</td>
</tr>
<tr>
<td>Operating surplus/(deficit) before finance income</td>
<td></td>
<td>(282,101)</td>
<td>(239,000)</td>
</tr>
<tr>
<td>Finance income</td>
<td></td>
<td>58,174</td>
<td>90,000</td>
</tr>
<tr>
<td>Net finance income</td>
<td></td>
<td>58,174</td>
<td>90,000</td>
</tr>
<tr>
<td>Surplus/(Deficit) for the period</td>
<td></td>
<td>(223,927)</td>
<td>(149,000)</td>
</tr>
<tr>
<td><strong>Total comprehensive income for the period</strong></td>
<td></td>
<td>(223,927)</td>
<td>(149,000)</td>
</tr>
</tbody>
</table>

## Statement of Changes in Equity

*Te tauākī nekeke tūtanga*

<table>
<thead>
<tr>
<th>Note</th>
<th>2017 Actual</th>
<th>2017 Forecast</th>
<th>2016 Actual</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance at 1 July 2016</td>
<td>12</td>
<td>4,737,972</td>
<td>4,886,000</td>
</tr>
<tr>
<td>Surplus/ (Deficit) for the period</td>
<td></td>
<td>(223,927)</td>
<td>(149,000)</td>
</tr>
<tr>
<td><strong>Total comprehensive income for the period</strong></td>
<td></td>
<td>(223,927)</td>
<td>(149,000)</td>
</tr>
<tr>
<td>Balance at 30 June 2017</td>
<td>12</td>
<td>4,514,045</td>
<td>4,737,000</td>
</tr>
</tbody>
</table>
## Statement of Cash Flows

### Te tauākī kapewhiti

**For the year ended 30 June 2017 - In New Zealand Dollars**

### Cash Flows from Operating Activities

<table>
<thead>
<tr>
<th>Note</th>
<th>2017 Actual</th>
<th>2017 Forecast</th>
<th>2016 Actual</th>
</tr>
</thead>
<tbody>
<tr>
<td>Receipts from customers</td>
<td>4,149,575</td>
<td>4,514,000</td>
<td>3,404,966</td>
</tr>
<tr>
<td>Receipts from related parties</td>
<td>9,189,561</td>
<td>8,586,000</td>
<td>11,269,243</td>
</tr>
<tr>
<td><strong>Total Receipts</strong></td>
<td><strong>13,339,136</strong></td>
<td><strong>13,100,000</strong></td>
<td><strong>14,674,209</strong></td>
</tr>
<tr>
<td>Payments to suppliers and employees</td>
<td>(12,229,222)</td>
<td>(10,996,000)</td>
<td>(12,174,316)</td>
</tr>
<tr>
<td>Payments to related parties</td>
<td>(1,476,789)</td>
<td>(1,769,000)</td>
<td>(3,280,205)</td>
</tr>
<tr>
<td>Net GST received/(paid)</td>
<td>(133,155)</td>
<td>(748,000)</td>
<td>272,583</td>
</tr>
<tr>
<td><strong>Total Payments</strong></td>
<td><strong>(13,839,166)</strong></td>
<td><strong>(13,513,000)</strong></td>
<td><strong>(15,181,938)</strong></td>
</tr>
<tr>
<td><strong>Net Cash Inflow from Operating Activities</strong></td>
<td><strong>18</strong></td>
<td><strong>(500,030)</strong></td>
<td><strong>(413,000)</strong></td>
</tr>
</tbody>
</table>

### Cash Flows from Investing Activities

<table>
<thead>
<tr>
<th>Note</th>
<th>2017</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interest received</td>
<td>58,174</td>
<td>90,000</td>
<td>108,279</td>
</tr>
<tr>
<td>Purchase of property, plant and equipment</td>
<td>(400,802)</td>
<td>(334,000)</td>
<td>(944,479)</td>
</tr>
<tr>
<td><strong>Net Cash Outflow from Investing Activities</strong></td>
<td><strong>(342,628)</strong></td>
<td><strong>(244,000)</strong></td>
<td><strong>(836,200)</strong></td>
</tr>
</tbody>
</table>

### Cash Flows from Financing Activities

<table>
<thead>
<tr>
<th>Note</th>
<th>2017</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Net Cash Inflow from Financing Activities</strong></td>
<td><strong>-</strong></td>
<td><strong>-</strong></td>
<td><strong>-</strong></td>
</tr>
<tr>
<td>Net Increase/(Decrease) in cash and cash equivalents</td>
<td>(842,658)</td>
<td>(657,000)</td>
<td>(1,343,929)</td>
</tr>
<tr>
<td>Cash and cash equivalents at the beginning of the period</td>
<td>1,722,343</td>
<td>1,722,000</td>
<td>3,066,272</td>
</tr>
<tr>
<td>Cash and cash equivalents at the end of the period</td>
<td><strong>879,685</strong></td>
<td><strong>1,065,000</strong></td>
<td><strong>1,722,343</strong></td>
</tr>
</tbody>
</table>
Notes to the Financial Statements
Ngā whakamārama mō ngā tauākī pūtea

Significant Accounting Policies

1) Reporting Entity

The Wellington Museums Trust Incorporated, now trading as Experience Wellington, is a registered charity under the Charities Act 2005 and domiciled in New Zealand. It is a Wellington City Council (Council) Controlled Organisation (CCO) in terms of the Local Government Act 2002.

The financial statements of Experience Wellington include the activities of the following business units: the Wellington Museums Trust; Wellington Museum; City Gallery Wellington; Capital E; Nairn Street Cottage; Cable Car Museum; and Space Place at Carter Observatory.

The principal activity of Experience Wellington is to manage and develop cultural institutions and to operate them for the benefit of the residents of Wellington and the public generally.

The financial statements of Experience Wellington are for the year ended 30 June 2017. The financial statements were authorised for issue by the Trustees on 9 August 2017.

2) Basis of Preparation

a) Statement of Compliance and Basis of Preparation

The financial statements have been prepared in accordance with Tier 2 Public Benefit Entity Standards. Experience Wellington is a public sector entity and is listed in Schedule 2 of the Public Audit Act 2001. The criteria under which Experience Wellington is eligible to report in accordance with Tier 2 PBE Standards are that it is not publicly accountable and is not large and disclosure concessions have been applied.

b) Basis of Measurement

The financial statements are prepared on the historical cost basis.

c) Presentation Currency

These financial statements are presented in New Zealand dollars ($).

3) Significant Accounting Policies

The accounting policies set out below have been applied consistently to all periods presented in these financial statements.

a) Property, Plant and Equipment

Items of property, plant and equipment are stated at cost, less accumulated depreciation and impairment losses.

(i) Subsequent Costs

Subsequent costs are added to the carrying amount of an item of property, plant and equipment when that cost is incurred if it is probable that the future economic benefits embodied with the item will flow to Experience Wellington and the cost of the item can be measured reliably. All other costs are recognised in surplus/(deficit) as an expense as incurred.

(ii) Depreciation

Depreciation is charged to surplus/(deficit) using the straight-line method. Depreciation is set at rates that will write off the cost or fair value of the assets, less their estimated residual values, over their useful lives. The estimated useful lives of major classes of assets and resulting rates are as follows:

- Computer & AV equipment: 33% SL
- Office and equipment: 25% SL
- Motor vehicles: 20% SL
- Building Fittings: 5%-25% SL
- Exhibitions: 10% SL
- Collections & artefacts: Not depreciated

The residual value of assets is reassessed annually.

b) Collections and Artefacts

Collections are artefacts that are of cultural or historical importance. A substantial amount of the Collections were acquired on 29 February 1996 from the Wellington Maritime Museum Trust (WMMT) with others added either as gifts or purchases since 1996. Collections are carried at historic cost as assessed at the time of transfer from the WMMT. All subsequent acquisitions to the collections are recorded at cost if purchased. Where an asset is acquired through a non-exchange transaction, its cost is measured at its fair value as at the date of acquisition. Where the fair value of the assets is not able to be reliably measured, they are recorded at nil. Because the useful life of the collections is indeterminate they are not depreciated.

An external valuation of the Collections from an independent valuer is obtained on a periodic basis to ensure that the carrying value of the Collections that are held at cost does not exceed their fair value. The Trustees obtained a valuation at 30 June 2014 and have confirmed that the carrying value at 30 June 2017 is appropriate and that no impairment has occurred.

c) Intangible Assets

Computer Software

Software applications that are acquired by Experience Wellington are stated at cost less accumulated amortisation and impairment losses. Amortisation is recognised in surplus/(deficit) on a straight-line basis over the estimated useful lives of intangible assets, from the date that they are available for use. The estimated useful lives for the current and comparative periods are as follows:

- Computer software: 33% SL
- Trade and Other Receivables

Trade and other receivables are measured at their cost less impairment losses.

e) Inventories

Inventories (merchandise) are stated at the lower of cost and net realisable value. Net realisable value is the estimated selling price in the ordinary course of business, less the estimated costs of completion and selling expenses. Cost is based on the first-in first-out principle and includes expenditure incurred in acquiring the inventories and bringing them to their existing location and condition.

f) Cash and Cash Equivalents

Cash and cash equivalents comprise cash balances and call deposits.

g) Impairment

The carrying amounts of Experience Wellington’s assets other than inventories are reviewed at each balance date to determine whether there is any indication of impairment. If any such indication exists, the assets recoverable amount is estimated. An impairment loss is recognised for the amount by which the asset’s carrying amount exceeds its recoverable service amount. The recoverable service amount is the higher of an asset’s fair value less costs to sell and value in use.
Notes to the Financial Statements

Continued

Value in use is determined using an approach based on either a depreciated replacement cost approach, restoration cost approach, or a service units approach. The most appropriate approach used to measure value in use depends on the nature of the impairment and availability of information.

If an asset’s carrying amount exceeds its recoverable service amount, the asset is regarded as impaired and the carrying amount is written-down to the recoverable amount. The total impairment loss is recognised in the surplus or deficit. The reversal of an impairment loss is also recognised in the surplus or deficit.

h) Employee Benefits

Long Service Leave

Experience Wellington’s net obligation in respect of long service leave is the amount of future benefit that employees have earned in return for their service in the current and prior periods. The obligation is calculated using the projected unit credit method and is discounted to its present value. The discount rate is the market yield on relevant New Zealand government bonds at the Statement of Financial Position date.

i) Provisions

A provision is recognised when Experience Wellington has a present legal or constructive obligation as a result of a past event, and it is probable that an outflow of economic benefits will be required to settle the obligation. If the effect is material, provisions are determined by discounting the expected future cash flows at a pre-tax discount rate that reflects current market rates and, where appropriate, the risks specific to the liability.

j) Trade and Other Payables

Trade and other payables are stated at cost.

k) Revenue

(i) Funding

The trading activities of Experience Wellington are supported by grants and sponsorship. Grants received that have an obligation in substance to return the funds if conditions of the grant are not met are initially recognised as a liability and revenue is recognised only when the services are performed or conditions fulfilled. Funds that have no such obligation attached, and merely a restriction imposed on the use of the funds, are recognised as revenue when they become available.

(ii) Services Provided

Revenue from services rendered is recognised in proportion to the stage of completion of the transaction at the reporting date. Income is recognised as the service is provided (e.g. exhibition run). Where exhibitions are not scheduled to run until the following fiscal year, revenue is deferred and amortised to income throughout the period of the exhibition.

(iii) Donations

Cash donations from the community are recognised in the Statement of Comprehensive Income at the point at which they are received into the Trust’s bank account.

(iv) Sale of Merchandise

Revenue from the sale of merchandise is recognised when the significant risks and rewards of ownership have been transferred to the buyer. No revenue is recognised if there are significant uncertainties regarding recovery of the consideration due, associated costs or the possible return of the merchandise, or where there is continuing management involvement with the merchandise.

l) Expenses

(i) Operating Lease Payments

Payments made under operating leases are recognised in surplus/(deficit) on a straight-line basis over the term of the lease. Lease incentives received are recognised in surplus/(deficit) over the lease term as an integral part of the total lease expense.

(ii) Finance Income and Expenses

Finance income comprises interest income. Interest income is recognised as it accrues, using the effective interest method. Finance expenses comprise interest expense on borrowings. All borrowing costs are recognised in surplus/(deficit) using the effective interest method.

m) Availability of Future Funding

Experience Wellington is reliant on the Council for a large part of its income and operates under a Funding Deed with the Council. The Funding Deed was for a period of three years and is extended annually for a further year subsequent to the initial 3 year term. Funding from the Council has been approved for the year ended 30 June 2018.

The Council has agreed to fund $430,494.96 (plus GST) being the current proportion of rental subsidy previously allocated to the Capital E building rental, for use by Experience Wellington for Capital E’s interim accommodation.

If Experience Wellington was unable to continue in operational existence for the foreseeable future, adjustments may have to be made to reflect the fact that assets may need to be realised other than at the amounts stated in the balance sheet. In addition, Experience Wellington may have to provide for further liabilities that might arise, and to reclassify property, plant and equipment as current assets.

n) Income Tax

Experience Wellington is registered as a Charitable Trust and is exempt from income tax. Experience Wellington is not exempt from indirect tax legislation such as Goods and Services Tax, Fringe Benefit Tax, PAYE or ACC and accordingly it is required to comply with these regulations.

o) Goods and Services Tax

All amounts are shown exclusive of Goods and Services Tax (GST), except for receivables and payables that are stated inclusive of GST.

p) Statement of Intent Forecast Financial Statements

Forecast Financial Statements are approved by the Board of Trustees and issued as part of the annual Statement of Intent. The Forecast Financial Statements are prepared in accordance with Generally Accepted Accounting Practice in New Zealand (NZ GAAP), using accounting policies that are consistent with those used in preparing these Financial Statements. The Forecast Financial Statements are not audited. The Forecast for the 2016-17 financial period is included in the Financial Statements.
## 4) Revenue and Other Operating Income

### Revenue from exchange transactions

<table>
<thead>
<tr>
<th>Description</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Retail sales</td>
<td>956,766</td>
<td>881,634</td>
</tr>
<tr>
<td>Admissions income</td>
<td>1,086,696</td>
<td>770,314</td>
</tr>
<tr>
<td>Facility hire</td>
<td>455,966</td>
<td>360,192</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>2,499,428</strong></td>
<td><strong>2,012,140</strong></td>
</tr>
</tbody>
</table>

### Revenue from non-exchange transactions

<table>
<thead>
<tr>
<th>Description</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wellington City Council operational grant</td>
<td>6,818,162</td>
<td>6,685,196</td>
</tr>
<tr>
<td>Wellington City Council rental grant</td>
<td>1,768,980</td>
<td>1,768,980</td>
</tr>
<tr>
<td>Wellington City Council underwrite</td>
<td>218,422</td>
<td>140,891</td>
</tr>
<tr>
<td>Ministry of Education contracts for service</td>
<td>360,799</td>
<td>343,618</td>
</tr>
<tr>
<td>Creative New Zealand contracts for service</td>
<td>510,003</td>
<td>481,500</td>
</tr>
<tr>
<td>Other grants, sponsorship &amp; donations</td>
<td>928,116</td>
<td>466,215</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>10,604,482</strong></td>
<td><strong>9,886,400</strong></td>
</tr>
<tr>
<td>Sub-lease income</td>
<td>76,525</td>
<td>76,525</td>
</tr>
<tr>
<td>Other income</td>
<td>444,238</td>
<td>559,984</td>
</tr>
<tr>
<td><strong>Total other operating income</strong></td>
<td><strong>490,763</strong></td>
<td><strong>636,509</strong></td>
</tr>
<tr>
<td><strong>Total revenue</strong></td>
<td><strong>13,594,673</strong></td>
<td><strong>12,535,049</strong></td>
</tr>
</tbody>
</table>
### 5) Other Operating Expenses

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cost of sales</td>
<td>648,179</td>
<td>481,139</td>
</tr>
<tr>
<td>Exhibitions &amp; programmes</td>
<td>2,499,307</td>
<td>1,868,280</td>
</tr>
<tr>
<td>Rent paid</td>
<td>1,888,268</td>
<td>1,876,727</td>
</tr>
<tr>
<td>Marketing &amp; promotions</td>
<td>922,606</td>
<td>737,099</td>
</tr>
<tr>
<td>Occupancy costs (excluding rent)</td>
<td>672,213</td>
<td>670,112</td>
</tr>
<tr>
<td>Other administration expenses</td>
<td>204,135</td>
<td>176,597</td>
</tr>
<tr>
<td>Communication costs</td>
<td>142,746</td>
<td>135,174</td>
</tr>
<tr>
<td>Trustee fees &amp; expenses</td>
<td>81,280</td>
<td>76,263</td>
</tr>
<tr>
<td>Technology costs</td>
<td>193,074</td>
<td>216,647</td>
</tr>
<tr>
<td>Professional fees</td>
<td>149,240</td>
<td>235,195</td>
</tr>
<tr>
<td>Auditors’ remuneration</td>
<td>32,795</td>
<td>35,070</td>
</tr>
<tr>
<td></td>
<td>7,433,843</td>
<td>6,508,303</td>
</tr>
</tbody>
</table>

### 6) Personnel Expenses

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wages and salaries</td>
<td>5,894,870</td>
<td>5,405,295</td>
</tr>
<tr>
<td></td>
<td>5,894,870</td>
<td>5,405,295</td>
</tr>
</tbody>
</table>
Notes to the Financial Statements

Continued

7) Property, Plant and Equipment

<table>
<thead>
<tr>
<th></th>
<th>Computer equipment</th>
<th>Office &amp; equipment</th>
<th>Motor vehicles</th>
<th>Building fittings</th>
<th>Work in progress</th>
<th>Exhibitions</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Balance at 30 June 2017</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cost</td>
<td>388,279</td>
<td>1,447,084</td>
<td>23,730</td>
<td>2,459,114</td>
<td>-</td>
<td>1,352,180</td>
<td>5,670,387</td>
</tr>
<tr>
<td>Accumulated depreciation</td>
<td>290,745</td>
<td>1,299,957</td>
<td>23,730</td>
<td>1,787,231</td>
<td>-</td>
<td>201,577</td>
<td>3,603,240</td>
</tr>
<tr>
<td>Carrying value</td>
<td>97,534</td>
<td>147,127</td>
<td>-</td>
<td>671,883</td>
<td>-</td>
<td>1,150,603</td>
<td>2,067,147</td>
</tr>
<tr>
<td>Current year depreciation</td>
<td>112,208</td>
<td>145,621</td>
<td>3,296</td>
<td>149,173</td>
<td>-</td>
<td>126,231</td>
<td>536,529</td>
</tr>
<tr>
<td><strong>Balance at 30 June 2016</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cost</td>
<td>297,308</td>
<td>1,429,674</td>
<td>23,730</td>
<td>2,404,008</td>
<td>-</td>
<td>1,150,083</td>
<td>5,304,803</td>
</tr>
<tr>
<td>Accumulated depreciation</td>
<td>178,537</td>
<td>1,154,336</td>
<td>20,434</td>
<td>1,638,058</td>
<td>-</td>
<td>75,346</td>
<td>3,066,711</td>
</tr>
<tr>
<td>Carrying value</td>
<td>118,771</td>
<td>275,338</td>
<td>3,296</td>
<td>765,950</td>
<td>-</td>
<td>1,074,737</td>
<td>2,238,092</td>
</tr>
<tr>
<td>Current year depreciation</td>
<td>33,473</td>
<td>146,097</td>
<td>7,910</td>
<td>183,850</td>
<td>-</td>
<td>75,346</td>
<td>446,676</td>
</tr>
</tbody>
</table>

8) Collections and Artefacts

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opening balance</td>
<td>2,338,816</td>
<td>2,338,816</td>
</tr>
<tr>
<td>Additions</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Disposals</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Closing balance</td>
<td>2,338,816</td>
<td>2,338,816</td>
</tr>
</tbody>
</table>
### Notes to the Financial Statements

#### 9) Intangible Asset

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cost</strong></td>
<td>191,040</td>
<td>172,064</td>
</tr>
<tr>
<td><strong>Accumulated amortisation</strong></td>
<td>175,144</td>
<td>163,613</td>
</tr>
<tr>
<td><strong>Carrying value</strong></td>
<td>15,896</td>
<td>8,451</td>
</tr>
<tr>
<td><strong>Current year amortisation</strong></td>
<td>11,531</td>
<td>20,626</td>
</tr>
</tbody>
</table>

#### 10) Trade and Other Receivables

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Accounts receivable</strong></td>
<td>151,340</td>
<td>230,434</td>
</tr>
<tr>
<td><strong>Receivables from related parties</strong></td>
<td>250,606</td>
<td>148,575</td>
</tr>
<tr>
<td><strong>Prepayments</strong></td>
<td>-</td>
<td>6,943</td>
</tr>
<tr>
<td><strong>Sundry receivables</strong></td>
<td>239,221</td>
<td>145,072</td>
</tr>
<tr>
<td><strong>GST receivable</strong></td>
<td>8,258</td>
<td>199,024</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>649,425</td>
<td>730,048</td>
</tr>
</tbody>
</table>

#### 11) Cash and Cash Equivalents

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Bank balances</strong></td>
<td>335,296</td>
<td>40,666</td>
</tr>
<tr>
<td><strong>Call deposits</strong></td>
<td>544,389</td>
<td>1,681,677</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>879,685</td>
<td>1,722,343</td>
</tr>
</tbody>
</table>
Notes to the Financial Statements
Continued

12) Equity and Reserves

Reconciliation of Movement in Equity and Reserves

<table>
<thead>
<tr>
<th></th>
<th>Capital Reserve</th>
<th>Capital E</th>
<th>City Gallery</th>
<th>Nairn Street Cottage Collection</th>
<th>Wellington Museum</th>
<th>Retained earnings</th>
<th>Total equity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance at 1 July 2016</td>
<td>2,122,961</td>
<td>144,500</td>
<td>291,832</td>
<td>23,895</td>
<td>141,059</td>
<td>2,013,725</td>
<td>4,737,972</td>
</tr>
<tr>
<td>Surplus / (Deficit) for the period</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>(223,927)</td>
</tr>
<tr>
<td>Transferred from Wellington</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>38,359</td>
<td>(38,359)</td>
</tr>
<tr>
<td>Museum Inc. Collection</td>
<td>-</td>
<td>(84,500)</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>84,500</td>
<td>-</td>
</tr>
<tr>
<td>Balance at 30 June 2017</td>
<td>2,122,961</td>
<td>60,000</td>
<td>291,832</td>
<td>23,895</td>
<td>102,700</td>
<td>1,912,657</td>
<td>4,514,045</td>
</tr>
<tr>
<td>Balance at 1 July 2015</td>
<td>2,122,961</td>
<td>-</td>
<td>291,832</td>
<td>23,895</td>
<td>58,059</td>
<td>1,978,797</td>
<td>4,475,544</td>
</tr>
<tr>
<td>Surplus / (Deficit) for the period</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>262,428</td>
<td>262,428</td>
</tr>
<tr>
<td>Transferred to Wellington</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>83,000</td>
<td>(83,000)</td>
<td>-</td>
</tr>
<tr>
<td>Museum Inc. Collection</td>
<td>-</td>
<td>144,500</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>(144,500)</td>
<td>-</td>
</tr>
<tr>
<td>Balance at 30 June 2016</td>
<td>2,122,961</td>
<td>144,500</td>
<td>291,832</td>
<td>23,895</td>
<td>141,059</td>
<td>2,013,725</td>
<td>4,737,972</td>
</tr>
</tbody>
</table>

Capital Reserve
The Capital Reserve was established on 29 February 1996 on the transfer from the Wellington Maritime Museums Trust of their collection and artefacts, cash and other sundry office equipment of the Wellington Maritime Museum.

Nairn Street Cottage Reserve (formerly the Colonial Cottage Museum) Collection Reserve
During the year ended 30 June 2003 The Colonial Cottage Friends Society wound up the society and donated the remaining funds ($11,948) to Experience Wellington for the purpose of establishing a collection fund for the Colonial Cottage Museum now known as the Nairn Street Cottage. Experience Wellington agreed to transfer this and a similar amount to the fund.

Wellington Museum (formerly the Museum of Wellington City & Sea) Collection Reserve
During the year ended 30 June 2005 the Trustees decided to place all donations received from the Poneke History Club membership into a collection reserve for future museum acquisitions.

City Gallery Wellington Reserve
During the year ended 30 June 2015 the Trustees decided to place proceeds from a bequest from the estate of Sir Alexander Grant and an insurance payment into a reserve fund for City Gallery Wellington.
### 13) Employee Benefits

#### Current

<table>
<thead>
<tr>
<th>Description</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Payroll accruals</td>
<td>11,172</td>
<td>80,130</td>
</tr>
<tr>
<td>Liability for holiday pay</td>
<td>223,778</td>
<td>214,502</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>234,950</td>
<td>294,632</td>
</tr>
</tbody>
</table>

#### Non-current

<table>
<thead>
<tr>
<th>Description</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Liability for long-service leave</td>
<td>34,635</td>
<td>48,746</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>34,635</td>
<td>48,746</td>
</tr>
</tbody>
</table>

### 14) Trade and Other Payables

<table>
<thead>
<tr>
<th>Description</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade payables</td>
<td>434,371</td>
<td>559,729</td>
</tr>
<tr>
<td>Payables to related parties</td>
<td>26,433</td>
<td>152,469</td>
</tr>
<tr>
<td>Revenue in advance</td>
<td>563,659</td>
<td>725,295</td>
</tr>
<tr>
<td>ACC premiums</td>
<td>15,501</td>
<td>15,501</td>
</tr>
<tr>
<td>GST Payable</td>
<td>-</td>
<td>323,921</td>
</tr>
<tr>
<td>Non-trade payables and accrued expenses</td>
<td>268,393</td>
<td>315,108</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>1,308,357</td>
<td>2,092,023</td>
</tr>
</tbody>
</table>
Notes to the Financial Statements

Continued

15) Operating Leases

Leases as Lessee
Non-cancellable operating lease rentals are payable as follows:

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less than one year</td>
<td>1,223,054</td>
<td>1,755,168</td>
</tr>
<tr>
<td>Between one and five years</td>
<td>3,600,316</td>
<td>3,967,451</td>
</tr>
<tr>
<td>More than five years</td>
<td>966,708</td>
<td>2,557,950</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>5,790,078</strong></td>
<td><strong>8,280,569</strong></td>
</tr>
</tbody>
</table>

Experience Wellington holds leases on property, office equipment and motor vehicles.

Two of the property leases are for Council owned buildings, Wellington Museum on Queens Wharf and City Gallery on Civic Square. Under the Funding Deed between Experience Wellington and the Council, rental payable to Council under these leases is covered by a rental subsidy. The lease for City Gallery on Civic Square is due for renewal on 4 August 2017 and a new lease, with an initial term of 6 years, is currently being drafted by the Council. The current lease rental for City Gallery is $636,660.

Since 1 September 2013 Experience Wellington has leased premises for the operation of Capital E and by agreement with Council, the cost of these leases is covered by the rental subsidy.

Other property leases are held by Experience Wellington for storage of Collections and the operation of the Executive office.

16) Capital Commitments

As at 30 June 2017, there are no capital commitments (2016: $nil), which have not been accounted for.

17) Contingencies

There are no material contingent liabilities at balance date (2016: $nil).

18) Reconciliation of Operating Surplus to Net Cash Flows from Operating Activities

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operating Surplus / (Deficit) for the Year</td>
<td>(223,927)</td>
<td>262,428</td>
</tr>
<tr>
<td><strong>Adjustments:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Add Non-Cash Items:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation and amortisation expense</td>
<td>548,061</td>
<td>467,302</td>
</tr>
<tr>
<td><strong>Movements in Working Capital:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Decrease/(Increase) in Other Current Assets</td>
<td>99,727</td>
<td>259,545</td>
</tr>
<tr>
<td>(Decrease)/Increase in Trade Creditors</td>
<td>(286,670)</td>
<td>(407,013)</td>
</tr>
<tr>
<td>(Decrease)/Increase in Accruals and Provisions</td>
<td>(579,047)</td>
<td>(981,712)</td>
</tr>
<tr>
<td>Investing Income</td>
<td>(58,174)</td>
<td>(108,279)</td>
</tr>
<tr>
<td><strong>Net Cash Inflow from Operating Activities</strong></td>
<td>(500,030)</td>
<td>(507,729)</td>
</tr>
</tbody>
</table>

19) Related parties

i) Identity of related parties

Experience Wellington is not related to the Council by shareholding. It was established by, and is reliant upon, the Council for a large part of its income which indicates sufficient reliance on the Council, by Experience Wellington, for a related party relationship to exist. Additionally, the Council consolidates the financial results of Experience Wellington for its own reporting purposes.

Experience Wellington operates under a Funding Deed with the Council which requires delivery of services in accordance with the provisions of the Trust Deed, the Funding Deed and the Statement of Intent, agreed with Council on an annual basis.

The Funding Deed was for a period of three years and is extended annually for a further year subsequent to the initial 3 year term. The rental grant is paid back to the Council as rent on properties owned by the Council and occupied by Wellington Museum and City Gallery Wellington.

In the case of Capital E which no longer occupies a Council owned building the rental grant is used to meet Capital E’s accommodation costs.
ii) Related party transactions
During the year, Experience Wellington entered into related party transactions of the following nature:

<table>
<thead>
<tr>
<th>Receipts</th>
<th>Transaction value year ended</th>
<th>Balance outstanding as at 30 June</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wellington City Council - operational grant</td>
<td>6,718,162</td>
<td>6,685,196</td>
</tr>
<tr>
<td>Wellington City Council - rental grant</td>
<td>1,768,980</td>
<td>1,768,980</td>
</tr>
<tr>
<td>Wellington City Council – The Attic project</td>
<td>-</td>
<td>1,802,555</td>
</tr>
<tr>
<td>Wellington City Council - miscellaneous</td>
<td>702,419</td>
<td>582,260</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>9,189,561</strong></td>
<td><strong>10,838,991</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Payments</th>
<th>Transaction value year ended</th>
<th>Balance outstanding as at 30 June</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wellington City Council - rental</td>
<td>1,338,485</td>
<td>1,338,485</td>
</tr>
<tr>
<td>Wellington City Council – The Attic Project</td>
<td>-</td>
<td>1,850,968</td>
</tr>
<tr>
<td>Wellington City Council - miscellaneous</td>
<td>138,304</td>
<td>90,752</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>1,476,789</strong></td>
<td><strong>3,280,205</strong></td>
</tr>
</tbody>
</table>

iii) Remuneration of key management personnel
Total remuneration is included in “personnel” expenses (see note 6).

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trustees</td>
<td>80,000</td>
<td>80,000</td>
</tr>
<tr>
<td>Executive officers</td>
<td>736,177</td>
<td>565,634</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>816,177</strong></td>
<td><strong>645,634</strong></td>
</tr>
</tbody>
</table>
## 20) Other Grants, Sponsorship and Donations

The following other grants, sponsorships and donations were received during the year.

<table>
<thead>
<tr>
<th>Trust/Museum/Charity</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Captial E</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Community Trust of Southland</td>
<td>1,000</td>
<td>2,500</td>
</tr>
<tr>
<td>D Dewitt Trust</td>
<td>-</td>
<td>18,000</td>
</tr>
<tr>
<td>Eastern and Central Community Trust</td>
<td>4,000</td>
<td>-</td>
</tr>
<tr>
<td>Electoral Commission</td>
<td>4,883</td>
<td>-</td>
</tr>
<tr>
<td>First Sovereign Trust Limited</td>
<td>2,000</td>
<td>2,000</td>
</tr>
<tr>
<td>Foundation North</td>
<td>20,000</td>
<td>20,000</td>
</tr>
<tr>
<td>Glenice and John Gallagher Foundation</td>
<td>2,000</td>
<td>-</td>
</tr>
<tr>
<td>Health Promotion Agency</td>
<td>10,000</td>
<td>-</td>
</tr>
<tr>
<td>Infinity Foundation</td>
<td>3,000</td>
<td>3,000</td>
</tr>
<tr>
<td>Mainland Foundation</td>
<td>2,000</td>
<td>2,000</td>
</tr>
<tr>
<td>Ministry of Youth Development</td>
<td>55,000</td>
<td>-</td>
</tr>
<tr>
<td>New Zealand Film Commission</td>
<td>6,000</td>
<td>-</td>
</tr>
<tr>
<td>Otago Community Trust</td>
<td>2,000</td>
<td>2,500</td>
</tr>
<tr>
<td>Pelorus Trust</td>
<td>-</td>
<td>5,000</td>
</tr>
<tr>
<td>Pub Charity</td>
<td>-</td>
<td>15,000</td>
</tr>
<tr>
<td>Rata Foundation</td>
<td>5,000</td>
<td>7,000</td>
</tr>
<tr>
<td>Rotorua Civic Arts Trust</td>
<td>-</td>
<td>2,800</td>
</tr>
<tr>
<td>Sargood Bequest</td>
<td>5,000</td>
<td>-</td>
</tr>
<tr>
<td>The Community Trust of Mid and South Canterbury</td>
<td>500</td>
<td>-</td>
</tr>
<tr>
<td>The Lion Foundation</td>
<td>80,000</td>
<td>-</td>
</tr>
<tr>
<td>The Performing Arts Foundation of NZ</td>
<td>13,424</td>
<td>-</td>
</tr>
<tr>
<td>The Southern Trust</td>
<td>4,000</td>
<td>10,000</td>
</tr>
<tr>
<td>The Trusts Community Foundation</td>
<td>-</td>
<td>2,000</td>
</tr>
<tr>
<td>Thomas George MacCarthy Trust</td>
<td>5,000</td>
<td>10,000</td>
</tr>
<tr>
<td>Trust House</td>
<td>2,000</td>
<td>-</td>
</tr>
<tr>
<td><strong>City Gallery Wellington</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trust Waikato</td>
<td>4,000</td>
<td>2,000</td>
</tr>
<tr>
<td>TSB Community Trust</td>
<td>4,000</td>
<td>3,070</td>
</tr>
<tr>
<td>Wellington Amenities Fund</td>
<td>100,000</td>
<td>-</td>
</tr>
<tr>
<td>Wellington City Council Arts &amp; Culture Fund</td>
<td>12,000</td>
<td>86,500</td>
</tr>
<tr>
<td>Wellington Community Trust</td>
<td>15,000</td>
<td>-</td>
</tr>
<tr>
<td>Weta Digital</td>
<td>5,000</td>
<td>-</td>
</tr>
<tr>
<td>Sundry</td>
<td>625</td>
<td>4,624</td>
</tr>
<tr>
<td><strong>Wellington Museum</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Embassy of the United States of America</td>
<td>6,985</td>
<td>-</td>
</tr>
<tr>
<td>Mondriaan Fonds</td>
<td>-</td>
<td>2,169</td>
</tr>
<tr>
<td>Museum of New Zealand Te Papa Tongarewa</td>
<td>-</td>
<td>22,000</td>
</tr>
<tr>
<td>New Zealand Lottery Grants Board</td>
<td>78,500</td>
<td>-</td>
</tr>
<tr>
<td>Starkwhite</td>
<td>-</td>
<td>7,500</td>
</tr>
<tr>
<td>The City Gallery Wellington Foundation</td>
<td>100,000</td>
<td>50,000</td>
</tr>
<tr>
<td>Wellington City Council</td>
<td>-</td>
<td>10,613</td>
</tr>
<tr>
<td>Wellington City Council Arts &amp; Culture Fund</td>
<td>5,000</td>
<td>-</td>
</tr>
<tr>
<td>Wellington Community Trust</td>
<td>-</td>
<td>12,487</td>
</tr>
<tr>
<td>Wellington City Council City Growth Projects</td>
<td>170,700</td>
<td>-</td>
</tr>
<tr>
<td>through the Wellington Regional Economic</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Development Agency</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sundry</td>
<td>-</td>
<td>1,364</td>
</tr>
<tr>
<td><strong>Wellington Museum</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bethlehem Charitable Trust</td>
<td>-</td>
<td>20,000</td>
</tr>
<tr>
<td>Dunlop &amp; Dixon Limited</td>
<td>-</td>
<td>20,000</td>
</tr>
<tr>
<td>Flag Consideration Project</td>
<td>-</td>
<td>1,000</td>
</tr>
<tr>
<td>House of Dumplings</td>
<td>-</td>
<td>2,000</td>
</tr>
<tr>
<td>Wellington City Council</td>
<td>-</td>
<td>83,000</td>
</tr>
<tr>
<td></td>
<td>2017</td>
<td>2016</td>
</tr>
<tr>
<td>--------------------------------</td>
<td>------</td>
<td>------</td>
</tr>
<tr>
<td>Wellington City Council</td>
<td>200</td>
<td>-</td>
</tr>
<tr>
<td>Neighbourhood Development</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wellington Community Trust</td>
<td></td>
<td>50,000</td>
</tr>
<tr>
<td>Sundry</td>
<td>2,641</td>
<td>14,604</td>
</tr>
<tr>
<td>\textbf{Space Place}</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Infinity Foundation (through the Carter Observatory Trust)</td>
<td>5,713</td>
<td>-</td>
</tr>
<tr>
<td>Ministry of Business, Innovation and Employment</td>
<td>8,094</td>
<td>-</td>
</tr>
<tr>
<td>Pelorus Trust</td>
<td>5,953</td>
<td>-</td>
</tr>
<tr>
<td>\textbf{Executive Office}</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wellington City Council</td>
<td>-</td>
<td>7,560</td>
</tr>
<tr>
<td>Ministry for Culture &amp; Heritage</td>
<td>-</td>
<td>15,415</td>
</tr>
<tr>
<td>Sundry</td>
<td>-</td>
<td>400</td>
</tr>
<tr>
<td>Undisclosed</td>
<td>178,898</td>
<td>89,000</td>
</tr>
<tr>
<td>\textbf{Total other grants, sponsorship &amp; donations}</td>
<td>928,116</td>
<td>607,106</td>
</tr>
</tbody>
</table>

### 21) Space Place at Carter Observatory

Experience Wellington governs, manages and controls Space Place at Carter Observatory for Council under a Memorandum of Understanding (MOU) as if it were an institution under the Trust Deed but subject to and with the benefit of the MOU. Under this agreement the Council has agreed to reimburse Experience Wellington for any deficit incurred through the operations of Space Place. Therefore, Experience Wellington has recognised the operations of Space Place in the financial statements.

### 22) Hannah Playhouse

Experience Wellington operates the Hannah Playhouse as part of the Capital E business unit for the owners which are the Hannah Playhouse Trust and the Wellington City Council (Council) under a Management Agreement which was first executed on 25 February 2016 and extended on 22 November 2016. The agreement covers the period 1 January 2017 to 30 June 2019. Under the agreement, Experience Wellington operates the Hannah Playhouse as a theatre for performing arts with the benefit of Council underwriting the operating budget up to $30,000 for the period 1 January 2017 to 30 June 2017 and up to $60,000 for each of the financial years 2017-18 and 2018-19. Therefore, Experience Wellington has recognised the operations of Hannah Playhouse in the financial statements.

### 23) Subsequent Event

There have been no significant events after balance date that has affected the accuracy of these financial statements.
Governance Report
He rīpoata kāwanatanga

Experience Wellington is governed by a Deed between the Council and the Wellington Museums Trust Incorporated, first executed on 18 October 1995 and updated on 15 August 2007.

Governance
Te mana whakahaere

Trustees are appointed by Council and are standard-bearers for Experience Wellington’s vision. They are responsible for setting the strategic direction and approving the Statement of Intent and the Strategic Plan. The Board monitors organisational performance, the organisation’s ongoing viability and the maintenance of its competitiveness. It delegates the day-to-day operation of Experience Wellington to the Chief Executive, who reports to the Board.

The Board meets no fewer than nine times per year and operates three committees which review relevant matters prior to consideration by the full Board. These are the Audit and Risk (A&R) Committee; the People, Performance, and Safety (PPS) Committee; and the Chief Executive Performance and Remuneration (CEP&R) Committee. In addition, the Board will convene ad hoc working groups to consider specific issues. Guidance in specialist areas is also provided as appropriate.

Board committees
Te komiti whakahaere

Audit and Risk (A&R) Committee assists the Board in carrying out its duties in regard to financial reporting, risk management and legislative compliance.

Chief Executive Performance and Remuneration (CEP&R) Committee advises the Chair in connection with the performance and remuneration of the Chief Executive.

People, Performance and Safety (PPS) Committee provides guidance and support to the Chief Executive in a Human Resources context and assists the Board to meet its due diligence responsibilities regarding Experience Wellington’s compliance with Health and Safety legislation.

Board membership and meeting attendance during 2016-17
Te Poari matua me ngā tangata i tae a-tinana mai ki ngā hui 2016-17

<table>
<thead>
<tr>
<th>Members</th>
<th>Appointed</th>
<th>Term expires</th>
<th>Meetings eligible to attend</th>
<th>Meetings attended</th>
</tr>
</thead>
<tbody>
<tr>
<td>Diane Calvert</td>
<td>01.11.16</td>
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<td>01.07.13</td>
<td>30.06.19</td>
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<td>01.07.11</td>
<td>30.06.20</td>
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<td>(Chair from 01.01.16)</td>
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<td>Jill Wilson</td>
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<td>Jane Wrightson</td>
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<td>Nicola Young</td>
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Chief Executive Pat Stuart welcoming staff to the Annual Staff Awards night, February 2017. Photo: Luke Calder Photography.
Experience Wellington Staff Awards 2016
Ngā parahe kaimahi 2016

Employees were invited to nominate individuals, teams or projects for achievement during 2016 within four Award categories, 42 nominations were received and 17 Awards handed out as follows:

Values our Visitors
Ngā whai painga manuhiri
For the employee who goes the extra mile, always making sure that the time our visitors spend with us is the best possible experience.

AWARD RECIPIENTS
Brent Fafeita
Curator History, Museums Wellington

2016 City Gallery Tours Team
Led by Meredith Robertshawe, with Graham Frost, Irenē McGlone, Cassidy Browne, Tomas Richards and Peyton Sweeney

Samuel Phillips
MediaLab Coordinator, Capital E

Space Place and Cable Car Museum Visitor Services Team
Led by Tracy Stedall

Growing a Sustainable Business
He whakawhanake i tētahi pakihi toitū
For an Individual, Team or Project that has resulted in a positive, sustainable change to our revenue-generating ability. It might be a commercial or fundraising change; or an innovation to an existing process that made a saving, had a big impact; or a creative approach that has opened up new sustainable opportunities.

AWARD RECIPIENTS
City Gallery Pop-up Shop
Erika McClintock and Phillip Robertson

Xero Implementation by the Finance Team
James Unwin, Joanne Matthes-Tuisila and Alex Dean

Roxy5 Short Film Competition, Capital E Digital Team
Melissa Conway, Peter Graham, Samuel Phillips and Kit Benham

NOMINEES
Arti Govind, Marketing Manager, Museums Wellington
Tracy Stedall, Visitor Services Coordinator, Space Place and Cable Car Museum (2 nominations)
Making a Difference to Wellington
Kia koke whakamua a Te Whanganui-a-Tara

For a Team or Project that has resulted in a positive impact on our visitation or visitor feedback, and makes a difference to our city. It must involve collaboration with partners inside and outside Experience Wellington, and have had great feedback from our visitors.

AWARD RECIPIENT
Cindy Sherman Project
City Gallery Wellington
The Big Halloween
Capital E and Wellington Museum
Weave Your Way
Capital E led by the Public Programmes Team

NOMINEES
Francis Upritchard: Jealous Sabotuers, City Gallery Wellington
Richard Latty and Jasmine Salter, Visitor Services Hosts, Wellington Museum
The Great Wellington Quiz, Wellington Museum

Team Spirit
Kia kotahi te hoe

For the employee who is the ultimate team player. They help those around them to achieve the best possible outcomes. They value the work of their team mates and others across Experience Wellington, taking time to give support, feedback and encouragement.

AWARD RECIPIENTS
Arti Govind
Marketing Manager, Museums Wellington
Caleb Gordon
Visitor Services and Functions Coordinator, City Gallery Wellington
Rachel Ingram (2 nominations)
Head of Learning and Programmes, Museums Wellington
Talia Roth (2 nominations)
Registrar, Museums Wellington
Tamsin Falconer (2 nominations)
Project Manager, Museums Wellington
Tracy Stedall (2 nominations)
Visitor Services Coordinator, Space Place and Cable Car Museum
Zofia Miliszewska
Executive Services Manager, Executive Office

NOMINEES
Alex Dean, Administration Assistant (Accounts and HR), Executive Office
City Gallery Exhibitions Team
Hinepau – Behind the Scenes, Capital E Live and Digital Teams
Jillian Davey, Visitor Services Host, Capital E
Nik Brocklehurst, Exhibitions and Collections Technician, Capital E
Ruby Armstrong-Kooy, Bookings Coordinator, Capital E
Space Place and Cable Car Museum Visitor Services Team
Stevie Wrightson, Visitor Services Host, Space Place and Cable Car Museum
Tom Etuata, Communications Coordinator, Museums Wellington


Zofia Miliszewska – Team Spirit Award Recipient.
Tracy Stedall – Team Spirit Award Recipient.
The Big Halloween – Making a Difference to Wellington Award Recipient.
Our Supporters 2016-17
Ngā pou whirinaki 2016-17

Experience Wellington enjoys support from a wide range of individuals and organisations through sponsorships, donations, grants, in-kind support, and partnerships for our exhibitions and public programmes.

SPONSORS
NGĀ KAITAUTOKO

Individuals or organisations that have supported our activities either through cash or in kind sponsorship and grants.

Aileen Drewitt Charitable Trust
Alison Ballance
ANZ
Athfield Architects
Bauer Media - HOME Magazine
Budget Car Rentals
Chris Laidlaw
Christchurch Art Gallery Te Puna o Waiwhetu
Chupa Chups
City Gallery Wellington Foundation
Community Trust of Southland
Creative New Zealand
Deane Endowment Trust
Deirdre Tarrant
Eastern and Central Community Trust
Electoral Commission
Embassy of the United States of America
Expressions Art and Entertainment Centre
EY
Fairfax Media - The Dominion Post
First Sovereign
Foundation North
Four Winds Foundation Limited
Glencie and John Gallagher Foundation
Goethe Institut
Govett-Brewster Art Gallery
Grant Robertson, MP
Health Promotion Agency
Hell Pizza
Infinity Foundation
Jami Hair Company
Jamie Bell, Director New Zealand Cricket Museum
LUX Light Festival
Mainland Foundation
Martin Bosley
Massey University, College of Creative Arts and Whiti o Rehua School of Art
Mid-South Canterbury Community Trust
Ministry of Business, Innovation and Employment
Ministry of Education Te Tāhuku o te Mātauranga
Ministry of Youth Development
MijF Lighting
Modica
MuseumNext
New Zealand Coach Services
New Zealand Film Commission
New Zealand Lottery Grants Board
Ngā Taonga Sound & Vision
NZME - The Hits
Otago Community Trust
Park Road Post Production
Pelorus Trust
Pirate & Queen
QT Museum Wellington
Radio Active
Rātā Foundation
Redmer Yska
Resene
Rubber Monkey
Sargood Bequest
SeeMe Media
Seresin Estate Limited
Taki Rua Productions
Tall Poppy Films Ltd
The Interislander
The Lion Foundation
The Performing Arts Foundation of New Zealand
The Roxy Cinema
The Southern Trust
Thomas George Macarthy Trust
Tilly Lloyd
Toi Māori Aotearoa - Māori Arts New Zealand Trust House
Trust Waikato
TSB Community Trust
Tatara Brewing Limited
Victoria University of Wellington, Museum & Heritage Studies
Village Accommodation
Walk Wellington
Wellington Amenities Fund
Wellington Cable Car Limited
Wellington City Council
Wellington City Council Arts
Wellington City Council Arts and Culture Fund
Wellington City Council Community Services
Wellington City Council Events
Wellington City Council Housing
Wellington City Council Neighbourhood Development
Wellington City Council Treaty Relations Team
Wellington City Council Urban Agriculture
Wellington Community Trust
Wellington Regional Economic Development Agency
Weta Digital
Whitebait Productions - What Now

Anika Moa rocks the Opera House with ‘Chop Chop Hiyaa!’ at the 2017 Capital E National Arts Festival.
Photo: Stephen A’Court.
PARTNERS
NGĀ HOA KAIPAKIHI
Individuals or organisations that have supported our activities by working with us during the year.

Ace Lady Network
Adam Art Gallery Te Pātaka Toi
Alexander Turnbull Library
Andrea Milligan, Dr
Arts Access Aotearoa
Auckland Art Gallery Toi o Tāmaki
Auckland University of Technology
Auckland University Press
Auckland Writer’s Festival
Bateman Publishing
Blind Foundation
Budget Car Rentals
Canine Friends
Capital Steampunk
Chamber Music New Zealand
Christchurch Art Gallery Te Puna o Waiwhetu
Circuit Artist Film
CityLink
Claire Noble
Conal McCarthy
Craftcamp
CubaDupa
Drakeford and Phillips Productions
Duo Photography
Embassy of France
Francis Upritchard
Gecko Press
Goethe Institut
Govett-Brewster Art Gallery
Labour History Project
Letting Space
Maritime Archaeological Association of New Zealand
Maritime Friends of Wellington
Martino Gamper
Massey University, College of Creative Arts and Whiti o Rehua School of Art
MetService
Ministry for Culture & Heritage
Miramar Creative Ltd
Monash University Museum of Art
Museum of New Zealand Te Papa Tongarewa
National Library of New Zealand
New Zealand Art Crime Research Trust
New Zealand Book Council
New Zealand Festival
New Zealand Institute of Architects
New Zealand Labour Party
Ngā Taonga Sound & Vision
Nick Mouat
Park Road Post Production
Parliamentary Education Services
Performance Arcade
Pirate & Queen
Queensland Art Gallery of Modern Art
Radio New Zealand
Reference Group: Learning, Museums
Reference Group: Learning, Space Place
Square Eyes - New Zealand Children’s Film Foundation
String Bean Puppets
Tākī Rua Productions
Te Taura Whiri i te Reo Māori (Māori Language Commission)
Toi Māori Aotearoa - Māori Arts New Zealand
Tristian Koenig Gallery
UN Women National Committee
Aotearoa New Zealand
Victoria University of Wellington, School of Art History
Victoria University of Wellington, School of Education
Victoria University Press
Wellington Astronomical Society
Wellington Central Library
Wellington City Council Arts
Wellington Fringe Festival
Wellington High School
Wellington Pride Festival

Victoria University of Wellington, School of Art History
Victoria University of Wellington, School of Education
Victoria University Press
Wellington Astronomical Society
Wellington Central Library
Wellington City Council Arts
Wellington Fringe Festival
Wellington High School
Wellington Pride Festival

Flying high with Makers of Entertainment’s ‘Fools Stream’ at the 2017 Capital E National Arts Festival. Photo: Stephen A’Court.
Exhibitions/Tours/Events/Publications
Ngā whakakitenga/tāpoi/takunetanga/pānuitanga

**EXHIBITONS NGĀ WHAKAKITENGA**

**Capital E**
Muka Youth Prints

**City Gallery Wellington**
_Bullet Time_
Khaled Hourani and Rashid Masharawi: Picasso in Palestine
Francis Upritchard: Jealous Saboteurs
Sister Corita’s Summer of Love
The Invasion of Thunderbolt Pagoda
Cindy Sherman
Andy Warhol’s Thirteen Most Beautiful Boys
Other People’s Photographs: Cindy Sherman’s Found Albums and Scrapbooks
Colin McCahon: On Going Out with the Tide
Shannon Te Ao: Untitled (McCahon House Studies)
Peta Cortright: RUNNING NEO-GEO GAMES UNDER MAME
Martino Gamper: 100 Chairs in 100 Days

**Cable Car Museum**
Tabular Trains

**Wellington Museum**
Flux
Somnia

**EXHIBITION TOURS NGĀ WHAKAKITENGA**

**City Gallery Wellington**
Fiona Pardington. A Beautiful Hesitation: toured to Christchurch Art Gallery Te Puna o Waiwhetu, Christchurch. 3 July – 6 November 2016.
Sister Corita’s Summer of Love: toured to The Ian Potter Gallery, The University of Melbourne, Australia. 23 July – 16 October 2017.

**PRODUCTIONS NGĀ WHAKAATURANGA**

**Capital E National Theatre for Children**
Hinepau
Shu’s Song
An Awfully Big Adventure
Songs of the Sea

**Capital E National Arts Festival**
A Conversation with Anika Moa
Chop Chop Hiyaa!
Shu’s Song
Tetris
Mouth Open, Story Jump Out
Mata and the Mysterious Musical Maunga
Cheese
La Vie Dans une Marionette
Un Roi Arthur
Sticks Stones Broken Bones
The Whale Rider
Young and Cinematic

**Odd Lands**: Capital E National Arts Festival
Whales
Kanikani
Bloom
Country Life
Hikita. Fool Steam
Young and Cinematic

**Wellington Museum**
The Maids

**THEATRE TOURS NGĀ TĀPOI WHAKAARI**

**Capital E National Theatre for Children**
Shu’s Song: National Tour. 1 July – 14 November 2016
Hinepau: National Tour. 27 July – 19 October 2016
Songs of the Sea: North Island Tour. 20 April – 23 June 2017

**EVENTS AND PUBLIC PROGRAMMES NGĀ TAKUNETANGA ME NGĀ PĀNUI PĀPORI**

**The Great Scavenger Hunt** was led by Capital E and all Experience Wellington Institutions participated on the day.

**The Big Halloween** was organised by Capital E in conjunction with Wellington Museum.

**Wahine Experience** is an education programme organised by Capital E’s OnTV Studio and Wellington Museum.

**Digital Painting** is an education programme run jointly by Capital E’s MediaLab and City Gallery Wellington.

**Capital City Connections** is a technology based education programme coordinated by Capital E and involving City Gallery Wellington, Wellington Museum and Space Place where students explore the art, culture, and heritage of Te Whanganui-a-Tara / Wellington

**Capital E**
Weave Your Way
In the Yarn Forest by Playshop
Crafter-Noon Galore
Kōrero Harakeke
Design your Reality
Visual Effects
Ultimate Capital E Experience
Digital Day
Daring to be Different
Shake it out
Sing it out
Showtime with Playshop
Code Club Aotearoa
Broadway Chorus
Spring is Here!
Spring Cinema
Musical Mommants
Feels Like Home
Technostalgic
Turn up the Volume
Get Your Groove On
Pictures and Pixels
My Time Machine
This is Your Life Hergella Harfington
Silent Film
Retro Arcade
PlayShop Old School
Retro Disco
Science Jam
Tech Explorers
Reduce Reuse and Recycle
Make your own Mini Worm Farm
Wake Up New Zealand
On TV Education Programmes:
CubaDupa - Bloom
Elements Festival - Bloom
Roxy5 Short Film Competition
Once Upon a Christmas
Christmas Crafts
Christmas Creators
Made Just for You
Once Upon a Time
Chinese New Year: Year of the Rooster
The Giant Rooster
Learn Manderin
Brushes and Ink
Magic Mondays
Upside Down
Flip Over Flip Under
Free Range Creators
I Wonder...
The Moot Point
Remix Reality: Virtual and Augmented Capital E Movie Studio
Trash to Tunes
E Kohiko Ana Matariki
Electro Jungle: Lux Light Festival
Tuatara Open Late:

City Gallery Wellington
Talks by artists and curators accompanied the opening weekend of all exhibitions.
Weekend Exhibition Tours
Gallery Babes
ANZ Family Day
Tuatara Open Late:
Nga Tangata Korero mo te Reo / True Stories
Told Live with Ngahiri Apanui, Mark Bradley, Reuben Friend, Anahera Gildea and Tina Makereti: Performance from Sharn Te Pou
Simon Rees on Sister Corita’s Summer Of Love
Film Screening: Band of Sisters
Len Cheeseman and Catherine Griffths talk typography and social change. Tiny Ruins plays live
Life-drawing session with Emma Febvre-Richards, Tessa Laird and Bianca Zander talk hippy communes and Francis Uprichard
My Favourite Cindy, City Gallery Book Club, live music from the She-Jays and headliner act Estere
Anne Noble and Gaylene Preston discuss their favourite Cindy Sherman works. Leila Adu plays live
Emily Perkins and the City Gallery Book Club. Artists Yvonne Todd and Ronnie van Hout and curator Robert Leonard talk dolls. Aldous Harding plays live
Frank Stark talks chairs in Eames, Power and Padding, and an exhibition tour of Colin McCahon: On Going Out with the Tide
Exhibition tour of Colin McCahon: On Going Out with the Tide, music performance by Utterance
New Zealand Institute of Architects City Talks:
Jos de Krieger – Superuse Studios
Bill McKay Worship: A History of New Zealand Church Design
Mary Daish and Lois Daish–Who’s the Butler?
Ben Schrader on The Big Smoke–New Zealand Cities 1840–1920
Maurice Clark on Restoring Public Trust through Shaky Times
Roger Walker
Tikanga in Architecture—a future with us and for us
Craftcamp School Holiday Programmes
Film Screenings:
Blue Velvet
Gardening with Soul with Director Jess Feast
Office Killer
Seconds
Under the Skin
Grey Gardens, The Wolfpack
Horror Double Feature: The Texas Chainsaw Massacre & Clown
The Fearless Vampire Killers, The Naked Kiss
In the Cut
New York, New York Double Feature: Shadows & Eyes of Laura Mars
Desperate Living
Les Yeux Sans Visage
Protest Movement Documentary Double Feature (Introduced by Sharon Hawke): Te Matakite o Aotearoa: The Māori Land March & Bastion Point: Day 507
Don’t Let It Get You & Avondale Dog
(Introduced by musician Ray Ahipene-Mercer and City Gallery Chief Curator Robert Leonard)
Runaway (Introduced by Laurence Simmons)
Art History in Practice III: David Campany
Peter Turner Memoral Lecture: Susan Bright: Home Truths
Rangihiroa Panoho: Writing Maori Art
Sister Corita Workshops: Zine-making with Caitlin Lynch; Screen printing with artist Simon Cuming
This is not Film-Making: Artist’s work for Cinema
Circuit Symposium 2016: Phantom Topologies
(Panelists: George Clark (UK), Merv Espina (Ph), Martha Atienza (Ph), Alexandre Larose (Can), Tanya Te Miringa Te Rorarangi Ruka, Shannon Te Ao, Gavin Hipkins, Bridget Reweti, Dr Martin Patrick, Dieneke Jansen, Paul Janman, Nina Tonga, Mark Amery, John Veal)
Convent girls re-unite! Fran Wilde, Ngahuia Te Awekotuku, Therese O’Connell and Mary O’Regan
Collective Activism and Dissent: Sandra Grey
Thomas Crow: Reinventing Religious Art in the 1960s
Wow Fashion Art–Lunchtime exhibition tours
Antipodes: Creativity in France and New Zealand
(Panellists: Shelagh Magadza, Professor Chris Bennewith, Mark Amery, Camille Péne. Chair: Tracey Monastra)
She Means Business: Mia Garlick. (Mia Garlick, Facebook. Introduced by jacinda Ardern (Labour Party). Also: Angela Meyer, Double Denim on the Female Economy and panel discussion chaired by Anna Dean)
Book Launch: Anthony Byrt—This Model World
Catholicism and Art: interior and Exterior Worlds: Anne Noble and Gregory O’Brien
Jealous Saboteurs Workshops: Watercolours with Séraphine Pick; Pottery with Laurie Steer; Writing with Tessa Laird; life—drawing with Emma Febvre—Richards

Contemporary Art Night School: Cindy Sherman 101; Heather Galbraith—Cindy Sherman in Context: 1970s–90s; Aaron Lister—Cindy Sherman: Appropriator and Appropriated; Julie Ewington – The Real Cindy Sherman

Art Crimes Symposium
My Favourite Cindy: Karen Walker, Yvonne Todd, Martin Patrick and Hera Lindsay Bird
Gordon H Brown Lecture: Damien Skinner
Casa Susanna Curator’s Tour with Aaron Lister
The End of Fashion Designer’s Forum – Valerie Steele (Fashion Institute, New York), Kate Sylvester, Margi Robertson (NOM*d), Liz Findlay (Zambesi) and Margo Barton (ID Dunedin Fashion Week)
Tai Ahiahi/Tai Awatea: Curating Contemporary and Margo Barton (ID Dunedin Fashion Week)
Margi Robertson (NOM*d), Liz Findlay (Zambesi)

Jealous Saboteurs Workshops: Watercolours with Séraphine Pick; Pottery with Laurie Steer; Writing with Tessa Laird; life—drawing with Emma Febvre—Richards

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Tai Ahiahi/Tai Awatea: Curating Contemporary and Margo Barton (ID Dunedin Fashion Week)
Margi Robertson (NOM*d), Liz Findlay (Zambesi)

MUSEUMS WELLINGTON

Cable Car Museum
Street Beats
Tactile Experience

Nairn Street Cottage
Wellington on a Plate: Children’s Event
Nairn Street Preservation Society: Natural Fizz, Urban Beekeeping, Upcycle Boutique, Chicken Coops, Making Mozarella, Kitchen Cultures
Tactile Experience
Chatter at the Cottage
Nairn Street Neighbours’ Day
The Great Easter Egg Hunt
Winter Foraging Walk

Space Place
Tuesday Talks: Zealandia, 4000 years in 40 Minutes; Bee Good; Juno Is AI Science Fiction or the Future?; The Star of Bethlehem; A Year Without Summer; An Insider’s Guide to CERN; A Year Without Summer; Climate Change the Latest Science; The Latest on Planetary Formations; Solar Storms and Aurora; Wait a Second!; Exoplanets; Space Safari of Dying Star
Beatrice Hill Lecture
School Holiday Programmes: Super Stars; Steampunk Science; Moon Mission; About Time!

Famous Theories
Sci Fi Sunday: Wrath of Khan; Fifth Element; Muppets in Space; ET; Wall E; The Quiet Earth
Spring Festival: Navigation Activity

Terror of the Deep
Wellington War of the Worlds
Telescope 101
Valentines night
Jet Jaguar

Wellington Museum
In Conversation: programmes supporting the Labour: The New Zealand Labour Party 1916–2016 exhibition
Tactile Experiences: Introduction to the Museum; Arrival and Settlement; Creative Capital; Protest and Action; Matiu/Somes Island
Paddy the Wonderdog– puppet show
Kiwi Bank Kids’ Holiday Programme
Third Thursday: Poetry Slam; Short History of the DJ; Curio Show; Puppet Fiction; Ethereal Dreams; One Man Band Tsunami; Strange Fashions; No Man’s Land, Poetry Slam; Star Weave Jam
A Short history of Poison and Power
False Flags
Behind the Scenes
The Great Wellington Quiz
People’s History 2016
It’s a Trial
Steampunk Weekend
Songs of Innocence and Experience
In Conversation – Ngā Heke
Whaka Huatai Mai
FRINGE Festival: Nan and Tuna, The 80s and 90s Childhood Train of Awesomeness
Architecture Walk
Vivid St Art Launch
Citizen Kane
Secrets of Newtown Walk
Flux opening
Wahine 49th Anniversary
Stetson Road
Dog Life Drawing
Fright at the Museum
Percolators Brass Band on the Bayou
Plaster mask making workshop
Te Oro o ngā Whetū: The Echo of the Stars
DeafBlind Camp
Tipu Collective launch

PUBLICATIONS
NGĀ PĀNUITANGA

City Gallery Wellington

American artist Cindy Sherman visited Wellington for the opening of her exhibition at City Gallery Wellington in November 2016. Photo: Mark Tantrum.
Directory
Te papa tohu

Capital E
Sarah Rusholme, Director Children & Young People
4 Queens Wharf
PO Box 893, Wellington
P: 04 913 3740
E: capitale@experiencewellington.org.nz
www.capitale.org.nz

City Gallery Wellington
Elizabeth Caldwell, Director
Civic Square
101 Wakefield Street
PO Box 893, Wellington
P: 04 913 9032
E: citygallery@experiencewellington.org.nz
www.citygallery.org.nz

New Zealand Cricket Museum
Jamie Bell, Director
The Old Grandstand, Basin Reserve
PO Box 578, Wellington
P: 04 913 9032
E: cricket@experiencewellington.org.nz
www.nzcricketmuseum.co.nz

Hannah Playhouse
Sarah Rusholme, Director Children & Young People
12 Cambridge Terrace
PO Box 893, Wellington
P: 04 894 7412
E: hannahplayhouse@experiencewellington.org.nz
www.hannahplayhouse.org.nz

Museums Wellington
Brett Mason, Director

Wellington Museum
The Bond Store, Queens Wharf
PO Box 893, Wellington
P: 04 472 8904
F: 04 496 1949
E: museumswellington@experiencewellington.org.nz
www.museumswellington.org.nz/wellington-museum

Space Place
Carter Observatory
Botanic Gardens
PO Box 893, Wellington
P: 04 910 3140
E: spaceplace@experiencewellington.org.nz
www.museumswellington.org.nz/space-place

Cable Car Museum
1 Upland Road
PO Box 893, Wellington
P: 04 475 3578
E: cablecar@experiencewellington.org.nz
www.museumswellington.org.nz/cable-car-museum

Nairn Street Cottage
68 Nairn Street
PO Box 893, Wellington
P: 04 384 9122
E: cottage@experiencewellington.org.nz
www.museumswellington.org.nz/nairn-street-cottage

Plimmer's Ark Galleries
Old Bank Arcade (timbers in situ)
www.museumswellington.org.nz