

A photograph of three young women of diverse backgrounds looking at a display in a museum. The woman in the foreground, wearing a red long-sleeved shirt, is pointing towards a display case. The background shows a museum exhibit with a sign that says 'DAGIB'.

TE PŪRONGO Ā-TAU ANNUAL REPORT

2023-2024



Tāmaki
Paenga Hira
Auckland
War Memorial
Museum



A Different Light: First Photographs of Aotearoa.
Tāmaki Paenga Hira Auckland War Memorial Museum

Contents

Te tau kua hori Our year in review	4
Ā mātou tutukinga Sharing our highlights	6
Tā mātou mahere rautaki Our strategic framework	8
Priority 1: Reach out to more people	10
Priority 2: Transform our building and collections	16
Priority 3: Stretch thinking	20
Priority 4: Lead a digital museum revolution	24
Priority 5: Engage every schoolchild	28
Priority 6: Grow our income and enhance value for Aucklanders	32
Te tau e tū mai nei Looking to the year ahead – FY 2024/25	36
Trust Board, Taumata-ā-Iwi and Pacific Advisory Group	38
Ngā mihi Acknowledgements and thanks	40
Ngā Mahi i Tutuki Performance report and financial statements	42
Independent auditor's report	78

Te tau kua hori

Our year in review

This year marked the completion of our previous Five-Year Strategic Plan. The Museum focused on finalising the delivery of its strategic priorities: to reach out to more people, transform our building and collections, stretch thinking, lead a digital museum revolution, engage every schoolchild and grow our income and enhance value for Aucklanders. We welcomed our new Tumu Whakarae Chief Executive, David Reeves, at the start of this financial year and he continued the development of our new Strategic Direction, *The Path to 2029*, which Tāmaki Paenga Hira Auckland War Memorial Museum launched in July 2024. This direction plots our course in a fresh new direction, one that firmly grounds us in the positive social impact that our collective mahi has in the world. It also takes us to a significant milestone, the centenary of our time on Pukekawa Auckland Domain.

The year began with *Egypt: In the Time of Pharaohs*, showcasing the rich civilisation that developed alongside the Nile over 5,000 years ago. This was followed by *Wildlife Photographer of the Year*, an incredible display of awe-inspiring and thought-provoking photographs from the most prestigious photography competition of its kind. Finally, we opened *Relics: A New World Rises* in May, a story about the future of humanity and the planet we live on, exploring an imagined future, one in which humans continue abusing the planet and have been replaced by LEGO® Minifigures. This delivers on our commitment to bring the world to Tāmaki Makaurau Auckland through three international exhibitions that inspire discovery and deliver visitation and engagement.

In addition to our touring exhibitions, we also opened two photography exhibitions in our Sainsbury-Horrocks gallery this year.

The first celebrated the work of renowned New Zealand photographer Robin Morrison and the seven-week family road trip he took through the South Island in 1979. The second exhibition explored the experiences of Māori and Pākehā in the Victorian Age through the emerging medium of photography. *A Different Light: First Photographs of Aotearoa* explored the captivating evolution of photography in nineteenth-century Aotearoa. Featuring precious, original photographs from Auckland Museum, Hocken Collections, and Alexander Turnbull Library, this exhibition offered a unique glimpse into our visual heritage and was a wonderful opportunity for us to partner with sector peers.

We welcomed Te Rā, the only known customary Māori sail in existence, to Auckland Museum in November. Held in the collection of the British Museum, this was the first time Te Rā has returned to Aotearoa New Zealand in its more than 200-year history and has been a special opportunity for New Zealanders to see the sail first-hand. Shortly after this, we farewelled our temporary T. rex residents, Peter and Barbara in December 2023. Over 1.5 million visitors came to the Museum to see these incredible specimens while they were on display in Te Ao Mārama, and it was a wonderful opportunity for visitors to witness the world first of a male and female T. rex displayed side by side.

In April, after six months of negotiation, we signed a three-year funding agreement with Auckland Council, giving us both greater financial certainty through to FY 26/27. This is the first year that a multi-year funding model has been agreed in place of an annual levy. We were delighted to reach this milestone and are grateful to Auckland Council for their ongoing support.

We would like to acknowledge and thank the people of Tāmaki Paenga Hira Auckland War Memorial Museum, our staff and volunteers for their mahi over the past year and for their enthusiasm for the journey ahead on the Path to 2029.

We share a snapshot of the achievements in our year in review.

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



Card case. Collection of Tāmaki Paenga Hira
Auckland War Memorial Museum. 1937.203, 23495

Ā mātou tutukinga Sharing our Highlights

958,394

VISITS TO THE MUSEUM

99%

VISITOR SATISFACTION

203

RESEARCH OUTPUTS
PRODUCED BY MUSEUM
STAFF INCLUDING:

25 conference presentations

31 public presentations

59 scholarly research articles

88.5 MILLION VIEWS

of our **online collections** via **Collections Online**, **Online Cenotaph** and **partner websites**. An increase of 18% over last year's total of 74.9 million.

**19.5 MILLION
RECORDS
DOWNLOADED**

from **Atlas of Living Australia** and **5.2 million collection views in Digital NZ**. A further 60.3 million interactions via partner websites.

61 MILLION VIEWS

through Wikipedia (an increase of 16.4% on last year).

3.2 MILLION VIEWS

for Collections Online and Online Cenotaph.

21.3 MILLION VIEWS

of the 2,450 articles edited and 329 articles created as part of the Museum's Auckland local history Wikipedia editing project.

MUSEUM MEMBERSHIP GREW TO 4,557

WEBSITE

TOTAL SESSIONS:

2,400,220 +17% on FY22/23

TOTAL VIEWS:

8,349,394 +3% on FY22/23

TOTAL USERS:

1,583,348 +5% on FY22/23

ONLINE CENOTAPH

97,823 poppies laid

10,914 public data contributed

6,070 images uploaded

18,456 images, notes and pieces of data contributed by members of the public

1,472 notes contributed

2,059 enquiries responded to

3,761 new records created

SOCIAL MEDIA

Facebook

Reach: 20.4m +94%

Engagement: 639,000 +31%

Page impressions: 24.8m +84%

Instagram

Reach: 6.37m +169%

Post engagement: 28,900 +125%

Impressions: 7.74m +176% YOY

Tiktok

Reach: 2.72m +149%

Likes: 151,300 (all time)

Tā mātou mahere rautaki

Our strategic framework

We extended the tenure of our previous Five-Year Strategic Plan to incorporate FY 2023/24 due to the impact that COVID-19 had on our ability to deliver our goals.

As such, this financial year 2023/24 completes our work towards the following strategic priorities:

- Reach out to more people
- Transform our buildings and collections
- Stretch thinking
- Lead a digital museum revolution
- Engage every schoolchild
- Grow our income and enhance value for Aucklanders

Our vision at Auckland Museum is **'He oranga tangata ka ao – Enriching lives: Inspiring discoveries'**.

Our paerewa describe who we are and what we stand for. We are guided by a robust strategic framework, which forms the basis of how we operate and engage with communities. Internally, we also reference our activity against the New Zealand Treasury's Living Standards Framework, which supports intergenerational wellbeing.



Flugel horn. Collection of Tāmaki Paenga Hira Auckland War Memorial Museum, 2018.78.135

VISION

He oranga tangata ka ao –
Enriching lives: Inspiring discoveries

MISSION

Tui tui hono tangata, whenua me te moana
Connecting through sharing stories of people,
lands and seas

PAEREWA TOUCHSTONES

Auckland's war memorial
Home of Auckland's collective remembering and commemoration

A kaitiaki for current and future generations of this iconic building, collections, people and taonga

A bicultural heart connected to our communities

A place of innovation, curiosity, learning and research

A compelling experience onsite, offsite, online

Active leader and collaborator in Auckland, nationally and internationally in all the sectors in which we operate

FIVE-YEAR PRIORITIES

Reach out to more people

Transform our building and collections

Stretch thinking

Lead a digital museum revolution

Engage every schoolchild

Grow our income and enhance value for Aucklanders

ANNUAL PLAN FY 2023/24

Completes our work towards these strategic priorities

GUIDING PRINCIPLES

Manaakitanga, Kaitiakitanga, Tangata Whenua

Reach out to more people

Auckland Museum's storytelling extends far beyond its walls through online content and offsite outreach to connect with audiences locally, nationally, and globally.

As Auckland's war memorial and home of commemoration, this year we continued a strong programme of hosting commemorative events. This included commemorations for ANZAC Day, NZ Bomber Command, Passchendaele, Armistice Day and Remembrance Sunday, and US Memorial Day. It is our privilege to work with Auckland Council, RSA and other partners to deliver these programmes for Auckland. We were also proud to contribute to Auckland's and New Zealand's cultural diplomacy by hosting various international delegations and official Guest of Government visits, including visits from the United Kingdom, the United States, China, Japan, Australia and Taiwan.

The touring exhibition year kicked off with *Egypt: In the Time of Pharaohs*, which explored the rich civilisation that developed alongside the Nile over 5,000 years ago. This fascinating exhibition brought in above-target visitation of 136,373, retail sales at \$171,000 over budget, and public programmes, including the popular Night at Auckland Museum also achieving above-budgeted success. In December, we opened *Wildlife Photographer of the Year*, from the Natural History Museum in London, showcasing an incredible display of awe-inspiring and thought-provoking photographs

Te Karanga o Te Ra. Tāmaki Paenga Hira
Auckland War Memorial Museum

CASE STUDY TE KARANGA O TE RĀ

Te Rā, the only known customary Māori sail in existence, came to Auckland Museum in November. This was the first time Te Rā had returned to Aotearoa New Zealand in its more than 200-year history and has been a special opportunity for New Zealanders to see the sail first-hand.

Te Rā is accompanied by the display of two additional sails produced by Te Rā Ringa Raupā, a group of highly skilled weavers mentored by weaver, installation artist and researcher, Dr Maureen Lander.

Te Rā Ringa Raupā also curated an accompanying exhibition in our *Te Taunga Community Hub* to provide the public with insight into the group's journey of retrieving ancient skills handed down by their tupuna and the creation of the younger siblings of Te Rā. Although the exhibition closed in July, our relationship with Te Rā Ringa Raupā will remain strong, as we see their journey continue with upcoming sea trials and research.

Originally scheduled to return to the British Museum in June 2024, the overwhelming public interest and engagement with the sail has led to a generous loan extension. Te Rā will now be on display until August 2025 and will remain in Aotearoa until June 2026. We are grateful to the British Museum for extending their loan of Te Rā.



RELICS: A New World Rises.
Tāmaki Paenga Hira
Auckland War Memorial Museum

from the most prestigious photography competition of its kind. Finally, we opened *RELICS: A New World Rises* in May. *RELICS* is a story about the future of humanity and the planet we live on, exploring an imagined future, one in which humans continue abusing the planet and have been replaced by LEGO® mini figures. This unique exhibition confronts the questions surrounding our own future and challenges our perceptions about the stability of our current reality. Enveloped by an exciting series of public programmes and activities for children, this completed our touring exhibition programme for FY 23/24.

In addition to the touring exhibitions, we also opened a photography exhibition celebrating the work of renowned New Zealand photographer, Robin Morrison. *Robin Morrison: Road Trip* highlighted iconic images of Aotearoa New Zealand's South Island taken over the winter of 1979 during a seven-month family road trip. We opened a second exciting photography exhibition in April, *A Different Light: First Photographs of Aotearoa*, which explored the experiences of Māori and Pākehā in the Victorian Age through the emerging medium of photography. Curated in collaboration with the Hocken Collections, University of Otago and the Alexander Turnbull Library, Wellington, this exhibition aligns with a richly illustrated book of the same name.

Te Taunga Community Hub continued to be a place for the diverse communities of Tāmaki Makaurau Auckland to share the stories of their culture. We are delighted to have welcomed 150,000 visitors to this gallery in the year since we opened the space. During this financial year, we welcomed a diverse collective of artists of Brazilian heritage in Aotearoa to curate *Toró: é tudo tanto It's all so much*, which featured stunning, vibrant artworks and interactive elements and invited visitors to reflect on the experience of otherness and its contradictions. This was followed by *Te Karanga o Te Rā*, the story of Te Rā Ringa Raupā, a group of weavers who embarked on the journey to rediscover the expert knowledge of our tupuna

held within Te Rā. Taking on the 100-year challenge set by Te Rangi Hiroa, to replicate the sails of ancient times, weaving tradition and innovation in Māori craftsmanship, the rōpū were successful with the birth of Māhere Tū Ki Te Rangi. This exhibition ran alongside the display of Te Rā.

We continued to build on previous years' **Pacific Language Weeks**, celebrating 11 Pacific communities throughout the year with onsite activations, online resources, community drop-ins to our fibre and textile centre, *Te Aho Mutunga Kore*, and special lighting illuminations. These celebrations ensure that the cultures and identities of the world's largest Polynesian city are reflected in our mahi.

- **Onsite visitor engagement: 3,208**
- **17 media features**
- **Online engagement:**
 - **Website: 19,651**
 - **Social media: 513,321**
 - **YouTube: 2,488**

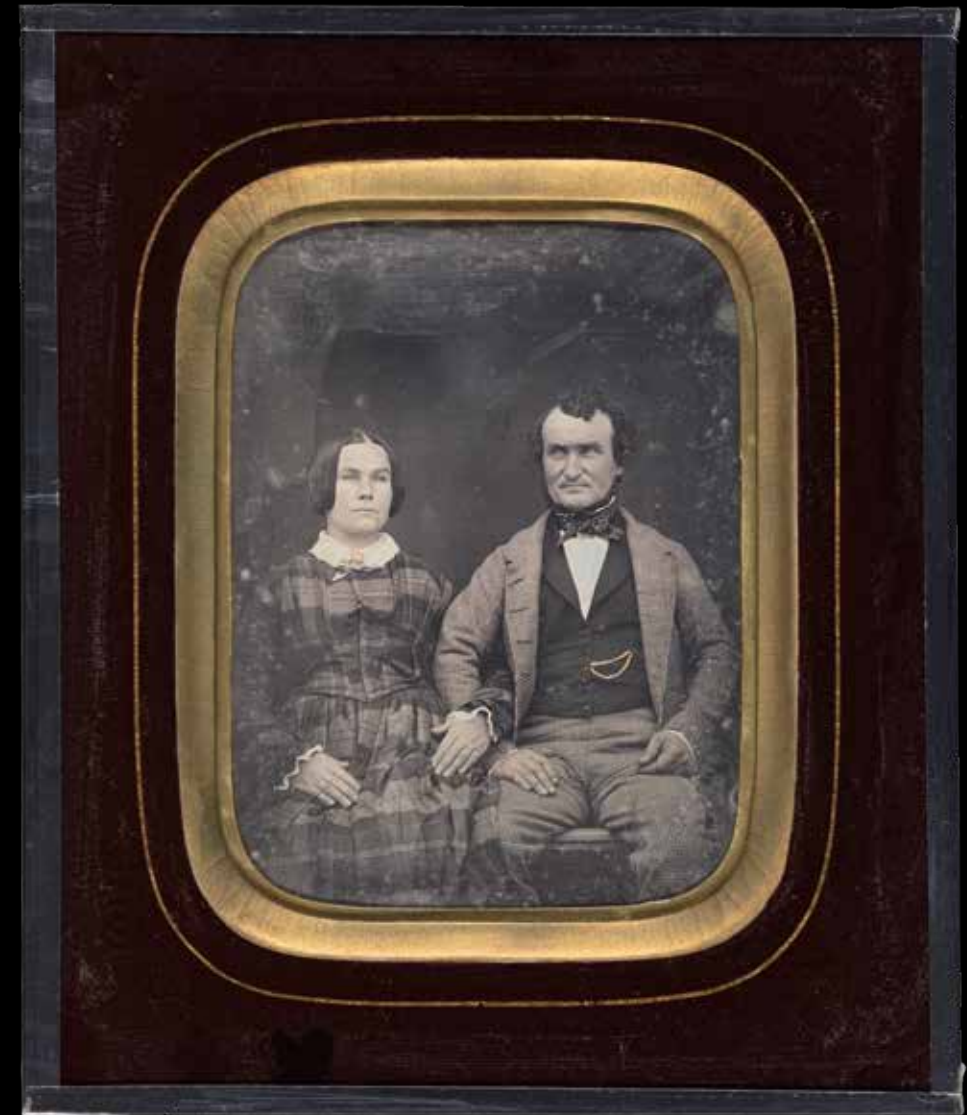
Throughout the year, we held three Ngā Kākano events for our whānau and wider audiences to engage with respected Māori and Pacific leaders and experts who share their unique experiences, perspectives, expertise and insights. The first *Ola Hou, Revitalising Hula Kī'i*, invited audiences into the world of what has been a critically endangered genre of hula, known as Hawaiian puppetry. Through performance, storytelling, historic visuals and moving images, representatives from three hula lineages demonstrated how they were collectively reviving the art form. The esteemed kumu (masters/leaders) who spoke were: kumu hula Charles Auli'i Mitchell with the Hālau 'o Kahiwahiwa and Hālau hula o Moana-nui-a-kiwa, kumu hula Kapono 'ai Molitau with the halau Nā Hanona Kūlike 'o Pi'ilani, and the Beamer Family kī'i tradition with kumu Mauiola Cook and Maile Loo-Ching. Our second session was an evening with esteemed poet Mere Taito, celebrating Rotuman poetry and writing. Mere read a new

work, which explored the dormant practice of bark cloth making and its presence throughout wider Rotuman culture and language. The final event focused on *Tui Tui Tuia: Revitalising Te Toki a Tapiri* and featured several speakers, Hemi Eruera, Hine Waitai-Dye and Billy Harrison in addition to some of our team, Kahutoi Te Kanawa and Nigel Borrell, who have contributed to the mahi for this majestic taonga, and who shared their inspiring kōrero and insights into the process.

The NZ Liberation Museum – Te Arawhata opened on 11 October in Le Quesnoy, a small town in northern France. The museum symbolises freedom, friendship, and the future, and commemorates the liberation of the town from German occupation by Kiwi soldiers in the final week of World War I, and features a thoughtful, immersive visitor experience developed by Wētā Workshop. Over the last seven years, several staff from Auckland Museum have been involved in providing support to this project. We are looking forward to building upon our relationship with Te Arawhata, and Le Quesnoy in the future.

Over the summer, our fibre and textile centre for Māori and Pacific, *Te Aho Mutunga Kore* partnered with Britomart to showcase people and taonga, in an outdoor exhibition at the Britomart Pavilions. The photos featured taonga from the Museum's extensive Māori and Pacific collections, and the people involved whakapapa to the taonga they are photographed with, or are members of the source communities that created the treasures.

Between October and February, our Curator Taonga Māori, Nigel Borell represented Aotearoa New Zealand in *Indigenous Histories – Historias Indigenas*. Nigel curated the Aotearoa New Zealand component of this international exhibition, which represented the themes of rupturing representation and decolonising gender and sexual identities. One hundred and seventy artists and 12 indigenous curators took part, and two items from our collections joined other indigenous art to form part of the exhibition.



Jane and Alexander Alison 30 June 1852.
Attributed to Hartley Webster.
Half-plate daguerreotype, passe-partout mount.
Auckland Museum Collection: PH-1995-9-1.
From *A Different Light: First Photographs of Aotearoa*.

Transform our building and collections

It is our privilege to care for Tāmaki Paenga Hira's beloved heritage building and extensive collections, so that the Museum will continue to stand strong for Aucklanders today, and into the future.

Our fibre and textile centre for Māori and Pacific communities, *Te Aho Mutunga Kore* entered its first full year of activities, all funded by Manatū Taonga Ministry of Culture and Heritage. We brought on ten community groups, including our Kiribati, Solomon Islands and Māori practitioner communities. Our activities have reached up to Kaitiāia and down to Ōtepoti Dunedin, where our Moriori group visited taonga.

“Never before have I been who I was meant to be: a Māori woman weaving.”

– ANONYMOUS QUOTE FROM ONE OF OUR PARTICIPANTS.

In December, we launched Museum Movies, a pop-up 3D cinema experience for our visitors. To achieve this, we facilitated temporary works and building consent to make positive use of the gallery space on Level 1, while the wider concept of the Human Impact on the Natural Environment galleries was still being developed. This family-friendly experience

offers daily screenings and features three films, *T. REX*, *Volcanoes: The Fires of Creation* and *Hidden Pacific*.

Loans of collection items (both incoming and outgoing) continue to be an important part of our role in the distributed network of organisations, which make collections available for education, research and enjoyment by the public. During the year, staff completed a full and varied programme of new outgoing and incoming loans for exhibitions and research purposes, in response to requests from borrowers and to support our programmes. Our scientific collections continue to be utilised by the national and international research communities, iwi and schools. Specimens have been used in research publications, descriptions of new species, to better inform the impact of environmental changes and to support student research, among other benefits.

The strength of our exhibition and research loans programme can be seen in the steady demand year-on-year for access to our collections by local, national and international scientific, academic and sector



Master waka builder Heemi Eruera (right) and master weaver Kahutoi Te Kanawa, Pou Arahi Curator Māori inspecting the current lashings on Te Toki a Tapiri. Tāmaki Paenga Hira Auckland War Memorial Museum

CASE STUDY TUI TUI TUIA: REVITALISING TE TOKI A TAPIRI

This key project for the Museum continued this year and hit several milestone achievements. This large-scale conservation project to preserve the large waka taua war canoe, will ensure the safe and stable condition of the waka taua for future generations of Museum visitors.

In addition to revitalising the mātauranga, iwi relationships and histories of the great waka taua, the bindings and lashings will be replaced with new muka taura (cord). All five iwi connected with Te Toki a Tapiri are involved in its revitalisation and have been working closely with our Collection Care department to weave together conservation science and mātauranga Māori to replace the bindings and lashings with new, authentic muka cord.

This year, weavers from each iwi prepared and braided a total of 2,000 metres of muka

taura from their marae's pā harakeke harvests. In November, the first of two muka dyeing workshops was hosted by Ngāti Te Ata at Tahuna Marae, Waiuku. This natural process brings together all the elements – fire, water, earth and sun to dye and strengthen the muka. During the weekend, the meaning of Tui Tui Tuia (binding and weaving) became reality. Not only the binding and weaving together of the muka for the new lashings for Te Toki a Tapiri, but also the binding and weaving of the iwi with each other and the Museum, as well as the mātauranga imbued in customary practices of traditional dyeing. The muka taura that had been dyed was passed to Te Tapuwāe o te Waka, led by the esteemed Tohunga Tārai Waka, Heemi Eruera who will commence the re-lashing in *Te Marae Ātea Māori Court*.

Our deepest gratitude goes to the weavers from our iwi partners (Ngāti Te Ata, Ngāpuhi, Ngāti Whātua, Rongowhakaata and Ngāti Matawhāiti) who have devoted countless hours to this work, and to the wider team for their contributions to this important mahi.



Members of the public at *Te Aho Mutunga Kore* Community Drop-Ins during Tongan Language Week. Tāmaki Paenga Hira Auckland War Memorial Museum

colleagues, and increasingly, community partners. A highlight this year has been the development of our ongoing relationship with the British Museum, as we continue to care for and display *Te Rā*. The original loan period was until July 2024; however, we secured a loan extension until July 2026, giving more opportunities for community engagement.

The property team completed base build works for our Human Impact on the Natural Environment galleries. These galleries aim to empower communities to learn about, sustain and protect our natural environment and biodiversity in Tāmaki Makaurau Auckland, Aotearoa New Zealand and the Pacific. Our project team holds a range of deep expertise in Indigenous and Western scientific knowledge and together, they will deliver an experience that draws on both world views and serves as a call to action to care for our taiao. The focus in the first instance will be on one gallery for delivery towards the middle of 2025, followed by the second gallery thereafter. The exact details of the content and design for the gallery are yet to be confirmed. We look forward to sharing more about this project in due course. The renewal of the Pacific Galleries specific mahi and consultation has been deferred into 2024-2025. We look forward to working closely with our Pacific Advisory Group on this important work.

In addition, several HVAC replacements were underway or finished and works to the western elevation were completed at the beginning of 2024. The team continues to work through roof and weathertightness issues across reactive and preventative initiatives. Masonry repairs also took place on the front elevation and around the southern crescent.

Stretch thinking

As New Zealand's oldest research institution, research is at our heart. Our research strategy is built on a 170-year foundational legacy of collections, research, scholarship and innovation.

In October, we were honoured to welcome Fijian knowledge holder, Simione Sevudredre, to share about Indigenous spirituality and its manifestation through objects of value, and how documentation of western museum collections missed a lot of this knowledge, because the taonga were collected by people who probably didn't understand them. He had been visiting international museums and talking with curators on this idea of how they can bring back the spirituality or mana of these objects through their care, exhibitions and stories and we were delighted that he took the time to talk our staff through this important work too.

We welcomed a new Director Collections and Research in March. Catherine Hammond returned to Auckland Museum to take up the role when David Reeves became Tumu Whakarāe Chief Executive. Catherine had previously been our Head of Documentary Heritage until May 2022 when she became the Hocken Librarian at the University of Otago, and her last major piece of work in that capacity was on *A Different Light: First Photographs of Aotearoa*, which was the second photography exhibition launched this year.

In June, we held our Museum Medals ceremony to celebrate individuals who have given exceptional service to the Museum or added value to its interests. The Museum Medals recognise excellence and innovation in the study of our cultural and natural heritage. The Museum Medals started in 1999 and has continued to inspire and acknowledge the practice of research ever since. This year's recipients made major contributions to their areas of study and the creation of new knowledge or in service to the Museum. The ceremony took place during

another special time in the year, Matariki, a time for reflection and hope, gathering people and connecting to the world around us.

This year's recipients were Dr John Braggins, Dr Susan Abasa, Mary Ama CNZM and Christina Hurihia Wirihana. Dr. John Braggins was made Associate Emeritus of Auckland War Memorial Museum for his dedication to the field of botany, and his contributions to plant taxonomy and education. Dr Susan Abasa was made a Companion of Auckland War Memorial Museum, recognising her significant contributions to the museum sector in Aotearoa New Zealand and around the world through governance, research and education. Mary Ama CNZM was made a Companion of Auckland War Memorial Museum, recognising her role as a community leader and for contributions to Pacific arts. Christina Hurihia Wirihana (Ngāti Maniapoto-Raukawa, Ngāti Whawhākia, Ngāti Pīkiao) was made Companion of Auckland War Memorial Museum, recognising her outstanding contributions to the preservation and innovation of Māori weaving, as well as her dedication to education and cultural heritage.

In addition to the Museum Medals, the Auckland Museum Institute (AMI) Postgraduate Scholarship, and the Sir Hugh Kawharu Auckland Museum Scholarship were also awarded on the night. The AMI Postgraduate Scholarship was awarded to Patricia Pillay, providing support to undertake research aligned with the research priorities of Auckland Museum and its extensive collections. The Sir Hugh Kawharu Auckland Museum Scholarship was awarded to Tāniora Maxwell (Ngāti Whātua, Ngāi Tai, Te Whakatōhea, and Ngāti Awa) to support and encourage Māori research and leadership,



Curator of Marine Biology Clinton Duffy and Ngāti Kuri tamariki explore rockpools at low tide on the BioBlitz's kura engagement day, Kapowairua Spirits Bay.

CASE STUDY BIOBLITZ

In April, the Natural Sciences team and external partners headed to Te Tai Tokerau to Taputaputa Bay, Te Pahi, Kapowairua (Spirits Bay) and around North Cape to undertake a BioBlitz – a rapid biodiversity survey.

This is the first time we've been able to survey this region since COVID-19 and we were keen to get back as it has endemic biodiversity, with species found nowhere else. The BioBlitz was hosted by Ngāti Kuri and their Taiao team. During the survey, the participants surveyed plants and animals from this remote region, confirming species diversity, and identifying rare and new species. A coastal marine survey was also undertaken around North Cape, focusing on identifying the abundance and distribution of subtropical sea urchins, which are increasing

in numbers around northern New Zealand. In addition, the participants shared knowledge, and survey techniques were established for continued monitoring of changes to local biodiversity by the Taiao team.

On the last day, we had students from two of the most remote schools in New Zealand (Te Hapua and Ngataki) joining us to engage with the Taiao through a scientific lens. Over the years of our engagement with the school community, our contribution has been impactful. Much of the curriculum is supported by engaging in the local environment. The results have increased school engagement and participation by the students and their whānau. The BioBlitz programme gives children further chances to engage with the environment and see science as a potential career path. We are grateful as always to our Ngāti Kuri partners for their ongoing support, and to their Taiao team for their help during the rapid biodiversity survey.



From left: Christina Hurihia Wirihana, Dr Susan Abasa, Dr John Braggins and Mary Ama CNZM.

particularly in the field of cultural heritage. The event included a special address from guest speaker Distinguished Professor Jacinta Ruru (Raukawa, Ngāti Ranginui) MNZM FRSNZ, Te Po Koko Māori/Deputy Vice Chancellor Māori, University of Otago. Huge congratulations again to the 2023 Museum Medals recipients and Scholarship winners.

The thirteenth Festival of Pacific Arts & Culture (FestPAC) is the world's largest celebration of Indigenous Pacific Islanders. The Pacific community, launched this dynamic showcase of arts and culture in 1972 to halt the erosion of traditional practices through ongoing cultural exchange. "Ho'oulu Lāhui: Regenerating Oceania" was the theme of FestPAC Hawai'i 2024, honouring the traditions that FestPAC exists to perpetuate with an eye toward the future. We were honoured to represent Tāmaki Makaurau with a presentation at the Bishop Museum on *Te Aho Mutunga Kore* (the eternal threads of knowledge) textile and fibre

knowledge exchange centre for Māori and Pacific. Dr Kahutoi Te Kanawa, co-director and Hikitia Harawira, project manager for *Te Aho Mutunga Kore* was fortunate enough to present to an audience that were curious to know more and understand how *Te Aho Mutunga Kore* strengthened engagement with Māori and Pacific knowledge holders and weaving practitioners. They were very fortunate that two of the leading community knowledge holders/ weavers were in the audience and were able to share their experiences first-hand. FestPAC also allowed time for members of the newly formed Museums of the Pacific Network to gather and discuss solutions for preserving collections in the face of climate change, and repatriation across the Pacific. This experience has informed our own stretch thinking around our upcoming *Te Marae Ātea Māori Court* and Pacific Gallery renewals in the near future, as well as the new Human Impact on the Natural Environment gallery which features climate change in the Pacific.



Vai tatau. Water carrier. Tokelau Islands. Collection of Tāmaki Paenga Hira Auckland War Memorial Museum 1970.208.

Lead a digital museum revolution

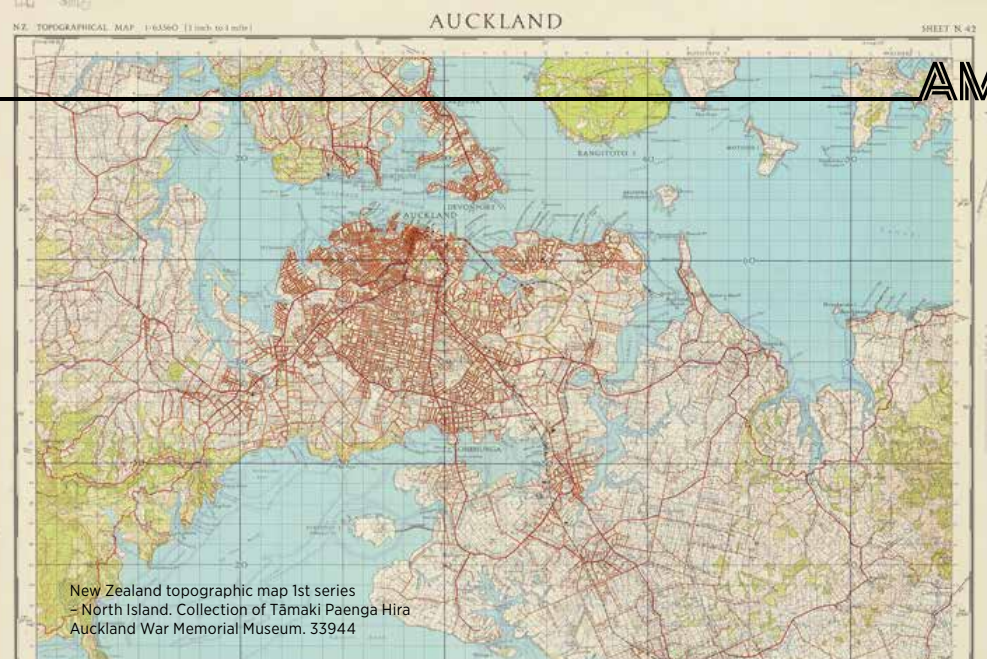
Our online presence continues to go from strength to strength, with significant growth in the number of people globally accessing the Museum's collections online.

Our Collections to Classrooms project utilises the Museum's collections and expertise to create digital resources that support the Aotearoa New Zealand Histories Curriculum, which was introduced in 2023. The project has been funded by a generous donation from Emeritus Professor Raewyn Dalziel and has been underway since mid-2023. The project uses collection objects, taonga and places to explore Tāmaki Makaurau Auckland histories through the big ideas, contexts and practices in the Histories curriculum. The digital resources feature eight objects/collections held by Auckland Museum, each of which explore different time periods, ideas, perspectives and contexts. These feature high-resolution 3D photographs, a brief text summarising the histories associated with the object and linking them with the curriculum, and several short videos featuring community members and/or iwi and hapu members, curators, historians and other specialists discussing each object/collection and their connections with various histories. These rich resources address key topics in the Aotearoa New Zealand Histories Curriculum, draw on a range of sources and perspectives, and demonstrate how to critically engage with aspects of Auckland's

histories, using museum collections, cultural heritage and place. Throughout the project, the team worked with the New Zealand History Teachers Association executive team, Ngā Puna o Waiorea Western Springs College and Pakuranga College who provided advice and feedback at each stage, to ensure the resources were useful and engaging for students.

These rich resources address key topics in the Aotearoa New Zealand Histories Curriculum and, draw on a range of sources and perspectives.

Our Technology and Digital team has been working hard to transform digital experiences for visitors onsite, including creating and updating projections, touchscreens and soundscapes in various galleries and exhibitions, and more recently, developing a ticket availability screen for *RELICS: A New World Rises*, to enable visitors to better plan



CASE STUDY ENRICHING THE AOTEAROA NEW ZEALAND HISTORIES CURRICULUM

For the last few years, the Museum has been looking at ways to engage with the new Aotearoa New Zealand Histories Curriculum, using its open access collections to engage with secondary school students with online resources. In late 2022, the Museum successfully applied for funding from the Wikimedia Foundation's Alliances Fund to undertake an innovative programme of Wikipedia editing and training to enhance Auckland suburb pages, enriching and diversifying their historical content and making them more useful starting points for learning about local histories.

During 2023, the Museum's Wikimedian in Residence began to strategically edit relevant Wikipedia local history pages, starting with articles about suburbs where secondary schools are located, followed by suburbs with the largest school-aged populations. Auckland region pages, such as West Auckland which received a coveted GA, or Good Article, ranking, were also significantly enhanced,

ensuring a wide coverage of new information was available. Over the last financial year, 95 articles were made or improved for Auckland subregions, regional centres and suburbs and more than 200 about local people, places and historical events were also edited.

Alongside this work, we hosted four Wikipedia Interns as part of the Museum's annual Summer Studentships programme. The students were trained in editing and took part in online and in-person conversations with local, national and international Wikipedians during their ten weeks at the Museum. They focused on writing articles based on what they were passionate about, including queer history, Te Ao Māori, South Auckland and migrant communities. By the end of the programme, they had created and edited 33 articles, planned and led a successful edit-a-thon at the Museum library, and also published blogs detailing their experiences as first-time Wikipedia editors. Overall, the impact has been substantial, with over 20 million views of articles, indicating the potential of Wikipedia to provide online educational resources and expand the audience of the Museum's digital collections, and this has been recognised by a new grant from the Wikimedia Foundation's Knowledge Equity Fund to continue the Summer Studentships programme into the financial year.

their time and understand how busy the various sessions are. This exhibition has been hugely popular with visitors of all ages, and the roll-out of this live screen during the July school holidays was well timed and well received. In addition to the wide range of onsite exhibitions, galleries and public programmes, there are so many other ways that people can engage with Auckland Museum.

One million poppies laid

In June 2024, Online Cenotaph reached an incredible milestone: one million digital poppies have been laid since the launch of this feature in January 2015. This achievement reflects the deep respect and remembrance that our community holds for those who served.

Of the 267,000 records, 185,000 of these have received digital poppies.

On average, 8,624 poppies have been laid each month.

Record enhancements

Over the past year, significant updates have been made to the Online Cenotaph, often supported by the transcription efforts of our volunteers.

- **Jayforce (1946-1948) Personnel Records:** Over 4,000 records from the recently transcribed Nominal Rolls and Embarkation Rolls have been updated. This has helped to recognise the Jayforce service of over 3,900 individuals for the first time and increasing the number of Jayforce records from 6,240 to 10,240.
- **RNZAF Biographies of Deceased Personnel:** Updated 3,963 records to include pages from the RNZAF Biographies of Deceased Personnel from World War II.
- **Korean War Records:** Increased records by 757 to 5,462.



World War I Hall of Memories
Tāmaki Paenga Hira
Auckland War Memorial Museum

Engage every schoolchild

Our education programmes enable engagement with experienced educators, collections and resources to spark the curiosity of all young learners.

In the years following the COVID-19 global pandemic, we have struggled to achieve our targets in the learning and education area. A number of factors are contributing to this, including school financial constraints, bus availability, the long arm of COVID-19 and its impact on both pupils and kaiako, and clashes with school event calendars. This pattern of reduced uptake of education programmes has also been noted by our peers in the GLAM sector locally and nationally and more work is needed to understand the trends, constraints and solutions. It remains the Museum's intention to grow and diversify the value and uptake of engagement with the formal education sector.

During February and April, our orientation space in *Te Ao Mārama* showcased a nationwide artistic venture focused on climate change. *Through the Eye of the Lens*, was spearheaded by Track Zero in collaboration with professional photographers, climate experts, local communities, and renowned arts festivals. In locations across Aotearoa, young individuals aged 10 to 17-years-old engaged in photography workshops led by some of the country's most accomplished photographers. These mentors not only shared their creative insights but also impart knowledge on mastering their own digital cameras, which they were given. The participants were encouraged to convey their perspectives on our environment, our world, and the impact of the climate crisis on their communities through the lens of a camera.

Featuring more than 150 photographs created and curated by these young photographers, the work encouraged visitors to think about

They delved into climate science and mātauranga Māori alongside leading NZ scientists and experts and took actionable steps toward a resilient, carbon-neutral future.

the effects of climate change on the natural world, and the challenges their communities will encounter.

Ahead of *RELICS: A New World Rises* opening in May, we launched a competition for tamariki aged 5 to 18 years, with the creators Alex Towler and Jackson Harvey, to find a Kiwi-inspired piece to fit into the *RELICS* dystopian LEGO® world. Four lucky winners scored family passes to the exhibition, in addition to having their creations showcased at the Museum, but the supreme winner also got the chance to meet the creators Alex and Jackson during the exclusive opening event. The supreme winner was 12-year-old Oliver Mulholland who created a lolly cake LEGO® featuring the iconic Edmonds Cookery Book. Oliver's creation, and those of the other four winners, formed part of the exhibition.

Thanks to the support of the Giltrap Group and Watercare, we unveiled our brand-new Fossils Van in June. This vibrant vehicle, adorned with fossils from our collection, brings our Ngā Mokonui (Dinosaur) programme directly to



Children taking part in badge making
Tāmaki Paenga Hira
Auckland War Memorial Museum

CASE STUDY THE PACIFIC INNOVATION PROJECT

The Pacific Innovation project is a Ministry of Education-funded initiative to broker support for Pacific learners and families to access education during the COVID-19 response and recovery.

The funding is for community providers, groups, and organisations to provide access to support education-related needs and access ongoing education and training pathways. The significance for us was our ability to engage and work collaboratively with our Pacific learning and community education organisations, within our Teu Le Vā framework.

The project commenced in August 2023, and we worked with two ECE early childhood education centres (Apii Pōtiki Glen Innes Community Pre-school, Te Tuareka o Manurewa Punanga Reo Kūki Airani Early Childhood Education Centre) and one secondary school (Pacific Advanced Secondary School Ōtāhūhū).

When we met with our school leaders, it was clear their priority was the delivery of professional learning and development to their staff. International Kaiako joining our centres, has highlighted a further need to build and develop staff understanding and application of Te Whāriki, which is not always affordable for our Pacific centres. In addition, our schools required support to build cultural capability across staff, whānau and community and to strengthen tikanga and Pacific cultural knowledge across the schools. Using models like the Tivaivai, Coconut Tree and the Fonofale models, the team developed and delivered a series of workshops for all three centres which focused on their specific priorities. Sessions of cultural capability and language were also delivered from November 2023 to March 2024 and, to support our schools' journeys long after the completion of our workshops, education resources were sourced and purchased for the centres. The success of this project went over and above our expectations. Co-designing workshops with our Ministry of Education colleagues was a rich learning experience for all involved.

Our popular Night at Auckland Museum events kicked off in October with Wonders of Egypt... as always, these events were extremely popular with tamariki during the school holidays.

schools across Tāmaki Makaurau Auckland. Featuring fossils unearthed during Watercare's Central Interceptor project, this initiative connects tamariki with the rich geological history of Aotearoa New Zealand.

Our popular *Night at Auckland Museum* events kicked off in October with *Wonders of Egypt* and returned in June for *Time Warp!* As always, these events were extremely popular with tamariki during the school holidays. Throughout the year, our AM Learn team held *Weird & Wonderful Weekends*, hosting crafts and storytelling for visiting tamariki, sharing the delights of the natural world in a series of daily immersive sessions inspired by our collections.

In June, we ran daily Te Ara o Matariki trails in some of our galleries, challenging tamariki to find clues throughout the Museum to help them learn the names of the nine stars that make up the Matariki cluster and what they represent for Māori, with the chance to win star-themed prizes. Manawatia a Matariki onsite included a free Matariki Trail for families available at the Te Ao Mārama entrance and the book launch of *Ngā Kupenga a Nanny Rina* by celebrated author Qiane Matata-Sipu. Tamariki enjoyed an afternoon of activities, kōrero, kai and a read-along of the pukapuka (book) with the author. Families collaborated on the weaving of a kupenga in the orientation space, a physical collaboration of the connections and importance of family, love and Matariki. We also hosted the New Zealand Dance Company, who put on a series of free performances of *Matariki for Tamariki* taking visitors on a journey through Aotearoa's breathtaking landscapes as they discover the wonders of the Matariki season.



Night at Auckland Museum: Wonders of Egypt
Tāmaki Paenga Hira Auckland War Memorial Museum

Grow our income and enhance value for Aucklanders

This year, we have seen improved commercial revenues, underpinned by a strong, consistent pattern of international visitation and high interest and investment market returns. As a result, our total self-generated revenue was \$21.2 million, 3.08 million above our target of \$18.12 million.

In April, the Museum store hosted a return of several artists from Vanuatu as part of the Vanuatu Skills Partnership initiative. During the previous financial year, we had utilised our special exhibition retail store space to showcase a range of authentic, quality products from some of these artists, helping them to access the international market and build trade connections. Being able to bring them back a year later demonstrated how ongoing relationships between the Museum and indigenous artists had been strengthened. These artists, who face immense hurdles accessing markets for their works, saw a lift in sales of products following this collaboration. We are pleased to say that we have also established a relationship with the Australian Museum in Sydney to be able to wholesale arts and crafts products from the Vanuatu Skills Partnership collective.

We joined other sector peers in the newly formed Destination Partnership programme, an interim funding solution to fund tourism, marketing and business event attraction to Auckland. This programme extended the

existing benefits associated with Auckland Convention Bureau membership, and serves to fill interim visitor economy and convention bureau funding needs while Tātaki Auckland Unlimited works alongside our national partners to explore longer-term funding solutions. Our retail team achieved the highest-ever gross sales, \$2,308,578, surpassing the previous record by 27%, from FY22/23.

LIVE at the Museum returned with a series of events, including Aotearoa's highly celebrated quintet and Auckland's top tango dancing talent, AOTANGO & Milonga in December and a sold-out evening with the Topp Twins during NZ Music Month in May.

Our volunteer guides have offered tours to international and local visitors, in both English and Mandarin. The Mandarin tours we offer are now being booked more frequently by tour companies than we saw in pre-pandemic times. As well as our normal English Highlights tour of the Museum galleries, over the summer we offer the popular Incredible Rooftop tour. Our guides also deliver two different tours offered



Commonwealth Association of Museums 2024 Triennial Conference. Tāmaki Paenga Hira Auckland War Memorial Museum

CASE STUDY THE COMMONWEALTH ASSOCIATION OF MUSEUMS 2024

In March, we were thrilled to host the Commonwealth Association of Museums 2024 Triennial Conference, in partnership with the University of Auckland – Waipapa Taumata Rau and Waikato Museum | Te Whare Taonga o Waikato. Over five days, esteemed colleagues and guests took part in keynotes, workshops and facilitated discussions centred under an umbrella theme of kaitiakitanga (guardianship).

We prioritised Indigenous and global majority speakers and hosted 35 Indigenous speakers.

- 6 partner institutions
- 5 funders
- 110 delegates to deliver 31 papers
- 12 workshops
- 5 performances
- 3 special sessions
- 2 keynotes
- 35 Indigenous speakers and those from the global majority.

“The CAM is a hugely significant network to learn from and exchange knowledge with, especially as many museums in the Commonwealth of Nations understand the complexities of Indigenous representation and voice.” – CAM ATTENDEE

It was a momentous occasion, as it was the first time that this event was hosted on this side of the world. We were grateful to secure funding from the Ministry of Foreign Affairs and Trade to bring over a delegation of eleven museum professionals from Pacific nations to represent museums from nine Pacific nations. The conference was a wonderful way to connect with those within the sector and to discuss the future of museum knowledge systems, practices, community and sustainability.

exclusively to our Museum Membership visitors. To support our public programming, on Anzac Day free tours of the war galleries are offered throughout the day, and in 2024 we saw the highest numbers on those tours ever recorded.

In October, we changed the provider for our Māori Cultural Experience to Tūrongo Collective. With two scheduled performances daily, *Living Taonga* provides an opportunity for visitors to be introduced to Māori culture by a group of esteemed Indigenous artists and orators. Audience numbers have already exceeded our expectations.

Our membership team has run a series of well-attended events over the last financial year, including member-only preview sessions for *Egypt: In the Time of Pharaohs*, *Wildlife Photographer of the Year* and *RELICS: A New World Rises*, and a series of onsite and offsite events, such as lectures and evening talks with our in-house knowledge holders, and a sell-out morning tea and talk for the revamp of the Mackelvie gallery and panel discussion. They have also run a number of exclusive tours for members, which have been well received, including curator tours of exhibitions and galleries, and a brand-new tour of our offsite collection storage site, Manu Tāiko. In addition, the Auckland Museum Institute, has hosted lectures with Auckland Botanical Society, Geoscience Society of New Zealand and Royal Society Te Apārangi, continuing its mission of inspiring lifelong learning.

The Commercial Events and Tourism team produced and hosted an *Evening Soiree at the Museum* in May for 130 invited business event planners, tourism clients, and key stakeholders. A progressive dinner through the building showcased the Museum's venues for hire along with entertainment, and food and beverage offers from our various catering suppliers. The evening was the first of its kind for several years and provided an opportunity for guests to network and experience the very best of our venue hire and tourism offer. The evening concluded with a private viewing of the new exhibition *RELICS: A New World Rises*.



Tūrongo Collective. Māori Cultural Experience.
Tāmaki Paenga Hira Auckland War Memorial Museum

Te tau e tū mai nei

Looking to the year ahead

FY 2024/25 is the first year of our new Strategic Direction, *The Path to 2029* and as such, it is a transitional year towards our ambition to operate as a social impact organisation. This new strategic framework is representative of the Museum we are today and the organisation we aspire to become.

We undertook a comprehensive exercise to determine our long-term goals, and involved the whole organisation, our external stakeholders and the public to develop this future direction for the Museum. *The Path to 2029* starts us on our journey to transforming our organisation, and the foundations of these changes will be built during the next five or six years. The next financial year will be the first of these years. Our strategy moves us towards a more equitable and just future, where we lead with our Te Tiriti o Waitangi obligations, and examine and challenge colonial narratives. This builds upon our bicultural foundation, which in our context recognises Māori as tangata whenua. The other strand is tangata Tiriti – the people of the Treaty – which includes all other cultures and communities that now call Aotearoa New Zealand home by virtue of the Treaty.

We will move from seeing ourselves primarily as an expert and keeper of knowledge and collections, to working in partnership with communities, recognising and valuing mātauranga and cultural knowledge and speaking to a time when more collections may

be repatriated, and the care of those items may be shared. Over the past decade, museums around the world, including us, have focused on a capital-intensive, visitation-based growth model. We will continue to seek increased visitation numbers, but our primary focus will be on ensuring that our engagement with the community is meaningful and impactful, that we reach more diverse audiences and that those relationships are nurtured and sustained over time. Achieving these aspirations will require us to work in different ways. One of the ways we have done this is by securing a three-year funding agreement with Auckland Council effective FY 2024/25, in place of the annual levy. This will give both the Museum and our primary funder, Auckland Council, greater financial security, and a clearer view of funding through to 2026/27.

While we are changing our strategic direction, our incoming touring exhibitions will continue to engage Aucklanders, starting with *DIVA* in June. From nineteenth-century opera singers and goddesses of stage and film to contemporary global superstars, *DIVA* will reveal how the diva has been subverted or embraced, across gender, genres and history. Featuring icons such as Maria Callas, Dusty Springfield, Madonna, Whitney Houston, Cher and Rihanna, *DIVA* celebrates how performers continue to redefine the term. Through iconic looks, posters, song sheets, personal objects, photography and more, *DIVA* will demonstrate the phenomenal ability of the diva to transform, inspire, and embrace. This exhibition will examine the external and internal forces that contribute to defining, shaping, and



Te Aho Mutunga Kore
Tāmaki Paenga Hira Auckland War Memorial Museum

worshipping a diva. Delving into the origins of the term 'diva' - meaning goddess in Italian - the exhibition will explore how the definition of the word has been subverted and embraced over time, and how the label has been reclaimed by performers, their fans, and wider society. Then in December, *Sharks* invites you to explore the fascinating, and often misunderstood, world of sharks. Come face-to-face with life-sized scientifically accurate shark models, including one of the most famous and feared species, the great white shark. Learn through artefacts and tactile displays; be immersed in a 3D interactive scan of a shark body; and see the world in a 360-degree view through the eyes

of a hammerhead shark. *Sharks* presents the very latest information on conservation, sharks' impact on oceans, and efforts to protect sharks.

FY 2024/25 will be a big year in our ongoing programme of gallery renewal. Our Natural Environment and Human Impact gallery will open in a phased approach from June 2025. This will be a landmark natural environment gallery focusing on the impacts of humans on the environment, based on co-governance and co-development. We will also be making headway on plans and community engagement for the renewal of *Te Marae Ātea Māori Court* and Pacific Galleries.

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.

- Professor Emeritus Richard Bedford CNZM – Chair to 30 September 2024
- Rachael Tuwhangai – Deputy Chair to 30 September 2024, Chair from 3 October 2024
- Alastair Carruthers CNZM - Deputy Chair from 3 October
- Lupematasila Misatauveve Dr Melani Anae, QSO
- Penny Hulse MNZM
- John Judge
- Martin Mariassouce
- Ben Palmer
- Distinguished Professor Emeritus Paul Spoonley
- Karen Avery (to 31 October 2023)
- Professor Emeritus David V Williams (from 1 November 2023)
- Melissa Firth (from 3 October 2024)

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 Waikato.

- 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 provide 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.

- Fesaitu Solomone – Chair to June 2024
- Dr Sarah McLean Orsborn – Chair from June 2024
- Dagmar Vaikalafi Dyck
- Raymond Sagapolutele
- Charles Enoka Kiata MNZM
- Pamata Toleafoa
- Dejealous Palota-Kopa
- Kasi Valu
- Tevita Faleafa
- Jacqueline Pointon

NGĀ MIHI

TĀMAKI PAENGA HIRA WOULD LIKE TO ACKNOWLEDGE AND THANK:

PRINCIPAL FUNDER

Supported by the ratepayers of Auckland



Partner



FUNDERS

Gallery Development

David Cooke
Foundation North
NZ Lottery Environment & Heritage
Natural Hazards Commission Toka Tū Ake

School Programmes

Ministry of Education
Watercare Services Ltd
Giltrap Group
Douglas Goodfellow Charitable Trust
Natural Hazards Commission Toka Tū Ake

Public Programmes

Michelle Mann

Collections and Research

Auckland Museum Institute
Auckland UniServices
The Bethell Family Partnership
British Council
Carolyn Werner
CAF Wonderful Giving Fund
C&L Gregory Charitable Trust
Charlotte Lockhart & Andrew Barnes
Chisholm Whitney Charitable Trust
Creative NZ
Department of Conservation
Disney Art Trust
James Searle Say Foundation
LA Spedding Bequest

Levingston Cooke Charitable Trust
Marguerite Durling
Marilyn Kohlhase
MBIE Endeavour Fund
Ministry of Culture and Heritage
Ministry of Foreign Affairs and Trade
Ministry of Primary Industries
NZ Lottery Environment and Heritage
Numismatic Society of Auckland
Raewyn Dalziel
RT Shannon Memorial Trust
Royal Numismatic Society of NZ
Sheldon Werner Charitable Fund
Stevenson Foundation
Stout Trust managed by Perpetual Guardian
Tennyson Charitable Trust
UNESCO
The Embassy of the United States of America
Wikimedia Foundation

Exhibitions

Adventure World

Heritage Building

Douglas Goodfellow Charitable Trust
Joyce Fisher Charitable Trust
Marguerite Durling

Collaborative Research Partners

Australian Museum
Department of Conservation
FV Manakai
Inkfish
Institute for Deep Sea Science and Engineering,
Chinese Academy of Sciences
Manaaki Whenua – Landcare Research
Ngā Wai a Te Tūī
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 Otago University of Otago
The New Zealand Institute for Plant and Food
Research Limited
Waipapa Taumata Rau University of Auckland

PŪRONGO MAHI PERFORMANCE REPORT

CONTENTS	PAGE
Statement of service performance	44
Statement of comprehensive revenue and expense	50
Statement of changes in net assets/equity	51
Statement of cash flows	53
Notes to and forming part of the financial statements	
1 Reporting entity	55
2 Basis of preparation	55
3 Heritage collection assets	57
4 Property, plant and equipment	59
5 Intangible assets	61
6 Revenue	62
7 Reserves	64
8 Expenses	66
9 Investments	66
10 Cash and cash equivalents	67
11 Financial instruments	67
12 Employment benefit liability	74
13 Leases	74
14 Related parties	75
15 Commitments and contingencies	76
16 Post balance date events	76
Independent auditor's report	78

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 the Auckland War Memorial Museum Act 1996 and Tier 1 Public Benefit Entity reporting standards.

Who we are

Tāmaki Paenga Hira Auckland War Memorial Museum's vision is 'He oranga tangata ka ao – Enriching lives: Inspiring discoveries'. 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 the 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 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 2024 were identified during the annual planning process, before the 2023/2024 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 our Strategic Framework on pages 8 and 9. It should be noted that the Museum decided not to report against all measures that contribute to the outcome of the Museum's priorities because this Annual Report brings Auckland Museum to the conclusion of its previous Five-Year Strategic Plan (FY 2017-2022). This is the final year that this set of measures will be reported on. From FY 24/25, we will revise our measures to align with our new strategic framework (effective from 1 July 2024), which we believe will have a more meaningful impact on Aucklanders and our key stakeholders.

Strategic Priority 1: Reach out to more people

KEY ACTIVITIES	ACTUALS 2023/24	STATUS	ANNUAL PLAN 2023/24	ACTUALS 2022/23	COMMENTARY	MEASUREMENT
Deliver onsite visitation of 938,000 in FY 2023/24 (887,000 in FY 2022/23)	958,394	ACHIEVED	938,000	889,808	There were 958,394 onsite visits to the Museum in FY 2023/24.	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 years methodology.
Deliver visitor satisfaction at 95% or above, as measured by our annual Visitor Profile Survey by June 2024	99%	ACHIEVED	95%	99%	99% of visitors rated their visit as 'excellent' or 'good' in FY 2023/24.	Visitor Profile Survey (base size n=1,482)
Demonstrate year-on-year growth of online public engagement with the Museum's digital content, directly or through partners, with views of our online content at 55 million by June 2024	88.5 million	ACHIEVED	55 million	74.9 million	The number of partnership views of the Museum's online collections increased to over 88.5 million from 74.9 million in the previous year.	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

Strategic Priority 2: Transform our building and collections

KEY ACTIVITIES	ACTUALS 2023/24	STATUS	ANNUAL PLAN 2022/23	ACTUALS 2022/23	COMMENTARY	MEASUREMENT
Deliver a responsive programme of core and essential repairs and maintenance and heritage asset management aligned with the Asset Management Plan. In FY 2023/24, the total asset renewal expenditure for transforming our buildings and Collections is \$1.8m (FY2023/24 \$2.55 m)	Actual expenditure: \$2.3 million	ACHIEVED	Total planned expenditure: \$1.8 million	Actual expenditure: \$2.3 million	This single line refers to multiple building projects, initiatives and reactive/break-down responses. Items include further work on chillers/HVAC and several masonry repairs. Generally good progress across several projects. Some timing delays required carry-over from previous year and similarly carry-over to FY 24/25. Overall total spend is in line with Annual Plan with some changes driven by operational requirements.	Project plans, including major capital works programmes. Asset Management Plan 2022-2032 Heritage Maintenance Plan

Strategic Priority 3: Stretch thinking

KEY ACTIVITIES	ACTUALS 2023/24	STATUS	ANNUAL PLAN 2023/24	ACTUALS 2022/23	COMMENTARY	MEASUREMENT
Share Museum research through actively publishing at least 60 instances of research outputs per year in books, peer-reviewed journals and bulletins, scholarly research articles and conference and public presentations - in print, online and in-person formats (revised measure)	203	ACHIEVED	60	23	We have increased the amount of Museum research that we are publishing and diversified the format of publication to include a broader range of research outputs. As compared to last year, there were 63 peer reviewed out puts.	This measure was revised for FY 2023/24 and now includes a wider range of research outputs than was previously reported. The comparative for 2022/23 only focused on peer reviewed outputs.

Strategic Priority 4: Lead a digital museum revolution

KEY ACTIVITIES	ACTUALS 2023/24	STATUS	ANNUAL PLAN 2023/24	ACTUALS 2022/23	COMMENTARY	MEASUREMENT
Demonstrate Auckland Museum's digital leadership through the use of technology to deliver two or more new experiences that enhance our audiences' engagement with collections and exhibits	4 New digital experiences	ACHIEVED	2 or more	Nil	We delivered digital experiences for new temporary exhibitions and continued with our 'digital refresh' roadmap, modernising existing experiences to enhance the visitor experience.	New public digital experiences are considered to be those that utilise emergent technologies or methodologies that have not previously received widespread adoption at Auckland Museum.

Strategic Priority 5: Engage every schoolchild

KEY ACTIVITIES	ACTUALS 2023/24	STATUS	ANNUAL PLAN 2023/24	ACTUALS 2022/23	COMMENTARY	MEASUREMENT
Grow onsite student numbers visiting the Museum to 75,221 in FY 2023/24	47,899	NOT ACHIEVED	75,221	60,199	While bookings were steady, the year's visitation both onsite and offsite was outside of expected education trends. Three factors impacted the final visitation numbers. The team was without an ECE kaiako, which reduced the capacity to fill offsite and onsite bookings and deliver programmes. A reduced onsite capacity of 350, including self-guided education bookings was in place this year (compared to 500+ in prior years) in response to a reduced ability to provide schools with appropriate kai and bag storage facilities. FY 23/24 performance while low was not enough to show the full impact; however, FY 24/25 numbers raised a concerning pattern of a rise in school cancellations due to: <ul style="list-style-type: none"> School's financial constraints Bus unavailability COVID/illness of pupils and/or kaiako Clashes with the school event calendar. The option to postpone school bookings is offered but these are not always taken up. Conversations with our GLAM colleagues across the sector confirm similar school cancellations.	Onsite learner visitation report July 2023 to June 2024.
Grow offsite student numbers through school outreach programmes to achieve the overall five-year target of engaging over 100,000 schoolchildren annually NOTE: 100,000 was the overall total visitation for schools, 75,221 onsite, leaving 24,779 offsite.	13,037	NOT ACHIEVED	24,779	9,183	As above, while bookings were steady, the year's visitation both onsite and offsite was outside of normal expected education trends. The primary reason for reduced offsite bookings was that the team was without an ECE kaiako this financial year. This alone prevented the ability to fill ECE offsite bookings and reduced the capacity for onsite ECE bookings. As kaiako were booked onsite, the ability to fill offsite requests were not possible. This role has now been filled and the new kaiako started in July 2024.	Offsite learner visitation report July 2023 to June 2024. Outreach programmes encompass the number of learners who participated in an education programme delivered offsite at the location of schools, the number of learners utilising kete wānanga resources/ specimens specifically designed for supporting self-initiated learning in the classroom and a selection of education programmes delivered online into classrooms.

Strategic Priority 6: Grow our income and enhance value for Aucklanders

KEY ACTIVITIES	ACTUALS 2023/24	STATUS	ANNUAL PLAN 2023/24	ACTUALS 2022/23	COMMENTARY	MEASUREMENT
<p>Deliver \$18.12million of profitable self-generated revenue through commercial operations, sponsorship, philanthropic giving and donations</p>	\$21.2 million	ACHIEVED	\$18.12 million*	\$19.9 million	<p>Improved commercial revenues underpinned by a strong, consistent pattern of international visitation coupled with high interest & investment market returns. Includes \$4.2 million Special Purposes (specific Trusts & Bequests held with Milford Asset Finance).</p>	<p>End of year self-generated revenue results as per the Financial Performance Report.</p> <p>*Total Revenue from Operating Activities less Auckland Council Levy equals planned self-generated revenue.</p>

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

Ben Palmer
Chair of the Audit Committee
17 October 2024

Rachael Tuwhangai
Chair of Auckland Museum Trust Board
17 October 2024



Kerosene table lamp.
Collection of Tāmaki Paenga Hira
Auckland War Memorial Museum.
1965.111, col.0700, 1995x2.731

**AUCKLAND MUSEUM TRUST BOARD
STATEMENT OF COMPREHENSIVE REVENUE AND EXPENSE
FOR THE YEAR ENDED 30 JUNE 2024**

	Notes	Actual 2024 \$000s	Plan 2024 \$000s	Actual 2023 \$000s
Revenue				
Revenue from non-exchange transactions				
Auckland Council levy	6,14	33,260	33,261	32,292
Donation and operating grants	6	4,319	6,143	5,985
Capital grants	6	600	1,738	1,115
Trust and bequest revenue	6	135	263	440
		38,314	41,405	39,832
Revenue from exchange transactions				
Commercial operations and retail	6	5,268	4,053	4,885
Membership revenue	6	344	361	260
Exhibitions, education and public programming	6	3,114	4,100	2,105
Admission fees	6	3,144	2,763	2,211
Interest and investment revenue	6	3,473	1,301	2,688
Other income	6	866	597	162
		16,209	13,175	12,311
Total revenue		54,523	54,580	52,143
Expenses				
Employee benefits	8	25,878	25,155	22,272
Depreciation and amortisation (incl. loss on disposals)	8	10,023	10,539	10,902
Building operations	8	5,613	6,117	5,505
Grant expenses	8	2,603	4,438	4,365
Exhibition expenses	8	2,643	3,831	2,727
Technology & digital	8	2,177	2,411	2,142
Non-capitalised project expenses	8	1,060	2,994	472
Trust & bequest expenses	8	262	769	317
Other operating expenses	8	6,302	6,090	5,723
Total expenditure		56,561	62,344	54,425
Total deficit		(2,038)	(7,764)	(2,282)
Other comprehensive income		-	-	-
Total comprehensive revenue and expense for the year		(2,038)	(7,764)	(2,282)

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 2024**

	Notes	Accumulated Revenue and Expense \$000s	Special Purposes Reserves Other Special Purposes \$000s	Asset Replacement Reserves \$000s	Total Equity \$000s
2023					
Balance as at 1 July 2022		160,213	11,568	8,979	180,760
Total comprehensive revenue and expense		(2,282)	-	-	(2,282)
Transfer to/(from) special purposes equity	7	(862)	862	-	-
Transfer to/(from) asset replacement	7	(259)	-	259	-
Transfer of depreciation levy	7	(10,700)	-	10,700	-
Transfer of capital expenditure	7	5,180	(2)	(5,178)	-
Balance as at 30 June 2023		151,290	12,428	14,760	178,478
2024					
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		149,762	13,211	13,467	176,440

The accompanying notes form part of these financial statements.

**AUCKLAND MUSEUM TRUST BOARD
CONSOLIDATED STATEMENT OF FINANCIAL POSITION
AS AT 30 JUNE 2024**

	Note	2024 \$000s	2023 \$000s
Current assets			
Cash and cash equivalents	10	3,806	1,660
Short term investments	9	13,467	14,760
Receivables from exchange transactions		567	486
Goods and services tax receivable		46	381
Prepayments		1,961	2,263
Inventory		494	493
		20,341	20,043
Non-current assets			
Property, plant and equipment	4	150,861	156,498
Investments	9	15,108	13,632
Intangible assets	5	643	612
		166,612	170,742
Total assets		186,953	190,785
Current liabilities			
Trade and other payables from exchange transactions		1,431	2,242
Deferred revenue from non-exchange transactions		4,424	4,294
Deferred revenue from exchange transactions		1,083	523
Accruals and provisions		527	2,103
Employee benefits	12	2,610	2,557
		10,075	11,719
Non-current liabilities			
Employee benefits	12	438	588
		438	588
Total liabilities		10,513	12,307
Net assets/equity		176,440	178,478
Represented by:			
Accumulated revenue and expense		149,762	151,290
Asset replacement reserve	7	13,467	14,760
Other special purposes	7	13,211	12,428
Total net assets/equity		176,440	178,478

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
17 October 2024



Rachael Tuwhangai
Chair of Auckland Museum Trust Board
17 October 2024

**AUCKLAND MUSEUM TRUST BOARD
CONSOLIDATED STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 30 JUNE 2024**

	2024 \$000s	2023 \$000s
Cash flows from operating activities		
Cash was provided from:		
Levy from Auckland Council (non-exchange)	33,260	32,945
Receipts from commercial operations	9,413	6,852
Receipts from admission fees	3,144	2,211
Receipts from donation and grants (non-exchange)	5,504	6,887
Receipts from Interest	1,997	1,257
Receipts from other income	866	162
	54,184	50,314
Cash was applied to:		
Payments to employees	(25,975)	(22,302)
Payments to suppliers	(22,939)	(20,630)
	(48,914)	(42,932)
Net cash inflow from operating activities	5,270	7,382
Cash flows from investing activities		
Cash was applied to:		
Purchase of property, plant and equipment	(4,244)	(4,825)
Purchase of intangibles	(173)	-
Proceeds/(purchase) of investments	1,293	(5,781)
	(3,124)	(10,606)
Net cash (outflow) from investing activities	(3,124)	(10,606)
Cash flows from financing activities		
Cash was applied to:		
Payment of finance lease liability	-	(351)
	-	(351)
Net cash (outflow) from financing activities	-	(351)
Net increase/(decrease) in cash and cash equivalents	2,146	(3,575)
Cash at beginning of year	1,660	5,235
Cash at end of year	3,806	1,660

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 2024**

RECONCILIATION OF DEFICIT TO NET CASH FLOW FROM OPERATING ACTIVITIES

	2024	2023
	\$000s	\$000s
Total deficit	(2,038)	(2,282)
Deduct non-cash items:		
Depreciation, amortisation and loss on disposal	10,023	10,903
Change in measurement of investments at fair value	(1,476)	(1,431)
	8,547	9,472
Add/(deduct) movements in working capital:		
Decrease/(Increase) in receivables	556	(1,688)
(Increase) in inventory	(1)	(16)
(Decrease)/Increase in payables and accruals	(1,697)	1,927
(Decrease) in employee benefits	(97)	(31)
	(1,239)	192
Net cash inflow from operating activities	5,270	7,382

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 2024**

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 principle place of business is Museum Circuit, Auckland Domain, Parnell, Auckland.

In June 2024, the Auckland Museum Future Fund Trust was established by the Auckland War Memorial Museum, as a sub-trust, to receive, hold, manage and utilise historical funds as well as future bequests and donations for purposes such as, but not limited to, advancing and maintaining the education and knowledge for all who visit the Museum, maintaining the structure and grounds of the Museum, and maintaining, funding and storing everything defined as the "Collection".

The sub-trust is a charity registered under the Charities Act 2005, and domiciled in New Zealand, and is a not-for-profit public benefit entity. The sub-trust's registered office and principle place of business is Museum Circuit, Auckland Domain, Parnell, Auckland.

The sub-trust is solely controlled by the Museum and included in the consolidated performance report of the Museum.

2 BASIS OF PREPARATION

Statement of Compliance

These consolidated financial statements have been prepared in accordance with New Zealand Generally Accepted Accounting Practice. 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 30 September 2024.

Measurement Basis

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.

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

Basis of Consolidation

The 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 \$2.08 million (2023: \$1.38 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 is 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 and donated research vessel costs. 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 44 to 48, 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 2024 include the following:

Fair value of investments of \$15.11 million (2023: \$13.63 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).

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 \$150.86 million (2023: \$156.50 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

Management 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 number of new or amended standards and interpretations became applicable for the current reporting period. Adoption of the new or amended standards did not have a significant impact on the consolidated financial statements.

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 military history and archaeology and applied arts 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 collection assets are inherently difficult, if not impossible, to value and therefore not capable of being reliably measured for reasons including the following:

- 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 is 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, are constantly being added to. 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 collection 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.

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 2023/24 saw several new acquisitions to the collection in line with aspirations expressed in the Collection Development Plan and the annual collecting plans for each curatorial area. Two significant items were returned from overseas: a raparapa that was with a private collector in the USA was returned to Aotearoa and the Museum; and a historic document, a land deed for the sale of islands in the Hauraki Gulf (1826), which pre-dated the Treaty of Waitangi, was purchased at auction in London. In addition to these items, other acquisitions of note include pieces by contemporary Māori and Pacific artists, Areta Wilkinson, Kereama Taepa, and Patricia Gorelangton and the collection of several components of the Colonial Ammunition Company shot tower, which had heritage status and was sited on Normandy Rd, Mt Eden.

After 20 years of detailed research, the Heretaunga Settlement Trust requested the deaccession and repatriation of a carved poupou from the whare runanga Te Whare o Heretaunga, which was approved by the Trust Board (October 2023) and will be returned in due course. Other deaccessions include a British small box respirator, satchel and associated parts from World War I. There was asbestos found inside the object and it needed to be disposed of. Other deaccessions approved and completed during the year comprise of a broken celluloid doll and toki returned to donors.

The Museum has had a long-standing proactive repatriation policy and programme for unmodified human remains since 2002. Unmodified human remains that have been deaccessioned from the collection are cared for at the Museum while planning for their repatriation. On the rare occasion that additional unmodified human remains are discovered in the collection, these are deaccessioned and taken to the Whare Tūāhu Human Remains Store. One deaccession of human remains was completed during the year.

4 PROPERTY, PLANT AND EQUIPMENT

4.1. Property, plant and equipment

	Work in Progress \$000s	Buildings \$000s	Displays \$000s	Equipment \$000s	Total \$000s
Cost					
Balance as at 1 July 2022	633	164,735	22,280	68,967	256,615
Additions	4,827	-	-	-	4,827
Disposals	-	-	(79)	(1,321)	(1,400)
Transfers from work in progress	(891)	185	-	706	-
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 30 June 2024	6,875	165,823	22,201	68,772	263,671
Accumulated Depreciation					
Balance as at 1 July 2022	-	44,246	15,770	34,637	94,653
Depreciation expense	-	4,338	1,181	4,759	10,278
Disposals	-	-	(77)	(1,310)	(1,387)
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)
Balance as at 30 June 2024	-	52,925	17,988	41,897	112,810
Carrying value at 30 June 2024	6,875	112,898	4,213	26,875	150,861
Carrying value at 30 June 2023	4,569	116,336	5,327	30,266	156,498

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. Buildings and Equipment include Building Fit-outs with a net book value of \$4.97 million (2023: \$4.82 million).

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 asset's 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:

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

The estimated useful lives, residual values and depreciation method 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

	2024 \$000s	2023 \$000s
Natural Science gallery	50	1,296
Building maintenance work	88	643
Chiller replacements	3	539
Technology One	-	59
	141	2,537

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 2022	2	7,777	7,779
Additions	-	-	-
Disposals	(2)	(102)	(104)
Transfers from work in progress	-	-	-
Balance as at 1 July 2023	-	7,675	7,675
Additions	173	-	173
Disposals	-	-	-
Transfers from work in progress	(173)	173	-
Balance as at 30 June 2024	-	7,848	7,848
Accumulated amortisation and impairment			
Balance as at 1 July 2022	-	6,904	6,904
Amortisation expense	-	261	261
Disposals	-	(102)	(102)
Balance as at 1 July 2023	-	7,063	7,063
Amortisation expense	-	142	142
Disposals	-	-	-
Balance as at 30 June 2024	-	7,205	7,205
Carrying value at 30 June 2024	-	643	643
Carrying value at 30 June 2023	-	612	612

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 are expensed as incurred over the period of the related software service delivery and 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.

The following recognition criteria specific to the Museum's revenue streams must also be met before revenue is recognised.

6.1. Revenue from non-exchange transactions

Non-exchange transactions are those where the 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 to 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 \$0.46 million (2023: \$0.38 million).

Donated service from donations in kind includes donated advertising of \$0.10 million (2023: \$0.04 million), donated sponsorship costs of \$0.04 million (2023: \$0.002 million) and donated expedition costs of \$nil (2023: \$1.04 million).

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 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 the 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 income

Interest income is recognised using the effective interest method.

7 RESERVES

	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
ASSET REPLACEMENT RESERVE								
Asset Replacement Reserve*	14,760	862	1,363	(6,510)	(4,285)	(7,708)	10,700	13,467
OTHER SPECIAL PURPOSES RESERVES								
Gifts, Trusts and Bequests subject to restrictions								
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 \$15,000	124	-	14	-	14	-	-	139
General								
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 \$15,000	48	-	7	-	7	-	-	55
Total Trusts & Bequests	9,862	-	1,169	(917)	252	-	-	10,114
Museum Reserves								
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
Total Reserves	2,566	537	304	(310)	531	-	-	3,097
TOTAL OTHER SPECIAL PURPOSES RESERVES	12,428	537	1,473	(1,227)	783	-	-	13,211
TOTAL TRUSTS, BEQUESTS & RESERVES***	27,188	1,399	2,836	(7,737)	(3,502)	(7,708)	10,700	26,679

	Balance 2022 \$000s	Gifts, Bequests & Grants \$000s	Investment Net Income \$000s	Non-capital Expenditure \$000s	Surplus/ (Deficit) \$000s	Capital Expenditure \$000s	Levies \$000s	Balance 2023 \$000s
ASSET REPLACEMENT RESERVE								
Asset Replacement Reserve*	8,979	1,115	715	(1,571)	259	(5,178)	10,700	14,760
OTHER SPECIAL PURPOSES RESERVES								
Gifts, Trusts and Bequests subject to restrictions								
Levingston Cooke Family Bequest **	1,315	78	163	(294)	(53)	-	-	1,262
Edward Earle Vaile Trust Fund **	1,202	-	149	(79)	70	-	-	1,272
Waldo Heap Bequest **	366	-	45	(22)	23	-	-	389
Nancy Bamford bequest	333	-	41	(44)	(3)	-	-	330
A G W Dunningham bequest	281	-	35	-	35	-	-	316
Lesley Isabel Taylor	242	-	30	-	30	-	-	272
Auckland Museum Endowment Fund	106	-	13	-	13	-	-	119
Life Members' Subscription Trust	18	-	2	-	2	-	-	20
AWMME&B Omnibus Trust	87	-	11	-	11	-	-	98
K Pritchard bequest	47	-	6	-	6	-	-	53
Margaret O'Donoghue	29	-	4	-	4	-	-	33
R B Sibson Library Fund	25	-	3	-	3	-	-	28
Lady A Fox	25	-	3	-	3	-	-	28
Mackechnie - Library Books	23	-	3	-	3	-	-	26
Others under \$15,000	109	-	15	-	15	-	-	124
General								
Spedding Reserve**	4,419	-	547	(362)	185	-	-	4,604
Wallace F Ryan	413	-	51	-	51	-	-	464
Estate - Audrey Isabelle Maddox	218	-	27	-	27	-	-	245
Len Coakley Trust Fund	65	-	8	-	8	-	-	73
Celestene M Brandon	52	-	6	-	6	-	-	58
Others under \$15,000	42	-	6	-	6	-	-	48
Total Trusts & Bequests	9,417	78	1,168	(801)	445	-	-	9,862
Museum Reserves								
Exhibition Reserve	1,136	-	140	-	140	-	-	1,276
Heritage Capital Reserve	2	-	-	-	-	(2)	-	-
Acquisitions Reserve	623	-	77	-	77	-	-	700
Research & Publication Reserve	349	362	43	(200)	205	-	-	554
Ko Tawa Reserve	41	-	5	(10)	(5)	-	-	36
Total Reserves	2,151	362	265	(210)	417	(2)	-	2,566
TOTAL OTHER SPECIAL PURPOSES RESERVES	11,568	440	1,433	(1,011)	862	(2)	-	12,428
TOTAL TRUSTS, BEQUESTS & RESERVES***	20,548	1,555	2,148	(2,582)	1,121	(5,180)	10,700	27,188

* 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 2024 \$10.70 million (2023: \$10.70 million). When expenditure is incurred on assets, the funds are reclassified from the Asset Replacement Reserve into Accumulated Funds 2024 \$7.71 million (2023: \$5.18 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 2024 \$nil (2023: \$nil). Refer to note 9 for details of investments held for the Special Purposes and Asset Replacement Reserves. 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 Reserve. 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. The 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 \$7.50 million (2023: surplus of \$1.12 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:

	Actual 2024 \$000s	Actual 2023 \$000s
Expenditure by Nature		
Short-term employee benefits	25,261	21,726
Employer KiwiSaver contribution	617	546
Total employee benefits	25,878	22,272
Depreciation	9,881	10,278
Occupancy costs	4,221	4,093
Project scoping and other non-capital expenditure	930	668
Professional services	3,059	5,300
Operating lease expenses	1,333	1,412
Temporary fit and design exhibition costs	2,643	2,437
Amortisation	142	261
Fair value of volunteers' time	462	381
Inventory consumption recognised	913	903
Other staff costs	418	289
External consultancy costs	53	149
Trust Board fees	225	225
Event organisation costs	844	703
Heritage assets acquisition	120	121
Auditor fees	115	95
Taumata-ā-Iwi fees	97	96
(Reversal of) inventory write-down costs	4	(5)
(Reversal of) impairment allowance for trade debtors	13	-
Other	5,208	4,747
Total expenditure	56,561	54,425

	2024 \$000s	2023 \$000s
Expenditure by Strategic Priorities		
Reach Out To More People	10,505	11,029
Transform Our Building And Collections	11,089	9,340
Stretch Thinking	11,362	10,359
Lead A Digital Museum Revolution	3,653	4,317
Engage Every Schoolchild	1,177	793
Grow Our Income And Enhance Value For Aucklanders	8,752	7,685
Depreciation, amortisation & loss on disposals	10,023	10,902
Total Expenditure	56,561	54,425

9 INVESTMENTS

	2024 \$000s	2023 \$000s
Balance as at 30 June		
Investments – current	13,467	14,760
Investments – non-current	15,108	13,632
	28,575	28,392
Represents:		
Asset replacement reserve	13,467	14,760
Other special purpose equity	13,211	12,428
Others	1,897	1,204
	28,575	28,392

Investments - Current includes cash of \$13.47 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:

	2024 \$000s	2023 \$000s
Balance as at 30 June		
Australasian fixed interest	792	620
International fixed interest	3,285	3,318
Australasian equities	2,919	2,755
International equities	6,967	5,564
Others	341	243
Cash*	14,271	15,892
	28,575	28,392

* Includes cash portion of funds invested by fund managers & short-term investments in term deposits with interest rates ranging from 5.58% - 6.50% p.a (2023: 2.00% - 4.95% p.a).

10 CASH AND CASH EQUIVALENTS

	2024 \$000s	2023 \$000s
Cash at bank	3,806	1,660

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 \$0.56 million (2023: \$0.56 million) payment guarantee provided by BNZ in favour of landlords James Trust is in place. The Museum holds a business Visa credit card with BNZ with a credit limit of \$0.25 million (2023: \$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 invested 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 3 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 and accruals.

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

	Fair Value through comprehensive revenue and expenses \$000s	Financial assets at amortised cost \$000s	Total carrying amount \$000s	Fair Value \$000s
At 30 June 2024				
Financial assets				
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
	15,108	17,840	32,948	32,948

	Fair Value through comprehensive revenue and expenses \$000s	Financial liabilities at amortised cost \$000s	Total carrying amount \$000s	Fair Value \$000s
At 30 June 2024				
Financial liabilities				
Trade payables, accruals and provisions	-	7,465	7,465	7,465
Employee benefits	-	811	811	811
	-	8,276	8,276	8,276
Net	15,108	9,564	24,672	24,672

	Fair Value through comprehensive revenue and expenses \$000s	Financial assets at amortised cost \$000s	Total carrying amount \$000s	Fair Value \$000s
At 30 June 2023				
Financial assets				
Cash and cash equivalents	-	1,660	1,660	1,660
Short-term investments	-	14,760	14,760	14,760
Receivables	-	486	486	486
Investments	13,632	-	13,632	13,632
	13,632	16,906	30,538	30,538

	Fair Value through comprehensive revenue and expenses \$000s	Financial liabilities at amortised cost \$000s	Total carrying amount \$000s	Fair Value \$000s
At 30 June 2023				
Financial liabilities				
Trade payables and accruals	-	9,162	9,162	9,162
Employee benefits	-	1,020	1,020	1,020
	-	10,182	10,182	10,182
Net	13,632	6,724	20,356	20,356

11.6. Financial risk management objectives

The Museum is subject to a number of financial risks (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 2024 is 26 days (2023: 20 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 2024, 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

	2024 \$000s	2023 \$000s
Current	505	445
0-30 days	10	8
30-60 days	19	4
60-120 days	33	28
Total	567	486

In determining the recoverability of 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 2024 (2023: \$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 2024, 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
30 June 2024					
Trade and other payables		7,465	7,465	-	7,465
Employee benefits		811	811	-	811
Total		8,276	8,276	-	8,276

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
Total		18,380	18,380	-	18,380

	Weighted average interest rate	Contractual cash flow \$000s	Less than 1 Year \$000s	2-5 Years \$000s	Total \$000s
30 June 2023					
Trade and other payables		9,162	9,162	-	9,162
Employee benefits		1,020	1,020	-	1,020
Total		10,182	10,182	-	10,182

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

Cash and cash equivalents	3.74%	1,660	1,660	-	1,660
Receivables and other assets		1,360	1,360	-	1,360
Short-term investments	6.00%	14,760	14,760	-	14,760
Total		17,780	17,780	-	17,780

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 2024 (2023: \$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
30 June 2024							
Cash	3,806	-	-	-	-	-	3,806
Trade and other receivables	567	-	-	-	-	-	567
Trade and other payables	(10,513)	-	-	-	-	-	(10,513)
Investments							
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
	9,815	7,002	1,585	2,586	673	790	22,451
30 June 2023							
Cash	1,660	-	-	-	-	-	1,660
Trade and other receivables	486	-	-	-	-	-	486
Trade and other payables	(12,307)	-	-	-	-	-	(12,307)
Investments - split by:							
Equities	1,372	4,642	617	1,379	356	334	8,700
Fixed interest	620	1,334	816	955	347	-	4,072
Cash deposits	15,066	197	(41)	292	26	13	15,553
	6,897	6,174	1,392	2,626	729	347	18,164

As at 30 June 2024, if the currency on investments had fluctuated by plus or minus 10%, the surplus for the Museum would have been \$0.41 million lower/higher (2023: \$0.31 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 2024, 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 \$43,000 higher/lower (2023: \$41,000 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 2024 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 \$173,000 higher/lower (2023: \$164,000 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 changes in equity indexes. As at 30 June 2024, if the equity indexes had fluctuated by plus or minus 15%, the surplus for the Museum would have been \$1.48 million higher/lower (2023: \$1.31 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 is 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 the 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 2024 of \$15.11 million (2023: \$13.63 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).

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. Details of employee benefits are as follows:

	2024 \$000s	2023 \$000s
Current		
Short-term employee benefits		
Annual leave	1,630	1,527
Sick leave	85	56
Salary & wages accrued	531	484
Others	280	474
	2,526	2,541
Current portion of long-term employee benefits		
Long-service leave	84	16
Current employee benefit liability	2,610	2,557
Non-current		
Non-current portion of long-term employee benefits		
Retirement gratuity	-	62
Long-service leave	438	526
Non-current employee benefit liability	438	588
Total employment benefit liability	3,048	3,145

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 the reporting date, and are 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

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

	Receivables		Payables	
	2024 \$000s	2023 \$000s	2024 \$000s	2023 \$000s
Not later than one year	247	127	1,058	1,362
Later than one year and not later than five years	988	506	4,232	4,944
Later than five years	422	306	1,596	2,073
	1,657	939	6,886	8,379

Operating Lease

Entity as lessor

Operating lease revenue is recognised in the Consolidated Statement of Comprehensive Revenue & 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 has entered into an arrangement to lease its Café area in the Grand Foyer for a term of one year commencing 1 August 2023. Rental income for 2024 amounted to \$25,716 (2023: \$27,000).

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 2024 amounted to \$217,200 (2023: \$171,707).

The Museum has a sub-lease arrangement in place over its office space at 9 Manu Street. The sub-lease commenced on 1 October 2023 and expires on 30 June 2036. Rental income for 2024 amounted to \$110,871 (2023: \$49,200).

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 two commitments under non-cancellable leases for 2024 (2023: two commitments): 1) A 20-year lease for offsite storage of collections, which commenced on 1 Jul 2016. The offsite storage lease contains two reviews, in the event that the Museum exercises its option to renew; 2) a six-year lease of Level 1, 101 Carlton Gore, Newmarket which commenced on 27 September 2023 with no rights of renewal.

Leases are classified as finance leases whenever the terms of the lease transfer substantially all the risks and rewards of ownership to the lessee. All other leases are classified as operating leases.

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 Memorial Museum.

The sub-trust is solely controlled by the Museum and is included in the Museum's consolidated performance report. During the year, there was no transaction between these entities.

14.2. Related parties and related party transactions

Related parties include:

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

Auckland Council appoints five members to the Auckland Museum Trust Board, considers the Museum's annual plan and annual report, and approves the annual levy to the Museum. Financial transactions with Auckland Council include payment of rates and sundry charges 2024 \$0.20 million (2023: \$0.50 million). In 2024, the Museum received a levy of \$33.26 million (2023: \$32.29 million). No sums have been written off or provisions made during the year or at year-end 2024 (2023: \$nil). No balance outstanding as at 30 June 2024 (2023: \$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 2024 \$nil (2023: \$nil) and financial contribution of \$nil (2023: \$500) to assist in the delivery of an agreed annual programme, membership services and development activities. As at 30 June 2024, the Museum owed to Auckland Museum Institute \$3,798 (2023: \$nil). 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 2024 (2023: \$nil). As at 30 June 2024, the Auckland Museum Institute owed to the Museum \$nil (2023: \$307).

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 2024 (2023: \$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-ā-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' (FTE's) for the Executive Team) in each class of key management personnel is presented below:

	2024		2023	
	Remuneration \$000s	Individuals	Remuneration \$000s	Individuals
Members of the Trust Board	225	10 People	225	10 People
Members of the Taumata-ā-Iwi	97	9 People	97	9 People
Executive Team	1,502	6 FTEs	1,486	7 FTEs
	1,824		1,808	

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	2024	2023
\$100,000 - \$120,000	35	18
\$120,001 - \$140,000	11	9
\$140,001 - \$160,000	9	8
\$160,001 - \$200,000	7	5
\$200,001 - \$300,000	5	4
\$300,001 - \$400,000	1	-
\$400,001 - \$500,000	-	1
	68	45

15 COMMITMENTS AND CONTINGENCIES

Contingent Liabilities

There were no contingent liabilities at 30 June 2024 (2023: nil).

Contingent Assets

There were no contingent assets at 30 June 2024 (2023: nil).

16 POST-BALANCE DATE EVENTS

There are no matters arising since 30 June 2024 that would materially affect the Museum's consolidated performance report (2023: nil)



Giant Wētā, *Deinacrida heteracantha*, Wētāpunga.
Collection of Tāmaki Paenga Hira Auckland War Memorial Museum. AMNZ88534

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 50 to 76, and the consolidated statement of service performance on pages 44 to 48. The complete set of consolidated financial statements comprise the statement of financial position as at 30 June 2024, and the consolidated statement of comprehensive revenue and expense, statement of changes in net assets/equity and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

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 2024, and its consolidated financial performance and cash flows for the year then ended; and
- the consolidated service performance for the year ended 30 June 2024 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.

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

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.

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
17 October 2024