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Introduction

The Wellington Museums Trust (Trust) was established by the Wellington City Council (Council) in 1995 to manage its arts, culture and heritage assets, and it is now the largest grouping of arts and cultural institutions in Wellington. Council is the owner and the principal funder of the assets in the control of the Trust, and the Trust is therefore dependent on Council for its long-term financial sustainability and operation as a going concern.

The Trust is a Council Controlled Organisation and this Annual Report is presented in accordance with section 67 of the Local Government Act 2002.

Our vision is that Wellingtonians and visitors to the city experience new ways of seeing arts, culture, heritage and Wellington:

Our visitors are engaged in thought-provoking experiences that achieve high standards of quality, critical acclaim and public participation and appreciation.

We build on individual strengths, including city and harbour locations, to maximise opportunities to deliver great visitor experiences.

We make a compelling contribution to Wellington as the cultural capital.

Our organization is financially sustainable; we break-even or better each year and depreciation is fully funded.



Trust institutions

- ___ Capital E
- ___ Carter Observatory
- ___ City Gallery Wellington
- ___ Museums Wellington
 - Museum of Wellington City & Sea**
(including Plimmer's Ark Galleries at Queens Wharf and Old Bank Arcade)
 - Cable Car Museum**
 - Colonial Cottage Museum**

The **Carter Observatory** (Carter) has been managed under a licence agreement with Council since 1 July 2010.

The Trust also has a management agreement with the **New Zealand Cricket Museum** Incorporated to provide in kind support, including financial management, to the Museum.



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Contributing to the cultural capital *Quentin Hay, chair*



The year provided many opportunities for Trust institutions to showcase Wellington's cultural heart to the world. We were enthusiastic participants in the REAL New Zealand Festival for RWC 2011, we welcomed record cruise ship passengers and, once again, we provided visual arts and cultural experiences as part of the biennial New Zealand International Arts Festival.

— Last year we reported our commitment to achieving our vision and optimising Council's investment through a new strategic plan, the aim of which is to improve the experience for visitors at our institutions, while strengthening our financial position. A key element has been a review of our concepts and core offering statements. This review required staff at each institution, and the Board, to consider the relevance of our activities to audiences, and to ensure that concepts and core offerings are aligned with our vision, as well as being in touch with the city's long-term plan; Wellington Towards 2040: Smart Capital.

— We have made excellent progress in a number of priority areas, these include:

Collections: The collection storage facility has been refurbished and the heritage collections rehoused;

Museum of Wellington City & Sea: The Museum's redevelopment master plan was approved. This plan confirms the Museum's role as a teller of Wellington's stories;

Carter Observatory: Carter makes a significant contribution to our understanding of space science through its unique facility. Visitation increased by more than 10% over Carter's first full year of operation;

Capital E: Work has begun on redeveloping Capital E's website as an interactive online experience, which will realize a key outreach component of its concept to create New Zealand's premier cultural arts centre for young people and their families;

City Gallery: The Gallery continued to offer leading edge contemporary art experiences to Wellingtonians and visitors to the city. A new Director was appointed and began work in July 2012.

— We have also made progress towards our goal of breaking-even financially and fully funding depreciation through the careful management of our financial resources and modest improvement in our non-Council revenue.

Our team

I would like to thank my fellow Trustees, who bring diverse skills and share a united aspiration for the Trust. Philip Shewell and Alick Shaw were reappointed to the Board. Jo Bransgrove and Jackie Lloyd were appointed in July 2011 bringing fresh thinking and a wealth of governance experience to our deliberations. The Board has enjoyed its work this year and excellent progress has been made in key areas.

— The Trustees in turn acknowledge the contribution of our Chief Executive, Pat Stuart, and institutional Directors and teams, all of whom can be proud of their passionate commitment to inspire, engage and entertain our visitors.

— Together we thank and pay tribute to the many volunteers who this year donated more than 2,700 hours of their time to the Trust, and to our Friends organisations for their ongoing loyalty.

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Acknowledging our supporters

We appreciate, and specifically wish to acknowledge, the ongoing support the Trust receives from Council.

_____Creative New Zealand continues to support the work of the Capital E National Theatre for Children, now acknowledged for its leadership in the delivery of quality New Zealand arts experiences through the Toi Totara Haemata Arts Leadership Programme. The biennial Capital E National Arts Festival for young people has also received funding through this programme.

_____During RWC 2011 City Gallery received significant support from Government and ANZ to stage the exhibition *Oceania* in partnership with the Museum of New Zealand Te Papa Tongarewa.

_____The Museum of Wellington City & Sea's exhibition *Death and Diversity* was supported by the New Zealand Police, The Office of Ethnic Affairs, and the Funeral Directors Association of New Zealand.

_____The Trust and its institutions received support from many sponsors, friends and supporters, many of whom are listed on pages 53-56. We acknowledge and thank all our supporters.

In summary

We have a challenging year ahead to remain on track towards the achievement of our vision, and to achieve and maintain financial sustainability. We will continue to make our contribution to keeping Wellington as the coolest little capital in the world.

Quentin Hay chair

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Year in review *Pat Stuart, chief executive*

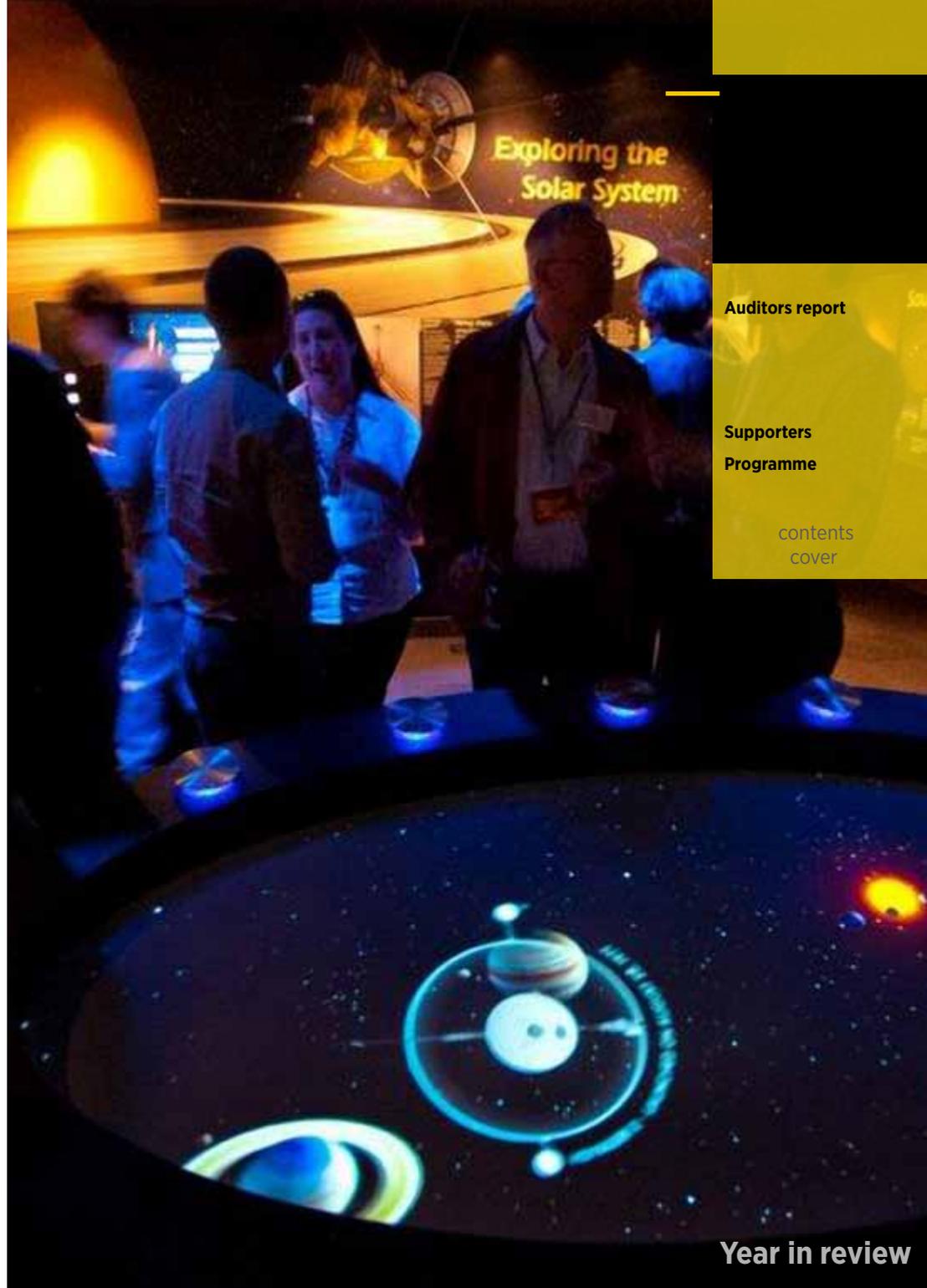


Our vision is that visitors to our institutions will find new ways of seeing arts, culture, heritage and Wellington. This year over 607,000 visitors came to see our institutions, visitor satisfaction levels have increased to an average of 94.5%, and the profile of our institutions amongst

Wellington's residents increased overall.

The Museum of Wellington City & Sea, the Cable Car Museum and the Colonial Cottage Museum enjoyed strong visitation with the three museums achieving 343,975 visitors as a whole, exceeding their combined annual target by 22,000. The Carter Observatory, in its second full year of operation, attracted 50,976 visitors, an increase of nearly 5,000 compared to 2010-11. City Gallery attracted 115,363 visitors and Capital E achieved 95,009, exceeding its annual target.

We presented 29 temporary exhibitions, opened three new permanent exhibitions and premiered two new theatre productions. Across all institutions we presented 114 events and 31,912 students attended curriculum linked education programmes. All institutions exceeded their annual target for education delivery.



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Financial performance

Trust (excluding Carter Observatory)

The Trust's financial performance (excluding Carter) was better than budget. After allowing for depreciation of \$366,703 we achieved a surplus of \$7,308 compared to a budgeted deficit of \$95,000.

Carter Observatory

The Trust operates Carter Observatory under licence. Council retains the assets and accounts for them, including depreciation, within its accounts. In its second full year of operation Carter recorded an operating deficit of \$101,582 and an overall cash deficit of \$89,721. Carter's cash deficit is covered by a cash underwrite from Council. Carter's overall financial performance in 2011-12 is a significant improvement on the first full year of operation.

Consolidated Position

Total revenue was \$10,939,425, of which 72% (\$7,933,214) was provided by Council. \$1.769 million of the Council's contribution covers rental costs for occupation of Council-owned buildings. The Council increased its contribution to the Trust in 2011-12 by \$201,000.

Other funding, accounting for 27.5% of total revenue (excluding revenue for rent of Council buildings), is made up of commercial revenues (sales and admissions), sponsorship and donations. We also continue to receive funding from Creative New Zealand to support the Capital E National Theatre for Children, the biennial Capital E National Arts Festival and one off projects. The Ministry of Education contributes to our education delivery through its Learning Experiences Outside the Classroom (LEOTC) fund.

Expenditure was \$11,033,702 a decrease of 1.1% (\$129,221) on last year's expenditure, largely due to 2011-12 not being a year in which the biennial Capital E National Arts Festival is staged.



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Year in review

We identified a number of strategic projects in our 2011 Statement of Intent to advance our vision and goals for the Visitor Experience, Heritage Collections and Organisation Effectiveness.

Visitor Experience

RWC 2011

The exhibition *Hard on the Heels* at the Museum of Wellington City & Sea, featuring the rugby photography of Peter Bush, was the most successful of the four projects offered by Trust institutions. The subject was relevant to rugby fans and attracted 18,305 visitors. Carter's series of planetarium events *From Here to There: 1000 years of Navigation* also proved popular.

Capital E's *Give it a Try* gave fans the opportunity to score a virtual try for their favourite team and to record the event for posterity. The two complementary *Oceania* exhibitions *Imagining the Pacific*, of modern and contemporary art at City Gallery, and *Early Encounters*, of ancient Māori and Pacific taonga at Te Papa, provided the city's major visual arts contribution to RWC 2011.

Museum of Wellington City & Sea Redevelopment

The Museum of Wellington City & Sea completed a master plan for the redevelopment of the visitor experience over a period of five to seven years. At completion, the Museum will be a revitalized visitor experience over four levels of the Bond Store. It will also extend into the online world, supporting visit arrangements, sharing experience, and letting the visitor become part of a wider Museum community.

Stage one of the redevelopment will be completed in 2012-13 and includes an exhibition with the working title *TestBed*, which will promote the redevelopment, trial new ideas and technology and seek visitor input into the redevelopment plan.



Peter Bush



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Year in review

City Gallery Wellington Environmental Conditions

Work was completed on the installation of a new air conditioning plant within City Gallery. This was the first step in improving environmental conditions within City Gallery. This is critical to assuring private and institutional lenders that their collections are safe whilst on loan to City Gallery.

Capital E

The Capital E concept emphasises the early engagement of young people in the arts and creativity through the development and production of high quality cultural experiences.

— This year we started work on realising the interactive platform through the redevelopment of the Capital E website, and we have secured funding from Council through the Long-term Plan to review Capital E's accommodation requirements.

Carter Observatory

Carter Observatory's permanent exhibition was completed with the opening of the *Pickering Gallery* and the *Tūhura Module*. The second full year of operation has enabled us to consolidate Carter's position as an important contributor to science education in the region and a key component of Wellington's network of visitor attractions.



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Year in review

Heritage Collections

Rehousing the Collection

The refurbishment of the Trust's collection storage facility is a major achievement for the Museums Wellington Collections Management Team and our dedicated volunteers. It concludes a project that started with a review of regional collection options and a report by the Auditor-General on the state of heritage collections under the control of territorial local authorities.

___ We have also made progress in the review of the collections in our care to ensure that they align with the aims of our Collections Policy. This has resulted in the disposal of some items, including the Maritime Photography Collection which has been transferred to VOYAGER New Zealand National Maritime Museum. Two models of the Monowai, depicting two periods of the ship's service during World War Two, which were transferred to the Navy Museum.

Plimmer's Ark

Preparatory work on moving the recovered Plimmer's Ark timbers from Shed 6 to a new location has been completed. Options are now under consideration and our recommended course of action will be discussed with Council before committing to the next phase in the project.

Carter Observatory Collection

The Carter Observatory Act Repeal Act 2012 transferred the assets of the Carter Observatory to the Wellington City Council. Among the assets transferred was the Carter Observatory collection which includes objects such as telescopes, library books and other items relating to the history of Carter Observatory and its former role as the national base for astronomical research. These items are now under the management of the Trust and will be transferred to the Trust's collection storage facility during 2012-13 for appraisal and storage. The addition of this collection will be recognised in the Collections Policy.



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Year in review

Organisation Effectiveness

Budget, Trust Excluding Carter

As part of our strategic plan in 2011-12 we set out to reduce our deficit, with the objective of eliminating it and to fully fund depreciation by 30 June 2013. This year we budgeted for a deficit of \$95,000 but achieved a small surplus.

Budget, Carter Observatory

The term of the Trust's agreement with Council for the management of Carter Observatory expired on 30 June 2012 and marked the end of the first two full years of operation for Carter following extensive refurbishment. Since reopening in March 2010 Carter's annual visitation has been close to the Trust's revised target and has exceeded all previous annual totals when Carter was under the control of central Government. However, revenue targets were not achieved due in part to a lower than projected revenue yield per visitor. This has resulted in deficits in 2010-11 and 2011-12.

_____ We are in the process of negotiating a new agreement with Council. We are confident that, subject to reducing fixed costs, Carter will breakeven in 2012-13.

Shared Services

We have fully co-operated with Council's proposal to provide back-office services to the Trust and other Council Controlled Organisations if, and where, that can be achieved efficiently, economically and sustainably. The areas under consideration were information technology (IT) and financial and payroll services. The Trust has received a proposal from Council on financial and payroll services which it is evaluating with Council officers. The option of Council providing IT services has not been advanced by Council at this stage.

Revenue Generation *Admission Charges*

Following comprehensive research into the possible introduction of non-residential admission charges at City Gallery and the Museum of Wellington City & Sea (international and domestic visitors, with Wellington region residents remaining free) we decided not to introduce admission charges. The potential reduction in attendance at both City Gallery and the Museum was the main reason behind this decision, which was calculated at between 36% and 42% at City Gallery and between 26% and 36% at the Museum depending on the price of admission at either \$5 or \$10. Admission charges may still apply for special exhibitions or programmes.

Revenue Generation *Retail*

RWC 2011 and increased cruise ship arrivals to Wellington underpinned the success of both the Museum of Wellington City & Sea and the Cable Car Museum retail operations. Both institutions improved on Key Performance Indicators compared to 2010-11 with product range driving increases in spend-per-visitor, and cross-Trust purchasing supporting margin growth. With the completion of the Cable Car Museum retail refurbishment in June 2012 and more cruise ships expected for 2012-13, the Museums Wellington group is well positioned to improve on this area of revenue generation.

_____ At City Gallery, further work has been completed on plans for a permanent retail proposition with the objective of increasing sales and providing consistency through a product range that goes beyond the exhibition programme. The investment case will be reviewed with the new Gallery Director early 2012-13, along with plans for developing the Gallery's entrance/reception to increase accessibility and to drive visitor numbers.

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____Retail performance at Carter Observatory was just short of budget. In 2012-13 focus will be on improving spend-per-visitor through the product range, and increasing margins through pricing analysis and supplier negotiations.

Revenue generation *Venue Hire*

Heritage venues, unique experiences, and a reputation for quality event delivery underpinned the success of the venue hire operations at both City Gallery Wellington and Carter Observatory. This performance was in spite of a decrease in events bookings in September and October 2011. Both institutions move into 2012-13 with strong forward bookings.

____Museums Wellington and Capital E also exceeded targets in what is a testing economic environment. Museums Wellington's operational flexibility meant it performed well in the late bookings market.

____For 2012-13, the Trust will continue to build on its reputation for delivery, and seek to refresh cross-Trust marketing through the promotion of ever evolving institution experiences.

Revenue generation *Fundraising*

The current economic environment is testing the Trust's ability to generate funding from external sources. Many funding organisations have less capacity for grants than in previous years, and as more projects get off the ground in Christchurch there will be further pressure on these organisations. Attracting corporate sponsorship has also become increasingly difficult due to budgets, companies moving their focus to Auckland or national propositions, and losing access to key decision makers as consolidation takes place.

____Despite these factors the Trust managed to attract new sponsors and funders in 2011-12, and was successful in obtaining a grant from the New Zealand Lottery Grants Board 2011 Festival Fund for three projects.

____In 2012-13 the Trust will focus efforts on generating financial support for both programming and key capital investment projects such as the Museum of Wellington City & Sea redevelopment. A communication strategy will be implemented with the direct objective of raising awareness of Trust projects with funding organisations. The Trust will consolidate relationships with current partners by seeking new ways to add value to existing arrangements, and will further develop loyalty programmes to drive membership and personal giving.

Council Visitor Attraction Collaboration

We participated in the 2012 Wellington Attractions Open Day which was first held in June 2011 to showcase Wellington's wonderful visitor attractions prior to RWC 2011. This is becoming a very popular event in Wellington and an important marketing strategy to encourage local visitation. Research was also undertaken into the possibility of introducing a Wellington Attractions Card. This found favour with both visitors and other city visitor attractions, and the idea will be developed further. Carter Observatory participated in the Positively Wellington Tourism Wellington City Pass initiative with the Wellington Zoo and Zealandia.

Collaboration with Te Papa

The main focus of collaboration with Te Papa was the presentation of *Oceania*.

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Staff contribution

Our staff achieve high standards of professionalism, often exceeding expectations in terms of the quantity and quality of the work they deliver throughout the year, ensuring our success and contributing to Wellington's standing as the cultural capital of New Zealand.

— This year some of our efforts have been recognised by the community, with Carter Observatory being made a finalist in the 2012 Gold Awards in the Vibrant Gold category, and Dr Claire Bretherton, Education and Public Programmes Manager at Carter was further recognised for her work as a finalist in the Education section of the 2011 Wellingtonian of the Year.

— Aaron Lister, Acting Senior Curator at City Gallery was awarded a place on the Creative New Zealand and Asia New Zealand's Curators' Tour to Korea and China which took place in October 2011.

— The staff of Capital E refreshed and repainted the Capital E Playground. This work was completed in their own time, voluntarily given, and has created a welcoming and fun space, much used and enjoyed by families.

— The Capital E National Theatre for Children's production of *Hear to See* won three Chapman Tripp Theatre Awards, including the Absolutely Positively Wellington Award for most original production in 2011. Creative Producer Stephen Blackburn was funded by Creative New Zealand to attend the Australian Performing Arts Market where he presented theatre works to Australian venues and promoters for consideration in their programming.

— The Museum of Wellington City & Sea's exhibition *Death and Diversity* was a finalist in the New Zealand Museums Awards 2012 for Exhibition Excellence and was awarded a Diversity Award by the Race Relations Commissioner.

— Museums Wellington staff members Mark Attfield, Programmes and Buildings Technician, and Sophie Thorn, Collections Assistant, provided assistance to colleagues in Christchurch following the earthquakes, and Jaqui Knowles, Public Programmes & Exhibition Developer was invited to speak at the Death Down Under Conference on the exhibition *Death and Diversity*. Brett Mason, Director, Museums Wellington was the convenor for the Museums Aotearoa 2012 Conference, held in Wellington, and Kim Young, Marketing Manager, Museums Wellington was one of the invited speakers.

— Stephen Aitken, Capital E; Kirsty Glengarry, City Gallery; Rachel Ingram, Museums Wellington; and Dr Claire Bretherton, Carter Observatory worked together to develop and launch the Trust's first cross institutional education programme. Capital Connections is a day-long education programme where students use mobile devices to record their experience at each institution, supported by teacher and student resources written especially for the programme, before collating a video of their day.

— A number of staff left the Trust during the year including Paula Savage, who held the post of Director City Gallery Wellington for close to 20 years. Paula made a major contribution to City Gallery and to Wellington. There have been many highlights over her long career including the landmark exhibition *Parihaka* in 2000 and the 2009 building development, which was subsequently awarded a New Zealand Institute of Architects National Award.

The year ahead

We have a number of key strategic priorities to make progress on this year, including further work on the Museum of Wellington City & Sea redevelopment plan, the delivery of stage one of the plan and completing a feasibility study into Capital E accommodation. We will also continue our work on audience diversity, revenue generation, digitisation and education.

Pat Stuart *chief executive*

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Performance highlights

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Capital E

New initiatives and achievements

Capital E was voted Best Fun for Kids in the Capital Times Best of Wellington Poll 2011 for the first time.

_____ *Give It A Try* offered local and international visitors an interactive green-screen experience enabling them to score the winning try in the closing moments of a nail-biting rugby final. Over 1,300 videos were uploaded to our website, delivering Capital E's most geographically diverse audience ever.

_____ Our contribution to Visa Wellington on a Plate, *Frankenstein's Kitchen* in partnership with Decorada Ltd., was a sell-out for the second year running.

_____ We hosted *Santa's After Party* in Civic Square for 3,000 guests with musical, circus and community performances following the annual Santa Parade.

_____ *Hear to See*, a Capital E National Theatre for Children production directed by Sara Brodie with beautiful puppetry from Sydney company EARTH, won Most Original Production of the Year, Composer of the Year and the Critics Award at the Chapman Tripp Theatre Awards.

_____ Capital E's playground reopened in February after refurbishment and now includes a reading area sponsored by Gecko Press who donated their entire back-catalogue. The playground continues to be popular with parents and caregivers who appreciate having a safe, enclosed central city location for their children to relax and play in.

_____ *Carnival of Creativity*, a two week mini-festival for families at Capital E, brought together the talents of local performers and artists, and included a featured installation *Lets Play City* with artist-in-residence Simon Gray helping families build their ideal model of Wellington out of cardboard.

_____ *The Great Scavenger Hunt* over Wellington Anniversary weekend is rapidly becoming a regular summer event for families to solve puzzles and complete tasks along Wellington's waterfront.



Capital E

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Performances, public programmes and events

National Theatre for Children

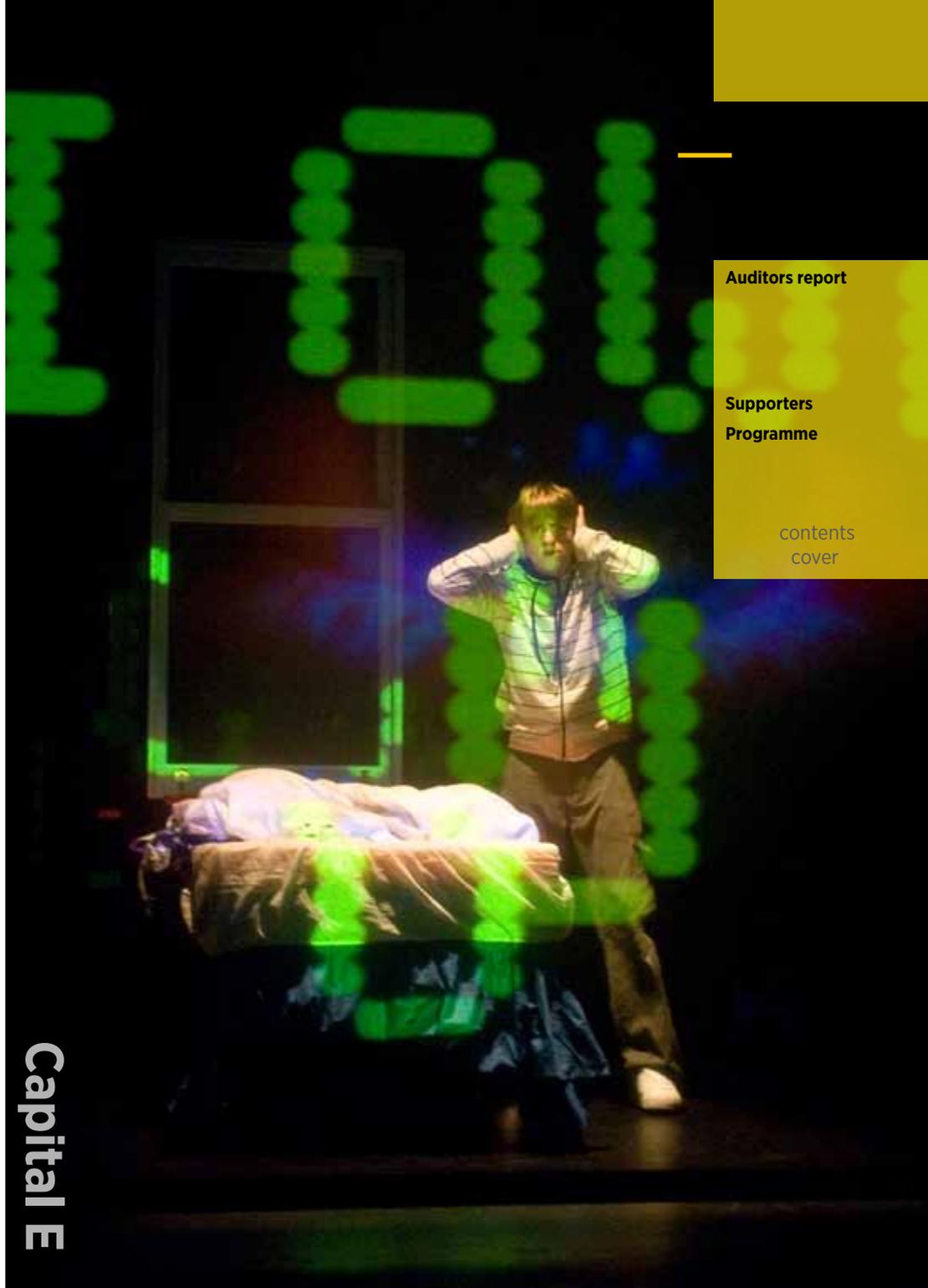
The National Theatre for Children completed a successful national tour of two productions, *Songs of the Sea* and *Hear to See*, helping the company achieve its audience target of 50,000 by the end of 2011. The company also completed the North Island leg of its national tour of the new production *Around The World And Buck Again* attracting an audience of over 12,000.

— The Theatre presented its brand new show *Ivy* to over 1,000 students in Wellington, Hutt Valley and Porirua as part of the development and testing phase of the production.

— The family show *Boxes* was enjoyed by 2,129 people in its two week return season at Capital E's McKenzie Theatre.

— The critically acclaimed opera *Kia Ora Khalid*, opened the Taranaki Festival of the Arts before heading to Australia for a season at the Melbourne Arts Centre, playing to a combined audience of 3,792.

Capital E



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Events

Summer Scorcher turned Wellington's winter upside with Capital E transformed into a seaside village including a deck-chair cinema offering short films programmed by Square Eyes - New Zealand Children's Film Foundation.

— *A Curious Wonderland* invited families to explore a magical Lewis Carroll inspired space, complete with croquet lawn and a wall of handmade roses that children could add to. Complimentary technology workshops were offered alongside, including the Motion Technology series.

— *The Big Halloween* attracted over 4,000 to Civic Square with an Alice In Wonderland themed programme. Families enjoyed short-films in the Sinister Cinema, circus performances on the main floor and a mix of games and attractions in Civic Square, including a popular costume competition. The event was sponsored by The Natural Confectionary Company and the Wellington Community Trust.

— Capital E hosted two successful fundraising events for community projects; *Lego Expo*, an event supporting Rotary and the annual Supper Club Wellington fundraising event for Ronald McDonald House.

Creative Technology

School holiday workshops *Game On* in SoundHouse™ New Zealand and a *Back To The Future* programme in the OnTV Studio were fully subscribed, with generated material uploaded and broadcast from our website.

— The Creative Technology team helped produce the annual Pride Awards and for the first time sponsored a category, the Creative Achievement Award, which recognises community and educational endeavours in young people.



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Carter Observatory

New initiatives and achievements

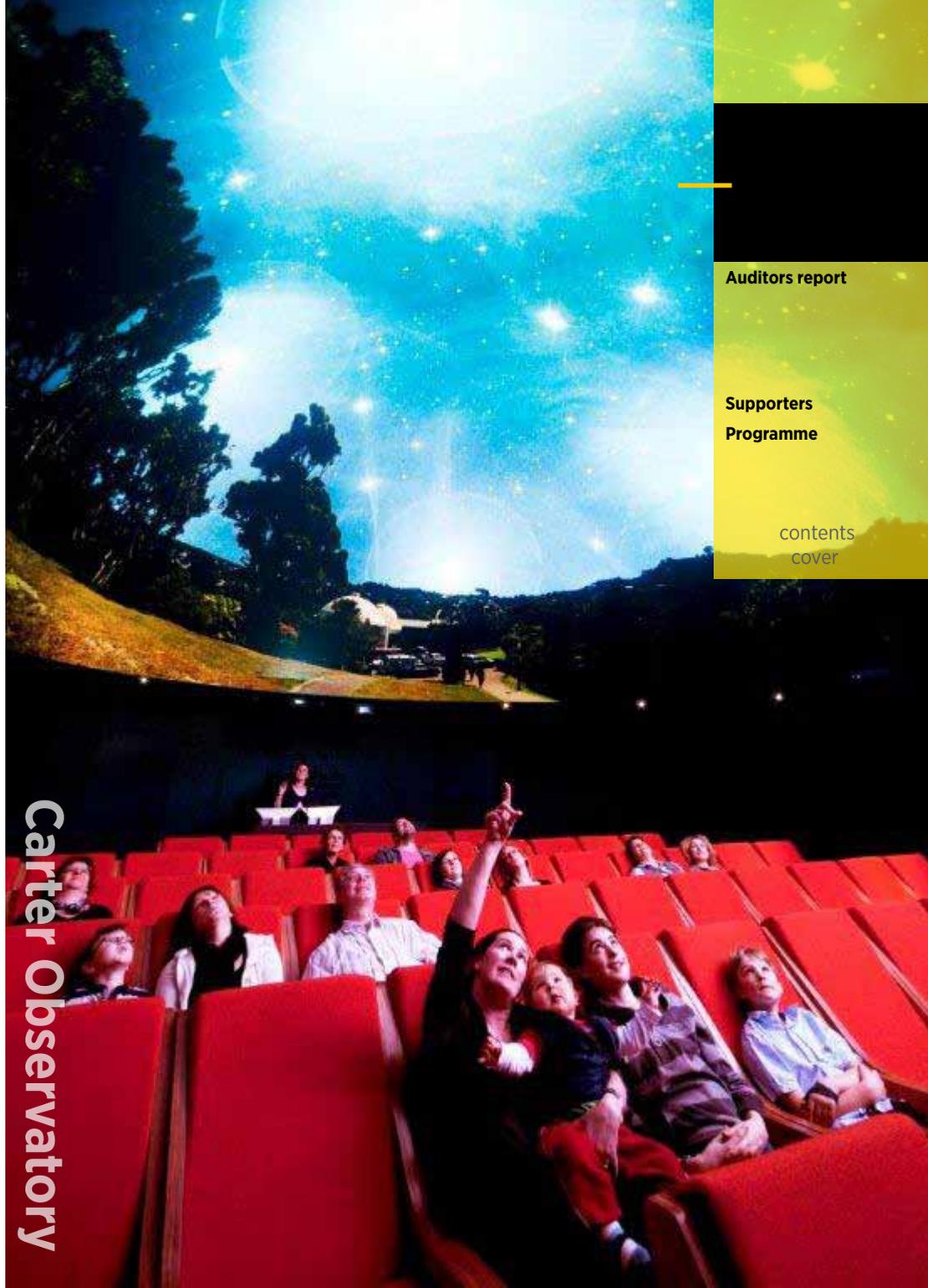
The Carter Observatory welcomed its 100,000th visitor since re-opening in March 2010. Visitation has continued to build in 2011-12 to 50,976, a 10% increase on the previous year.

_____ We celebrated the 70th anniversary of the Observatory's first opening in 1942 which provided an opportunity to unveil a beautifully restored English regulator clock (John Moore & Sons, c.1860) believed to be the oldest of its kind in New Zealand dating back to the Time Service at the Dominion Observatory.

_____ The James Short Telescope has also been restored and is currently on display at Tairāwhiti Museum, Gisborne.

_____ Additions to the permanent visitor experience the *Pickering Gallery*, *Tūhura Module* and Library were opened on time and within budget, with funding from the New Zealand Lottery Grants Board and the Institute of Professional Engineers Foundation. These experiences add a new level of interactivity and interpretation, especially engaging younger visitors.

_____ *Get Into Space* providing subsidised entry and travel costs for low decile schools and under-represented community groups has been generously supported by OMV New Zealand Limited.



Carter Observatory

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Exhibitions, events and education

Our multimedia portfolio has continued to grow. New shows were introduced in the Theatre: *Māui and the Legend of the Sun*; and in the Planetarium: *Dawn of the Space Age*, and *Wildest Weather in the Solar System*.

— We also took our first steps into the digital art space, screening *Coral: Rekindling Venus* in conjunction with Felix Media and the Australian High Commission.

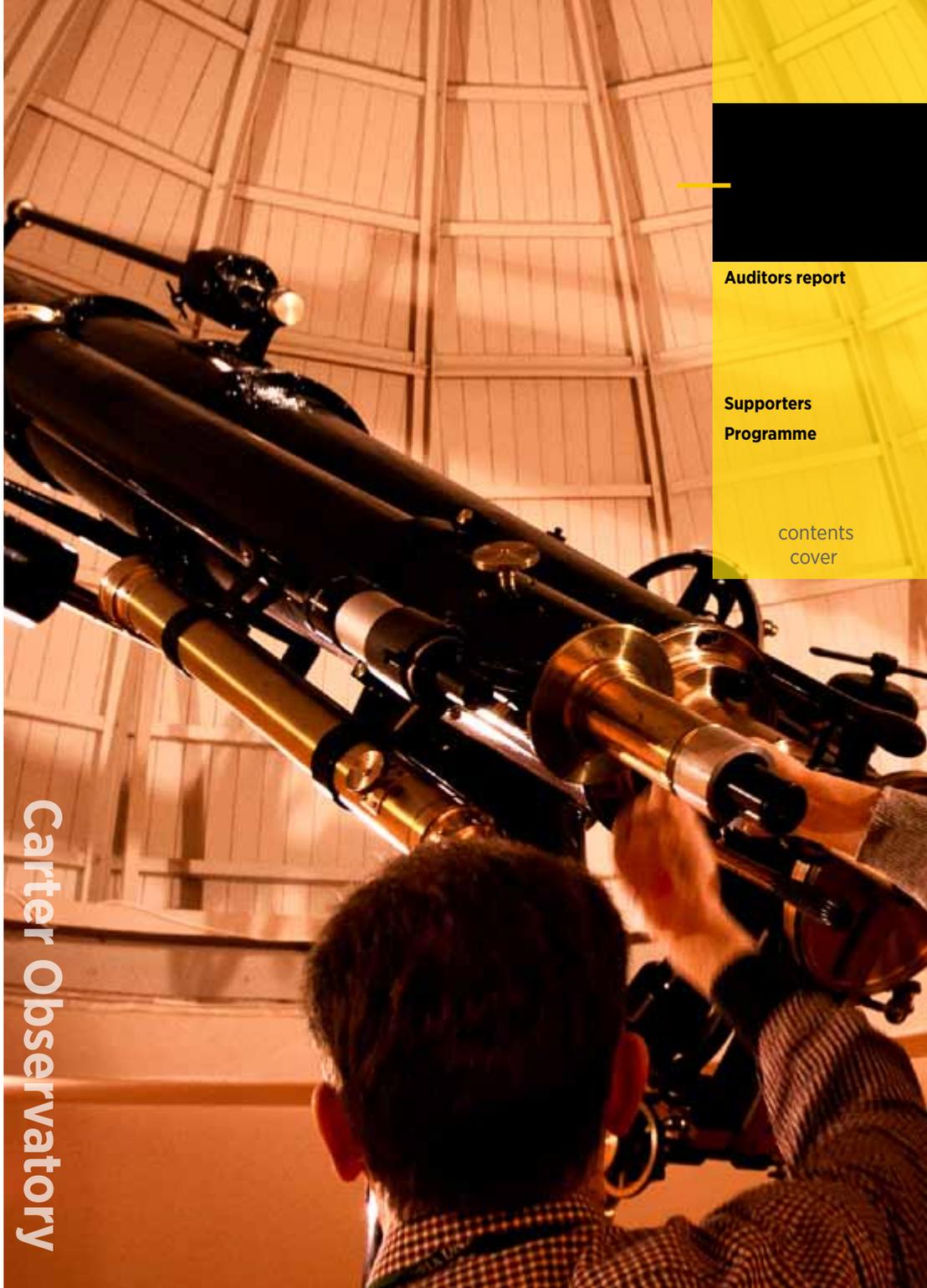
— We hosted around 7,000 students and their educators, providing curriculum-linked planetarium shows, workshops in the OMV Room, and exhibition talks.

— Evening events featuring talks from guest speakers and staff included topics ranging from *An Observers Guide to the Moon*, to a family workshop celebrating the mid-summer solstice.

— Our contribution to the Real New Zealand Festival for RWC 2011 was a series of events focused on the cultural significance of navigation and involved guest speakers Paul Curnow, Dr Julie Teetsov and Papa Tipua.

— Ben Ngaia from Taranaki Whānui ki te Upoko o te Ika launched our Matariki celebrations which continue to develop as a signature event and helps us to build relationships with tangata whenua and cultural organisations in the city. Our family day organised with Capital E was again very popular with Wellington families.

— Events such as the Aurora Australis, Super Moon and Transit of Venus have helped position Carter as a place that makes astronomical phenomena accessible and engaging for all. A good example of this was the trial of online, real-time link ups between the KiwiMars Mission Control in Carter's Library, and the New Zealand team living and working in the Mars Desert Research Station in Utah.



Carter Observatory

Thomas Kühne

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Tourism, Commercial Products, Retail and Venue Hire

We re-launched Star Pass, our membership package and increased the uptake to 950 individual members. Birthday parties have also proved to be popular and our new website has integrated Carter's social media presence and facilitated online bookings.

_____Carter's boutique venue hire offering has gone from strength to strength, exceeding targets and generating very positive feedback and repeat bookings. The addition of the Library has strengthened daytime bookings.

_____Over 500 tourism trade partners and media have toured the Carter Observatory this year and we have established over 20 tourism trade partners from international markets including: Australia, United Kingdom, Germany, France, India, Canada, USA and China.



Thomas Kühne

Big Mark

Carter Observatory



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City Gallery Wellington

New initiatives and achievements

City Gallery Wellington was voted Best Gallery for the third year running in Capital Times Best of 2011. It was also voted Best Venue and third best City Building

— We presented *Oceania* in partnership with The Museum of New Zealand Te Papa Tongarewa during the RWC 2011 as part of the REAL New Zealand Festival.

— We unveiled the permanent public sculpture at Glover Park; *Everything is for the best, in this best of all possible worlds* by Wellington sculptor Shane McGrath.

Exhibitions

Colour/Field 6 May to 31 July 2011 profiled selected works with a botanical theme from the Wellington City Council collection and provided an opportunity to engage with the history and experience of the Wellington Botanic Garden in art.

— *Oceania: Imagining the Pacific* 6 August to 6 November 2011 and complementary exhibition at Te Papa *Oceania: Early Encounters*, celebrated the rich cultural and artistic offering of Aotearoa New Zealand and the Pacific.

— *Prospect: New Zealand Art Now* 25 November 2011 to 12 February 2012 marked the ten year anniversary of *Prospect* as an exhibition and continued the tradition of showcasing and thinking, through the work of 16 important emerging New Zealand artists.

— *The Obstinate Object* 23 February to 10 June 2012, our contribution to the 2012 New Zealand International Festival of the Arts explored the norms of what sculpture is, and can be. It included the work of 30 artists spilling from City Gallery and throughout its spaces.

— *John Pule: Hauaga (The Arrivals)* - presented at the Auckland Art Gallery 16 December 2011 to 25 March 2012 attracting 47,000 visitors.



Kate Whitley

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City Gallery

— *Hylozoic Series: Vesica*: Philip Beesley 18 April – 4 June 2012 captured visitors in a state of reverence as the work reacted and responded to their presence through a network of sensors integrated into its delicately engineered form.

— **The Hirschfeld Gallery** continued to showcase the work of Wellington-based artists, architects and designers. 2011-12 included two solo shows and two group exhibitions: *What Lies Beneath* Gabby O'Connor; *Beginner's Guide to Gilbertese*: Robin White; *A Mobile Library* and *Bitch in Slippers*.

— **The Deane Gallery** programme continued to further our engagement with Māori and Pacific artists featuring five exhibitions: *Lounge Room Tribalism*: Graham Fletcher, *Battle of the Noble Savages*: Greg Semu, *Ara-i-te-uru*: Israel Tangaroa Birch, *Te Ahua Nei*, and *Poly Wants A Cracker*: loane (John) loane. *Ara-i-te-uru* was packaged as a tour product and presented at Whangarei Art Museum.

— **SQUARE2** located in the portico entrance to the Gallery presented energetic and interesting new work by seven local, national, and international video artists.

Performances, public programmes and events

A subterranean tour to the wartime tunnels of Wrights Hill Fortress added an extra dimension to Wayne Barrar's *An Expanding Subterra*.

— Guided tours and art activities for children were provided every weekend for visitors to *Oceania: Imagining the Pacific*.

— A partnership established with the Film Archive during *Oceania* to present films on Pacific art and artists continued during *The Obstinate Object* with the *Documents on Sculpture* film series.



Wax'n Lyrical Pacific poetry jam was again the highlight of our contribution to Matariki and we launched Dean Hapeta aka Te Kupu's rapumentary *Ngātahi (Part 6)*.

A public symposium for curators and artists was organised with Te Papa to reflect on the work and the influence of Don Driver, whose sculptural installation *Ritual* was exhibited in *The Obstinate Object*.

We hosted a series of lectures including international curator Hou Hanru, Robert Leonard who delivered the Gordon H. Brown Lecture, and Chris Price who delivered the first Katherine Mansfield Menton Lecture.

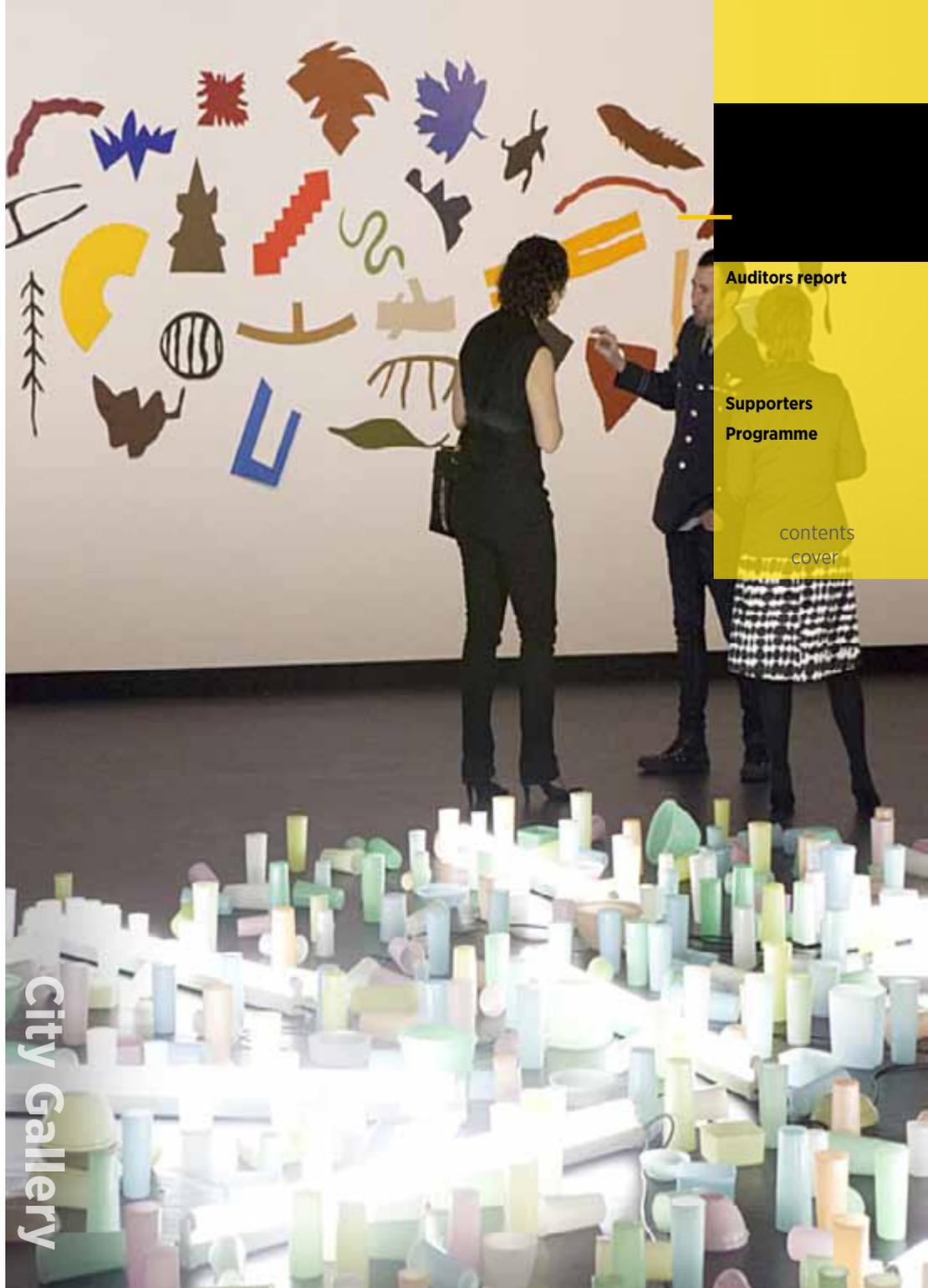
We worked with Massey University to bring Chris Kraus and Paul O'Neill to Wellington; and with the Auckland University School of Architecture and New Zealand Wood to bring Cameron Sinclair and Japanese Architect Taira Nishizawa to Wellington.

New Zealand Sign Language tours have continued to thrive and draw good audiences from this community including some visitors from Auckland.

Demand for Gallery Babes tours for parents and their babies grew during the year and it is now a regular monthly event.

Footnote Dance's *Watch This Space* is one of our most popular regular events, as dancers create improvised works in response to the art on display. The Dance Art Programme was delivered for the *The Obstinate Object* in partnership with Footnote Dance.

Artists' Talks are a cornerstone of our public and education programmes, and many of the artists featured in the exhibition programme provided talks.



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City
Gallery

Kate Whitley

Education

The seasonal Teachers' Previews and hands-on professional development workshops continue to provide teachers with new tools to integrate contemporary art into their classroom teaching. This year over 5,200 students took advantage of the various workshops and tours that were offered during the year.

____ Artist's workshops were delivered by Wi Taepa, Gina Matchitt and Sian Torrington. Wayne Youle provided an Artists' Talk for senior art students.

Research and collections

A number of publications and interpretive brochures were produced by our curators as part of the exhibition programme offered during the year:

Kate Montgomery developed the booklet that accompanied *Prospect: New Zealand Art Now*.

____ Abby Cunnane wrote exhibition brochures for: *What lies beneath*: Gabby O'Connor and *A Mobile Library*.

____ Lily Hacking wrote exhibition brochures for: *Bitch in Slippers*; *Hylozoic Series: Vesica*: Philip Beesley.

____ Reuben Friend wrote exhibition brochures for *Lounge Room Tribalism*: Graham Fletcher; *Ara-i-te-uru*: Israel Tangaroa Birch; *Te ahua nei: Form and Content*: Gina Matchitt & Susana Leiataua; *Poly wants a Cracker*: Ioane (John) Ioane.

____ Aaron Lister and Abby Cunnane co-wrote exhibition notes and pathway cards for *The Obstinate Object*.

____ Abby Cunnane, Reuben Friend and guest curator Greg O'Brien produced the publication to accompany the exhibition *Oceania: Imagining the Pacific*.

____ An exhibition lighting workshop was presented for colleagues in the museum and gallery sector, in association with Museum of New Zealand Te Papa Tongarewa National Services Te Paerangi.



City Gallery

Kirsty O'Leary

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Museums Wellington

New initiatives and achievements

The Museum of Wellington City & Sea's success as a visitor attraction continued to grow as it welcomed its one millionth visitor.

— The Museum of Wellington City & Sea exhibition *Death and Diversity* was a finalist in the Museums Aotearoa 2012 Achievement Award for Exhibition Excellence and received one of twelve Diversity Awards presented by the Race Relations Commissioner.

— *Black in Fashion*, our pop up exhibition for the New Zealand International Arts Festival, used a vacant CBD shop and was presented in partnership with the New Zealand Fashion Museum.

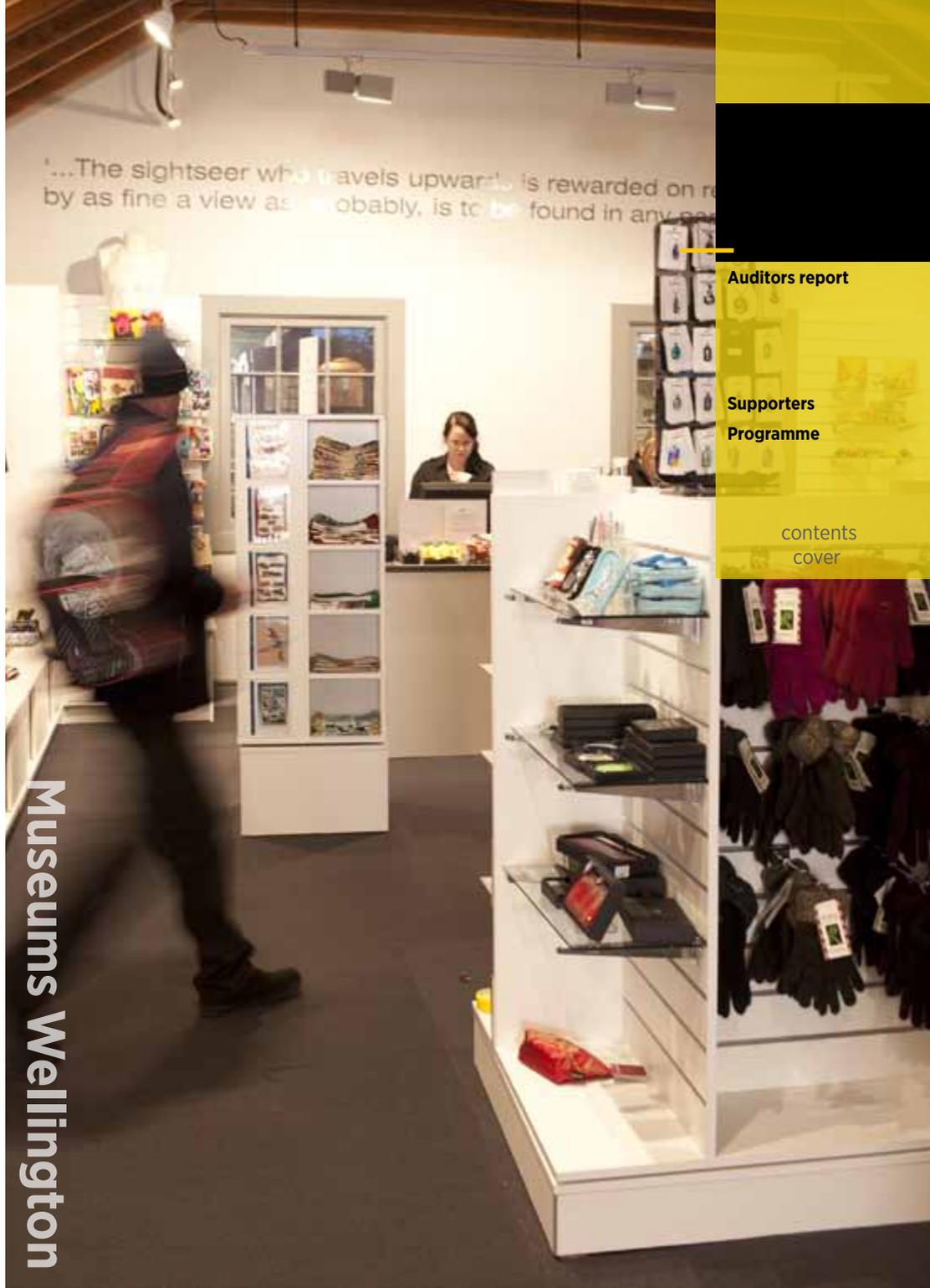
— The Cable Car Museum's partial refurbishment was completed in June 2012 allowing more space for visitors and a greater range of products to be displayed in the retail area.

— The Master Plan for the redevelopment of the Museum of Wellington City & Sea was developed and approved.

— The Collection Store refurbishment was completed on time and within budget.



Amelia O'Neill



Museums Wellington

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Museums Wellington exhibitions

Museum of Wellington City & Sea

Dancing Delights celebrated dance in Wellington during WW2 through the photographs and collections of dance teacher Nesta Carwell-Cooke and featured Karen Walker's costume sketches for the Royal New Zealand Ballet's production of Stravinsky Selection.

Hard on the Heels featured Peter Bush's rugby photography and was our contribution to RWC 2011. The exhibition also featured items from the Museum's Swenson Collection.

Death and Diversity was developed in partnership with the Office of Ethnic Affairs and looked at the ways in which the loss of loved ones is commemorated and celebrated through the diverse traditions of various communities.

Host a Brooch profiled an arts project created in Christchurch post-earthquake in conjunction with JEMposium, the International Jewellery Symposium held at the New Zealand Academy of Fine Arts

Many Objects, Many Stories was an exhibition project in association with Victoria University Museum Studies students of selected collection items and research papers. Several changes were made to permanent exhibitions at Museum of Wellington City & Sea on the Maritime Floor and in Telling Tales.



Peter Bush



Museums Wellington

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Colonial Cottage Museum

Full Circle, an exhibition by local artist Jane Hyder, featured the garden and was our contribution to the 2011 Spring Festival.

— *Looking Around*, a series of Wellington photographic panoramas by Éva Kaprinay, was presented during the New Zealand International Arts Festival

— *The Generation Gap*, an exhibition of mixed media works by Michaela Mills, was timed to coincide with Mother's Day.

Performances, public programmes & events

The events programme for *Dancing Delights* featured 29 concerts, dance activities and performances and tours of Royal New Zealand Ballet's wardrobe.

— *Hard on the Heels* events included talks by Peter Bush and a public programme initiated by Museums Wellington, involving Queens Wharf neighbours, the Olympic Museum, the New Zealand Portrait Gallery and Chicago Bar.

— Thirty five programmes were presented as part of the *Death and Diversity* season and included a debate on voluntary euthanasia and the annual Day of the Dead parade.

— *Black in Fashion* events included a panel discussion and debate, and a book launch hosted at the Museum of Wellington City & Sea.

— Important days in the calendar including Wellington Anniversary Day, Waitangi Day, Wahine Day ANZAC Day, World Heritage Day, International Museums Day and Mother's Day were marked through special events and we participated in the Spring Festival and the Wellington Open Day.



Museums Wellington

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___ *Pass it On* - a play about the 1951 Waterfront Dispute was performed by Paraparaumu College drama students; *Sea of Stories* - a promenade-style play that used the whole museum ran for a week as part of the Fringe Festival; and *Te Ūpoko o te Ika a Māui* - readers' theatre by St Teresa's School performed for a walk-by audience.

___ Two talks: *Medicine at the Museum* by Hannah Zwartz and Fred Allen and *The Marvels of Plant Medicine* by Dr Rosemary Beresford and Dr Susan Heydon were presented at the Colonial Cottage Museum. Jane Hyder's Kids MakeART workshop was also presented at the Museum.

Education

Education programmes were extended with several new programmes developed including a programme at Te Aro Pā and collaborations beyond the Trust such as Te Aho a Māui developed with Wellington City Library. 8,090 students attended education programmes at Museums Wellington, exceeding the target for the year.

___ A third edition of education posters developed to promote our education programmes and as a classroom tool have been published.

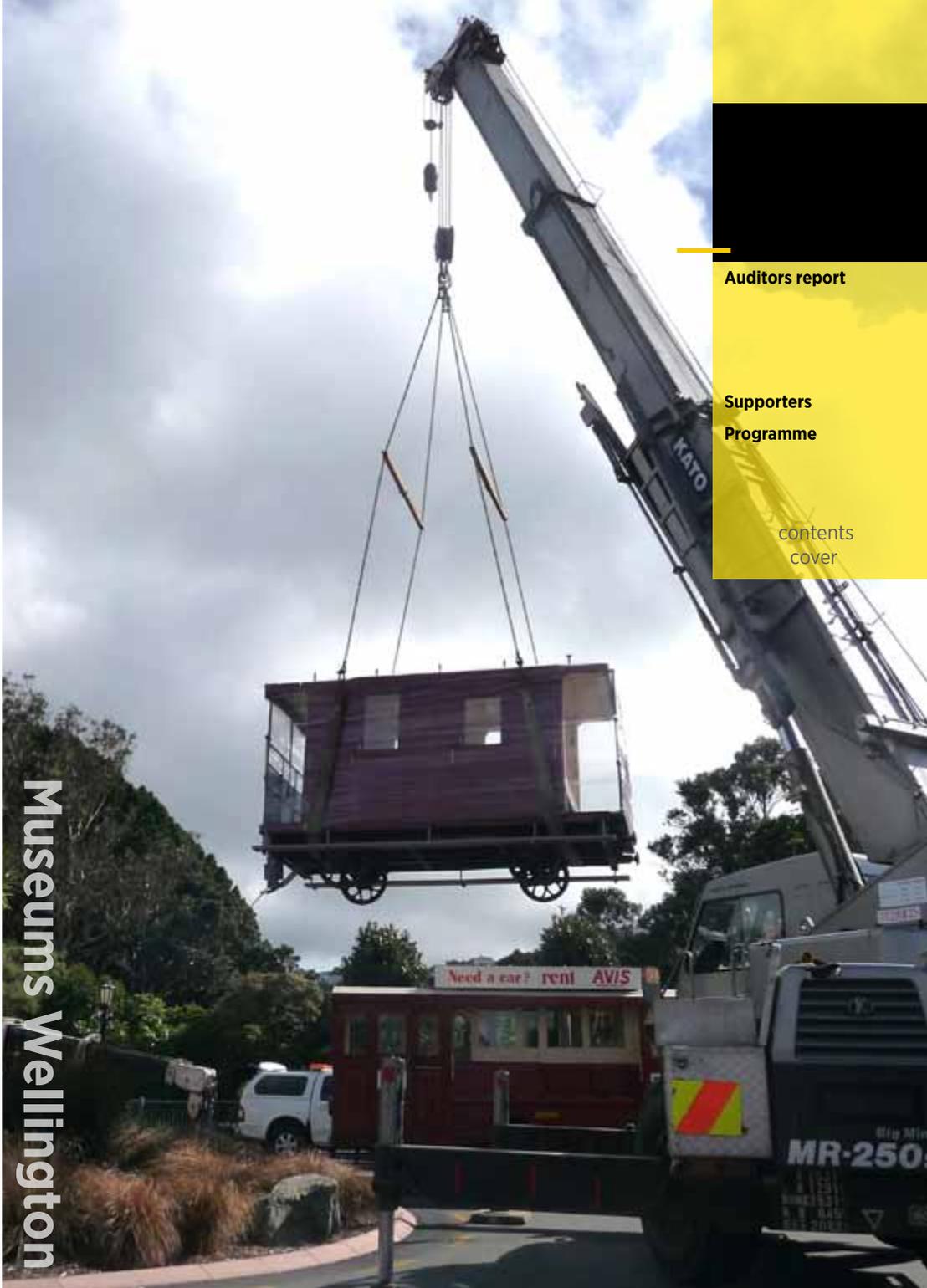


Collections

The main focus of the collections team and volunteers this year was to prepare and remove the collections from the collection store to enable refurbishment. This was completed on time and to budget, and the collection has been returned to the newly refurbished, climate-controlled facility.

_____ The project enabled us to continue our review of the collections against the Collections Policy and to assess their significance for Wellington. A number of items have been transferred to other institutions. At the same time a number of other items have been acquired including a photographic print by Neil Pardington: 'Ornithology Store #2' depicting a storage cabinet holding the carcasses of dead albatross that died during the Wahine storm. Donations to the collections included items from the Wellington Dental School, including a Kauri dental chair.

_____ During the year a full assessment of the Colonial Cottage Museum collection was completed, including improved documentation. The team is now working with Te Papa to return items that have been on long-term loan.



Museums Wellington

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Independent auditor's report

To the readers of Wellington Museums Trust Incorporated Financial statements and statement of service performance for the year ended 30 June 2012

The Auditor-General is the auditor of Wellington Museums Trust Incorporated ("the Trust"). The Auditor-General has appointed me, Graeme Edwards, using the staff and resources of KPMG, to carry out the audit of the financial statements and statement of service performance of the Trust on her behalf.

We have audited:

- the financial statements of the Trust on pages 35 to 52, that comprise the statement of financial position as at 30 June 2012, the statement of comprehensive income, 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 statement of service performance of the Trust on pages 31 to 33.

Opinion

In our opinion:

- the financial statements of the Trust on pages 35 to 52:
 - comply with generally accepted accounting practice in New Zealand; and
 - fairly reflect the Trust's:
 - financial position as at 30 June 2012; and
 - financial performance and cash flows for the year ended on that date; and
- the statement of service performance of the Trust on pages 31 to 33 - complies with generally accepted accounting practice in New Zealand; and
 - fairly reflects the Trust's service performance achievements measured against the performance targets adopted for the year ended 30 June 2012.

Our audit was completed on 15 August 2012. This is the date at which our opinion is expressed.

The basis of our opinion is explained below. In addition, we outline the responsibilities of the Board of Trustees and our responsibilities, 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 International Standards on Auditing (New Zealand). Those standards require that we comply with ethical requirements and plan and carry out

our audit to obtain reasonable assurance about whether the financial statements and statement of service performance are free from material misstatement.

Material misstatements are differences or omissions of amounts and disclosures that would affect a reader's overall understanding of the financial statements and statement of service performance. If we had found material misstatements that were not corrected, we would have referred to them in our opinion.

An audit involves carrying out procedures to obtain audit evidence about the amounts and disclosures in the financial statements and statement of service performance. The procedures selected depend on our judgement, including our assessment of risks of material misstatement of the financial statements and statement of service performance, whether due to fraud or error. In making those risk assessments, we consider internal control relevant to the preparation of the Trust's financial statements and statement of service performance that fairly reflect the matters to which they relate. We consider internal control in order to design audit procedures that are appropriate in the circumstances but not for the purpose of expressing an opinion on the effectiveness of the Trust's internal control.

An audit also involves evaluating:

- the appropriateness of accounting policies used and whether they have been consistently applied;
- the reasonableness of the significant accounting estimates and judgements made by the Board of Trustees;
- the adequacy of all disclosures in the financial statements and statement of service performance; and
- the overall presentation of the financial statements and statement of service performance.

We did not examine every transaction, nor do we guarantee complete accuracy of the financial statements and statement of service performance. We have obtained all the information and explanations we have required and we believe we have obtained sufficient and appropriate audit evidence to provide a basis for our audit opinion.

Responsibilities of the Trustees

The Board of Trustees is responsible for preparing financial statements and a statement of service performance that:

- comply with generally accepted accounting practice in New Zealand;
- fairly reflect the Trust's financial position, financial performance and cash flows; and
- fairly reflect its service performance achievements.

The Board of Trustees is also responsible for such internal control as it determines is necessary to enable the preparation of financial statements and a statement of service performance that are free from material misstatement, whether due to fraud or error.

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

Responsibilities of the Auditor

We are responsible for expressing an independent opinion on the financial statements and statement of service performance and reporting that opinion to you based on our audit. Our responsibility arises from section 15 of the Public Audit Act 2001 and section 69 of the Local Government Act 2002.

Independence

When carrying out the audit we followed the independence requirements of the Auditor-General, which incorporate the independence requirements of the New Zealand Institute of Chartered Accountants.

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



Graeme Edwards
KPMG

On behalf of the Auditor-General, Wellington, New Zealand

Matters relating to the electronic presentation of the audited financial statements and statement of service performance

This audit report relates to the financial statements and statement of service performance of the Trust for the year ended 30 June 2012 included on the Trust's website. The Trust's Board of Trustees is responsible for the maintenance and integrity of the Trust's website. We have not been engaged to report on the integrity of the Trust's website. We accept no responsibility for any changes that may have occurred to the financial statements and statement of service performance since they were initially presented on the website.

The audit report refers only to the financial statements and statement of service performance named above. It does not provide an opinion on any other information which may have been hyperlinked to or from the financial statements and statement of service performance. If readers of this report are concerned with the inherent risks arising from electronic data communication they should refer to the published hard copy of the audited financial statements and statement of service performance and the related audit report dated 15 August 2012 to confirm the information included in the audited financial statements and statement of service performance presented on this website.

Legislation in New Zealand governing the preparation and dissemination of financial information may differ from legislation in other jurisdictions.

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Service performance

Key performance indicators

	<i>measures for 2010-12</i>	<i>status at 30 June 2012</i>
general attendance	plan: total visits of 612,550 are achieved	not achieved: 607,613
	City Gallery Wellington 143,000	City Gallery Wellington 115,363
	Mus of Wellington City & Sea 92,700	Mus of Wellington City & Sea 102,894
	Capital E 93,500	Capital E 95,009
	Cable Car Museum 226,888	Cable Car Museum 238,345
	Carter Observatory 52,300	Carter Observatory 50,976
	Colonial Cottage Museum 2,081	Colonial Cottage Museum 2,736
	Cricket Museum 2,081	Cricket Museum 2,290
quality of visit	an average of 90% of visitors rate the quality of their experience as good or very good	achieved: average of 94.5%
		City Gallery Wellington 86%
		Mus of Wellington City & Sea 98%
		Capital E 97%
		Cable Car Museum 92%
		Carter Observatory 94%
		Colonial Cottage Museum 100%
	<i>Quality is measured in terms of: the relevance of experience; information acquired; friendliness of staff; length of visit, and overall enjoyment</i>	
repeat visitation	an average of 27% repeat visitation is achieved	achieved: average of 36%
		City Gallery Wellington 72%
		Mus of Wellington City & Sea 36%
		Capital E 46%
		Cable Car Museum 27%
		Carter Observatory 25%
		Colonial Cottage Museum 12%

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	<i>measures for 2010-12</i>		<i>status at 30 June 2012</i>		
city residents awareness <i>annual Council Survey of residents (ratepayers) awareness</i>	residents awareness		achieved: average of 87.6%		
	City Gallery Wellington	88%	City Gallery Wellington	79%	not achieved
	Mus of Wellington City & Sea	90%	Mus of Wellington City & Sea	89%	not achieved
	Capital E	85%	Capital E	87%	achieved
	Cable Car Museum	90%	Cable Car Museum	90%	achieved
	Carter Observatory	93%	Carter Observatory	93%	achieved
	Colonial Cottage Museum	55%	Colonial Cottage Museum	43%	not achieved
	Cricket Museum	55%	Cricket Museum	49%	not achieved
% of items aligned with Collections Policy	75% of Collections are aligned with the Collections Policy		achieved		
non Council revenue (excluding Carter Observatory)	achieve \$2,304,000 non Council revenue		achieved: \$2,437,840		
	City Gallery Wellington	487,000	City Gallery Wellington	435,663	
	Museums Wellington	581,000	Museums Wellington	717,448	
	Capital E	1,021,000	Capital E	1,064,833	
efficiency (Council subsidy per visit excluding Carter Observatory)	the average subsidy per visitor is \$13.81		not achieved: \$13.82		
	City Gallery Wellington	13.88	City Gallery Wellington	16.79	
	Museums Wellington	5.55	Museums Wellington	4.93	
	Capital E	11.98	Capital E	12.42	

	<i>measures for 2010-12</i>	<i>status at 30 June 2012</i>
efficiency (spend per visit excluding Carter Observatory)	the average spend per visit is \$2.64	achieved: \$2.81
	City Gallery Wellington 2.41	City Gallery Wellington 1.49
	Museums Wellington 1.40	Museums Wellington 2.37
	Capital E 5.72	Capital E 4.32
Carter Observatory	as detailed below	not achieved
	non Council revenue 733,000	non Council revenue 640,866
	subsidy per visit 5.74	subsidy per visit 5.89
	spend per visit 12.45	spend per visit 10.39
Council's review of back-office functions	Participation in Council's review of back-office functions is assessed as positive	achieved

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for the year ended 30 June 2012

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Wellington Museums Trust statement of financial position

for the year ended 30 June 2012
in New Zealand Dollars

assets	note	2012	2011
Property, plant and equipment	8	1,989,188	2,142,225
Collection and artefacts	9	2,335,201	2,335,201
Intangible assets	10	17,589	17,606
Total non-current assets		4,341,978	4,495,032
Inventories		165,503	148,831
Trade and other receivables	11	808,193	828,249
Cash and cash equivalents	12	540,469	337,853
Total current assets		1,514,165	1,314,933
Total assets		5,856,143	5,809,965
equity			
Reserves	13	2,164,902	2,163,852
Retained earnings	13	1,811,781	1,907,105
Total equity		3,976,683	4,070,957
liabilities			
Employee benefits	14	101,368	118,003
Total non-current liabilities		101,368	118,003
Trade and other payables	15	1,377,422	1,250,215
Employee benefits	14	400,670	370,790
Total current liabilities		1,778,092	1,621,005
Total liabilities		1,879,460	1,739,008
Total equity and liabilities		5,856,143	5,809,965

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trustee
18 August 2012



trustee
18 August 2012

statement of comprehensive income

for the year ended 30 June 2012
in New Zealand Dollars

	note	2012	2011
Revenue	4	10,537,038	10,493,724
Other operating income	4	343,247	393,324
Total operating income		10,880,285	10,887,048
Personnel expenses	6	(4,757,964)	(4,666,126)
Depreciation and amortisation expenses	8,10	(378,564)	(377,074)
Other operating expenses	5	(5,897,167)	(6,194,655)
Total operating expenses		(11,033,695)	(11,237,855)
Operating deficit before finance income		(153,410)	(350,807)
Finance income	7	59,143	85,107
Finance expenses	7	(7)	(68)
Net finance income	7	59,136	85,039
(Deficit) for the period		(94,274)	(265,768)
Total comprehensive income for the period		(94,274)	(265,768)

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statement of changes in equity

for the year ended 30 June 2012
in New Zealand Dollars

	note	2012	2011
Balance at 1 July 2011	13	4,070,957	4,336,725
Deficit for the period		(94,274)	(265,768)
Total comprehensive (income) for the period		(94,274)	(265,768)
Balance at 30 June 2012	13	3,976,683	4,070,957

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statement of cash flows

for the year ended 30 June 2012
in New Zealand Dollars

cash flows from operating activities	note	2012	2011
Cash was provided from:			
Receipts from customers		2,555,985	2,550,284
Receipts from related parties		8,239,884	7,795,970
Interest received	7	59,143	85,106
		10,855,012	10,431,360
Cash was applied to:			
Payments to suppliers and employees		(8,150,458)	(7,346,143)
Payments to related parties		(2,376,635)	(2,831,998)
Interest paid	7	(7)	(68)
Net GST received/(paid)		100,213	(77,789)
		(10,426,887)	(10,255,998)
Net Cash Inflow from Operating Activities	19	428,125	175,362

cash flows from investing activities

Cash was applied to:			
Purchase of property, plant and equipment		(225,509)	(190,758)
Net Cash Outflow from Investing Activities		(225,509)	(190,758)

cash flows from financing activities

Cash was applied to:			
Term loan & hire purchase repayments		-	(8,497)
Net Cash Outflow from Financing Activities		-	(8,497)

Net Increase/(Decrease) in cash and cash equivalents		202,616	(23,893)
Cash and cash equivalents at beginning of period		337,853	361,746
Cash and cash equivalents at end of period	12	540,469	337,853

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notes to the financial statements

significant accounting policies

1 Reporting entity

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

The financial statements of the Trust include the activities of the following business units - the Wellington Museums Trust, the Museum of Wellington City & Sea, City Gallery Wellington, Capital E, the Colonial Cottage Museum, the Wellington Cable Car Museum and the Carter Observatory as from 1 June 2010.

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

The financial statements of the Trust are for the year ended 30 June 2012. The financial statements were authorised for issue by the Trustees on 18 August 2012.

2 Basis of preparation

a) *Statement of compliance and basis of preparation*

The financial statements have been prepared in accordance with Generally Accepted Accounting Practice in New Zealand (NZ GAAP), applying the Framework for Differential Reporting for entities adopting the New Zealand equivalents to International Financial Reporting Standards, and its interpretations (NZ IFRS). The Trust is a public benefit entity, as defined under NZ IAS 1.

The Trust qualifies for differential reporting exemptions as it has no public accountability and the Trust is small in terms of the size criteria specified in Framework for Differential Reporting. All available reporting exemptions allowed under the Framework for Differential Reporting have been adopted, except for NZ IAS 7, Cash flow Statements.

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 the Trust 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 equipment 33% SL
- Office and equipment 25% SL
- Motor vehicles 20% SL
- Building Fittings 5%-25% SL
- Collections & artefacts Not depreciated

The residual value of assets is reassessed annually.

b) *Collections and artefacts*

Collections and artefacts are carried at cost. A substantial amount of the collections were acquired on 29 February 1996 from the Wellington Maritime Museum Trust. All subsequent purchases are recorded at cost. Because the useful life of the collections and artefacts is indeterminate they are not depreciated. They are periodically reviewed for impairment. The Trustees obtained a valuation on specific items to support the carrying value at 30 June 2010. The Trustees reconfirmed that the carrying value at 30 June 2012 is appropriate and that no impairment event has occurred.

c) *Intangible assets*

Computer software

Software applications that are acquired by the Trust 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

d) *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 the Trust'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 whenever the carrying amount of an asset exceeds its recoverable amount. Impairment losses directly reduce the carrying amount of assets and are recognised in surplus/(deficit).

Estimated recoverable amount of other assets, e.g. property, plant and equipment and intangible asset, is the greater of their fair value less costs to sell and value in use. Value in use is determined by estimating future cash flows from the use and ultimate disposal of the asset and discounting these to their present value using a pre-tax discount rate that reflects current market rates and the risks specific to the asset. For an asset that does not generate largely independent cash inflows, the recoverable amount is determined for the cash-generating unit to which the asset belongs.

h) Interest-bearing loans

Interest-bearing loans are recognised initially at fair value less attributable transaction costs.

i) Employee benefits

Long service leave

The Trust'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 Balance Sheet date.

j) Provisions

A provision is recognised when the Trust 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.

k) Trade and other payables

Trade and other payables are stated at cost.

l) Revenue

(i) Funding

The Trust's activities are supported by grants, sponsorship and admissions. Grants received that are subject to conditions are initially recognised as a liability and revenue is recognised only when the services are performed or conditions are fulfilled.

(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 Income Statement at the point at which they are receipted into the Trust's bank account.

(iii) Sale of merchandise

Revenue from the sale of merchandise, netted with cost of goods sold, 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.

m) 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.

n) Availability of future funding

The Trust is reliant on the Wellington City 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 Wellington City Council has been approved for the year ended 30 June 2013.

If the Trust were 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, the Trust may have to provide for further liabilities that might arise, and to reclassify property, plant and equipment as current assets.

o) Income tax

The Trust is registered as a Charitable Trust and is exempt from income tax. The Trust 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.

p) 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.

notes to the financial statements*in New Zealand Dollars***4 revenue and other operating income**

	note	2012	2011
Wellington City Council operational grant		6,164,244	5,962,449
Wellington City Council rental grant		1,768,973	1,768,974
Ministry of Education contracts for service		335,399	313,448
Creative New Zealand grants		444,289	491,540
Other grants, sponsorship & donations	21	206,313	247,725
Admissions income & sales		1,433,765	1,571,756
Facility hire		184,056	137,832
Total revenue		10,537,039	10,493,724
Sub-lease income		148,247	141,088
Other income		194,999	252,236
Total other operating income		343,246	393,324
		10,880,285	10,887,048

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notes to the financial statements*in New Zealand Dollars***Auditors report****Supporters
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	note	2012	2011
Exhibitions & programmes		1,914,716	1,910,005
Rent paid		1,835,075	1,835,075
Marketing & promotions		581,600	811,953
Occupancy costs (excluding rent)		780,003	779,064
Other administration expenses		188,025	284,231
Communication costs		161,780	149,113
Trustee fees & expenses		106,043	101,540
Technology costs		247,572	242,783
Professional fees		57,354	49,891
Auditors' remuneration		25,000	31,000
		5,897,167	6,194,655

6 personnel expenses

Wages and salaries		4,774,600	4,641,689
Increase/(decrease) in liability for long-service leave		(16,636)	24,437
		4,757,964	4,666,126

7 net finance costs

Interest income on bank deposits		59,143	85,107
Finance income		59,143	85,107
Interest expense on bank loan		(7)	(68)
Finance expenses		(7)	(68)
Net finance income		59,136	85,039

notes to the financial statements*in New Zealand Dollars***8 property, plant and equipment**

	note	computer equipment	office and equipment	motor vehicles	building fittings	total
Balance at 30 June 2012						
Cost		115,283	1,058,492	61,282	2,594,959	3,830,016
Accumulated depreciation		92,083	695,494	52,084	1,001,167	1,840,828
Carrying value		23,200	362,998	9,198	1,593,792	1,989,188
Current year depreciation		21,475	129,806	12,265	203,249	366,795
Balance at 30 June 2011						
Cost		110,651	862,763	61,282	2,581,563	3,616,259
Accumulated depreciation		70,609	565,689	39,819	797,917	1,474,034
Carrying value		40,042	297,074	21,463	1,783,646	2,142,225
Current year depreciation		19,668	128,234	12,265	203,568	363,735

9 collection and artefacts

	2012	2011
Opening balance	2,335,201	2,335,967
Additions	-	-
Disposals	-	766
Closing balance	2,335,201	2,335,201

Restriction over Title to Assets

As stated in the Transfer of Assets Agreement, the Trustees of the Wellington Museums Trust are unable to part with possession of Unclassified Assets without the consent of the Wellington City Council. Unclassified Assets are defined as those items within the Collection and Artefacts that were obtained by the Wellington Harbour Board or the Wellington Maritime Museum Trust between 26 April 1972 and 2 February 1996.

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notes to the financial statements*in New Zealand Dollars***Auditors report****10 intangible assets**

	note	computer software
Balance at 30 June 2012		
Cost		109,036
Accumulated amortisation		91,447
Carrying value		17,589
Current year amortisation		11,769
Balance at 30 June 2011		
Cost		97,285
Accumulated amortisation		79,679
Carrying value		17,606
Current year amortisation		13,339

11 trade and other receivables

	2012	2011
Accounts receivable	593,711	545,690
Receivables from related parties	207,540	171,145
Prepayments	6,942	20,059
Sundry receivables	-	-
GST receivable	-	91,355
	808,193	828,249

12 cash and cash equivalents

	2012	2011
Bank balances	6,558	38,735
Call deposits	533,911	299,118
	540,469	337,853

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13 equity and reserves

Reconciliation of movement in equity and reserves

	note	capital reserve	Colonial Cottage Museum collection reserve	Museum of Wgtn City & Sea collection reserve	retained earnings	total equity
Balance at 1 July 2010		2,122,962	23,895	14,129	2,175,739	4,336,725
(Deficit) for the period					(265,768)	(265,768)
Transferred to Museum of Wgtn City & Sea Collection Reserve				2,866	(2,866)	
Balance at 30 June 2011		2,122,962	23,895	16,995	1,907,105	4,070,957
Balance at 1 July 2011		2,122,962	23,895	16,995	1,907,105	4,070,957
(Deficit) for the period					(94,274)	(94,274)
Transferred to Museum of Wgtn City & Sea Collection Reserve				1,050	(1,050)	
Balance at 30 June 2012		2,122,962	23,895	16,995	1,907,105	4,070,957

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.

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 the Wellington Museums Trust for the purpose of establishing a collection fund for the Colonial Cottage Museum. The Trust agreed to transfer this and a similar amount to the fund.

Museum of Wellington City & Sea Collection Reserve

During the year ended 30 June 2005 the Trustees decided to place all donations received from the Museum Foundation membership into a collection reserve for future museum acquisitions. A total of \$1,050 was received by way of donations from members during the year ended 30 June 2012 (2011: \$2,866).

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	2012	2011
Current		
Payroll accruals	201,267	158,263
Liability for holiday pay	199,403	212,527
	400,670	370,790
Non-current		
Liability for long-service leave	101,368	118,003
	101,368	118,003
	502,037	488,793

15 trade and other payables

	2012	2011
Trade payables	446,940	129,904
Payables to related parties	597,649	701,562
Revenue in advance	159,300	190,621
ACC premiums	17,325	14,448
GST Payable	8,859	-
Non-trade payables and accrued expenses	147,349	213,680
	1,377,422	1,252,215

notes to the financial statements

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16 operating leases

Leases as lessee

Non-cancellable operating lease rentals are payable as follows:

	note	2012	2011
Less than one year		1,189,413	255,083
Between one and five years		1,553,883	120,439
More than five years		198,285	-
		2,941,581	375,522

On 8 June 1999, the Wellington Museums Trust signed a 12 year lease agreement with a further 12 year right of renewal with the Wellington City Council for the rental of the Bond Store premises, as at 30 June 2012 the new lease is yet to be signed. The current and non-current lease commitments under this agreement are for \$nil (2011: \$nil) and \$nil (2011: \$nil) respectively. Under the Funding Deed between the Wellington Museums Trust and the Wellington City Council, the Trust is reimbursed for these costs.

On 4 August 2005, the Wellington Museums Trust signed a 3 year lease agreement with three 3 year right of renewals with the Wellington City Council for the rental of the City Gallery and Capital E premises in Civic Square. The second right of renewal was taken up on 4 August 2011. The current and non-current commitments under this agreement are for \$1,067,155 (2011: \$88,929) and \$1,156,085 (2011: nil) respectively. Under the Funding Deed between the Wellington Museums Trust and the Wellington City Council, the Trust is reimbursed for these costs.

Two of the leased properties have been sublet by the Trust. The lease and sublease expired on 7 June 2011 in the case of the Bond Store (currently in the process of being renewed) and expire on 4 August 2014 for the Civic Square properties. Sublease payments of \$121,500 are expected to be received during the year ending 30 June 2013.

During the year ended 30 June 2012, \$1,209,582 was recognised as an expense in the Surplus/(deficit) in respect of operating leases (2011: \$1,768,974). \$148,247 was recognised as income in the Surplus/(deficit) in respect of sub-leases (2011: \$141,088).

17 capital commitments

As at 30 June 2011, there are no capital commitments (2010: \$nil), which have not been accounted for.

18 contingencies

There are no material contingent liabilities at balance date (2010: \$nil)

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19 reconciliation of operating surplus to net cash flows from operating activities

	note	2012	2011
Operating (Deficit) for the Year		(94,274)	(265,768)
Adjustments:			
<i>Add Non-Cash Items:</i>			
Depreciation and amortisation expense		378,564	377,074
<i>Movements in Working Capital:</i>			
Decrease/(Increase) in Other Current Assets		3,384	(632,639)
(Decrease)/Increase in Trade Creditors		221,982	(124,022)
(Decrease)/Increase in Accruals and Provisions		(81,531)	820,717
Net Cash Inflow from Operating Activities		428,125	175,362

20 related parties

(i) Identity of related parties

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

The Trust operates under a Funding Deed with the Council which requires the Trust to deliver museum services in accordance with the provisions of the Trust Deed, the Funding Deed and the Statement of Intent, agreed with Wellington City 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 Wellington City Council as rent on properties owned by the Wellington City Council and occupied by the Museum of Wellington City & Sea, Capital E and the City Gallery Wellington.

20 related parties (continued)

(ii) Related party transactions

During the year, the Trust entered into related party transactions of the following nature:

	transaction value year ended		balance outstanding as at 30 June	
	2012	2011	2012	2011
Receipts				
Wellington City Council - operational grant	6,164,241	5,962,449	-	-
Wellington City Council - rental grant	1,768,973	1,768,974	-	-
Wellington City Council - miscellaneous	306,667	64,547	207,539	171,145
Payments				
Wellington City Council - rental	1,768,973	1,768,974	-	-
Wellington City Council - miscellaneous	607,663	1,063,024	597,649	701,562

(iii) Remuneration of key management personnel

Total remuneration is included in personnel expenses (note 6)

	2012	2011
Trustees	106,043	101,540
Executive officers	486,775	502,841
	592,818	604,381

21 other grants, sponsorship & donations

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

	note	2012	2011
Capital E			
Asia 2000 Foundation of NZ		-	1,573
Booker Spalding Ltd		6,500	6,500
The Community Trust of Wellington		5,000	10,000
Wellington City Council		19,000	14,000
Sargood Bequest		-	5,000
Lion Foundation		10,000	25,000
The Otago Community Trust		5,000	2,500
The Community Trust of Canterbury		6,000	9,500
The Community Trust of Southland		7,000	7,000
Trust House Charitable Trust		1,000	1,500
New Zealand Seafood Industry Council		-	15,000
Four Winds Foundation		-	16,000
Hutt Mana Charitable Trust		-	5,000
The Performing Arts Foundation		-	1,497
Nikau Foundation		-	5,000
Mana Community Grants Foundation		-	5,100
Jardine Risk Consultants		-	500
The Boat Shed		-	800
Red Wolf High Level Security Ltd		-	500
The Parade Cafe		-	1,000
RealTech		-	400
Eastern & Central Community Trust		3,500	4,000
KPMG		-	2,500
Silicon Systems		-	1,930
ASB Community Trust		23,210	-
Arts Access Aotearoa		3,000	
Cadbury New Zealand		5,000	
Pelorus Charitable Trust		2,500	
Sundry		3,239	10,370

notes to the financial statements*in New Zealand Dollars***21 other grants, sponsorship & donations (cont)**

	2012	2011
City Gallery Wellington		
Wellington City Council	29,402	-
The Warren Trust	20,000	-
Asia 2000 Foundation of NZ	5,000	-
The City Gallery Foundation	-	24,046
Te Taura Whiri i te Reo Maori	1,000	-
Museum of Wellington City & Sea		
Ministry of Ethnic Affairs	5,111	8,889
Funeral Directors Association	8,889	-
New Zealand Lotteries Grant Board	-	9,919
New Zealand Police	16,957	13,043
European Union Commission	-	2,222
Bank of New Zealand Limited	-	8,200
Wellington Cable Car Museum		
Sundry	-	50
Carter Observatory		
Carter Observatory Trust Board	-	20,491
OMV New Zealand Ltd	10,000	-
Sundry	4	-
Trust Office		
Wellington City Council	10,000	8,696
Total other grants, sponsorship & donations	206,313	247,725

Other grants, sponsorships & donations for year included \$nil (2011 \$85,423) relating to the biennial Capital E National Arts Festival.

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22 Carter Observatory

The Trust governs, manages and controls the Carter Observatory for the Wellington City Council under a Memorandum of Understanding (MOU) as if it were a Trust institution under the Trust Deed but subject to and with the benefit of the MOU. The MOU expired on 30 June 2012 and the Trust and Council are in the process of renewing the MOU. Therefore, the Trust has recognised the operations of Carter Observatory in the financial statements.

23 subsequent event

There have been no significant events after balance date that have affected the accuracy of these financial statements.

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Governance report

Wellington Museums Trust Trustees are appointed by Council and are standard-bearers for the Trust's vision. They are responsible for setting the strategic direction for the Trust and approving the Statement of Intent and the Annual Business Plan. The Board monitors organisational performance, the organisation's ongoing viability and the maintenance of its competitiveness.

_____The Board delegates the day-to-day operation of the Trust to the Chief Executive, who reports to the Board.

_____The Board meets no fewer than nine times per year and has established two committees that review relevant matters prior to consideration by the full Board. These are the Audit and Risk Committee and the People Planning and Performance Committee. In addition, the Board will convene ad hoc working groups to consider specific issues, and guidance in specialist areas is also provided as appropriate.

Board committees

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

People Planning and Performance (PPP) Committee provides guidance and support to the Chief Executive in a Human Resources context.

Board membership and meeting attendance during 2011-12

	appointed	term expires	meetings eligible to attend	meetings attended
Ray Ahipene-Mercer	01.11.10	31.10.13	9	9
Quentin Hay (<i>chair from 01.01.11</i>)	01.01.07	31.12.13	9	9
Alick Shaw	01.07.09	30.06.13	9	8
Philip Shewell	01.01.09	30.06.13	9	9
Jo Bransgrove	01.07.11	30.06.14	9	9
Jackie Lloyd	01.07.11	30.06.14	9	9

Board membership changes since 1 July 2012

Philip Shewell was reappointed in December 2011 for a further term, expiring on 30 June 2013 and Alick Shaw was reappointed in June 2012 for a further term, expiring on 30 June 2013.

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Our supporters

Wellington Museums Trust institutions enjoy support from a wide range of individuals and organisations through partnerships for exhibitions and public programmes; sponsorships, donations and grants; and Friends organisations and volunteers.

_____ We gratefully acknowledge the support of Wellington City Council – principal funder of the Trust; Creative New Zealand for its recurrent support of the Capital E National Theatre for Children and the Capital E National Arts Festival; the Ministry of Education for Learning Experiences Outside the Classroom (LEOTC) funding at Capital E, City Gallery Wellington, Carter Observatory and Museums Wellington.

Capital E

Capital E McKenzie Theatre

Sir Roy McKenzie

The biennial Capital E National Arts Festival

Nikau Foundation; The Lion Foundation; Omnigraphics; Prime Hotels; Adshel; Media 5; Wellington Community Trust; Silicon Direct; Nic Inc.; The Performing Arts Foundation of New Zealand; TG Macarthy Trust; The Sargood Bequest; Maximarketing Services Ltd.; Mana Community Grants Foundation; MJF Lighting; Parade Café; Realtech; Booker Spalding Ltd; Four Winds Foundation Ltd; KPMG; Caffè L'affare; Red Wolf High Level Security; New Zealand Symphony Orchestra; New Zealand Coach Services; TVNZ; The Royal Society; National Portrait Gallery; Positively Wellington Venues; Oceania, Museum of New Zealand Te Papa Tongarewa, Hutt Mana Charitable Trust; Creative New Zealand; Wellington City Council Events; The Dominion Post.

Capital E National Theatre for Children

Creative New Zealand; Booker Spalding Ltd.; The Dominion Post; Caffè L'affare; The Interislander; MJF Lighting; Terrapin Puppet Theatre; New Zealand Symphony Orchestra; Nic Inc.

Tours of Songs of the Sea, Hear To See and Boxes

Community Trust of Otago; Telstra Clear Pacific Events Centre; TSB Community Trust; Trust House; Eastern & Central Community Trust; ASB Trust; Canterbury Community Trust; Community Trust of Southland; Pelorus Trust; Expressions, Upper Hutt; The Edge, Auckland.

Capital E Event partners and sponsors

TVNZ; Asian Events Trust; The Dominion Post; Decorada Limited; Weta Workshop; NZ International Arts Festival; Wellington Circus Trust; Asia New Zealand Foundation; Rotary; MJF Lighting; New Zealand Comedy Festival; Storylines Festival; Museum of New Zealand Te Papa Tongarewa; NZ Comedy Festival; Te Manawa; UNICEF; Real NZ Festival; Embassy of France; Wellington Community Trust; Wellington City Council Events.

Creative Technology

Ministry of Education; Sir Roy McKenzie and family; Sony New Zealand Ltd.; Wacom Co. Ltd.

Capital E Playground

Gecko Press; Advance Electrical; Michael Peel; Jarren Jackson; Blair Bryan.

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Carter Observatory

The Carter Observatory Trust, chaired by Richard Bentley.

Stellar Sponsors

New Zealand Lottery Grants Board; OMV New Zealand Limited; Pelorus Trust; and the New Zealand Government.

Galactic Sponsors

The Todd Foundation; The Lion Foundation; Southern Trust; Wellington Community Trust.

Lunar Sponsors

MWH New Zealand Limited; Endeavour Community Trust; Trust Charitable Foundation; Mana Community Grants Foundation; Clemenger BBDO; Perry Foundation; Kadima; DAC.; TG McCarthy Trust; Institute of Professional Engineers of New Zealand Foundation; and Peter & Ruth Graham.

Volunteers

Volunteers make an important contribution to the work of Carter Observatory. We are grateful to members of the Royal Society of New Zealand Wellington Branch, as well as the Wellington and Phoenix Astronomical Societies for their support. Wayne Nelson joined us cataloguing our Library collection.

Public Programmes & Events

MetService New Zealand; Felix Media; the Australian High Commission; the New Zealand 2011 Festival Lottery Fund.

___*Matariki* – Graphic production for this event was supported by Adprint Limited.

___*Transit of Venus* – The Royal Society of New Zealand's Transit Forum; the Adam Art Gallery, Victoria University, and the Tairāwhiti Museum.

___We are also grateful for the continued support of the Dominion Post, Positively Wellington Tourism and the Wellington Convention Bureau.

City Gallery Wellington

City Gallery Wellington Foundation, chaired by Alan Judge

Honorary Life Benefactors

Russell Hancock Family; Michael Hirschfeld Family; Denis & Verna Adam; and Sir Roderick & Gillian Lady Deane.

Corporate Benefactors

The Chartwell Trust; and Architecture+.

Corporate Patron

Seresin Estate.

Exhibition Sponsors, Supporters and Patrons

___*John Pule: Hauaga (Arrivals)* – Ernst & Young.

___*Oceania* – New Zealand Government through the Ministry for Culture and Heritage as part of the REAL New Zealand Festival; ANZ; Sir Roderick and Gillian Lady Dean; and Mozivision

___*Prospect* – Designworks.

___*The Obstinate Object* – Ernst & Young; the Wellington Sculpture Trust; Wellington City Council; Letting Space; Massey University; Performance Arcade; The Dowse Art Museum; and Te Papa.

___*Bitch in Slippers* – Thames Printing.

___*Hylozoic Series: Vesica* – Victoria University School of Design.

Public Programmes Sponsors, Supporters, Partners and Patrons

Victoria University School of Art History; Auckland University; School of Architecture; Footnote Dance; The Dowse; Te Papa; The Adam Art Gallery; Auckland Art Gallery; The Pew Foundation; The Architecture Centre; Massey University; The New Zealand Film Archive; Winn Menton Trust; The Learning Connexion; Deaf Aotearoa; Arts Access Aotearoa; The Documentary Edge Film Festival; The International Film Festival; and Letting Space.

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Museums Wellington

Museum of Wellington City & Sea Supporters

The Wellington Tenth Trust Te Ati Awa; The Office of Ethnic Affairs; The Department of Conservation (DOC); The Harbourmaster's Office; Dunbar Sloane; TSB Arena; GO Wellington; Mana Coach Services; Wellington Waterfront Limited; Wellington Cable Car Limited; Hawkes Bay Museum & Art Gallery; Chicago Sports Café; East by West Ferries; Bill Nathan & Te Whanganui-ā-Tara Cultural Performers; Port Nicholson Block Settlement Trust; Matiu/Somes Island Rangers; James Cook Hotel Grand Chancellor; Academy of Fine Arts; and Wellington i-SITE

Founding Patrons and Foundations Club.

The Maritime Friends of the Museum of Wellington City & Sea, President William Pitt.

Wellington Historical & Early Settlers' Association, President Vonnie Nunns.

Maritime Archaeological Association of New Zealand, President Malcolm McGregor.

Volunteers

Museum volunteers make an important contribution to the work of the Museum of Wellington City & Sea. In 2011-12 38 volunteers and 2 interns worked on the collections and seven completed various other tasks at the Museum. Volunteers provide support to our work cataloguing the heritage collections from subject expertise to photography and data entry of information; 2,588 hours have been worked by volunteers in 2011-12.

Exhibition sponsors and supporters

___ *Dancing Delights* – Royal New Zealand Ballet; Dance Aotearoa New Zealand; Karen Walker; Chris Hamilton; Te Manawa; Keith Wilson; Global Fabrics; Appleton Piano Workshop; The Dominion Post; DANZ; Tania Kopytko.

___ *Many Objects Many Stories* – Wellington Historical & Early Settlers Association; Victoria University of Wellington Museum & Heritage Studies students and staff.

___ *Hard on the Heels* – Peter Bush; Dominion Brewery (Tui Beer).

___ *Death and Diversity* – New Zealand Police; Funeral Directors Association; The Office of Ethnic Affairs; Father Aprem Pithyou; Yooneh Mikhael Senoo; Beibi Yako; Natalia K. Parra-Sierra; Maria Ulloa; Odette Dulce-Madriza; Glen Gawe; Matilde Tayawa; Rajiv

Chaturvedi; Selva Ramasami; Dr Pushpa Wood; JoEllen Duckor; Raoul Ketko; David Young; Guadalupe Albert; William Franco; Jorge Herrera Belmont; Andria Pablo Sanchez; Leila Adam; Rehana Ali; Dr Mohammad Hanif Quazi; Gordon Wu; Kirsten Wong; Lynette Shum; Charlie Ding; Sourì Venkatachari; Jasim Adam; Dr Aflah; Fred Albert; Munir Amin; Shaikh Amir; Rosa Maria Baquero; Ratna Dewi A-Bari; Ram Bhardwaj; Jennifer Billones; Belinda Bonzon-Liu; Rajiv Chaturvedi; Navina Clemerson; Ethelinda Cornejo; Antonio Diaz; Liza Jane Estalilla; Sue Esterman; Mario Garcia; Cory Gawe; Anwarul Ghani; Mohammed Grant; Mr Hamza; Yakub Khan; Rabbi Kinneret Shiryon; Janett Isho; Kamil Lakshman; Emmanuel Mate; Al Mohallim; Maria Aide Rincon; Rick Sahar; Cameron Sang; Tribhuvan Shreshtha; Hisham Zaoui; and the New Zealand Police Museum.

___ *Host a Brooch* – Peter Dekers; New Zealand Academy of Fine Arts; Jaqui Chan; Steel & Tube; Caroline Billing (The National).

___ *Black in Fashion* – New Zealand Fashion Museum and Doris de Pont; Maurice Clark (McKee Fehl); Purfex; Apparelline.

___ *Maritime floor redevelopment* – NIWA

Public programme supporters

___ *Dancing Delights* – Ruth Birnie; Bob McNeil; Wall Street Jumpers; Jenny Kilpatrick & Tony Ricketts (Portable Panic); Karen Clarke; Helen Gummer; Owen Hugh; Steph Casey & Hanne Jøstensen; Chris Priestley; Kim Bonnington; Hudson; Kontiki Tangle; Niels Gedge; Dixie Lix; Al Witham; Lew Black; Uncharted Country; IODD; The Jimmies; Chilton St James; Julia Hughes and Andrew Pfeiffer (Royal New Zealand Ballet); Feat with Heat; LOD Dance Studios; Crystal Sciascia; Isitolo Alesana; George Nicholls; Java Dance Company; Tania Kopytko; Deidre Tarrant (Tarrant Dance Studio); Khandallah Ballet Academy.

___ *Hard on the Heels* – Peter Bush; Olympic Museum; New Zealand Portrait Gallery.

___ *Black in Fashion* – Dr Prudence Stone; Claire Regnault; Stephanie Gibson; Duncan MacLean; Robyn Mathieson; Carolyn Enting; Jenny Woodford.

___ *World Heritage Day* – Vivien Rickard; David Watt; Ann Neil (Historic Places Trust); Win Clark.

___ *Death and Diversity* – Diana Burton, Paul Morris and Allison Kirkman (Victoria University Wellington); Senior Constable Bruce

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Lamb, Senior Sergeant John Robinson, Rakesh Naidoo, Constable Nao Yoshimizu, Sergeant Wayne Panapa, and Inspector William Fanene (NZ Police); Cate Brett (Law Commission); Jude Benson; Denise Reiri (Victim Support); New Zealand Film Archives; Eileen Kennedy and Alison Ainsworth (Births, Deaths, Marriages); Fiona King (Broadbent & May); Clare O’Leary and Brian Ensor (Mary Potter Hospice); Diane Greenwood-Havea and Raelee Jensen (Te Omanga Hospice); Sinead Donnelly (Wellington Hospital); Jeff Paris (Wellington City Council); Jock Phillips (Ministry of Culture and Heritage); Imagine the Land Project; Adrienne Bushell (Nikau Foundation); Refugee Services; Hannah Northover (Wellington Community Law Centre); Mexican Embassy; Mark Blackham (Natural Burials); Peter Dyer; Hēni Collins; Mary Livingston; Dr Pushpa Wood and Hilary Campbell (Wellington Interfaith Council); Cantoris Choir; Ruth McManus (NZ Death Research Centre); Benedict Quilter; Apirana Taylor; Hinemoana Baker; Raj Chakraborti; Gregory O’Brien; Jenny Bornholdt; Bill Manhire; Helen Heath (Victoria University Press); Dinah Hawken; Carmen Stewart (Wellington Inquest Office); Tamara Linhoff (TenderRest); Tricia Irving-Hendry (Skylight); Alex Collins (Learning Media); Chris Szekely; Mandy Hager; Bridgit Anderson; John McIntyre (Children’s Bookshop); Bob Kerr; Kirsten Wong; Lynette Shum; Gee & Hickton; Guardian Funeral Home Ltd; Harbour City Funeral Home Ltd; The Wilson Funeral Home; Maata Wharehoka; Nick Perrin (Friends of Bolton St Cemetery); Karen Adair (Friends of Mount St Cemetery); Denise Steers (Otago University); Jenny Jones (Hutt Valley District Health Board); Gavin Murphy; Rachel Benns; Neil Little; Chris Andrews; Keith Newell; Janet Marshland (Voluntary Euthanasia Society of NZ); Paul Russell (HOPE); Dr. Grant Morris (Victoria University Wellington); Anne MacLennan (Palliative Care, CCDHB); Grant Stevenson; Judy Frost-Evans; Hella Coenen; Marion Mckay; Seadog Productions; Cameron Moray-Smith (Weltec); Voice Arts Trust.

Cable Car Museum Supporters

Wellington Cable Car Limited; Wellington Cable Car Heritage; New Zealand Lottery Grants Board, Environment and Heritage Committee; Wellington Community Trust; Go Wellington.

Colonial Cottage Museum Supporters

The Founders Society; Volunteers New Zealand; Wellington Historical & Early Settlers Association; New Zealand Historic Places Trust; Beverly Seymour; Embroiderer’s Guild; Faultline Lacemakers; Wellington Spinners and Weavers; School of Pharmacy (Otago University); Botanic Gardens; Wellington City Council; Mayor Celia Wade-Brown.

Garden - Hannah Zwartz, Joy McLean

Chickens - The Jordan family, Sam Richards

Exhibition Supporters

Eva Kaprinay; Jane Hyder; Michaela Mills

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Exhibitions, Tours, Events, Public Programmes and Theatre Productions

Exhibitions *Temporary Exhibitions*

Capital E

Amy Church

Muka Youth Art Gallery

The New Zealand Children Art House Mural Tour

Wearable Art: Havelock North Intermediate School

The Millennium Tent: The New Zealand Children's Art House Foundation

A Capital E Photographic Retrospective of 2011

Capital E National Theatre for Children 15 Birthday Exhibition

Museums Wellington

Death and Diversity

Black in Fashion

Hard on the Heels

Host a Brooch

Many Objects, Many Stories

Full Circle

Looking Around

The Generation Gap

City Gallery

Colour/Field

Oceania: Imagining the Pacific

Prospect: New Zealand Art Now

The Obstinate Object

Philip Beesley *Hylozoic Series: Vesica*

What Lies Beneath: Gabby O'Connor; (Hirschfeld Gallery)

Beginner's Guide to Gilbertese: Robin White; (Hirschfeld Gallery)

A Mobile Library; (Hirschfeld Gallery)

Bitch in Slippers; (Hirschfeld Gallery)

Graham Fletcher: *Lounge Room Tribalism*; (Deane Gallery)

Greg Semu: *Battle of the Noble Savages*; (Deane Gallery)

Israel Tangaroa Birch: *Ara-i-te-uru*; (Deane Gallery)

Te Ahua Nei; (Deane Gallery)

Poly Wants A Cracker: Ioane (John) Ioane. (Deane Gallery)

Exhibitions *Permanent Exhibitions*

Carter Observatory

Pickering Gallery

Tūhura Module

Library

Productions

Capital E National Theatre for Children

Boxes

Ivy

Around The World And Buck Again

Tours

Capital E National Theatre for Children

Kia Ora Khalid

Around The World And Buck Again

Hear to See

Songs of the Sea

Touring Exhibitions

City Gallery

John Pule: Hauaga (The Arrivals'), Touring Auckland Art Gallery

Ara-i-te-uru: Israel Tangaroa Birch Touring Whangarei Art Museum

Events & Public Programmes

Capital E

Summer Scorcher

A Curious Wonderland

The Big Halloween

The Great Scavenger Hunt

Carnival of Creativity

Give It A Try

Frankenstein's Kitchen

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Santa's After Party

Carter Observatory

Mars Desert Research Station

An Observers Guide to the Moon

Wildest Weather in the Solar System preview and talk by Erik Brenstrum, Met Service

Winter Solstice Family Night

Here Comes the Sun programme, events and holiday activities

Valentine's Night celebration

How to Use Your Telescope

Nearest Neighbours programmes

Kiwis to Mars – the MDRS Crew

Cassini to Saturn

Mission Control at Carter Observatory for KiwiMars2012

Get Set for the Transit

Transit of Venus

Matariki

City Gallery

Documents on Sculpture film series

Wax'n Lyrical pacific poetry jam

Tender Lecture

Graham Fletcher Talk

Tender Open City

Wrights Hill Tour

International Film Festival Screenings

Oceania Guided Tours

Oceania Art Activities

ArtForum 3

Cantoris Choir

Footnote Dance

Kermadec Artists' Voyage

Oceania Artists' Talks

Light Walk Public Art Panel

Oceania Films

Writers' on Monday

ArtSight Holiday Programme

Architecture Lecture

Pasifika Music videos

Open City – Fomison

Lecture – C Kraus, P O'Neill

Designers' Floor talk

Prospect Artists' Talk

Gordon H. Brown Lecture

ArtForum 4

Scavenger Hunt

Curators' Conversation

Artists' Talks

Transcode Sound Performance

Hou Hanru Lecture

Productive Bodies

ArtSight Holiday Programme

Mansfield Fellow Lecture

Doc Edge Film Fest

Taira Nishizawa lecture

Don Driver Symposium

Ngātahi (Part 6) film launch

The Obstinate Object lecture

Architects in Conversation

Museums Wellington

Museum of Wellington City & Sea

Dancing Delights

Hard on the Heels

Black in Fashion panel discussion, curators talk and book launch

Death and Diversity season – over 35 programmes

Day of the Dead parade

Annual events marking: Wellington Anniversary Day, Waitangi Day, Wahine Day,

Spring Festival, Wellington Open Day, ANZAC Day, World Heritage Day, Mother's

Day, and International Museums Day

Pass it On

Sea of Stories

Te Ūpoko o te Ika a Māui: readers' theatre by St Teresa's School

Colonial Cottage Museum:

Medicine at the Museum

The Marvels of Plant Medicine

The Marvels of Modern Medicine

Kids MakeART workshop

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Directory

Wellington Museums Trust

Pat Stuart, Chief Executive

Trust Office: The Bond Store

Queens Wharf, PO Box 893, Wellington

P: 471 0919, F: 471 0920

E: trust@wmt.org.nz

www.wmt.org.nz

Capital E

Stuart Grant, Director

Civic Square

101 Wakefield Street

PO Box 3386, Wellington

P: 913 3720, F: 913 3735

E: capitale@wmt.org.nz

www.capitale.org.nz

Carter Observatory

Dr Sarah Rusholme, Director

Botanic Gardens

PO Box 2909, Wellington

P: 910 3140

E: info@carterobservatory.org

www.carterobservatory.org

City Gallery Wellington

Paula Savage, Director (to 23.02.12)

Elizabeth Caldwell, Director (from 16.07.12)

Civic Square

101 Wakefield Street

PO Box 2199, Wellington

P: 801 3021, F: 801 3950

E: citygallery@wmt.org.nz

www.city-gallery.org.nz

Museums Wellington

Brett Mason, Director

Museum of Wellington City & Sea

Queens Wharf

PO Box 893, Wellington

P: 472 8904, F: 496 1949

E: museumswellington@wmt.org.nz

www.museumswellington.org.nz

Cable Car Museum

1 Upland Road

PO Box 893, Wellington

P: 475 3578, F: 475 3594

E: cablecar@wmt.org.nz

www.museumswellington.org.nz

Colonial Cottage Museum

68 Nairn Street

PO Box 893, Wellington

P: 384 9122, F: 384 9202

E: colonialcottage@wmt.org.nz

www.museumswellington.org.nz

Plimmer's Ark Galleries

Queens Wharf (recovered timbers)

Old Bank Arcade (timbers in situ)

www.museumswellington.org.nz

New Zealand Cricket Museum

David Mealing, Manager

The Old Grandstand, Basin Reserve

PO Box 578

Wellington

P: 385 6602, F: 384 3498

E: cricket@wmt.org.nz

www.nzcricket.co.nz

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