

# TE PŪRONGO Ā-TAU ANNUAL REPORT

2024-2025



*Bloodsuckers: Legends to Leeches*  
Tāmaki Paenga Hira Auckland  
War Memorial Museum

**AMM**  
Tāmaki  
Paenga Hira  
Auckland  
War Memorial  
Museum



Mana: Protest in Print. Tāmaki Paenga Hira  
Auckland War Memorial Museum.

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# Te tau kua hori

## Our year in review

Tihei mauri ora,

**E aku nui, e aku rahi, koutou e whai wāhi ki tēnei pūrongo ā-tau, ka mihi ake. E mihi kau atu ana ki a koutou tō koutou tautoko i ngā mahi kua tutuki i a Tāmaki Paenga Hira i te tau ka hipa. E whakaaro nui ana te Whare Taonga nei ki ngā mahi i mua i te aroaro kia rangona te hirahira o ngā taonga e ngā hapori, e te tini, e te mano. I te tau ka hori, i whakaritea ngā mahi kia koke whakamua a Tāmaki Paenga Hira i Te Aramoana, ā, ka kite i aua mahi i ngā kupu e whai ake nei.**

**Tēnā koutou katoa.**

This year, Tāmaki Paenga Hira Auckland War Memorial Museum officially set off along *The Path to 2029* and began shifting towards becoming a social impact organisation and understanding how we can best serve our community, now, and into the future. While 2024/25 was a transitional year, we were able to undertake key pieces of work that take us towards being the Museum we want to be, as you'll read about later in this Annual Report.

It was a privilege to display Te Rā, the last known customary Māori sail, in Te Marae Ātea Māori Court on its first return to Aotearoa. Originally scheduled to return to the British Museum in June 2024, the overwhelming public interest and engagement with the sail led to a generous loan extension. It was an extraordinary opportunity that allowed visitors to connect with a little-known aspect of Māori history and see the results of remarkable skills that designed and crafted Te Rā, over 200 years ago. It is a

timeless taonga that inspired new interest in the knowledge and application of Māori weaving and sailing. The exhibition and extended loan of Te Rā represent a significant collaboration between the British Museum, Christchurch Art Gallery Te Puna o Waiwhetū, and Tāmaki Paenga Hira Auckland War Memorial Museum.

The landmark project *Tui Tui Tuia: Revitalising Te Toki a Tapiri*, which combined conservation science with mātauranga Māori to protect, conserve and uplift the mana of the large waka taua in Te Marae Ātea Māori Court was completed this year. The re-lashing by the team from Te Tapuwae o te Waka, using the muka taura created by weavers representing our five iwi partners (Ngāti Te Ata, Ngāpuhi, Ngāti Whātua, Rongowhakaata and Ngāti Matawhaiti) was completed in August 2024. Final conservation work on the waka was completed in December, and our iwi partners rejoined us in February 2025 to see the completed work.

This year, the Museum made meaningful progress in defining what it means to be a Te Tiriti-led organisation. Through a dedicated workshop in June, we identified key themes of genuine partnership, power sharing, cultural capability, and accountability. A steering group was established to guide and refine this mahi, helping to shape a shared understanding of Te Tiriti-led practice that will continue to inform the Museum's direction.

The latter half of the financial year brought new challenges our way. As the building neared 100 years of age, we undertook some preliminary investigations into several necessary heritage works to enable us to preserve it for future generations. It was through this work that the asbestos was discovered. While it is common for buildings as old as ours to contain historic building materials such as asbestos, this was not


Australasian Gannet, *Morus serrator*. AWMM. LB15048

how we had planned to begin preparations for our centenary. Further investigations found more asbestos, predominantly in the original 1929 side of the building, and, as a precautionary measure, the Museum was closed for a total of 24 days from May 2025. Closing our doors to the public is never easy, but it was important to prioritise the safety of visitors, staff and our taonga, and begin dealing with the asbestos. We were able to reopen parts of the Museum in June, but unfortunately, many of the galleries on the north side, including Te Marae Ātea Māori Court and our Pacific galleries have remained closed.

The asbestos discovery had a significant impact on our ability to welcome visitors through the doors, provide a high-quality offering to local, national and international visitors and generate revenue. It also required substantial unplanned investment and meant several key initiatives had to be paused or cancelled. We were fashionably late opening our final special exhibition for the year, *DIVA*, but thanks to the exceptional work of our staff, we were able to open it just a week later than planned and bring a spectacular international exhibition all the way from the V&A in London exclusively to Auckland Museum.

We would like to acknowledge and thank the people of Tāmaki Paenga Hira Auckland War Memorial Museum, our dedicated staff and volunteers for their commitment and their mahi over the past year. It has been a period of considerable uncertainty for both our teams and our visitors, and while challenges remain, we acknowledge the resilience shown and the important work still ahead.

Ngā mihi nui,



**Rachael Tuwhangai**  
Chair,  
Auckland Museum  
Trust Board



**Precious Clark**  
Chair,  
Taumata-ā-Iwi



**David Reeves**  
Tumu Whakarae Chief Executive,  
Tāmaki Paenga Hira  
Auckland War Memorial Museum



## Ā mātou tutukinga Sharing our highlights

**770,987**  
VISITS TO THE MUSEUM

**99%**  
VISITOR SATISFACTION

**121,614**  
VISITORS ENGAGED IN  
PUBLIC PROGRAMMING

**16,520** HOURS DONATED  
BY 245 VOLUNTEERS

**139** RESEARCH  
OUTPUTS PRODUCED  
BY MUSEUM STAFF

### MUSEUM MEMBERSHIP

Total members: 3,735  
New members this year: 1,906  
Mini Museum Members  
(launched November 2024):  
5% of total membership

#### ENGAGEMENT

- Over 16,000 member visits to our two special exhibitions
- 27 member-exclusive events including:
- Two preview days held, for over 800 members
- Exhibition-focused academic lectures, panel discussions, book launches, curatorial and behind-the-scenes tours

**10.8 MILLION**  
records downloaded from  
Atlas of Living Australia and  
3.3 million collection views in  
Digital NZ. A further **89.3 million**  
interactions via partner websites.

**70.2M**  
VIEWS THROUGH  
WIKIPEDIA  
(an increase of 9.2 million on last year).

Our five Wikipedia Summer Students created **28 articles** relating to Auckland's local history, which achieved **44,000 views**.

### WEBSITE

TOTAL SESSIONS: 2,223,522  
TOTAL VIEWS: 7,132,353  
TOTAL USERS: 1,522,043

### ONLINE CENOTAPH

98,037 POPPIES LAID  
14,444 PUBLIC DATA CONTRIBUTED  
6,034 IMAGES UPLOADED  
1,577 NOTES CONTRIBUTED  
2,143 ENQUIRIES RESPONDED TO  
1,175 NEW RECORDS CREATED  
22,055 IMAGES, NOTES AND PIECES  
OF DATA CONTRIBUTED BY MEMBERS  
OF THE PUBLIC

**3.1M**  
views for Collections Online  
and Online Cenotaph.

**92.5M**  
VIEWS OF OUR ONLINE  
COLLECTIONS  
via Collections Online, Online  
Cenotaph and partner websites.  
An increase of **4.5% over last**  
**year's total of 88.5 million.**

**11**  
performances  
by major local  
artists and arts  
organisations

**11**  
kaupapa  
Māori  
programmes  
delivered

**11 COMMUNITIES**  
welcomed onsite to celebrate  
Te Wiki o te Reo Māori and  
8 Pacific Language Weeks

### SOCIAL MEDIA

FACEBOOK  
ENGAGEMENT: **3.70%**  
POST REACH: **1.85M**  
PAGE REACH: **19.6M**  
POST IMPRESSIONS: **1.94M**  
PAGE IMPRESSIONS: **24M**

INSTAGRAM  
ENGAGEMENT: **1.47%**  
POST REACH: **772K**  
PAGE REACH: **5.37M**  
POST IMPRESSIONS: **988K**  
PAGE IMPRESSIONS: **10.1M**

TIKTOK  
ENGAGEMENT: **19.6K**

CROSS-CHANNEL STATS  
ENGAGEMENT: **2.01%**  
VIDEO VIEWS: **3.5M**  
IMPRESSIONS: **6.15M**

## Tā mātou mahere rautaki **Our strategic framework**

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This strategic framework is representative of the Museum we are today and the organisation we aspire to become. Our Impact Statement defines the vision we have for society, and what we will contribute for generations to come: An inclusive society of engaged and informed communities, where identities, cultures and our natural environment thrive under the korowai of Te Tiriti o Waitangi. Our strategic framework is analogous to a tāniko weaving set up. There are two turuturu (weaving pegs) firmly placed into the ground. A tāwhiu goes between the two to hold the weaving in place. Our turuturu are our He Waka Eke Noa values, and our Guiding Principles. The turuturu are reliant on sturdy papa (enablers) to hold the turuturu straight, enabling us to weave. The piece being woven between the turuturu follows the aramoana pattern. Each pathway is an ara and, combined, these create the tāniko pattern – outcomes for our community.

Te Aramoana shows different ara – pathways on the ocean. Within our new strategic direction, there are five ara which form the foundation for the next few years. All our mahi, resources and efforts will be aligned to deliver to these ara over the next five years and beyond. Inside the aramoana pattern, there are individual tuinga (stitches) which create the pattern. These represent strategic focus areas which will guide us towards the future of Tāmaki Paenga Hira Auckland War Memorial Museum, and steer us in the direction of lasting systemic change and positive community impact.

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Kaitaka paepaeroa, finely woven cloak with aramoana tāniko representing the pathway to the sea. Collection of Tāmaki Paenga Hira Auckland War Memorial Museum, 1994.96, 54771

# WHARE PORA

## OUR STRATEGIC FRAMEWORK

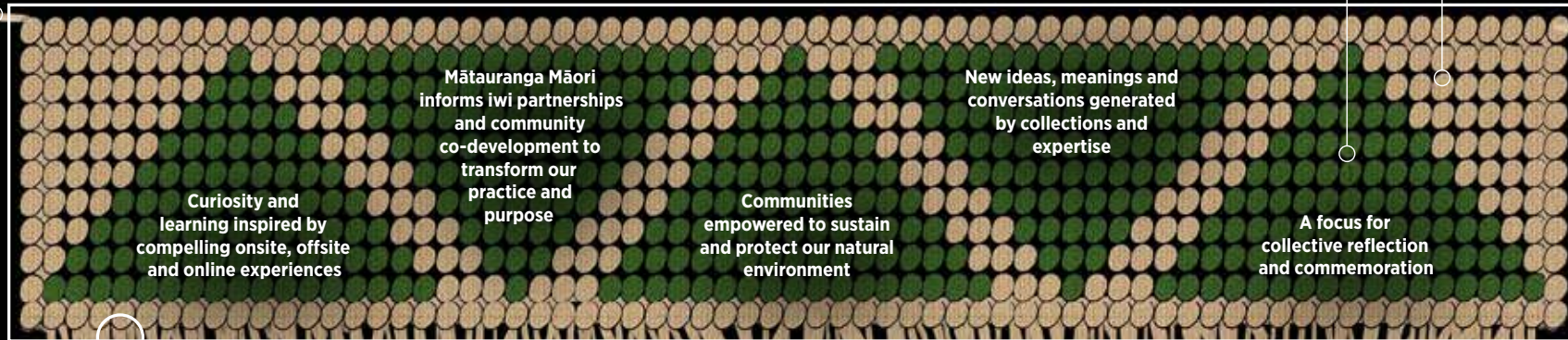
An inclusive society of engaged and informed communities, where identities, cultures and our natural environment thrive under the korowai of Te Tiriti o Waitangi

Turuturu

Tāwhiu  
Impact Statement

Ara  
Pathway

Ngā tuinga  
Areas of focus



Curiosity and learning inspired by compelling onsite, offsite and online experiences

Mātauranga Māori informs iwi partnerships and community co-development to transform our practice and purpose

Communities empowered to sustain and protect our natural environment

New ideas, meanings and conversations generated by collections and expertise

A focus for collective reflection and commemoration

**Te Aramoana**  
Outcomes

Social cohesion through enhanced access and participation

Genuine partnerships with Māori, under the korowai of Te Tiriti o Waitangi

Regeneration of the natural environment through knowledge and action

Communities connected with collections, stories and taonga

**Papa** Enablers

People

Finances

Governance, partnerships & leadership

Technology & Infrastructure

HE WAKA EKE NOA VALUES - AUTHENTIC, CUSTOMER CENTRED, RESPECTFUL, CONNECTED AND GROWTH MINDSET

OUR GUIDING PRINCIPLES - KAITIAKITANGA AND HANAKITANGA

# Ara 1: Curiosity and learning inspired by compelling onsite, offsite and online experiences

The Museum will foster connections by bringing communities together to share stories of Tāmaki Makaurau, Aotearoa New Zealand, and the Pacific. Using technology, we will reach beyond our walls to engage wider audiences. Our evolving programmes will reflect diverse perspectives, support Māori and Pacific world views, address contemporary issues, and promote lifelong learning through exhibitions and experiences that deepen understanding of ourselves, our histories, and the world.

At Tāmaki Paenga Hira Auckland War Memorial Museum, we are committed to inspiring curiosity and facilitating lifelong learning through our varied and exciting experiences for visitors onsite, offsite and online.

Te Taunga Community Hub continued to be a landing place for the diverse communities of Tāmaki Makaurau Auckland to share the stories of their culture. Northland weavers group, *Te Rā Ringa Raupā* accompanied the display of Te Rā and provided insight into their journey of retrieving ancient skills handed down by tupuna and the creation of sails Hine Mārama and Māhere



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Tū Ki Te Rangi, the younger siblings of Te Rā. Next, to mark a century of netball in New Zealand, we partnered with Netball New Zealand for *Our Game: A Century of Netball in Aotearoa New Zealand*, which traced the evolution of netball, from grassroots beginnings to triumphs on the global stage. Through a diverse collection of photographs, memorabilia, archival footage, and personal stories, the exhibition uncovered the history of netball in our nation and gave visitors insights into the sport that has captivated and united communities across the motu. Then in March, *Ngāti Whātua Ōrakei - Ko au, ko Ngāti Whātua* opened, featuring taonga from both our collection and that of Ngāti Whātua Ōrakei, including raranga, whakairo, korowai, tukutuku, and contemporary and archival images and video. This exhibition invited visitors to explore the physical, cultural, and spiritual elements that define their identity and connection to the whenua. While its duration was shortened due to the unexpected closure of the original 1929 building, we are working closely with Ngāti Whātua Ōrakei to reconfigure the exhibition for continued display in the near future.

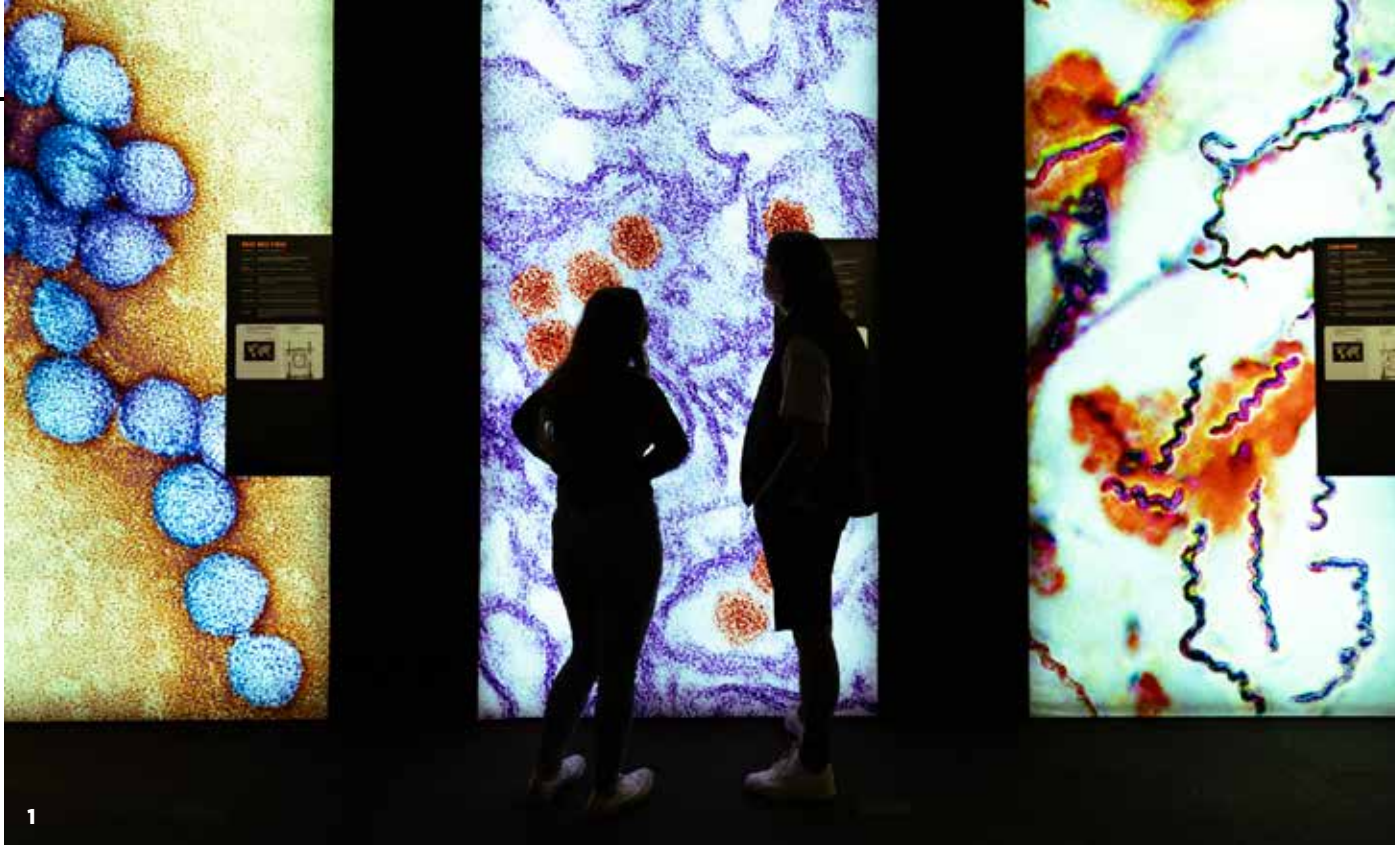


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1. RELICS: A New World Rises. 2. Our Game: A Century of Netball in Aotearoa New Zealand. 3 & 4. Bloodsuckers: Legends to Leeches.



1



2

Our incoming international touring exhibition programme and engaging public experiences continued to drive local interest and contribute to domestic tourism. *RELIQS: A New World Rises*, an immersive exhibition from the minds of Australian LEGO® Masters Jackson Harvey and Alex Towler, opened in June 2024. In December, we opened *Bloodsuckers: Legends to Leeches* which came to us from one of the world's leading museums of natural history and world culture, the Royal Ontario Museum in Canada. The exhibition presented visitors with a one-of-a-kind opportunity to learn about the world of bloodfeeders. With its conversational, suspenseful, and fun approach, it took visitors on a journey to explore bloodfeeding through different perspectives – from their value in ecosystems to the inspiration they have offered cultures across the globe. During the exhibition, we teamed up with New Zealand Blood Service to host three onsite blood drives, giving us a chance to align the urgent ongoing need for new donors with the exhibition. In total, 177 donations

1. *Bloodsuckers: Legends to Leeches*. 2. *DIVA*. 3. Ngāti Whātua Ōrakei - Ko au, ko Ngāti Whātua.

were made, and 103 new donors joined the register. We were delighted to be able to support the NZ Blood Service's critical, lifesaving mahi. Then, at the end of June, we opened *DIVA* which came to us exclusively from the V&A Museum in London. Through iconic looks, posters, song sheets, personal objects, photography and more, *DIVA* demonstrates the phenomenal ability of the diva to transform, inspire, and embrace. We were grateful to Dame Kiri Te Kanawa for generously lending us the garment she wore during her millennium performance for the duration of the exhibition.

There were over 157,000 visits to *A Different Light: First Photographs of Aotearoa New Zealand*, in our Sainsbury Horrocks gallery, which featured original photographs from the Museum, Hocken Collections, and the Alexander Turnbull Library. The exhibition was a great example



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of how we can achieve wonderful outcomes alongside sector colleagues. Then, we opened *Mana: Protest in Print* in December 2024 which explores the legacy of the groundbreaking publication through taonga, photography, and digital interactives. The exhibition amplified the vision of *Mana* for a more inclusive and informed society, a message that remains as powerful and relevant now as it was in 1977. This community project encapsulated the vision of community leaders and activists who were dedicated to migrant rights, Māori land struggles, local news and news from home islands, achievements, conferences, community member profiles, Pacific arts, and more.

We continued our popular *Night at Auckland Museum* events with *Time Warp!* in July, which included entry to *RELICS: A New World Rises* and took visitors on a time-travelling adventure through history – brought to life with colourful characters, interactive theatre, games and hands-on activities. These events are extremely popular and sell out quickly during the school holidays.

In September 2024, we diversified our channels of engagement by launching a new Museum podcast, *The Amp* – the first of its kind in Aotearoa New Zealand. This new format allows us to highlight work and projects that might otherwise stay hidden behind closed doors. Each episode features interviews with internal and external experts and is hosted by different Museum staff members. The podcast helps us reach new audiences and amplify some of the incredible stories from our collections, our mahi and our place in the Pacific. With a growing audience, the podcast gives us the opportunity to showcase the wide range of Museum mahi beyond what people expect.

This year, 245 volunteers gave more than 16,500 hours of their time to the Museum. From greeting visitors and answering questions to leading every guided tour, their contributions are invaluable. Most tours are delivered in English for international visitors, with a dedicated team offering tours in Mandarin. Volunteers also lead behind-the-scenes rooftop



1. *Mana: Protest in Print*. 2. *Mana* Newspaper. Vol 2. No 4. 18th May 1989, page 1. AWMM. HT1501. 3. *A Different Light: First Photographs of Aotearoa New Zealand*. 4. Mini Museum Membership launched.

and storage tours, as well as free Anzac Day tours of the War Galleries. Beyond visitor engagement, volunteers support our collections, library, and online projects. Their knowledge and enthusiasm connect us with our communities, and we are deeply grateful for their support.

We ended the financial year with 3,735 members having welcomed 1,906 new members to Museum Membership this year. In November, we launched our new offer, Mini Members, for tamariki aged 5 to 15 years old. With the membership, children can enjoy more of everything they love about the Museum and discover new ways to make their experiences even richer, such as exclusive Mini Members-only events, exhibition previews and more. By the end of the financial year, Mini Members represented 5% of our total membership base.



## Ara 2: Mātauranga Māori informs iwi partnerships and community co-development to transform our practice and purpose

We are evolving into a tikanga-led Museum, guided by Māori culture, values, and knowledge. In partnership with tangata whenua, iwi, and Māori communities, we will create authentic programmes that reflect Māori histories and experiences, challenge colonial narratives, and strengthen the care and repatriation of taonga and kōiwi. Honouring whakapapa, place, and taonga, we will deepen connections between tangata whenua and Pacific peoples while growing our Māori workforce.



1. Dr Kahutoi Te Kanawa, Pou Ārahi Curator Māori speaking at the *Tui Tui Tuia – The Revitalisation of Te Toki a Tapiri* Ngā Kākano. 2. Te Aho Mutunga Kore at Pasifika. 3. Tui Tui Tuia – The Revitalisation of Te Toki a Tapiri

The significant project Tui Tui Tuia, combining conservation science with mātauranga Māori to protect, conserve, and uplift the mana of Te Toki a Tapiri, the large waka taua in Te Marae Ātea Māori Court, continued to advance this year. In June 2024, Tohunga Tārai Waka Heemi Eruera and his team from Te Tapuwae o te Waka undertook the re-lashing of Te Toki a Tapiri using muka taura created by weavers representing our five iwi partners. The final re-lashing was completed in August 2024, followed by conservation work on the waka, which concluded in December 2024. In February 2025, the Museum welcomed our iwi partners to view the completed work on Te Toki a Tapiri, to which their weavers had made such vital contributions. During a weekend wānanga, discussions led to plans for continuing the revitalisation of the waka together. We extend our deepest gratitude to the weavers from our iwi partners Ngāti Te Ata, Ngāpuhi, Ngāti Whātua, Rongowhakaata, and Ngāti Matawhaiti—who dedicated countless hours to this mahi, and to the wider team whose commitment has ensured the preservation and ongoing vitality of this taonga.



We continued our specialised care and conservation programme for wet taonga tūturu in collaboration with the Ministry for Culture and Heritage. Key activities included:

- **Anaweka waka:** Conservation staff travelled to Tākaka under the korowai of Manawhenua ki Mohua to continue stabilising the waka after 10 years of PEG treatment. The drying process, expected to take 9–14 months, includes regular in-person inspections and remote monitoring.
- **Freeze-drying treatment:** The first taonga, a bird spear long kept underwater, underwent 29 days of monitored freeze-drying, reducing its weight from 170g to 116g. Freeze-dryer testing was also carried out to prepare for future treatments.
- **Waiuku waka:** Urgent conservation work stabilised the preservation tank, restored PEG concentration, and mitigated rainwater risks. The project is now ready to progress to controlled air-drying, with ongoing consultation with Ngāti Te Ata iwi and Maioro whānau.

These initiatives reflect our commitment to rigorous conservation standards and the long-term preservation of Aotearoa's cultural heritage.

The close of 2024 brought the external funding for Te Aho Mutunga Kore, provided by Manatū Taonga Ministry for Culture and Heritage, to an end. We completed ten projects with practitioner groups and hosted a further 334 visitors and practitioners across 20 events. In September, we held a symposium to celebrate the creative works and partnerships that the centre had helped to facilitate. Participants came from across the motu and included makers and staff who presented their projects and practice, reflections, and future aspirations. An external evaluation, led by Katoa Limited, identified key outcomes of the first two years, noting the centre had provided a culturally safe space for Māori and Pacific makers; supported the reclamation of traditional knowledge and the elevation of raranga as mātauranga; and demonstrated how museums can build and nurture relationships with Māori and Pacific communities. Key concerns were the importance of sustaining the centre and

relationships, and continuing to reflect and evaluate the Museum's role in the long-term care of taonga. Recognising these findings, the Museum secured the long-term future of the centre through the permanent appointment of the Community Navigator and Assistant Project Manager roles and sustainable funding. Te Aho Mutunga Kore continues to lead and host in-person collection visits for Pacific Language Weeks and Te Wiki o Te Reo Māori, this year expanding to support Pacific pensioner groups, tertiary student engagement, Museum member events, and specialist group events, alongside sustaining access for existing practitioner groups. In March, the Centre hosted a workshop day for attendees of the Te Rā Symposium. Staff from across the Museum participated in activities through drop-in sessions and a staff wānanga series. This series, trialled in 2024, supports further development of cultural competency and a greater understanding of the centre's *uara* (values) and will continue to be offered annually. Finally, in June, a series of kete iti (small bags), created with the support of Te Aho Mutunga Gallery, New Plymouth, as part of *He Tukutuku Auahatanga: Maureen Lander with Community*.

In March, we were privileged to host skilled tā moko artists Katz Maihi and Jacob Wiremu Tautari who demonstrated their sacred craft of moko kauae and mataora in an intimate public setting, with the richness of karakia, waiata, and kōrero. This was a deeply moving and significant occasion for those present. The event gave visitors the chance to experience the cultural richness of moko in a setting that not only celebrated whakapapa, but acknowledged our unique cultural identity in Aotearoa. Following the event, a selection of Māori portraits and ta moko-related taonga from our Documentary Heritage Collection were put on display in the Reading Room and we were able to host the tā moko artists for a viewing. Moments like this reinforce our role as a living, evolving cultural institution.

We held two Ngā Kākano wananga this year. In July 2024, Nigel Borell, Curator Taonga Māori facilitated kōrero with Dr Kahutoi Te Kanawa,



1. Ngā Kākano talanoa on *Mana, Media and the Polynesian Panther Legacy of Protest*. 2. Behind the scenes with Gabriel Tongaawhikau in preparation for the Museum-hosted mokopapa event. 3, 4 & 5. Te Aho Mutunga Kore symposium.

Pou Ārahi Curator Māori and Heemi Eruera (Tohunga Tārai Waka) from Te Tapuwae o Te Waka, a school that specialises in the art of building traditional waka, about *Tui Tui Tuia – The Revitalisation of Te Toki a Tapiri* - the majestic waka that holds centre stage in Te Marae Ātea Māori Court. In April 2025, we welcomed Lupematašila Melani Anae, Tigilau Ness and Rev Alec Toleafoa in a Ngā Kākano talanoa on *Mana, Media and the Polynesian Panther Legacy of Protest*. Hosted by 'Alakihihifo Vailala, who is working at the intersections of activism, media and print as a political reporter, the talanoa was an opportunity to 'walk backwards into the future', embrace Matafatata Aho (a new dawn rising) and ask, "Where to from here?"



## Ara 3: Communities empowered to sustain and protect our natural environment

We are committed to deepening our understanding of the environment through research and discovery, in partnership with iwi. The Museum will develop public programmes and educational resources that inspire action and increase environmental awareness. As part of a wider network, we will share expertise and best practice with regional communities across Aotearoa New Zealand and the Pacific. At the same time, we will lead by example, actively working to reduce our own environmental impact within the cultural sector.

For the last few years, members of our Natural Science team have been working closely with Ngāti Whātua ki Kaipara to preserve a series of fossilised moa footprints discovered in beach rock. Since the excavation, the taonga has been with Ngāti Whātua ki Kaipara in Woodhill, where Museum staff and Dr Daniel Thomas, Auckland Museum Research Associate, have undertaken comprehensive 3D scanning. The Museum commissioned an external conservation report on the footprints, resulting in a written report of their initial observations and recommendations. Eighteen months after excavation, more 3D scans were taken confirming that no significant



degradation had occurred, and the slab remained relatively stable. A publication on the moa footprints, co-authored with the iwi was published in April 2025. The team were also successful in a funding application to the Tennyson Charitable Trust, who generously provided funds create replicas and to ensure that the moa footprints are preserved and mounted for storage and potential future display, with the work completed by staff members from Queensland Museum. Preservation has ensured that researchers have access to the footprints and that Ngāti Whātua ki Kaipara can also display them as a way to engage with the moa that once walked on their rohe. This work also strengthens the relationship between Auckland Museum and Ngāti Whātua ki Kaipara and is an example of a genuine partnership with tangata whenua that *The Path to 2029* strategic direction speaks of.



1. Intertidal sampling during the Norfolk Island Marine Expedition. Photo by Tom Trnski. 2. *Megaptera novaeangliae*, Paieka humpback whale fluke. Photo by Jaynie Lelievre-Rhodes. 3. Silicone being applied to consolidated moa footprints to form a mould for replicas that can be used in education and display. 4. *Cyanoramphus novaezelandiae*, Kākāriki red-crowned parakeet. Photo by Edin Whitehead.



**1.** The fish team of scientists from Auckland, Australian and Te Papa museums sorting fishes on the deck of FV Manakai during the Norfolk Island Marine Expedition. Photo by Tom Bannigan © Australian Museum. **2.** Dive teams from Auckland, Australian and Te Papa museums collect fishes from the reefs of Norfolk Island. Photo by Tom Bannigan © Australian Museum. **3.** Over the last five years, many species have been recorded for the first time at Rangitāhua, such as this tropical Dwarf hawkfish, *Cirrhitichthys falco*. Photo by Paul Caiger.

discoveries, building a comprehensive databank of ecosystem knowledge. Over the past year, mana whenua-led voyaging and scholarships have strengthened capacity for the next generation of kaitiaki. These outcomes lay the foundation for more resilient, inclusive, and culturally-grounded conservation across Aotearoa.

Auckland Museum partnered with Te Papa on the Norfolk Island scientific expedition, led by the Australian Museum in Sydney. Head of Natural Sciences, Tom Trnski served as voyage and dive leader across the two legs of the expedition, surveying seaweeds, marine invertebrates, and fishes. Collections were shared among the three institutions, generating vital insights into southwest Pacific biodiversity and the impacts of climate change. The expedition highlights the importance of field research and collaboration across institutions with complementary expertise.

Finally, we were proud to retain our Qualmark Gold Sustainable Business Award – the highest accolade in this category and one that is exceptionally difficult to both achieve and maintain. The award recognises our commitment to sustainable tourism practices, the delivery of exceptional visitor experiences, and our dedication to environmental stewardship.

A practical example of this commitment was the replacement of our banquet tables and chairs that had been in use for over 15 years. Our commercial team selected Alloyfold as the new supplier, a social enterprise owned by the Pathway Charitable Group. Profits from Alloyfold support affordable housing, employment and skills programmes, prisoner reintegration, and social services that benefit more than 200 people each year. This choice demonstrates how we are reframing existing practices to generate wider social impact and empower communities.

This year, we were due to open our Natural Environment and Human Impact gallery to empower communities to learn about, sustain and protect our natural environment and biodiversity in Tāmaki Makaurau Auckland, Aotearoa New Zealand and the Pacific. This project was initially established in 2020 but had experienced several structural and staffing changes during the past few years, which hampered progress. After discussions with the Museum Trust Board earlier this year, it was determined that the project in its planned form would not fully meet expectations and required rescoping. It is now our intention to deliver a refreshed gallery experience in 2026, which addresses the central themes of the original project and ensures alignment with the Museum's commitment to bicultural practice and ecological storytelling.

Significant progress has been made on *Te Mana o Rangitāhua*, the MBIE-funded project transforming ecosystem management at Rangitāhua. A draft of *Ngā Ture Whakahaere*, a biodiversity protection plan embedding ngā tikanga o Ngāti Kuri, has been completed and is under review. The project has also developed *Te Kupenga*, a holistic ecosystem model integrating mātauranga and science, alongside an extensive global taonga stocktake and new biological

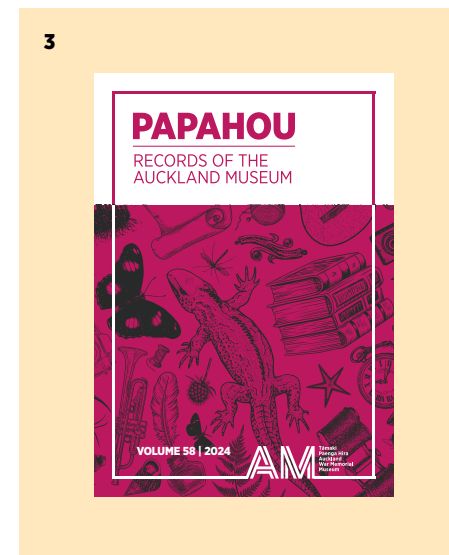


## Ara 4: New ideas, meaning and conversations generated by collections and expertise

Through diverse forms of communication, drawing on our collections and research partnerships, we aim to share new insights and ideas with all. We will provide flexible spaces that invite communities to engage with taonga and support the exchange of knowledge, perspectives, vā and wānanga – strengthening intergenerational learning and creating meaningful platforms for Māori and Pacific knowledge.

This year we refreshed *Records of the Auckland Museum*, our long-standing academic journal, first published in 1930. Now renamed *Papahou: Records of the Auckland Museum*, the journal honours papahou—carved boxes that hold treasured taonga—symbolising both continuity and renewal. The shift to a fully online platform makes the journal more accessible and dynamic, with rolling submissions, citation tracking, and a wider range of article formats. These changes reflect the breadth of scholarships produced at the Museum and ensure we can share knowledge with a broader audience in the digital age.

For the last few years, the Museum has been working in partnership with The University of Auckland to co-deliver a postgraduate course in Museum Studies called *MUSEUMS 702: Inside*



1. Archaeological Assemblage, Carlaw Park. AWMM. 2014.51.1, from the new *Collections to Classrooms* history curriculum project. 2. Wikimedian in Residence, Anjuli Selvadura, hosts the #1Lib1Ref event. 3. Cover of the refreshed *Papahou: Records of the Auckland Museum*.

*the Museum*. The course received exceptionally positive feedback in its most recent student evaluation, with 100% of respondents expressing satisfaction with the quality of the course. Students particularly valued the opportunity to learn directly from museum professionals, engage in hands-on and behind-the-scenes activities, and experience the course in a real museum environment. Many described the course as engaging, inspiring, and deeply informative, highlighting the effectiveness of connecting theory with day-to-day museum practice.

One of our Wikimedian-in-Residence hosted a #1Lib1Ref event in January, supported by the Wikipedia summer students and Museum staff. Participants were tasked to add citations and make edits on pages related to Tāmaki Makaurau and Aotearoa New Zealand, focusing on enriching our local and national content on Wikipedia. In the session, edits were made on 25 diverse articles, including Auckland Art Gallery, Crown Lynn, Women's suffrage in New Zealand, Hoani Waititi Marae, Albert Barracks, Crown copyright, Wi Tako Ngātata and TEV Wahine. A similar 'edit-a-thon' called *Stub It Out: Developing Tāmaki's Wiki Stub Articles* was led by the Wikipedia summer students. They introduced a group of 23 mostly brand-new editors, to the rules and guidelines of Wikipedia, before supporting them to select topics from a prepared list of stub articles. With guidance from the students and access to library resources, participants quickly began researching and editing. By the end of the session, 16 articles were improved, 45 edits were made and 1.65K words were added. In addition, our other Wikimedian-in-Residence undertook a major project updating Wikipedia articles and Wikidata properties relating to the New Zealand UNESCO Memory of the World. This work included enhancing the main Memory of the World page with links to relevant collections and creating Wikidata items for all 55 inscriptions.

In April, we welcomed our first Matafatafa Aho Pacific Artist in Residence, Benjamin Work, who underwent a three-month residency in our Documentary Heritage team. During this time, he focused his research on Rev. John H. Bumby and Sioeli who drowned in the Hokianga Harbour in 1840. Pacific artists work at both creative and critical intersections and often enable multidimensional learning pathways. Artists use the collection in a different way to academic researchers, and the Museum team found the discussions about trans-Indigenous Pacific presence in missionary archives have been insightful and engaging.

Loans of collection items, both incoming and outgoing, remain a vital part of Auckland Museum's role in supporting education, research, and public engagement. Our scientific collections continue to be used nationally and internationally for research, including species descriptions, climate impact studies, and student projects.

As part of our membership programming, we facilitated 27 exclusive events during this financial year, which ranged in format and attendance from intimate curatorial tours to large-scale auditorium-based lectures. These academic lectures explored themes from the international touring exhibitions, *RELICS: A New World Rises* and *Bloodsuckers: Legends to Leeches* and delivered in partnership with other organisations, including The University of Auckland Waipapa Taumata Rau and Auckland Council. One of the new and incredibly well-received member exclusives was a visit to our offsite storage facility, Manu Tāiko, where many of the Museum's taonga are cared for. On this special behind-the-scenes tour, guided by members of our Collection Care teams, Members discovered how the Museum cares for its varied collections, keeping them safe for generations to come while also contributing to ongoing research and development with our communities.

During the last year, the Collection Documentation team catalogued and imaged the Museum's vast numismatic collection of coins, medals and tokens, ensuring that each one has its own individual record. This, in addition to



1. *Mana: Protest in Print* 2. Matafatafa Aho Pacific Artist in Residence, Benjamin Work. 3. Coin, Aegina, after 660 BCE, AWMM 2022.x.21 and Coin, Lampsakos, 328-323 BCE, AWMM 2022.x.26.

our annual programme of gallery renewals, and collection care and documentation activities ensures that the foundation of our role as a museum remains strong.

The team also delivered a wide range of moving image content. This included in-gallery videos for the *Mana: Protest in Print* exhibition, 12 long-form films for the Collections to Classrooms history curriculum project, and *Caring for Tapa* instructional videos produced in four languages: English, Tongan, Samoan and Fijian. Short-form videos created for our social media and marketing platforms further extended the reach of the Museum's programmes and collections.



To advance our creative capability, we explored new technologies, including photogrammetry, laser scanning and 3D imaging, enabling fresh opportunities to present the taonga in innovative digital formats.

Collaboration was central to our practice this year. We worked alongside colleagues at the Museum of Transport and Technology and Auckland Art Gallery on shared collection imaging challenges, and hosted Landcare Research imaging technicians and members of the Advertising and Illustrative Photographers Association in our studios. These engagements provided valuable opportunities for knowledge exchange, strengthening our connections across the GLAM sector and the wider creative community. The Image Orders and Permissions service continued to provide high-quality access to our collections, processing 330 orders and supplying 10,274 images during the year. These images were provided to a diverse range of users, including researchers, publishers, educators, students, iwi and community groups, filmmakers, media outlets, creative professionals and commercial clients, ensuring that the Museum's collections remain accessible, visible and relevant across academic, cultural and creative sectors.

## Ara 5: A focus for collective reflection and commemoration

As Tāmaki Makaurau Auckland's home of commemoration, the Museum offers a space for reflection and connection through the exploration of conflict and peace. We are committed to broadening our commemorative narratives to include diverse experiences and events, with a particular focus on the impact of war on Māori and Pacific peoples – offering a more inclusive and holistic understanding of Aotearoa New Zealand's history.

This year we delivered a strong commemorative programme, including Anzac Day, Bomber Command, Battle of Passchendaele, Armistice Day, Battle of Britain Commemoration and US Memorial Day. It is our privilege to work with Auckland Council, Royal New Zealand Returned and Services Association and other partners to ensure these events remain meaningful to our communities and veterans.

We were also proud to contribute to Auckland's and New Zealand's cultural diplomacy, welcoming international delegations and Guest of Government visits from the United States, India, Korea, Czech Republic, and Taiwan.



1

Discovery and planning for a five-year redevelopment programme of Online Cenotaph was completed, laying the foundation to modernise infrastructure and improve future access.

Public contributions made to Online Cenotaph included:

- 98,037 poppies laid
- 22,195 images, notes and data items contributed

Additionally, 1,175 new records were created and 2,143 enquiries responded to by Museum staff.

This year, 15 Cenotaph Stories broadened the record of New Zealand's military experience. They spanned daring air and sea service, remembrance and memorial traditions, Māori and Pacific perspectives, and the legacies of war on the home front. Together, they reveal the lasting impact of conflict on Aotearoa New Zealand.

Our annual Anzac Day *Lest We Forget* poetry competition marked its 19th year. The 2025 theme, *Resilient Bonds: War's Human Legacy*, invited reflections on relationships forged in times of conflict. This year's competition honoured the late Michelle Mann, a long-time supporter, with her husband Eddie continuing her legacy.

We also released a special 2025 Anzac Day podcast episode, which explored how we prepare to welcome thousands of visitors for the Dawn Service, and what it means to us to continue this time-honoured tradition. This enabled us to highlight our role as Auckland's war memorial to a different audience, and encourage listeners to take some time to reflect on the sacrifices of New Zealand's military personnel.

In May 2025, we welcomed donors for our third annual Medal Donors Event, held in Pou Maumahara Memorial Discovery Centre. This

1. *Atarau: Stories of the New Zealand Wars.*

ceremony acknowledged the whānau who have entrusted the Museum with civic honours and military medals for inclusion in the Tohutoa Medals Gallery. This year we received medals from the whānau of nine military personnel. Auckland War Memorial Museum is proud to serve as a permanent repository for original medals that families choose to place in our care. We are committed to upholding this trust by ensuring medals are preserved, securely managed, and accessible to whānau for generations to come.

In October 2024, a karakia led by Sir Haare Williams, Te Aroha Grace and Bobby Newson marked the opening of *Atarau: Stories of the New Zealand Wars*, the first refresh of this gallery in 28 years. The new presentation incorporates taonga, contemporary artworks, and diverse perspectives that encourage dialogue about the legacies of these conflicts. Artists featured include Maureen Lander (Ngāpuhi), Haare Williams (Ngāi Tūhoe and Te Aitanga-a-Mahaki), Kingsley Baird, Richard Lewer, Bryce Brown, Ria Hall (Ngāi Te Rangī, Ngāti Ranginui, Tuwharetoa, Te Whānau-a-Apanui), Ati Teepa (Ngāi Tūhoe, Kāi Tahu), and Ngahina Hohaia (Taranaki iwi, Parihaka – Ngāti Moeahu, Ngāti Haupoto).

This gallery refresh is the first step in a wider programme to embed Māori and Pacific histories in our commemorative fabric, in line with the Museum's *Path to 2029* strategic direction. By leading with our Te Tiriti obligations, challenging colonial narratives, and fostering new dialogue, we strengthen social cohesion and create inclusive spaces of remembrance.

1. Gail Romano, Curator, War History and Chantal Knowles, Head of Human History at the May 2025 Tohutoa Medal Donors Event. 2. *WWII Hall of Memories 3. Ornament (1914-1918)*. AWMM. 2023.36.107. 4. *Atarau: Stories of the New Zealand Wars*



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## Trust Board, Taumata-ā-Iwi and Pacific Advisory Group

### TRUST BOARD

The Trust Board has a statutory obligation to make the case for sufficient funding for the Museum, to enable it to respond to the demand for its services, care for the collections, and continue to deliver high-quality programmes for Tāmaki Makaurau Auckland's growing and increasingly diverse population. It is required to recognise and provide for greater financial self-sufficiency and maximise community benefit from the resources available. The Trust Board is a charity (CC11225) registered under the Charities Act 2005 and domiciled in New Zealand.

- Rachael Tuwhangai – Chair
- Alastair Carruthers CNZM – Deputy Chair
- Lupematasila Misatauveve Dr Melani Anae, QSO
- Penny Hulse MNZM
- John Judge
- Martin Mariassouce
- Ben Palmer
- Distinguished Professor Emeritus Paul Spoonley
- Dr David V Williams FRSNZ
- Melissa Firth

### TAUMATA-Ā-IWI

The Taumata-ā-Iwi is responsible for the provision of advice and assistance to the Trust Board in a series of matters set out in the Auckland War Memorial Museum Act 1996. The Taumata-ā-Iwi was founded upon the principle of mana whenua (customary authority of and over ancestral land), and comprises Ngāti Whātua, Ngāti Pāoa and Tainui.

- Precious Clark – Chair
- Barbara Ann Pareatai Moke
- Joe Pihema
- Mihingarangi Forbes
- Moana Tamaariki-Pohe
- Patience Te Ao
- Pita Turei
- Te Hei Tamaariki

### PACIFIC ADVISORY GROUP

The Pacific Advisory Group assists the Museum in developing a stronger Pacific dimension. It also provides ongoing advice to the Museum on better reflecting Tāmaki Makaurau Auckland's rich Pacific identity, connecting the Museum's significant Pacific collections through stories, programmes, events, projects and education.

- Dr Sarah McLean Orsborn – Chair
- Raymond Sagapolutele – Deputy Chair
- Jacqueline Pinton
- Linda Kaua
- Leisau Yonah
- Charles Enoka Kiata MNZM
- Pamata Toleafoa
- 'Alakihihifo Vailala
- Kasi Valu
- Tevita Faleafa
- Vaimaila Urale

Bottle. AWMM. 1960.130, 36183.1.

# Ngā mihi

## Acknowledgment and thanks

Tāmaki Paenga Hira Auckland War Memorial Museum would like to acknowledge and thank:

### PRINCIPAL FUNDER

Supported by the ratepayers of Auckland



### Partner



### FUNDERS

#### Gallery Development

David Cooke  
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Freemasons Foundation  
In loving memory of Brian Dalbeth  
Maurice Paykel Charitable Trust  
NZ Lottery Environment & Heritage  
Pathfinder Asset Management

#### School Programmes

Duke Foundation  
Giltrap Group  
Ministry of Education  
Natural Hazards Commission Toka Tū Ake  
Watercare Services Ltd

#### Public Programmes

Eddie Mann

#### Exhibitions

Boehringer Ingelheim – NexGard Spectra  
Natural Hazards Commission Toka Tū Ake

#### Bequests

Ian James and Margaret (Peggy) Zelig Judge -  
Long Range Desert Group  
Levingston Cooke Charitable Trust  
Maxwell Purdie  
Paul Baker  
RT Shannon Memorial Trust  
John William Turnbull  
Margaret Turnbull

### Collections and Research

Auckland Museum Institute  
Auckland UniServices  
C&L Gregory Charitable Trust  
CAF Wonderful Giving Fund  
Chisholm Whitney Charitable Trust  
Creative NZ  
Disney Art Trust  
Edward and Mina Smith  
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Ministry for Business Innovation and Employment  
National Foundation for Deaf & Hard of Hearing  
New Zealand Institute for Plant and Food Research Limited  
NZ Lottery Environment and Heritage  
Sheldon Werner Charitable Fund  
Stout Trust managed by Perpetual Guardian  
Te Papa Atawhai Department of Conservation  
Tennyson Charitable Trust  
Wikimedia Aotearoa New Zealand  
Wikimedia Foundation

### Collaborative Research Partners

Australian Museum  
FV Manakai  
Inkfish  
Manaaki Whenua – Landcare Research  
MV The Beast  
New Zealand Institute for Plant and Food Research Limited  
Ngā Wai a Te Tūi  
Ngāti Kuri  
Northern Seabird Trust  
Taihoro Nukurangi National Institute of Water and Atmospheric Research  
Te Kunenga ki Pūrehuroa Massey University  
Te Papa Atawhai Department of Conservation  
Te Papa Tongarewa Museum of New Zealand  
Te Wānanga Aronui o Tāmaki Makau Rau  
Auckland University of Technology  
Te Whare Wānanga o Otāgo University of Otago  
Waipapa Taumata Rau University of Auckland

# PŪRONGO MAHI PERFORMANCE REPORT

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## NGĀ MAHI I TUTUKI PERFORMANCE REPORT AND FINANCIAL STATEMENTS

### STATEMENT OF SERVICE PERFORMANCE

The Museum's service performance information has been prepared in accordance with Auckland War Memorial Museum Act 1996 and Tier 1 Public Benefit Entity reporting standards.

#### Who we are

Auckland War Memorial Museum is one of New Zealand's oldest and most significant museums, located in Aotearoa's largest city. The Auckland Museum Trust Board was established in 1996 for charitable purposes and is a registered charity. As the war memorial for the Auckland province, the iconic heritage building was built in 1929 on Pukekawa Auckland Domain when subscriptions raised by Aucklanders in remembrance of their war dead enabled its construction as a touchstone for commemoration.

#### What we do

Amongst others, our role is to collect, preserve, and share the history and environment of the Auckland region, New Zealand, the South Pacific and, the world around us. It is our responsibility and privilege to care for over six million objects, specimens and documents and share them and their stories with the world. The collections are of national and international importance. We have a duty to conserve the heritage of the Museum and act as a trusted guardian of the extensive collections of heritage, cultural, and scientific taonga we care for in perpetuity.

#### What we aim to achieve in medium-long term

We have a responsibility to celebrate the rich cultural diversity of the city and its people and contribute to building social cohesion in an uncertain environment. We enable education, both formally through our support of the New Zealand Histories Curriculum and by enhancing community understanding and awareness of social, cultural and environmental issues. The advancement and promotion of cultural and scientific

scholarship and research underpin every element of the Museum, from collecting taonga to informing exhibitions and providing educational services. Through research, we build and enhance our understanding of the world and community understanding of historical and contemporary issues. We achieve this using different knowledge systems and delivering important findings through outreach activities. We support the economic development of Auckland, both as the most liveable city and as a visitor destination for both domestic and international tourism.

#### Use of judgements and estimates

Consistent with prior years, in accordance with the Auckland War Memorial Museum Act 1996, the performance measures for the year ending 30 June 2025 were identified during the annual planning process, before the 2024/2025 Annual Plan was published. The selection of measures to report was made by management in conjunction with the Auckland Museum Trust Board, based on management's assessment of what data was currently available, reliable, and could be independently verified and is most appropriate and meaningful to users and stakeholders. This was further refined through discussions with staff and key management personnel. As a result, the key measures were identified that would best illustrate what Auckland Museum has done in pursuit of its objectives. All our measures are grouped by our strategic priorities as set out in *The Path to 2029 Strategic Framework*. We are now reporting against a new set of measures aligning to our new strategic framework (effective from 1 July 2024), which we believe will have a more meaningful impact on Aucklanders and our key stakeholders. The measures in the Statement of Service Performance reflect the updated framework for the current year.

Tong Wong. *Water fountain, Albert Park.* AWMM. PH-2023-2-426.

# TĀTARITANGA

## NON-FINANCIAL PERFORMANCE MEASURES

### Ara 1: Curiosity and learning inspired by compelling onsite, offsite and online experiences

KEY ACTIVITIES	ACTUALS 2024/25	STATUS	ANNUAL PLAN 2024/25	ACTUALS 2023/24	COMMENTARY	MEASUREMENT
<b>Support communities to deliver at least three Te Taunga Community Hub exhibitions</b>	3	ACHIEVED	3	-	Whilst this is a new measure, we delivered three community exhibitions in Te Taunga Community Hub in FY 2023/24.	The following exhibitions were delivered during the year: <ul style="list-style-type: none"> <li>• <i>Te Karanga o te Rā</i></li> <li>• <i>Our Game: A century of Netball in Aotearoa New Zealand</i></li> <li>• <i>Ko au, ko Ngāti Whātua</i></li> </ul>
<b>Open two international touring exhibitions</b>	2	ACHIEVED	2	-	Whilst this is a new measure, we opened two international touring exhibitions in FY 2023/24.	The following international touring exhibitions were opened during the year: <ul style="list-style-type: none"> <li>• <i>Bloodsuckers: Leeches to Legends</i> (December 2024-April 2025)</li> <li>• <i>DIVA</i> (June 2025-October 2025)</li> </ul>
<b>Deliver onsite visitation of 903,000 in FY 2024/25</b>	770,987	NOT ACHIEVED	903,000	958,394	There were 770,987 onsite visits to the Museum in FY 2024/25. Visitation was significantly affected by asbestos-related gallery closures, including a full closure from 10 May-2 June and the delayed opening of <i>DIVA</i> . While the Museum reopened on 3 June, many key galleries remain closed. Visitor numbers were also impacted throughout the year by slower-than-expected international tourism recovery, a hot, dry summer, and broader economic pressures.	Vemcount cameras are used to record visitation numbers. Data is adjusted downwards by a factor of 12% to account for staff traffic into the building. This factor is consistent with prior year's methodology.
<b>Grow onsite student numbers visiting the Museum to 70,000</b>	37,581	NOT ACHIEVED	70,000	47,899	Education numbers continue to be lower than planned. Reasons include lack of funds and reduced funds in some schools due to equity index, schools facing a large teacher shortage, buses not available and clashes with event calendars. Principals have also shared the sector's unease at the lack of certainty with the curriculum.	Onsite learner visitation report July 2024 to June 2025.

### Ara 1: Curiosity and learning inspired by compelling onsite, offsite and online experiences (continued)

KEY ACTIVITIES	ACTUALS 2024/25	STATUS	ANNUAL PLAN 2024/25	ACTUALS 2023/24	COMMENTARY	MEASUREMENT
<b>Reach 8,000 students through school outreach programmes</b>	12,217	ACHIEVED	8,000	13,037	Measure has been revised and reworded. (It was previously 'Grow offsite student numbers through outreach programmes to achieve the overall five-year target of engaging over 100,000 schoolchildren. The 100,000-target set included onsite and offsite.)	Monthly reporting dashboard
<b>Increase engagement with the Museum's digital content by 5% on the previous year, either directly or through partners</b>	92.5 million	NOT ACHIEVED	92.9 million	88.5 million	The number of views of the Museum's online collections increased to 92.5 million from 88.5 million in the previous year, a 4.5% increase.	A direct view is whenever a user downloads, views or clicks on Auckland Museum content on Collections Online or Online Cenotaph.  A partnership view is whenever a user downloads, views or clicks on Auckland Museum content on a third-party platform. Google Analytics via Collections Data Studio
<b>Deliver visitor satisfaction at 95% or above as measured by our annual Visitor Profile Survey</b>	99%	ACHIEVED	99%	99%	99% of visitors rated their visit as 'excellent' or 'good' in FY 2024/25.	Visitor Profile Survey (base size n=1,363)
<b>Deliver learning programme satisfaction at 95% or above as measured by our annual Learning Programme Survey</b>	99%	ACHIEVED	99%	-	This is a new measure with no direct comparison. We have not collected data on it before this financial year.	Learning Programme Survey (base size n=443)

### Ara 2: Mātauranga Māori informs iwi partnerships and community co-development to transform our practice and purpose

KEY ACTIVITIES	ACTUALS 2024/25	STATUS	ANNUAL PLAN 2024/25	ACTUALS 2023/24	COMMENTARY	MEASUREMENT
<b>Percentage of Tāmaki Makaurau Auckland visitors who agree that Auckland Museum is representative of Tāmaki Makaurau Auckland and its communities is 85% or above as measured by our annual Visitor Profile Survey</b>	92%	ACHIEVED	85% or above	-	This is a new measure with no direct comparison. We have not collected data on it before this financial year.	Visitor Profile Survey (base size n=676)



**Ara 3: Communities empowered to sustain and protect our natural environment**

This year we were due to open our Natural Environment and Human Impact gallery to empower communities to learn about, sustain and protect our natural environment and biodiversity in Tāmaki Makaurau Auckland, Aotearoa New Zealand and the Pacific. This project was initially established in 2020 but had experienced several structural and staffing changes during the past few years, which hampered progress. However, after discussions with the Museum Trust Board earlier this year, it was determined that the project in its planned form would not meet expectations and required rescoping. It is now our intention to deliver a refreshed gallery experience in 2026, which addresses the central themes of the original project and ensures alignment with the Museum’s commitment to bicultural practice and ecological storytelling.

**Ara 4: New ideas, meanings and conversations generated by collections and expertise**

KEY ACTIVITIES	ACTUALS 2024/25	STATUS	ANNUAL PLAN 2024/25	ACTUALS 2023/24	COMMENTARY	MEASUREMENT
Share Museum research through actively publishing at least 60 instances of research outputs in books, journals and bulletins, research articles and conference and public presentations - in print, online and in-person formats	139	ACHIEVED	60	203	We have continued to increase diversification of the format of research publications this year.	Number of research outputs published
Percentage of Tāmaki Makaurau Auckland visitors who agree that Auckland Museum is a place to think and talk about today’s issues is 60% or above as measured by our annual Visitor Profile Survey	69%	ACHIEVED	60% or above	-	This is a new measure with no direct comparison. We have not collected data on it before this financial year.	Visitor Profile Survey (base size n=676)

**Ara 5: A focus for collective reflection and commemoration**

KEY ACTIVITIES	ACTUALS 2024/25	STATUS	ANNUAL PLAN 2024/25	ACTUALS 2023/24	COMMENTARY	MEASUREMENT
12,000 contributions to Online Cenotaph by the public, including data, images, documents and notes	22,195	ACHIEVED	12,000 or above	18,456		Monthly reporting analytics
Percentage of Tāmaki Makaurau Auckland visitors who agree that Auckland Museum is a home for remembrance and commemoration is 75% or above as measured by our annual Visitor Profile Survey	95%	ACHIEVED	75%	-	This is a new measure with no direct comparison. We have not collected data on it before this financial year.	Visitor Profile Survey (base size n=676)

Presentation Box. (Circa 1995). AWMM. 2024.10.1. = 1132340

**AUCKLAND MUSEUM TRUST BOARD  
CONSOLIDATED STATEMENT OF COMPREHENSIVE REVENUE AND EXPENSE  
FOR THE YEAR ENDED 30 JUNE 2025**

	Notes	Actual 2025 \$000s	Plan 2025 \$000s	Actual 2024 \$000s
<b>Revenue</b>				
<b>Revenue from non-exchange transactions</b>				
Auckland Council levy	6,14	34,060	34,060	33,260
Donation and operating grants	6	5,950	4,668	4,319
Capital grants	6	629	1,740	600
Trust and bequest revenue	6	7,667	164	135
		<b>48,306</b>	<b>40,632</b>	<b>38,314</b>
<b>Revenue from exchange transactions</b>				
Commercial operations and retail	6	4,869	4,579	5,268
Membership revenue	6	272	337	344
Exhibitions, education and public programming	6	2,226	3,490	3,114
Admission fees	6	3,228	3,286	3,144
Interest and investment revenue	6	3,639	1,335	3,473
Other income	6	643	132	866
		<b>14,877</b>	<b>13,159</b>	<b>16,209</b>
<b>Total revenue</b>		<b>63,183</b>	<b>53,791</b>	<b>54,523</b>
<b>Expenses</b>				
Employee benefits	8	28,258	26,449	25,878
Depreciation and amortisation (incl. loss on disposals)	8	10,416	10,700	10,023
Impairment	8	549	-	-
Building operations	8	6,220	6,070	5,613
Grant expenses	8	4,518	3,679	2,603
Exhibition expenses	8	2,087	2,246	2,643
Technology & digital	8	2,371	2,469	2,177
Non-capitalised project expenses	8	2,175	1,685	1,060
Trust & bequest expenses	8	221	624	262
Other operating expenses	8	7,012	6,927	6,302
<b>Total expenditure</b>		<b>63,827</b>	<b>60,849</b>	<b>56,561</b>
<b>Total deficit</b>		<b>(644)</b>	<b>(7,058)</b>	<b>(2,038)</b>
Other comprehensive income		-	-	-
<b>Total comprehensive revenue and expense for the year</b>		<b>(644)</b>	<b>(7,058)</b>	<b>(2,038)</b>

The accompanying notes form part of these consolidated financial statements.

**AUCKLAND MUSEUM TRUST BOARD  
CONSOLIDATED STATEMENT OF CHANGES IN NET ASSETS/EQUITY  
FOR THE YEAR ENDED 30 JUNE 2025**

	Accumulated revenue and expense	Special purposes reserves	Asset Replacement	Total equity
Note	\$000s	Other Special Purposes \$000s	\$000s	\$000s
<b>2024</b>				
Balance as at 1 July 2023	151,290	12,428	14,760	178,478
Total comprehensive revenue and expense	(2,038)	-	-	(2,038)
Transfer to/(from) special purposes equity	7 (783)	783	-	-
Transfer to/(from) asset replacement	7 4,285	-	(4,285)	-
Transfer of depreciation levy	7 (10,700)	-	10,700	-
Transfer of capital expenditure	7 7,708	-	(7,708)	-
Balance as at 30 June 2024	<b>149,762</b>	<b>13,211</b>	<b>13,467</b>	<b>176,440</b>
<b>2025</b>				
Balance as at 1 July 2024	149,762	13,211	13,467	176,440
Total comprehensive revenue and expense	(644)	-	-	(644)
Transfer to/(from) special purposes equity	7 (8,296)	8,296	-	-
Transfer to/(from) asset replacement	7 12,551	-	(12,551)	-
Transfer of depreciation levy	7 (10,700)	-	10,700	-
Transfer of capital expenditure	7 5,019	-	(5,019)	-
Balance as at 30 June 2025	<b>147,692</b>	<b>21,507</b>	<b>6,597</b>	<b>175,796</b>

The accompanying notes form part of these financial statements.

**AUCKLAND MUSEUM TRUST BOARD  
CONSOLIDATED STATEMENT OF FINANCIAL POSITION  
AS AT 30 JUNE 2025**

	Note	2025 \$000s	2024 \$000s
<b>Current assets</b>			
Cash and cash equivalents	10	5,102	3,806
Short-term investments	9	6,597	13,467
Receivables from exchange transactions		436	567
Goods and services tax receivable		436	46
Prepayments		2,150	1,961
Inventory		686	494
		<u>15,407</u>	<u>20,341</u>
<b>Non-current assets</b>			
Property, plant and equipment	4	146,680	150,861
Investments	9	24,349	15,108
Intangible assets	5	504	643
		<u>171,533</u>	<u>166,612</u>
<b>Total assets</b>		<b><u>186,940</u></b>	<b><u>186,953</u></b>
<b>Current liabilities</b>			
Trade and other payables from exchange transactions		719	1,431
Deferred revenue from non-exchange transactions		4,099	4,424
Deferred revenue from exchange transactions		325	1,083
Finance lease liabilities	13	466	-
Accruals and provisions		1,662	527
Employee benefits	12	2,885	2,610
		<u>10,156</u>	<u>10,075</u>
<b>Non-current liabilities</b>			
Finance lease liabilities	13	476	-
Employee benefits	12	512	438
		<u>988</u>	<u>438</u>
<b>Total liabilities</b>		<b><u>11,144</u></b>	<b><u>10,513</u></b>
<b>Net assets/equity</b>		<b><u>175,796</u></b>	<b><u>176,440</u></b>
<b>Represented by:</b>			
Accumulated revenue and expense		147,692	149,762
Asset replacement reserve	7	6,597	13,467
Other special purposes	7	21,507	13,211
<b>Total net assets/equity</b>		<b><u>175,796</u></b>	<b><u>176,440</u></b>

The accompanying notes form part of these financial statements.

For and on behalf of the  
Auckland Museum Trust  
Board by:



Ben Palmer  
Chair of the Audit Committee  
16 October 2025



Rachael Tuwhangai  
Chair of Auckland Museum Trust Board  
16 October 2025

**AUCKLAND MUSEUM TRUST BOARD  
CONSOLIDATED STATEMENT OF CASH FLOWS  
FOR THE YEAR ENDED 30 JUNE 2025**

	2025 \$000s	2024 \$000s
<b>Cash flows from operating activities</b>		
<b>Cash was provided from:</b>		
Levy from Auckland Council (non-exchange)	34,060	33,260
Receipts from commercial operations	6,349	9,413
Receipts from admission fees	3,228	3,144
Receipts from donation and grants (non-exchange)	13,338	5,504
Receipts from interest	1,866	1,997
Receipts from other income	643	866
	<u>59,484</u>	<u>54,184</u>
<b>Cash was applied to:</b>		
Payments to employees	(27,908)	(25,975)
Payments to suppliers	(24,528)	(22,939)
Interest paid	(18)	-
	<u>(52,454)</u>	<u>(48,914)</u>
<b>Net cash inflow from operating activities</b>	<b><u>7,030</u></b>	<b><u>5,270</u></b>
<b>Cash flows from investing activities</b>		
<b>Cash was applied to:</b>		
Purchase of property, plant and equipment	(4,697)	(4,244)
Purchase of intangibles	-	(173)
(Purchase)/Proceeds of investments	(598)	1,293
	<u>(5,295)</u>	<u>(3,124)</u>
<b>Net cash (outflow) from investing activities</b>	<b><u>(5,295)</u></b>	<b><u>(3,124)</u></b>
<b>Cash flows from financing activities</b>		
<b>Cash was applied to:</b>		
Payment of finance lease liabilities	(439)	-
	<u>(439)</u>	<u>-</u>
<b>Net cash inflow/(outflow) from financing activities</b>	<b><u>(439)</u></b>	<b><u>-</u></b>
<b>Net increase/(decrease) in cash and cash equivalents</b>	<b><u>1,296</u></b>	<b><u>2,146</u></b>
<b>Cash at beginning of year</b>	<b><u>3,806</u></b>	<b><u>1,660</u></b>
<b>Cash at end of year</b>	<b><u>5,102</u></b>	<b><u>3,806</u></b>

The accompanying notes form part of these consolidated financial statements.

**AUCKLAND MUSEUM TRUST BOARD  
CONSOLIDATED STATEMENT OF CASH FLOWS  
FOR THE YEAR ENDED 30 JUNE 2025**

**RECONCILIATION OF DEFICIT TO NET CASH FLOW FROM OPERATING ACTIVITIES**

	<b>2025</b>	<b>2024</b>
	<b>\$000s</b>	<b>\$000s</b>
<b>Total deficit</b>	<b>(644)</b>	<b>(2,038)</b>
Deduct non-cash items:		
Depreciation, amortisation and loss on disposal	10,416	10,023
Change in measurement of investments at fair value	(1,773)	(1,476)
	<b>8,643</b>	<b>8,547</b>
Add/(deduct) movements in working capital:		
(Increase)/Decrease in receivables	(448)	556
(Increase) in inventory	(192)	(1)
(Decrease) in interest paid	(18)	
(Decrease)/Increase in payables and accruals	(661)	(1,697)
Increase/(Decrease) in employee benefits	350	(97)
	<b>(969)</b>	<b>(1,239)</b>
<b>Net cash inflow from operating activities</b>	<b>7,030</b>	<b>5,270</b>

*The accompanying notes form part of these financial statements.*

**AUCKLAND MUSEUM TRUST BOARD  
NOTES TO AND FORMING PART OF THE CONSOLIDATED FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 JUNE 2025**

**1 REPORTING ENTITY**

Auckland Museum Trust Board ("the Trust") is a body corporate established under the Auckland War Memorial Museum Act 1996. Its principal activity is managing, maintaining and developing the Auckland War Memorial Museum ("the Museum").

The Trust is a charity registered under the Charities Act 2005, and domiciled in New Zealand, and is a not-for-profit public benefit entity for the purposes of financial reporting in accordance with the Financial Reporting Act (2013). The Trust's registered office and principal place of business is Museum Circuit, Auckland Domain, Parnell, Auckland.

The Auckland Museum Endowment and Bequest Trust was established by deed on 4 November 1991 to support the Museum's activities, including the acquisition and care of collections, advancement of research and education, enhancement of library resources, and improvement of Museum buildings and equipment.

The Auckland Museum Future Fund Trust is a registered charity, established in June 2024 to manage and grow bequests and donations in support of the Museum's long-term objectives. Both trusts are domiciled in New Zealand, and are controlled by the Trust. They are included in the consolidated financial statements.

**2 BASIS OF PREPARATION**

**Statement of Compliance**

These consolidated financial statements have been prepared in accordance with New Zealand Generally Accepted Accounting Practice ("NZ GAAP"). They comply with Public Benefit Entity International Public Sector Accounting Standards ("PBE IPSAS") and other applicable Financial Reporting Standards as appropriate for Tier 1 not-for-profit public benefit entities. The Trust qualifies as a Tier 1 reporting entity based on size.

These consolidated financial statements were authorised for issue by Auckland Museum Trust Board on 16 October 2025.

**Measurement Basis**

Comparatives include representations for consistency with the current year. The consolidated financial statements have been prepared on a historical cost basis, except for certain assets and liabilities, which are measured at fair value as described below.

**Functional and Presentation Currency**

The consolidated financial statements are presented in New Zealand dollars (NZD) which is the Museum's functional and presentation currency, rounded to the nearest thousand (\$'000) unless otherwise stated.

There has been no change in the functional currency of the Museum.

**Basis of Consolidation**

The Auckland Museum group controls an entity when it is exposed, or has rights, to variable benefits from its involvement with the other entity and has the ability to affect the nature or amount of those benefits through its power over the entity. The financial statements of the controlled entity are included in the consolidated financial statements from the date on which control commences until the date on which control ceases.

**Deferred Revenue**

Deferred revenue from non-exchange transactions reflects funds received with specific conditions attached. Deferred revenue from non-exchange transactions includes \$1.78 million (2024: \$2.08 million) for the Endeavour Te Mana o Rangitāhua project. Te Mana o Rangitāhua: A holistic approach to transform ecosystem wellbeing, is a five-year research programme in partnership with Ngāti Kuri, with additional partners from The University of Auckland, Massey University, NIWA and Manaaki Whenua. The programme will focus on the biodiversity and ecosystems of Rangitāhua/Kermadec Islands, alongside a mātauranga lens on translating the resulting research evidence into tangible tools for iwi-led management of the Rangitāhua environment.

Deferred revenue from exchange transactions includes event deposits, exhibition and membership upfront receipts.

**Donated Services**

Donated services comprise volunteer time and donations in kind. Donated services from volunteers are measured using an hourly rate for a full-time equivalent employee multiplied by the hours of volunteered service. The revenue and expenditure from donated services are recognised when services are received in accordance with PBE IPSAS 23.

Donated service from donations in kind includes donated advertising. Donations in kind are recognised in revenue under 'Donations and Sponsorship' and expenses under 'Other' at their fair value.

### Inventories

Inventories are valued at the lower of cost and net realisable value. Cost is determined on a weighted average cost basis. Net realisable value represents the estimated selling price, less all estimated costs of completion and costs to be incurred in marketing, selling and distribution.

### Foreign Currency

All foreign currency transactions during the year are brought to account using the exchange rate in effect at the date of the transaction. Foreign currency monetary items at reporting date are translated at the exchange rate existing at reporting date. Exchange differences are recognised in revenue or expense in the period in which they arise.

### Goods and Services Tax (GST)

All balances are presented net of GST, except for receivables and payables, which are presented inclusive of GST.

### Income Tax

The Museum is exempt from payment of income tax as a registered charitable organisation. Accordingly, no income tax charges have been provided.

### Provisions

Provisions are recognised when the Museum has a present obligation (legal or constructive) as a result of a past event, the future sacrifice of economic benefits is probable and the amount of the provision can be measured reliably.

The amount recognised as a provision is the best estimate of the consideration required to settle the present obligation at reporting date, taking into account the risks and uncertainties surrounding the obligation. Where a provision is measured using the cash flows estimated to settle the present obligation, its carrying amount is the present value of those cash flows.

When some or all of the economic benefits required to settle a provision are expected to be recovered from a third party, the receivable is recognised as an asset if it is virtually certain that recovery will be received and the amount of the receivable can be measured reliably.

### Payables

Trade payables and other accounts payable are recognised when the Museum becomes obliged to make future payments resulting from the purchase of goods and services.

### Interest Expense

Interest expense is recognised using the effective interest method.

The effective interest rate is the rate that discounts

estimated future cash payments through the expected life of the financial instrument to the net carrying amount of the financial liability.

### Use of Judgement and Estimates

The preparation of the consolidated financial statements requires management to make judgments, estimates and assumptions that affect the application of the accounting policies and the reported amounts of assets, liabilities, income and expenses. Actual results may differ from those estimates.

Estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to the accounting estimates are recognised in the period in which the estimates are revised and in any future periods affected.

### Statement of Service Performance

In preparing the entity's Statement of Service Performance on pages 41 to 45, management has made judgements in relation to which measures and indicators best reflect the achievement status of our performance of the Museum's mission of connecting through sharing stories of people, lands and seas.

The selection of measures to report was initially based on management's assessment of what data was currently available, reliable, and could be independently verified. This was further refined through discussions with staff and key management personnel. As a result, the key services were identified that would best illustrate what the Museum has done in pursuit of its objectives. The performance measures relate to our key services and are designed to inform on our five key strategic priorities. It must be noted, however, that through this process management decided not to report against all objectives/measures that contribute to the outcome of the entity's services because, at this time, outputs for these measures are not easily available.

### Assumptions and Estimation Uncertainties

Assumptions and estimation uncertainties that have significant risk of resulting in a material adjustment in the year ended 30 June 2025 include the following:

Fair value of investments of \$24.35 million (2024: \$15.11 million).

The estimation in establishing the fair value of investments is undertaken by external independent sources. The Museum relies on Fund Managers for determination of these fair values (Refer to note 11.1).

Any significant change in the determination of these fair values will have material impact on the Museum's investment.

Useful lives and residual values of Property, Plant and

Equipment of \$146.68 million (2024: \$150.86 million).

The Board reviews the estimated useful lives and residual values of property, plant and equipment at the end of each annual reporting period (Refer to note 4).

Any change in these factors would impact the depreciation amount and may have a material impact on the Museum's property, plant and equipment.

### Heritage Collection Assets not recognised

The Board has exercised significant judgement in determining that its collection assets do not meet the asset recognition criteria of PBE IPSAS 17 (Refer to note 3).

### Accounting Standards Adopted in the Current Period

A new standard became applicable for the current reporting period. Adoption of the new standard did not have a significant impact on the consolidated financial statements.

Management has implemented the reporting requirements of IPSAS 1 in respect of disclosing the fees incurred for the audit or review of the financial report of the Museum and each other type of service provided by the Museum's audit firm (Refer note 8).

## 3 HERITAGE COLLECTION ASSETS

The Museum holds collections for the purposes of research, education, cultural and scientific enrichment and public enjoyment. The Museum invests substantial resources in the care and protection of its collections to ensure their availability and future survival. The collection contains objects, specimens and documents gathered from the 1850s to the present day, which individually and collectively form a record of the natural and social environment of Auckland and beyond. The Museum's collection is one of the largest in New Zealand and several collecting areas rank highly in international significance.

The Natural Science collections contain specimens which provide vital evidence of the geological, botanical and zoological environment with a focus on northern New Zealand and the wider Pacific region. The collections are essential for describing what species have existed in New Zealand and for researching and monitoring change over time especially through environmental adaption and impacts of human interaction. The collections are an important node in a worldwide network of taxonomic and ecological research.

The Human History collections contain objects which have been created, used and valued by individuals and communities over many centuries. The Māori and Pacific collections are some of the richest and

most numerous in the world. Along with social and war history, archaeology, applied arts and design, and world collections, they form a comprehensive reflection of everyday objects and outstanding treasures derived from Auckland-based communities and cultures from all over the world.

People document their lives through pictures, words and sounds and the documentary heritage collections contained in the Museum's Library form one of the top research collections in New Zealand. Particular strengths include historical and contemporary photographs, maps, early newspapers and the manuscripts and archive collections of significant Aucklanders and organisations.

The near-encyclopaedic span of the Museum's collections, and the research data that records and connects each item to its significance, form a highly valued body of documents, specimens and objects which are strongly tied to the Museum's public identity and have a unique character particular to Auckland. Auckland Museum is the custodian of the heritage collections that are held in trust for the public of Auckland, and more broadly for New Zealand and for the international research community.

The Museum considers that Heritage collections assets are inherently difficult, if not impossible, to value and therefore not capable of being reliably measured for the following reasons:

- The value to the custodial organisation is often greater than the financial value – financial value does not reflect the full cultural, scientific or historical value to the Museum or the community on whose behalf collections are held.
- Educational/research value is often not evident until such time as the collections contribute to the generation or transfer of knowledge. This can be immediate or a very long time in the future.
- Bequest value – the value derived by donors and their families through the act of giving – is an intangible value which is about the long-term relationship between the Museum and successive generations. It is in the nature of trust and goodwill, which are not easily quantifiable in financial terms.
- Collective or synergistic value is accrued by a group of items whose individual value is not significant but together they may form a valuable comparative group – the value of the whole is greater than the sum of the parts. In a museum's case, the definition of the whole is an ever-changing concept depending on the groupings and perspectives of those with an interest in studying or appreciating the collections.
- Heritage collection assets are often encumbered with legal or ethical constraints so realising or liquidating them in financial terms runs counter to the

implied transfer of trust which occurs at the time of acquisition and indeed the very purpose for holding them. This form of encumbrance potentially restricts their financial value but is hard to quantify.

- Items are usually unique and irreplaceable making it difficult to establish fair value at any particular time where there is no active market. Values can sit within a wide and subjective range which reduces the utility and accuracy of specific valuation.
- In many cases the useful value lies in the associations, contexts and histories attached to objects. Being able to extract and use this value relies on research and documentation – intellectual efforts which are highly variable, constantly being added to and to which it is difficult to ascribe financial value. The objects which have become dissociated from their history or origin may be determined to have low value but that can suddenly change by investment in research or through unpredictable or serendipitous discoveries. In such cases the object itself has not changed but its significance may have and determining and tracking change in intellectual value would be near impossible across a collection of millions of items.
- Many collection items hold cultural value which is based on individual or community associations. In many cultures it can be offensive to try to assign financial value to these very personal relationships. Taonga associated with, or embodying, ancestors have a sacred quality which is both difficult to quantify in financial terms and in some cases doing so offends the mana and intrinsic value of the items concerned.
- Application of the concept of ‘useful life’ commonly applied to assets can be inappropriate with respect to heritage collections assets as the presumption of many objects is that they are entrusted to a museum in perpetuity – their life is “forever”. Indeed, the purpose of adding an object to a museum collection may be to extend its life by giving it status and safe housing and careful access; in some senses, collection items are never ‘used-up’.
- Financial treatment of assets is largely based on them being used to produce wealth and that their ability to do this declines over time. This generates the need to depreciate and account for impairment of assets. Most museum collections gain in value over time so they run counter to the overall assumptions with regard to other assets. Formulae for appreciation/increase in value of museum collections do not work as readily as depreciation formulae as the increase in value is seldom a linear or arithmetic function. The perceived value of collection items can vary in response to social, political and natural events and in unpredictable patterns over time.

- Heritage collection assets are not available to satisfy the liabilities that the Trust Board may, from time-to-time, incur. As such, inclusion of such heritage collection assets on the Museum’s Statement of Financial Position would be misleading.

For the reasons stated above, the Trust Board does not consider that collection assets meet the asset recognition criteria, and these consolidated financial statements provide a more descriptive narration of the Museum’s Heritage Collection Assets in terms of utility, uniqueness and community value instead of allocating a financial value.

Heritage collection assets acquisition expenses are processed through the Special Purposes section and preservation costs are processed through the Operating Activities section of the Consolidated Statement of Comprehensive Revenue.

The FY 2024/25 saw several new acquisitions to the Museum collection in line with aspirations expressed in the Collection Development Plan and the annual collecting plans for each curatorial area. A significant acquisition was the ‘Elepaio Press Archive which was donated by Richard Hamasaki and Mark Hamasaki in Hawai’i. This archive includes an array of publications, serials, photographs, sound recordings and poetry by Indigenous writers and artists from across the Pacific. Having this material in Auckland Museum will open the collection up to researchers both nationally and internationally. In addition to this, other acquisitions of note include a collection of photographs by John Crawford, a large Pakohe pre-form toki, a Western Highland shield from Papua New Guinea, tapestries by Inuit artist Makayla Akulukjuk and medals and other objects associated with Auckland Museum’s former director Sir Gilbert Archey. The Museum also acquired a collection of bird specimens (kiwi, kākāpō and tūi) from Colchester Museum who offered these taonga species to return to Aotearoa.

Deaccessions over the year include a set of serviceman’s medals which were returned to his family at their request; clothing from the 1920s that was badly deteriorated; and a set of reproduction clothing that was made for a prior exhibition and was not appropriate for the Museum’s collection.

The Museum has a long-standing proactive repatriation approach for human remains and had one such repatriation this financial year. Tūpuna (ancestors) were repatriated to Australia in collaboration with the Australian Government’s Indigenous Repatriation Unit and The University of Auckland.

## 4 PROPERTY, PLANT AND EQUIPMENT

### 4.1. Property, Plant and Equipment

	Work in Progress \$000s	Buildings \$000s	Displays \$000s	Equipment \$000s	Total \$000s
<b>Cost</b>					
Balance as at 1 July 2023	4,569	164,920	22,201	68,352	260,042
Additions	4,489	-	-	-	4,489
Transfers	(245)	-	-	-	(245)
Disposals	-	-	-	(615)	(615)
Transfers from Work in progress	(1,938)	903	-	1,035	-
Balance as at 1 July 2024	6,875	165,823	22,201	68,772	263,671
Additions	5,707	-	-	1,413	7,120
Transfers	(476)	-	-	-	(476)
Disposals	-	-	-	(212)	(212)
Transfers from Work in progress	(4,212)	56	86	4,070	-
<b>Balance as at 30 June 2025</b>	<b>7,894</b>	<b>165,879</b>	<b>22,287</b>	<b>74,043</b>	<b>270,103</b>
<b>Accumulated Depreciation</b>					
Balance as at 1 July 2023	-	48,584	16,874	38,086	103,544
Depreciation expense	-	4,341	1,114	4,426	9,881
Disposals	-	-	-	(615)	(615)
Impairment	(549)	-	-	-	(549)
Balance as at 1 July 2024	-	52,925	17,988	41,897	112,810
Depreciation expense	-	4,371	1,122	4,748	10,241
Disposals	-	-	-	(177)	(177)
<b>Balance as at 30 June 2025</b>	<b>-</b>	<b>57,296</b>	<b>19,110</b>	<b>46,468</b>	<b>122,874</b>
<b>Carrying value at 30 June 2025</b>	<b>7,345</b>	<b>108,583</b>	<b>3,177</b>	<b>27,575</b>	<b>146,680</b>
<b>Carrying value at 30 June 2024</b>	<b>6,875</b>	<b>112,898</b>	<b>4,213</b>	<b>26,875</b>	<b>150,861</b>

The Museum entered into a finance lease contract in February 2025 to acquire digital storage equipment. The cost of the equipment was \$1.4 million and the carrying amount is \$1.2 million.

### 4.2. Recognition and Measurement

Items of property, plant and equipment are initially measured at cost, except those acquired through non-exchange transactions, which are instead measured at fair value at the acquisition date, with the amount of the donation or subsidy recognised as income.

All of the Museum’s items of property, plant and equipment are subsequently measured at cost less accumulated depreciation and impairment losses. Cost includes expenditure that is directly attributable to the acquisition of the asset.

Purchased software that is integral to the functionality of the related equipment is capitalised as part of that equipment.

Where material parts of an item of property, plant and equipment have different useful lives, they are accounted for as separate items of property, plant and equipment.

Any gain or loss on disposal of an item of property, plant and equipment (calculated as the difference between the net proceeds from disposal and the carrying amount of the item) is recognised in surplus or deficit.

### 4.3. Subsequent Expenditure

Subsequent expenditure is capitalised only when it is probable that the future economic benefits associated with the expenditure will flow to the Museum. Ongoing repairs and maintenance are expensed as incurred.

#### 4.4. Depreciation

Depreciation is calculated using the straight-line method to allocate an assets cost to its residual value over its estimated useful life.

Assets under construction are not subject to depreciation.

The annual depreciation rates on a straight-line basis for the Museum's classes of property, plant and equipment are:

<b>Buildings:</b>	
Buildings	1 – 20%
Building fit-outs	2 – 20%
Office furniture and fittings	3 – 30%
<b>Displays:</b>	
Display galleries	7 – 33%
<b>Equipment:</b>	
Plant and equipment	7 – 33%
Motor vehicles	10 – 30%
Information technology	10 – 67%

The estimated useful lives, residual values and depreciation methods are reviewed at the end of each reporting period, with the effect of any change in estimates accounted for on a prospective basis.

#### 4.5. Impairment of Non-Financial assets

At each reporting date, the Museum reviews the carrying amounts of its tangible and intangible assets to determine whether there is any indication that those assets have suffered an impairment loss.

Where the asset does not generate cash flows that are independent from other assets, the Museum estimates the recoverable amount of the cash-generating unit to which the asset belongs. A cash-generating unit is the smallest group of assets that generates cash inflows that are largely independent of the cash flows of other assets or cash generating units.

The recoverable amount is the higher of fair value less costs to sell and value in use.

If the recoverable amount of an asset (or cash-generating unit) is estimated to be less than its carrying amount, the carrying amount of the asset (cash-generating unit) is reduced to its recoverable amount. An impairment loss is recognised in profit or loss. For cash-generating units, impairment losses are allocated to the assets in the cash-generating unit on a pro rata basis.

Where an impairment loss subsequently reverses, the carrying amount of the asset (or cash-generating unit) is increased to the revised estimate of its recoverable amount, but only to the extent that the increased carrying amount does not exceed the carrying amount that would have been determined had no impairment loss been recognised for the asset (or cash-generating unit) in prior years.

#### 4.6. Capital Commitments

	2025 \$000s	2024 \$000s
Natural Science gallery	-	50
The Centenary Project	501	-
Building maintenance work	15	88
Chiller replacements	-	3
	<b>516</b>	<b>141</b>

The Museum is undertaking significant asbestos remediation works; as these expenditures are operational in nature and not capitalisable, and given that the total future costs cannot be reliably measured, they are not included within the capital commitments disclosed above. No other material contracts have been entered into as at balance date.

## 5 INTANGIBLE ASSETS

### 5.1. Intangible Assets

Intangible assets represent the Museum's investment in software and other design modules, which are initially measured at cost.

	Work in Progress \$000s	Intangibles \$000s	Total \$000s
Gross Cost			
Balance as at 1 July 2023	-	7,675	7,675
Additions	173	-	173
Transfers from Work in progress	(173)	173	-
Balance as at 1 July 2024	-	7,848	7,848
<b>Balance as at 30 June 2025</b>	<b>-</b>	<b>7,848</b>	<b>7,848</b>
Accumulated amortisation and impairment			
Balance as at 1 July 2023	-	7,063	7,063
Amortisation expense	-	142	142
Balance as at 1 July 2024	-	7,205	7,205
Amortisation expense	-	139	139
<b>Balance as at 30 June 2025</b>	<b>-</b>	<b>7,344</b>	<b>7,344</b>
<b>Carrying value at 30 June 2025</b>	<b>-</b>	<b>504</b>	<b>504</b>
<b>Carrying value at 30 June 2024</b>	<b>-</b>	<b>643</b>	<b>643</b>

### 5.2. Recognition and Measurement

The intangible assets are thereafter measured at cost less accumulated amortisation and impairment (Refer to Note 4.5 for impairment of non-financial assets).

Cost includes expenditure that is directly attributable to the acquisition of the asset.

Software as a service (SaaS) are expensed as incurred over the period of the related software service delivery and is not recognised as a software intangible asset.

#### Research and development

Expenditure on research activities, undertaken with the prospect of gaining new scientific or technical knowledge and understanding, is recognised in surplus or deficit as incurred.

Development activities involve a plan or design for the production of new or substantially improved products and processes. Development expenditure is capitalised only if development costs can be measured reliably, the product or process is technically and commercially feasible, future economic benefits are probable, and the Museum intends to and has sufficient resources to complete development and to use or sell the asset. The expenditure capitalised includes the cost of materials, direct labour, overhead costs that are directly attributable to preparing the asset for its intended use, and capitalised borrowing costs. Other development expenditure is recognised in surplus or deficit as incurred.

#### Subsequent expenditure

Subsequent expenditure is capitalised only when it increases the future economic benefits embodied in the specific asset to which it relates. All other expenditure, including expenditure on internally generated goodwill and brands, is recognised in surplus or deficit as incurred.

#### Amortisation

Intangible assets are amortised over their useful lives. Amortisation is recognised in surplus or deficit on a straight-line basis over two to five years.

Useful lives are reviewed at each reporting date and adjusted if appropriate.

## 6 REVENUE

### Recognition and Measurement

Revenue is recognised when the amount of revenue can be measured reliably and it is probable that economic benefits will flow to the Museum, and is measured at the fair value of consideration received or receivable less returns, rebates and discounts.

#### 6.1. Revenue from Non-Exchange Transactions

Non-exchange transactions are those where the Auckland Museum group receives an inflow of resources but provides nominal (or nil) direct consideration in return.

With the exception of services-in-kind (e.g. fair value of volunteers' time), inflows of resources from non-exchange transactions are only recognised as assets where:

- It is probable that the associated future economic benefit or service potential will flow to the entity, and
- Fair value is reliably measurable.

Liabilities are recognised in relation to inflows of resources from non-exchange transactions when there is a resulting present obligation as a result of the non-exchange transactions, where:

- It is probable that an outflow of resources embodying future economic benefit or service potential will be required to settle the obligation, and
- The amount of the obligation can be reliably estimated.

The following specific recognition criteria in relation to the Group's non-exchange transaction revenue streams must also be met before revenue is recognised.

##### a) Auckland Council Levy

Levies are received from the Auckland Council. These are recognised as revenue over the related 12-month service period.

##### b) Donations and Sponsorship/ Fair Value of Volunteers' Time

Donations and sponsorship, other than heritage collection assets (refer note 3), are recognised as revenue upon receipt. The fair value of volunteer and other donated services are recognised as income and an expense when the service is received. Fair value is determined by reference to the expected costs that would otherwise be borne for these services.

In the current year, the Museum received donations in the form of volunteers' time of \$0.45 million (2024: \$0.46 million).

Donated service from donations in kind includes donated advertising of \$0.13 million (2024: \$0.10 million), donated sponsorship costs of \$0.06 million (2024: \$0.04 million) and donated exhibition costs of \$0.39 million (2024: \$nil).

##### c) Grants

The recognition of non-exchange revenue from grants depends on the nature of any stipulations attached to the inflow of resources received, and whether this creates a liability (i.e. present obligation) rather than the recognition of revenue.

Stipulations that are 'conditions' specifically require the Auckland Museum group to return the inflow of resources received if they are not utilised in the way stipulated, resulting in the recognition of a non-exchange liability that is subsequently recognised as non-exchange revenue as and when the 'conditions' are satisfied.

Stipulations that are 'restrictions' do not specifically require the Group to return the inflow of resources received if they are not utilised in the way stipulated, and therefore do not result in the recognition of a non-exchange liability, which results in the immediate recognition of non-exchange revenue.

##### d) Trusts and Bequests

The recognition of non-exchange revenue from Trusts and Bequests depends on the nature of any stipulations attached to the inflow of resources received, and whether this creates a liability (i.e. present obligation) rather than the recognition of revenue.

Revenue from Trusts and Bequests is recognised as a receivable/asset when the entity gains control of the contribution. Control is determined when the undisputed right to receive the contribution is established and this is usually when written notification is received from the estate of the bequestor.

Stipulations that are 'conditions' specifically require the entity to return the inflow of resources received if they are not utilised in the way stipulated, resulting in the recognition of a non-exchange liability that is subsequently recognised as non-exchange revenue as and when the 'conditions' are satisfied.

#### 6.2. Revenue from Exchange Transactions

##### a) Commercial Operations and Retail

This includes revenue from sale of goods, services and rental revenue.

Retail revenue from the sale of goods is recognised when the significant risks and rewards of ownership have been transferred to the customer, recovery of the consideration is probable, the associated costs and possible return of goods can be estimated reliably, there is no continuing management involvement with the goods, and the amount of revenue can be measured reliably. In most instances, due to the nature of the Museum's operations, this occurs at the point-of-sale.

Rental revenue in relation to operating leases on the Museum's sub-lease for the café is recognised in the Consolidated Statement of Comprehensive Revenue and Expense on a straight-line basis over the lease term.

##### b) Events, Exhibitions and Admission Fees

Revenue is recognised in profit or loss as the related admission, exhibitions or event services are provided.

Revenue received in advance for services to be provided in future periods is recognised as a liability until such time as the service is provided.

##### c) Interest and Investment Income

Interest is recognised using effective interest method and investments income is recognised on financial instruments at fair value through profit and loss.

## 7 RESERVES

	Balance 2024 \$000s	Gifts, Bequests & Grants \$000s	Investment Net Income \$000s	Non-capital Expenditure \$000s	Transfers \$000s	Surplus/ (Deficit) \$000s	Capital Expenditure \$000s	Levies \$000s	Balance 2025 \$000s
<b>ASSET REPLACEMENT RESERVE</b>									
Asset Replacement Reserve*	13,467	659	1,032	(14,242)		(12,551)	(5,019)	10,700	6,597
<b>OTHER SPECIAL PURPOSES RESERVES</b>									
<b>Gifts, Trusts and Bequests subject to restrictions</b>									
Levingston Cooke Family Bequest **	1,092	-	162	(301)	-	(139)	-	-	953
Edward Earle Vaile Trust Fund **	1,340	-	150	(85)	-	65	-	-	1,405
Waldo Heap Bequest **	422	-	47	(63)	-	(16)	-	-	406
Nancy Bamford bequest	233	-	26	(3)	-	23	-	-	256
A G W Dunningham bequest	353	-	40	-	-	40	-	-	393
Lesley Isabel Taylor	304	-	34	-	-	34	-	-	338
Auckland Museum Endowment Fund	133	-	-	(133)	(133)	-	-	-	-
Life Members' Subscription Trust	22	-	3	-	-	3	-	-	25
AWMME&B Omnibus Trust	110	12	124	-	-	136	-	-	246
K Pritchard bequest	59	-	7	-	-	7	-	-	66
Margaret O'Donoghue	37	-	4	-	-	4	-	-	41
R B Sibson Library Fund	31	-	3	-	-	3	-	-	34
Lady A Fox	31	-	3	-	-	3	-	-	34
Mackechnie - Library Books	29	-	3	-	-	3	-	-	32
Others under \$20,000	138	-	14	-	(10)	4	-	-	142
<b>General</b>									
Future Fund Trust	-	7,468	427	-	1,138	9,033	-	-	9,033
Spedding Reserve**	4,785	-	536	(400)	-	136	-	-	4,921
Wallace F Ryan	519	-	-	-	(519)	(519)	-	-	-
Estate - Audrey Isabelle Maddox	274	-	-	-	(274)	(274)	-	-	-
Len Coakley Trust Fund	82	-	-	-	(82)	(82)	-	-	-
Celestene M Brandon	65	-	-	-	(65)	(65)	-	-	-
Others under \$20,000	55	-	-	-	(55)	(55)	-	-	-
<b>Total Trusts &amp; Bequests</b>	<b>10,114</b>	<b>7,468</b>	<b>1,595</b>	<b>(852)</b>		<b>8,211</b>			<b>18,325</b>
<b>Museum Reserves</b>									
Exhibition reserve	1,427	-	160	-	-	160	-	-	1,587
Acquisitions Reserve	783	-	88	-	-	88	-	-	871
Research & Publication Reserve	847	351	95	(603)	-	(157)	-	-	690
Ko Tawa reserve	40	-	4	(10)	-	(6)	-	-	34
<b>Total Reserves</b>	<b>3,097</b>	<b>351</b>	<b>347</b>	<b>(613)</b>		<b>85</b>			<b>3,182</b>
<b>TOTAL OTHER SPECIAL PURPOSES RESERVES</b>	<b>13,211</b>	<b>7,819</b>	<b>1,942</b>	<b>(1,465)</b>		<b>8,296</b>			<b>21,507</b>
<b>TOTAL TRUSTS, BEQUESTS &amp; RESERVES***</b>	<b>26,678</b>	<b>8,478</b>	<b>2,974</b>	<b>(15,707)</b>		<b>(4,255)</b>	<b>(5,019)</b>	<b>10,700</b>	<b>28,104</b>

	Balance 2023 \$000s	Gifts, Bequests & Grants \$000s	Investment Net Income \$000s	Non-capital Expenditure \$000s	Surplus/ (Deficit) \$000s	Capital Expenditure \$000s	Levies \$000s	Balance 2024 \$000s
<b>ASSET REPLACEMENT RESERVE</b>								
Asset Replacement Reserve*	14,760	862	1,363	(6,510)	(4,285)	(7,708)	10,700	13,467
<b>OTHER SPECIAL PURPOSES RESERVES</b>								
<b>Gifts, Trusts and Bequests subject to restrictions</b>								
Levingston Cooke Family Bequest **	1,262	-	149	(319)	(170)	-	-	1,092
Edward Earle Vaile Trust Fund **	1,272	-	151	(83)	68	-	-	1,340
Waldo Heap Bequest **	389	-	46	(13)	33	-	-	422
Nancy Bamford bequest	330	-	39	(136)	(97)	-	-	233
A G W Dunningham bequest	316	-	37	-	37	-	-	353
Lesley Isabel Taylor	272	-	32	-	32	-	-	304
Auckland Museum Endowment Fund	119	-	14	-	14	-	-	133
Life Members' Subscription Trust	20	-	2	-	2	-	-	22
AWMME&B Omnibus Trust	98	-	12	-	12	-	-	110
K Pritchard bequest	53	-	6	-	6	-	-	59
Margaret O'Donoghue	33	-	4	-	4	-	-	37
R B Sibson Library Fund	28	-	3	-	3	-	-	31
Lady A Fox	28	-	3	-	3	-	-	31
Mackechnie - Library Books	26	-	3	-	3	-	-	29
Others under \$20,000	124	-	14	-	14	-	-	138
<b>General</b>								
Spedding Reserve**	4,604	-	547	(366)	181	-	-	4,785
Wallace F Ryan	464	-	55	-	55	-	-	519
Estate - Audrey Isabelle Maddox	245	-	29	-	29	-	-	274
Len Coakley Trust Fund	73	-	9	-	9	-	-	82
Celestene M Brandon	58	-	7	-	7	-	-	65
Others under \$20,000	48	-	7	-	7	-	-	55
<b>Total Trusts &amp; Bequests</b>	<b>9,862</b>		<b>1,169</b>	<b>(917)</b>	<b>252</b>			<b>10,114</b>
<b>Museum Reserves</b>								
Exhibition Reserve	1,276	-	151	-	151	-	-	1,427
Heritage Capital Reserve	-	-	-	-	-	-	-	-
Acquisitions Reserve	700	-	83	-	83	-	-	783
Research & Publication Reserve	554	537	66	(310)	293	-	-	847
Ko Tawa Reserve	36	-	4	-	4	-	-	40
<b>Total Reserves</b>	<b>2,566</b>	<b>537</b>	<b>304</b>	<b>(310)</b>	<b>531</b>			<b>3,097</b>
<b>TOTAL OTHER SPECIAL PURPOSES RESERVES</b>	<b>12,428</b>	<b>537</b>	<b>1,473</b>	<b>(1,227)</b>	<b>783</b>			<b>13,211</b>
<b>TOTAL TRUSTS, BEQUESTS &amp; RESERVES***</b>	<b>27,188</b>	<b>1,399</b>	<b>2,836</b>	<b>(7,737)</b>	<b>(3,502)</b>	<b>(7,708)</b>	<b>10,700</b>	<b>26,678</b>

\* The levy received from the Auckland Council includes an amount to recompense depreciation in the Museum's property, plant and equipment, the funds in respect of which are transferred from Accumulated Revenue and Expense to the Asset Replacement Reserve 2025 \$10.70 million (2024: \$10.70 million). When expenditure is incurred on assets the funds are reclassified from the Asset Replacement Reserve into Accumulated Funds 2025 \$5.02 million (2024: \$7.71 million). Special Purposes Equity Funds may also be held to be expended on assets and in that event the funds are also reclassified from Special Purposes Equity Funds into Accumulated Funds 2025, \$nil (2024: \$nil). Refer to note 9 for details of investments held for the special purposes and asset replacement reserves.

During the year the Museum transferred balances of \$1.14 million from a number of General Trusts to the Auckland Museum Future Fund Trust. The Museum receives funding for asset replacement (including depreciation). The difference between the amount funded and the sum spent on capital expenditure each year is recorded within the Asset Replacement Reserves. The Museum is currently finalising its gallery, space and storage plans for the next 15 to 25 years.

\*\* Levingston Cooke Family Bequest and Waldo Heap Bequest supports Library acquisitions and research initiatives. Edward Earle Vaile Trust fund currently supports curatorial work in the Archaeology collection. The Spedding Reserve supports the curatorial work carried on in the History, Botany, Pacific and Māori collections along with publication activity.

\*\*\* Special Purposes deficit of \$4.3 million (2024: deficit of \$3.5 million) is transferred from Accumulated Revenue and Expense to Special Purposes Equity and Asset Replacement Equity.

## 8 EXPENSES

Total Comprehensive Revenue and Expense for the year includes the following expenses by nature:

Expenditure by Nature	Actual 2025 \$000s	Actual 2024 \$000s
Short-term employee benefits	27,586	25,261
Employer KiwiSaver contribution	672	617
<b>Total employee benefits</b>	<b>28,258</b>	<b>25,878</b>
Depreciation (inc loss on disposals)	10,277	9,881
Occupancy costs	4,710	4,224
Impairment	549	-
Project scoping and other non-capital expenditure	872	930
Grant expenses	4,518	2,603
Professional services	491	475
Operating lease expenses	1,422	1,333
Temporary fit and design exhibition costs	2,087	2,644
Asbestos remediation expenses	1,205	-
Amortisation	139	142
Technology & digital	2,369	2,177
Fair value of volunteers' time	454	462
Inventory consumption recognised	744	885
Other staff costs	438	418
Advertising, Marketing, PR	607	785
Public Programme Expenses	558	200
External consultancy costs	85	53
Trust Board fees	229	225
Event organisation costs	905	844
Heritage assets acquisition	99	120
Auditor Fees	100	115
Taumata-ā-lwi fees	77	97
Inventory write-down costs	4	4
Impairment allowance for trade debtors	12	13
Other	2,618	2,053
<b>Total expenditure</b>	<b>63,827</b>	<b>56,561</b>
<b>Fees paid to auditor</b>		
Audit of the Consolidated Performance Report	100	115
Other services	-	-
	<b>100</b>	<b>115</b>

## 9 INVESTMENTS

	2025 \$000s	2024 \$000s
<b>Balance as at 30 June</b>		
Investments – current	6,597	13,467
Investments – non-current	24,349	15,108
	<b>30,946</b>	<b>28,575</b>
<b>Represents:</b>		
Asset replacement reserve	6,597	13,467
Other special purpose equity	21,507	13,212
Others	2,840	1,896
	<b>30,944</b>	<b>28,575</b>

Investments - Current includes cash of \$6.6 million (2024 \$13.5 million) held in current accounts restricted for special purposes.

These funds have been set aside by the Museum for specific purposes, or have been gifted to the Museum for use of a special purpose. Asset replacement reserve and other special purpose equity funds are not available for normal operational use. (Refer to note 7 for the nature of each trust, bequest and reserve).

Details of the investments are as follows:

	2025 \$000s	2024 \$000s
<b>Balance as at 30 June</b>		
Australasian fixed interest	1,344	792
International fixed interest	5,652	3,285
Australasian equities	4,596	2,919
International equities	10,360	6,967
Others	843	341
Cash*	8,151	14,271
	<b>30,946</b>	<b>28,575</b>

\* Includes cash portion of funds invested by fund managers and short term investments in with interest rate ranging from 2.75%-3.25% p.a (2024: 5.00% -6.5% p.a).

## 10 CASH AND CASH EQUIVALENTS

	2025 \$000s	2024 \$000s
<b>Cash at bank</b>	<b>5,102</b>	<b>3,806</b>

For the purposes of the Cash Flow Statement, cash and cash equivalents includes cash on hand and deposits held at call in domestic banks with a maturity of less than 90 days and other short-term investments that are used for operational purposes.

Operating activities: are the principal revenue-producing, special purposes and other activities that are not investing or financing activities.

Investing activities: are the acquisition and disposal of long-term assets not included in cash equivalents.

Financing activities: are the activities that result in changes in the size and composition of total equity and borrowings of the entity.

A \$0.61 million (2024: \$0.56 million) payment guarantee provided by BNZ in favour of landlords Warehouse World Limited is in place. The Museum holds a business Visa credit card with BNZ with a credit limit of \$0.25 million (2024: \$0.25 million).

## 11 FINANCIAL INSTRUMENTS

The Museum initially recognises financial instruments when the Museum becomes a party to the contractual provisions of the instrument.

The Museum derecognises a financial asset when the contractual rights to the cash flows from the asset expire, or it transfers the rights to receive the contractual cash flows in a transaction in which substantially all the risks and rewards of ownership of the financial asset are transferred. Any interest in transferred financial assets that is created or retained by the Museum is recognised as a separate asset or liability.

The Museum derecognises a financial liability when its contractual obligations are discharged, cancelled, or expire.

Financial assets and liabilities are offset and the net amount presented in the Consolidated Statement of Financial Position when, and only when, the Museum has a legal right to offset the amounts and intends either to settle on a net basis or to realise the asset and settle the liability simultaneously.

The Museum classifies financial assets into the following categories: fair value through surplus or deficit and amortised cost financial assets and liabilities.

The Museum classifies financial liabilities into amortised cost.

Financial instruments are initially measured at fair value, plus for those financial instruments not subsequently measured at fair value through surplus or deficit, directly attributable transaction costs.

Subsequent measurement is dependent on the classification of the financial instrument, and is specifically detailed in the accounting policies below.

### 11.1. Fair Value Through Surplus or Deficit

A financial instrument is classified as fair value through surplus or deficit if it is:

- Held-for-trading
- Designated at initial recognition: If the Museum manages such investments and makes purchase and sale decisions based on their fair value in accordance with the Museum's documented risk management or investment strategy.

Those fair value through surplus or deficit instruments sub-classified as designated at initial recognition comprise investments held.

Financial instruments classified as fair value through surplus or deficit are subsequently measured at fair value with gains or losses being recognised in surplus or deficit.

The Museum holds Special Purpose funds which are investing in financial assets. The assets are invested in a portfolio comprising International Equities,

Australasian Fixed Interest, Global Fixed Interest, Australasian Equities and cash (short-term investments) and are accounted for at fair value through profit and loss. Fair values of these types of financial assets fluctuate due to changes in market prices arising from currency risk, interest rate risk and other price risk.

### 11.2. Amortised Financial Assets

Amortised financial assets are financial assets with fixed or determinable payments that are not quoted in an active market.

Amortised financial assets are subsequently measured at amortised cost using the effective interest method, less any impairment losses.

Amortised financial assets comprise cash and cash equivalents, term deposits and receivables.

Cash and cash equivalents are highly liquid investments that are readily convertible into a known amount of cash with an insignificant risk of changes in value, with maturities of three months or less.

Receivables are initially recognised at the fair value of the amounts to be received. They are subsequently measured at amortised cost using the effective interest method less impairment.

### 11.3. Amortised Cost Financial Liabilities

Financial liabilities at amortised cost are non-derivative financial liabilities that are not classified as fair value through surplus or deficit financial liabilities.

Financial liabilities at amortised cost are subsequently measured at amortised cost using the effective interest method.

Financial liabilities at amortised cost comprise payables, accruals and finance lease liabilities. Right-of-use assets are measured at cost, excluding interest, as disclosed in the lease agreement. Interest is amortised over the period of the lease based upon the outstanding amount payable.

Payables are initially recognised at fair value less transaction cost (if any). They are subsequently measured at amortised cost using the effective interest method.

### 11.4. Impairment of non-derivative financial assets

A financial asset not subsequently measured at fair value through surplus or deficit is assessed at each reporting date to determine whether there is objective evidence that it is impaired. A financial asset is impaired if there is objective evidence of impairment as a result of one or more events that

occurred after the initial recognition of the asset, and that the loss event(s) had an impact on the estimated future cash flows of that asset that can be estimated reliably.

### Financial assets classified as held-to-maturity and amortised financial assets and liabilities

The Museum considers evidence of impairment for financial assets measured at amortised cost at both a specific asset and collective level.

All individually significant assets are assessed for specific impairment. Those found not to be specifically impaired are then collectively assessed for any impairment that has been incurred but not yet identified.

Assets that are not individually significant are collectively assessed for impairment by grouping together assets with similar risk characteristics.

In assessing collective impairment the Museum uses historical trends of the probability of default, the timing of recoveries and the amount of loss incurred, adjusted for management's judgement as to whether current economic and credit conditions are such that the actual losses are likely to be greater or less than suggested by historical trends.

An expected credit loss in respect of a financial asset measured at amortised cost is calculated as the difference between its carrying amount and the present value of the estimated future cash flows discounted at the asset's original effective interest rate. Expected credit losses are recognised in profit or loss and reflected in an allowance account against amortised financial assets and liabilities. Interest on the impaired asset continues to be recognised.

When an event occurring after the impairment was recognised causes the amount of impairment loss to decrease, the decrease in impairment loss is reversed through surplus or deficit.

## 11.5. Categories of financial instruments

At 30 June 2025	Fair Value through comprehensive revenue and expenses \$000s	Financial assets at amortised cost \$000s	Total carrying amount \$000s	Fair Value \$000s
<b>Financial assets</b>				
Cash and cash equivalents	-	5,102	5,102	5,102
Short-term investments	-	6,597	6,597	6,597
Receivables	-	436	436	436
Investments	24,349	-	24,349	24,349
	<b>24,349</b>	<b>12,135</b>	<b>36,484</b>	<b>36,484</b>

At 30 June 2025	Fair Value through comprehensive revenue and expenses \$000s	Financial liabilities at amortised cost \$000s	Total carrying amount \$000s	Fair Value \$000s
<b>Financial liabilities</b>				
Trade payables, accruals and provisions	-	6,932	6,932	6,932
Finance lease liabilities	-	942	942	942
Employee benefits	-	2,862	2,862	2,862
	-	<b>10,736</b>	<b>10,736</b>	<b>10,736</b>
<b>Net</b>	<b>24,349</b>	<b>1,399</b>	<b>25,748</b>	<b>25,748</b>

At 30 June 2024	Fair Value through comprehensive revenue and expenses \$000s	Financial assets at amortised cost \$000s	Total carrying amount \$000s	Fair Value \$000s
<b>Financial assets</b>				
Cash and cash equivalents	-	3,806	3,806	3,806
Short-term investments	-	13,467	13,467	13,467
Receivables	-	567	567	567
Investments	15,108	-	15,108	15,108
	<b>15,108</b>	<b>17,840</b>	<b>32,948</b>	<b>32,948</b>

At 30 June 2024	Fair Value through comprehensive revenue and expenses \$000s	Financial liabilities at amortised cost \$000s	Total carrying amount \$000s	Fair Value \$000s
<b>Financial liabilities</b>				
Trade payables and accruals	-	7,465	7,465	7,465
Employee benefits	-	2,525	2,525	2,525
	-	<b>9,990</b>	<b>9,990</b>	<b>9,990</b>
<b>Net</b>	<b>15,108</b>	<b>7,850</b>	<b>22,958</b>	<b>22,958</b>

## 11.6. Financial Risk Management Objectives

The Museum is subject to a number of financial risks, which arise as a result of its activities (i.e. exposure to credit, liquidity, currency and interest risk) arising in the normal course of business.

There have been no changes during the year to the Museum's exposure to these risks, and the manner in which it manages and measures these risks.

The Auckland War Memorial Act 1996 requires the Museum to manage and account for its revenue, expenses, assets, liabilities, investments and financial dealings generally and in accordance with the relevant financial management principles and Generally Accepted Accounting Practice, while remaining a going concern. Museum capital is largely managed as a by-product of managing revenues, expenses, assets, liabilities, investments and general financial dealings.

The Museum has a series of policies to manage the risks associated with financial instruments. The Museum is risk averse and seeks to minimise exposure from its treasury activities through the diversification of its investments by investing largely in a portfolio comprising Australasian Equities, Global Equities, Australasian Fixed Term Interest and Global Fixed Interest securities. The Trust has established Statements of Investment Policy and Objectives that provide a framework for the management of financial resources in an efficient and effective way.

The Museum does not enter into or trade financial instruments, including derivative financial instruments, for speculative purposes.

### 11.6.1. Credit Risk

Credit risk refers to the risk that a counterparty will default on its contractual obligations resulting in financial loss to the Museum.

The carrying amount of financial assets recorded in the consolidated financial statements, net of any allowance for losses, represents the Museum's maximum exposure to credit risk without taking into account the value of any collateral obtained.

The average credit period on sales of goods and rendering of services as at 30 June 2025 is 34 days (2024: 26 days). No interest is charged on trade receivables. Included in the expected credit losses are individually impaired trade receivables. The impairment recognised represents the difference between the carrying amount of those trade receivables and the present value of the expected liquidation proceeds. The Museum does not hold any collateral over these balances. As at 30 June 2025 the Museum considers all outstanding debt recoverable,

determined by reference to past experience and relationship with the debtors.

Before accepting a new customer, the Museum assesses the potential customer's credit quality and defines credit limits by customer. The trade receivables are constantly reviewed throughout the month and limits are reviewed should the customer not meet the Museum's credit requirements.

#### Ageing of current & past due net trade receivables

	2025 \$000s	2024 \$000s
Current	431	505
0-30 days	5	10
30-60 days	-	19
60-120 days	-	33
<b>Total</b>	<b>436</b>	<b>567</b>

In determining the recoverability of a trade receivables, the Museum considers any change in the credit quality of the trade receivable from the date credit was initially granted up to the reporting date. The concentration of credit risk is limited due to the customer base being large and unrelated. Accordingly the Museum believes that there is no further credit provision required in excess of the expected credit losses. There are no material debtors that are past due but not impaired.

The Museum has minimal exposure to a large volume of small-value trade receivables arising from group and school visits and venue hire. Credit checks are carried out on new customers and deposits obtained for venue hire. Prompt action is taken to collect overdue amounts. The above receivables are net of an expected credit loss of \$nil in 2025 (2024: \$nil). An allowance for expected credit loss is created when the payment of a debt is uncertain.

#### Other Credit Risk

Operating funds not immediately required are invested in accordance with the Investment policy. Investments in Australasian Fixed Interest and Global Fixed Interest securities are managed for the Museum by fund managers whose practice is to invest in high-grade debt and short-maturity credit securities.

To reduce the credit exposure of the managed investments, the Museum has invested in diversified asset classes and within each of these classes there is a maximum limit that can be invested in any one institution or entity. Thus, investments are placed across a portfolio of parties with credit rating over 'A-' to minimise credit risk. As at 30 June 2025 there is no significant concentration of credit risk.

### 11.6.2. Liquidity Risk

Liquidity risk is the risk that the Museum might not be able to meet its obligations. Prudent liquidity risk management requires maintaining sufficient cash or cash equivalent.

The Museum's objective is to maintain sufficient cash and marketable equities to meet its liquidity requirements for 12 months at a minimum.

The Museum considers expected cashflows from financial assets in assessing and managing liquidity risk, in particular its cash resources, term deposits and bond portfolio.

The Museum manages liquidity risk by maintaining adequate funds on deposits, reserves and banking facilities by continually monitoring forecast and actual cash flows and matching the maturity profiles of financial assets and liabilities.

The Museum is able to meet its obligations through the levy from Auckland Council, and self-generated revenue.

Below is the analysis based on the undiscounted cash flows of non-derivative financial liabilities:

	Weighted average interest rate	Contractual cash flow \$000s	Less than 1 Year \$000s	2-5 Years \$000s	Total \$000s
<b>30 June 2025</b>					
Trade and other payables		6,932	6,932	-	6,932
Finance Lease liabilities		942	466	476	942
Employee benefits		2,862	2,862	-	2,862
<b>Total</b>		<b>10,736</b>	<b>10,260</b>	<b>476</b>	<b>10,736</b>

The Museum has the following liquid assets to meet its liabilities:

Cash and cash equivalents	7.12%	5,102	5,102	-	5,102
Receivables and other assets		1,557	1,557	-	1,557
Short-term investments	5.44%	6,597	6,597	-	6,597
<b>Total</b>		<b>13,256</b>	<b>13,256</b>	<b>-</b>	<b>13,256</b>

	Weighted average interest rate	Contractual cash flow \$000s	Less than 1 Year \$000s	2-5 Years \$000s	Total \$000s
<b>30 June 2024</b>					
Trade and other payables		7,465	7,465	-	7,465
Employee benefits		2,525	2,525	-	2,525
<b>Total</b>		<b>9,990</b>	<b>9,990</b>	<b>-</b>	<b>9,990</b>

The Museum has the following liquid assets to meet its liabilities:

Cash and cash equivalents	6.32%	3,806	3,806	-	3,806
Receivables and other assets		1,107	1,107	-	1,107
Short-term investments	10.27%	13,467	13,467	-	13,467
<b>Total</b>		<b>18,380</b>	<b>18,380</b>	<b>-</b>	<b>18,380</b>

As explained in note 9, short-term investments are funds set aside by the Museum for specific purposes and not available for normal operational use. Therefore, these funds are only available to meet liabilities related to the specific purposes.

### 11.6.3. Market Risk

#### 11.6.3.1. Currency Risk

Currency risk is the risk that the Museum will suffer losses arising from significant movements in NZD currency in relation to other currencies when paying for special exhibitions, other overseas purchases or when valuing Global Fixed Interest securities.

The Museum has exposure to foreign exchange risk as a result of transactions denominated in foreign currencies arising from investing and exhibition activities. Foreign exchange risks on investment funds are hedged by the relevant fund manager as considered necessary using economic hedges.

Forward exchange contracts are taken out to cover exhibition commitments. There was no exposure for exhibitions as at 30 June 2025 (2024: \$nil).

Foreign exchange risks on Global Fixed Interest securities are fully hedged by fund managers while hedging of Global Equities ranges from 50% to 100%, as considered appropriate by the fund managers. Auckland Museum does not apply Hedge Accounting.

A variable of 10% was selected for currency risk as this is a reasonably expected movement based on historical trends in equity values. A 10% increase or decrease is used when reporting exchange rate risk internally to key management personnel and represents management's assessment of the reasonably possible fluctuation in exchange rates.

As at the balance sheet date, the Museum was exposed to the following foreign currencies:

	NZD \$000s	USD \$000s	EUR \$000s	AUD \$000s	GBP \$000s	Others \$000s	Total \$000s
<b>30 June 2025</b>							
Cash	5,102	-	-	-	-	-	5,102
Trade and other receivables	436	-	-	-	-	-	436
Trade and other payables	(11,271)	-	-	-	-	-	(11,271)
Investments - split by:							
Equities	9,204	3,956	520	800	66	101	14,647
Fixed interest	6,489	141	9	137	30	1	6,807
Cash deposits	1,719	923	130	84	15	24	2,895
	<b>11,679</b>	<b>5,020</b>	<b>659</b>	<b>1,021</b>	<b>111</b>	<b>126</b>	<b>18,616</b>
<b>30 June 2024</b>							
Cash	3,806	-	-	-	-	-	3,806
Trade and other receivables	567	-	-	-	-	-	567
Trade and other payables	(10,513)	-	-	-	-	-	(10,513)
Investments - split by:							
Equities	1,301	5,438	574	1,618	411	544	9,886
Fixed interest	792	1,133	982	743	259	169	4,078
Cash deposits	13,862	431	29	225	3	77	14,627
	<b>9,815</b>	<b>7,002</b>	<b>1,585</b>	<b>2,586</b>	<b>673</b>	<b>790</b>	<b>22,451</b>

As at 30 June 2025 if the currency on investments had fluctuated by plus or minus 10%, the surplus for the Museum would have been \$0.69 million lower/higher (2024: \$0.41 million lower/higher). A 10% currency rate increase or decrease is used when reporting currency rate risk internally to key management personnel and represents management's assessment of the reasonably possible change in currency rates.

#### 11.6.3.2. Interest Rate Risk

The Museum is exposed to interest rate risk as it invests cash in short-term and long-term deposits at fixed interest rates. Refer to note 11.5 for a summary by asset class. The Museum has potential exposure to interest rates on its short-term investments. These exposures are managed by investing in bank deposits maturing in less than 12 months. The range of interest rates is reported monthly.

As at 30 June 2025 if interest rates on cash and cash equivalents, and short-term investments had fluctuated by plus or minus 1%, the surplus for the Museum would have been \$65,000 higher/lower (2024: \$43,000 higher/lower). A 1% interest rate increase or decrease is used when reporting interest rate risk internally to key management personnel and represents management's assessment of the reasonably possible fluctuation in interest rates.

Fair value interest rate risk is the risk that the value of a financial instrument will fluctuate due to changes in market interest rates. Investments at fixed interest rates expose the Museum to fair value interest rate risk. As at 30 June 2025 if the fair value interest rates on fixed interest investment had fluctuated by plus or minus 1%, the surplus for the Museum would have been \$117,000 higher/lower (2024: \$173,000 higher/lower).

#### 11.6.3.3. Other Price Risk

The Museum has potential exposure to changes in equity prices in its investments in Australasian Equities and Global Equities. All equity investments present a risk of loss of capital often due to factors beyond the fund managers' control, such as competition, regulatory changes, commodity price changes and changes in general economic climate domestically and internationally. The fund managers moderate this risk through careful investment selection and diversification, daily monitoring of the funds' market position and adherence to the funds' investment policy. The maximum market risk resulting from financial instruments is determined by their fair value.

A variable of 15% was selected for price risk as this is a reasonably expected movement based on historical trends in equity indexes. A 15% increase or decrease is used when reporting equity index risk internally to key management personnel and represents management's assessment of the reasonably possible change in equity

indexes. As at 30 June 2025 if the equity indexes had fluctuated by plus or minus 15%, the surplus for the Museum would have been \$2.1 million higher/lower (2024: \$1.48 million higher/lower). A 15% market rate increase or decrease is used when reporting market rate risk internally to key management personnel and represents management's assessment of the reasonably possible fluctuation in market rates.

#### 11.6.4. Fair Value

The carrying value of cash and equivalents, short-term investments, receivables, payables and interest-bearing loans are equivalent to their fair value.

##### Classification and fair values

The fund managers manage the Museum's investments and make purchase and sale decisions based on their fair value and in accordance with investment strategy. Financial assets at fair value through profit or loss are initially recognised at fair value. Subsequent to initial recognition, all financial assets at fair value through profit or loss are measured at fair value. Gains and losses arising from changes in fair value of the 'Financial assets at fair value through the profit or loss' category are presented in the Consolidated Statement of Comprehensive Revenue and Expense when they arise.

##### 11.6.4.1. Fair Value Measurement

Financial instruments are grouped into levels 1 to 3 in the fair value hierarchy based on the degree to which the fair value is observable.

The Museum has managed funds at fair value in level 2 as at 30 June 2025 of \$24.35 million (2024: \$15.11 million).

Level 1 - fair value measurements are those derived from quoted prices (unadjusted) in active markets for identical assets or liabilities;

Level 2 - fair value measurements are those derived from inputs other than quoted prices included within level 1 that are observable for the asset or liability, either directly (i.e. as prices) or indirectly (i.e. derived from prices); and

Level 3 - fair value measurements are those derived from valuation techniques, which include inputs for the asset or liability that are not based on observable market data (unobservable inputs).

## 12 EMPLOYMENT BENEFIT LIABILITY

### 12.1. Employee Benefits

	2025 \$000s	2024 \$000s
<b>Current</b>		
Short-term employee benefits		
Annual leave	1,823	1,630
Sick leave	23	85
Salary & wages accrued	706	531
Others	280	280
	2,832	2,526
Current portion of long-term employee benefits		
Long-service leave	53	84
<b>Current employee benefit liability</b>	<b>2,885</b>	<b>2,610</b>
<b>Non-current</b>		
Non-current portion of long-term employee benefits		
Long-service leave	512	438
<b>Non-current employee benefit liability</b>	<b>512</b>	<b>438</b>
<b>Total employment benefit liability</b>	<b>3,397</b>	<b>3,048</b>

### 12.2. Short-Term Employee Benefits

Short-term employee benefit liabilities are recognised when the Museum has a legal or constructive obligation to remunerate employees for services provided within 12 months of reporting date, and is measured on an undiscounted basis and expensed in the period in which employment services are provided. These include salaries and wages accrued up to balance date, annual leave earned to, but not yet taken at balance date, and sick leave.

A liability for sick leave is recognised to the extent that absences in the coming year are expected to be greater than the sick leave entitlements earned in the coming year. The amount is calculated based on the unused sick-leave entitlement that can be carried forward at balance date, to the extent it will be used by staff to cover those future absences.

### 12.3. Long-Term Employee Benefits

Long-term employee benefit obligations are recognised when the Museum has a legal or constructive obligation to remunerate employees for services provided beyond 12 months of reporting date. Long-term employee benefit obligations are measured on an actuarial basis.

Sick leave, annual leave, vested long-service leave, and non-vested long service leave and retirement gratuities expected to be settled within 12 months of balance date, are classified as a current liability. All other employee entitlements are classified as a non-current liability.

### 12.4. Termination Benefits

Termination benefits are recognised as an expense when the Museum is committed demonstrably, without realistic possibility of withdrawal, to a formal detailed plan to either terminate employment before the normal retirement date, or to provide termination benefits as a result of an offer made to encourage voluntary redundancy.

## 13 LEASES

### 13.1 Finance Lease Liabilities

	Payables	
	2025 \$000s	2024 \$000s
<b>Current</b>	466	-
Non-current	476	-
Total lease liabilities	942	-
<b>Movement in Lease Liabilities</b>		
Opening Balance	-	-
Increase arising from additions	1,399	-
Reductions arising from payments	(475)	-
Interest expense	18	-
<b>Closing Balance</b>	<b>942</b>	<b>-</b>

Leases in terms of which the Museum assumes substantially all the risks and rewards of ownership are classified as finance leases. Upon initial recognition the leased asset is measured at an amount equal to the lower of its fair value and the present value of the minimum lease payments. Subsequent to initial recognition, the asset is accounted for in accordance with the accounting policy applicable to that asset.

The lease liability is presented as a separate line in the Consolidated Statement of Financial Position.

The Museum entered into a finance lease in February 2025 to acquire digital storage equipment.

### 13.2. Operating Leases

#### Entity as lessor

Operating lease revenue is recognised in the Consolidated Statement of Comprehensive Revenue and Expenses on a straight-line basis over the lease term. Initial direct costs incurred in negotiating and arranging an operating lease are added to the carrying amount of the leased asset and recognised as an expense in the Consolidated Statement of Comprehensive Revenue and Expense over the lease term on the same basis as the lease income.

The Museum entered into an arrangement to lease its café area in the Grand Foyer commencing 1 August 2023, which was terminated in May 2025. Rental income for 2025 amounted to \$21,790 (2024: \$25,716).

The Museum has entered into an agreement to lease its café area in the South Atrium for a term of 10 years commencing December 2020. Rental Income for 2025 amounted to \$194,443 (2024: \$217,200).

The Museum has a sub-lease arrangement in place over its warehouse space at 9 Manu Street. The sub-lease commenced on 1 October 2023 and expires on 30 June 2036. Rental income for 2025 amounted to \$144,689 (2024: \$110,871).

#### Entity as lessee

Operating lease payments are recognised as an expense on a straight-line basis over the lease term, except where another systematic basis is more representative of the time pattern over which economic benefits from the leased asset are consumed.

The Museum has a 20-year lease for offsite storage of collections at Manu Street, which commenced on 1 Jul 2016 with a final expiry date 30 June 2036.

The Museum has a lease of Level 1, 101 Carlton Gore, Newmarket which commenced on 1 February 2024 and final expiry on 31 January 2030.

The Museum entered into a lease of 19 Richard Pearse Drive, Mangere, which commenced on 31 March 2025 and final expiry on 30 March 2036.

Future minimum payments under non-cancellable operating leases are receivable/payable as follows:

	Receivables		Payables	
	2025 \$000s	2024 \$000s	2025 \$000s	2024 \$000s
Not later than one year	273	247	1,303	1,058
Later than one year and not later than five years	1,093	988	4,770	4,232
Later than five years	198	422	706	1,596
	<b>1,564</b>	<b>1,657</b>	<b>6,779</b>	<b>6,886</b>

## 14 RELATED PARTIES

### 14.1. Controlling Entity and Ultimate Controlling Entity

In June 2024, the Auckland Museum Future Fund Trust was established as a sub-trust by the Auckland War Museum. During the year, there was a transfer of \$1.14 million from the Museum's general trusts to the Auckland Museum Future Fund Trust.

Both the Auckland Museum Future Fund Trust and the Endowment and Bequest trust are sub-trusts solely controlled by the Museum and is included in the Museum's consolidated report.

### 14.2. Related Parties And Related Party Transactions

Related parties include:

- The Trust Board
- The Taumata-ā-Iwi
- The Museum Director
- Tatakai Auckland Unlimited
- Auckland Council
- Auckland Museum Institute
- Key management personnel

Tataki Auckland Unlimited is a statutory body which recommends the appointment of five board members to the Auckland Museum Trust Board and recommends the approval of the Museum's annual plans and annual reports, as referred to in the Auckland War Memorial Museum Act 1996, on behalf of Auckland Council that is presently responsible for paying the annual levy. Financial transactions with Auckland Council include payment of rates and sundry charges 2025 \$0.22 million (2024: \$0.20 million). In July 2024 the Museum received a levy of \$34.06 million (2023: \$33.26 million). No sums have been written off or provisions made during the year or at year-end 2025 (2024: \$nil). No balance was outstanding as at 30 June 2025 (2024: \$nil).

The land beneath the Museum's building is held under a long-term lease from the Auckland Council and no rental is charged in accordance with the Auckland War Memorial Museum Site Empowering Act 2003.

The Auckland Museum Institute is the learned society and membership body, as referred to in the Auckland War Memorial Museum Act 1996. The Auckland Museum Institute appoints four members of the Auckland Museum Trust Board, and supports the Museum in its objectives and functions as specified in the Act. Financial transactions with the Auckland Museum Institute include distribution to the Auckland Museum Institute of the Life Members funds 2025 \$nil (2024: \$nil) and financial contribution of \$nil (2024: \$nil) to assist in the delivery of agreed annual programme, membership services and development activities. As at 30 June 2025, the Museum owed to Auckland Museum Institute \$3,474 (2024: \$3,798). There is no security for this debt. No sums have been written off or allowances for impairment made during the year or at year-end 2025 (2024: \$nil). As at 30 June 2025, the Auckland Museum Institute owed to the Museum \$nil (2024: \$nil).

The Museum provides pro bono accounting and other support services to the Auckland Museum Institute.

There were no other transactions with the above related parties and no other outstanding balances as at 30 June 2025 (2024: \$nil).

#### 14.3. Remuneration of Key Management Personnel

The Museum classifies its key management personnel into the following classes:

- Members of the Trust Board
- Members of the Taumata-a-Iwi
- Executive Team

The aggregate level of remuneration paid and number of persons (measured in 'people' for Members of the governing bodies, and 'full-time-equivalents' (FTEs) for Executive Team) in each class of key management personnel is presented below:

	2025		2024	
	Remuneration \$000s	Individuals	Remuneration \$000s	Individuals
Members of the Trust Board	229	10 People	225	10 People
Members of the Taumata-a-Iwi	77	9 People	97	9 People
Executive Team	1,510	6 FTEs	1,502	6 FTEs
	<b>1,816</b>		<b>1,824</b>	

The above remuneration is based on a payments basis.

Grouped below is the number of employees or former employees of the Museum who received remuneration, including contributions to defined contribution plans and other benefits in their capacity as employees, totalling \$100,000 or more during the year.

Amount of Remuneration	2025	2024
\$100,000 - \$120,000	40	35
\$120,001 - \$140,000	16	11
\$140,001 - \$160,000	9	9
\$160,001 - \$200,000	12	7
\$200,001 - \$300,000	4	5
\$300,001 - \$400,000	1	1
	<b>82</b>	<b>68</b>

#### 15 COMMITMENTS AND CONTINGENCIES

##### Contingent Liabilities

There were no contingent liabilities at 30 June 2025 (2024: nil).

The Museum is undertaking significant asbestos remediation works. As these expenditures are operational in nature and given that the total future costs cannot be reliably measured, no contingent liability has been disclosed.

##### Contingent Assets

There were no contingent assets at 30 June 2025 (2024: nil).

#### 16 POST-BALANCE DATE EVENTS

Subsequent to balance date, the Museum initiated a consultation process regarding a proposed restructure that may result in changes to staffing and operational roles. There are no other matters arising since 30 June 2025 that would materially affect the Museum's consolidated performance report (2024: nil)



## INDEPENDENT AUDITOR'S REPORT

To the Members of Auckland Museum Trust Board

**Opinion** We have audited the consolidated performance report of Auckland Museum Trust Board (the 'Trust') and its subsidiary ('the group'), which comprise the consolidated financial statements on pages 46 to 73, and the consolidated statement of service performance on pages 41 to 45. The complete set of consolidated financial statements comprise the consolidated statement of financial position as at 30 June 2025, and the consolidated statement of comprehensive revenue and expense, consolidated statement of changes in net assets/equity and consolidated statement of cash flows for the year then ended, and notes to the consolidated financial statements, including a summary of significant accounting policies.

In our opinion, the accompanying consolidated performance report presents fairly, in all material respects:

- the consolidated financial position of the group as at 30 June 2025, and its consolidated financial performance and cash flows for the year then ended; and
- the consolidated service performance for the year ended 30 June 2025 in accordance with the group's service performance criteria

in accordance with Public Benefit Entity Standards ('PBE Standards') issued by the New Zealand Accounting Standards Board.

**Basis for opinion** We conducted our audit of the consolidated financial statements in accordance with International Standards on Auditing ('ISAs'), and the audit of the consolidated service performance information in accordance with the ISAs (NZ) and New Zealand Auditing Standard 1 *The Audit of Service Performance Information* ('NZ AS 1'). Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Performance Report* section of our report.

We are independent of the group in accordance with Professional and Ethical Standard 1 *International Code of Ethics for Assurance Practitioners (including International Independence Standards) (New Zealand)* issued by the New Zealand Auditing and Assurance Standards Board, and we have fulfilled our other ethical responsibilities in accordance with these requirements.

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

Other than in our capacity as auditor, we have no relationship with or interests in the group.

**Other information** The Auckland Museum Trust Board is responsible on behalf of the group for the other information. The other information comprises the information in the Annual Report that accompanies the consolidated performance report and the audit report.

Our opinion on the consolidated performance report does not cover the other information and we do not express any form of assurance conclusion thereon.

Our responsibility is to read the other information obtained prior to the date of our audit report, and consider whether it is materially inconsistent with the consolidated performance report or our knowledge obtained in the audit or otherwise appears to be materially misstated. If so, we are required to report that fact. We have nothing to report in this regard.

### Auckland Museum Trust Board's responsibilities for the consolidated performance report

The Auckland Museum Trust Board is responsible on behalf of the group for:

- the preparation and fair presentation of the consolidated financial statements and consolidated statement of service performance in accordance with PBE Standards;
- service performance criteria that are suitable in order to prepare service performance information in accordance with PBE Standards; and
- such internal control as the Auckland Museum Trust Board determines is necessary to enable the preparation of a consolidated financial statements and statement of service performance that are free from material misstatement, whether due to fraud or error.

In preparing the consolidated performance report, the Auckland Museum Trust Board is responsible on behalf of the group for assessing the group's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Auckland Museum Trust Board either intends to liquidate the group or to cease operations, or has no realistic alternative but to do so.

### Auditor's responsibilities for the audit of the consolidated performance report

Our objectives are to obtain reasonable assurance about whether the consolidated financial statements as a whole, and the consolidated statement of service performance are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (NZ) and NZ AS 1 will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this consolidated performance report.

A further description of our responsibilities for the audit of the consolidated performance report is located on at the External Reporting Board's website at:

<https://www.xrb.govt.nz/standards/assurance-standards/auditors-responsibilities/audit-report-13/>

This description forms part of our auditor's report.

### Restriction on use

This report is made solely to the Members of the Auckland Museum Trust Board, as a body, in accordance with Section 20.2 of the Trust Deed. Our audit has been undertaken so that we might state to the Members of the Auckland Museum Trust Board those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the Members of the Auckland Museum Trust Board as a body, for our audit work, for this report, or for the opinions we have formed.

*Deloitte Limited*

Auckland, New Zealand  
16 October 2025