



COVER: TE TATAU KAITIAKI BY RENOWNED ARTIST GRAHAM TIPENE  
(NGĀTI WHĀTUA, NGĀTI HINE, NGĀTI MANU, NGĀTI KAHU, NGĀTI HAUA)  
WELCOMES MANUHIRI TO TE AO MĀRAMA SOUTH ATRIUM.

# ANNUAL REPORT

## 2020-2021





MAIA FADDY  
TE AO MĀRAMA SOUTH ATRIUM

# OUR YEAR IN REVIEW

As we look back on the past year, it is timely to reflect that Auckland War Memorial Museum’s Annual Plan FY 2020/21 was rewritten at a kitchen table during the period of Aotearoa’s Level 4 lockdown. It was a period of great uncertainty as we responded as a nation to the global transmission of COVID-19.

The Plan responded to our changed circumstances and the loss of self-generated revenue streams. COVID-19 resulted in a 19% reduction in our operational cost base, deferral of projects, and adjustment of programmes. Auckland ratepayers enabled Tāmaki Paenga Hira to retain its core functions as a major metropolitan museum for the communities we serve. We are immensely grateful for that.

FY 2020/21 has continued to be a year of disruption shaped by the pandemic. The execution of the Annual Plan has been impacted by three subsequent lockdowns in Tāmaki Makaurau Auckland, necessitating closure or social distancing. We have continued to flex and adjust our plans.

Despite these challenges, it has been a year of significant achievement.

Delays to construction saw us deliver a series of staged openings. It was with great pride that Te Ao Mārama, South Atrium, opened to the public in December 2020, and Aucklanders have responded since that time in their hundreds of thousands. The redevelopment has been recognised by the New Zealand Institute of Architects for Public Architecture and Heritage at their annual Auckland Architecture Awards. Te Ao Mārama marks a milestone in creating a precinct dedicated to cultural welcome, orientation and tikanga.

Tuitui, the Museum’s new bistro and café, was also awarded in the Hospitality category for its warmth and intimacy that fits seamlessly into the Museum’s heritage building.

Our new gallery suite, Tāmaki Herenga Waka Stories of Auckland, opened to the public in March. Aucklanders can now see themselves reflected in the histories and stories presented with over 500 collection items from across the breadth of the Museum’s collections, 25 videos and digital interactives.

Te Whiwhinga The Imaginarium opened in June, concluding the visitor transformation. It provides a dedicated education zone for young learners and an orientation to the Museum’s collections. Outside of education group bookings, these new galleries are open for everyone to explore and enjoy.

Research underpins the work of a major museum. We were delighted to receive the largest single competitive grant for research ever awarded to a museum in New Zealand. The MBIE Endeavour Fund research grant will enable the Museum and its iwi partner, Ngāti Kuri, to deliver transformational environmental research in the Rangitāhua/Kermadec Islands. This will better equip Aotearoa’s response to the pressing issues of climate change and ocean health and will strengthen the synergies between mātauranga Māori and science.



Research funding was also secured for The Noises Islands Marine Restoration and Protection Project, enabling the restoration and regeneration of the marine environment surrounding The Noises Islands in the Hauraki Gulf Marine Park.

Auckland Museum's online presence has continued to go from strength to strength. Building on a strong relationship with the Wikimedia Foundation, the Museum was fortunate to receive funding for a Wikimedian in Residence who spent several months loading and linking hundreds of articles contained in digital copies of the Records of the Auckland Museum dating back to 1930, vastly increasing the reach of the Museum's wealth of published research. This work, along with continued volunteer efforts linking images of the Museum's collections to Wikipedia pages, has seen extraordinary growth in the number of people worldwide accessing the Museum's material online. Over the course of the year, there have been over 53 million views of the Museum's collections and they are now represented in over 130 languages throughout Wikipedia.

As we conclude the year, our digital leadership has been recognised with the announcement we have been successful in securing funding by becoming the nation's centre of excellence for the Biodiversity Heritage Library, in partnership with the Smithsonian Libraries and institutions globally. This initiative will enhance international scientific research through the provision of digital information about the endemic natural heritage of Aotearoa and the biodiversity of our flora and fauna.

The repurposing of the old retail store in the Grand Foyer to become the Te Taunga Community Hub provides a unique opportunity and space for Auckland's diverse communities to tell their stories and reflect what they want to share about themselves in their own way. We warmly welcomed the Mauke Cook Islands community to share the story of their homeland through taonga.

We could not have realised our vision without the support of a wide range of individuals, communities, and organisations, whose generosity ensures that Auckland Museum can meet the demands of visitors today and into the future. We are immensely grateful to the ratepayers of Auckland and Auckland Council for their ongoing support as the Museum's primary public funder.

In looking back at the year, we particularly want to acknowledge and thank the people of Tāmaki Paenga Hira, our staff and volunteers for their resilience and optimism in the face of challenges outside our control. It is fitting then that in looking at our year in review, we share a snapshot of our achievements through the eyes of our people.

Ngā mihi nui

*David Gaimster*

Dr David Gaimster  
Chief Executive,  
Tāmaki Paenga Hira  
Auckland War  
Memorial Museum

*John Judge*

John Judge  
Acting Chair,  
Auckland Museum  
Trust Board



TĀMAKI HERENGA WAKA  
STORIES OF AUCKLAND

# SHARING OUR HIGHLIGHTS

OVER

**513,500**

ONSITE VISITS DESPITE THREE  
LOCKDOWNS AND CHANGING  
ALERT LEVELS

**112,362 PEOPLE**

VISITED THE INTERNATIONAL SPECIAL  
EXHIBITION **BRICKMAN AWESOME:  
EPIC LEGO® BRICK CREATIONS**

**18,000**

PEOPLE RETURNED TO COMMEMORATE  
ANZAC DAY AT AUCKLAND MUSEUM

OVER

**2.5 MILLION**

PAGE VIEWS OF **ONLINE CENOTAPH**

WITH **7,264**

**IMAGES UPLOADED** TO ENRICH  
THE NATIONAL DATABASE

AND OVER **94,000**

**DIGITAL POPPIES LAID**

**\$13.3 MILLION**

AWARDED TO THE MUSEUM  
AND IWI PARTNER NGĀTI  
KURI TO UNDERTAKE  
TRANSFORMATIONAL  
ENVIRONMENTAL RESEARCH  
OVER FIVE YEARS

**6**

**NEW TOUR PRODUCTS**  
DEVELOPED FOR THE  
LOCAL/DOMESTIC  
MARKET

**98%**

**VISITOR SATISFACTION**

**1 WIKIPEDIAN  
IN RESIDENCE**

AUCKLAND MUSEUM'S  
COLLECTIONS REPRESENTED  
IN **130 LANGUAGES**  
THROUGHOUT WIKIPEDIA

OVER

**6.3 MILLION**

**VIEWS OF THE MUSEUM  
WEBSITE** (A 28% INCREASE  
IN ONLINE VIEWS ON  
PRIOR YEAR)

OVER **470 APPLICATIONS**  
RECEIVED FROM STUDENTS ACROSS A RANGE  
OF **ACADEMIC DISCIPLINES** AND FROM  
MORE THAN SEVEN TERTIARY INSTITUTIONS,  
TO SECURE A POSITION IN THE **MUSEUM'S  
FIRST SHELDON WERNER SUMMER STUDENT  
PROGRAMME**

**3 AWARDS**

RECEIVED AS RECOGNITION BY THE  
NEW ZEALAND INSTITUTE OF ARCHITECTS  
AT THE **ANNUAL AUCKLAND ARCHITECTURE  
AWARDS 2021**

- **2 FOR THE REDEVELOPMENT OF AUCKLAND  
MUSEUM'S SOUTH ATRIUM TE AO MĀRAMA,**  
IN BOTH PUBLIC ARCHITECTURE AND  
HERITAGE CATEGORIES
- **1 AWARD FOR TUITUI BISTRO & CAFÉ**  
IN THE HOSPITALITY CATEGORY

TE AO MĀRAMA WINS THE **SUPREME AWARD  
AND CIVIC AWARD AT THE NEW ZEALAND  
INTERIOR AWARDS JUNE 2021**

**127%** **INCREASE IN ONLINE  
VIEWS WITH OVER**

**NEARLY 54 MILLION VIEWS**

OF THE MUSEUM'S COLLECTIONS THROUGH  
PARTNER WEBSITES AND PORTALS.

UP FROM **22 MILLION** LAST YEAR

# REACH OUT TO MORE PEOPLE

**Irrespective of whether the audience is local, national, or global, there is a way for everyone to engage with Auckland Museum, be it onsite, offsite or online.**

Over 513,000 visitors visited the Museum onsite over the year, despite a year which continued to be impacted by Auckland's lockdowns and changing Alert Levels in response to COVID. Opening hours have been extended to optimise public access to the Museum, and the introduction of Twilight Tuesdays, a weekly regular late opening, continues to build a steadily increasing following. Our international special exhibition programme began in December with 112,362 people visiting Brickman Awesome: Epic LEGO® Brick Creations over its extended run. New galleries and public spaces opened and are being enthusiastically received by an eager public.

June saw the repurposed store space in the Grand Foyer open as Te Taunga Community Hub. A new community-led gallery, we welcomed Auckland's Mauke community to present Te Mekameka o toku Ipukarea: The Treasures of my Homeland. Through personal stories, members of the community shared how their taonga reflects their heritage and culture, past and present. Given the rich cultural diversity of Tāmaki Makaurau, we look forward to sharing the stories of our communities with Auckland's public well into the future.

Online, the global reach of the Museum's collections has increased by 127% over the past 12 months to exceed 53 million views. Audiences responded to the stories shared about the Museum's mahi on social media, as well as entering competitions, doing quizzes, watching videos and scrolling photos with over half a million engagements through likes, comments, shares, saves, clicks, retweets and replies.

## Tony Wang Visitor Host

Every Auckland resident is entitled to free general admission to their Museum. Signing up for a free MyMuseum card provides Aucklanders with a personalised card and a barcode for easy scanning and streamlined access on arrival.

For Aucklanders who wish to experience more of their Museum, an exciting Museum Membership programme was launched in November 2020. Members are the first to see new exhibitions, have the opportunity to purchase discounted tickets to Museum events, enjoy exclusive opportunities to meet the team, see behind the scenes, and take part in a rich programme of events. Museum Membership also allows Members to enjoy every paid exhibition with free and unlimited access.

Visitors can choose from three Membership offers which enable Members to see more, do more and experience more from their Museum, depending on their preference for what they are looking for from the relationship. They can become a Museum Member, Auckland Museum Institute Member, or a Tautoko Member.

Tony Wang has been a Visitor Host at Auckland Museum for almost two years and has sold the most Museum Memberships since the programme launched. Fluent in Mandarin and English, Tony attributes his success to his love of meeting people from different countries.

"One of the things I most enjoy about working at the Museum is the diversity of people who work here and those people who visit with us," he says. "Coming from a customer-facing



TONY WANG  
TE AO MĀRAMA SOUTH ATRIUM



KATHLEEN MCGHIE AND KELLY BEWLEY  
TUITUI MUSEUM BISTRO & CAFÉ

background, I love meeting people. It's great to talk with visitors from other parts of New Zealand about what they like most about Auckland Museum. And I'm looking forward to welcoming back visitors from all over the world when our borders are open."

Despite the ongoing impacts of COVID lockdowns and changing Alert Levels, 513,510 visitors visited the Museum in FY 2020/21. Since November, 2,300 have signed up as Museum Members.

Tony says that the membership programme allows Aucklanders to develop a closer relationship with their Museum and the benefits are significant, especially for families.

"Members visit more often. And they save more money. When you factor in the discounts in the Museum store and cafés on top of the free entry to international exhibitions, the value really stacks up," he concludes.

---

### Kathleen McGhie Head of Learning and Public Programmes

Tāmaki Paenga Hira believes that museums should be inclusive spaces for everyone. Recognising the accessibility issues presented for children and adults with high sensory needs, the Museum created a series of sensory-friendly Quiet Hours sessions at the Brickman Awesome: Epic LEGO® Brick Creations exhibition. These sessions were designed to be welcoming to people who may prefer a quieter environment, including those who are autistic or neuro-diverse or who become easily overwhelmed.

Working with Autism New Zealand, Kathleen McGhie and her team considered every step of the visitor experience in detail. During Quiet Hours, visitor numbers were limited, soundscapes were turned off, and a quiet space created should visitors feel the need to take a break. This included a wide range of operational details such as removing ticket

scanners, reducing lighting, and ensuring that no one had to queue. Quiet Hours visitors were provided with social script maps that allowed parents and children to understand what to expect. People who booked for Quiet Hours were also encouraged to bring items such as sunglasses or noise-cancelling headphones to make their visit more comfortable.

"While the shift to Level 3 COVID status in March inevitably impacted the planned Quiet Hours programme, its success means we will look to replicate the Quiet Hours offering for our upcoming international touring exhibitions," says Kathleen.

Kathleen brings a wealth of culture and heritage experience to Auckland Museum. Born in West Auckland of Rarotongan and Ngāti Maniapoto (Tainui) descent, Kathleen worked in the television industry for ten years, production managing local programmes before moving to London. There she worked for the Science Museum London as a Visitor Experience Manager, hosting over three million visitors each year, delivering the performance and visitor experience of international touring exhibitions and the museum's commercial experiences.

"Feedback to the Quiet Hours from parents and Autism New Zealand has been heartening," says Kathleen. One parent described the experience as, "The happiest my child has ever been!"

---

### Kelly Bewley Head of Exhibitions

One of the few museums in the world right now with the ability to bring an exciting range of global touring exhibitions to our domestic audiences, the first of these Brickman Awesome: Epic LEGO® Creations opened to the public in December 2020, eagerly anticipated by an avid audience. The exhibition was extended by eight weeks to finish in early May 2021, with over 112,000 visitors taking part in the experience.

Kelly Bewley (Ngāti Kahungunu) was appointed to the role of Head of Exhibitions in 2020. Born in Pukekohe and schooled in Taranaki, Kelly is experienced in working in museums, both in Auckland and Melbourne, and with a period of time spent travelling with internationally developed exhibitions throughout Aotearoa, Sydney, and Taiwan, it was fair to say that the challenges presented in securing a pipeline of international touring exhibitions during a worldwide pandemic was a new environment in which to operate.

"Never has there been a more important time to bring the world to Auckland, particularly in these travel-constrained times," says Kelly.

"However, much of the planning and project management required to stage this exhibition happened during lockdowns via Zoom." This also led to much tighter time frames to assemble the enormous Lego installations due to changes in Alert Levels and logistical issues associated with international freight.

"The learning from staging Brickman Awesome during a pandemic has informed our thinking for presenting our future international exhibitions," Kelly continues. "The period Brickman Awesome: Epic LEGO® Creations was on the floor involved two additional Auckland-wide lockdowns and extended periods at Alert Level 2 requiring social distancing. We had to put in place COVID-19 protocols to ensure our visitors were kept safe."

"The international exhibition programme complements our Museum-curated collections-based exhibitions," says Kelly. "This enables a balance of international and local Auckland Museum collection-based exhibitions to be shared with the public."

"We are privileged to bring the wonders of the natural, scientific, and cultural world to New Zealanders. Looking ahead, we are confident our international special exhibition programme for FY 2021/22 and beyond will become a regular highlight of the public experience for Aucklanders and visitors to our city," Kelly says.

# TRANSFORM OUR BUILDING AND COLLECTIONS

**We continue to act as a kaitiaki in caring for the city's much-loved heritage building in order that it will stand for today and for future generations, and through our professional stewardship, we continue to care for our collections.**

FY 2020/21 concluded a period of significant visitor transformation at Tāmaki Paenga Hira. With building works delayed by COVID-19, Te Ao Mārama, the South Atrium, launched to the public in December 2020, creating a new public precinct combining mana whenua welcome, cultural orientation and generous manaakitanga. Resolving the tensions between the Museum's monumental heritage architecture and its contemporary responsibility to social inclusion and diverse communities of interest, the Museum building has been described as "transformed into a space for decolonisation to begin", (Dr Albert Refiti, Auckland University of Technology).

In February, gallery suite Tāmaki Herenga Waka Stories of Auckland opened, capturing the thoughts and experiences of the many people that make up Aotearoa's most diverse city. The June completion of Te Whiwhinga The Imaginarium focuses primarily on school students and educational groups. Outside education group bookings, these new galleries are open to everyone to explore and enjoy.

This brings to a conclusion an intensive period of building works.

## Lizzie Wratislav Senior Interpretive Planner

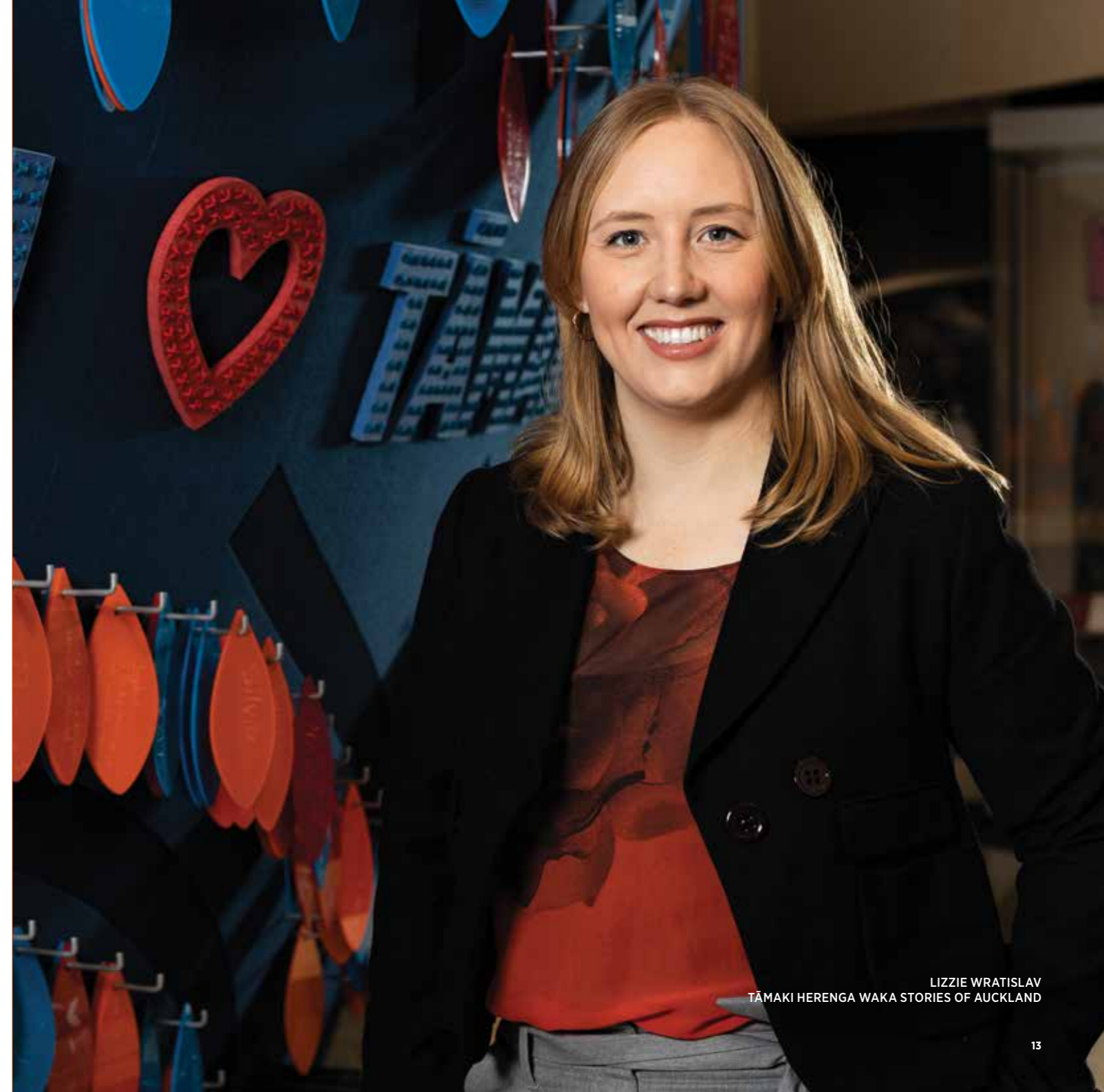
Tāmaki Herenga Waka opened in March 2021. This new permanent gallery suite shares the stories of the people and places that make up Tāmaki Makaurau. Tāmaki herenga waka means the gathering place of many waka. The vision for the galleries was to create a dedicated space for visitors to examine and relate to Auckland – both in its past and current states – as well as a participatory space for exploring the future of New Zealand's largest city.

Senior Interpretive Planner Lizzie Wratislav explains why the Museum has deliberately shunned a linear narrative approach to sharing Auckland's history. "Our aim for Tāmaki Herenga Waka Stories of Auckland was to ensure that Aucklanders could see themselves or a story that they identify with in some form within these galleries," she says.

With a Master's in Museum Studies from the Ecole du Louvre and experience in museums here and in the United Kingdom, being part of the development of the new suite of galleries was an opportunity that Lizzie relished.

"The brief to create galleries that would reflect one of the most diverse cities in the world was both an exceptional challenge and great privilege," says Lizzie.

The stories of Auckland are shared through more than 500 objects on display, many from the Museum's own collections and more than 60 taonga that have been generously loaned by communities, individuals and other institutions. "These items have been chosen to capture the experiences of the many people that live in Tāmaki Makaurau and personally, this project has been my induction to life in Auckland as I have worked on the development of these galleries almost exclusively in the four years since I moved here," says Lizzie.



LIZZIE WRATISLAV  
TĀMAKI HERENGA WAKA STORIES OF AUCKLAND

Combining contemporary and historical content, immersive multimedia experiences, films, audio stories, and hands-on interactives, Tāmaki Herenga Waka is a new type of permanent gallery.

A range of storytelling media is used throughout the galleries to offer different perspectives. Striking data visualisations provide insights into how the city has changed over time and how it may look and feel in the future. Shying away from focusing just on famous places and faces, Tāmaki Herenga Waka is also rich in lesser-known stories of the region.

Lizzie says that there is something for everyone in these galleries, whether they are visitors or residents of the city, but the primary audience is Auckland families.

“The galleries were also developed for international audiences, so we’re looking forward to welcoming those visitors through our doors when we’re able to,” she adds.

### Olivia Taouma Teu le Vā Manager

Reopened to the public in December 2020, the contemporary renewal of the South Atrium, Te Ao Mārama, deepens the relationship between the Museum, and its unique place in Tāmaki Makaurau, delivering bicultural spaces and culturally enriching the visitor experience.

Olivia Taouma, the Museum’s Teu le Vā Manager, has responsibility for the development and delivery of the Pacific Dimension Plan, which aims to attract more people of Pacific heritage to visit and explore their own history, culture and traditions.

“Auckland Museum’s collection of Pacific taonga (artefacts) is the largest in the Southern Hemisphere and covers cultures including those from West Papua, Hawaii and Rapa Nui,” says Olivia. She believes the best part of her role is getting to see Pacific communities engaging with their collections.

“Seeing people find taonga of connection and personal significance is incredibly powerful,” she says.

Olivia played an integral role in the development of Te Ao Mārama, working with Pacific communities to ensure that they are represented in the new South Atrium.

The Tanoa (Pasifika kava bowl), a feature of the 2006 extension, represents the gathering of people in a space. Previously the Tanoa was only partially visible to the public. Today it is fully realised, suspended as a circular bowl above a precinct dedicated to cultural welcome, orientation and tikanga.

“The artworks here honour the connections between mana whenua and Pasifika and in doing so uplift the mana of Te Ao Mārama,” says Olivia. Together, the architecture and artwork pay tribute to the Museum’s heritage and connect visitors to the building, the Museum collections and its context in Tāmaki Makaurau, and beyond to Aotearoa and the South Pacific.

Olivia makes the comment that Te Ao Mārama is a uniquely Auckland Museum design. “It’s a really inclusive space,” says Olivia. “And it’s already well used as a welcome space enabling us to extend the manaakitanga this Museum is known for, reflecting our unique cultural identity here.”

Winner in the Heritage and Public Architecture categories of the Auckland Architecture Awards 2021 and shortlisted by the National Architecture Awards 2021 of the New Zealand Institute of Architects, redevelopment of Te Ao Mārama recognises Auckland Museum and its architects, Jasmax with FJMT and DesignTribe, along with heritage architects Salmond Reed.

The judges’ citation noted: “The new South Atrium renovation brings balance to the original European architecture and embeds mana whenua and Pacific narratives into the Museum’s civic spaces. Te Ao Mārama sets a new precedent and lays down a challenge to all who visit it to see their Museum, and their heritage, afresh.”

“It’s a really inclusive space and it’s already well used as a welcome space, enabling us to extend the manaakitanga this Museum is known for, reflecting our unique cultural identity here.”

OLIVIA TAOUMA, TEU LE VĀ MANAGER

OLIVIA TAOUMA  
TE AO MĀRAMA SOUTH ATRIUM



KAHUTOI TE KANAWA & VASITI PALAVI  
CONSERVATION LABORATORY  
KETE, 2005. DAVID E THOMAS. AWMM. 2017.55.1.

"The most significant and rewarding part of the loans programme is the ability to enable the Museum's collections and taonga to be made accessible to a wider audience, particularly descendant communities."

VASITI PALAVI, HEAD OF COLLECTION CARE

## Vasiti Palavi Head of Collection Care

Acting as a kaitiaki of collections, Tāmaki Paenga Hira Auckland Museum's vast collections allow us to research, interpret and communicate our understanding of the environments and cultures of Auckland, Aotearoa, the Pacific, and the world. Our collections are categorised into three areas: Natural Sciences, Human History and Documentary Heritage.

Vasiti Palavi (Te Rarawa, Ngāti Kuia, Hoi Tongatapu, Leimatu'a Vava'u) has had the privilege of caring for the Museum's taonga in a range of roles since 2009. Starting as a Collections Technician she was promoted to Senior Collection Manager roles for the Natural Sciences and Human History collections before taking on her current role in May 2020.

Now as Head of Collections Care, Vasiti leads the department that is responsible for maintaining and improving the physical condition of the collection, while maximising the accessibility and utility of the collection. This is achieved by a team of highly specialised technicians, collection managers and expert conservators who deliver a comprehensive programme of interventive and preventative conservation care for the Museum's collections and taonga.

An important component of a museum's role is the lending of collection items and taonga, making them available for descendant communities, education, research, and enjoyment by the public. The strength of the Museum's loans programme is seen in the continued demand year on year for access to our collections by iwi, hapū and whānau Māori, international and national museums and galleries and academic colleagues.

"Loan requests are carefully considered to assess and manage the risks to collections and the benefits and outcomes to sharing the collection with the community," says Vasiti.

Over the last year, Vasiti and her team have facilitated more than 60 outgoing loans comprising more than 800 objects or specimens across the breadth of the collections and over 200 incoming loan items.

"The most significant and rewarding part of the loans programme is the ability to enable the Museum's collections and taonga to be made accessible to a wider audience, particularly descendant communities. Facilitating access to those who whakapapa to the taonga enables a transformative experience that we cannot always achieve onsite at the Museum. The inter-generational engagement and knowledge transfer is profound and empowers cultural identity. These opportunities create a richer experience of reciprocity and deepens our engagement with our communities," says Vasiti.

The Collection Care team takes great pride in preparing the collections and taonga for loan, ensuring they are assessed, conserved and packed to provide ongoing stability and safe transit.

"We processed incoming loans from over 20 private and institutional lenders for our new gallery Tāmaki Herenga Waka Stories of Auckland," Vasiti explains. "Comprising some 58 objects, these objects helped us to make visible and share the unique stories of the people who have made Tāmaki Makaurau their home."

One of the ways the world has changed since COVID is no more apparent than the mobility of collections. Loans were restricted or halted entirely to reduce the risk of object or specimen loss through unreliable mail and freight networks, or staff not being present in other parts of the world to receive objects.

"No new loans were approved for international institutions as the safety of taonga and specimens could not be guaranteed," Vasiti observes. "However, local loans have now recommenced and we are once again able to share objects/taonga with communities and institutions across Aotearoa."

# STRETCH THINKING

There has never been a time in our history when scientific and cultural research has been more important. As Aucklanders seek to understand and respond to challenges facing our world, Auckland Museum is uniquely positioned to share knowledge through scientific research, communication and education.

Tāmaki Paenga Hira Auckland Museum's research strategy is built on a 165-year foundational legacy of collections, research, scholarship and innovation that has contributed to understanding the world around us. As New Zealand's oldest research institution, we have always put research at the heart of our activities and aspirations.

Our research is vital to the kaitiakitanga of the Museum's taonga and collections and to ensuring that Auckland Museum is a place for all to reflect on the past, embrace the present, and look towards the future. It enables the generation of stretch thinking through new knowledge and ideas. We communicate our scientific research widely, inspiring interest in the world around us and informing decision-makers, thus making important contributions to society and the environment.

Central to our research is our 4.5 million object heritage asset and our diverse and specialised expertise. This globally unique resource enables a research approach that is interdisciplinary, collaborative and connected. The intention is that our research will be visible and meaningful, creating change and leaving a legacy for future generations.

## Dr Tom Trnski Head of Natural Sciences

Rangitāhua, a series of islands halfway between mainland Aotearoa and Tonga, comprises both internationally significant terrestrial nature reserves and Aotearoa's largest marine reserve. It is scientifically identified as one of only four pristine marine ecosystems on Earth and, as a result, contains a fully functional marine ecosystem. It is a critically understudied part of Aotearoa's Exclusive Economic Zone, and there has been a severe lack of strategic science investment in what is one of the world's most significant ecosystems. Meanwhile, due to its pristine nature and lack of significant human impacts, the islands can serve as a bellwether for the effects of climate change.

In September 2020, Tāmaki Paenga Hira Auckland Museum and Ngāti Kuri succeeded in establishing a joint research programme focused on Rangitāhua/Kermadec Islands. The research programme, co-led by Dr Tom Trnski (Tāmaki Paenga Hira Auckland War Memorial Museum) and Sheridan Waitai (Ngāti Kuri), will focus on the biodiversity and ecosystems of Rangitāhua/Kermadec Islands, and through a mātauranga lens will translate the resulting research evidence into tangible tools for iwi-led management of the Rangitāhua environment.



DR TOM TRNSKI  
MARINE COLLECTION STORE

“The programme received \$13.3 million in research funding from the Ministry of Business, Innovation & Employment’s Endeavour Fund,” says Tom. “This is the first time that a New Zealand museum has been awarded such a significant Endeavour Fund Grant.”

A five-year research programme in partnership with Ngāti Kuri, the research team will also partner with the University of Auckland, Massey University, Unitec, NIWA and Manaaki Whenua Landcare Research.

“The research team will adopt a transformational approach to informing the ecosystem management of this marine reserve space by identifying tohu (indicators) of ecosystem change within a kaupapa Māori framework,” Tom explains.

Tom and his colleagues from the Museum’s Natural Sciences team have had a long association with Ngāti Kuri. In recent years, their rohe has been the site of the Museum’s annual BioBlitz. Tom is passionate about the importance of immersing children in science. “Ngāti Kuri’s rohe at the top of Te Tai Tokerau Northland is home to two of the most remote schools in New Zealand. Through our partnership with this iwi for BioBlitz, we have seen that engaging tamariki in biodiversity science leads to greater connection to their local environment,” he says.

Growing up in a beachside suburb in Melbourne, Tom spent his childhood summers exploring the local rockpools. Once he learnt how to snorkel, his interest in marine life expanded and continues to this day. Tom spent over 20 years at the Australian Museum, Sydney, before moving to Auckland Museum in 2007.

***“Tō tātou hā i te tuatahi ko te moana, hā tuarua nō tātou te whenua - our first breath is from the ocean our second from the land”***

– Ngāti Kuri whakatauki.

## Dr Sarah Knowles Research Manager

Peer-reviewed by our partner universities, the Museum’s Research Strategy enables a research approach that is interdisciplinary, collaborative and connected. Central to our research is the 4.5 million object heritage asset and our diverse and specialised expertise.

A key strand of the research strategy is the Tertiary Student Framework, developed to strengthen partnerships with the tertiary sector, foster collaboration, and build museum-sector skills within the future workforce. Enabling students to develop their experience across a breadth of museum practice areas, Auckland Museum is an ideal site of investigation for tertiary students, offering globally significant collections, a rich research history and staff with internationally recognised expertise.

A new Summer Student Programme was developed in 2020 to support tertiary students and enhance graduate employability by offering workplace and applied learning opportunities at the Museum.

Research Manager Dr Sarah Knowles says, “The Sheldon Werner Summer Student Programme generated over 470 applications from students across a range of academic disciplines and more than seven tertiary institutions nationwide.”

Supported by philanthropy, eight students joined the Museum in November 2020, engaging in a variety of projects, ranging from botanical research to virtual reality trials. Their ten weeks culminated in presentations to Museum staff, university partners and external guests where they shared their experiences, key learnings and recommendations.

Sarah says that the high response rate and diversity of applicants prove the value of the Summer Student Programme. “It gives students a chance to understand how their training aligns with potential roles in the research, museums and wider culture and heritage sectors,” she says. The value

“It gives students a chance to understand how their training aligns with potential roles in the research, museums and wider culture and heritage sectors.”

**DR SARAH KNOWLES,  
RESEARCH MANAGER**

that summer students receive from their placements is more than just vocational guidance. Sarah says that each student has a specific research project to work on within the Museum. Each project has agreed learning outcomes, and student work is evaluated against specific goals that add transferrable skills while benefitting the Museum.

Sarah herself knows the value of research and collaboration between the tertiary sector and external organisations. Prior to joining Auckland Museum, she earned a PhD from Virginia Tech, then spent ten years in research within New Zealand primary industries before spending five years as a Senior Research Fellow at Auckland University, within the longitudinal study Growing Up In New Zealand. This powerful data set has been a vital tool for successive New Zealand governments, and its findings have informed policy development to improve the quality of life for all New Zealanders.

Sarah is delighted that the Summer Student Programme will expand to provide more opportunities across new projects in the Museum later in 2021. “Research should make the world a better place, and Auckland Museum is ideally placed to contribute to improving lives through education,” she says. “What better reason is there to come to work each day?”.



**DR SARAH KNOWLES & ZARA SKUSE  
HERBARIUM**



LEONE SAMU TUI  
DOCUMENTARY HERITAGE COLLECTIONS STORE

**Leone Samu Tui**  
**Associate Curator**  
**Documentary Heritage**  
**(Pacific Collections)**

Auckland Museum has a rich Documentary Heritage collection, with more than 3.2 million taonga across its pictorial, published and unpublished collections. These items range from ephemera, photographs, paintings and drawings to charts, manuscripts, and oral histories, as well as all manner of rare heritage publications.

Leone Samu Tui started her career at the Museum as an assistant for the Armoury and Te Kakano Information Centres before transferring to the Research Library, which also included taking a secondment as a product specialist for the upgrade of the Online Cenotaph. In February 2016, Leone commenced her dream job as a Collection Technician in the internationally groundbreaking Pacific Collections Access Project, cataloguing and connecting taonga with Pacific communities in Auckland. She saw the project through to completion in mid-2019 before being appointed in January 2020 to her first curatorial role as inaugural Associate Curator for Pacific Collections in Documentary Heritage.

“This recent role is essentially connecting communities with their taonga as opposed to being in charge of any one particular collection type,” Leone says. “Building and maintaining engagement with diverse Pacific communities is fundamental to my work, and I appreciate that the Museum recognises this as a priority,” she notes.

With the wider efforts across Aotearoa to reinvigorate Pacific languages and cultural art forms, Leone’s curatorial focus is two-fold: resurfacing Pacific taonga and Indigenous knowledge in the Documentary Heritage collections and developing a programme of contemporary collecting that reflects Pacific peoples’ experiences in Tāmaki Makaurau Auckland. She is especially proud of the work that the Museum has delivered online across successive Pacific Island

“Building and maintaining engagement with diverse Pacific communities is fundamental to my work, and I appreciate that the Museum recognises this as a priority.”

**LEONE SAMU TUI, ASSOCIATE  
CURATOR DOCUMENTARY HERITAGE  
(PACIFIC COLLECTIONS)**

Language Weeks in 2020, that saw Collections and Research staff hold online talanoa and knowledge exchange alongside community knowledge holders.

Outside of the Museum’s walls, Leone has recently completed a Bachelor of Arts (Hons) in Pacific Studies, approaching her dissertation as an autoethnographic examination of Teu Le Vā, Auckland Museum’s Pacific dimension. In 2020, she became a member of the steering group for the Pacific Virtual Museum pilot project, funded by the Department of Foreign Affairs and Trade in Australia and implemented by the National Library of New Zealand, Te Puna Mātauranga, in collaboration with the National Library of Australia. This pilot will run until February 2022. The Pacific Virtual Museum Project, and the resulting online platform [digitalpasifik.org](https://digitalpasifik.org), aims to empower people in and of the Pacific Islands, enabling them to see, discover and explore items of digitised cultural heritage that are held in collections around the world.

Leone finds all these aspects of her work personally affirming. “Established research shows that our Pacific young people growing up in Aotearoa New Zealand thrive when they have a grounded sense of cultural identity,” she says. “Young Pacific people may not be aware these items or records exist, and we want to connect them with these aspects of their own culture and history whether in person or online,” she concludes.

# LEAD A DIGITAL MUSEUM REVOLUTION

We have continued to deliver to our aspiration of being an innovative and leading digital Museum. Onsite, the addition of new galleries has transformed our visitor experience, enhanced with rich digital content and interactivity.

Online, we have continued to broaden the reach of our collections to connect with local, national and global audiences to generate over 53 million views of the Museum’s collections through partner websites and portals. With funding from the Wikimedia Foundation, we have hosted a Wikimedian in Residence to further drive accessibility, and with funding from Internet NZ, developed te reo translations for Collections Online and Online Cenotaph user interfaces. Auckland Museum’s collections are today represented in 130 languages throughout Wikipedia.

Engagement from the public through social channels has been driven by a wide range of content. Aucklanders responded to the stories shared about the Museum’s mahi, as well as entering competitions, doing quizzes, watching videos and scrolling photos. In the last year, we had over over 6.3 million views of our website and over half a million engagements through likes, comments, shares, saves, clicks, retweets and replies. Whilst the Museum’s social media audience may not be the size of some of New Zealand’s power brands, our engagement levels continue to punch well above their weight.

In a world still impacted by a global pandemic, there has never been a time where online accessibility has been more important.

## Kelly Skelton Senior Manager Digital Experience

Digital experiences found in galleries across the Museum enable visitors to gain a rich experience of the collections and stories that are held within the building. They transform storytelling by providing immersive moments, which educate and entertain visitors of all ages.

Kelly Skelton is responsible for leading the Digital Experience team. Working closely with colleagues across the Museum, they create engaging digital experiences onsite, offsite and online. Her team is made up of a range of digital experts, including developers, producers, project managers, audiovisual technicians and digital experience specialists. Together, they are responsible for sharing the stories of the Museum’s collections across many digital platforms.

Kelly describes in-gallery digital experiences as opportunities to connect with visitors by using a sense of scale and adding deeper layers of content about people, taonga and objects. And it’s not only collections that benefit from digital interpretation. The new Tāmaki Herenga Waka galleries host two powerful digital experiences that showcase the diversity of Auckland’s physical landscape and how people live, work and play in the city.

Kei Kone Koe/You are Here provides a hub for visitors at the heart of Tāmaki Herenga Waka. Through scale, images and sound, Kei Kone Koe reveals the unique qualities of Auckland’s landscape and takes visitors on a journey through time to explore the initial development of the city, how it has changed, and the impacts of the city’s growth over time. The experience features a central 3D printed topographical map of Auckland surrounded by a 360-degree cyclorama, on which content is projected and synchronised across both surfaces.



KELLY SKELTON  
TĀMAKI HERENGA WAKA STORIES OF AUCKLAND



VICTORIA PASSAU & ZOË RICHARDSON  
READING ROOM

“The Rarau Mai/Living City gallery is a first for a New Zealand museum. This room features large-scale dynamic data visualisations to tell the story of Auckland through three lenses: people, environment and systems,” says Kelly. “Rarau Mai uses what we know from a variety of data sets to educate visitors and residents about how our city operates and to project scenarios for Auckland’s future.”

Kelly says that what she loves most about her role is seeing visitors interact and respond to the digital experiences they create. “We spend months working on these experiences, so when they finally launch, it’s so rewarding to see how people engage with them,” she says. One such example is the Under the Tanoa projection experience in Te Ao Mārama. “It’s very special walking through the space, seeing tamariki playing and interacting with the stories, creating their own unique memories,” Kelly concludes.

For Kelly, the best thing about working at the Museum is being part of a cultural organisation that is a kaitiaki for Auckland’s taonga. “There are not many other workplaces where you can do that; it’s a real privilege to work here,” she says.

---

### Zoë Richardson Image Orders and Permissions Manager

Zoë Richardson is Image Orders and Permissions Manager in the Collection Information and Access team. She oversees copyright and intellectual property for Auckland Museum’s collections and responds to requests from the public and colleagues for images of collection objects. The Museum supplies more than 5000 images annually for exhibitions, research, print publications and other media, and for iwi and whānau uses.

Auckland Museum strives to reach more people and to open the collections to the widest possible audience. However, images and data require the same sensitivity as

objects: they carry meaning associated with taonga (and the subjects they depict) well beyond mere events or records.

Balancing this sensitivity with the Museum’s commitment to enabling access to collections for wider research is familiar territory for Zoë as a former medical science researcher at the University of Auckland. Over the past eight years at the Museum, Zoë has continued building her knowledge of copyright issues and best practice, having completed Harvard Law School’s CopyrightX course this year. She also shares her expertise in the GLAM sector and contributes to the wider discussion about copyright and open access as a member of the Library and Information Association of New Zealand Aotearoa Standing Committee for Copyright.

New Zealand is presently reviewing its Copyright Act, and Zoë is advocating for a technology-neutral copyright framework to accommodate the rapidly advancing digital and technology space. “This is a once-in-a-generation opportunity to advocate for the cultural sector and our audiences,” Zoë explains.

Zoë is passionate about ensuring that people and whānau can access their taonga and cultural heritage digitally, now and in the future.

“The best thing about my role is that I get to see the breadth of our collections, but the real value for me is having these items seen, shared and enjoyed,” she notes.

---

### Victoria Passau Collection Manager Online Cenotaph

Tāmaki Paenga Hira Auckland Museum strives to be a kaiāwhina (advocate) in the revitalisation and retention of te reo Māori. Most recently, we have translated our Collections Online and Online Cenotaph user interfaces into te reo Māori. Made possible

by an Internet NZ grant as their most recent funding round focused on projects that support digital inclusion in Aotearoa, the translation means that visitors can now search and read about our records in both te reo Pākehā and te reo Māori.

One of the Project Leads on this initiative was Victoria Passau, who has been Collection Manager, Online Cenotaph at Auckland War Memorial Museum since 2014. Responsible for the management of Online Cenotaph as a digital product, she works with the Museum’s diverse content partners and collaborators. She has also developed a deep understanding of how personal memory and commemoration can enrich official histories through her work with the Online Cenotaph.

A self-confessed data nerd, Victoria obtained a Master of Library and Information Studies from Victoria University of Wellington and holds an advisory role as one of the Guardians Kaitiaki of the Alexander Turnbull Library.

“The aim of this project was to make the Museum’s collections and digital-research platforms more accessible to those fluent in te reo, with a secondary goal of providing a learning resource for Kura Kaupapa,” Victoria explains. The introduction of te reo Māori in the Museum’s user interfaces also helps to introduce kupu to those new to the language. “Increasing the visibility of te reo in our everyday lives is key to its revitalisation,” Victoria says.

This work is a pilot project for achieving our aspirations of making our digital collections available in multiple languages. It is also a first step in our long-term Collections Online and Online Cenotaph roadmap, which has a workstream focused on providing better access to Auckland Museum’s collections.

As part of its journey towards best practice in the GLAM sector, Auckland Museum has released the translations so they can be freely used and repurposed by other institutions. “Our commitment to open data access is just one way the Museum can contribute to increasing digital inclusion in Aotearoa New Zealand,” Victoria concludes.

# ENGAGE EVERY SCHOOLCHILD

With our aspiration to engage every schoolchild, the Museum's education programme sparks curiosity, develops scientific understanding and enhances cultural awareness in students of all ages. Whether it's onsite, offsite or online, through immersive and object-based experiences, our education programmes enable unique engagement with our experienced educators, collections and resources to service the needs of young learners.

FY 2020/21 was an unusual year, where the repercussions of COVID-19 limited school visits outside of the classroom to periods at Alert Level 1 only. This reduced the opportunity for school interactions onsite at the Museum by an additional 20 weeks (two of the four school terms). Despite this, 31,006 learners participated in our educational offer onsite at the Museum.

Aware that onsite and offsite education could take some time to recover and return to normal levels, our initial focus was on delivering innovative online programmes and products for schools and families that supported the swift emergence of the home-schooling market.

The launch of Te Whiwhinga The Imaginarium in June signalled a milestone in providing a dedicated Museum zone for schools and formal learners. New learning labs provide flexibility for different learning activities alongside immersive in-gallery experiences. The Museum's education offer has been transformed and will see the Museum recognised as a leader in innovative, collections-led learning.

## Matthew Crumpton Learning Manager

Learning Manager Matthew Crumpton joined the Museum in 2020, two days before the country was locked down in Alert Level 4.

"We proactively used this time to explore our Museum's point of difference and to get a better understanding of what our best practice teaching and learning would look like going forward," says Matthew.

Having held educational leadership positions for the past 20 years, Matthew's experiences extend over all education settings from early childhood education through to secondary schools, most recently as the Principal of Ōrākei School.

Passionate about giving all children access to the highest quality educational experiences, Matthew was intrigued about the opportunity to do so within a Museum environment.

"Whether it's school visits to the Museum, outreach programmes in schools or online delivery of educational experiences, students can be guaranteed inspiring and memorable learning opportunities," says Matthew.

In June 2021, the Museum delivered its new flexible learning environment, Te Whiwhinga The Imaginarium. The Imaginarium is split into distinct zones, each with its own unique experiences. It was designed to provide authentic and engaging learning experiences and new workspaces for school students visiting the Museum. It provides an acclimatisation space where groups can explore, wonder, and discover connections and relationships between objects, environments and living things.

"It's an inimitable environment to inspire curiosity and develop a love of learning," says Matthew. "And our educators with their deep knowledge of our collections truly are our best resource."



MATTHEW CRUMPTON & LISA RUDOLPHE  
TE WHIWHINGA THE IMAGINARIUM



TOM ROWLANDS  
OUTREACH EDUCATION

This sentiment was endorsed by Stephen Lethbridge, Auckland Primary Principals' Association President, "Auckland schools are fortunate to have an amazing learning resource in the Auckland Museum. The Imaginarium galleries are another wonderful resource that all our schools can utilise to provide rich learning opportunities for their students," he says.

"Bookings are strong," says Matthew. "With changes to the school curriculum on the horizon, the rich collections the Museum has on offer, and the exciting educational programmes we are developing to support our international special exhibitions, there has never been a better time for students to develop a lifelong relationship with the Museum."

---

## Lisa Rudolphe Head of Development

Thanks to a long tradition of generous philanthropic support, Auckland Museum is able to deliver high-quality experiences to the communities we serve. Recognising the huge value that donors contribute, there are numerous examples of what generosity can enable for Auckland Museum, now and for future generations.

"Our role as fundraisers is to connect donors with the Museum's exciting and varied projects and programmes. These can be research projects, capital projects, new galleries or new services," says Lisa Rudolphe, who leads fundraising, membership and donor relations at Auckland Museum.

"We have developed a partnership philosophy to work with like-minded organisations and individuals who are eager to ensure the future of a significant national institution that adds measurable value to our people, our community, and our culture."

Most recently, this multi-layered approach to fundraising has been applied to the

redevelopment of the Museum's education spaces and teaching rooms, Te Whiwhinga The Imaginarium.

With a growing number of school groups and families visiting the Museum, this important space is the nexus of Auckland Museum's education offer and a lynchpin of the goal to reach more than 100,000 schoolchildren annually.

"The wero for the Development Team was to find partners who shared the Museum's vision for Te Whiwhinga The Imaginarium: to provide outstanding educational opportunities for our children and whānau and access to our taonga for all," says Lisa. "We were immensely grateful to attract significant financial support from two philanthropic trusts."

The Douglas Goodfellow Charitable Trust generously supported the new purpose-built Learning Labs, now known as the Judith and Douglas Learning Labs. The Joyce Fisher Charitable Trust has contributed to the Learning Base, now known as the Joyce Fisher Learning Base. Additional support was generously provided by the Maurice Paykel Charitable Trust, Tennyson Charitable Trust, Stella McDonald and The Becroft Foundation.

"Together, these anchor partners have provided a platform to enable other individuals and organisations to support Te Whiwhinga," Lisa continues. "Their foresight in helping to fund these learning galleries will educate and inspire Auckland's children today and into the future. We are truly grateful."

---

## Tom Rowlands Educator

Outreach programmes are a key plank to reach those schoolchildren for whom an onsite Museum visit may be too difficult. Making collections and learning tools accessible offline and online means that Auckland Museum can play a pivotal role in education outside the classroom.

An exciting recent addition to Auckland Museum's education outreach programme is the Kete Wānanga, a suite of specially curated curiosity crates filled with handling specimens to provide learners with the opportunity to connect with the Museum's unique biological collections.

"They provide teachers and learners with the opportunity to connect with the Museum's unique biological collections," says Tom Rowlands, Museum Educator. "The specimens are selected to inspire curiosity, stimulate enquiry and promote discussion between students and teachers. And they can have this Museum experience without ever having to leave their classroom."

Tom has worked for Auckland Museum for nearly ten years. He completed an undergraduate degree in anthropology before travelling overseas to teach at Camp America. When he returned to New Zealand, he started Museum life as a visitor host and then began volunteering in the marine department with Head of Natural Sciences, Tom Trnski. This experience sparked his interest in the marine world and inspired him to leave the Museum to do a postgraduate degree in marine biology.

"The kete is based around three themes: moana, te wao nui forest themed and waiti freshwater," says Tom.

"Feedback from teachers is that the kete are really versatile in how they can be used, for enquiry topics, for presentation work, library studies, art and more."

Using online education networks such as PADLET, teachers can share examples and images of how they are using the kits, which provide ideas for other schools and valuable development insights for the AMLearn team.

Tom most enjoys the science communication aspect of his role. "The students' desire to explore our collections gives me a real sense of energy and purpose," he says.

Schools can hire a kete for a whole term, giving all students in the school an opportunity to have a Museum learning experience.

# GROW OUR INCOME AND ENHANCE VALUE FOR AUCKLANDERS

Before COVID-19, the Museum had a plan and was well on its way to achieving it. Like many other organisations around Aotearoa, many of our knowns disappeared.

In our original FY 2020/21 plan, we had projected achieving revenue of \$11.8 million. These income aspirations were severely impacted, driven predominantly by the loss of the international tourism market through admissions, performances, tours, gatherings for conferences and commercial venue hire, as well as spend onsite through the Museum store and hospitality outlets.

Our Road to Recovery plan has necessitated a focus on growing our revenue from local and national visitors. New paid-for products have been launched responding to that opportunity. The October launch of Museum Membership established a sound base in its first eight months of operation. The first of our international special exhibitions, Brickman Awesome: Epic LEGO® Brick Creations, drew crowds with over 112,000 visitors, and a rich programme of evening public events such as LIVE at the Museum continues to provide reasons to visit the Museum. Extended opening hours and the introduction of Twilight Tuesdays have enabled greater accessibility, while expanded retail and hospitality experiences provide enhanced amenities and visitor convenience.

Whilst the international tourism market is predicted to take many years to return to pre-COVID levels, we remain focused on recovery and our contribution to the city's domestic tourism aspirations of cementing Auckland as a destination for all New Zealanders.

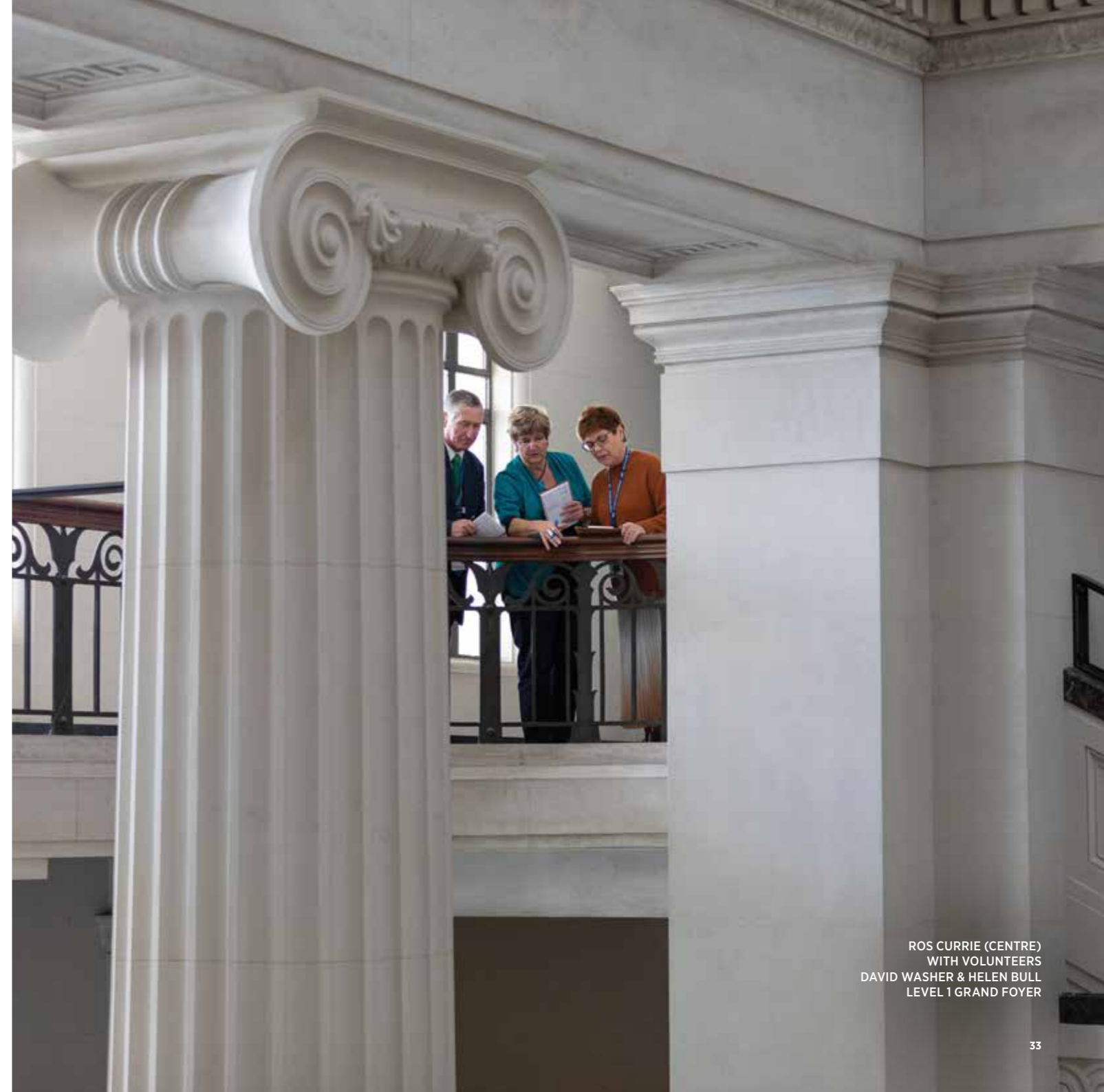
## Ros Currie Volunteer Manager

Central to the efficient running of the Museum is its dedicated volunteer base who provide a range of services and support. Visitor facing volunteers include those who provide information and assistance with enquiries, and volunteer guides who provide tours of the galleries. Many other volunteers assist back of house, across a range of the Museum's activities.

COVID-19 meant the international tourism market disappeared virtually overnight. To replace its self-generated revenue streams, the Museum had to rapidly develop new products that appealed to Aucklanders and domestic visitors. The Secret Museum, Heritage Highlights and Incredible Rooftop tours were conceived and developed during lockdown, with much of the training conducted over Zoom. These have been a resounding success with local audiences.

A further five tours have been developed since June 2020, which have all required online and onsite training for the guides before being launched. These include an introductory tour of the new Tāmaki Herenga Waka galleries, the Haere Mai tour for new Museum Members, and a New Zealand History tour designed as a professional development module for teachers.

Manager of Volunteer Services, Ros Currie, joined the staff of Auckland Museum in 2009. Prior to this, she worked in senior primary school management roles across Auckland. Her background in developing assessment and professional development systems has been supplemented by experience working in event management and marketing. All these skills have proved invaluable in her role of managing and coordinating the more than 230 volunteers at the Museum.



ROS CURRIE (CENTRE)  
WITH VOLUNTEERS  
DAVID WASHER & HELEN BULL  
LEVEL 1 GRAND FOYER



NATASHA COLHOUN  
UNDER THE DOME

“While we wait for borders to open, the outlook for international tourism, conferences and events will, unfortunately, remain uncertain.”

**NATASHA COLHOUN, SENIOR MANAGER  
TOURISM AND COMMERCIAL EVENTS**

“Volunteering at the Museum provides a meaningful way for people to contribute to their community,” Ros says. She believes that Museum volunteers play an important role as ambassadors for the city as their diversity of life stages, skills, and backgrounds improve community engagement with the Museum both inside and outside the walls.

The reasons for volunteering at the Museum are as diverse as the people who apply. “Young people want to experience museology. People who are employed are often looking for something that is not met by their job, and retired people are often looking for that sense of community contribution,” observes Ros. “Being able to draw on our volunteers’ diversity of experience provides a significant contribution to developing the Museum experience and a vital talent pipeline for the museum sector.”

Volunteering also allows those who have expert knowledge to end their career sharing that knowledge and growing new knowledge. “Whether you are a visitor or a volunteer, you’re never too old to learn,” she says.

## Natasha Colhoun Senior Manager Tourism and Commercial Events

The impact of COVID-19 has continued to be felt by the Museum, with reductions in self-generated revenue caused predominantly by the absence of international tourism, which drives income through admissions, performances, guided tours and retail sales, as well as a downturn in bookings for conferences and commercial venue hire.

Natasha Colhoun joined the Museum as Tourism & Event Sales Manager in February 2018 and was promoted to Senior Manager – Tourism & Commercial Events in October 2019. She leads the sales and event delivery team to ensure the Museum is well placed to deliver on

its self-generated revenue. Over the past two years, Natasha has championed and delivered business improvements within the tourism portfolio, including simplified pricing structures, operational streamlining and increased product development.

“Like many organisations with a strong tourism focus, COVID-19 caused our international market to virtually disappear overnight. The interests of the international market and the products we offered them were quite different to that of our local markets,” says Natasha. “Aucklanders receive free general admission to the Museum, so to start to replace our self-generated income, we needed to be agile and develop paid products of interest to the domestic market.”

This required both imagination and ingenuity to develop new experiences from our heritage building and national collections, but the Museum team stepped up to the challenge. Four new tourism tours were created over the past year designed for domestic visitors.

Likewise, the commercial events business continued to be impacted by the pandemic. Natasha observes, “With the requirement for social distancing, clients were not confident that their events would be able to happen. This saw many clients move to online events. There was huge uncertainty around how the pandemic would evolve and the movement between Alert Levels.”

To reassure Museum clients, Auckland Museum fostered a flexible stance on cancellations directly related to COVID. “We wanted to give our clients assurance they would not be financially penalised if changing Alert Levels prohibited their event occurring,” Natasha says. “This was extremely well received and appreciated.”

Moving forward in a post-COVID-19 environment, Natasha observes that safety is a key driver for both commercial events and tourism customers, and she expects that cautious approach to continue.

“While we wait for borders to open, the outlook for international tourism, conferences and events will, unfortunately, remain uncertain,”

A woman with dark curly hair, wearing a black long-sleeved shirt and a large blue and white patterned earring, is focused on her work behind a glass display case. She is surrounded by various small, colorful items, possibly jewelry or crafts, arranged in the display case. The background is a blurred view of the store interior with other displays and lights.

"Our artists play a key role in educating visitors about our living cultures, and our retail team engages with customers who ask a myriad of questions about product significance, the history of the Museum and its place in Tāmaki Makaurau."

VICKY THOMAS, RETAIL STORE MANAGER

Natasha concludes. "We are very conscious that when the travel restrictions are lifted, consumer confidence will be critical, and decisions will be made based on safety and hygiene practices. We can expect tourists to travel as free independent travellers or in smaller groups to maintain social distancing practices."

Natasha most enjoys the collaborative nature of working at Auckland Museum but admits to feeling thrilled when she sees a tourist connect with an artefact or the delight of a client whose event is enriched by the transformation of one of the Museum's venues.

### Vicky Thomas Retail Store Manager

An essential part of the new Te Ao Mārama, South Atrium transformation, the Museum Store acts as a bridge between the past as represented by the collections and our living cultures, which are reflected in the merchandise.

Products we sell are rich in story, and the new store supports the storytelling aspect of our merchandise. The space is uniquely Aotearoa New Zealand and uses locally sourced and made products wherever possible to convey this. One of the key design aspects was to create an opportunity to showcase products through thoughtful and considered display options for visual impact and easy navigation for our customers.

Vicky Thomas (Ngāti Kahu) has impeccable credentials to source and promote artistic and educational products from Aotearoa and Tāmaki Makaurau. Born in Auckland, Vicky grew up in Māngere, and apart from living in Australia for several years in her twenties, she has lived in Auckland all her life.

"I feel deeply connected to Tāmaki Paenga Hira and the war memorial in particular," Vicky comments. "I have two great uncles whose names are inscribed in the Hall of Memories, so it's part of my history," she says.

Vicky has a Bachelor of Design (Hons) and is a visual artist who blends contemporary urban Māori experience and Māori tribal tradition. Skilled in photography, contemporary art, customer service and retail, Vicky managed Auckland's iconic Kura Gallery, which specialised in promoting contemporary Māori and New Zealand art and design for 12 years before joining Auckland Museum in 2017.

The kaupapa of the store as a cultural retail space is all-inclusive and appeals to young and old, as well as local and international visitors. Designed as an extension of the Museum experience, the space continues the educational aspect of the Museum's function.

Vicky says that the ethos of the store is focused on creating connections with our collections and the Museum experience, rather than selling souvenirs. "Our artists play a key role in educating visitors about our living cultures, and our retail team engages with customers who ask a myriad of questions about product significance, the history of the Museum and its place in Tāmaki Makaurau," she says. Feedback from visitors has been prolific, and staff receive compliments daily about the design of the store and our product range.

2020 was a landmark year in retail as COVID-19 changed both the retail experience and the cultural retail market, with some wholesalers becoming retailers out of necessity. Total store sales dropped by 65% due to the lack of international visitors, but Vicky is proud that the store still has loyal Auckland customers, and online sales have grown year on year.

"We support New Zealand-made and New Zealand-designed businesses and suppliers, so we should be top of mind as a destination for people who want culturally authentic gifts and to support locally made product at the same time," she says. Supporting local also includes procuring arts and crafts from various artisans throughout the Pacific Islands, including Rarotonga, Vanuatu, Papua New Guinea, Solomon Islands, Fiji and the Marshall Islands.

# LOOKING TO THE YEAR AHEAD

With the recent major visitor transformation works complete, we look forward to Aucklanders and visitors to the city making Tāmaki Paenga Hira a regular part of their leisure experience. Our focus now is on the delivery of an exciting and compelling public experience.

With three international touring exhibitions and a vibrant programme of public events confirmed for 2021-2022, there has never been a better time to visit Auckland Museum.

Over the next 12 months, we will present the *Sea Monsters* exhibition from the Australian National Maritime Museum, showcasing original fossils and life-sized casts of gigantic prehistoric ocean predators. This will be followed by *Secrets of Stonehenge*, a collaboration between English Heritage, the National Trust, the Salisbury Museum and Wiltshire Museum, revealing the latest science behind our new understanding of one of the world's most iconic but mysterious heritage sites. In June 2022, the highly anticipated *Ancient Greeks: Warriors, Athletes and Heroes* will open, the largest collection of ancient world treasures ever loaned by the British Museum to New Zealand.

Auckland Museum's rich collections have generated two exhibitions. *Love & Loss* explores expressions of love, loss, hope, and longing shared between lovers, friends, and families from WWI to the present. Following this, the Museum will unveil the exhibition *Nature Boy: The Photography of Olaf Petersen*, the first-ever retrospective dedicated to the work of Olaf Petersen (1915-1994),

Aotearoa New Zealand's pre-eminent nature photographer of the 20th century, whose work was recently inscribed onto the UNESCO Memory of the World Aotearoa NZ National Register in recognition of its global significance for documentary heritage.

We will continue to work with diverse Auckland communities in our new community-led gallery, the Te Taunga Community Hub, to schedule experiences that reflect their heritage and culture, past and present.

The key priority of growing our school audiences onsite, offsite or online remains a focus by delivering immersive and object-based experiences, enabling unique engagement with our education programmes, experienced educators, collections and resources.

And with a legacy of collections, research, scholarship and innovation that has contributed to understanding the world around us, there has never been a time in our history when scientific and cultural research has been more important. As Aucklanders seek to understand and respond to challenges facing our world, Auckland Museum is uniquely positioned to share knowledge through scientific research, communication and education.



# Service Performance Report

## Strategic Priority 1: Reach More People

Performance Measures				
Key Activity	Annual Target	Status	Commentary and Basis of Measurement	
Deliver onsite visitation of 401,000 in FY 2020/21	401,000	ACHIEVED	There was in excess of 513,500 onsite visits to the Museum in FY 2020/21, despite three lockdowns and changing alert levels. This represents 128% of target and reflects predominantly increased visitation from Aucklanders. COVID-19 and border closures have meant the continued absence of the international tourism market.	Visitor numbers – Reveal tracking system
Deliver visitor satisfaction at 95% or above as measured by our annual visitor profile survey by June 2021	95%	ACHIEVED	Visitor satisfaction is a quantitative measure and rated 98% for FY 2020/21.	Visitor Satisfaction - Visitor Profile Survey
Grow public engagements with offsite audiences from FY 2017/18 year-on-year to reach a target of 100,000 per annum by FY 2022/23	25,535	NOT FULLY ACHIEVED	15,120 people were engaged in their communities via the Museum's outreach programme. Offsite engagement was adversely impacted by cancellations of events due to COVID-19, lockdowns and social distancing requirements.	Offsite Visitation report
Launch and grow membership programme to deliver the five-year target of at least 5,000 cumulative active memberships over the period FY 2020/21 to FY 2022/23	n/a	ACHIEVED	The launch of Museum Membership was delayed due to COVID and launched in October 2020 to align with the reopening of the South Atrium and planned special exhibition.  FY 2020/21 concluded with 2,300 active Museum Memberships.	Membership launched and promoted on Auckland Museum website.  Membership database statistics report.
Develop and deliver a baseline annual membership research survey that measures membership satisfaction annually	n/a	NOT FULLY ACHIEVED	The launch of Museum Membership was delayed due to COVID. This impacted the timing of the baseline survey as members needed to be able to utilise their membership before they could evaluate it.  The survey was designed and went to market in June 2021. Results will be delivered in August 2021 and thereafter annually.	Membership survey June 2021.

Demonstrate year-on-year growth of public online engagement with the Museum's digital content, directly or through partners	Achieved	ACHIEVED	In FY 2020/21, there were nearly 54 million (53,933,194) views of the Museum's collections on partner websites and portals (up from 22 million last year). *  There were over 6.3 million views of the Museum website, a 28.37% increase on last year. **  Online Cenotaph generated over 2.5 million views on New Zealand's national Online Cenotaph, with 7,264 images uploaded and over 94,000 digital poppies laid. **	Online public programmes visitation report.  Online public programmes on Auckland Museum website, in Auckland Museum Event Plans, Press and Media releases, and on Social Media.  Google Analytics website report.  IDEA project progress extracted from Collections Management system Vernon.  Auckland Museum's Collections online records listings.
---	----------	----------	--	--

\*A partnership view is whenever a user downloads, views or clicks on Auckland Museum content on a third- party platform. If a user navigates to a different page and then returns to the original page, a second view is recorded as well.

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

## Strategic Priority 2: Transform Our Building and Collections

Performance Measures			
Key Activity	Status	Commentary and Basis of Measurement	
Complete the annual schedule of renewal in accordance with the Heritage Asset Management Plan by June 2021	ACHIEVED	The plan has been updated, and planned work completed by priority. This has included works such as repairs to damage on the northern entrance portico, repairs to the external gables in Māori Court and updating engravings in the Hall of Memories.  Moving forward, the annual schedule of renewal has been incorporated in the Asset Management Plan.	Public opening of the South atrium hub - <a href="https://www.aucklandmuseum.com/your-museum/south-atrium">https://www.aucklandmuseum.com/your-museum/south-atrium</a>  Public opening of the Tāmaki Herenga Waka: Stories of Auckland Galleries - <a href="https://www.aucklandmuseum.com/visit/galleries/Tāmaki-herenga-waka">https://www.aucklandmuseum.com/visit/galleries/Tāmaki-herenga-waka</a>  Capital expenditure report Fixed Asset Register Asset Management Plan
Implement the actions of the FY 2020/21 annual Green Museum Sustainability Action Plan	NOT FULLY ACHIEVED	Given the focus on business recovery due to the impact of COVID, a decision was made to deprioritise the formalisation of the sustainability framework due to resourcing until FY 2021/22.  A Green Museum Sustainability pilot action plan was developed and delivered during the period.	Sustainability Action Plan FY 2020/21

STRATEGIC PRIORITY 3: STRETCH THINKING

PERFORMANCE MEASURES			
KEY ACTIVITY	STATUS	COMMENTARY AND BASIS OF MEASUREMENT	
<b>Deliver at least three collaborative initiatives with research partners, aligned to themes identified within the Auckland Museum 2018–2023 Research Strategy</b>	ACHIEVED	<p>More than three collaborative research initiatives are in progress with partners aligned with the Research Strategy, e.g., for the MBIE-funded Te Mana o Rangitāhua project, the Museum is partnered with Ngāti Kuri, University of Auckland, Massey University, Ngā Wai a Te Tūi, Manaaki Whenua, and NIWA.</p> <p>For The Noises Marine Restoration Project, the Museum has partnered with The Noises Trust, University of Auckland and is guided by iwi.</p> <p>A research project is also underway with Victoria University to understand the social impact of the Online Cenotaph.</p>	Research strategy report.
<b>Maintain and grow our outputs of research-based papers, publications and other communications delivered annually</b>	NOT FULLY ACHIEVED	<p>Research is a core function of Auckland Museum. Each year, curatorial staff deliver research-based papers, publications and other communications. In FY 2020/21, our people delivered 30 presentations and 89 written outputs.</p> <p>This is a decline on last year with opportunities for presenting research, particularly at conferences, severely impacted by COVID.</p>	<p>Auckland Museum Research Strategy, Auckland Museum Website, Publications list</p> <p>Research papers published on Auckland Museum website - <a href="https://www.aucklandmuseum.com/discover/research">https://www.aucklandmuseum.com/discover/research</a></p>
<b>Deliver a rich annual public programme of events based on research</b>	ACHIEVED	<p>Research informs our public offer, our exhibitions, public programming, online content and the gallery floor.</p> <p>A range of research-based online content was published during the period.</p> <p>New exhibitions incorporating research included Tāmaki Herenga Waka – specifically Rarau Mai/ Living City.</p> <p>Te Whiwhinga The Imaginarium/Learning Base launched in June. Our natural science education programmes are developed closely with the Museum’s natural history scientists.</p> <p>The kete wānanga also incorporate new collections and research on a range of subject areas, including forests and rivers, and the Hauraki Gulf, both areas of current intensive research for Museum science staff.</p>	<p>Records Vol. 55 on Auckland Museum website - <a href="https://www.aucklandmuseum.com/discover/research/publications/records/vol55">https://www.aucklandmuseum.com/discover/research/publications/records/vol55</a></p> <p>Bulletin Vol. 21 on Auckland Museum website - <a href="https://www.aucklandmuseum.com/discover/research/publications/bulletin/vol21">https://www.aucklandmuseum.com/discover/research/publications/bulletin/vol21</a></p> <p>Tāmaki Herenga Waka on Auckland Museum website - <a href="https://www.aucklandmuseum.com/visit/galleries/Tāmaki-herenga-waka">https://www.aucklandmuseum.com/visit/galleries/Tāmaki-herenga-waka</a></p> <p>Te Whiwhinga The Imaginarium on Auckland Museum website: <a href="https://www.aucklandmuseum.com/visit/galleries/imaginarium">https://www.aucklandmuseum.com/visit/galleries/imaginarium</a></p> <p>Kete wānanga on the Auckland Museum website: <a href="https://learn.aucklandmuseum.com/programme/kete-wananga-moana">https://learn.aucklandmuseum.com/programme/kete-wananga-moana</a></p>
<b>Maintain a record of targeted research funding applications submitted per annum</b>	ACHIEVED	A comprehensive record of research funding is maintained.	<p>Research funding applications report.</p> <p>Research funding agreements and contracts.</p>

STRATEGIC PRIORITY 4: LEAD A DIGITAL REVOLUTION

PERFORMANCE MEASURES				
KEY ACTIVITY	ANNUAL TARGET	STATUS	COMMENTARY AND BASIS OF MEASUREMENT	
<b>Create and deliver at least five new public digital experiences to optimise emerging technologies and methodologies that enhance the visitor experience</b>	5	ACHIEVED	<p>All planned digital experiences to enrich the public experience were delivered over the course of FY 2020/21. These included those associated with the schedule of visitor transformation: Te Ao Mārama South Atrium in December 2020, followed by Tāmaki Herenga Waka: Stories of Auckland in March 2021.</p> <p>In June, digital experiences associated with Te Whiwhinga The Imaginarium were launched to the public.</p> <p>Additionally, a digital donation programme was piloted in December 2020.</p>	<p>New public digital experiences included:</p> <ul style="list-style-type: none"><li>• Digital Donations pilot (December 2020)</li><li>• Learning Base - Migration interactive (February 2021)</li><li>• Tāmaki Herenga Waka galleries - Living City, Place Hub, My Auckland Stories, MV Matua (March 2021)</li><li>• Te Whiwhinga - Mass Display Digital Labels (June 2021)</li></ul> <p>Additionally:</p> <p>Te Ao Mārama South Atrium on Auckland Museum website - <a href="https://www.aucklandmuseum.com/your-museum/south-atrium">https://www.aucklandmuseum.com/your-museum/south-atrium</a></p> <p>Tāmaki Herenga Waka: Stories of Auckland on Auckland Museum website - <a href="https://www.aucklandmuseum.com/visit/galleries/Tāmaki-herenga-waka">https://www.aucklandmuseum.com/visit/galleries/Tāmaki-herenga-waka</a></p> <p>Te Whiwhinga The Imaginarium on Auckland Museum website - <a href="https://www.aucklandmuseum.com/visit/galleries/imaginarium">https://www.aucklandmuseum.com/visit/galleries/imaginarium</a></p> <p>Evidence includes museum displays including videos and display labels.</p>
<b>Deliver at least four digital projects that showcase cultural leadership in the digital space locally, nationally and internationally (continued on the next page)</b>	4	ACHIEVED	Four digital projects demonstrating cultural leadership have been delivered.	<p>Evidence available by way of Museum displays include videos and display labels; however, the four projects were:</p> <ul style="list-style-type: none"><li>• Te Ao Mārama Under the Tanoa projections in collaboration with three iwi - Ngāti Pāoa, Ngāti Whātua Ōrākei, and Waikato Tainui (December 2020)</li><li>• Tāmaki Herenga Waka gallery Audio Guide (March 2021)</li><li>• Te Reo version of the He Taonga Māori Audio Guide (March 2021)</li><li>• Tāmaki Poems online user generated content project (ongoing)</li></ul> <p>Additionally, the interactive video product and a new audio guide in the Tāmaki Herenga Waka gallery supported storytelling and included first person accounts from Auckland communities.</p> <p>The Mass Display Digital Labels feature in the Imaginarium gallery and provide formal learners with the opportunity to explore objects and the connections between them.</p>

PERFORMANCE MEASURES				
KEY ACTIVITY	ANNUAL TARGET	STATUS	COMMENTARY AND BASIS OF MEASUREMENT	
<b>Deliver at least four digital projects that showcase cultural leadership in the digital space locally, nationally and internationally</b>	4	ACHIEVED	<p>We have continued to host #Futureslam, a professional development forum that showcases digital innovation for members of the GLAM sector.</p> <p>The schedule of Future Slam events, a professional development forum that showcases digital innovation for members of the GLAM sector, were held as follows:</p> <ul style="list-style-type: none"> <li>• Michal Garvey, Sustainable Entrepreneur and Foodprint App Founder on the global issue of food waste and how her app, Foodprint is part of the solution (September 2020)</li> <li>• Briege Whitehead, producer, director, writer and founder of White Spark Pictures from Perth who shared her experience of creating the award winning "The Antarctica Experience" Virtual Reality documentary (October 2020)</li> <li>• Adrian Kingston, Head of Digital Channels and Frith Williams, Head of Experience Design from Te Papa. Adrian and Frith who shared how Te Papa rapidly pivoted during the COVID-19 lockdowns to focus on the online digital Museum experience (November 2020)</li> <li>• Nikki Streater, CEO of Satellite Media shared her experience creating digital interactives including the Spark 5G Race Zone for the 2021 America's Cup and the 2021 All Blacks Experience at SkyCity as well as some of the digital projects they've done with Auckland Museum (February 2021)</li> <li>• Lucie Paterson, Head of Experience, Product &amp; Digital at ACMI (Australia Centre for the Moving Image) who shared her experiences of the new ACMI, the three-year transformation journey, the integration of the Museum's visitor journey with technology (March 2021)</li> <li>• Luke Fitzpatrick and Matt Ensor of Beca who shared the story of Tala – the Samoan speaking AI conversational agent (April 2021)</li> </ul>	

STRATEGIC PRIORITY 5: ENGAGE EVERY SCHOOLCHILD

PERFORMANCE MEASURES					
KEY ACTIVITY	FULL YEAR ACTUAL	ANNUAL TARGET	STATUS	COMMENTARY AND BASIS OF MEASUREMENT	
<b>Grow onsite student numbers visiting the Museum from FY 2017/18 year-on-year to reach a target of over 100,000 per annum school children by FY 2022/23</b>	31,124	34,292	NOT FULLY ACHIEVED	<p>Total onsite school visitation was 31,124 for FY 2020/21.</p> <p>Approximately 20 school weeks were impacted by the COVID pandemic, with closures and changing alert levels adversely affecting school visitation numbers. The Museum can only operate under Alert Level 1 for school groups.</p>	Onsite learner visitation report July 2020 to June 2021.
<b>Grow offsite student numbers through school outreach programmes from FY 2017/18 year-on-year to reach a target of over 100,000 per annum school children by FY 2022/23</b>	5,835	21,514	NOT FULLY ACHIEVED	<p>Total offsite school visitation was 5,835 for FY 2020/21.</p> <p>Approximately 20 school weeks were impacted by the COVID pandemic, with closures and changing alert levels adversely affecting school visitation numbers. The Museum can only operate under Alert Level 1 for school groups.</p>	Offsite learner visitation report July 2020 to June 2021.
<b>Develop at least three New Zealand curriculum-aligned digital resources that support the Museum's learning programmes</b>	7	3	ACHIEVED	<p>In response to COVID and the necessity for increased online learning, seven digital resources were developed and delivered during FY 2020/21, covering natural sciences and human history.</p>	<p>Kete Wanaga Learning Community resources on Auckland Museum website - <a href="https://padlet.com/amlearnonline/2mnphj6twayre13s">https://padlet.com/amlearnonline/2mnphj6twayre13s</a></p> <p>Kari Takaro Moko Tuauri resources on Auckland Museum website - <a href="https://learn.aucklandmuseum.com/resource/kari-takaro-moko-tuauri">https://learn.aucklandmuseum.com/resource/kari-takaro-moko-tuauri</a></p> <p>CSI at School Field Guide on Auckland Museum website - <a href="https://learn.aucklandmuseum.com/resource/csi-at-school-field-guide">https://learn.aucklandmuseum.com/resource/csi-at-school-field-guide</a></p> <p>DIY Treaty of Waitangi on Auckland Museum website - <a href="https://learn.aucklandmuseum.com/resource/diy-treaty-of-waitangi">https://learn.aucklandmuseum.com/resource/diy-treaty-of-waitangi</a></p>

STRATEGIC PRIORITY 6: GROW OUR INCOME AND ENHANCE VALUE FOR AUCKLANDERS

PERFORMANCE MEASURES					
KEY ACTIVITY	FULL YEAR ACTUAL	ANNUAL TARGET	STATUS	COMMENTARY AND BASIS OF MEASUREMENT	
Create ten new opportunities annually for students to undertake internships or studentships within the real-time professional museum environment	10	10	ACHIEVED	The Museum’s tertiary student framework was developed to create a pipeline of talent for the cultural sector. The Sydney Weldon Summer Student Scholarship programme received over 470 applications from seven tertiary institutions. Eight students were selected from an assessment centre and joined the Museum in December. Three additional internships were provided in Human History and Natural Sciences.	Student Agreements  Student Symposium Presentation.
Deliver one new volunteer workforce development initiative annually	6	1	ACHIEVED	Six new volunteer-led tours were established for the local and domestic market over the course of FY 2020/21.	As reported on the Auckland Museum website as follows:  1. Heritage Highlights tour https://www.aucklandmuseum.com/visit/whats-on/tours/heritage-highlights-tour  2. Secret Museum tour https://www.aucklandmuseum.com/visit/whats-on/tours/secret-museum-tour  3. Haere Mai tour – members only  4. Tāmaki Herenga Waka – members only  5. Incredible Rooftop tour – (only on offer Nov-March inclusive)  6. Mandarin Discovery tour – trialled over January 2021
Deliver \$12M of self-generated revenue in FY 2022/23 through commercial operations, sponsorship, philanthropic giving and donations	\$5.20M	\$918K	ACHIEVED	\$5.2 M was delivered over FY 2020/21 (\$7.3 M over FY 2019/20). Strong visitation driven by the public experience and special exhibition programme has driven better than expected revenue, albeit well below pre-COVID levels. This also includes philanthropic grants received tagged to specific research activity, e.g. the MBIE Endeavour Research Grant. The absence of international visitation is continued to be felt on the Museum’s overall profitability. The current year target set in the annual plan reflects the current COVID environment.	Self-generating revenue report.  End of year result for Commercial Events as per the Financial Performance Report.

FUNDERS

Auckland Council

Supported by the ratepayers of Auckland



PARTNERS

Auckland Museum Institute

SUPPORTERS

Future Museum Capital Campaign

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

School Programmes

Ministry of Education LEOTC Fund  
The Earthquake Commission (EQC)

Public Programmes

NZ Lottery Environment and Heritage Tuia Encounters 250 Fund  
Pew Bertarelli Ocean Legacy  
Ngāti Kuri  
National Services Te Paerangi | Te Papa  
Michele Mann

Learning Outreach Programmes

The Stevenson Foundation  
Sheldon Werner Charitable Fund  
Auckland Museum Institute

Collections and Research

RT Shannon Memorial Trust  
C & L Gregory Charitable Trust  
Levingston Cooke Charitable Trust  
LA Spedding Bequest  
Auckland Museum Institute  
The Tennyson Charitable Trust

Pew Bertarelli Ocean Legacy  
Auckland Shell Club  
Auckland Uniservices  
Foundation North Gulf Innovation Fund Together (G.I.F.T.)  
Pro Natura Foundation Japan  
Wikimedia Foundation  
James Searle Say Foundation - managed by Perpetual Guardian  
Internet NZ  
MBIE Endeavour Fund  
Watercare Services Ltd  
Chisholm Whitney Family Charitable Trust  
MBIE Te Pūnaha Hihiko: Vision Mātauranga Capability Fund  
Birds New Zealand  
Copyright Licensing New Zealand  
Marilyn Kohlhase  
Sheldon Werner Charitable Fund

Publications

LA Spedding Bequest  
NZ Lottery Environment and Heritage Tuia Encounters 250 Fund

Exhibitions

NZ Lottery Environment and Heritage Tuia Encounters 250 Fund  
Auckland Unlimited

Heritage and Building

Marguerite Durling

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  
Ngāti Pāoa  
Te Papa Tongarewa Museum of New Zealand  
Unitec Institute of Technology  
Te Papa Atawhai Department of Conservation  
Ngā Wai a Te Tūi  
Northern Seabird Trust  
California Academy of Sciences

Media

Soar Print



# FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2021

CONTENTS	PAGE
Statement of comprehensive revenue and expense	50
Statement of changes in net assets/equity	51
Statement of financial position	52
Statement of cash flows	53
Notes to and forming part of the financial statements	
1 Reporting entity	55
2 Basis of preparation	55
3 Heritage collection assets	56
4 Property, plant and equipment	58
5 Intangible assets	59
6 Revenue	59
7 Reserves	61
8 Expenses	63
9 Investments	64
10 Cash and cash equivalents	64
11 Financial instruments	64
12 Employment benefits	69
13 Leases	69
14 Related parties	70
15 Commitments and contingencies	71
16 Post balance date events	71
Independent auditor's report	72

AUCKLAND MUSEUM TRUST BOARD  
STATEMENT OF COMPREHENSIVE REVENUE AND EXPENSE  
FOR THE YEAR ENDED 30 JUNE 2021

	Notes	Actual 2021 \$000s	Plan 2021 \$000s	Actual 2020 \$000s
<b>Total Revenue from all activities</b>	6	<b>40,788</b>		<b>46,323</b>
<b>Operating Activities</b>				
<b>Revenue from Non-Exchange Transactions</b>				
Auckland Council levy	6,14	32,292	32,292	32,292
Grant revenue	6	1,270	100	670
Fair value of volunteer's time	6	318	100	374
Donations & sponsorship	6	62	-	79
Other Revenue	6	-	-	1,674
		<u>33,942</u>	<u>32,492</u>	<u>35,089</u>
<b>Revenue from Exchange Transactions</b>				
Commercial operations	6	974	171	1,651
Admissions	6	26	-	1,986
Retail revenue	6	520	165	1,180
Other revenue	6	1,083	164	794
Finance income	6	243	218	534
Exhibition and events	6	701	-	-
		<u>3,547</u>	<u>718</u>	<u>6,145</u>
<b>Total Revenue from Operating Activities</b>		<u>37,489</u>	<u>33,210</u>	<u>41,234</u>
<b>Expenses</b>				
Short-term employee benefits	8	18,423	17,810	19,513
Depreciation, amortisation & loss on disposals	8	9,684	8,792	9,552
Other	8	12,835	9,627	12,639
		<u>40,942</u>	<u>36,229</u>	<u>41,704</u>
<b>Deficit from Operating Activities</b>		<b>(3,453)</b>	<b>(3,019)</b>	<b>(470)</b>
<b>Special Purposes Activities</b>				
<b>Revenue from Non-Exchange Transactions</b>				
Grant revenue	6,7	585		2,854
Donations, bequests and others	6,7	746		123
Other Revenue	6,7	-		495
		<u>1,331</u>		<u>3,472</u>
<b>Revenue from Exchange Transactions</b>				
Change in measurement of investments at fair value	6,11	1,891		873
Finance income	6,7	77		684
Others	6	-		60
		<u>1,968</u>		<u>1,617</u>
<b>Total Revenue from Special Purposes Activities</b>		<u>3,299</u>		<u>5,089</u>
<b>Expenses</b>				
Short-term employee benefits	7,8	2,487		5,203
Trusts, bequests, reserve & other expenditure	7,8	2,885		3,412
		<u>5,372</u>		<u>8,615</u>
<b>Deficit from Special Purpose Activities</b>		<b>(2,073)</b>		<b>(3,526)</b>
<b>Total Deficit</b>		<b>(5,526)</b>		<b>(3,996)</b>
Other Comprehensive Income		-		-
<b>Total Comprehensive Revenue and Expense for the Year</b>		<b>(5,526)</b>		<b>(3,996)</b>

The accompanying notes form part of these financial statements

AUCKLAND MUSEUM TRUST BOARD  
STATEMENT OF CHANGES IN NET ASSETS/EQUITY  
FOR THE YEAR ENDING 30 JUNE 2021

		Accumulated Revenue and Expense	Purposes Reserves	Special Asset Replacement	Total Equity
	Note	\$000s	Other Special Purposes \$000s	\$000s	\$000s
<b>2020</b>					
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 at 30 June 2020		<b>169,777</b>	<b>12,310</b>	<b>11,372</b>	<b>193,459</b>
<b>2021</b>					
Balance as at 1 July 2020		169,777	12,310	11,372	193,459
Total Comprehensive Revenue and Expense		(5,526)	-	-	(5,526)
Transfer to/(from) Special purposes equity	7	(1,597)	1,597	-	-
Transfer to/(from) Asset Replacement	7	3,668	-	(3,668)	-
Transfer of depreciation levy	7	(8,792)	-	8,792	-
Transfer of capital expenditure	7	14,902	(45)	(14,857)	-
Balance as at 30 June 2021		<b>172,432</b>	<b>13,862</b>	<b>1,639</b>	<b>187,933</b>

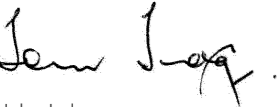
The accompanying notes form part of these financial statements

AUCKLAND MUSEUM TRUST BOARD  
STATEMENT OF FINANCIAL POSITION  
AS AT 30 JUNE 2021

	Note	2021 \$000s	2020 \$000s
<b>Current Assets</b>			
Cash and cash equivalents	10	7,499	8,869
Short term investments	9	2,639	12,590
Receivables from exchange transactions		740	65
Goods and services tax receivable		109	748
Prepayments		886	539
Inventory		389	420
		12,262	23,231
<b>Non-current Assets</b>			
Property, plant and equipment	4	169,114	164,416
Investments	9	13,631	13,691
Leased Asset		1,405	-
Intangible assets	5	1,911	1,734
		186,062	179,841
<b>Total Assets</b>		<b>198,324</b>	<b>203,072</b>
<b>Current Liabilities</b>			
Trade and other payables from exchange transactions		846	2,828
Deferred revenue from non-exchange transactions		2,300	573
Deferred revenue from exchange transactions		320	228
Accruals and Provisions		2,634	2,210
Lease Liability		703	-
Employee benefits	12	2,566	3,122
		9,368	8,961
<b>Non-current Liabilities</b>			
Employee benefits	12	671	652
Lease Liability		351	-
		1,022	652
<b>Total Liabilities</b>		<b>10,391</b>	<b>9,613</b>
<b>Net Assets/Equity</b>		<b>187,933</b>	<b>193,459</b>
<b>Represented by:</b>			
Accumulated Revenue and Expense		172,432	169,777
Asset Replacement Reserve	7	1,639	11,372
Other Special Purposes	7	13,862	12,310
<b>Total Net Assets/Equity</b>		<b>187,933</b>	<b>193,459</b>

The accompanying notes form part of these financial statements

For and on behalf of the Auckland Museum Trust Board



John Judge,  
Acting Chair, Auckland Museum Trust Board  
21 October 2021



Ben Palmer,  
Chair, Audit and Risk Committee  
21 October 2021

AUCKLAND MUSEUM TRUST BOARD  
STATEMENT OF CASH FLOWS  
FOR THE YEAR ENDED 30 JUNE 2021

	2021 \$000s	2020 \$000s
<b>Cash Flows from Operating and Special Purpose Activities</b>		
Cash was provided from:		
Levy from Auckland Council (non-exchange)	32,292	32,292
Receipts from commercial operations	1,005	2,466
Receipts from admissions	26	1,986
Receipts from retail	520	1,180
Grant received for Special Purposes (non-exchange)	585	2,854
Receipts from Sundry Income	1,784	794
Wage Subsidy for Operating Activities	-	1,674
Wage Subsidy for Special Purposes	-	495
Interest received from Operating Activities	243	534
Interest received from Special Purposes	77	744
Donations & sponsorships received from Special Purposes (non-exchange)	746	123
Donations & sponsorships received from Operating Activities (non-exchange)	62	69
Grant received for Operating Activities (non-exchange)	2,998	670
	40,338	45,881
<b>Net Cash Inflow from Operating and Special Purpose Activities</b>		
	<b>1,442</b>	<b>5,767</b>
<b>Cash Flows from Investing Activities</b>		
Cash was provided from:		
Net proceeds from drawdown of investments	11,902	22,329
	11,902	22,329
Cash was applied to:		
Purchase of property, plant and equipment	(13,717)	(28,792)
Purchase of intangibles	(646)	(631)
	(14,363)	(29,423)
<b>Net Cash Outflow from Investing Activities</b>	<b>(2,461)</b>	<b>(7,094)</b>
<b>Cash Flows from Financing Activities</b>		
Cash was applied to:		
Payment of Lease Liability	(351)	-
	(351)	0
<b>Net Cash Outflow from Financing Activities</b>	<b>(351)</b>	<b>0</b>
<b>Net decrease in cash and cash equivalents</b>	<b>(1,370)</b>	<b>(1,327)</b>
Cash at beginning of year	8,869	10,196
<b>Cash at end of year</b>	<b>7,499</b>	<b>8,869</b>

The accompanying notes form part of these financial statements

AUCKLAND MUSEUM TRUST BOARD  
STATEMENT OF CASH FLOWS  
FOR THE YEAR ENDED 30 JUNE 2021

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

	2021 \$000s	2020 \$000s
<b>Total Deficit</b>	<b>(5,526)</b>	<b>(3,996)</b>
Deduct non-cash items:		
Depreciation, amortisation and loss on disposal	9,684	9,552
Change in measurement of investments at fair value	(1,891)	(873)
	<b>7,793</b>	<b>8,679</b>
 Add/(deduct) movements in working capital:		
(Increase)/Decrease in receivables	(382)	569
Decrease in inventory	32	23
(Increase)/Decrease in payables and accruals	63	(1,311)
(Increase)/Decrease in employee benefits	(537)	1,803
	<b>(825)</b>	<b>1,084</b>
<b>Net Cash Inflow from Operating and Special Purpose Activities</b>	<b>1,442</b>	<b>5,767</b>

The accompanying notes form part of these financial statements

AUCKLAND MUSEUM TRUST BOARD  
NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 30 JUNE 2021

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.

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 21st October 2021.

Measurement Basis

The financial statements have been prepared on a historical cost basis, except for certain assets and liabilities, which are measured at fair value as described below.

Functional and Presentation Currency

The financial statements are presented in New Zealand Dollars (NZD) which is the Museum's functional and presentation currency, rounded to the nearest thousand.

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

Deferred Revenue

Deferred revenue reflects funds received with specific conditions attached. Deferred revenue from non-exchange transactions includes \$1.38 M (2020: Nil) for Endeavour Te Mana o Rangitahua project. Te mana o Rangitāhua: A holistic approach to transform ecosystem wellbeing, is a five-year research programme in partnership with Ngāti Kuri, with additional partners from University of Auckland, Massey University, NIWA and Manaaki Whenua. The programme will focus on the biodiversity and ecosystems of Rangitāhua / Kermadec Islands, alongside a mātauranga lens on translating the resulting research evidence into tangible tools for iwi-led management of the Rangitāhua environment.

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.

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.

Leased Asset

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

Foreign Currency

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

Goods and Services Tax (GST)

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

Income Tax

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

Provisions

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

The amount recognised as a provision is the best estimate of the consideration required to settle the present obligation at 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.

**Covid-19 pandemic**

This year has continued to be impacted by Auckland’s lockdowns and changing Alert Levels in response to COVID-19.

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, as per the Auckland War Memorial Museum Act 1996. The levy is determined through the Annual Planning process guided by the Act.

**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 \$13.631 million (2020: \$13.691 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 \$170.070 million (2020: \$164.414 million)

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

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

equipment.

Heritage Collection Assets not recognised

The 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.

**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. Auckland Museum is the custodian of the heritage collections that are held in trust for the public of Auckland, and more broadly for New Zealand and for the international research

community.

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

- The value to the custodial organisation is often greater than the financial value – financial value does not reflect the full cultural, scientific or historical value to the Museum or the community on whose behalf collections are held.
- Educational / research value is often not evident until such time as the collections contribute to the generation or transfer of knowledge. This can be immediate or a very long time in the future.
- Bequest value – the value derived by donors and their families through the act of giving – is an intangible value which is about the long-term relationship between the museum and successive generations. It is in the nature of trust and goodwill which is not easily quantifiable in financial terms.
- Collective or synergistic value is accrued by a group of items whose individual value is not significant but together they may form a valuable comparative group – the value of the whole is greater than the sum of the parts. In a museum’s case, the definition of the whole is an ever-changing concept depending on the groupings and perspectives of those with an interest in studying or appreciating the collections.
- Heritage collection assets are often encumbered with legal or ethical constraints so realising or liquidating them in financial terms runs counter to the implied transfer of trust which occurs at the time of acquisition and indeed the very purpose for holding them. This form of encumbrance potentially restricts their financial value but is hard to quantify.
- Items are usually unique and irreplaceable making it difficult to establish fair value at any particular time where there is no active market. Values can sit within a wide and subjective range which reduces the utility and accuracy of specific valuation.
- In many cases the useful value lies in the associations, contexts and histories attached to objects. Being able to extract and use this value relies on research and documentation – intellectual efforts which 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 assets as the presumption of many objects is that they are entrusted to a Museum in perpetuity – their life is “forever”. Indeed the purpose of adding an object to a museum collection may be to extend its life by giving it status and safe housing and careful access; in some senses, collection items are never ‘used-up’.
- Financial treatment of assets is largely based on them being used to produce wealth and that their ability to do this declines over time. This generates the need to depreciate and account for impairment of assets. Most museum collections gain in value over time so they run counter to the overall assumptions with regard to other assets. Formulae for appreciation/increase in value of museum collections do not work as readily as depreciation formulae as the increase in value is seldom a linear or arithmetic function. The perceived value of collection items can vary in response to social, political and natural events and in unpredictable patterns over time.

For the reasons stated above, the Trust Board does not consider that collection assets meet the asset recognition criteria and these 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 collection assets) up to the value of \$100 million, however, this provides a blanket coverage and does not represent the valuation of heritage collection assets on an asset by asset basis or an overall basis.

During the FY 2020/21 year additions to the collection were slowed due to the Covid lockdowns. A significant group of pataka carvings was deaccessioned by the Museum’s Trust Board in early 2021 following a request from Te Whanau-a-Apanui, the iwi from whose ancestors the carvings were acquired in the 19th Century. Negotiations are underway with the iwi for the physical return of the carvings during 2022 in connection with their Treaty of Waitangi settlement. Collection development activity during the year focussed on contemporary collecting in line with aspirations expressed in the Annual Plan and consistent with the Collection Development Plan in each curatorial area.

4 PROPERTY, PLANT AND EQUIPMENT

4.1. Property, plant and equipment

	Work in Progress \$000s	Buildings \$000s	Displays \$000s	Equipment \$000s	Total \$000s
<b>Cost</b>					
Balance as at 1 July 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 1 July 2020	35,268	144,380	20,634	49,664	249,946
Additions	13,912	-	-	-	13,912
Disposals	-	(3,075)	(184)	(3,443)	(6,702)
Transfers from Work in progress	(48,670)	24,660	1,049	22,961	-
<b>Balance as at 30 June 2021</b>	<b>510</b>	<b>165,965</b>	<b>21,499</b>	<b>69,182</b>	<b>257,156</b>
<b>Accumulated Depreciation</b>					
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 1 July 2020	-	38,703	14,055	32,772	85,530
Depreciation expense	-	3,828	1,073	3,768	8,669
Disposals	-	(2,540)	(178)	(3,439)	(6,157)
<b>Balance as at 30 June 2021</b>	<b>-</b>	<b>39,991</b>	<b>14,950</b>	<b>33,101</b>	<b>88,042</b>
<b>Carrying value at 30 June 2021</b>	<b>510</b>	<b>125,974</b>	<b>6,549</b>	<b>36,081</b>	<b>169,114</b>
<b>Carrying value at 30 June 2020</b>	<b>35,268</b>	<b>105,677</b>	<b>6,579</b>	<b>16,892</b>	<b>164,416</b>

4.2. Recognition and measurement

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

All of the Museum’s items of property plant and equipment are subsequently measured at cost less accumulated depreciation and impairment losses. Cost includes expenditure that is directly attributable to the acquisition of the asset. Buildings and Equipment include Building Fit-outs with a net book value of \$6.49 million (2020: \$7.20 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:

<b>Buildings:</b>	
Buildings	1 – 24%
Building fit-outs	2 – 20%
Office furniture and fittings	5 – 50%
<b>Displays:</b>	
Display galleries	7 – 33%
<b>Equipment:</b>	
Plant and equipment	4 – 30%
Motor vehicles	20 - 30%
Information technology	10 – 67%

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

4.5. Impairment of non-financial assets

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

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

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

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

Where an impairment loss subsequently reverses, the carrying amount of the asset (or cash-generating unit) is increased to the revised estimate of its recoverable amount, but only to the extent that the increased carrying

amount does not exceed the carrying amount that would have been determined had no impairment loss been recognised for the asset (or cash-generating unit) in prior years.

	2021 \$000s	2020 \$000s
Capital Commitments	0	6,209

There was no contractual obligation outstanding for FY 2020/21 and hence no capital commitments. Museum has pledges amounting to \$1.037 million to be received over the next 3 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
<b>Gross Cost</b>			
Balance as at 1 July 2019	569	7,064	7,633
Additions	626	-	626
Disposals	-	-	-
Transfers from Work in progress	(253)	253	-
Balance as at 1 July 2020	942	7,317	8,259
Additions	646	-	646
Disposals	-	(28)	(28)
Transfers from Work in progress	(1,028)	1,028	-
<b>Balance as at 30 June 2021</b>	<b>560</b>	<b>8,317</b>	<b>8,877</b>

Accumulated amortisation and impairment

Balance as at 1 July 2019	-	6,065	6,065
Amortisation expense	-	461	461
Disposals	-	(1)	(1)
Balance as at 1 July 2020	-	6,525	6,525
Amortisation expense	-	470	470
Disposals	-	(29)	(29)
<b>Balance as at 30 June 2021</b>	<b>-</b>	<b>6,966</b>	<b>6,966</b>

<b>Carrying value at 30 June 2021</b>	<b>560</b>	<b>1,351</b>	<b>1,911</b>
<b>Carrying value at 30 June 2020</b>	<b>942</b>	<b>792</b>	<b>1,734</b>

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.

Software as a Service

Auckland Museum is in the process of completing a review of its software assets in light of the IFRIC agenda decision on Configuration or Customisation costs in a Cloud Computing Arrangement (published in April 2021), which will be concluded within its financial report for the year ending 30 June 2022.

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

In the current year, the Museum received donations in the form of 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 Nil (2020: \$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, Nil (2020: \$1.674 million) has been recognised in the ‘Operating Activities’ and the remaining Nill (2020: \$0.494 million) in the ‘Special Purposes Activities’ section of the Statement of Comprehensive Revenue and Expense.

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 2020 \$000s	Gifts, Bequests, Wage Subsidy & Grant \$000s	Investment Net Income \$000s	Non-capital Expenditure \$000s	Surplus/ (Deficit) \$000s	Capital Expenditure \$000s	Levies \$000s	Balance 2021 \$000s
<b>ASSET REPLACEMENT RESERVE</b>								
Asset Replacement Reserve*	11,372	598	76	(4,342)	(3,668)	(14,857)	8,792	1,639
<b>OTHER SPECIAL PURPOSES RESERVES</b>								
<b>Gifts, Trusts and Bequests subject to restrictions</b>								
Levingston Cooke Family Bequest **	2,050	30	317	(432)	(85)	-	-	1,965
Edward Earle Vaile Trust Fund **	1,335	-	207	(107)	100	-	-	1,435
Waldo Heap Bequest **	463	-	72	(56)	16	-	-	479
Nancy Bamford bequest	388	31	60	(61)	30	-	-	418
A G W Dunningham bequest	271	-	42	-	42	-	-	313
Lesley Isabel Taylor	234	-	36	-	36	-	-	270
Auckland Museum Endowment Fund	102	-	16	-	16	-	-	118
Life Members' Subscription Trust	43	-	7	(14)	(7)	-	-	36
AWMME&B Omnibus Trust	84	-	13	-	13	-	-	97
K Pritchard bequest	45	-	7	-	7	-	-	52
Margaret O'Donoghue	28	-	4	-	4	-	-	32
R B Sibson Library Fund	24	-	4	-	4	-	-	28
Lady A Fox	24	-	4	-	4	-	-	28
Mackechnie - Library Books	22	-	4	-	4	-	-	26
Others under \$15,000	117	-	16	(11)	5	-	-	122
<b>General</b>								
Spedding Reserve**	4,904	-	759	(339)	420	-	-	5,324
Wallace F Ryan	0	460	-	-	460	-	-	460
Estate - Audrey Isabelle Maddox	210	-	33	-	33	-	-	243
Len Coakley Trust Fund	63	-	10	-	10	-	-	73
Celestene M Brandon	50	-	8	-	8	-	-	58
Others under \$15,000	33	11	3	-	14	-	-	47
<b>Total Trusts &amp; Bequests</b>	<b>10,490</b>	<b>532</b>	<b>1,622</b>	<b>(1,020)</b>	<b>1,134</b>	<b>-</b>	<b>-</b>	<b>11,624</b>
<b>Museum Reserves</b>								
Exhibition reserve	1,096	-	170	-	170	-	-	1,266
Heritage Capital Reserve	47	-	-	-	-	(45)	-	2
Acquisitions Reserve	602	-	93	-	93	-	-	695
Research & Publication Reserve	27	197	5	-	202	-	-	229
Ko Tawa reserve	48	-	8	(10)	(2)	-	-	46
<b>Total Reserves</b>	<b>1,820</b>	<b>197</b>	<b>276</b>	<b>(10)</b>	<b>463</b>	<b>(45)</b>	<b>-</b>	<b>2,238</b>
<b>TOTAL OTHER SPECIAL PURPOSES RESERVES</b>								
	<b>12,310</b>	<b>729</b>	<b>1,898</b>	<b>(1,030)</b>	<b>1,597</b>	<b>(45)</b>	<b>-</b>	<b>13,862</b>
<b>TOTAL TRUSTS, BEQUESTS &amp; RESERVES***</b>								
	<b>23,682</b>	<b>1,327</b>	<b>1,974</b>	<b>(5,372)</b>	<b>(2,071)</b>	<b>(14,902)</b>	<b>8,792</b>	<b>15,501</b>

	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
<b>ASSET REPLACEMENT RESERVE</b>								
Asset Replacement Reserve*	34,927	3,417	684	(7,742)	(3,641)	(29,514)	9,600	11,372
<b>OTHER SPECIAL PURPOSES RESERVES</b>								
<b>Gifts, Trusts and Bequests subject to restrictions</b>								
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 Act	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
<b>General</b>								
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
<b>Total Trusts &amp; Bequests</b>	<b>10,555</b>	<b>88</b>	<b>720</b>	<b>(873)</b>	<b>(65)</b>	<b>-</b>	<b>-</b>	<b>10,490</b>
<b>Museum Reserves</b>								
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
<b>Total Reserves</b>	<b>2,252</b>	<b>27</b>	<b>153</b>	<b>-</b>	<b>180</b>	<b>(612)</b>	<b>-</b>	<b>1,820</b>
<b>TOTAL OTHER SPECIAL PURPOSES RESERVES</b>								
<b>TOTAL OTHER SPECIAL PURPOSES RESERVES</b>	<b>12,807</b>	<b>115</b>	<b>873</b>	<b>(873)</b>	<b>115</b>	<b>(612)</b>	<b>-</b>	<b>12,310</b>
<b>TOTAL TRUSTS, BEQUESTS &amp; RESERVES***</b>								
<b>TOTAL TRUSTS, BEQUESTS &amp; RESERVES***</b>	<b>47,734</b>	<b>3,532</b>	<b>1,557</b>	<b>(8,615)</b>	<b>(3,526)</b>	<b>(30,126)</b>	<b>9,600</b>	<b>23,682</b>

\* The levy received from the Auckland Council includes an amount to recompense depreciation in the Museum's property, plant and equipment, the funds in respect of which are transferred from Accumulated Revenue and Expense to the Asset Replacement Reserve 2021 \$8.8 million (2020: \$9.6 million). When expenditure is incurred on assets the funds are reclassified from the Asset Replacement Reserve into Accumulated Funds 2021 \$14.857 million (2020: \$29.514 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 2021 \$0.047 million (2020: \$0.612 million). Refer to note 9 for details of investments held for the special purposes and asset replacement reserves. The wage subsidy received of 2021 \$Nil (2020: \$1.674 million) was applied to Accumulated Revenue & Expenses and 2021 \$Nil (2020: \$0.494 million) was applied to Asset Replacement Reserve.

The Museum receives funding for asset replacement (including depreciation). The difference between the amount funded and the sum spent on capital expenditure each year is recorded within the Asset Replacement Reserves. The Museum is currently finalising its gallery, space and storage plans for the next 15 to 25 years.

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

\*\*\* Special Purposes deficit of \$2.1 million (2020: \$3.5 million) is transferred from Accumulated Revenue and Expense to Special Purposes Equity and Asset Replacement Equity.

8 EXPENSES

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

	2021 \$000s	2020 \$000s
<b>Expenses</b>		
Short-term employee benefits:		
Salaries and wages - Operating Activities	17,928	18,712
Salaries and wages - Special purpose	2,487	5,203
Termination payments	29	338
Defined contribution plans	466	463
<b>Total employee benefits</b>	<b>20,910</b>	<b>24,716</b>
Depreciation	8,669	8,997
Occupancy Costs	4,395	3,635
Project scoping and other non-capital expenditure	2,670	1,866
Professional services	1,815	1,622
Operating lease expenses	1,180	1,012
Temporary fit and design exhibition costs	736	671
Loss on disposal of fixed assets	545	94
Amortisation	470	461
Fair value of volunteers' time	318	374
Inventory consumption recognised	281	561
Other staff costs	270	372
External consultancy costs	253	623
Trust Board fees	204	224
Event organisation costs	170	650
Heritage assets acquisition	114	180
Collection Readiness	97	134
Auditor Fees	75	70
Taumata-ā-Iwi fees	65	65
(Reversal of) Inventory write-down costs	(19)	8
(Reversal of) Impairment allowance for trade debtors	(60)	72
Other	3,156	3,912
<b>Total Cost from all activities</b>	<b>46,314</b>	<b>50,319</b>
<b>Cost of Operating Activities - by Strategic Priorities</b>		
Reach Out To More People	5,113	5,558
Transform Our Building And Collections	8,923	6,949
Stretch Thinking	5,186	4,724
Lead A Digital Museum Revolution	3,392	3,315
Engage Every Schoolchild	3,158	3,752
Grow Our Income And Enhance Value For Aucklanders	5,486	7,854
	31,258	32,152
Depreciation, amortisation & loss on disposals	9,684	9,552
<b>Total Cost of Operating Activities</b>	<b>40,942</b>	<b>41,704</b>
<b>Special Purpose Activities</b>		
Salaries and wages	2,487	5,203
Trusts, bequests, reserve & other expenditure	2,885	3,412
	5,372	8,615
<b>Total Cost from all activities</b>	<b>46,314</b>	<b>50,319</b>

9 INVESTMENTS

	2021 \$000s	2020 \$000s
Balance as at 30 June		
Investments restricted - Current	2,639	12,590
Investments restricted - Non-current	13,631	13,691
	<u>16,271</u>	<u>26,281</u>
Represents:		
Asset Replacement Reserve	1,639	11,372
Other Special Purpose Equity	13,862	12,310
Others	770	2,599
	<u>16,271</u>	<u>26,281</u>

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	2021 \$000s	2020 \$000s
Australasian Fixed Interest	2,121	2,401
International Fixed Interest	3,932	3,824
Australasian Equities	2,526	2,349
International Equities	4,159	3,673
Others	143	439
Cash*	3,390	13,595
	<u>16,271</u>	<u>26,281</u>

\* Includes cash portion of funds invested by Fund Managers & Short Term Investments in term deposits with interest rate ranging from 0.15% - 1.75% p.a (2020: 0.2% - 1.2% p.a)

10 CASH AND CASH EQUIVALENTS

	2021 \$000s	2020 \$000s
Cash at bank	<u>7,499</u>	<u>8,869</u>

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 \$0.562 million (2020: \$0.662 million) payment guarantee provided by BNZ in favour of landlords James Trust is in place. There is also a Nill (2020: \$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 (2020: \$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

<b>At 30 June 2021 Financial Assets</b>	<b>Fair Value through Profit or Loss designated at initial recognition \$000s</b>	<b>Loans and Receivables at amortised cost \$000s</b>	<b>Total Carrying Amount \$000s</b>	<b>Fair Value \$000s</b>
Cash and cash equivalents	-	7,499	7,499	7,499
Short-term investments	-	2,639	2,639	2,639
Receivables	-	740	740	740
Investments	13,631	-	13,631	13,631
	<b>13,631</b>	<b>10,878</b>	<b>24,509</b>	<b>24,509</b>

		Liabilities at amortised cost \$000s	Total Carrying Amount \$000s	Fair Value \$000s
<b>Financial Liabilities</b>				
Trade payables, accruals and provisions	-	6,802	6,802	6,802
Employee Benefits	-	1,019	1,019	1,019
	-	<b>7,821</b>	<b>7,821</b>	<b>7,821</b>

Net	<u>13,631</u>	<u>3,057</u>	<u>16,688</u>	<u>16,688</u>
-----	---------------	--------------	---------------	---------------

At 30 June 2020 Financial Assets	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
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
	<b>13,691</b>	<b>21,524</b>	<b>35,215</b>	<b>35,215</b>

Financial Liabilities	Liabilities at amortised cost \$000s	Total Carrying Amount \$000s	Fair Value \$000s
Trade payables and accruals	- 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
-----	--------	--------	--------	--------

## 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 Board 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 2021 is 36 days (2020: 32 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 2021 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

	2021 \$000s	2020 \$000s
Current	722	64
0-30 days	7	-
30-60 days	3	1
60-120 days	8	-
<b>Total</b>	<b>740</b>	<b>65</b>

In determining the recoverability of a trade receivables, the Museum considers any change in the credit quality of the trade receivable from the date credit was initially granted up to the reporting date. The concentration of credit risk is limited due to the customer base being large and unrelated. Accordingly the Museum believes that there is no further credit provision required in excess of the 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 \$20,592 in 2021 (2020: \$85,955). A doubtful debt provision is created when the payment of a debt is uncertain.

## Other Credit Risk

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

To reduce the credit exposure of the managed investments, the Museum has invested in diversified asset classes and within each of these classes there is a maximum limit that can be invested in any one institution or entity. Thus investments are placed across a portfolio of parties with credit rating over 'A-' to minimise credit risk. As at 30 June 2021 there is no significant concentration of credit risk.

### 11.6.2. Liquidity Risk

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

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

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

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

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

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

	Weighted average interest rate	Contractual cash flow \$000s	Less than 1 Year \$000s	2-5 Years \$000s	Total \$000s
<b>30 June 2021</b>					
Trade and other payables		6,802	6,802	-	6,802
Employee Benefits		1,019	1,019	-	1,019
<b>Total</b>		<b>7,821</b>	<b>7,821</b>	-	<b>7,821</b>

The Museum has the following liquid assets to meet its liabilities:					
Cash and cash equivalents	1.41%	7,499	7,499	-	7,499
Receivables and other assets		1,237	1,237	-	1,237
Short Term Investments	1.30%	2,639	2,639	-	2,639
<b>Total</b>		<b>11,375</b>	<b>11,375</b>	<b>-</b>	<b>11,375</b>

	Weighted average interest rate	Contractual cash flow \$000s	Less than 1 Year \$000s	2-5 Years \$000s	Total \$000s
<b>30 June 2020</b>					
Trade and other payables		5,611	5,611	-	5,611
Employee Benefits		1,674	1,674	-	1,674
<b>Total</b>		<b>7,285</b>	<b>7,285</b>	<b>-</b>	<b>7,285</b>

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
<b>Total</b>		<b>22,692</b>	<b>22,692</b>	<b>-</b>	<b>22,692</b>

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

### 11.6.3. Market Risk

#### 11.6.3.1. Currency Risk

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

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

Forward exchange contracts are taken out to cover exhibition commitments. There was no exposure for exhibitions as at 30 June 2021 (2020: \$ 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
2021							
Cash	7,499	-	-	-	-	-	7,499
Trade and Other Receivables	740	-	-	-	-	-	740
Trade and Other Payables	(10,391)	-	-	-	-	-	(10,391)
Investments							
Equities	1,182	3,436	338	1,344	121	264	6,685
Fixed Interest	2,120	862	460	2,496	114	-	6,052
Cash deposits	3,116	87	80	173	43	31	3,532
	4,266	4,385	878	4,013	278	295	14,117
2020							
Cash	8,869	-	-	-	-	-	8,869
Trade and Other Receivables	65	-	-	-	-	-	65
Trade and Other Payables	(9,613)	-	-	-	-	-	(9,613)
Investments - split by:							
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

As at 30 June 2021 if the currency on investments had fluctuated by plus or minus 10%, the surplus for the Museum would have been \$0.23 million lower/higher (2020: \$0.15 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 2021 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 \$61,000 higher/lower (2020: \$62,000 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 2021 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 \$101,000 higher/lower (2020: \$215,000 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 2021 if the equity indexes had fluctuated by plus or minus 15%, the surplus for the Museum would have been \$1 million higher/lower (2020: \$0.903 million higher/lower). A 15% market rate increase or decrease is used when reporting market rate risk internally to key management personnel and represents management’s assessment of the reasonably possible fluctuation in market rates.

11.6.4. Fair Value

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

Classification and fair values

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

11.6.4.1. Fair Value Measurement

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

The Museum has managed funds at fair value in level 2 as at 30 June 2021 of \$13.631m (2020: \$13.691m).

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

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

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

12 EMPLOYMENT BENEFITS

12.1. Details of employee benefits are as follows:

	2021 \$000s	2020 \$000s
Current		
Short-term employee benefits		
Annual Leave	1,526	1,437
Sick Leave	69	67
Salary & Wages accrued	254	967
Others	702	645
	2,551	3,116
Current portion of long-term employee benefits		
Long-service Leave	15	6
	15	6
Non-current		
Non-current portion of long-term employee benefits		
Retirement Gratuity	62	62
Long-service Leave	609	590
	671	652
Total employment benefit liability	3,237	3,774

12.2. Short-term employee benefits

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

A liability for sick leave is recognised to the extent that absences in the coming year are expected to be greater than the sick leave entitlements earned in the coming year. The amount is calculated based on the unused

sick-leave entitlement that can be carried forward at balance date, to the extent it will be used by staff to cover those future absences.

12.3. Long-term employee benefits

Long-term employee benefit obligations are recognised when the Museum has a legal or constructive obligation to remunerate employees for services provided beyond 12 months of reporting date. Long-term employee benefit obligations are measured on an actuarial basis. 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	
	2021 \$000s	2020 \$000s	2021 \$000s	2020 \$000s
Not later than one year	177	101	1,220	1,253
Later than one year and not later than five years	537	30	4,880	4,880
Later than five years	559	0	3,586	4,806
	1,273	131	9,686	10,939

Operating Lease

Entity as lessor

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

The Museum 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 2021 amounted to \$33,389 (2020: \$4,161).

The Museum has entered into an agreement to lease its newly built Cafe in the South Atrium for a term of 10 years commencing December 2020. Rental Income for 2021 amounted to \$61,974 (2020: 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 2021 amounted to \$49,200 (2020: \$59,920).

The 19 Morgan Street carpark sub-lease arrangement is on a month-to-month lease which was terminated on 31 October 2020. Rental Income for 2021 amounted to \$2,880 (2020: \$7,920).

Entity as lessee

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

The Museum has two commitments under non-cancellable leases for 2021 (2020: 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 has finished on 31 October 2020; and 3) a 8 year lease of 33 Broadway, Newmarket which commenced on 1 October 2019 with no rights of renewal.

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

14 RELATED PARTIES

14.1. Controlling entity and ultimate controlling entity

The Museum has no controlling entity or ultimate controlling entity.

14.2. Related parties and related party transactions

Related Parties include:

- The Trust Board
- The Taumata-ā-Iwi

- The Museum Director
- Regional Facilities Auckland (RFA)

- Auckland Council
- Auckland Museum Institute
- 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 2021 \$0.011 million (2020: \$0.201 million). In 2021 the Museum received a levy of \$32.29 million (2020: \$32.29 million). No sums have been written off or provisions made during the year or at year-end 2021 (2020: \$nil). No balance outstanding as at 30 June 2021 (2020: \$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 2021 \$14,000 (2020: \$14,600) and financial contribution of \$682 (2020: \$536) to assist in the delivery of agreed annual programme, membership services and development activities. As at 30 June 2021 the Auckland Museum Institute owed to the Museum \$2,875 (2020: \$2,321). 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 2021 (2020: \$nil). As at 30 June 2021 the Museum owed to the Auckland Museum Institute \$174 (2020: \$nil).

The Museum provides pro bono accounting and other support services to the Auckland Museum Institute. 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 2021 (2020: \$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:

	2021 Remuneration \$000s	Individuals	2020 Remuneration \$000s	Individuals
Members of the Trust Board	204	10 People	224	10 People
Members of the Taumata-a-Iwi	65	5 People	65	5 People
Executive Team	1,626	7 FTE's	1,723	8.8 FTE's
	1,895		2,012	

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	2021	2020
\$100,000 - \$120,000	22	16
\$120,001 - \$140,000	11	14
\$140,001 - \$160,000	7	6
\$160,001 - \$200,000	3	5
\$200,001 - \$300,000	5	5
\$300,001 - \$400,000	1	1
	49	47

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 2021 (2020: nil).

Contingent Assets

There were no contingent assets at 30 June 2021 (2020: nil).

16 POST BALANCE DATE EVENTS

The New Zealand Government announced a Level 4 lockdown on 17 August 2021 which resulted in the Museum closing premises. As of the date of approval of this annual report (21st October 2021), the Museum is yet to reopen, as Auckland remains under Level 3 restrictions.

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. 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 ‘Trust’) to audit:

- the financial statements of the Trust which comprise the statement of financial position as at 30 June 2021, 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 the Trust for the year ended 30 June 2021,
- collectively referred to as the ‘audited information’.

Opinion on the audited information	<p>In our opinion:</p> <ul style="list-style-type: none"><li>• The accompanying financial statements, on pages 50 to 71, present fairly, in all material respects, the financial position of the Trust as at 30 June 2021, its financial performance and cash flows for the year then ended in accordance with Public Benefit Entity Standards (‘PBE Standards’); and</li><li>• the status of the performance measures , included in the service perfomance report on pages 40 to 46, have been presented fairly, in all material respects in accordance with the bases of measurement (included in the service performance report) for the year ended 30 June 2021.</li></ul>
Basis for opinion on the audited information	<p>We conducted our audit of the financial statements 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.</p> <p>We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion on the audited information.</p> <p>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.</p> <p>Other than in our capacity as auditor and the provision of assurance advisory services, we have no relationship with or interests in the Trust. 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 Trust on normal terms within the ordinary course of trading activities of the business of the Trust. The firm has no other relationship with, or interest in, the Trust.</p>

Other information	<p>The Auckland Museum Trust Board is responsible on behalf of the Trust for the other information. The other information comprises the information in the Annual Report that accompanies the service performance report, financial statements and the audit report.</p> <p>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.</p> <p>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.</p>
Auckland Museum Trust Board’s responsibilities for the audited information	<p>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:</p> <ul style="list-style-type: none"><li>• the preparation and fair presentation of the financial statements in accordance with the Public Benefit Entity Standards;</li><li>• 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 in accordance with the bases of measurement; and</li><li>• 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.</li></ul> <p>In preparing the audited information, the Auckland Museum Trust Board is also responsible for assessing the Trust’s ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Auckland Museum Trust Board either intends to liquidate the Trust or to cease operations, or has no realistic alternative but to do so.</p>
Auditor’s responsibilities for the audit of the financial statements and status of performance measures included in the service performance report	<p>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.</p> <p>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.</p> <p>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:</p> <ul style="list-style-type: none"><li>• 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.</li><li>• 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 Trust’s internal control.</li><li>• 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.</li></ul>

<b>(continued) Auditor’s responsibilities for the audit of the financial statements and status of performance measures included in the service performance report</b>	<ul style="list-style-type: none"><li>• Evaluate whether the status of the performance measures have been prepared in accordance with the bases 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 Trust.</li><li>• Conclude on the appropriateness of the use of the going concern basis of accounting by the Trust and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Trust’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 financial 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 Trust to cease to continue as a going concern.</li><li>• 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.</li><li>• Obtain sufficient appropriate audit evidence regarding the audited information of the entity or business activities within the entity to express an opinion on the audited statements. We are responsible for the direction, supervision and performance of the audit. We remain solely responsible for our audit opinion.</li></ul> <p>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.</p>
<b>Restriction on use</b>	<p>This report is made solely to the Members of the Auckland Museum Trust Board, as a body. Our audit has been undertaken so that we might state to the Members of the Auckland Museum Trust Board those matters we are required to state to them in an auditor’s report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the Members of the Auckland Museum Trust Board as a body, for our audit work, for this report, or for the opinions we have formed.</p>

*Deloitte Limited*

**Auckland, New Zealand  
21 October 2021**

This audit report relates to the financial statements and service performance report of Auckland Museum Trust Board (the ‘Trust’) for the year ended 30 June 2021 included on the Auckland Museum’s website. The Trust is responsible for the maintenance and integrity of the Auckland Museum’s website. We have not been engaged to report on the integrity of the Auckland Museum’s website. We accept no responsibility for any changes that may have occurred to the financial statements and service performance report since they were initially presented on the website. The audit report refers only to the financial statements and status of performance measures included in the service performance report named. It does not provide an opinion on any other information which may have been hyperlinked to/from the financial statements and service performance report. 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 21 October 2021 to confirm the information included in the audited information presented on this website.