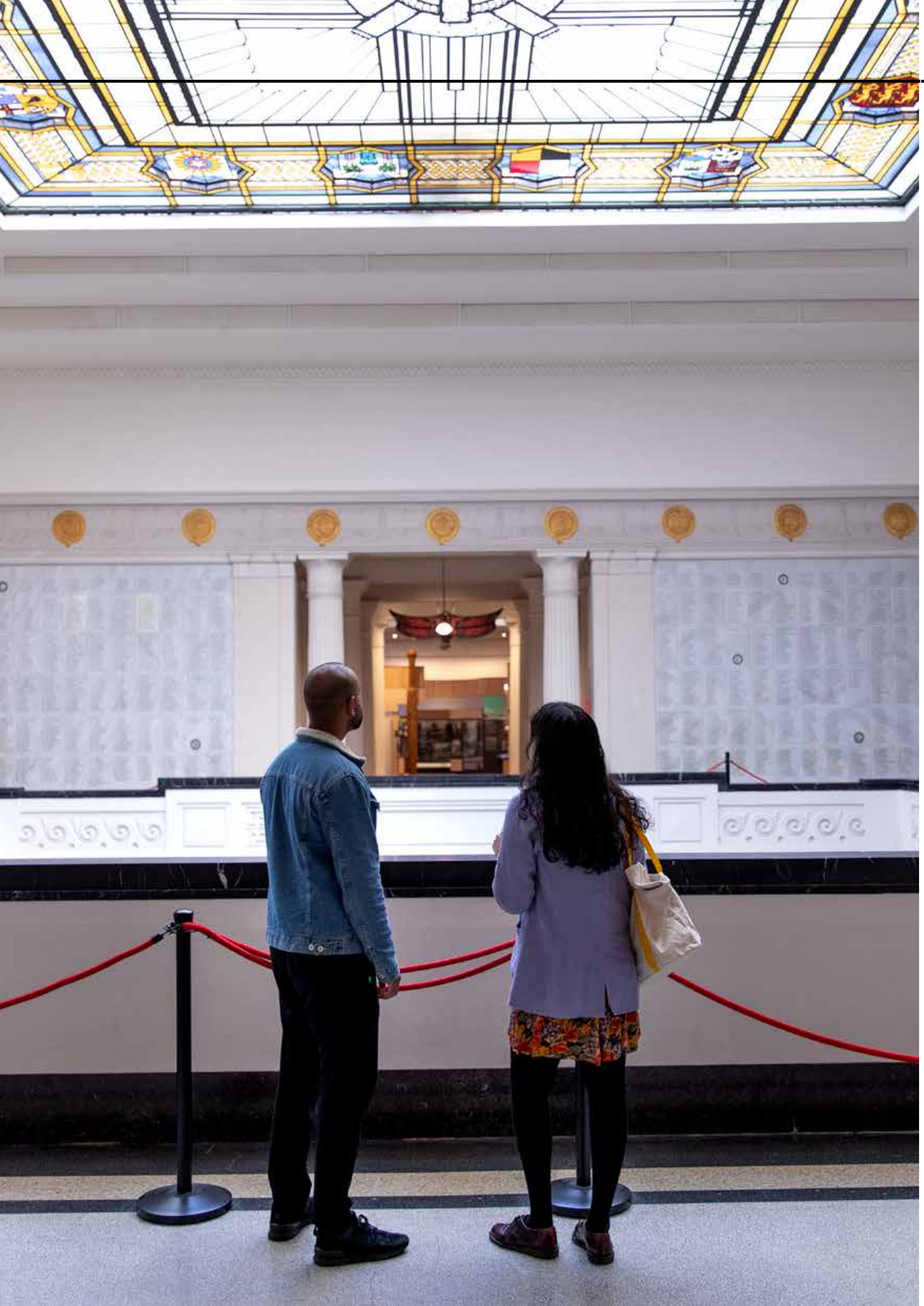
TE PŪRONGO Ā-TAU
ANNUAL REPORT

2022-2023

Egypt: In the Time of Pharaohs,
Tāmaki Paenga Hira Auckland War Memorial Museum

Tāmaki Paenga Hira Auckland War Memorial Museum



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Te tau kua hori
Our year in review

FY 2022/23 was the final year of our Five-Year Strategic Plan 2017-2023 and, as such, focused the Museum on completing the final delivery of its key strategic priorities. This strategy was led by former Museum Director, Dr David Gaimster who left Tāmaki Paenga Hira Auckland War Memorial Museum in June 2023. Under David's leadership, the Museum completed some very significant transformations in its heritage building as well as major innovation in the delivery of its services to Auckland's ratepayers, the region's and the country's Māori and Pacific populations, and the international arts and culture community. We would like to extend our sincerest thanks again to David for his work over the past six years.

While COVID-19 lessened its grip on Aotearoa New Zealand this year, Tāmaki Makaurau Auckland faced unprecedented climate events, which forced us to close our doors to the public once again, confronting us all with the reality of global warming and its growing impact on our lives.

Museums continue to be among the most trusted public institutions, offering safe gathering places, reflection and re-establishing confidence in civic life for communities.

The year began with the highly anticipated *Ancient Greeks: Athletes, Warriors and Heroes* from the British Museum, followed by the second international touring exhibition *Secrets of Stonehenge* and ending with *Egypt: In the Time of Pharaohs*, which continues into FY 2023/24, delivering on our commitment to examples of bringing the world's treasures and narratives to Auckland.

After continued disruption due to COVID-19, we had been looking forward to bringing more people back to the Museum. Despite having to close our doors a further time, due to the climate events that hit Auckland in January, we exceeded our visitation targets this year. Peter and Barbara, our temporary resident T. rex specimens, have continued to be very popular with visitors. Barbara joined Peter in December 2022, and the two skeletons will remain on display until the end of this calendar year.

Our *Te Taunga Community Hub* has been a hive of activity, with four separate groups taking up temporary residence in the space over the year. It has been wonderful to celebrate these diverse communities of Auckland and experience their stories, not through the Museum's interpretation, but through the eyes of the community itself.

Online, we are reaching ever greater numbers of people who are enjoying and using the records and images of the Museum's collections. In the pages following, we share some of the ways in which we are expanding the reach of Auckland collections to those who are finding them valuable worldwide.

Despite the challenges of this past year, there have been significant achievements. We would particularly like to acknowledge and thank the people of Tāmaki Paenga Hira Auckland War Memorial Museum, our staff and volunteers for their continued resilience in the face of challenges outside our control.

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

Robin Morrison: Road Trip, Tāmaki Paenga Hira Auckland War Memorial Museum

Ngā mihi nui,

Professor Richard Bedford
CNZM, QSO, FRSNZ
Chair, Auckland Museum Trust Board

Precious Clark
Chair, Taumata-ā-Iwi

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

Ā mātou tutukinga
Sharing our highlights

889,808
VISITS TO THE MUSEUM
despite closures due to unprecedented climate events

99%
VISITOR SATISFACTION

Awarded **QUALMARK GOLD** under Sustainable Tourism Business criteria

69 WRITTEN PUBLICATIONS
produced by Museum research staff,
19 conference presentations
25 public presentations
23 scholarly research articles

OVER 150 NZSL LABELS
presented across Tāmaki Herenga Waka and *Te Whiwhinga The Imaginarium*

74.9 **MILLION VIEWS OF OUR ONLINE COLLECTIONS**
via Collections Online, Online Cenotaph and partner websites. An **increase of 46% over last year's total of 51.3 million**

13 million records downloaded from Atlas of Living Australia and 6.4 million collection views in Digital NZ. A further 1.7 million interactions via partner websites

52 MILLION
views through Wikipedia, a 47% increase on last year

1.8 MILLION
views for Collections Online and Online Cenotaph. The highest number in three years

MUSEUM MEMBERSHIP GREW TO 4,361

Website:

TOTAL WEBSITE SESSIONS:
2,050,519
(an increase of 14% on last year)

TOTAL PAGE VIEWS:
8,115,815
(an increase of 11% on last year)

TOTAL WEBSITE USERS:
1,509,048
(an increase of 34% on last year)

Online Cenotaph:

99,364 POPPIES LAID

OVER **100,000 PUBLIC DATA CONTRIBUTIONS**

OVER **65,000 IMAGES UPLOADED**

16,934 IMAGES AND 8,754 PIECES OF DATA UPLOADED to Online Cenotaph by members of the public

5,866 NEW RECORDS CREATED IN ONLINE CENOTAPH due to our ongoing transcription work, including 5,478 World War II Navy records

Social media

FACEBOOK AND INSTAGRAM
Engagement: 185,723
Reach: 3,904,628
Impressions: 4,033,066

TIKTOK
Engagements: 77,137 (organic) 19,503 (paid)

TWITTER
Engagement: 836
Impressions: 53,000

TOTAL SOCIAL MEDIA
Engagements: 775K (775,631)
Video views: 4.5M (4,548,020)
Impressions: 31M (31,041,646)

Tā mātou mahere rautaki
Our strategic framework

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.

Weird and Wonderful, Tāmaki Paenga Hira Auckland War Memorial Museum

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 2022/23

Gives life to the fifth year of the Museum's Five-Year Strategic Plan

GUIDING PRINCIPLES
Manaakitanga, Kaitiakitanga, Tangata Whenua

Reach out to more people

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

Despite the challenges of this year, we welcomed 889,808 visitors to the Museum. Many were drawn in by our temporary T. rex residents, Peter and Barbara, but also by our series of international touring exhibitions. The spectacular *Ancient Greeks: Athletes, Warriors and Heroes* ran from June to November, featuring the largest collection of ancient Greek artefacts ever loaned from the British Museum to Aotearoa New Zealand. In December, *Secrets of Stonehenge*, our second international touring exhibition opened to the public, after being postponed due to global shipping delays. This exhibition delved into the science, history and mythology of Stonehenge, what it meant to the people who built it, and what it means to the world today. Finally, in early June we opened *Egypt: In the Time of Pharaohs*, a chance for visitors to travel back in time and explore the fascinating world of Ancient Egypt. Featuring over 300 objects, immersive displays and scale models, this exhibition has already seen high visitor numbers and received positive feedback.

We also opened two photographic exhibitions this year, starting with *Nature Boy: The Photography of Olaf Petersen*, giving a glimpse of his fascinating life, his 'mid-century modern' photographic practice and the natural world he documented. Then one of New Zealand's most iconic photographers, Robin Morrison, gave visitors a chance to meet colourful characters, visit local landmarks, and discover hidden treasures on a Kiwi road trip.

Te Taunga Community Hub continued to be a place for the diverse communities of Tāmaki Makaurau Auckland to share the stories of their culture. This year we have been fortunate enough to welcome four community groups to this special space. Kshetra, a collective of New Zealand Indian artists presented *A Place to Stand: Contemporary Indian Art in Aotearoa* in May, followed by a photographic exhibition curated by Ukrainians in New Zealand, *Ukraine: The Cost of Freedom*, which offered a glimpse into recent life from the frontline of the devastating war against Russian forces. Next, the Solomon Islands Auckland Wantok Association presented *Holem strong kalsa blo iumi - Hold on to our culture*, which celebrated the colourful and vibrant culture of the Solomon Islands. Finally, the year concluded with *Toró: é tudo tanto: It's all so much*, entirely curated by a diverse collective of artists of Brazilian heritage in New Zealand, which featured a torrent of stunning, vibrant artworks and interactive elements.

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. This year, there were 74,907,252 views of our online collections via Collections Online, Online Cenotaph and other partner websites, an increase of 46% from last year. Collections Online and Online Cenotaph had 1.8 million views, the highest number in three years and Wikipedia had 52 million views, a 47% increase on last year.

Pacific languages, cultures and identity are essential to the health, wellbeing and lifetime success of Pacific peoples and their communities in New Zealand and especially in Auckland. This year, Auckland Museum has worked closely with many Pacific communities and knowledge holders to grow public awareness

Ancient Greeks: Athletes, Warriors and Heroes, Tāmaki Paenga Hira Auckland War Memorial Museum.

Peter and Barbara T.rex,
Tāmaki Paenga Hira
Auckland War Memorial Museum

of Pacific knowledge, language and culture. Our engagement with these communities exceeded expectations coming out of COVID-19 restrictions, and included the celebration of all Pacific language weeks with a strong online element, reaching nearly half a million people; the continuation of our popular Ngā Kākano series with two onsite and one online event; repatriation of kōiwi with Tonga and Samoa; and hosting delegations from Samoa, Tonga, Tahiti, Hawaii and Kiribati.

After over two years of work, we launched *Caring for our Treasures at Home: The Pasifika Series* in the Samoan language as part of Samoan Language Week. This is an online resource with information, photos and videos, which we are looking forward to presenting in 11 languages (te reo Māori, 9 Pacific languages and English) over the next financial year. This project has seen a strengthening of a key Pacific relationship for the Museum, teu le vā in action. These activities were supported by a variety of public programmes, including the Pacific Dance Festival; celebrating Tongan project runway designer, Beau Takapu with a Twilight Tuesday show of his haute couture collection, *Home* under the Tanoa, and alongside the kava club sounds of the Tongan Faikava Group. All activities were guided by our Pacific Advisory Group and strengthened our relationships with both Pacific organisations and Government agencies.

We embraced our leadership role as Auckland's War Memorial and home of commemoration by delivering eight commemorative programmes in partnership with Auckland Council, RSA and other partners. These gave us opportunities to actively engage with veteran communities to share their experiences of war and its impact on Aotearoa.

Museum Membership grew to 4,361 by the end of the year. We ran 31 bespoke Membership events, which generated $16,210 in event income. We also saw the highest Preview Day attendance from Museum Members since the launch of this programme for *Secrets of Stonehenge.*

Transform our building and collections

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

FY 2022/23 was the mid-year point of our Three-Year Sustainability Action Plan, supporting the sustainability ambitions of the city, as outlined in the Auckland Plan 2050 and Te Tāruke-ā-Tāwhiri: Auckland's Climate Plan. We recognise the unique role the Museum has to play, both in reducing our own environmental footprint and in public education, sharing information and highlighting the need for action to achieve environmental sustainability. With over 170 years of collecting, our extensive holdings of natural and human history provide a unique baseline for measuring change over time. Our scientific fieldwork provides a rich source for measuring environmental change and biodiversity loss.

We continued the development of *Toitū te Taiao*, our Human Impact on the Natural Environment galleries, which utilise a Mātauranga Māori framework. This work signifies a change in Museum practices in that we have invested in a co-development and co-governance model, inviting tangata whenua and Pasifika communities – knowledge holders and storytellers – to work with us in concept development, storyboarding and shared decision making. The knowledge transfer of mātauranga Māori and translation of oral history traditions will be pivotal to this process, and prominent in visitor and learning experiences. *Toitū te Taiao* aims to empower communities to learn about, sustain and protect our natural environment and biodiversity in Tāmaki Makaurau Auckland, Aotearoa New Zealand and the Pacific. Redevelopment of the gallery has been made possible thanks to significant funding from Foundation North and the New Zealand Lottery Grants Board Funding for Change programme.

Work has also continued on our Members' area with the new, quiet space being fitted out with comfortable furniture over the coming months. A number of monthly gatherings have already been planned and the next step is presenting the design concepts to the Auckland Museum Institute (AMI) for their discussion and approval. This new space will be a place of rest, relaxation and meeting about Museum activities for our growing membership base.

At the start of FY 2022/23, we began working on our core and essential repairs. The western elevation weathertightness project started in January 2023. We continued to renew critical assets delivered in line with our Asset Management Plan and deliver a programme of core and essential repairs and maintenance.

In August, two cases in *Te Marae Ātea Māori Court West* were refreshed in line with the Gallery Improvements Programme. These cases contained taonga that had been on display since 1999. Forty textiles were rotated, providing new content and upholding our duty of care to light-sensitive taonga. The decant for the Mackelvie Gallery began with the removal of 300 objects to enable a whole gallery refresh.

Above: *Te Aho Mutunga Kore*, Tāmaki Paenga Hira Auckland War Memorial Museum

In December, we received funding from the Ministry for Culture and Heritage for *Te Aho Mutunga Kore*, our textile and fibre knowledge exchange centre for Māori and Pasifika. Located at the Museum, the permanent centre will nurture creativity, knowledge sharing and knowledge creation by decentring the Musuem and handing agency back to communities. The eternal thread – te aho mutunga kore – will ensure sustained engagement with textile and fibre collections held by the Museum to strengthen the ties (aho) between communities and their material culture heritage, creating a safe pathway for knowledge transmission (taonga tuku iho). This funding allows us to build on the two projects we carried out between 2016 and 2019, the Pacific Collection Access Project (PCAP) and Te Awe Phase II. Both were groundbreaking in their approach to working with cultural knowledge holders and engaging source communities. However, the PCAP evaluation confirmed that the Museum needs to transform its pūkenga (skills and ethos) to ensure genuine and sustained long-term partnerships that are consistent across all Māori and Pacific communities. This project will embed meaningful change in the way museums and communities work together to safeguard taonga and measina.

Rangitāhua, 2022. Looking over Oneraki Beach.
Rohe o Ngāti Kuri. Image captured by Sarah Searson

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.

The Museum has continued to seek partnerships and funding to advance its research, which helps us all to further our understanding of the world around us. Central to this research are our collections and our internationally recognised curatorial expertise. We endeavour to communicate our scientific research widely, inspiring interest in the world around us and informing decision-makers, thus making important contributions to society and the environment.

Work continued on *Te Mana o Rangitāhua: A holistic approach to transform ecosystem wellbeing* – a Ngāti Kuri led-research programme. The second year of this five-year project has seen all research aims advanced. Two research voyages to Rangitāhua were completed, enabling Ngāti Kuri to begin the process of reconnecting to, and facilitating an expansion of knowledge about Rangitāhua. As part of our research, we are identifying tohu (signs) of change, undertaking a stocktake of tāonga species, and working with a diverse range of methods to monitor the resilience of Rangitāhua's ecosystems. Importantly, these methods are designed and developed within a collaborative framework whereby iwi, as tangata whenua, kaitiaki, and researchers in partnership with scientists, are at the centre of delivering on our national and international obligations around marine and terrestrial reserves, and our obligations to Te Tiriti o Waitangi. An extensive and ambitious programme of voyaging enabled field research and biodiversity observations to be undertaken at four different time points throughout the year. Historically, this has been a limitation for research at Rangitāhua, which has typically been undertaken in the late spring-summer. The voyage programme has included oceanography to measure conductivity, temperature and depth (more than 50 CTD profiles undertaken); bathymetry to map and document benthic habitats; plankton sampling to depths of 300m at multiple locations; coastal plankton sampling; whale surveys; sound velocity profiling; installation of long-term marine monitoring stations; observation of terrestrial flora and fauna, including land crabs, birds, and flowering plants; and place-based wānanga. In December, our Head of Natural Sciences and Co-Director of the programme, Dr Thomas Trnski, departed on a three-week voyage to the Kermadec Trench - the fourth-deepest trench in the world. This voyage was in partnership with the Institute for Deep Sea Science & Engineering (China) and NIWA. Ngāti Kurī invited Thomas to take their place on the voyage and act as the Ngāti Kurī representative, speaking to the wonderful relationship that he and the Museum have developed with the iwi. As part of this voyage, the crew went all the way to the bottom in a purpose-built submersible called the human-occupied vehicle Fendouzhe, one of the most advanced in the world. It was a 12-hour round trip that involved spending six hours at the bottom of the trench. Another 31 submersible dives were undertaken in this voyage, to a maximum depth of 10,014m. Prior to this, only one other human-occupied vehicle dive had been undertaken in the Kermadec Trench. The programme has benefitted hugely from the range of new data and observations that were collected during this expedition. Overall, the research activities are accelerating and progressing well, in alignment with the proposed scope of work and in several cases well in advance of the expected delivery dates.

The changing climate and rising sea level continue to have a negative impact on our archaeological heritage. An archaeological site on Ōtata Island, Noises Group in the Hauraki Gulf is being eroded due to storm events and sea swells. This project is a partnership between the Neureuter family as landowners, tangata whenua Ngāi Tai ki Tāmaki and Auckland Museum, and was envisaged as an approach to weave together mātauranga Māori and archaeological findings to interpret the past. This financial year, the bad weather prevented us from carrying out our planned trips to the islands, but we have continued to process bags of midden gathered during our previous visit and identify species of land snails from the sites. There have been very few excavations of middens on islands in the Hauraki Gulf and this site, with multiple layers, was seen as being significant. We received funding in November from the Green Foundation for Polynesian Research for isotope analysis and for a University of Auckland student to undertake identification of fish bones from the Ōtata midden. This work started in January and 109 bags of fish bones have been identified to species to date. The team is looking forward to providing further updates following the rescheduled trips in summer 2023/24.

Collection Managers, Ricky-Lee Erickson and Severine Hannam on a field trip to Ōtata.

We continued to take a leadership role in strengthening the relationship between the Museum and universities around Aotearoa through our growing programme of summer studentships, postgraduate scholarships, internships and fellowships. Museums 702, our sector-leading postgraduate student programme in Museums and Cultural Heritage, in partnership with the University of Auckland, was completed in October 2022 through a series of twelve lectures held at the Museum. We awarded two scholarships for the Auckland Museum Institute Postgraduate Scholarship Programme, one for a PhD student and another to a master's student. Additionally, five postgraduate scholarships were awarded this financial year. Those students were welcomed into the Museum, and are being supported in their studies with research access and mentorship from Museum staff. The postgraduate students come from a range of disciplines, including archaeology, natural sciences, fine arts and textiles research. The 2022 recipient of the Sir Hugh Kawharu Scholarship commenced his research sabbatical in November 2022 for his thesis.

More than six scholarly research articles were published in peer-reviewed written publications. In total, there were 69 written publications produced by Museum research staff, 19 conference presentations and 25 public presentations.

Work has also progressed on our partnership with The Hocken Collections Uare Taoka o Hākena and the Alexander Turnbull Library to develop an Early NZ Photography exhibition for 2024, *A Different Light: First Photographs of Aotearoa*. The exhibition content aligns with a publication with the same name, that the parties are putting together and the photographs and objects will be touring between three venues, as selected by the partners. Many fascinating images and objects have been unearthed from our shared collections and we look forward to sharing them with you next year.

Pou Maumahara Memorial Discovery Centre, Tāmaki Paenga Hira Auckland War Memorial Museum

Lead a digital museum revolution

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

This year was a milestone year, celebrating both 25 years of Online Cenotaph, and reaching over 100,000 public data contributions and 65,000 images uploaded. Online Cenotaph is a collection of data relating to Aotearoa New Zealand's operational military service, including personal, biographical, demographic and military information. But it is much more than a collection of datapoints. Online Cenotaph tells the stories of Aotearoa's service personnel and enables the public to share their memories, images and data, creating a deeper understanding of our collective past that can inform our future aspirations. We published the *Online Cenotaph 25th Anniversary* book on our digital platform in April, commemorating this significant milestone with due reverence.

We also successfully delivered a number of digital projects that showcase cultural leadership in the digital space locally, nationally and internationally. We utilised *FromThePage* software for a transcription project, harnessing the power of online volunteers to transcribe a variety of publications and manuscripts.

We also continued our work to become the national centre for the Biodiversity Heritage Library, alongside the Smithsonian Libraries and other global institutions. The aim is to enhance international scientific research through the provision of digital information about the biodiversity of flora and fauna from Aotearoa. We installed a second scanner in our photography studio in December to accelerate our digitisation efforts and managed to upload 7,801 pages and 35 volumes over the year.

Our team curated an insightful COVID-19 themed Google Arts exhibition, leveraging the online platform to reach a wider audience during these challenging times. Lastly, in a noteworthy accomplishment, we secured funding from the Wiki Alliance, enabling us to create comprehensive new articles dedicated to the suburbs of Auckland.

Utilising technology to increase access and inclusivity onsite and online has been an ongoing focus area for us, and we are harnessing this knowledge for the future. We introduced additional accessibility tours and launched our NZSL online portal, with over 150 Museum labels now presented in New Zealand Sign Language across *Tāmaki Herenga Waka Stories of Auckland* and *Te Whiwhinga The Imaginarium*. We also developed a range of digital experiences for all of our international touring exhibitions, and won the Gold Medal Award in the NZ Best Design Awards for our *Ancient Greeks: Athletes, Warriors and Heroes* digital experience.

Engage every schoolchild

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

A number of external factors impacted our educational programming in this financial year. COVID-19 continued to be a factor in both the delivery of our programmes and schools' inability to attend due to staff shortages; our onsite student visitation numbers reflect this. Additionally, the flooding, which severely impacted the North Island in early 2023 affected bookings, with cancellations that were not always rescheduled. Many schools worked through infrastructure developments this year and subsequently were unable to facilitate our offsite programme offering.

Despite this, we still received a number of school and teacher enquiries for one-off programmes to support the learning in the classroom. The drive to deliver to Māori-medium schools has been strong and has driven GLAM sector colleagues closer, as we respond to this growing need. We hosted a bicultural hui with Māori curriculum leads, which led to a collaboration between our mātauranga Māori learning specialists and kura over a five-week period. This supported the launch of the Māori history curriculum. This mahi was delivered to over 100 tamariki from year 1 to year 6 across kura kaupapa Māori.

An Auckland Museum learning specialist works with students onsite

We are currently the only Museum institution able to deliver in te reo Māori, and through this work, our learning team emerged as a leader in this space. Flexibility and adaptability with the Te Kete Wānanga resources continue to be an important way we support schools. These are now available digitally in te reo Māori and they will be printed in the next financial year.

Our team continues to work closely with the Ministry of Education (MoE) to develop internal understanding and capability around the adaptation and creation of new programmes for diverse learners and what resources would benefit our students and kaiako. Our desire to expand our outreach through the provision of learning opportunities has enabled discussions to take place between Auckland Museum and MoE relating to the development of a Pacific-focused community outreach programme, focused on re-engaging with our Pacific youth and encouraging them back to education.

Our AM Learn platform continues to grow and mature, with many new resources and increased ease of access. A selection of our other onsite education programmes was converted to digital experiences. We are always growing our learning-focused and reciprocal relationships with schools, teachers, and more broadly within the education sector.

In partnership with natural disaster insurer, Toka Tu Ake (EQC), we began taking free natural disaster education to Auckland schools. The programme called *Volcanoes: The Floor is Lava* connects children with their local volcanoes via an interactive experience. The programme explores the different types of eruptions to educate tamariki on the necessary level of preparedness that they would need. Schools can either experience the programme onsite at Auckland Museum, where they can also visit the permanent natural history exhibition, *Volcanoes*, or it can be brought direct to their classroom by the Volcano Van – a vivid, electric-powered van that brings hands-on learning experiences to schools. This continues to be one of our most popular programmes for schools, closely followed by our Watercare Fossil Kete.

We also developed a series of new and compelling learning programmes to support and enhance the educational opportunities provided by each of the international touring exhibitions we hosted this year, these have been well-received, with the latest for *Egypt: In the Time of Pharaohs* seeing good future booking numbers.

Grow our income and enhance value for Aucklanders

This year, we have enjoyed strong tourism visitation on the back of the general tourism rebound in Aotearoa New Zealand. Our total self-generated revenue was $5.6 million over budget, at a total of $19.9 million.

Our commercial portfolio brought in the highest ever amount, almost double the budgeted figure this year. We relaunched our Māori Cultural Performances in October and had over 20,000 attendances, with many visitors telling us that they are delighted that the performances have returned.

We have continued to play an active part in the business events sector, working with the BEIA and Tourism NZ to support them in bringing business events and conferences back to Auckland after the impacts of COVID-19. At the start of the financial year, we collaborated with Tātaki Auckland Unlimited to enable Rally NZ to host the Super Special Stage of World Rally Championships in the Domain in late September. The event was viewed by a global television audience of over 70 million people, generating worldwide exposure for Tāmaki Makaurau Auckland. We successfully delivered multiple high-profile events including the MPI New Zealand Biosecurity Awards, the Ngāti Whātua Orakei Awards and the Aotearoa Māori Business Awards. In June, we were awarded a Qualmark GOLD under the Sustainable Tourism Business criteria, which means we've achieved the highest possible standard in sustainable tourism.

In April, we utilised our special exhibition retail store space to showcase a unique range of quality, authentic products from a range of Vanuatu artists, including traditional and modern weaving, carving and beading. This was a collaboration between the Museum and Vanuatu Skills Partnership. We received positive feedback about their experience and how passionately our Museum whanāu respected the value of Pacific culture and heritage. The Museum Store has an obligation to reflect our Pacific collections by showcasing and selling quality, authentic products. Stocking Pacific-made products has been challenging historically, due to not having reliable supply chains from the islands. This is the first time that these producers have been able to access the international market and build trade connections. The Museum also engaged with the visiting artists, providing a back-of-house Pacific and Māori collections tour and a demonstration on harakeke fibre processing.

Recognising the significance of forging strong partnerships to achieve our mission of preserving and showcasing our cultural heritage has been mutually beneficial. Collaborating with like-minded partners has been instrumental in identifying and securing opportunities of aligned values. We sought out partners who were passionate about cultural institutions, education and community engagement. By fostering open communication and building strong relationships, we created a network of like-minded partners who were eager to collaborate. An example of this during FY 2022/23 is our participation in the development of the visitor experience at Te Arawhata (New Zealand Liberation Museum) being established in Le Quesnoy, France. New Zealand has been strongly linked to Le Quesnoy since Kiwi troops liberated the town from German forces in 1918, with Cambridge being its sister city for the past 23 years. The Museum is a charitable project funded by the New Zealand public and led by New Zealand Memorial Museum Trust – Le Quesnoy. Auckland Museum staff have been providing curatorial, design, digital and delivery experience to the project and working closely with Wētā Workshop who are creating the visitor experience.

Live at the Museum – AOTANGO

This year, we have been working hard to deliver more for Aucklanders through targeted fundraising activities for philanthropic supporters. *Toitū te Taiao*, our Human Impact on the Natural Environment galleries is being made possible thanks to support from Foundation North and the New Zealand Lottery Grants Board, plus a number of other supporters, including Lion Foundation. To date, the Development team has managed to raise $3 million for this important project. Throughout the year, they have strengthened existing relationships with trusts, foundations and major donors while establishing new connections to increase our funding landscape and financial revenue. Thanks to our philanthropic supporters, we have been able to increase our financial sustainability and the resilience of the Museum, while investing in important gallery development to enhance our value to visitors.

Te tau e tū mai nei
Looking to the year ahead – FY 2023/24

FY 2023/24 brings us to the end of our current Five-Year Strategic Plan, the next of which will be rolled out in early 2024 and takes us to a significant milestone, the centenary of our time on Pukekawa Auckland Domain.

Our international touring exhibitions will continue to engage Aucklanders, starting with *Egypt: In the Time of Pharaohs*, a curation of more than 300 objects. Immersive displays and scale models recreate the awe-inspiring majesty of long-lost tombs, cities and monuments, showing how Egyptian society lived, worked and worshipped. This fascinating exhibition will be followed by *Wildlife Photographer of the Year*, the most prestigious international nature photography competition in the world, coming to us from the Natural History Museum in London in December. In April, another exciting photography exhibition, *A Different Light: First Photographs of Aotearoa* will explore the experiences of New Zealanders, Māori and Pakeha in the Victorian Age through the emerging medium of photography. This six-month long exhibition is being curated in collaboration with the Hocken Collections, University of Otago, and the Alexander Turnbull Library, Wellington, and aligns with a richly illustrated book of the same name due to be published in time for the exhibition launch.

We also look forward to displaying Te Rā, the only historic woven Māori sail in existence, on loan from the British Museum and in partnership with Christchurch Art Gallery. This important taonga is of great significance to Māori and Pasifika communities and will provide a fascinating insight for all Museum visitors into the skill of Māori weavers and navigators. Alongside Te Rā, we will also display Hine Mārama, a younger sibling sail of Te Rā, in our *Te Taunga Community Hub* and we are working closely with Northland Weavers on this kaupapa. This space will enable them to share the personal story of Northland Weavers' relationship with Te Rā and the sibling sails. *Te Taunga Community Hub* continues to provide opportunities and space for Tāmaki Makaurau's many communities to share their stories.

FY 2023/24 will be a big year in our ongoing programme of gallery renewal. Work will continue on our Human Impact on the Natural Environment galleries, *Toitū te Taiao*, which play a crucial role in educating Aucklanders and visitors to our city about the urgency of the climate challenges ahead of us and what we can learn about the biodiversity and ecological connections in our immediate surroundings. We will also commence community engagement and planning for the redevelopment of *Te Marae Ātea Māori* Court and stage intervention works for our Pacific galleries. While planning is underway for the major renewal of these spaces, other projects will continue in the galleries. Work on *Tui Tui Tuia: Revitalising Te Toki-a-Tāpiri* will begin, made possible through a funding grant from the Te Tahua Taiao Ngā Taonga Lottery Environment and Heritage and other donors. This project seeks to strengthen our relationships with multiple iwi associated with the waka as we carry out best-practice conservation work informed by indigenous knowledge holders.

Egypt: In the time of Pharaohs,
Tāmaki Paenga Hira Auckland War Memorial Museum

We will continue to progress our multi-year research programmes alongside our partners to advance the nation's understanding of its cultural and natural heritage. Mātauranga Māori approaches will enrich our research in beneficial ways, including partnership projects with Ngāti Kuri on Te Mana o Rangitāhua and Ngāti Tai ki Tāmaki on Ōtata Island Archaeological Project.

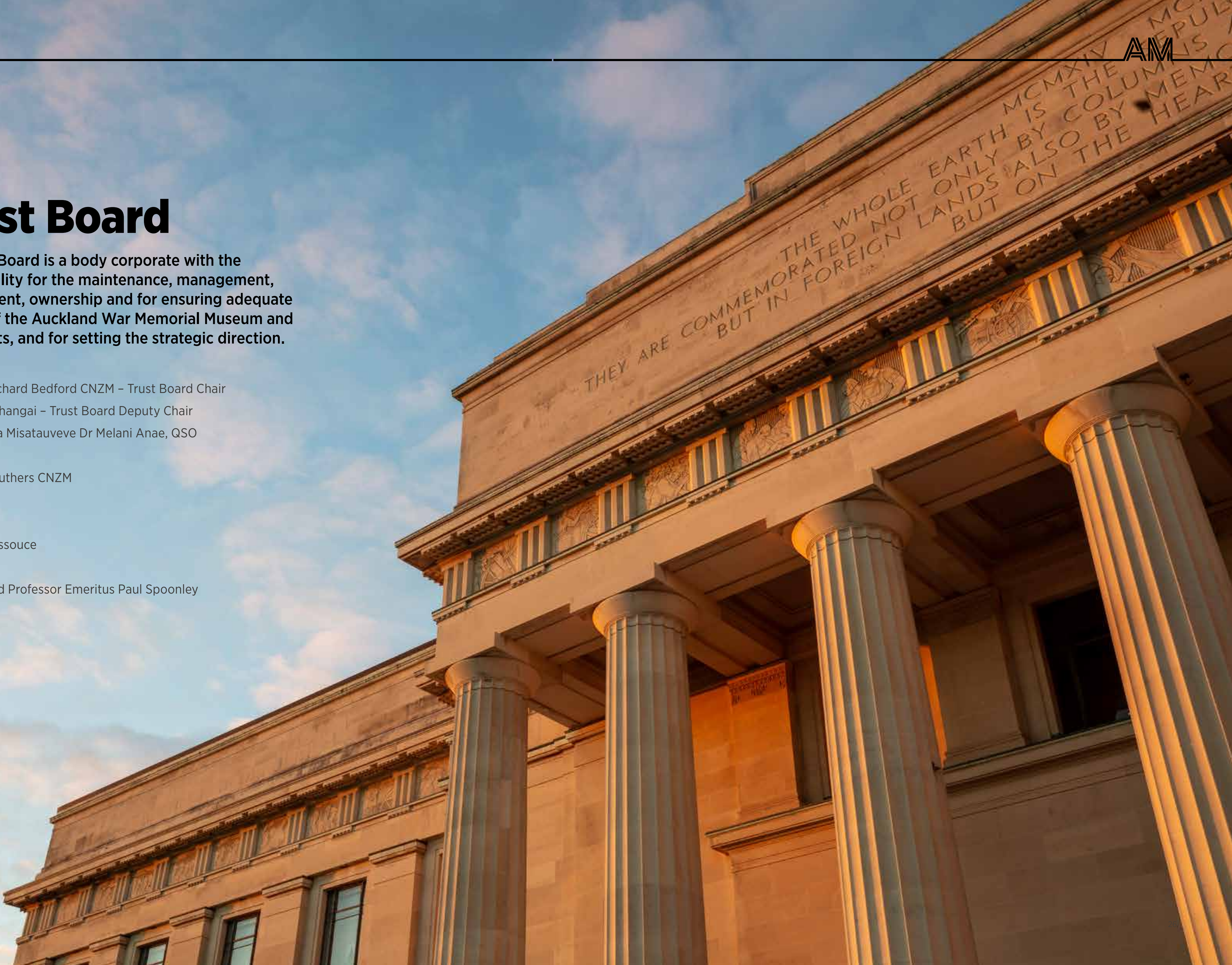
As an internationally acknowledged leader in digital access to collections, increased reach of our collections and rich content have been enabled for local, national and global audiences through a range of online partnerships. Through our website and digital channels, we aim to enhance the utility of the collections and the communities of expertise they represent.

Our education platform will continue to strengthen and grow, engaging teachers and students with curriculum-focused resources and programmes onsite, online and through educational outreach.

Our next Five-Year Strategic Plan – the Path to 2029 –will take us to the centenary of our time on Pukekawa Auckland Domain. It will take a fresh approach to understanding and expressing the value we provide as a vital part of the Auckland landscape of cultural, scientific and heritage organisations. Informed by our founding Act and with the guidance of our partners, the Taumata-ā-Iwi, Auckland Museum Institute and our Pacific Advisory Group, together with inputs from the Auckland community, we will determine the areas of focus for Tāmaki Paenga Hira for the next five years and beyond. Auckland Museum has always represented the twin attributes of perpetuity and stability along with being a site to explore change and fresh meanings, and the coming year will see our continued commitment to these dynamic characteristics.

Trust Board

The Trust Board is a body corporate with the responsibility for the maintenance, management, development, ownership and for ensuring adequate funding of the Auckland War Memorial Museum and its contents, and for setting the strategic direction.



NGĀ MIHI

TĀMAKI PAENGA HIRA WOULD LIKE TO ACKNOWLEDGE AND THANK:

PRINCIPAL FUNDER

Supported by the ratepayers of Auckland

Auckland Council
Te Kaunihera o Tāmaki Makaurau

Partner

AUCKLAND MUSEUM INSTITUTE
THE ROYAL SOCIETY OF NEW ZEALAND AUCKLAND BRANCH

FUNDERS

Gallery Development

Foundation North
The Lion Foundation
NZ Lottery Environment & Heritage
Toka Tū Ake EQC

School Programmes

Ministry of Education – Enriching Local Curriculum
Watercare Services Ltd
Giltrap Group
Douglas Goodfellow Charitable Trust
Toka Tū Ake EQC

Public Programmes

Michelle Mann

Collections and Research

Auckland Museum Institute (AMI)
Auckland Uni Services
Bright Funds Foundation
C&L Gregory Charitable Trust
Chisholm Whitney Charitable Trust
Creative New Zealand
Department of Conservation
Disney Art Trust
James Searle Say Foundation
LA Spedding Bequest
Levingston Cooke Charitable Trust
Marilyn Kohlhase
MBIE Endeavour Fund
MBIE Te Pūnaha Hihiko: Vision Mātauranga Capability Fund
Ministry of Culture and Heritage
NZ Lottery Environment and Heritage
Raewyn Dalziel
RT Shannon Memorial Trust
Sheldon Werner Charitable Fund
Stevenson Foundation
Stout Trust managed by Perpetual Guardian
Tennyson Charitable Trust
Wikimedia Foundation
Wonderful Giving Fund

Exhibitions

Tātaki Auckland Unlimited
Adventure World
Spark

Heritage Building

Douglas Goodfellow Charitable Trust
Joyce Fisher Charitable Trust
Marguerite Durling

Collaborative Research Partners

California Academy of Sciences
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
RV Tangaroa
Taihoro Nukurangi National Institute of Water and Atmospheric Research
Te Kunenga ki Pūrehuroa Massey University
Te Papa Atawhai Department of Conservation
Te Papa Tongarewa Museum of New Zealand
Te Wānanga Aronui o Tāmaki Makau Rau Auckland University of Technology
Te Whare Wānanga o Otāgo University of Otago
The New Zealand Institute for Plant and Food Research Limited
Waipapa Taumata Rau University of Auckland

HOW TO STAY IN TOUCH

To follow our social-media channels and sign up for our regular Museum e-newsletters, please visit: **aucklandmuseum.com**

Egypt: In the time of Pharaohs,
Tāmaki Paenga Hira
Auckland War Memorial Museum

PŪRONGO MAHI
PERFORMANCE REPORT

CONTENTS **PAGE**

STATEMENT OF SERVICE PERFORMANCE

The Museum's service performance information has been prepared in accordance with Auckland War Memorial 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 Medium-Long Term
We have a responsibility to celebrate the rich cultural diversity of the city and its people and contribute to building social cohesion in an uncertain environment. We enable education, both formally through our support of the New Zealand Histories Curriculum and by enhancing community understanding and awareness of social, cultural and environmental issues. The advancement and promotion of cultural and scientific scholarship and research underpin every element of the Museum, from collecting taonga to informing exhibitions and providing educational services. Through research, we build and enhance our understanding of the world and community understanding of historical and contemporary issues. We achieve this using different knowledge systems and delivering important findings through outreach activities. We support the economic development of Auckland, both as the most liveable city and as a visitor destination for both domestic and international tourism.

Use Of Judgements And Estimates
Consistent with prior years, in accordance with the Auckland War Memorial Museum Act 1996, the performance measures for the year ending 30 June 2023 were identified during the annual planning process, before the 2022/2023 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 5 and 6.

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 and as such, we have followed the format of the previous Statement of Service Performance while incorporating the new reporting standard PBE FRS 48. From FY 2023/24, we will be reporting against a new set of measures aligning to our new strategic framework (effective from 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 2022/23	STATUS	ANNUAL PLAN 2022/23	ACTUALS 2021/22	COMMENTARY	MEASUREMENT
Onsite visitation numbers.	889,808	ACHIEVED	887,000	488,553	There were 889,808 onsite visits to the Museum in FY 2022/23 despite three days of closures due to unprecedented climate events. The previous financial year (FY 2021/22) was heavily impacted by COVID-19. The Museum was only open for ten months due to lockdowns, and international border closures ensured the continued absence of the international tourism market.	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.	99%	ACHIEVED	95% or above	99%	99% of visitors rated their visit as 'excellent' or 'good' in FY 2022/23.	Visitor Profile Survey (sample of 772 visitors).
Demonstrate year-on-year growth of public online engagement with the Museum's digital content, directly or through partners.	74.9 million	ACHIEVED	Year-on-year growth	51.3 million	The number of partnership views of the Museum's online collections increased to 74.9 million from 51.3 million in the previous year. The Collections Online and Online Cenotaph were viewed more than 1.8 million times, the highest number in three years, with 1.7 million views in the previous year. During the 2021/22 financial year, we saw increased engagement with our online content, which we attributed to COVID-19 and this continued through to FY 2022/23. We have continued to produce online resources and school programmes and understand from interactions with schools that due to the climate events and strike action, it has been difficult for them to arrange onsite visits. This is a contributing factor to the significant increase in engagement with our digital content.	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.

*If a user navigates to a different page and then returns to the original page, a second view is recorded as well. A pageview is defined as a view of a page on the Auckland Museum site that is being tracked by the Google Analytics tracking code. If a user clicks reload after reaching the page, this is counted as an additional pageview. If a user navigates to a different page and then returns to the original page, a second pageview is recorded as well. This counting methodology is standard across online engagement measurement frameworks.

Strategic Priority 2: Transform our building and collections

KEY ACTIVITIES	ACTUALS 2022/23	STATUS	ANNUAL PLAN 2022/23	ACTUALS 2021/22	COMMENTARY	MEASUREMENT
Deliver a responsive programme of core and essential repairs and maintenance and heritage asset management aligned with the Asset Management Plan.	Actual Expenditure: $2.27 million	NOT ACHIEVED	Total Plan Expenditure: $2.55 million	Actual Expenditure: $0.27 million	This was not fully achieved in this financial year due to the unforeseen climate events and resourcing challenges. Despite this, the core Museum systems and infrastructure were maintained and we worked through the programme of critical FY 2022/23 projects, including some deferred project and building operational works that were previously impacted by COVID-19. Total spend on Building, Heritage, and Collections & Research projects was $2.27M. Of this $1.6M related to the *Toitū Te Taiao* (TTP) project base build compared to budget for the year towards this project of $2.55M. Total Board approved budget for TTT base build to completion is $5.4M. Examples of works in 2022/23: • Completion of the western elevation weathertightness project. • the delivery of the base build for the *Toitū te Taiao* galleries was delayed largely due to increased lead times of equipment and materials, a tight labour market, as well as high inflationary impacts on material pricing. • Installation of a new chiller.	Project plans, including major capital works programmes. Asset Management Plan 2022-2032 Heritage Maintenance Plan

Strategic Priority 3: Stretch thinking

KEY ACTIVITIES	ACTUALS 2022/23	STATUS	ANNUAL PLAN 2022/23	ACTUALS 2021/22	COMMENTARY	MEASUREMENT
Publish at least six scholarly research articles, chapters or reports in peer-reviewed publications annually.	23	ACHIEVED	6	20	23 scholarly research articles were published in written publications that were peer reviewed.	Number of peer-reviewed publications.

Strategic Priority 4: Lead a digital museum revolution

KEY ACTIVITIES	ACTUALS 2022/23	STATUS	ANNUAL PLAN 2022/23	ACTUALS 2021/22	COMMENTARY	MEASUREMENT
Create and deliver at least five new public digital experiences to optimise emerging technologies and methodologies that enhance the visitor experience.	0	NOT ACHIEVED	5	1	The Augmented Reality Dinosaur Hunt experience was developed in FY 2021/22. We are currently not resourced or equipped to deliver this volume of experiences using emerging technologies.	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.
Deliver at least four digital projects that showcase cultural leadership in the digital space locally, nationally and internationally.	4	ACHIEVED	4	4	We utilised the 'FromThePage' software for a transcription project, harnessing the power of online volunteers to transcribe a variety of publications and manuscripts. We published the 'Online Cenotaph 25th Anniversary' book on our digital platform, commemorating this significant milestone with due reverence. Our team curated an insightful COVID-themed Google Arts exhibition, leveraging the online platform to reach a wider audience during these challenging times. We secured funding from the Wiki Alliance, enabling us to create comprehensive new articles dedicated to the suburbs of Auckland.	Digital projects are defined as being the transformation of objects into electronic form. The four digital projects that were delivered to showcase cultural leadership in the digital space locally, nationally and internationally represented unique, sector-leading initiatives.

Strategic Priority 5: Engage every schoolchild

KEY ACTIVITIES	ACTUALS 2022/23	STATUS	ANNUAL PLAN 2022/23	ACTUALS 2021/22	COMMENTARY	MEASUREMENT
Grow onsite student numbers visiting the Museum.	60,199	NOT ACHIEVED	85,876	54,124	A number of external factors have impacted our educational programming in this financial year. COVID-19 continued to be a factor in both the delivery of our programmes and schools' inability to attend due to staff shortages. Our onsite student visitation numbers reflect this. Additionally, the flooding which hit the North Island in early 2023, and numerous teacher and bus strikes saw bookings cancelled and unfortunately, not always rescheduled.	Onsite learner visitation report July 2022 to June 2023.
Grow offsite student numbers through school outreach programmes to achieve the five-year target of engaging over 100,000 schoolchildren annually.	9,183	NOT ACHIEVED	14,124	27,539		Offsite learner visitation report July 2022 to June 2023. Outreach programmes encompass the number of learners who participated in an education programme delivered offsite at the location of schools/kura, 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 2022/23	STATUS	ANNUAL PLAN 2022/23	ACTUALS 2021/22	COMMENTARY	MEASUREMENT
Deliver $13.90 million of self-generated revenue through commercial operations, sponsorship, philanthropic giving and donations in FY 2022/23.	$19.9 million	ACHIEVED	$13.90* million	$6.56 million	At the end of the financial year, total self-generated revenue is $6M over budget, at $19.9M. Strong tourism visitation and demand for commercial events have been the key contributors to this result as well as favourable investment returns on term deposits, combined with major capital project spend being slightly behind plan.	End of year self-generated revenue results as per the Financial Performance Report. *Total Revenue from Operating Activities $46.19 million less Auckland Council Levy of $32.29 million equals planned self-generated revenue of $13.90 million.

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

Ben Palmer
Chair of the Audit Committee
10 October 2023

Professor Richard Bedford
CNZM, QSO, FRSNZ
Chair of Auckland Museum Trust Board
10 October 2023

An Auckland Museum learning specialist works with students onsite

AUCKLAND MUSEUM TRUST BOARD
STATEMENT OF COMPREHENSIVE REVENUE AND EXPENSE
FOR THE YEAR ENDED 30 JUNE 2023

	Notes	Actual 2023 $000s	Plan 2023 $000s	Actual 2022 $000s
Revenue				
Revenue from non-exchange transactions				
Auckland Council levy	6,14	32,292	32,292	32,292
Donation and operating grants	6	5,985	4,211	3,928
Capital grants	6	1,115	1,580	585
Trust and bequest revenue	6	440	135	188
		39,832	**38,217**	**36,993**
Revenue from exchange transactions				
Commercial operations and retail	6	4,885	2,556	1,578
Membership revenue	6	260	510	178
Exhibitions, education and public programming	6	2,105	3,522	873
Admission fees	6	2,211	628	69
Interest and Investment revenue	6,7	2,688	759	(1,168)
Other Income	6	162	0	166
		12,311	**7,974**	**1,696**
Total revenue		**52,143**	**46,192**	**38,689**
Expenses				
Employee benefits	7,8	22,272	22,950	21,288
Depreciation (incl. loss on disposals)	8	10,902	10,700	10,580
Building operations	8	5,505	5,566	4,504
Grant expenses	8	4,365	3,589	2,603
Exhibition expenses	8	2,727	2,073	1,552
Technology & digital	8	2,142	2,030	1,961
Non-capitalised project expenses	7,8	472	1,766	242
Trust & bequest expenses	7,8	317	974	215
Other operating expenses	8	5,723	4,476	2,917
Total expenditure		**54,425**	**54,124**	**45,862**
Total deficit		**(2,282)**	**(7,933)**	**(7,173)**
Other comprehensive income		-	-	-
Total comprehensive revenue and expense for the year		**(2,282)**	**(7,933)**	**(7,173)**

The accompanying notes form part of these financial statements.

The comparative figures for the prior year have been adjusted to provide a simplified disclosure. This adjustment is not a restatement of prior year amounts, rather a change in the method of disclosure to align the Museum's financial reporting more closely with PBE IPSAS.

AUCKLAND MUSEUM TRUST BOARD
STATEMENT OF FINANCIAL POSITION
AS AT 30 JUNE 2023

	Note	2023 $000s	2022 $000s
Current assets			
Cash and cash equivalents	10	1,660	5,235
Short-term investments	9	14,760	8,979
Receivables from exchange transactions		486	431
Goods and services tax receivable		381	-
Prepayments		2,263	1,026
Inventory		493	477
		20,043	**16,148**
Non-current assets			
Property, plant and equipment	4	156,498	161,962
Investments	9	13,632	12,202
Finance lease asset		**-**	**351**
Intangible assets	5	612	875
		170,742	**175,390**
Total assets		**190,785**	**191,538**
Current liabilities			
Trade and other payables from exchange transactions		2,242	1,323
Deferred revenue from non-exchange transactions		4,294	3,913
Deferred revenue from exchange transactions		523	544
Accruals and provisions		2,103	1,456
Goods and services tax payable		-	16
Finance lease liability		-	351
Employee benefits	12	2,557	2,602
		11,719	10,205
Non-current liabilities	12	588	574
Employee benefits		**588**	**574**
Total liabilities		**12,307**	**10,779**
Net assets/equity		**178,478**	**180,760**
Represented by:			
Accumulated revenue and expense		151,290	160,213
Asset replacement reserve	7	14,760	8,979
Other special purposes	7	12,428	11,568
Total net assets/equity		**178,478**	**180,760**

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
10 October 2023

Professor Richard Bedford
CNZM, QSO, FRSNZ
Chair of Auckland Museum Trust Board
10 October 2023

AUCKLAND MUSEUM TRUST BOARD
STATEMENT OF CHANGES IN NET ASSETS/EQUITY
FOR THE YEAR ENDING 30 JUNE 2023

	Note	Accumulated Revenue and Expense	Special Purposes Reserves		Total Equity
			Other Special Purposes	Asset Replacement	
		$000s	$000s	$000s	$000s
2022					
Balance as at 1 July 2021		172,432	13,862	1,639	187,933
Total comprehensive revenue and expense		(7,173)	-	-	(7,173)
Transfer to/(from) special purposes equity	7	2,294	(2,294)	-	-
Transfer to/(from) asset replacement	7	608	-	(608)	-
Transfer of depreciation levy	7	(9,988)	-	9,988	-
Transfer of capital expenditure	7	2,040	-	(2,040)	-
Balance as at 30 June 2022		**160,213**	**11,568**	**8,979**	**180,760**
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**

The accompanying notes form part of these financial statements.

AUCKLAND MUSEUM TRUST BOARD
STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 30 JUNE 2023

	2023 $000s	2022 $000s
Cash flows from operating activities		
Cash was provided from:		
Levy from Auckland Council (non-exchange)	32,945	32,292
Receipts from commercial operations	6,852	3,406
Receipts from admission fees	2,211	69
Receipts from donation and grants (non-exchange)	6,887	4,670
Receipts from interest	1,257	261
Receipts from other income	162	188
	50,314	**40,888**
Cash was applied to:		
Payments to employees	(22,302)	(20,813)
Payments to suppliers	(20,630)	(14,012)
	(43,932)	**(34,825)**
Net cash inflow from operating activities	**7,382**	**6,061**
Cash flows from investing activities		
Cash was applied to:		
Purchase of property, plant and equipment	(4,825)	(1,275)
Purchase of intangibles	-	(7)
Purchase of investments	(5,781)	(6,340)
	(10,606)	**(7,622)**
Net cash (outflow) from investing activities	**(10,606)**	**(7,622)**
Cash flows from financing activities		
Cash was applied to:		
Payment of finance lease liability	(351)	(703)
	(351)	**(703)**
Net cash (outflow) from financing activities	**(351)**	**(703)**
Net (decrease) in cash and cash equivalents	**(3,576)**	(2,264)
Cash at beginning of year	5,235	7,499
Cash at end of year	**1,660**	**5,235**

The accompanying notes form part of these financial statements.

AUCKLAND MUSEUM TRUST BOARD
STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 30 JUNE 2023

RECONCILIATION OF SURPLUS TO NET CASH FLOW FROM OPERATING ACTIVITIES

	2023 $000s	2022 $000s
Total deficit	**(2,282)**	**(7,173)**
Deduct non-cash items:		
Depreciation, amortisation and loss on disposal	10,903	10,580
Change in measurement of investments at fair value	(1,431)	1,429
	9,472	**12,009**
Add/(deduct) movements in working capital:		
(Increase)/decrease in receivables	(1,688)	278
(Increase)/decrease in inventory	(16)	(89)
Increase/(decrease) in payables and accruals	1,927	1,098
Increase/(decrease) in employee benefits	(31)	(62)
	192	**1,225**
Net cash inflow from operating activities	**7,382**	**6,061**

The accompanying notes form part of these financial statements.

AUCKLAND MUSEUM TRUST BOARD
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2023

1 REPORTING ENTITY

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

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

2 BASIS OF PREPARATION

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

These financial statements were authorised for issue by Auckland Museum Trust Board on 10 October 2023.

Measurement Basis
The 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 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.

Deferred Revenue
Deferred revenue from non-exchange transactions reflects funds received with specific conditions attached. Deferred revenue from non-exchange transactions includes $1.38 million (2022: $2.27 million) for the Endeavour Te Mana o Rangitāhua project. *Te mana o Rangitāhua: A holistic approach to transform ecosystem wellbeing*, is a five-year research programme in partnership with Ngāti Kuri, with additional partners from the University of Auckland, Massey University, NIWA and Manaaki Whenua. The programme will focus on the biodiversity and ecosystems of Rangitāhua/ Kermadec Islands, alongside a mātauranga lens on translating the resulting research evidence into tangible tools for iwi-led management of the Rangitāhua environment.

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

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

Donated service from donations in kind includes donated advertising 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.

Finance Lease Asset
Leased asset comprises hardware and associated costs capitalised under the finance lease. This is done by recognising the present value of the lease payments are made over time, recognising a financial liability representing its obligation to make future lease payments.

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 the reporting, 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 financial statements requires management to make judgements, 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 31 to 35, 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 our six 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 2023 include the following:

Fair value of investments of $13.63 million (2022: $12.20 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 $156.50 million (2022: $161.96 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
PBE IPSAS 41 Financial Instruments

This Standard has an effective date for annual periods beginning on or after 1 January 2022. Therefore the Museum has implemented these reporting requirements for the period ending 30 June 2023.

PBE IPSAS 41 has superseded PBE IFRS 9 and PBE IPSAS 29 Financial Instruments: Recognition and Measurement. PBE IPSAS 41 introduces a new classification and measurement regime for financial instruments, with the following key changes:

Financial asset
- Debt instruments meeting both a 'management model' test and a 'cash flow characteristics' test are measured at amortised cost (the use of fair value is optional in some limited circumstances).
- All other instruments (including all derivatives) are measured at fair value with changes recognised in surplus or deficit.
- All equity investments are measured at fair value (including unquoted equity investments).

Financial liabilities
- PBE IPSAS 29 classification categories of amortised cost and fair value through surplus or deficit are retained.
- A change in credit risk on liabilities designated as at fair value through surplus or deficit is recognised in other comprehensive revenue and expense, unless it creates or increases an accounting mismatch, and is not recycled to surplus or deficit.
- The meaning of credit risk is clarified to distinguish between asset-specific and performance credit risk.

PBE FRS 48 Service Performance Reporting

This new standard introduces high-level requirements for Tier 1 and Tier 2 PBEs relating to service performance information. All not-for-profits PBEs, and those public sector PBEs which are legally required to provide service performance information, must provide the following information:

- The reason for the entity's existence, what the entity aims to achieve over the medium to long term, and how it will go about achieving this; and
- what the entity has done in order to achieve its broader aims and objectives, as stated above.

Accounting standards issued but not yet effective
PBE IFRS 17 Insurance Contracts

This standard is effective for accounting periods commencing 1 January 2023. The Museum has not early adopted this standard and has not yet completed an assessment of the impact of this new standard.

PBE IFRS 17 establishes principles for the recognition, measurement, presentation and disclosure of insurance contracts.

The Museum is still performing a detailed assessment of this standard; however, it is not expected to have an impact on the entity due to the lack of contracts that have been written. The Museum will continue to monitor this standard, any amendments and additional guidance from regulators to determine whether this will impact the financial statements of the entity.

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 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, are not capable of being reliably measured for the following reasons:

- The value to the custodial organisation is often greater than the financial value – financial value does not reflect the full cultural, scientific or historical value to the Museum or the community on whose behalf collections are held.
- Educational/research value is often not evident until such time as the collections contribute to the generation or transfer of knowledge. This can be immediate or a very long time in the future.
- Bequest value – the value derived by donors and their families through the act of giving – is an intangible value which is about the long-term relationship between the Museum and successive generations. It is in the nature of trust and goodwill, which 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 is 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 and constantly changing, making it difficult to ascribe financial value. The objects which have become dissociated from their history or origin may be determined to have low value but that can suddenly change by investment in research or through unpredictable or serendipitous discoveries. In such cases, the object itself has not changed but its significance may have and determining and tracking change in intellectual value would be near impossible across a collection of millions of items.
- Many collection items hold cultural value 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.
- Heritage collection assets are not available to satisfy the liabilities that the Trust Board may, from time-to-time, incur. As such, inclusion of such heritage collection assets on the Museum's Statement of Financial Position would be misleading.

For the reasons stated above, Auckland Museum does not consider that collection assets meet the asset recognition criteria and these 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.

The Museum has an insurance cover for fine arts (which forms part of heritage collection assets) up to the value of $100 million. However, this provides a blanket coverage and does not represent the valuation of heritage collection assets on an asset-by-asset basis or an overall basis.

During FY 2022/23, collection development activity focused on collecting in line with aspirations expressed in the Annual Plan and consistent with the Collection Development Plan in each curatorial area. Notable acquisitions included work by artists Joana Monolagi, Sung Hwan Bobby Park, Jimmy Ma'ia'i and Peter Hawkesby, which all speak to their identity and heritage in contemporary Aotearoa. Over the year the Museum also acquired two different but significant donations from the descendants of Peter Gathercole an archaeologist, and Donald S Marshall, an anthropologist – who both worked in the Pacific. The Gathercole archaeology archive contains documentation from his work on Pitcairn Island, which is linked to the archaeology collections held by Auckland Museum and Otago Museum. The material, in addition to documenting the archaeological sites, are an extremely valuable record of the landscape and life on a remote Pacific island well before 'modernisation' and access was opened up to tourism and regular visitation. A collection of 27 pare (hats) that were collected by an American anthropologist's Donald S Marshall (1919-2004) during the 1950s when he was on the island of Mangaia in the Cook Islands were donated by his daughter. During his research in the 1950s, Donald S Marshall conducted research that generated census data, photographs, diaries, reports, dictionary research and much more. Donald Marshall donated copies of his research materials to archives and museums, including Auckland Museum. The hats are all textile/woven examples of styles in vogue internationally during the 1950s but made with the natural materials available in Mangaia at that time. The year also saw the deaccession of a group of three taonga from Heretaunga, Te Poho o Kahungunu that were approved by the Museum Trust Board in October 2022. These taonga will be returned to the iwi in due course.

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 2021	510	165,965	21,499	69,182	257,156
Additions	2,737	-	-	-	2,737
Transfers	560	-	-	-	560
Disposals	-	(48)	(397)	(3,393)	(3,838)
Transfers from work in progress	(3,174)	(1,182)	1,178	3,178	-
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	-	705	-
Balance as at 30 June 2023	**4,569**	**164,920**	**22,201**	**68,351**	**260,042**
Accumulated Depreciation					
Balance as at 1 July 2021	-	39,991	14,950	33,101	88,042
Depreciation expense	-	4,335	1,188	4,575	10,098
Transfers	-	(31)	29	2	-
Disposals	-	(49)	(397)	(3,041)	(3,487)
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 30 June 2023	**-**	**48,584**	**16,874**	**38,087**	**103,544**
Carrying value at 30 June 2023	**4,569**	**116,336**	**5,327**	**30,264**	**156,498**
Carrying value at 30 June 2022	**633**	**120,489**	**6,510**	**34,330**	**161,962**

In the current financial year, an immaterial reclassification was made to correct the categorisation of fixed assets from the prior year, with no impact on the profit, financial position, or cash flows.

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 $4.82 million (2022: $5.63 million). The Museum has insurance cover for fine arts (which forms part of heritage assets) up to the value of $100 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 are 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 is 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

	2023 $000s	2022 $000s
Natural Science gallery	1,296	14
Building maintenance work	643	-
Chiller replacements	539	-
Technology One	59	-
	2,537	**14**

5 INTANGIBLE ASSETS

5.1. Intangible assets

	Work in Progress $000s	Intangibles $000s	Total $000s
Gross Cost			
Balance as at 1 July 2021	560	8,317	8,877
Additions	7	-	7
Transfers	(560)	-	(560)
Disposals	-	(545)	(545)
Transfers from work in progress	(5)	5	-
Balance as at 1 July 2022	2	7,777	7,779
Disposals	(2)	(102)	(104)
Transfers from work in progress	-	-	-
Balance as at 30 June 2023	**-**	**7,675**	**7,675**
Accumulated amortisation and impairment			
Balance as at 1 July 2021	-	6,966	6,966
Amortisation expense	-	483	483
Transfers	-	-	-
Disposals	-	(545)	(545)
Balance as at 1 July 2022	-	6,904	6,904
Amortisation expense	-	261	261
Disposals	-	(102)	(102)
Balance as at 30 June 2023	**-**	**7,063**	**7,063**
Carrying value at 30 June 2023	**-**	**612**	**612**
Carrying value at 30 June 2022	**2**	**873**	**875**

5.2. Recognition and measurement

Intangible assets represent the Museum's investment in software and other design modules, which are initially measured at cost. Thereafter, they are measured at cost less accumulated amortisation and impairment (Refer to Note 4.5 for impairment of non-financial assets).

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

Software as a service (SaaS) is 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. They are 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) Levies
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 volunteer's 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 ($0.381 million).

Donated service from donations in kind includes donated advertising ($0.04 million), donated sponsorship costs ($0.002 million) and donated expedition costs ($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 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 Revenue
Interest Revenue is recognised using the effective interest method.

7 RESERVES

	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* **	**20,547**	**1,555**	**2,148**	**(2,582)**	**1,121**	**(5,180)**	**10,700**	**27,188**

* The levy received from 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 2023 $10.70 million (2022: $9.99 million). When expenditure is incurred on assets, the funds are reclassified from the Asset Replacement Reserve into Accumulated Funds 2023 $5.18 million (2022: $2.04 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 2023 $nil (2022: $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 Reserves. The Museum is currently finalising its gallery, space and storage plans for the next 15 to 25 years.

	Balance 2021 $000s	Gifts, Bequests & Grants $000s	Investment Net Income $000s	Non-capital Expenditure $000s	Surplus/ (Deficit)) $000s	Capital Expenditure $000s	Levies $000s	Balance 2022 $000s
ASSET REPLACEMENT RESERVE								
Asset Replacement Reserve*	1,639	585	97	(1,290)	**(608)**	(2,040)	9,988	8,979
OTHER SPECIAL PURPOSES RESERVES								
Gifts, Trusts and Bequests subject to restrictions								
Levingston Cooke Family bequest **	1,965	20	(203)	(467)	**(650)**	-	-	1,315
Edward Earle Vaile Trust Fund **	1,435	-	(148)	(85)	**(233)**	-	-	1,202
Waldo Heap bequest **	479	-	(49)	(64)	**(113)**	-	-	366
Nancy Bamford bequest	418	-	(43)	(42)	**(85)**	-	-	333
A G W Dunningham bequest	313	-	(32)	-	**(32)**	-	-	281
Lesley Isabel Taylor	270	-	(28)	-	**(28)**	-	-	242
Auckland Museum Endowment Act	118	-	(12)	-	**(12)**	-	-	106
Life Members' Subscription Trust	36	-	(4)	(14)	**(18)**	-	-	18
AWMME&B Omnibus Trust	97	-	(10)	-	**(10)**	-	-	87
K Pritchard bequest	52	-	(5)	-	**(5)**	-	-	47
Margaret O'Donoghue	32	-	(3)	-	**(3)**	-	-	29
R B Sibson Library Fund	28	-	(3)	-	**(3)**	-	-	25
Lady A Fox	28	-	(3)	-	**(3)**	-	-	25
Mackechnie – Library Books	26	-	(3)	-	**(3)**	-	-	23
Others under $15,000	122	-	(13)	-	**(13)**	-	-	109
General								
Spedding Reserve **	5,324	-	(549)	(356)	**(905)**	-	-	4,419
Wallace F Ryan	460	-	(47)	-	**(47)**	-	-	413
Estate – Audrey Isabelle Maddox	243	-	(25)	-	**(25)**	-	-	218
Len Coakley Trust Fund	73	-	(8)	-	**(8)**	-	-	65
Celestene M Brandon	58	-	(6)	-	**(6)**	-	-	52
Others under $15,000	47	-	(5)	-	**(5)**	-	-	42
Total Trusts & Bequests	**11,624**	**20**	**(1,199)**	**(1,028)**	**(2,207)**	**-**	**-**	**9,417**
Museum Reserves								
Exhibition Reserve	1,266	-	(130)	-	**(130)**	-	-	1,136
Heritage Capital Reserve	2	-	-	-	**-**	-	-	2
Acquisitions Reserve	695	-	(72)	-	**(72)**	-	-	623
Research & Publication Reserve	229	168	(23)	(25)	**120**	-	-	349
Ko Tawa Reserve	46	-	(5)	-	**(5)**	-	-	41
Total Reserves	**2,238**	**168**	**(230)**	**(25)**	**(87)**	**-**	**-**	**2,151**
TOTAL OTHER SPECIAL PURPOSES RESERVES	**13,862**	**188**	**(1,429)**	**(1,053)**	**(2,294)**	**-**	**-**	**11,568**
TOTAL TRUSTS, BEQUESTS & RESERVES* **	**15,501**	**773**	**(1,332)**	**(2,343)**	**(2,902)**	**(2,040)**	**9,988**	**20,547**

** Levingston Cooke Family Bequest and Waldo Heap Bequest supports Library acquisitions and research initiatives. Edward Earle Vaile Trust fund currently supports curatorial work in the Archaeology collection. The Spedding Reserve supports the curatorial work carried on in the History, Botany, Pacific and Māori collections along with publication activity.
*** Special Purposes surplus of $1.12 million (2022: deficit of $2.90 million) is transferred from Accumulated Revenue and Expense to Special Purposes Equity and Asset Replacement Equity.

8 EXPENSES

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

Expenditure by Nature	Actual 2023 $000s	Actual 2022 $000s
Short-term employee benefits	21,726	20,766
Termination payments	-	46
Defined contribution plans	546	476
Total employee benefits	**22,272**	**21,288**
Depreciation	10,278	10,097
Occupancy costs	4,093	3,260
Project scoping and other non-capital expenditure	668	320
Professional services	5,300	3,562
Operating lease expenses	1,412	1,244
Temporary fit and design exhibition costs	2,437	1,484
Amortisation	261	483
Fair value of volunteers' time	381	230
Inventory consumption recognised	903	389
Other staff costs	289	235
External consultancy costs	149	157
Trust Board fees	225	224
Event organisation costs	703	140
Heritage assets acquisition	121	121
Auditor fees	95	82
Taumata-ā-Iwi fees	96	81
(Reversal of) inventory write-down costs	(5)	5
(Reversal of) impairment allowance for trade debtors	-	(9)
Other	4,747	2,469
Total Expenditure	**54,425**	**45,862**

Expenditure by Strategic Priorities	2023 $000s	2022 $000s
Reach Out To More People	11,029	9,021
Transform Our Building And Collections	9,340	7,959
Stretch Thinking	10,359	8,625
Lead A Digital Museum Revolution	4,317	3,999
Engage Every Schoolchild	793	897
Grow Our Income And Enhance Value For Aucklanders	7,685	4,781
Depreciation, amortisation & loss on disposals	10,902	10,580
Total Expenditure	**54,425**	**45,862**

The comparative figures for the prior year have been adjusted to provide a simplified disclosure. This adjustment is not a restatement of prior year amounts, rather a change in the method of disclosure to align the Museum's financial reporting more closely with PBE IPSAS.

9 INVESTMENTS

Balance as at 30 June	2023 $000s	2022 $000s
Investments – current	14,760	8,979
Investments – non-current	13,632	12,202
	28,392	**21,181**
Represents:		
Asset replacement reserve	14,760	8,979
Other special purpose equity	12,428	11,568
Others	1,204	634
	28,392	**21,181**

Investments - Current includes cash of $14.76 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:

Balance as at 30 June	2023 $000s	2022 $000s
Australasian fixed interest	620	2,276
International fixed interest	3,318	3,391
Australasian equities	2,755	1,936
International equities	5,564	3,149
Others	243	316
Cash*	15,892	10,113
	28,392	**21,181**

* Includes cash portion of funds invested by fund managers & short-term investments in term deposits with interest rates ranging from 2.00% - 4.95% p.a (2022: 0.45% - 1.39% p.a)

10 CASH AND CASH EQUIVALENTS

	2023 $000s	2022 $000s
Cash at bank	1,660	5,235

For the purposes of the Cash Flow Statement, cash and cash equivalents include 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 (2022: $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 (2022: $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 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 three months or less.

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

11.3. Amortised cost financial liabilities

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

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

Financial liabilities at amortised cost comprise payables and accruals.

Payables are initially recognised at fair value less transaction cost (if any). They are subsequently measured at amortised cost using an 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 (ECL) 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. ECLs are recognised in profit or loss and reflected in an allowance account against amortised financial assets and liabilities. Interest on the impaired asset continues to be recognised.

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

11.5. Categories of Financial Instruments

At 30 June 2023	Fair Value through comprehensive revenue and expenses $000s	Financial assets at amortised cost $000s	Total Carrying Amount $000s	Fair Value $000s
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	Financial liabilities at amortised cost $000s	Total Carrying Amount $000s	Fair Value $000s
Financial liabilities				
Trade payables, accruals and provisions	-	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**

At 30 June 2022	Fair Value through comprehensive revenue and expenses $000s	Financial assets at amortised cost $000s	Total Carrying Amount $000s	Fair Value $000s
Financial assets				
Cash and cash equivalents	-	5,235	5,235	5,235
Short-term investments	-	8,979	8,979	8,979
Receivables	-	431	431	431
Investments	12,202	-	12,202	12,202
	12,202	**14,645**	**26,847**	**26,847**

	Fair Value through comprehensive revenue and expenses	Financial liabilities at amortised cost $000s	Total Carrying Amount $000s	Fair Value $000s
Financial liabilities				
Trade payables, accruals and provisions	-	7,587	7,587	7,587
Employee benefits	-	1,074	1,074	1,074
	-	**8,661**	**8,661**	**8,661**
Net	**12,202**	**5,984**	**18,186**	**18,186**

11.6. Financial Risk Management Objectives

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

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

The Auckland War Memorial Act 1996 (the Act) 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 GAAP. 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 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 2023 is 20 days (2022: 53 days). No interest is charged on trade receivables. Included in the expected credit losses (ECLs) 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 2023, 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

	2023 $000s	2022 $000s
Current	445	349
0-30 days	8	34
30-60 days	4	19
60-120 days	28	29
Total	**486**	**431**

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 ECL. 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 ECL of $nil in 2023 (2022: $9,104). An allowance for ECL 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 2023 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 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**

	Weighted average interest rate	Contractual cash flow $000s	Less than 1 Year $000s	2-5 Years $000s	Total $000s
30 June 2022					
Trade and other payables		7,587	7,587	-	7,587
Employee benefits		1,074	1,074	-	1,074
Total		**8,661**	**8,661**	**-**	**8,661**
The Museum has the following liquid assets to meet its liabilities:					
Cash and cash equivalents	2.75%	5,235	5,235	-	5,235
Receivables and other assets		908	908	-	908
Short-term investments	2.70%	8,979	8,979	-	8,979
Total		**15,122**	**15,122**	**-**	**15,122**

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 2023 (2022: $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:

Ageing of current & past due net trade receivables

2023	NZD $000s	USD $000s	EUR $000s	AUD $000s	GBP $000s	Others $000s	Total $000s
Cash	1,660	-	-	-	-	-	1,660
Trade and other receivables	486	-	-	-	-	-	486
Trade and other payables	(12,307)	-	-	-	-	-	(12,307)
Investments							
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**	**1,391**	**2,626**	**729**	**347**	**18,165**

2022	NZD $000s	USD $000s	EUR $000s	AUD $000s	GBP $000s	Others $000s	Total $000s
Cash	5,235	-	-	-	-	-	5,235
Trade and other receivables	431	-	-	-	-	-	431
Trade and other payables	(10,779)	-	-	-	-	-	(10,779)
Investments - split by:							
Equities	965	2,685	305	1,022	106	289	5,372
Fixed Interest	2,281	1,061	289	1,959	150	-	5,740
Cash deposits	9,216	431	30	260	23	108	10,068
	7,349	**4,177**	**624**	**3,241**	**279**	**397**	**16,068**

As at 30 June 2023, if the currency on investments had fluctuated by plus or minus 10%, the surplus for the Museum would have been $0.31 million lower/higher (2022: $0.14 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 2023, 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 $41,000 higher/lower (2022: $57,000 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 2023, if the fair value interest rates on fixed interest investments had fluctuated by plus or minus 1%, the surplus for the Museum would have been $164,000 higher/lower (2022: $142,000 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 fund managers' control, such as competition, regulatory changes, commodity price changes and changes in general economic climate, domestically and internationally. Fund managers moderate this risk through careful investment selection and diversification, daily monitoring of the funds' market position and adherence to the funds' investment policies. 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 and the recent uncertainties due to the COVID-19 pandemic. A 15% increase or decrease is used when reporting equity index risk internally to key management personnel and represents management's assessment of the reasonably possible change in equity indexes. As at 30 June 2023, if the equity indexes had fluctuated by plus or minus 15%, the surplus for the Museum would have been $1.31 million higher/lower (2022: $0.81 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 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 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 2023 of $13.63 million (2022: $12.20 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:

	2023 $000s	2022 $000s
Current		
Short-term employee benefits		
Annual leave	1,527	1,549
Sick leave	56	24
Salary & wages accrued	484	353
Others	474	659
	2,541	**2,585**
Current portion of long-term employee benefits		
Long-service leave	16	16
Current employee benefit liability	**2,557**	**2,601**
Non-current		
Non-current portion of long-term employee benefits		
Retirement gratuity	62	62
Long-service leave	526	512
Non-current employee benefit liability	**588**	**574**
Total employment benefit liability	**3,145**	**3,175**

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

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

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

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

12.4. Defined contribution plans
Defined contribution plans are post-employment benefit plans under which an entity pays fixed contributions into a separate entity and will have no legal or constructive obligation to pay further amounts. Obligations for contributions to defined contribution pension plans are recognised as an employee benefit expense in surplus or deficit in the periods during which services are rendered by employees. Prepaid contributions are recognised as an asset to the extent that a cash refund or a reduction in future payments is available.

12.5. 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

	Receivables		Payables	
	2023 $000s	**2022 $000s**	**2023 $000s**	**2022 $000s**
Not later than one year	127	214	1,362	1,220
Later than one year and not later than five years	506	506	4,944	4,880
Later than five years	306	432	2,073	2,366
	939	**1,152**	**8,379**	**8,466**

Operating Lease

Entity as lessor

Operating lease revenue is recognised in the 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 Statement of Comprehensive Revenue and Expense over the lease term on the same basis as the lease income.

The Museum entered into an arrangement to lease its Café area in the Grand Foyer for a term of 21 months commencing April 2020 and was terminated on 31 March 2023. Rental income for 2023 amounted to $27,000 (2022: $31,623).

The Museum 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 2023 amounted to $171,707 (2022: $110,346).

The Museum has a sub-lease arrangement in place over its office space at 9 Manu Street. The sub-lease commenced on 1 September 2017 and expired on 29 June 2023. Rental income for 2023 amounted to $49,200 (2022: $49,200). Subsequent to 30 June 2023, the Museum entered into a new sublease agreement for 9 Manu Street. The terms and financial implications of this sublease will be reflected in the next financial reporting period.

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 2023 (2022: two commitments): 1) A 20-year lease for offsite storage of collections, which commenced on 1 July 2016. The offsite storage lease contains two reviews, in the event that the Museum exercises its option to renew; 2) a eight-year lease of 33 Broadway, Newmarket which commenced on 1 October 2019 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

The Museum has no controlling entity or ultimate controlling entity.

14.2. Related parties and related party transactions

Related parties include:

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

Auckland Council appoints five board members to the Auckland Museum Trust Board and approves and pays the Museum's statutory levy on the basis of the Annual Plan, as stipulated in the Auckland War Memorial Museum Act 1996. Financial transactions with Auckland Council include payment of rates and sundry charges 2023 $0.50 million (2022: $0.01 million). In 2023, the Museum received a levy of $32.29 million (2022: $32.29 million). No sums have been written off or provisions made during the year or at year-end 2023 (2022: $nil). No balance outstanding as at 30 June 2023 (2022: $nil).

The land beneath the Museum's building is held under a long-term lease from 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 2023 $nil (2022: $13,750) and financial contribution of $500 (2022: $nil) to assist in the delivery an agreed annual programme, membership services and development activities. As at 30 June 2023, the Auckland Museum Institute owed to the Museum $307 (2022: $2,875). 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 2023 (2022: $nil). As at 30 June 2023, the Museum owed to the Auckland Museum Institute $nil (2022: $1,625).

The Museum provides pro bono accounting and other support services to the Auckland Museum Institute. Furthermore, the Museum allows this entity access to property at no charge.

There were no other transactions with the above related parties and no other outstanding balances as at 30 June 2023 (2022: $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' (FTEs) for Executive Team) in each class of key management personnel is presented below:

	2023		2022	
	Remuneration $000s	**Individuals**	**Remuneration $000s**	**Individuals**
Members of the Trust Board	225	10 People	224	13 People
Members of the Taumata-ā-Iwi	97	9 People	81	8 People
Executive Team	1,486	7 FTEs	1,636	7 FTEs
	1,809		**1,941**	

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	**2023**	**2022**
$100,000 - $120,000	18	17
$120,001 - $140,000	9	15
$140,001 - $160,000	8	4
$160,001 - $200,000	5	2
$200,001 - $300,000	4	5
$300,001 - $400,000	0	1
$400,001 - $500,000	1	0
	45	**44**

15 COMMITMENTS AND CONTINGENCIES

Contingent Liabilities
There were no contingent liabilities at 30 June 2023 (2022: nil).

Contingent Assets
There were no contingent assets at 30 June 2023 (2022: nil).

16 POST BALANCE DATE EVENTS

On 27 September 2023, the Museum entered a new 6-year agreement to lease offices on Level 1, 101 Carlton Gore Road, Newmarket commencing on 1 February 2024 with no rights of renewal. The current lease of offices at 33 Broadway will end on 31 January 2024 (2022: nil).

An Auckland Museum learning
specialist works with students onsite

Deloitte.

Independent Auditor's Report

To the Members of the Auckland Museum Trust Board

Opinion

We have audited the performance report of Auckland Museum Trust Board (the 'Trust') which comprise the the statement of service performance on pages 31 to 35 and the financial statements on pages 37 to 65. The complete set of financial statements comprise the statement of financial position as at 30 June 2023, and the statement of comprehensive revenue and expense, the Statement of changes in net assets/equity, the statement of cash flows for the year then ended 30 June 2023, and notes to the financial statements, including a summary of significant accounting policies.

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

- the financial position of the Trust as at 30 June 2023, and its financial performance and cash flows for the year then ended; and
- the service performance for the year ended 30 June 2023 in accordance with the Trust'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 performance report in accordance with International Standards on Auditing (New Zealand) ('ISAs (NZ)'), and the audit of the service performance information in accordance with the ISAs (NZ) and New Zealand Auditing Standard NZ AS 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 Trust 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 and the provision of statement of service performance gap analysis, we have no relationship with or interests in the Trust.The only exception to this is Deloitte personnel attending the museum as visitors through the ordinary course of business. These services have not impaired our independence as auditor of the Trust.

Other information

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

Our opinion on the performance report and status of the performance measures 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 service performance report and financial statements 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 performance report

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

- the preparation and fair presentation of the financial statements and the 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 determine is necessary to enable the preparation of financial statements and the statement of service performance that are free from material misstatement, whether due to fraud or error.

In preparing the performance report, the Auckland Museum Trust Board is also responsible for assessing the Trust's ability to continue as a going concern, disclosing, as applicable, matters related

Auditor's responsibilities for the audit of the performance report

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole, and the 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 decisions of users taken on the basis of this performance report.

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

https://www.xrb.govt.nz/assurance-standards/auditors-responsibilities/audit-report-14/

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. 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 rust Board as a body, for our audit work, for this report, or for the opinions we have formed.

Deloitte Limited

Auckland, New Zealand
10 October 2023