

ANNUAL REPORT

2019-2020



**Ka puāwai ngā mahi o tau kē,
Ka tōia mai ā tātou kaimātaki i ēnei rā,
Ka whakatō hoki te kākano mō āpōpō.**

**Building on our past,
Engaging with our audiences today,
Investing for tomorrow.**

Tāmaki Paenga Hira Auckland War Memorial Museum is more than just an iconic landmark in our city; it is a place to discover Auckland – past, present and future – to ask questions and to stimulate debate about our city and its evolving identity.

Auckland Museum is Auckland's place of gathering, welcome and orientation, where we share knowledge of our taonga (treasures) and explore the many stories of Tāmaki.

As kaitiaki (guardians), we are responsible for more than 4.5 million treasures within our walls, the DNA of Auckland. And as Auckland's War Memorial, we are a place for people to come together to reflect and remember.

This review shares some of the many highlights in a year that has been like no other for our country. We share a selection of our experiences and achievements over that period.

FOREWORD

‘Solo i tua ni ao taulia’

Wipe clear the clouds. For when they pass, they leave behind.

‘lagi e mama ma le soifua maua’

Clear skies/clarity and a life that is well.

Our New Zealand team of five million has weathered the storm clouds of COVID-19 over this past year. When FY 2019/20 began, we were well on track to unveil the first part of our visitor transformation. However, COVID-19 struck our nation and the world was changed forever.

For only the second time in our history, we closed our doors to the public, maintaining essential security and building services throughout lockdown to ensure the care of our building and collections. COVID-19 has required us to re-focus our activities and adapt to a very different social and economic reality.

Despite the lockdown and its subsequent effects, we continue to look forward to unveiling our building transformation, including a new South Atrium visitor hub, new galleries, a modern onsite education offering and new public amenities with only a six-month delay.

Our attention is fully focused on the recovery of the Museum as Tāmaki Makaurau’s cultural and historic heart. We are also focused on completing the creation of the richer, more compelling experiences that our audiences will encounter and that will reframe Tāmaki Paenga Hira Auckland War Memorial Museum as Aotearoa’s Museum for the 21st century.

This has also been a year of achievement with several key projects setting new international standards for museum practice. We have completed two major, multi-year projects, the Pacific Collection Access Project and Te Awe, that have evolved our understanding of

collections by opening them up to indigenous knowledge holders. These projects have set new international benchmarks for community engagement and will be the framework for new collaborative models for community partnership and research potential.

Onsite, the *Voyage to Aotearoa: Tupaia and the Endeavour* exhibition was the first exhibit to be featured in our new Auaha Atea Nui Special Exhibitions Suite. This space is ready to be the venue for international touring exhibitions that we will bring to Auckland in collaboration with museum partners from across the globe - when it is safe for us to do so.

We have also continued to expand our rich and diverse public programme with new events, such as LIVE at the Museum, piloted to cater to previously untapped audiences. Our *Voyage to Aotearoa: Tupaia and the Endeavour* exhibition shared an important lesser-known history and formed an integral part of the nationwide Tuia 250 commemorations, travelling beyond our walls as a special pop-up exhibition to events around the country.

Against the broader background of social and economic disruption, Auckland Museum has been a site of critical reflection for Aucklanders during the lockdown period. We have been

heartened by the public response to our online offer, with our *Auckland Museum at Home* content hub connecting us to our communities online in a time of crisis to offer engagement, reassurance and inspiration.

FY 2019/20 has been a year like no other where we have faced enormous uncertainty. Yet, like the rest of Aotearoa, we have demonstrated resilience and determination to adapt to what may well become a new normal.

We have been encouraged by the enthusiastic response of Aucklanders and New Zealanders alike, when we reopened our doors. The people of Tāmaki Makaurau and Aotearoa see us as a place where they can come together safely, as one community of five million. The next year will be one of recovery and we look forward to continuing to play our part in the revitalisation of civic life in Auckland.

Our ability to be a cultural and social anchor for Auckland is due to the support of a wide range of individuals and organisations. We offer our sincere thanks to our staff and volunteers, the Auckland Museum Institute, our Trust Board and Taumata-ā-Iwi, our Pacific Advisory Group, our broader community of sponsors and donors, our educational partners and of course to Auckland Council and the people of Auckland.

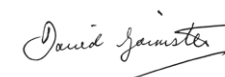
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Orchid Atimalala
Chair, Auckland Museum Trust Board



Precious Clark
Chair, Taumata-ā-Iwi



Dr David Gaimster
CEO, Auckland War Memorial Museum



SHARING OUR HIGHLIGHTS

99%

visitor satisfaction with 71% rating their Museum experience as 'Excellent'

90th

anniversary of the Museum building on Pukekawa in Auckland Domain

270+

volunteers donated 16,684 hours

2,546

people attended six sold-out Night at the Museum events

22 million

online engagements with the Museum's collections through partner websites and portals

82,296

records added to our digital collections

21,000

digital poppies laid on the Roll of Honour at Online Cenotaph on Anzac Day compared to a previous daily record of 12,000

73,292

visitors to Online Cenotaph on Anzac Day compared to 20,000 in previous years

31,692

visitors to Online Cenotaph found a connection

145,000

people reached over the Museum's social media channels during the Anzac Day period

83,300

page visits to Auckland Museum at Home

62

working sessions with 60 cultural knowledge holders from 13 Pacific Island communities as part of the Pacific Collection Access project

285

kākahu (cloaks) safely moved and re-housed in the Museum as part of the Capital Works programme

10,000

objects moved to the Manu Taiko, the Museum's offsite storage facility

32,000

children experienced an Auckland Museum Discovery Kit in their classroom

516

objects prepared for the new *Tāmaki Herenga Waka: Stories of Auckland* galleries

All figures are unaudited

REACH OUT TO MORE PEOPLE

It remains just as important as ever for us to reach out to more people. Reaching out to people means more than just visitors through our doors – it's about connecting with different audiences with innovative offerings. It's about engaging exhibitions that offer a new insight into a shared history and it's about engaging in a meaningful way with our communities about the things that are important to them.

Bringing communities together for an Anzac Day like no other

For the first time, New Zealanders were unable to attend public Anzac Day commemorations, as traditional dawn services and civic ceremonies normally held throughout the country, were cancelled in response to COVID-19. Instead, Auckland Museum created digital platforms through which Aucklanders and New Zealanders could safely engage with Anzac activities and commemorate within their 'bubbles'. The Museum's Online Cenotaph portal was an important place for people to come together to acknowledge the fallen and saw unprecedented levels of public activity online with nearly four times as many engagements as in previous years. The Museum's social media channels saw more than double the engagement on Anzac Day activities. And 'Commemorating Anzac Day' on the Auckland Museum at Home content hub provided a diverse range of stories, video content and ways for Aucklanders to mark the occasion from home and to share what they were doing.



Above: LIVE at the Museum in full swing

Reaching new audiences with our public programmes

Over the last year, we have piloted new ways to reach new audiences and attract independent adults. The After Hours Mingle at the Museum event successfully captured some of those adults who may have 'outgrown' the Museum or haven't visited since they were young. The inaugural event was a sell-out, attracting nearly 400 adults who were able to relax, wander the Museum at their leisure, stop in the Grand Foyer for some wine and food while listening to live music and take part in interactive activities. LIVE at the Museum has established itself as a firm favourite, offering visitors an intimate night of music with New Zealand musicians from a wide range of musical genres, from opera to jazz.

Voyage to Aotearoa: Tupaia and the Endeavour

Part of the national Tuia 250 commemorations, this interactive family exhibition brought to life the story of Captain James Cook's first voyage to Aotearoa, with a focus on the Tahitian voyager, Tupaia. Immersive, interactive and visually rich, the exhibition enabled the telling of a story that's been largely ignored by previous narratives and was developed alongside Tahitian cultural experts to showcase Tahitian language, music, dance and culture in the exhibition. The exhibition was supported by the pop-up exhibition *Ata Hira: Museum on the Move: Voyage to Aotearoa* that travelled to Gisborne, Waitangi and public events throughout Auckland, exploring key elements of Tupaia's story.

TRANSFORM OUR BUILDING AND COLLECTIONS

Over the last three years, we have been working to transform what visitors will experience during a day out at Auckland Museum with new galleries to explore and an exciting new orientation and hospitality zone. This programme has enabled our role as a kaitiaki for heritage collections and we are dedicated to exploring new ways to work alongside cultural knowledge holders to evolve our shared understanding and to ensure that our collections remain relevant and reflect what is important to the communities we serve.

COVID-19 and the team of 5 million

The COVID-19 pandemic, and Aotearoa's team of 5 million have changed our lives. It is the defining moment of our time. As a museum, we constantly examine what is happening around us in the present day, in order to collect and preserve objects, photographs and documents that will help us share the story of 'now' into the future. To ensure we can share Auckland's COVID experience with future generations,

we asked our public to submit objects, photographs and documents that reflected life in lockdown, how we connected while in a state of quarantine, the issues we debated, how Aucklanders adapted and examples of creativity while in lockdown. The call for material resonated with our city. Over 170 items were offered for perpetuity covering a broad cross-section of experiences and perspectives from across the city. Museum curators will mobilise these objects for research, online exhibitions and future displays on the Museum floor.

Our Pacific communities

Completed in early August 2019, the Pacific Collection Access Project (PCAP) was a three-year programme that opened the Museum's Pacific collections to cultural knowledge holders from thirteen Pacific Island communities who were invited to help the Museum improve the knowledge and understanding of its Pacific collection. More than 5,600 taonga in the collection were catalogued, conserved, re-housed and photographed with records updated, enriched and expanded. Throughout the three years, the PCAP team hosted Pacific community members in the project space where they could view and connect with collections made by their ancestors. There were 14 open-door community days, as well



Above: Members of the Te Awe project's Taumata Māreikura (Expert Weavers Group) Christina Wirihana, Rangi Te Kanawa, Awhina Tamarapa together with Chanel Clarke (Curator Māori) checking the poka (shaping) of a cloak

as numerous visits by smaller groups. In total more than 7,000 community members visited the PCAP space in the Museum. A pioneering project both nationally and internationally, PCAP has championed new ways to work in partnership with communities.

Te Awe concludes

Te Awe has been a multi-year project enabling the conservation and care of our Māori taonga through cataloguing, conservation, storage improvements and imaging. Phase one focused on taonga made from hard materials (wood, stone and bone) while the second, completed in

late August 2019, centred on the approximately 4,500 Māori textiles, such as kete (baskets), hinaki (eel trap), and whariki (mats) in the collection. The establishment of the Taumata Māreikura (expert weavers' group) saw seven expert weavers work closely with Museum staff to share mātauranga (knowledge) associated with taonga in the collection. This collaborative process also helped embed tikanga (cultural processes) into the conservation of the precious taonga we care for. Te Awe Phase Two also included moving over 280 fragile kākahu (cloaks) to a new permanent home in the Museum that will facilitate greater community access to this unique collection.

STRETCH THINKING

As a museum, we have a key role to play in the generation of new knowledge and to stretch thinking. Our Five-Year Research Strategy guides our efforts in creating impactful research to enrich the visitor experience and be a catalyst for discussion and debate. Our research is focused across the key themes of Tāmaki Makaurau: histories, people and places, human impacts on the environment, New Zealand in conflict and peace, evolving identities in Aotearoa and indigenous cultures and knowledge systems.

Groundbreaking research with Ngāti Kuri

Auckland Museum has been working for several years with Northland-based iwi Ngāti Kuri to document and identify the flora and fauna in its natural surrounds. Over the last year, a mātauranga-based whakapapa classification

has begun to be developed to form a framework for naming new natural science specimens with a te reo name. This groundbreaking partnership is pioneering a collaborative approach to connecting iwi mātauranga (knowledge) with scientific knowledge. Central to its success is the high-trust relationship that has grown between the Tāmaki Paenga Hira and Ngāti Kuri that has led to new understandings of Ngāti Kuri's natural world.

Archaeology excavation on Otata/Noises Island

In March 2020, Auckland Museum archaeologists carried out an excavation on Otata Island in the Hauraki Gulf, Tikapa Moana, in partnership with the landowners and Ngāi Tai ki Tāmaki. The aim was to record information from this important site before it is lost to erosion and to record the rich diversity of species that were found. There are currently more than 2,000 recorded archaeological sites in the inner Hauraki Gulf, including defensive pa sites, kumara pits and midden, with many of them in low lying at-risk areas. Excavations such as this provide an important understanding of the changing marine



Above: Auckland Museum's archaeology excavation underway on Otata Island

environment around Otata as well as early Māori use of the Gulf and provide a valuable comparison for modern scientific surveys. It also demonstrates how archaeological investigation, coupled with Mātauranga Māori, can be used to support anecdotal and contemporary climate data in the development of climate change responses, resource management plans and conservation.

World-first discovery with international partners

In a world first, Auckland Museum scientists have worked with Australian Museum counterparts to genetically identify the larvae of a marine giant. The significant discovery was made after the tiny larva was found in 2017 off the coast of New South

Wales and came to the attention of Auckland Museum scientists who used the resources of the Australian Museum's Genomics Laboratory to conduct DNA analysis on the tiny specimen preserved in alcohol. The genetic code linked the larva to a known species to help scientists understand the entire lifecycle of bump-head sunfish (*Mola alexandrini*), the most common sunfish in Southern Hemisphere waters and the largest bony fish in the world. The bump-head sunfish is one of three very similar species. Until now, it's not been possible to tell apart their larvae and little is known about them. Sunfish have attracted international attention because of their unique shape and large size, and this collaborative scientific research will enable scientists to understand their entire lifecycle and will help protect these unusual sea creatures.

LEAD A DIGITAL MUSEUM REVOLUTION

Our five-year goal is to be recognised as a leading digital museum by FY 2022/23. Onsite as we create new galleries, we are also creating innovative, interactive experiences that will excite, engage and challenge our visitors. Today more than ever, we recognise the importance of our role as a digital museum where global audiences and knowledge seekers can reach us and our collections around the clock.

Auckland Museum at Home

The COVID-19 lockdown required us to shut our doors for the first time in over 100 years. Recognising the importance of remaining connected to our communities while our doors were closed, we quickly established a content hub within our existing website. Auckland Museum at Home provided online access to our collections, our people and our stories with a focus on engaging families during this difficult period. Content was sourced from across the Museum and updated daily, and included games

and activities for children, ways to explore our collections, 3D tours, longer-form blogs and video content. By the end of April, Auckland Museum at Home had recorded over 50,000-page visits and had reinforced our relationship with Aucklanders as a trusted source of learning.

Building new digital experiences

Behind the scenes over the last year, we have been building and testing unique digital experiences that will engage and surprise visitors to our new gallery, *Tāmaki Herenga Waka: Stories of Auckland*. Opening to the public at the start of 2021, visitors to the exhibition will encounter a number of interactives and experiences that use innovative technology, video and sound to bring the stories of a changing Auckland to life. At the heart of the gallery will be Kei Kōnei Koe You are here, an immersive theatre using projected imagery and sound to transport visitors through time. The new gallery will also contain a room-size immersive installation of large-scale data visualisations that will share stories of Auckland's past, present and future geospatially through charts and graphics to create an experience like no other.



Above: The team creating the new *Tāmaki Herenga Waka: Stories of Auckland* gallery opening in 2021 filmed Aucklanders in their communities to create a new in-gallery digital interactive experience

Collections Online

Sharing our collections means ensuring they can be explored online. Over the last year we have expanded the reach of our digital partnerships with collection data and imagery now shared on over 20 different websites and platforms including aggregators such as Digital NZ, curated collections such as Pinterest and the hugely popular citizen-led platform Wikipedia. Combined, we have generated over 20 million views and engagements, massively extending the reach of our collections by making them

available to audiences across the internet and around the world. We have also amplified the reach of our beautiful collections' photography with new ways of sharing such as Flickr. One of the leading photography sharing sites on the internet, our vast collections are now being exposed to new audiences and are seen in a new light. Our innovative new Google Chrome extension means users all over the world can choose to automatically display high-resolution images of objects in our collection.

ENGAGE EVERY SCHOOLCHILD

We strive to be recognised as a leader in experiential, self-directed and hands-on learning. The launch of our new learning space will see our onsite educational offering transformed, providing innovative in-gallery learning programmes supported by new technologies. Online learning and innovative new products are bringing an Auckland Museum educational experience directly to classrooms to inspire teachers and spark curiosity in students.

Evolved onsite learning space

As part of our capital works transformation, our new dedicated learning space will restore a large section of the Museum to permanent public access. Launching in 2021, the new facility will provide a tailor-built space for school groups to

gather on tiered seating as well as an orientation space for visitors entering our Level 1 Natural Science galleries. Formal learners visiting us will start their Museum learning journey by being inducted into the space by Museum educators and will connect with our collections by exploring the relationships between objects, environments and living things. New, purpose-designed classrooms will provide flexibility to cater for different learning activities.

Curiosity Crates connect with classrooms

Kete Wānanga Curiosity Crates are specimen boxes that schools can hire as an educational resource, bringing a unique education experience direct to their classrooms and connecting students and teachers with the Museum's collections. Each Kete contains 20 touchable original and replica specimens with curiosity cards for supplementary information and discussion. Over the last year, our first Kete was piloted by three local primary schools, making its way across 28 classrooms and connecting with over 800 students. Feedback from teachers was overwhelmingly



Above: An Auckland Museum learning specialist works with students onsite

positive, noting it as a unique resource with real specimens allowing students to choose their own learning direction. As we move into FY 2020/21, a range of additional Kete will be developed under the themes of Moana, Fresh Water and Forest.

Museum in A Box pilot brings objects to life

Museum in a Box is a new innovative digital learning resource currently being piloted worldwide. We are the only museum in New Zealand to pilot this resource. Museum in a

Box uses near field communications technology to allow objects to 'speak' through recorded audio scripts when a near field communication sticker is scanned. Our Museum in a Box pilot has allowed a collection of nine marine objects to share their stories through sound with two Auckland schools. Students were able to experience sounds such as a putatara, the grunt of a gurnard or the sound of a ship passing by to enhance their learning experience. With the pilot successfully completed, we plan to create future Museum in a Box experiences to complement our learning programmes.

GROW OUR INCOME AND ENHANCE VALUE FOR AUCKLANDERS

It is currently a challenging environment in which to grow our income with international tourism and our commercial offerings remaining restricted for quite some time. Despite this, we remain focused on the ways that we can support Auckland's recovery by pivoting our attention to how we can grow the domestic culture market and by continuing to engage with Aucklanders and work collaboratively with our sector peers to build capability and resilience.

Sector leadership

Our philosophy is one of active partnership and we work with cultural institutions nationwide to support the growth of New Zealand's cultural and heritage sector. We collaborate nationally and internationally, and over the last year Museum staff have contributed their time and expertise to sector organisations and advocacy groups. Our people currently hold leadership roles in groups such as the Museums Aotearoa,

Council of Australasia, Commonwealth Association of Museums, Archives Council, Species Aotearoa, Guardians of The Turnbull Library, the Library and Information Advisory Commission, Rainbow Museums and the National Digital Forum, as well as industry forums such as Conference Incentives New Zealand. We regularly provide a range of assistance and advice in response to requests from regional and special interest museums, particularly across northern New Zealand.

Staying connected with our valuable volunteers

Civic participation through volunteering at Auckland Museum gives our volunteers a direct connection with their city and it provides the Museum with a much-valued resource. The ability to remain connected to the Museum and continue to engage in volunteering over the lockdown period was important to the 300 volunteers. We moved quickly to support the members of our volunteer community who isolated early due to COVID-19 restrictions and provided regular points of contact with online meetings with our experts presenting on a variety of topics to provide development, social connection, debate and ongoing conversation. Over the lockdown period, our volunteers



Above: An Auckland Museum volunteer takes a group on the new 'Secret Museum' tour that was developed over the lockdown period

developed the Museum's new basement tour for local audiences and contributed many hours to projects such as the Online Cenotaph.

Caring for our building and collections during lockdown

As kaitiaki of treasured taonga, the care of our collections and our iconic building remained essential over the COVID-19 lockdown period. Security operations were maintained by a fully staffed control room and regular building patrols, while our collections and critical building systems were physically inspected twice a week and monitored remotely to ensure their care. With storage areas and galleries

darker and undisturbed during lockdown, there was the potential for this to create an attractive environment for insect pests to move in, emphasising the importance of preventive spraying and the continued monitoring of our insect sticky trap programme. A Collections Care first responder visited the Museum twice a week while the building was closed to the public to check collection storage areas and galleries to look for leaks after bad weather, evidence of pest activity, mould growth, and anything out of the ordinary. The environmental and pest data collected during lockdown when no people were moving through the building gave us a unique opportunity to measure the impact staff and visitors have on our collections.

SERVICE PERFORMANCE REPORT

REACH OUT TO MORE PEOPLE

Objective	What we achieved	Basis of measurement
1.1 Deliver onsite visitation of 800,000 while mitigating the impact of capital projects on site to maintain visitor satisfaction at 95% or above as measured by our annual Visitor Profile Survey by June 2020	<p>The impact of COVID-19 began with decreased international visitor numbers from January 2020. The subsequent lockdown and social distancing requirements had a severe impact on overall visitor numbers for the year.</p> <p>Total onsite visitation for the year was 444,615.</p> <p>Despite construction onsite and reduced amenities, the Visitor Profile Survey (VPS) reported that Auckland Museum achieved the overall visitor satisfaction score of 99%.</p>	<p>Visitor numbers - Reveal system (adjusted for staff foot traffic based on management estimate)</p> <p>Visitor Satisfaction - Visitor Profile Survey</p>
Deliver a dynamic public exhibition programme of three exhibitions annually, including opening the new Special Exhibitions Hall with a major international travelling exhibition, which brings the world to Auckland	<p>Three onsite exhibitions were delivered throughout the year appealing to a range of audiences including:</p> <ul style="list-style-type: none"> <i>Bags: Carried Away;</i> <i>Voyage to Aotearoa: Tupaia and the Endeavour;</i> and <i>Wildlife Photographer of the Year</i>, from the Natural History Museum in London was disrupted by the COVID-19 lockdown but had its run extended until August 14. <p>Ancient Greeks: Athletes, Warriors & Heroes was due to open at the end of June 2020 however was postponed until June 2022 due to COVID-19 and delays to work on the Special Exhibitions Hall.</p>	Exhibition held as reported by Auckland Museum Website, Auckland Museum Events Plans, Press and Media Releases, Social Media
1.2 Increase public engagement with offsite audiences by 5% on prior year	<p>We achieved a 21% growth in public engagement with offsite audiences reaching 31,669 people.</p> <p>Offsite engagement included the Ata Hira: Museum on the Move: Voyage to Aotearoa pop-up exhibition that travelled to locations in the North Island as part of the Tuia250 national commemorations, <i>Te Whainga: A Culture Lab</i> programme and programmes at Unfiltered Go West Writers Festival and the Diwali Festival in Aotea Square.</p>	Visitor numbers reported in the Offsite Visitation report
1.3 Develop iwi- and Māori-led community engagement that sees Māori communities present their own stories through an active and changing public programme of exhibitions in our galleries	<p>In FY 2018/19 an iwi working group sanctioned by the Taumata-ā-Iwi provided cultural expertise to commission contemporary art works and audio visuals for the Under the Tanoa experience that is being developed for the new South Atrium. Representatives from Ngāti Pāoa, Ngāti Whātua and Waikato Tainui have established strong tribal narratives for this artwork.</p> <p>The Ngā Kakano series of lectures reached community members onsite and online to provide access to a range of Māori and Pacific experts speaking to Māori, Conservation, Collections and Research and Engagement issues through a museological lens.</p>	Iwi/Māori-led exhibitions developed (as documented by internal reports, correspondence and/or social media and Auckland Museum website content)

Objective	What we achieved	Basis of measurement
1.4 Deliver three commemorative programmes annually in partnership with Auckland Council, RSA and other partners - for example, ANZAC Day, Armistice Day, and the anniversary of Passchendaele	<p>Passchendaele and Armistice Day commemorative programmes were delivered.</p> <p>Anzac Day in 2020 was observed under lockdown which meant commemorations were subject to the strict lockdown conditions with a commemoration programme delivered to audiences online via the Auckland Museum At Home and Online Cenotaph platforms.</p> <p>The online programme saw high public engagement including over 73,000 visitors to Online Cenotaph compared to the previous year's 12,000 visitors, a dedicated Anzac Day email achieved an open rate 32% greater than usual with 51% of those who clicked through from the email going on to lay a digital poppy on the Online Cenotaph.</p>	Commemoration Programmes delivered as documented by visitation to Auckland Museum Website, as well as Auckland Museum Events Plans, Press and Media Releases, and Social Media
1.5 Launch the new Membership Programme to align with the South Atrium redevelopment, having evaluated pilot programmes in FY 2018/2019	<p>Not yet achieved. Originally planned for July 2020, the launch of the Museum Membership programme was delayed due to COVID-19 and the resulting impacts on the completion of South Atrium capital works and the International Special Exhibition Programme.</p> <p>Museum Membership is now expected to be launched in late 2020 to align with the opening of the South Atrium.</p>	Museum Membership programme launch date
1.6 Launch the new Tāmaki Stories gallery to the public, dedicated to exploring Auckland's past, present and future state, including a public Future City Laboratory	<p>Not yet achieved. The launch of the <i>Tāmaki Herenga Waka: Stories of Auckland</i> suite of galleries was delayed due to the impacts of COVID-19 and is now scheduled to open in the first quarter of 2021.</p>	Public opening of Tāmaki Stories gallery including Future City Laboratory
Conclude the schedule of gallery improvements across the Museum to align with relaunch of the visitor experience	<p>Not yet concluded. The overall programme has been delayed due to the impacts of COVID-19. The schedule of gallery improvements and the relaunch of visitor experience is now expected to happen in two parts:</p> <ul style="list-style-type: none"> December 2020: Opening of the new South Atrium; and Q1 2021: Opening of <i>Tāmaki Herenga Waka: Stories of Auckland</i> suite of galleries and the new Learning Base. 	Scheduled gallery improvements concluded as recorded in 'Reports on Work Progress' management report

TRANSFORM OUR BUILDING & COLLECTIONS

Objective	What we achieved	Basis of measurement
2.1 Launch to the public: <ul style="list-style-type: none"> New Tāmaki Stories gallery New South Atrium welcome and orientation experience New café offering New and enlarged retail space Kai Room Welcome Lounge 	<p>Not yet concluded. The overall programme has been delayed due to the impacts of COVID-19. The schedule of gallery improvements and the relaunch of visitor experience is now expected to happen in two parts:</p> <ul style="list-style-type: none"> December 2020: Opening of the new South Atrium hospitality zone (including café, retail space, kai room and welcome lounge); and Q1 2021: Opening of <i>Tāmaki Herenga Waka: Stories of Auckland</i> suite of galleries and the new Learning Base. 	Public launches concluded as recorded in 'Reports on Work Progress' management report.
2.2 Complete the annual schedule of work in accordance with the Asset Management Plan by June 2020, inclusive of: <ul style="list-style-type: none"> Repairs to the World War II Hall of Memories roof and guttering Modifications and additions to the World War I and World War II 'Names of the Fallen' Replacing the neuchâtel (tar) roof on the North West and North East sides of the building to ensure they are watertight 	<ul style="list-style-type: none"> World War II Hall of Memories roof has been repaired; Modifications to the Names of the Fallen has been deferred due to the COVID-19 situation and will be completed by October 2020; and Replacement of Tar (Neuchâtel) roofs were reprioritised and deferred until later in the Historic Asset Management Plan (HAMP) 	Capital Expenditure Report/Fixed Asset Register and Asset Management Plan
2.3 Through the utilisation of the Manu Taiko Collections Centre, undertake collection enhancement projects to document and digitise priority collections of 20th-century industrial photography and the 19th- and 20th-century holdings of key Auckland business archives	<p>More than one million negative plates from our photographic collections were relocated to Manu Taiko from the Museum during this period.</p> <p>Barry McKay photography collection of 9,000 negatives received improved storage and cataloguing while the 21 Battalion Association collection was catalogued and rehoused with financial assistance from New Zealand Lotteries Grant.</p>	<p>Auckland Museum Collection Management Systems Vernon and Presto</p> <p>Manu Taiko Cool Store Inventory Report</p>
Complete the transfer of 25% of the Museum's collections to Manu Taiko Collections Centre to enable building and gallery development projects to be finished	<p>A substantial portion of collection items have been relocated to the Manu Taiko Collections Centre. Based on the measurements of storage infrastructure across the Museum sites as documented in the 'Collections Moved to Manu Taiko' report, 37% of the Museum's total Collection Storage Volume (m3) has been moved to Manu Taiko.</p>	<p>Volume (m3) of collection storage utilised at Auckland Domain and Manu Taiko sites as reported in the 'Collections Moved to Manu Taiko' report</p>

STRETCH THINKING

Objective	What we achieved	Basis of measurement
3.1 Complete the Te Awe Phase Two Māori Cloak and Textile store project by September 2019 ensuring all collections are conserved, documented, digitised and stored appropriately	<p>Te Awe project completed with processing or storage of 285 kākahu, 41 tātua, 455 kete, 102 hinaki, 115 piupiu, 16 flags and additional taonga from the old Cloak and Textile store.</p>	Auckland Museum Collection Management Systems Vernon and Presto
3.2 Develop at least three collaborative research initiatives with tertiary research partners, aligned to themes identified within the Auckland Museum 2018–2023 Research Strategy	<p>Partnerships developed:</p> <ul style="list-style-type: none"> Data privacy partnership with University of Auckland (UoA). This is part of the Future Tamaki gallery development; MBIE Endeavour research programme with UoA / Growing Up in New Zealand; and Collaborative research programme developed with Ngāti Kuri, Waikato University, Massey University, NIWA and Manaaki Whenua 	Project Collaboration Agreements and Project Proposals
3.3 Accelerate our publishing programme for popular and academic audiences, based on Museum collections and expertise through a proactive approach of collaboration and partnership	<p>More than 170 different outputs associated with various kinds of research and museum practice were produced across eight different Museum departments.</p> <p>Outputs include popular articles, peer-reviewed publications, book chapters, technical reports, conference presentations, public presentations, and guest lectures. Refer above for related collaborations and partnerships.</p>	<p>Auckland Museum Research Strategy, Auckland Museum Website, Publications list</p> <p>Project Collaboration Agreements and Project Proposals</p>
Undertake the research and development for the planned first-floor Environmental Gallery and identify outputs and outcomes for delivery	<p>Not yet completed. The establishment of the Environment Gallery project was postponed due to delays in completing base build works and gallery renewal projects due to the impact of COVID-19.</p> <p>The Project Initiation Document and Concept Development of the Environment Gallery is scheduled for FY 2020/21.</p>	'Reports on Work Progress' management report.
3.4 Actively participate as a regional contributor to the Auckland History initiative, in partnership with University of Auckland, Auckland Council and Heritage New Zealand, agreeing joint outcomes for publications and public service	<p>The Museum remained engaged with the Auckland History initiative (AHI).</p> <p>The AHI Symposium and Public Lecture was postponed from April 2020 to November 2020 due to COVID-19 restrictions.</p>	Auckland History Initiative (AHI) website, University of Auckland

Objective	What we achieved	Basis of measurement
3.5 Participate in the Raa Maumahara – National Day of Commemoration for the New Zealand Wars through an active public programme	The War Memorial Commemorative Programme was established with a Māori dimension in partnership with key iwi and Māori stakeholders. For example, Māori narratives were connected with ANZAC Day, Armistice Day and the anniversary of Passchendaele and a space was provided for mana whenua to carry out tikanga for the War Memorial Commemoration.	Programme delivery as reported on the Auckland Museum Website
Redevelop the New Zealand Wars exhibition and visitor experience by June 2020, in collaboration with iwi partners	The redevelopment of this specific exhibition was postponed as early discussions with partners have evolved from a focus on changes to that particular space, to wider meta-narratives about de-colonisation that will be reflected across a number of gallery redevelopments. Not achieved. The reworking of operational budgets to address the impacts of COVID-19 and the development of the Asset Management Plan has led to the Trust Board committing to concept and design redevelopment of the New Zealand Wars, Māori Court and Pacific Lifeways Galleries in FY 2020/21. This will include close collaboration with iwi partners and the Taumata-ā-Iwi.	'Reports on Work Progress' management report and/or Asset Management Plan; Trust Board and Taumata-ā-Iwi meeting minutes

LEAD A DIGITAL MUSEUM REVOLUTION

4.1 Deliver one million engagements per month with our collections through partner websites and portals	Online engagements with the Museum well exceeded the goal of one million per month.	Collections Online Engagements spreadsheet
Develop and implement a programme of targeted record enhancements of high-profile collection items	The Museum's cataloguing project concluded at the end of June 2020 with a total of 242,781 records enhanced including: <ul style="list-style-type: none"> 34,990 Documentary Heritage collection records; 71,466 Human History records; and 136,325 Natural Science records. 	Auckland Museum Collection Management Systems Vernon and Presto
4.2 As part of the gallery renewal, undertake a targeted deployment of at least five to eight new digital experiences including digital hot spots, virtual reality, augmented reality and large-scale immersive projections that add value and enhance story telling	Over FY 2019/20 a number of innovative digital experiences were delivered across three different exhibitions and experiences: <ul style="list-style-type: none"> <i>Voyage to Aotearoa: Tupaia and the Endeavour</i> – Navigation Game; <i>Voyage to Aotearoa: Tupaia and the Endeavour</i> – Mapping Aotearoa; <i>Voyage to Aotearoa: Tupaia and the Endeavour</i> – Tupaia the Artist Interactive Paintings; <i>Voyage to Aotearoa: Tupaia and the Endeavour</i> – Sydney Parkinson's Sketchbook Image Gallery; <i>Carried Away: Bags Unpacked</i> – Bags Secrets Digital Interactive; <i>Carried Away: Bags Unpacked</i> – Mass Display Digital Labels; and Antarctica Virtual Reality experience. 	Number of new digital experiences delivered as reported by Auckland Museum Website, Auckland Museum Events Plans, Press and Media Releases, and/or Social Media

Objective	What we achieved	Basis of measurement
4.3 Demonstrate Auckland Museum's leadership position in the use of digital technology through the delivery of two partnerships by April 2020 that will enhance visitor experience through new innovative ways to engage digitally with collections	We delivered one partnership with Auckland University of Technology (AUT). Due to the impacts of COVID-19, the Google Arts partnership due to start in April 2020 was cancelled.	Partnership agreement with AUT related to digital engagement offerings
4.4 Establish at least three new data-sharing partnerships to increase traffic to and engagement with our online collections	We established three new data-sharing partnerships: <ul style="list-style-type: none"> A Street Near You partnership involving WWI records; Zenobo.org partnership involving Second NZ Expeditionary Force members held as prisoners of war in Germany and German occupied territories; and Flickr partnership for the publication of Auckland Museum Collections photographs. 	Partnerships established through Creative Commons relationships and facilitated through Auckland Museum Website Collections Online
4.5 Increase digital collections online by 90,000 records across a range of collection formats and areas (out of a planned 250,000 records over the period of the Five-Year Strategic Plan) by June 2020	An increase of 87,538 records across digital collection formats was achieved. Cataloguing was unable to proceed during the COVID-19 lockdown.	Auckland Museum's Collections online records listing

ENGAGE EVERY SCHOOL CHILD

5.1 Grow onsite student numbers to over 50,000 by June 2020	Not achieved. Onsite numbers of 25,050 learners was achieved in FY 2019/20. The capital works programme severely impacted the delivery of education programmes by reducing the available onsite classrooms and other education spaces like Hotunui and Raranga Matihiko (Digital Classroom). Onsite student numbers were also severely impacted by COVID-19, both by the Museum closure over the lockdown period and social distancing requirements.	Onsite learner numbers reported in the Education Monthly Report
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Objective	What we achieved	Basis of measurement
5.2 Grow offsite student numbers to over 55,000 by June 2020 through offsite school outreach programmes	Offsite learner numbers of 36,540 was achieved over FY 2019/20. The cancellation of key events such as Pasifika Festival, Eye on Nature, Polyfest due to COVID-19 impacted offsite engagement numbers.	Offsite learner numbers reported in the Student Visitation reports
In partnership with Museum of New Zealand Te Papa Tongarewa, deliver the Auckland-based programme for the Raranga Matihiko, Weaving Digital Futures project and engage with 1,800 students	Partially achieved. Over the first half of FY 2019/20, the Raranga Matihiko project engaged with 1,304 students. In 2020, the second phase of this programme was unable to proceed because of the lack of available classroom space onsite due to the impacts of capital works.	Programme delivery and numbers of students engaging in the programme reported in Offsite Student Visitation reports
Develop and execute two new free “Discover Your Museum” education outreach programmes annually for schools in the Tāmaki Makaurau region	Partially achieved. One “Discover Your Museum” education outreach programme was developed and delivered. The Tupaia ‘As I Saw It’ kit was developed and delivered to schools with 1,000 kits distributed reaching 32,000 students in two runs during the year. A second programme was unable to be developed, due in part to COVID-19 impacts, but the Tupaia ‘As I Saw It’ kit was funded for a second run due to its popularity and relevance this year.	Number of new “Discover Your Museum” education outreach programmes developed and executed. School kit numbers; Offsite Student Visitation report
Develop and deliver two new “Museum in a Box” education outreach programmes for schools in the Tāmaki Makaurau region annually	Achieved. Two “Museum in a Box” (renamed Kete Wānanga) kits were developed and piloted at three primary schools across the region.	Number of new “Museum in a Box” education outreach programmes developed and delivered. School kit numbers; Offsite Student Visitation report
5.3 Evaluate and develop digital curriculum content and enriched digital resources for secondary- school students by June 2020 using our website as the platform	Ongoing improvements continue to be made on AM Learn website, including a range of additional self-guided resources for teachers to use onsite, the development of new video content and accompanying educational text resources.	Digital curriculum content resources published on the Auckland Museum Website

GROW OUR INCOME AND ENHANCE VALUE FOR AUCKLANDERS

6.1 Deliver a new cultural performance space in the Grand Foyer and a refreshed tourism experience that shares the story of Tāmaki Makaurau	Not achieved. The plan for a new cultural performance space adjacent to the Grand Foyer was put on hold due to more pressing financial priorities as a result of COVID-19.	Performance delivery
Work with the Taumata-ā-Iwi and Pacific Advisory Board to develop a project plan by December 2019 which will revitalise the visitor experience in Māori Court and the Pacific Galleries	Partially achieved. This was deferred to focus on the delivery of the capital works and the Customer 2020 related workstreams.	Reports on Works Progress; Meeting Minutes

Objective	What we achieved	Basis of measurement
6.2 As a member of Museums of Auckland, work in partnership with cultural sector partners to deliver at least two new initiatives in the fields of visitor experience, digital collections, workforce development, marketing and connectivity	Auckland Museum worked in partnership with cultural sector partners to deliver a number of new initiatives including: <ul style="list-style-type: none"> Leading an industry workshop to respond to Treasury's Living Standard framework resulting in a sector and individual submissions for consideration; Shared Museums of Auckland presence at 2019 Heritage Week; and Shared Museums of Auckland presence 2020 Sea Port Festival on Auckland Anniversary weekend. Some planned initiatives were cancelled due to the impact of COVID-19 including shared activity at the Pasifika festival and #Techweek.	Partnerships agreements; Records of events; Museums of Auckland Website
6.3 Develop and deliver an annual development programme with initiatives that help our people to understand, foster and leverage diversity in order to improve visitor experience	A number of new staff development programmes were undertaken in FY 2019/20 that helped foster greater understanding of diversity. These included: <ul style="list-style-type: none"> Embedding of He Waka Eke Noa initiative, which included noho marae experience for all staff; Nga Putake training for new staff; Rainbow Tick briefings for all staff; The Museum's Director of People and Organisation was 2019 co-winner of the Walk the Talk category at the Diversity Awards NZ; and Diversity programme translated directly to visitor experiences including development of the Queerseum audio guide as well as a number of events during Pride Week in February 2020. 	He Waka Eke Noa correspondence, Nga Putake training material and attendance sheets, Rainbowtick letter, Press and Media Releases
6.4 Develop targeted fundraising and development activities to a capital campaign of \$1,300,000 and philanthropic giving of \$1,535,000 in FY 2019/20	In FY 2019/20 we exceeded the combined target of \$2,835,000 by \$809,031 to achieve a total of \$3,644,031.	Amounts raised from capital campaign and philanthropic giving Auckland Museum Funding Contributions Report FY2019/2020
Maintain focus on mitigating loss of self-generated revenue during the period of intense capital works on site by delivering \$9,284,000 of self-generated revenue	Self-generated revenue was heavily impacted by COVID-19. However, 78% of the planned revenue for the year was achieved to a total of \$7.267 million.	Self-generated revenue Auckland Museum Revenue Generating Reports

FUNDERS, PARTNERS AND SUPPORTERS

FUNDERS

Auckland Council
Regional Facilities Auckland

PARTNERS

Auckland Museum Institute
Auckland Museum Foundation

SUPPORTERS

Conference, Travel Expenses and Professional Development

Auckland Museum Institute
C & L Gregory Charitable Trust
Waka Kotahi New Zealand
Transport Agency

Future Museum Capital Campaign

NZ Lottery Environment and Heritage Significant Projects Fund
Sir John Logan Campbell Residuary Estate
Maurice Paykel Charitable Trust
The Tennyson Charitable Trust
The Becroft Foundation
MW & MA Durling Family
Douglas Goodfellow Charitable Trust
Stout Trust
Joyce Fisher Charitable Trust

School Programmes

Ministry of Education LEOTC Fund EQC
Te Papa Tongarewa Museum of New Zealand (Ministry of Education Digital Technologies All Equity Fund)

Public Programmes

NZ Lottery Environment and Heritage Tuia Encounters 250 Fund
Pew Bertarelli Ocean Legacy
WWF – New Zealand
Ngāti Kuri

Learning Outreach Programmes

The Stevenson Foundation
Ministry for Women

Collections and Research

RT Shannon Memorial Trust
C & L Gregory Charitable Trust
Levingston Cooke Charitable Trust
Edward Earle Vaile Trust
LA Spedding Bequest
Nancy Bamford Trust
Ko Tawa Reserve
Auckland Museum Institute
Fay and Richwhite Families
NZ National Commission for UNESCO

NZ Lottery Environment and Heritage Fund
Chisholm Whitney Family Charitable Trust
James Searle Say Foundation – managed by Perpetual Guardian
MBIE Te Pūnaha Hihiko: Vision Mātauranga Capability Fund
The Tennyson Charitable Trust
Pro Natura Foundation Japan
Birds New Zealand
Foundation North Gulf Innovation Fund Together (GIFT)
Internet NZ
Copyright Licensing New Zealand

Publications

Creative New Zealand
NZ Lottery Environment and Heritage Tuia Encounters 250 Fund
Blumhardt Foundation
Kelliher Charitable Trust
LA Spedding Bequest

Exhibitions

Waikato Raupatu Land Trusts Ltd
RT Shannon Memorial Trust
NZ Lottery Environment and Heritage Tuia Encounters 250 Fund
ECC
Auckland Tourism, Events and Economic Development

Collaborative Research Partners

University of Auckland
Massey University
University of Otago
Auckland University of Technology
National Institute of Water and Atmospheric Research (NIWA)
Manaaki Whenua Landcare Research
Ngāti Kuri
Ngātiwai
Ngāi Tai ki Tāmaki
Te Papa Tongarewa Museum of New Zealand
Unitec Institute of Technology
Te Papa Atawhai Department of Conservation

Media

Soar Print
NZME
JCDcaux





FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2020

CONTENTS	PAGE
Statement of comprehensive revenue and expense	31
Statement of changes in net assets/equity	32
Statement of financial position	33
Statement of cash flows	34
Notes to and forming part of the financial statements	
1 Reporting entity	36
2 Basis of preparation	36
3 Heritage collection assets	37
4 Property, plant and equipment	39
5 Intangible assets	41
6 Revenue	42
7 Reserves	44
8 Expenses	46
9 Investments	47
10 Cash and cash equivalents	47
11 Financial instruments	48
12 Employment benefits	55
13 Leases	56
14 Related parties	57
15 Commitments and contingencies	58
16 Other items	59
17 Post balance date events	59
Independent auditor's report	61

**AUCKLAND MUSEUM TRUST BOARD
STATEMENT OF COMPREHENSIVE REVENUE AND EXPENSE
FOR THE YEAR ENDED 30 JUNE 2020**

	Notes	Actual 2020 \$000s	Plan 2020 \$000s	Actual 2019 \$000s
Total Revenue from all activities	6	46,323		44,675
Operating Activities				
Revenue from Non-Exchange Transactions				
Auckland Council levy	6,14	32,292	32,292	31,504
Grant revenue	6	670	374	607
Fair value of volunteer's time	6	374	545	603
Donations & sponsorship	6	79	167	134
Other Revenue	6	1,674	-	-
		35,089	33,378	32,848
Revenue from Exchange Transactions				
Commercial operations	6	1,651	2,383	2,490
Admissions	6	1,986	3,039	2,629
Retail revenue	6	1,180	1,415	1,651
Other revenue	6	794	838	793
Finance income	6	534	525	561
Exhibition and events				
		6,145	8,199	8,124
Total Revenue from Operating Activities		41,234	41,577	40,972
Expenses				
Short-term employee benefits	8	19,513	18,299	16,988
Depreciation, amortisation & loss on disposals	8	9,552	9,600	9,774
Other	8	12,639	13,829	14,191
		41,704	41,728	40,953
(Deficit)/Surplus from Operating Activities		(470)	(151)	19
Special Purposes Activities				
Revenue from Non-Exchange Transactions				
Grant revenue	6,7	2,854		2,818
Donations, bequests and others	6,7	618		207
		3,472		3,025
Revenue from Exchange Transactions				
Change in measurement of investments at fair value	6,11	873		(33)
Finance income	6,7	684		639
Others	6	60		72
		1,617		678
Total Revenue from Special Purposes Activities		5,089		3,703
Expenses				
Short-term employee benefits	7,8	5,203		5,357
Trusts, bequests, reserve & other expenditure	7,8	3,412		3,664
		8,615		9,021
Deficit from Special Purpose Activities		(3,526)		(5,318)
Total Deficit		(3,996)		(5,299)
Other Comprehensive Income		-		-
Total Comprehensive Revenue and Expense for the Year		(3,996)		(5,299)

**AUCKLAND MUSEUM TRUST BOARD
STATEMENT OF CHANGES IN NET ASSETS/EQUITY
FOR THE YEAR ENDING 30 JUNE 2020**

	Note	Accumulated Revenue and Expense \$000s	Purposes Reserves Other Special Purposes \$000s	Special Reserves Asset Replacement \$000s	Total Equity \$000s
2019					
Balance as at 1 July 2018		146,117	13,545	43,092	202,754
Total Comprehensive Revenue and Expense		(5,299)	-	-	(5,299)
Transfer to/(from) Special purposes equity *	7	575	(575)	-	-
Transfer to/(from) Asset Replacement*	7	4,746	-	(4,746)	-
Transfer of depreciation levy **	7	(9,411)	-	9,411	-
Transfer of capital expenditure **	7	12,993	(163)	(12,830)	-
Balance at 30 June 2019		149,721	12,807	34,927	197,455
2020					
Balance as at 1 July 2019		149,721	12,807	34,927	197,455
Total Comprehensive Revenue and Expense		(3,996)	-	-	(3,996)
Transfer to/(from) Special purposes equity *	7	(115)	115	-	-
Transfer to/(from) Asset Replacement*	7	3,641	-	(3,641)	-
Transfer of depreciation levy **	7	(9,600)	-	9,600	-
Transfer of capital expenditure **	7	30,126	(612)	(29,514)	-
Balance as at 30 June 2020		169,777	12,310	11,372	193,459

* Special Purposes deficit of \$3.5 million (2019: \$5.3 million) is transferred from Accumulated Revenue and Expense to Special Purposes Equity and Asset Replacement Equity.

**The levy received from the Auckland Council includes an amount to recompense depreciation in the Museum's property, plant and equipment, the funds in respect of which are transferred from Accumulated Revenue and Expense to the Asset Replacement Reserve 2020 \$9.6 million (2019: \$9.411 million). When expenditure is incurred on assets the funds are reclassified from the Asset Replacement Reserve into Accumulated Funds 2020 \$29.514 million (2019: \$12.830 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 2020 \$0.612 million (2019: \$0.163 million). Refer to note 9 for details of investments held for the special purposes and asset replacement reserves. The wage subsidy received for \$1.674 million (2019: Nil) was applied to Accumulated Revenue & Expenses and \$0.494 million (2019: Nil) was applied to Asset Replacement Reserve.

**AUCKLAND MUSEUM TRUST BOARD
STATEMENT OF FINANCIAL POSITION
FOR THE YEAR ENDED 30 JUNE 2020**

	Note	2020 \$000s	2019 \$000s
Current Assets			
Cash and cash equivalents	10	8,869	10,196
Short term investments	9	12,590	39,916
Receivables from exchange transactions		65	523
Goods and services tax receivable		748	1,035
Prepayments		539	363
Inventory		420	443
		23,231	52,476
Non-current Assets			
Property, plant and equipment	4	164,416	144,341
Investments	9	13,691	7,818
Intangible assets	5	1,734	1,568
		179,841	153,727
Total Assets		203,072	206,203
Current Liabilities			
Trade and other payables from exchange transactions		2,828	1,170
Other payables from non-exchange transactions		573	579
Deferred Revenue		228	357
Accruals and Provisions		2,210	4,671
Employee benefits	12	3,122	1,396
		8,961	8,173
Non-current Liabilities			
Employee benefits	12	652	575
		652	575
Total Liabilities		9,613	8,748
Net Assets/Equity		193,459	197,455
Represented by:			
Accumulated Revenue and Expense		169,777	149,721
Asset Replacement Reserve	7	11,372	34,927
Other Special Purposes	7	12,310	12,807
Total Net Assets/Equity		193,459	197,455

For and on behalf of the Auckland Museum Trust Board



Orchid Atimalala, Chair
22 October 2020



Mark Binns, Chair, Audit and Risk Committee
22 October 2020

**AUCKLAND MUSEUM TRUST BOARD
STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 30 JUNE 2020**

	2020 \$000s	2019 \$000s
Cash Flows from Operating and Special Purpose Activities		
Cash was provided from:		
Levy from Auckland Council (non-exchange)	32,292	31,504
Receipts from commercial operations	2,466	2,044
Receipts from admissions	1,986	2,629
Receipts from retail	1,180	1,651
Grant received for Special Purposes (non-exchange)	2,854	2,818
Receipts from Sundry Income	794	793
Wage Subsidy for Operating Activities	1,674	-
Wage Subsidy for Special Purposes	495	-
Interest received from Operating Activities	534	561
Interest received from Special Purposes	744	711
Donations & sponsorships received from Special Purposes (non-exchange)	123	207
Donations & sponsorships received from Operating Activities (non-exchange)	69	390
Grant received for Operating Activities (non-exchange)	670	607
	45,881	43,915
Cash was applied to:		
Payments to employees relating to Operating Activities	(17,647)	(17,027)
Payments to suppliers relating to Operating Activities	(13,852)	(10,583)
Payments to employees relating to Special Purposes	(5,203)	(5,357)
Payments to suppliers relating to Special Purposes	(3,412)	(3,664)
	(40,114)	(36,631)
Net Cash Inflow from Operating and Special Purpose Activities	5,767	7,284
Cash Flows from Investing Activities		
Cash was provided from:		
Net proceeds from drawdown of investments	22,329	8,870
	22,329	8,870
Cash was applied to:		
Purchase of property, plant and equipment	(28,792)	(14,457)
Purchase of intangibles	(631)	(187)
	(29,423)	(14,644)
Net Cash Inflow/(Outflow) from Investing Activities	(7,094)	(5,774)
Net increase/(decrease) in cash and cash equivalents	(1,327)	1,510
Cash at beginning of year	10,196	8,686
Cash at end of year	8,869	10,196

**AUCKLAND MUSEUM TRUST BOARD
STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 30 JUNE 2020**

RECONCILIATION OF SURPLUS TO NET CASH FLOW FROM OPERATING AND SPECIAL PURPOSE ACTIVITIES

	2020 \$000s	2019 \$000s
Total Deficit	(3,996)	(5,299)
Deduct non-cash items:		
Depreciation, amortisation and loss on disposal	9,552	9,774
Change in measurement of investments at fair value	(873)	33
	8,679	9,807
 Add/(deduct) movements in working capital:		
Decrease/(Increase) in receivables	569	(3)
Increase in inventory	23	24
Increase/(decrease) in payables and accruals	(1,311)	2,817
Increase/(decrease) in employee benefits	1,803	(62)
	1,084	2,776
Net Cash Inflow from Operating and Special Purpose Activities	5,767	7,284

**AUCKLAND MUSEUM TRUST BOARD
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2020**

1 REPORTING ENTITY

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

The Trust is a charity registered under the Charities Act 2005, and domiciled in New Zealand, and is a not-for-profit public benefit entity for the purposes of financial reporting in accordance with the Financial Reporting Act (2013). The Trust's registered office and principle place of business is Museum Circuit, Auckland Domain, Parnell, Auckland. During the year, Auckland Museum Enterprises Limited (a dormant subsidiary) was removed from companies register and hence these financial statements are only for Auckland Museum Trust Board.

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 22 October 2020.

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.

Comparatives

When the presentation or classification of items is changed, comparative amounts are reclassified unless reclassification is impractical or not material. In the Statement of Financial Position, deferred revenue has been disclosed separately in this financial year. Under

Note 9, investments has been reclassified to align with more detailed information provided by the fund manager.

Donated Services

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

Use of Judgement and Estimates

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

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

Covid-19 pandemic

On 11 March 2020, the World Health Organisation declared a global pandemic as a result of the outbreak and spread of COVID-19. Following this, the New Zealand Government imposed significant restrictions around travel including quarantining of international travellers arriving into New Zealand. On 25 March 2020, the New Zealand Government raised its alert to Level 4 (full lockdown of non-essential services) for an initial 4-week period resulting in closure of Museum's physical presence, even though the Museum's digital presence continued to exist. COVID-19 has had a significant impact on the tourism industry and on Auckland Museum's operations. The longer effects of COVID-19 on Auckland Museum remain uncertain and the potential impacts of the pandemic continue to evolve rapidly.

The Auckland Museum has forecast a significant reduction in visitors for the year ending 30 June 2021 and a slow recovery back to pre-COVID-19 levels potentially occurring in the year ending 30 June 2022.

The pandemic has had a direct impact on the Museum's revenue sources like commercial events, tourism, donations, public programs, and investment income. The decrease in revenue has been partially mitigated by the Government Wage Subsidy received during the year ending 30 June 2020, totalling \$2.17 million.

The completion timelines of certain capital projects were deferred due to COVID-19 lockdown. This

resulted in the delayed opening of the South Atrium visitor spaces and consequently triggered changes to the Museum's international exhibition schedule.

The Trust Board has assessed and are satisfied that the impact of COVID-19 has not impacted Auckland Museum's ability to continue as a going concern. This assessment has been based on the continuation of the Auckland Council Levy funding to the Museum."

Assumptions and estimation uncertainties

Assumptions and estimation uncertainties that have significant risk of resulting in a material adjustment in the year ended 30 June 2020 include the following:

Fair value of investments of \$13.691 million (2019: \$7.818 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 \$164.414 million (2019: \$144.341 million)

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

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

Heritage Collection Assets not recognised

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

Operating and Special Purpose Classification

The Trust Board has exercised judgement around classification of operating and special purposes income and expenditure.

Accounting standards issued but not yet effective

PBE FRS 48 Service Performance Reporting

This standard is effective for accounting periods commencing 1 January 2022.

The objective of PBE FRS 48 is to establish principles and requirements for presenting service performance information that is useful for accountability and decision-making purposes. The Standard requires reporting entities to provide:

- contextual information sufficient for users to understand why the entity exists;
- what it intends to achieve and how it intends to achieve its aims and objectives; and
- information about what the entity has done during the reporting period as it works towards achieving its aims and objectives.

PBE IFRS 9 Financial Instruments

This standard is effective for accounting periods commencing 1 January 2021 and replaces PBE IPSAS 29 Financial Instruments: Recognition and Measurement.

The key changes that were introduced into PBE IFRS 9 were:

- creating new classification and measurement requirements for financial assets;
- introducing new hedging requirements; and
- placing new impairment requirements on financial assets.

The Trust plans to adopt these standards at the effective dates. The Trust has not yet assessed the impact of these new and amended standards.

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 forms 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 Maori and Pacific collections are some of the richest and most

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

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

The near-encyclopaedic span of the Museum's collections, and the research data that records and connects each item to its significance, form a highly valued body of documents, specimens and objects which are strongly tied to the Museum's public identity and have a unique character particular to Auckland. The 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.

Heritage collections are inherently difficult, if not impossible, to value for several 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.

Heritage collection assets are not capable of being reliably measured for reasons including the following:

- 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 assets are often encumbered with legal or ethical constraints so realising or liquidating them in financial terms runs counter to the implied transfer of trust which occurs at the time of acquisition and

indeed the very purpose for holding them. This form of encumbrance potentially restricts their financial value but is hard to quantify.

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

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

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

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

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 2018	9,139	140,258	23,087	42,630	215,114
Additions	12,807	-	-	-	12,807
Transfers	-	62	-	(124)	(62)
Disposals	-	(3,888)	(2,437)	(223)	(6,548)
Transfers from Work in progress	(9,404)	5,088	-	4,316	-
Balance as at 1 July 2019	12,542	141,521	20,650	46,599	221,311
Additions	29,159	-	-	-	29,159
Transfers	-	428	-	(428)	-
Disposals	-	(73)	(100)	(353)	(526)
Transfers from Work in progress	(6,433)	2,504	84	3,846	-
Balance as at 30 June 2020	35,268	144,380	20,634	49,664	249,946
Accumulated Depreciation					
Balance as at 1 July 2018	-	33,985	14,634	25,821	74,440
Depreciation expense	-	3,328	981	3,773	8,082
Transfers	-	47	-	(109)	(62)
Disposals	-	(2,907)	(2,437)	(146)	(5,490)
Balance as at 1 July 2019	-	34,452	13,178	29,339	76,970
Depreciation expense	-	4,039	976	3,982	8,997
Transfers	-	224	-	(224)	-
Disposals	-	(12)	(99)	(325)	(436)
Balance as at 30 June 2020	-	38,703	14,055	32,772	85,530
Carrying value at 30 June 2020	35,268	105,677	6,579	16,892	164,416
Carrying value at 30 June 2019	12,542	107,068	7,472	17,260	144,341

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 leasehold improvements with a net book value of \$7.20 million (2019: \$7.81 million). The Museum has an 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 in surplus or deficit.

4.3. Subsequent expenditure

Subsequent expenditure is capitalised only when it is probable that the future economic benefits associated with the expenditure will flow to the Museum. Ongoing repairs and maintenance 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 – 7%
Building fit-outs	1 – 20%
Office furniture and fittings	5 – 25%

Displays:

Display galleries	5 – 33%
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Equipment:

Plant and equipment	2 – 40%
Motor vehicles	10.5 – 20%
Information technology	10 – 40%

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

	2020 \$000s	2019 \$000s
Capital Commitments	6,209	23,206

The majority of above capital commitments relates to Base Build and Gallery Renewal projects.

Museum has pledges amounting to \$1.46 million to be received over the next 4 years relating to conditional grants. These pledges are recognised as revenue when the funds are received.

5 INTANGIBLE ASSETS

5.1. Intangible assets

	Work in Progress \$000s	Intangibles \$000s	Total \$000s
Gross carrying amount			
Balance as at 1 July 2018	391	7,372	7,763
Additions	187	-	187
Transfers	-	62	62
Disposals	-	(379)	(379)
Transfers from Work in progress	(9)	9	-
Balance as at 1 July 2019	569	7,064	7,633
Additions	626	-	626
Transfers	-	-	-
Disposals	-	-	-
Transfers from Work in progress	(253)	253	-
Balance as at 30 June 2020	942	7,317	8,259
Accumulated amortisation and impairment			
Balance as at 1 July 2018	-	5,747	5,747
Amortisation expense	-	470	470
Transfers	-	62	62
Disposals	-	(214)	(214)
Balance as at 1 July 2019	-	6,065	6,065
Amortisation expense	-	461	461
Transfers	-	-	-
Disposals	-	(1)	(1)
Balance as at 30 June 2020	-	6,525	6,525
Carrying value at 30 June 2020	942	792	1,734
Carrying value at 30 June 2019	569	999	1,568

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.

Research and development

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

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

Subsequent expenditure

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

Amortisation

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

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

6 REVENUE

Recognition and measurement

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

Special Purposes Revenue represents the income earned that is set aside in the Museum Reserves to meet the ongoing and future needs of the Museum. These funds can only be utilised for specific purposes and are restrictive in nature.

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 volunteer's 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 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 volunteer's time.

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) Wage Subsidy

A total of \$2.17 million wage subsidy was received as part of the New Zealand governments employer assistance measures during the COVID-19 pandemic and has been recognised under 'Other' revenue over the relevant period of salary and wage expenditure. Of this amount, \$1.674 million has been recognised in the 'Operating Activities' and the remaining \$0.494 million in the 'Special Purposes Activities' section of the Statement of Comprehensive Revenue and Expense.

In assessing that the Museum experienced a minimum 30% decline in revenue related to COVID-19 over the period of a month or other 30 day period, when compared with the same month or 30 day period last year, the Museum included in its calculations the total revenue from all operating and special purposes activities included in the Statement of Comprehensive Revenue and Expense, including gains and losses from realised and unrealised investment income, and excluding revenue arising from the recognition of volunteer hours.

6.2. Revenue from exchange transactions

a) Commercial operations and retail

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

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

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

b) Events and admission fees

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

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

c) Finance Income

Finance income comprises interest recognised using effective interest method.

7 RESERVES

	Balance 2019 \$000s	Gifts, Bequests, Wage Subsidy & Grant \$000s	Investment Net Income \$000s	Non-capital Expenditure \$000s	Surplus/ (Deficit) \$000s	Capital Expenditure \$000s	Levies \$000s	Balance 2020 \$000s
ASSET REPLACEMENT RESERVE								
Asset Replacement Reserve*	34,927	3,417	684	(7,742)	(3,641)	(29,514)	9,600	11,372
OTHER SPECIAL PURPOSES RESERVES								
Gifts, Trusts and Bequests subject to restrictions								
Levingston Cooke Family Bequest**	2,233	86	157	(426)	(183)	-	-	2,050
Edward Earle Vaile Trust Fund **	1,328	-	90	(83)	7	-	-	1,335
Waldo Heap Bequest **	434	-	29	-	29	-	-	463
Nancy Bamford bequest	376	-	26	(14)	12	-	-	388
A G W Dunningham bequest	254	-	17	-	17	-	-	271
Lesley Isabel Taylor	219	-	15	-	15	-	-	234
Auckland Museum Endowment Fund	95	-	7	-	7	-	-	102
Life Members' Subscription Trust	54	-	4	(15)	(11)	-	-	43
AWMME&B Omnibus Trust	79	-	5	-	5	-	-	84
K Pritchard bequest	42	-	3	-	3	-	-	45
Margaret O'Donoghue	26	-	2	-	2	-	-	28
R B Sibson Library Fund	22	-	2	-	2	-	-	24
Lady A Fox	22	-	2	-	2	-	-	24
Mackechnie - Library Books	21	-	1	-	1	-	-	22
Others under \$15,000	121	1	7	(12)	(4)	-	-	117
General								
Spedding Reserve**	4,895	-	332	(323)	9	-	-	4,904
Estate - Audrey Isabelle Maddox	197	-	13	-	13	-	-	210
Len Coakley Trust Fund	59	-	4	-	4	-	-	63
Celestene M Brandon	47	-	3	-	3	-	-	50
Others under \$15,000	31	1	1	-	2	-	-	33
Total Trusts & Bequests	10,555	88	720	(873)	(65)	-	-	10,490
Museum Reserves								
Exhibition reserve	1,026	-	70	-	70	-	-	1,096
Heritage Capital Reserve	617	-	42	-	42	(612)	-	47
Acquisitions Reserve	564	-	38	-	38	-	-	602
Research & Publication Reserve	-	27	-	-	27	-	-	27
Ko Tawa reserve	45	-	3	-	3	-	-	48
Total Reserves	2,252	27	153	-	180	(612)	-	1,820
TOTAL OTHER SPECIAL PURPOSES RESERVES	12,807	115	873	(873)	115	(612)	-	12,310
TOTAL TRUSTS, BEQUESTS & RESERVES	47,734	3,532	1,557	(8,615)	(3,526)	(30,126)	9,600	23,682

	Balance 2018 \$000s	Gifts, Bequests, Wage Subsidy & Grant \$000s	Investment Net Income \$000s	Non-capital Expenditure \$000s	Surplus/ (Deficit) \$000s	Capital Expenditure \$000s	Levies \$000s	Balance 2019 \$000s
ASSET REPLACEMENT RESERVE								
Asset Replacement Reserve*	43,092	2,979	545	(8,270)	(4,746)	(12,830)	9,411	34,927
OTHER SPECIAL PURPOSES RESERVES								
Gifts, Trusts and Bequests subject to restrictions								
Levingston Cooke Family Bequest**	2,446	46	24	(283)	(213)	-	-	2,233
Edward Earle Vaile Trust Fund**	1,434	-	14	(120)	(106)	-	-	1,328
Waldo Heap Bequest**	430	-	5	(1)	4	-	-	434
Nancy Bamford bequest	398	-	4	(26)	(22)	-	-	376
A G W Dunningham bequest	252	-	2	-	2	-	-	254
Lesley Isabel Taylor	217	-	2	-	2	-	-	219
Auckland Museum Endowment Act	94	-	1	-	1	-	-	95
Life Members' Subscription Trust	68	-	1	(15)	(14)	-	-	54
AWMME&B Omnibus Trust	78	-	1	-	1	-	-	79
K Pritchard bequest	42	-	-	-	-	-	-	42
Margaret O'Donoghue	26	-	-	-	-	-	-	26
R B Sibson Library Fund	22	-	-	-	-	-	-	22
Lady A Fox	22	-	-	-	-	-	-	22
Mackechnie - Library Books	21	-	-	-	-	-	-	21
Others under \$15,000	118	-	3	-	3	-	-	121
General								
Spedding Reserve **	5,120	-	50	(275)	(225)	-	-	4,895
Estate - Audrey Isabelle Maddox	195	-	2	-	2	-	-	197
Len Coakley Trust Fund	58	-	1	-	1	-	-	59
Celestene M Brandon	47	-	-	-	-	-	-	47
Others under \$15,000	65	-	-	(34)	(34)	-	-	31
Total Trusts & Bequests	11,153	46	110	(754)	(598)	-	-	10,555
Museum Reserves								
Exhibition reserve	1,016	-	10	-	10	-	-	1,026
Heritage Capital Reserve	772	-	8	-	8	(163)	-	617
Acquisitions Reserve	559	-	5	-	5	-	-	564
Ko Tawa reserve	45	-	-	-	-	-	-	45
Total Reserves	2,392	-	23	-	23	(163)	-	2,252
TOTAL OTHER SPECIAL PURPOSES RESERVES	13,545	46	133	(754)	(575)	(163)	-	12,807
TOTAL TRUSTS, BEQUESTS & RESERVES	56,637	3,025	678	(9,024)	(5,321)	(12,993)	9,411	47,734

* 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. Considerable progress has been made in the last 12 months in the development of the Future Museum plan and a capital project team has been established to carry out this work. Expenditure over the next year is expected to see the Asset Replacement Reserve balance reduce considerably.

** 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 Maori collections along with publication activity.

8 EXPENSES

Total Comprehensive Revenue and Expense for the year includes the following operating & special purposes expenses by nature:

	2020 \$000s	2019 \$000s
Expenses		
Short-term employee benefits:		
Salaries and wages - Operating Activities	18,712	16,469
Salaries and wages - Special purpose	5,203	5,357
Termination payments	338	119
Defined contribution plans	463	400
Total employee benefits	24,716	22,345
Depreciation	8,997	8,082
Occupancy Costs	3,635	4,395
Project Scoping and other non-capital expenditure	1,866	1,899
Event organisation costs	650	1,620
Professional services	1,622	1,603
Other	3,912	2,390
External consultancy costs	623	1,435
Loss on disposal of fixed assets	94	1,222
Collection Readiness	134	1,010
Inventory consumption recognised	561	816
Amortisation	461	470
Temporary fit and design exhibition costs	671	678
Fair value of volunteers' time	374	603
Operating lease expenses	1,012	517
Other staff costs	372	428
Trust Board fees	224	228
Heritage assets acquisition	180	105
Taumata-ā-Iwi fees	65	65
Auditor Fees	70	48
Impairment allowance for trade debtors	72	10
Inventory write-down costs	8	3
Total Cost from all activities	50,319	49,974
	2020 \$000s	2019 \$000s
Cost of Operating Activities - by Strategic Priorities		
Reach Out To More People	5,558	5,298
Transform Our Building And Collections	6,949	7,243
Stretch Thinking	4,724	4,058
Lead A Digital Museum Revolution	3,315	3,218
Engage Every Schoolchild	3,752	3,982
Grow Our Income And Enhance Value For Aucklanders	7,854	7,380
	32,152	31,179
Depreciation, amortisation & loss on disposals	9,552	9,774
Total Cost of Operating Activities	41,704	40,953
Special Purpose Activities		
Salaries and wages	5,203	5,357
Trusts, bequests, reserve & other expenditure	3,412	3,664
	8,615	9,021
Total Cost from all activities	50,319	49,974

9 INVESTMENTS

Balance as at 30 June

Investments restricted - Current
Investments restricted - Non-current

	2020 \$000s	2019 \$000s
Investments restricted - Current	12,590	39,916
Investments restricted - Non-current	13,691	7,818
	26,281	47,734

Represents:

Asset Replacement Reserve
Other Special Purpose Equity
Others

Asset Replacement Reserve	11,372	34,927
Other Special Purpose Equity	12,310	12,807
Others	2,599	-
	26,281	47,734

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. These 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

Australasian Fixed Interest
International Fixed Interest
Australasian Equities
International Equities
Others
Cash (including in-house short term investments)

	2020 \$000s	2019 \$000s
Australasian Fixed Interest	2,401	188*
International Fixed Interest	3,824	1,379*
Australasian Equities	2,349	3,588*
International Equities	3,673	1,957*
Others	439	76*
Cash (including in-house short term investments)	13,595	40,546*
	26,281	47,734

Short Term investments include term deposits with interest rate ranging from 0.2% - 1.2% p.a (2019: 3.06% - 3.42% p.a)

* Refer to Note 2 - Comparatives for more information

10 CASH AND CASH EQUIVALENTS

	2020 \$000s	2019 \$000s
Cash at bank	8,869	10,196

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

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

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

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

A \$0.662 million (2019: \$0.662 million) payment guarantee provided by BNZ in favour of landlords James Trust and Munjula Manek Andrews & Munjula T is in place. There is also a \$1 million (2019: \$1 million) standby letter of credit for the Payroll provider. The Museum holds a business visa credit card with BNZ with a credit limit of \$0.25 million (2019:\$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 loans and receivables.

The Museum classifies financial liabilities into amortised cost.

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

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

11.1. Fair value through surplus or deficit

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

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

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

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

The Museum holds Special Purpose funds which are investing in financial assets. The assets are invested in a portfolio comprising International Equities, Australasian Fixed Interest, Global Fixed Interest, Australasian Equities and cash (short-term investments) and are accounted for at fair value through profit and loss. Fair values of these types of financial assets fluctuate due to changes in market prices arising from currency risk, interest rate risk and other price risk.

11.2. Loans and Receivables

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

Loans and receivables are subsequently measured at amortised cost using the effective interest method, less any impairment losses.

Loans and receivables comprise cash and cash equivalents, term deposits and receivables.

Cash and cash equivalents are highly liquid investments that are readily convertible into a known amount of cash with an insignificant risk of changes in value, with maturities of 3 months or less.

Receivables are initially recognized 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 classified as amortised cost are non-derivative financial liabilities that are not classified as fair value through surplus or deficit financial liabilities.

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

Financial liabilities classified as amortised cost comprise payables and accruals.

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

11.4. Impairment of non-derivative financial assets

A financial asset not subsequently measured at fair value through surplus or deficit is assessed at each reporting date to determine whether there is objective evidence that it is impaired. A financial asset is impaired if there is objective evidence of impairment as a result of one or more events that occurred after the initial recognition of the asset, and that the loss event(s) had an impact on the estimated future cash flows of that asset that can be estimated reliably.

Objective evidence that financial assets are impaired includes default or delinquency by a counterparty, restructuring of an amount due to the Museum on terms that the Museum would not consider otherwise, indications that a counterparty or issuer will enter bankruptcy, adverse changes in the payment status of borrowers or issuers in the Museum, economic conditions that correlate with defaults or the disappearance of an active market for a security. In addition, for an equity security classified as an available-for-sale financial asset, a significant or prolonged decline in its fair value below its cost is objective evidence of impairment. The Museum doesn't have any available for sale financial assets.

Financial assets classified as held-to-maturity and loans and receivables

The Museum considers evidence of impairment for financial assets measured at amortised cost (loans and receivables) 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 impairment loss in respect of a financial asset measured at amortised cost is calculated as the difference between its carrying amount and the present value of the estimated future cash flows discounted at the asset's original effective interest rate. Losses are recognised in profit or loss and reflected in an allowance account against loans and receivables. Interest on the impaired asset continues to be recognised.

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

11.5. Categories of Financial Instruments

	Fair Value through Profit or Loss designated at initial recognition \$000s	Loans and Receivables at amortised cost \$000s	Total Carrying Amount \$000s	Fair Value \$000s
At 30 June 2020				
Financial Assets				
Cash and cash equivalents	-	8,869	8,869	8,869
Short-term investments	-	12,590	12,590	12,590
Receivables	-	65	65	65
Investments	13,691	-	13,691	13,691
	13,691	21,524	35,215	35,215
Financial Liabilities				
		Other Liabilities \$000s	Total Carrying Amount \$000s	Fair Value \$000s
Trade payables, accruals and provisions	-	5,611	5,611	5,611
Employee Benefits	-	1,674	1,674	1,674
	-	7,285	7,285	7,285
Net	13,691	14,239	27,930	27,930
At 30 June 2019				
Financial Assets				
Cash and cash equivalents	-	10,196	10,196	10,196
Short-term investments	-	39,916	39,916	39,916
Receivables	-	523	523	523
Investments	7,818	-	7,818	7,818
	7,818	50,635	58,453	58,453
Financial Liabilities				
		Other Liabilities \$000s	Total Carrying Amount \$000s	Fair Value \$000s
Trade payables and accruals	-	6,420	6,420	6,420
Employee Benefits	-	1,971	1,971	1,971
	-	8,391	8,391	8,391
Net	7,818	42,244	50,062	50,062

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 Generally Accepted Accounting Practice, while remaining a going concern. Museum capital is largely managed as a by-product of managing revenues, expenses, assets, liabilities, investments and general financial dealings.

The Museum has a series of policies to manage the risks associated with financial instruments. The Museum is risk averse and seeks to minimise exposure from its treasury activities through the diversification of its investments by investing largely in a portfolio comprising Australasian Equities, Global Equities, Australasian Fixed Term Interest and Global Fixed Interest securities.

The Trust has established Statements of Investment Policy and Objectives (SIPO) 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 2020 is 32 days (2019: 43 days). No interest is charged on trade receivables. Included in the allowance for doubtful debts 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 2020 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

	2020 \$000s	2019 \$000s
Current	64	350
30-60 days	1	91
60-120 days	-	82
Total	65	523

In determining the recoverability of a trade receivables, the Museum considers any change in the credit quality of the trade receivable from the date credit was initially granted up to the reporting date. The concentration of credit risk is limited due to the customer base being large and unrelated. Accordingly the Museum believes that there is no further credit provision required in excess of the allowance for doubtful debts. 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 a provision for doubtful debts of \$85,955 in 2020 (2019: \$10,102).

A doubtful debt provision is created when the payment of a debt is uncertain. The recent COVID-19 pandemic has had a profound effect on the tourism industry and the museum estimates that many tourism company debts may lead to a partial or complete bad debt and therefore a higher impairment allowance has been recognised for the year ended 30 June 2020.

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 2020 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 2020					
Trade and other payables		5,611	5,611	-	5,611
Employee Benefits		1,674	1,674	-	1,674
Total		7,285	7,285	-	7,285

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

Cash and cash equivalents	2.75%	8,869	8,869	-	8,869
Receivables and other assets		1,233	1,233	-	1,233
Short Term Investments	2.70%	12,590	12,590	-	12,590
Total		22,692	22,692	-	22,692

	Weighted average interest rate	Contractual cash flow \$000s	Less than 1 Year \$000s	2-5 Years \$000s	Total \$000s
30 June 2019					
Trade and other payables		6,420	6,420	-	6,420
Employee Benefits		1,971	1,971	-	1,971
Total		8,391	8,391	-	8,391

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

Cash and cash equivalents	3.24%	10,196	10,196	-	10,196
Receivables and other assets		2,001	2,001	-	2,001
Short Term Investments	2.80%	39,916	39,916	-	39,916
Total		52,113	52,113	-	52,113

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 2020 (2019: \$ nil).

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

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

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

	NZD \$000s	USD \$000s	EUR \$000s	AUD \$000s	GBP \$000s	Others \$000s	Total \$000s
2020							
Cash	8,869	-	-	-	-	-	8,869
Trade and Other Receivables	65	-	-	-	-	-	65
Trade and Other Payables	(9,613)	-	-	-	-	-	(9,613)
Investments							
Equities	1,316	2,822	408	1,033	196	247	6,023
Fixed Interest	2,401	705	529	2,478	112	-	6,225
Cash deposits	13,289	483	30	203	24	4	14,033
	16,327	4,010	967	3,714	332	251	25,601
2019							
Cash	10,196	-	-	-	-	-	10,196
Trade and Other Receivables	523	-	-	-	-	-	523
Trade and Other Payables	(8,748)	-	-	-	-	-	(8,748)
Investments - split by:							
Equities	2,324	1,665	160	1,340	48	81	5,618
Fixed Interest	189	554	277	387	-	160	1,567
Cash deposits	40,549	-	-	-	-	-	40,549
	45,033	2,219	437	1,727	48	241	49,705

As at 30 June 2020 if the currency on investments had fluctuated by plus or minus 10%, the surplus for the Museum would have been \$0.15 million lower/higher (2019: \$0.016 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 2020 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 \$62,000 higher/lower (2019: \$16,000 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 2020 if the fair value interest rates on fixed interest investment had fluctuated by plus or minus 1%, the surplus for the Museum would have been \$215,000 higher/lower (2019: \$531,000 higher/lower).

11.6.3.3. Other Price Risk

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

A variable of 15% was selected for price risk as this is a reasonably expected movement based on historical trends in equity indexes and the recent uncertainties due to 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 2020 if the equity indexes had fluctuated by plus or minus 15%, the surplus for the Museum would have been \$0.903 million higher/lower (2019: \$0.843 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 1 as at 30 June 2020 of \$13.691m (2019: fair value in level 1 of \$7.818m).

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

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

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

There were no transfers between level 1 and 2 in the period.

12 EMPLOYMENT BENEFITS

12.1. Details of employee benefits are as follows:

	2020 \$000s	2019 \$000s
Current		
Short-term employee benefits		
Annual Leave	1,437	1,291
Sick Leave	67	67
Salary & Wages accrued	967	-
Others	645	-
	<u>3,116</u>	<u>1,358</u>
Current portion of long-term employee benefits		
Long-service Leave	6	38
	<u>6</u>	<u>38</u>
Non-current		
Non-current portion of long-term employee benefits		
Retirement Gratuity	62	62
Long-service Leave	590	513
	<u>652</u>	<u>575</u>
Total employment benefit liability	<u>3,774</u>	<u>1,971</u>

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.

The increase in Annual Leave liability for the year attributes to the recent lockdowns caused by COVID-19 Pandemic, which resulted in many employees cancelling their pre-planned annual leave and others did not utilise their annual leaves due to travel restrictions.

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. The calculations are based on:

- likely future entitlements accruing to staff, based on years of service, years to entitlement, the likelihood that staff will reach the point of entitlement, and contractual entitlement information; and
- the present value of the estimated future cash flows.

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. Termination benefits for voluntary redundancies are recognised as an expense if the Museum has made an offer of voluntary redundancy, it is probable that the offer will be accepted, and the number of acceptances can be estimated reliably. If benefits are payable more than 12 months after the reporting date, then they are discounted to their present value.

13 LEASES

Non-cancellable operating lease receivables and payables are as follows:

	Receivables		Payables	
	2020 \$000s	2019 \$000s	2020 \$000s	2019 \$000s
Not later than one year	101	67	1,253	623
Later than one year and not later than five years	30	69	4,880	2,047
Later than five years	-	-	4,806	3,523
	<u>131</u>	<u>136</u>	<u>10,939</u>	<u>6,193</u>

Operating Lease

Entity as lessor

Operating lease revenue is recognised in the Statement of Comprehensive Income 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 had entered into an arrangement to lease its café area in the Grand Foyer for a term of 21 months commencing April 2020. Rental income for 2020 amounted to \$4,161 (2019: Nil).

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 has two renewal dates. Rental income for 2020 amounted to \$59,920 (2019: 71,920).

The 19 Morgan Street carpark sub-lease arrangement is on a month-to-month lease. Rental Income for 2020 amounted to \$7,920 (2019: \$7,200).

Entity as lessee

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

The Museum has three commitments under non-cancellable leases for 2020 (2019: 3 commitments): 1) A 20 year lease for offsite storage of collections, which commenced

on 01 Jul 2016. The offsite storage lease contains 2 reviews, in the event that the Museum exercises its option to renew; 2) the Lease of 19 Morgan Street, which commenced on 1 November 2017 for an initial term of 3 years with two rights of renewal for a further two years; and 3) a 8 year lease of 33 Broadway Newmarket which commenced on 1 Oct 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
- Regional Facilities Auckland (RFA)
- Auckland Council
- Auckland Museum Institute
- The Auckland Museum Foundation
- Key management personnel

RFA is a statutory body which recommends the appointment of five board members to the Auckland Museum Trust Board and recommends the approval of the Museum's annual plans and annual reports, as referred to in the Auckland War Memorial Museum Act 1996, on behalf of Auckland Council that is presently responsible for paying the annual levy. Financial transactions with Auckland Council include payment of rates and sundry charges 2020 \$0.201 million (2019: \$0.272 million). In 2020 the Museum received a levy of \$32.29 million (2019: \$31.50 million). No sums have been written off or provisions made during the year or at year-end 2020 (2019: \$nil). No balance outstanding as at 30 June 2020 (2019: \$nil).

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

The Auckland Museum Institute is the learned society and membership body, as referred to in the Auckland War Memorial Museum Act 1996. The Auckland Museum Institute appoints four members of the Auckland Museum Trust Board, and supports the Museum in its objectives and functions as specified in the Act. Financial transactions with the Auckland Museum Institute include distribution to the Auckland Museum Institute of the Life Members funds 2020 \$14,600 (2019: \$15,000) and financial contribution of \$536 (2019: \$28,638) to assist in the delivery of agreed annual programme, membership services and development activities. As at 30 June 2020 the Auckland Museum Institute owed to the Museum \$2,321 (2019: \$8,615). 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 2020 (2019: \$nil). As at 30 June 2020 the Museum owed to the Auckland Museum Institute \$nil (2019: \$nil).

The Auckland Museum Foundation is a charitable entity domiciled in New Zealand and registered under the Charities Act 2005. It is established under a Trust Deed of 18 October 1999 and amended on 7 May 2016.

It is an independent body that raises funds to benefit the Museum. In 2020 the Museum received no grants from Auckland Museum Foundation (2019: \$86,307). As at 30 June 2020 The Auckland Museum Foundation owed to the Auckland Museum \$nil (2019: \$60,500). As at 30 June 2020 the Museum owed to the Auckland Museum Foundation \$nil (2019: \$nil).

The Museum provides pro bono accounting and other support services to the Auckland Museum Institute and the Auckland Museum Foundation. Furthermore, the Museum allows these entities 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 2020 (2019: \$nil).

14.3. Remuneration of Key Management Personnel

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

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

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

	2020 Remuneration \$000s	Individuals	2019 Remuneration \$000s	Individuals
Members of the Trust Board	224	10 People	228	10 People
Members of the Taumata-a-Iwi	65	5 People	65	5 People
Executive Team	1,723	8.8 FTE's	1,659	7.8 FTE's
	2,012		1,952	

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	2020	2019
\$100,000 - \$120,000	16	15
\$120,001 - \$140,000	14	17
\$140,001 - \$160,000	6	6
\$160,001 - \$200,000	5	3
\$200,001 - \$300,000	5	4
\$300,001 - \$400,000	1	1
	47	46

15 COMMITMENTS AND CONTINGENCIES

Contingent Liabilities

Provisions for legal claims have been recognised in the financial statements. The Museum Trust Board has based the provision on legal advice received. No information pertaining to these provisions has been disclosed as it may prejudice the outcome for the Museum. The Trust Board continue to update their legal advice as new facts and circumstances arise and provisions are recognised where warranted based on this. There are no other contingent liabilities as at 30 June 2020 (2019: nil).

Contingent Assets

There were no contingent assets at 30 June 2020 (2019: nil).

16 OTHER ITEMS

Inventories

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

Foreign Currency

All foreign currency transactions during the year are brought to account using the exchange rate in effect at the date of the transaction. Foreign currency monetary items at reporting date are translated at the exchange rate existing at reporting date.

Exchange differences are recognised in revenue or expense in the period in which they arise.

Goods and Services Tax (GST)

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

Income Tax

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

Provisions

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

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

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

Payables

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

Interest Expense

Interest expense is recognised using the effective interest method.

The effective interest rate is the rate that discounts estimated future cash payments through the expected life of the financial instrument to the net carrying amount of the financial liability.

17 POST BALANCE DATE EVENTS

The New Zealand government announced a Level 3 lockdown on 12 August 2020 which resulted in the Museum to close-down premises for 2 weeks, reopening again on 31st August under Level 2 restrictions (2019: Nil).

The Museum will continue to follow the guidelines established by the New Zealand government regarding the people movement and premises protocols, in order to restrict the spread of COVID-19 pandemic. Auckland Museum is unable to quantify the ongoing impact of COVID-19 but this is not expected to impact core levy funding from Auckland Council materially. Other than the continuing impact of COVID-19 pandemic, there has been no material subsequent events.



Independent Auditor's Report

To the Members of the Auckland Museum Trust Board

We have been engaged by the Auckland Museum Trust Board (the 'Auckland Museum' or 'Museum') to audit:

- the financial statements of the Auckland Museum which comprise the statement of financial position as at 30 June 2020, and the statement of comprehensive revenue and expense, statement of changes in net assets/equity and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies and other explanatory information, and
- the status of performance measures included in the service performance report of Auckland Museum for the year ended 30 June 2020, collectively referred to as the 'audited information'.

Opinion on the audited information

In our opinion:

- the accompanying financial statements, on pages 31 to 60, present fairly, in all material respects, the financial position of the Auckland Museum as at 30 June 2020, its financial performance and cash flows for the year then ended in accordance with Public Benefit Entity Standards ('PBE Standards').
- the status of the performance measures ('What we achieved'), included in the service performance report on pages 19 to 26, have been presented fairly, in all material respects in accordance with the basis of measurement (included in the service performance report) for the year ended 30 June 2020.

Basis for opinion on the audited information

We conducted our audit in accordance with International Standards on Auditing ('ISAs') and International Standards on Auditing (New Zealand) ('ISAs (NZ)') and our audit of the performance measures in accordance with the International Standard on Assurance Engagements (New Zealand) ISAE (NZ) 3000 (Revised) ('ISAE (NZ) 3000 (Revised)'). Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements and status of the performance measures included in the service performance report section of our report.

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

We are independent of the Company 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 the International Ethics Standards Board for Accountants' International Code of Ethics for Professional Accountants (including International Independence Standards), and we have fulfilled our other ethical responsibilities in accordance with these requirements.

Other than in our capacity as auditor and the provision of assurance advisory services, we have no relationship with or interests in the Auckland Museum. These services have not impaired our independence as auditor of the entity. In addition to this, we and partners and employees of our firm deal with the Auckland Museum on normal terms within the ordinary course of trading activities of the business of the Auckland Museum. The firm has no other relationship with, or interest in, the Auckland Museum.

Other information

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

Our opinion on the financial statements and 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 audited information

The Auckland Museum Trust Board is responsible on behalf of the Auckland Museum for preparing an annual report that includes financial statements and performance measures under section 28 of the Auckland War Memorial Museum Act 1996. This includes responsibility for:

- the preparation and fair presentation of the financial statements in accordance with the Public Benefit Entity Standards;
- the preparation and fair presentation of the service performance report, which includes identifying the objectives and performance targets and other measures by which performance will be judged, and the reporting status of the performance measures ('What we achieved') in accordance with the basis of measurement; and
- for such internal control as the Auckland Museum Trust Board determines is necessary to enable the preparation of the financial statements and service performance report that are free from material misstatement, whether due to fraud or error.

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

Auditor's responsibilities for the audit of the financial statements and status of performance measures included in the service performance report

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion.

Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs, ISAs (NZ) and ISAE (NZ) 3000 will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the audited information.

As part of an audit in accordance with ISAs, ISAs (NZ) or ISAE (NZ) 3000, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the audited information, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

(continued) Auditor's responsibilities for the audit of the financial statements and status of performance measures included in the service performance report

- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Auckland Museum's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Auckland Museum Trust Board in the preparation of the financial statements.
- Evaluate whether the status of the performance measures have been prepared in accordance with the basis of measurement as specified. It is not part of this engagement to consider the completeness of the objectives or the performance measures identified to meet the objectives of the Auckland Museum.
- Conclude on the appropriateness of the use of the going concern basis of accounting by the Auckland Museum Trust Board and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Auckland Museum's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the audited information or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Auckland Museum to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the audited information, including the disclosures, and whether the audited information represents, where applicable, the underlying transactions and events in a manner that achieves fair presentation.
- Obtain sufficient appropriate audit evidence regarding the financial information of the entity or business activities within the entity to express an opinion on the financial statements. We are responsible for the direction, supervision and performance of the audit. We remain solely responsible for our audit opinion.

We communicate with the Auckland Museum Trust Board regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Restriction on use

This report is made solely to the Auckland Museum Trust Board, as a body, in accordance with Section 28 of the Auckland Museum War Memorial Museum Act 1996. Our audit has been undertaken so that we might state to 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 Board as a body, for our audit work, for this report, or for the opinions we have formed.

Deloitte Limited

Auckland, New Zealand
22 October 2020

This audit report relates to the service performance report and financial statements of Auckland Museum Trust Board (the 'Auckland Museum' or 'Museum') for the year ended 30 June 2020 included on the Museum's website. The Auckland Museum Trust Board is responsible for the maintenance and integrity of the Museum's website. We have not been engaged to report on the integrity of the Museum's website. We accept no responsibility for any changes that may have occurred to the service performance report and financial statements since they were initially presented on the website. The audit report refers only to the status of performance measures included in the service performance report and financial statements named above. It does not provide an opinion on any other information which may have been hyperlinked to/from the service performance report and financial statements. If readers of this report are concerned with the inherent risks arising from electronic data communication they should refer to the published hard copy of the audited information and related audit report dated 22 October 2020 to confirm the information included in the audited information presented on this website.

Acknowledgements

Supported by the ratepayers of Auckland



Auckland Museum Institute

Regional Facilities 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