

**CURIOSITY
LIVES HERE**

Annual Report
2016-2017

Tāmaki
Paenga Hira
Auckland
War Memorial
Museum

AM

**KA PUĀWAI NGĀ MAHI O TAU KĒ,
KA TŌIA MAI Ā TĀTOU KAIMĀTAKI I ĒNEI RĀ,
KA WHAKATŌ HOKI TE KĀKANO MŌ ĀPŌPŌ.**

**BUILDING ON OUR PAST,
ENGAGING WITH OUR AUDIENCES TODAY,
INVESTING FOR TOMORROW.**

As the world changes and becomes more fast paced, so we are changing too. Our dual role as both Auckland's War Memorial and an encyclopaedic museum remains the same. But how we connect and engage with our audiences, both within and beyond our walls, is evolving.

Visitation levels continue to be strong, while over half a million people took part in our rich programme of exhibitions and gallery events over the past year, ranging from our highly successful *Volume: Making Music in Aotearoa* to the sold-out LATE series, and the annual Cultural Festival.

As kaitiaki of collections and curators of knowledge, we want to connect with our audiences, onsite, offsite and online.

We continue to increase access to our collections and engagement with our communities via initiatives such as the Pacific Collection Access Project. We are sharing collections with local communities to enrich knowledge as we digitise over 5,000 Pacific treasures by 2019. We concluded Te Awe, a cataloguing, conservation and storage project, which has improved the care of our Māori taonga (treasures) and enhanced the information connected with them.

Our connection with the world continues to grow faster than ever as we extend our presence in the digital world. More than 1 million objects have been added online, including 60,000 new images, which puts our digital collections amongst the best in the world.

A valuable education resource and research tool in its own right, Auckland Museum is a 24/7 global museum accessible by all.

We are partnering on research which will improve the natural environment of the region we live in, such as in our contribution to seabird conservation and monitoring the impacts of climate change on marine animals.

And we're collaborating to extend our reach to deliver value to the people of Auckland and visitors to the city by working with tourism and community partners.

We are grateful to the leadership of our Trust Board and the guidance of our treaty partner, the Taumata-ā-Iwi. We thank the Pacific Advisory Group and Youth Advisory Group for their considerable commitment. We are appreciative of the ongoing support of the Museum Institute, the Auckland Museum Foundation, the RSA, our sponsorship partners and the many cultural and creative organisations with whom we collaborate.

We acknowledge and thank Auckland's Mayor, Councillors and Local Boards, and are grateful for the generosity of our many loyal supporters, funders, partners and volunteers. Without them, we would not be able to continue to be the home of Auckland's collective remembering and commemoration. Nor could we play our part in Auckland's cultural and visitor economy. Or be the compelling experience that so many generations of Aucklanders tell us they want.

We were pleased to achieve our ambitious goals in FY16/17. However, we are not standing still.

Five years into our 20-year *Future Museum* strategy, we are continuing to move at pace to meet the needs of an ever-growing and diverse city.



Dr William Randall MNZM
Chair, Auckland Museum Trust Board



Precious Clark
Chair, Taumata-ā-Iwi



Dr David Gaimster
Director, Auckland Museum

SHARING OUR HIGHLIGHTS

859,779
visits

10,000
people viewed the live stream of
the ANZAC Day Dawn Service

98%
visitor satisfaction

99%
of visitors rate the Museum as the
place to learn new things

75%
of visitors are 'promoters', compared
to New Zealand benchmark for
Tourist Attractions at 45%

207,951
visits to the internationally award-
winning, home grown *Volume:*
Making Music in Aotearoa exhibition

25,327
hours contributed by 275+ volunteers

\$9 million
self-generated revenue delivered –
up 14% on plan

37,000+
interactions with Aucklanders,
offsite in their communities

1 million+
objects now uploaded to
Collections Online for public use

60,000
new images added to
Collections Online

237,000
online interactions through
Digital New Zealand

3.3 million
botanical records downloaded via
international platforms

231,000
New Zealand service personnel
records in the Online Cenotaph

2 million
page views via Online Cenotaph

50,708
Facebook followers,
up 18%



16,300

hours removing paint and 11,162 hours on tukutuku conservation and weaving repairs during the restoration of Hotunui whareniui, with whānau and expert weavers

50

topic pages for websites and 32 papers at national and international conferences, delivered by Museum staff

8,000

collection enquiries from public, professional colleagues and research partners, answered by Museum staff

A STRONG SUSTAINABLE FOUNDATION

Lit up at night and seen from across the city, the Museum remains one of Auckland city's most iconic cultural venues.

Maintaining our heritage building and safeguarding the Museum's collections for future generations is an essential part of the 20-year *Future Museum* plan.

However, the Museum is more than a building, a storage house or a gallery. It is also a centre of knowledge, identity, history and a sense of place in Tāmaki Makaurau Auckland.

The Museum plays an active role by promoting cultural and scientific research and scholarship. This helps to generate new knowledge which enriches the experience for our increasingly diverse audiences.

To achieve the Museum's goals and secure our future, we are focused on greater financial self-sufficiency. Fundraising and compatible revenue-producing activities are supplementing our public funding, with \$9 million self-generated revenue delivered in FY2016/17.

POU MAUMAHARA MEMORIAL DISCOVERY CENTRE

The new Pou Maumahara Memorial Discovery Centre is the physical home of Auckland Museum's He Toa Taumata Rau Online Cenotaph, a digital social space where enthusiasts, families and researchers can share and contribute to the records of those who served for New Zealand.

More than 70,000 WWII Army service records were added to Online Cenotaph in FY2016/17, and nearly 3,000 individuals contributed more than 14,000 pieces of information in the form of images, medals and notes connected to individual servicemen and women.

A mobile roadshow and Artefact Digitisation Units enable communities all over the North Island to contribute, with 25,000 people using the Units in 44 locations from the Far North to Wellington.

The most common contribution is the laying of a poppy or a personal message in remembrance of a family member, with more than 73,000 digital poppies laid in the last year.

Pou Maumahara brings to life the stories behind the photos, diaries and military collections. It supports school groups and individuals to discover their connection to New Zealand's war experience.



2nd

ranked 'things to do' in Auckland on TripAdvisor

1,485

attracted to four sold out events in the LATE series of curated evenings

1,800

tickets sold-out to four *Night at the Museum* events

A COMPELLING DESTINATION

From its physical presence to the wonders housed within, every aspect of Auckland Museum is designed to engage, inspire and educate our visitors.

We are collecting and sharing stories that celebrate Auckland's rich cultural diversity through exhibitions, programmes and events. Created in collaboration with artists, experts and local communities, these events are attracting a diverse audience.

For local communities in Auckland, the Museum is a place of discovery and learning as well as somewhere to reflect and remember.

During the last year, more than half a million people visited the Museum including 5,000 who attended the ANZAC Day Dawn Service, which was streamed live for the first time.

For international visitors to New Zealand, the Museum is a 'must see' destination and remains the only cultural venue in Auckland with a daily Māori cultural performance. We are making it easier for the growing number of Chinese tourists, with online engagement and Mandarin-speaking hosts.

Looking forward, our focus is to deliver world class experiences that encourage repeat visits from Aucklanders and establishes us as a destination of choice for international visitors to the city.

VOLUME: MAKING MUSIC IN AOTEAROA

Celebrating the history of popular music in New Zealand, the *VOLUME* exhibition in 2017 was one of the Museum's most popular ever, with 207,951 visits.

An innovative blend of culture and technology, *VOLUME* took visitors on a 'hands on, ears on' musical journey back through the decades from the 2000s to the 1950s.

The story was brought to life by a collection of over 200 objects and memorabilia – costumes, instruments, hand written lyrics and images, generously loaned by some of New Zealand's best loved musicians.

Over eight months, *VOLUME* provided an immersive experience for visitors, allowing them to step into a recording studio, spin the decks as a DJ, flip through records in a 1980s record store, learn to play a classic Kiwi song in a 1970s pub, or step back in time and on to the set of the 1960s music show *C'mon*.

Engagement extended online via social media – snapchat filters and Instagram pictures – in addition to interactive and visual web content and online competitions.

As well as winning the hearts and minds of visitors, *VOLUME* was also a winner of an Exhibition Media Award at the 2017 GLAMi Awards in Ohio, the Best New Range Award at the inaugural Museum Shops Association awards and the 2017 Excellence in Sponsorship Award from the Fundraising Institute of New Zealand, celebrating the Museum's partnership with SPARK.

ACCESSIBLE 'BEYOND THE WALLS'

3.3 million
downloads of
Museum botanical
collection information

37,000+
interactions with the
public offsite via Pasifika,
Auckland Writers Festival,
Tāmaki Herenga Waka
Festival and World
Masters Games

4th
cultural exchange with
Nanjing Museum, China

Fundamental to the Museum's place in the community is increasing accessibility. We are focused on extending our reach, connecting with more people and sharing more stories.

We recognise that not all Aucklanders can and will visit the Museum. We are therefore expanding access to our rich programmes by taking them out to the community. You will find us in libraries, schools and community festivals delivering educational programmes which enable discovery.

Digital connectivity is an important part of reaching beyond the walls and sharing our knowledge, and the Museum's Collections Online is recognised as a world leader.

We have invested in technology which enables people to interrogate our wealth of information in more depth. This is opening up access to our collections, enhancing the learning experience and supporting research.

We are also using technology to enhance our role as Auckland's War Memorial with our Online Cenotaph database creating a legacy for future generations.

PACIFIC COLLECTION ACCESS PROJECT

The Pacific Collection Access Project (PCAP) is a partnership between the Museum and Auckland's Pacific communities, which opens up access to the Museum's Pacific treasures and creates stronger connections with Pacific communities.

Already the Museum has one of the most diverse and significant Pacific collections of its type, with more than 30,000 objects. Through the PCAP, the Museum is working closely with 'cultural knowledge holders' in order to enrich the collections. They are sharing indigenous names for objects, identifying materials they are made from and advising on how they were used. This information is being incorporated into the Museum's database and, together with new high definition digital images, is being made available online.

The project commenced in 2016 with the Cook Islands and, by its completion, it is expected that over 5,000 items from 13 Pacific Island nations will be made available, providing a vast breadth of information, images and cultural connections for communities, researchers and future generations.

AN ACTIVE LEADER

COLLECTIONS ONLINE

Museum culture is ever changing and today the Museum is embracing a new kind of access to its collections, one that allows people to explore and engage with its rich and diverse natural and cultural collections on their own terms.

Collections Online is one of the largest imaging and cataloguing initiatives ever undertaken by the Museum. Now in its second year, Auckland Museum is recognised as one of the leading online museum collections in the world with more than 1 million items available to view free, and 2,000 new objects being added every month.

The internet has opened up a digital space for people to engage with and expand the understanding of the collections. With approximately 40,000 page views on any one day, the engagement is tangible. The policy of open access is a core part of the Museum's online strategy. People can access the data, transform it and share it.

Global recognition was received in 2017 with the Museum recognised as an 'example of best practice' by the World Wide Web Consortium for its open data policy.

In an example of the collaboration now possible across the sector, this year Auckland Museum participated in a new online exhibition as part of Google's Cultural Institute, alongside more than 50 leading natural history institutions from 15 countries.

Culture and the arts underpin Auckland's aspirations as a leading global city. The Museum plays an essential role in this, with new levels of engagement matching us with the best in the world.

Our philosophy is one of partnership and collaboration and we work with cultural institutions both within Auckland and nationwide to develop creative solutions that deliver social, economic and cultural value.

From sharing collections and loaning items, to strategic advice and support for other institutions and establishing options for long term care and protection of heritage collections across Auckland, we are working together to support Auckland's aspirations.

The Museum is privileged to be recognised as Auckland's war memorial and we continue to honour those who have served in war, through annual commemoration programmes and events in partnership with Auckland Council, the Returned and Services Association and other parties.

1st
prize 'Most Innovative Use of Te Reo Māori' at New Zealand Museum Awards for bi-lingual natural sciences education programme

60
new loans including 5000+ Museum collection items to scientific research organisations and other museums

3rd
time hosting *Wildlife Photographer of the Year* exhibition from The Natural History Museum, London



FUNDERS, PARTNERS AND SUPPORTERS

FUNDERS

Auckland Ratepayers
Regional Facilities Auckland

PARTNERS

Auckland Museum Institute
Auckland Museum Foundation

SUPPORTERS

Lifelong Learning

Conference and Travel Expenses
Auckland Museum Institute

School Programmes

Ministry of Education LEOTC Fund
EQC

BioBlitz

The Stout Trust – Managed by Perpetual
Guardian

Library Outreach Programme

The Stevenson Foundation

Urbanlife Youth Outreach Programme

Tennyson Charitable Trust

Mana Aotūroa

MBIE Unlocking Curious Minds

War Memorial

Ministry for Culture and Heritage
NZ Lottery WWI Commemoration
Environment and Heritage (grant 3388890)
The Stout Trust – Managed by Perpetual Guardian
Memorial Hall Donation Fund
Margaret Blyth Bequest

Collections and Research

RT Shannon Memorial Trust
C&L Gregory Trust
Levingston Cooke Charitable Trust
Edward Earle Vaile Trust
LA Spedding Bequest
Nancy Bamford Trust
Ko Tawa Reserve
Auckland Museum Institute
Creative New Zealand
James Searle Say Trust – Managed
by Perpetual Guardian

Exhibitions

Manukau Institute of Technology
Spark
Recorded Music NZ
APRA
SONY
Foundation North
Creative New Zealand
Asia New Zealand Foundation

Sustainability

Meridian Energy

Media

Metro Magazine
The New Zealand Herald
Soar Printing

PERFORMANCE REPORT



The achievements of FY2016/17 have been far reaching, with a broad range of initiatives delivering value to the city of Auckland, its communities and beyond.

In this section, we share how we achieved against the key objectives which were set out in the Museum's Annual Plan 2016/2017. These performance measures are arranged under four goals, or areas of activities, and align with the aspirations outlined in our long-term *Future Museum* strategy.

They are:

- A strong, sustainable foundation
- A compelling destination
- Accessible 'beyond the walls' and
- An active leader.

GOAL 1. A STRONG, SUSTAINABLE FOUNDATION				
	How we are going to do it	Measured by	What we achieved	Basis of measurement
1.1	Maintain and grow self-generated revenue	Meeting performance targets for annual self-generated revenue in accordance with budget	We set out to achieve our performance targets of \$7.9M of annual self-generated revenue in accordance with our Annual Plan. We achieved self-generated revenue of \$9M in FY2016/17, compared with \$8.6M in FY2015/16.	Revenue-Generating Activities Report
1.2	Act as a kaitiaki for our heritage building and collections	Completing of the annual schedule in accordance with the Asset Management Plan and Collections Care Plan	The Museum's Collections Care 2016/17 Annual Project Plan completed 35 of the 42 planned projects. The remaining eight projects were either reprioritised or placed on hold. In accordance with the Museum's Asset Management Plan eight of eight planned heritage maintenance projects were completed during FY2016/17. This included external repairs to the WWI Sanctuary and refurbishment of the gallery, Pou Maumahara Memorial Discovery Centre.	Collections Care 2016/17 Annual Project Plan and Heritage Maintenance Plan 2010/2022
1.3	Encourage participation in learning and sharing knowledge to build awareness of identity, histories and a sense of place	Awarding three scholarships related to cultural and scientific scholarship and research annually	The Museum awarded two Sir Hugh Kawharu Scholarships this year for a Ph.D student studying Marine Ecology and Statistics at Massey University and a Masters student studying Applied Indigenous Knowledge: He Waka Hirianga and researching the Museum's taonga Māori collection. In partnership with the University of Auckland three successful applications were each awarded \$5,000. One for a student studying 'Zionism in New Zealand: 1897-1948'; another who is studying 'cultural, environmental and political history of the Nuclear Free and Independent Pacific movement', and a third looking at 'Housing for health: the influence of ideas about health on Māori and Pākehā homes in Auckland, 1918-1949'.	Auckland Museum Medals 2016 event and Auckland Museum website
1.4	Redevelopment of Museum galleries to enhance public experience and increase the readiness of our collections through improved care, aligned with <i>Future Museum</i>	Delivering a new gallery for WWI including newly prepared collections	Pou Maumahara Memorial Discovery Centre opened to the public on 10 November 2016. Auckland Museum digitised 2,152 medals of its military medal collection which are now available to the public through Pou Maumahara, demonstrating enhanced public experiences and increased readiness of collections. The digitising of the medals was completed for ANZAC Day 2017.	Auckland Museum press release and Museum Collection Management systems Vernon and Presto

GOAL 2. A COMPELLING DESTINATION				
	How we are going to do it	Measured by	What we achieved	Basis of measurement
2.1	Increase the number of Aucklanders actively participating in culture, science and the arts through the delivery of inclusive public programmes for a wide range of demographics and interests, in line with <i>Future Museum</i>	Delivering targeted programmes, published four times a year, for a range of Auckland audiences onsite, offsite and online	The Museum delivered four exhibitions onsite and exceeded target of offsite engagements during FY2016/17. There were 207,951 visits to the onsite exhibition <i>VOLUME - Making Music in Aotearoa</i> , which was targeted at independent adults with a focus on 15-29 year olds. 29% of visitors were 15-29 years of age, and compared to previous exhibitions, <i>VOLUME</i> received more visitors of NZ Māori and Pacific ethnicity. The Museum exceeded its offsite engagement target of 23,040 with over 37,000 people engaging in Museum programmes beyond the walls. The Museum participated in a number of community events including Pasifika, ASB Polyfest, Auckland Library programmes and school visits. The Museum published the <i>What's On</i> brochure, four times a year for a range of Auckland audiences.	Auckland Museum Visitor Profile Survey 2016/17, Public Experience Report and Auckland Museum <i>What's On</i> brochure
2.2	Increase Māori and Pacific community engagement with the collections of the City	Delivering at least two projects in partnership with Māori and Pacific communities annually	The Museum's Pacific Collection Access project is a multi-year project opening up access to its Pacific treasures and creating stronger connections with Auckland's Pacific communities. Between 1 July 2016 and 30 June 2017, Auckland Museum completed Akairo a te Taunga- Cook Island collection access project (September 2016), and launched 'Nai Yau Vakaviti: Na Ka Mareqeti' Fiji (October 2016). The Museum completed the multi-year Te Awe Carving Store project to initiate collection readiness and long-term storage aspirations towards improved access for those taonga that were housed in the Carving Store. The project conserved 53%, as well as surfacing cleaning and rehousing 66% of the Museum's taonga collection.	Pacific Collection Access Project team reports and Te Awe Carving Store Post Implementation Report
2.3	Work collaboratively with ATEED and other tourism partners to position the Museum as an integral part of Auckland's tourism offering	Participating in at least two tourism-related initiatives annually	Auckland Museum is ranked #2 of 270 'Things to do' in Auckland by TripAdvisor. The Museum worked collaboratively with ATEED on five tourism events including Tourism New Zealand events from North America, India and China. There was an increase in international visitors coming to the Museum: 33%, up from 24% in FY2015/16.	TripAdvisor website and Visitor Profile Survey 2016/17.
2.4	Attract and engage Auckland's youth	Growing by 4% on the prior year the number of school-aged students participating in the Museum's learning programmes	While the Museum did not reach its 4% growth target, there was an overall improvement on last year's learning programme uptake in terms of numbers. The Museum will build on this through redefining its learning strategy and framework, reshaping its pedagogy, developing an action plan, and launching a new offer for FY2017/18. This will be focused on the Museum developing its role in the Auckland learning ecosystem and becoming a creation hub rather than a knowledge repository with a focus on immersive, experiential, self-directed, hands-on learning.	Public Experience Activities Report
2.5	Deliver a quality visitor experience for Aucklanders and visitors to our city	Achieving an overall visitor satisfaction score of 98%, with at least 68% rating 'excellent', measured through the Visitor Profile Survey	The Visitor Profile Survey reported that the Museum achieved the overall visitor satisfaction score of 98% with 65% rating the Museum 'Excellent'.	Visitor Profile Survey 2016/17

GOAL 3. ACCESSIBLE 'BEYOND THE WALLS'				
	How we are going to do it	Measured by	What we achieved	Basis of measurement
3.1	Increase public access to vibrant digital content online, with resources available for research, study, scholarships and education, in line with <i>Future Museum</i>	Increasing the number of collection items available for the public online by 10% on the prior year	<p>We saw an increase of 13% in records online from last year.</p> <p>There is now 791,600 total Collection Records Online (50,065 new records added since Collections Online launched) and 449,401 total Collection Online images. We have an estimated average of 1.7 million Digital NZ page views of Auckland Museum content per month, from locations all around the world.</p> <p>There are 218,870 total Online Cenotaph records, and an estimated average of 540,000 Digital NZ page views of Online Cenotaph per month, from locations all around the world.</p>	Auckland Museum Collections Online, Museum Collection Management Systems Vernon and Presto
3.2	Deliver compelling programmes offsite that stimulate engagement 'beyond the walls' in locations across Auckland	Adopting an approved 'beyond the walls' plan of museum activity, which increases the number of people the Museum reaches offsite year on year	<p>The Museum planned and delivered a range of Museum activity 'beyond the walls' including He Pou Aroha Community Cenotaph. This project reached out to communities in Auckland to promote and encourage their contributions to the digital memory of those who served in War. During FY2016/17, a total of 18,119 people used a Cenotaph Kiosk within the Auckland region and 25,158 across New Zealand. Since the programme began in 2015, a total of 51,849 people in the Auckland region have accessed and used the Cenotaph kiosks and 71,697 across New Zealand.</p> <p>While a consolidated 'beyond the walls' plan was not achieved, everything was planned but housed in project documents. A 'beyond the walls' strategic plan is under development focused on developing partnerships and a community empowered approach that connects the people and communities of Auckland to the Museum, its collections and knowledge. This will be finalised and actioned over FY2017/18.</p>	Public Experience Activities Report He Pou Aroha Community Cenotaph Summary Report

GOAL 4. AN ACTIVE LEADER				
	How we are going to do it	Measured by	What we achieved	Basis of measurement
4.1	Take a leadership role as Auckland's war memorial, in commemorating the sacrifices made in the context of war	Delivering three commemoration programmes annually in conjunction with Auckland Council, RSA and partners	The Auckland Museum delivered 13 Commemoration programmes for FY2016/17. These included the Battle of the Somme Commemoration Service, Armistice Day Commemoration, Passchendaele Commemoration service and ANZAC Day service.	Commemoration programmes and Auckland Museum website
4.2	Lead a partnership with other Museums to establish options for long-term solutions for the care of heritage collections in Auckland	Developing appropriate strategic plans for a collection centre, for implementation in the period 2025-2030, allowing for sustainable care and access to Auckland's internationally significant collections	We developed the purpose-built Manu Taiko offsite collections centre. Participation of other museums and institutions is still under discussion and we remain open to identification of long-term, shared collections management options.	Emails and reports to Trust Board



Independent Auditor's Report

To the Auckland Museum Trust Board

Report on the Statement of Service Performance We have been engaged by the Auckland Museum Trust Board to conduct a reasonable assurance engagement relating to Status of the Performance Measures in relation to Auckland Museum Trust Board ("Auckland Museum"), as reported in the Statement of Service Performance for the year ended 30 June 2017.

The Auckland Museum Trust Board's Responsibility The Trustees of the Auckland Museum Trust Board are responsible for ensuring that the Status of the Performance Measures (included in the Statement of Service Performance) are fairly presented in accordance with the Basis of Measurement (included in the Statement of Service Performance) and for such internal controls as the Trustees determine are necessary to enable the proper presentation of the Status of the Performance Measures. This responsibility includes the design, implementation and maintenance of internal control relevant to the preparation of the Status of the Performance Measures.

Auditor's Responsibility Our responsibility is to express an opinion whether the Status of the Performance Measures (included in the Statement of Service Performance) have been presented fairly in all material respects, in accordance with the Basis of Measurement (included in the Statement of Performance). Our engagement has been conducted in accordance with International Standard on Assurance Engagements (New Zealand) 3000 (Revised): Assurance Engagements Other than Audits or Reviews of Historical Financial Information ("ISAE (NZ) 3000 (Revised)") issued by the New Zealand Auditing and Assurance Standards Board, to provide reasonable assurance that Auckland Museum has complied with the Basis of Measurement (included in the Statement of Service Performance) against which the Status of the Performance Measures have been assessed.

Our procedures included:

Understanding and analysing the process for the preparation of the Status of Performance Measures;

Interviewing the individuals responsible for the preparation of the Statement of Service Performance;

Analysing and validating the information used by management in the preparation of the Status of Performance Measures; and

Reviewing the Status of Performance Measures against the information obtained from management and the findings of our work.

These procedures have been undertaken to form an opinion as to whether the Status of the Service Performance has been fairly presented, in all material respects, in accordance with the Basis of Measurement (included in the Statement of Service Performance) against which the Status of the Performance Measures has been assessed for the year ended 30 June 2017.

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

Inherent Limitations Because of the inherent limitations of internal controls, the use of selective testing, the fact that much of the evidence available to us is persuasive rather than conclusive and the use of judgement in gathering and evaluating evidence and forming conclusion based on that evidence, it is possible that fraud, error or non-compliance may occur and not be detected. As the procedures performed for this engagement are not performed continuously throughout the year ended 30 June 2017 and the procedures performed in respect of Auckland Museum's compliance with the Basis of Measurement (included in the Statement of Service Performance) against which the Status of the Performance Measures has been assessed are undertaken on a test basis, our assurance engagement cannot be relied on to detect all instances where Auckland Museum may not have complied with the Basis of Measurement against which the Status of Performance has been assessed. The opinion expressed in this report has been formed on the above basis.

Our Independence and Quality Control We have complied with the independence and other ethical requirements of Professional and Ethical Standard 1 (Revised): *Code of Ethics for Assurance Practitioners* issued by the New Zealand Auditing and Assurance Standards Board, which is founded on fundamental principles of integrity, objectivity, professional competence and due care, confidentiality and professional behaviour.

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

The firm applies Professional and Ethical Standard 3 (Amended): *Quality Control for Firms that Perform Audits and Reviews of Financial Statements, and Other Assurance Engagements* issued by the New Zealand Auditing and Assurance Standards Board, and accordingly maintains a comprehensive system of quality control including documented policies and procedures regarding compliance with ethical requirements, professional standards and applicable legal and regulatory requirements.

Use of Report This report is provided solely to the Auckland Museum Trust Board, as a body, in accordance with Section 28 of the Auckland War Memorial Museum Act 1996. Our audit has been undertaken so that we might state to the Auckland Museum Trust Board those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the Auckland Museum Trust Board, as a body, for our audit work, for this report, or for the opinions we have formed.

Opinion This opinion has been formed on the basis of, and is subject to, the inherent limitations outlined elsewhere in this independent assurance report.

In our opinion, the Status of Performance Measures (included in the Statement of Service Performance on pages 16 to 20) has, been presented fairly, in all material respects, in accordance with the Basis of Measurement (included in the Statement of Service Performance) for the year ended 30 June 2017.

Deloitte Limited

Auckland, New Zealand
19 October 2017

FINANCIAL COMMENTARY AND STATEMENTS FY2016/17



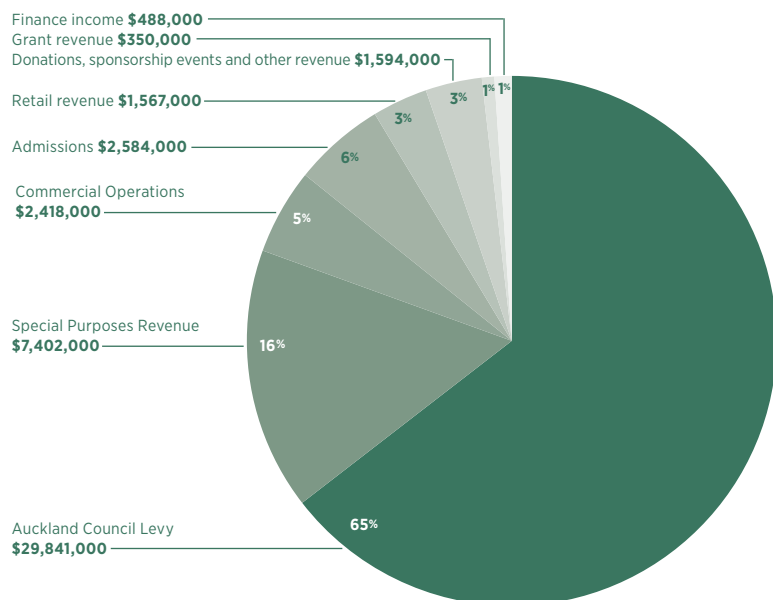
Overall FY2016/17 has been a successful year with self-generating revenue reaching record levels. This continues to build on the strong visitation and financial performance in the previous financial year.

Sustainability initiatives continue to provide cost savings and self-generated revenue exceeded \$9 million for the first time. An operating surplus of \$6,000 was achieved in FY2016/17.

The Special Purposes deficit of \$486,000 in FY2016/17 was the net of the investment of the Museum's trusts, bequests and reserves, and donations and grant revenue; less expenditure of trusts and bequest, and costs supporting the *Future Museum* capital plan readiness.

2017 REVENUE

The Museum's total revenue is from the following sources:



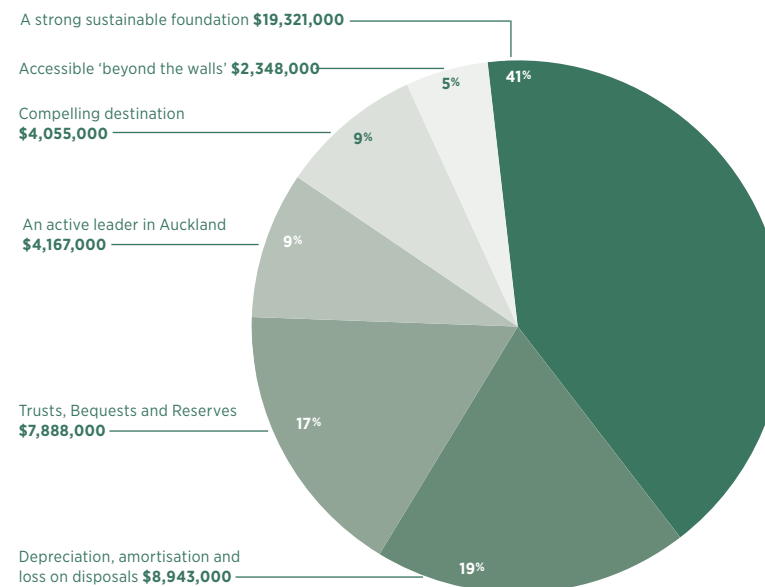
In addition to the Local Authorities Levy, the Museum achieved self-generated revenue of \$9,001,000, an increase of 4% over the previous year. The most significant increases were achieved in admission fees, commercial events and retail. This increase generated an additional \$381,000 of gross revenue. Other revenue streams also increased or were at similar levels as the previous year. The low interest rate environment has negatively impacted the Museum's finance income.

The Museum would like to acknowledge all our many volunteers who generously donate their time and expertise, and our many sponsors and donors who have provided funding for a number of the Museum's activities and projects.

Spending was maintained within the resources and funding available and costs were managed tightly throughout the year in order to deliver best value.

2017 EXPENSES

The Museum's total cost by activity is:



Significant differences to plan that contributed to the FY2016/17 result include:

- Commercial and Retail operations revenue of almost \$4M was \$489,000 (14%) above plan, and 4% up on the previous year.
- The Admissions revenue at \$2.6M was \$474,000 (22%) more than plan and up 13% on last year. This reflects an increased number of international tourists visiting the Museum.
- Additional revenue was raised during the year and used to fund a number of unbudgeted programmes and exhibitions, for example: *ANTARCTICA - while you were sleeping* in partnership with The Auckland Festival Trust. In general the Museum costs were tightly controlled in line with revenue funding.
- Special Purposes revenue includes the increase in value of the investments managed by external fund managers; this was 103% more than last year, reflecting the recovery in national and global equities. This category also includes donations and grants which were similar to last year.

**AUCKLAND MUSEUM TRUST BOARD
CONSOLIDATED STATEMENT OF COMPREHENSIVE REVENUE AND EXPENSE
FOR THE YEAR ENDED 30 JUNE 2017**

	Note	Actual 2017 \$000s	Plan 2017 \$000s	Actual 2016 \$000s
Operating Activities				
Revenue from Non-Exchange Transactions				
Auckland Council levy	9	29,841	29,841	28,970
Grant revenue	3	350	349	653
Fair value of volunteer's time	3	511	539	572
Donations & sponsorship	3	263	174	72
		<u>30,965</u>	<u>30,903</u>	<u>30,267</u>
Revenue from Exchange Transactions				
Commercial operations		2,418	2,015	2,320
Admissions		2,584	2,110	2,287
Retail revenue		1,567	1,481	1,500
Other revenue		820	597	641
Finance income		488	657	575
	3	<u>7,877</u>	<u>6,860</u>	<u>7,323</u>
Total Revenue		<u>38,842</u>	<u>37,763</u>	<u>37,590</u>
Expenses				
Short-term employee benefits		15,992	16,576	15,347
Depreciation, amortisation & loss on disposals		8,943	9,045	10,215
Other		13,901	12,142	12,896
	7	<u>38,836</u>	<u>37,763</u>	<u>38,458</u>
Surplus/(Deficit) from Operating Activities		<u>6</u>	<u>-</u>	<u>(868)</u>
Special Purposes Activities				
Revenue from Non-Exchange Transactions				
Change in measurement of investments at fair value		5,211	n/a	2,566
Grant revenue		1,501	n/a	1,452
Finance income		404	n/a	568
Donations & bequests		286	n/a	61
	3	<u>7,402</u>	<u>n/a</u>	<u>4,647</u>
Expenses				
Trusts, bequests and reserves expenditure		3,238	n/a	4,325
Short-term employee benefits		4,650	n/a	2,691
	7	<u>7,888</u>	<u>n/a</u>	<u>7,016</u>
Deficit from Special Purpose Activities		<u>(486)</u>	<u>-</u>	<u>(2,369)</u>
Total Deficit		<u>(480)</u>	<u>-</u>	<u>(3,237)</u>
Other comprehensive income		-	-	-
Total comprehensive revenue and expense for the year		<u>(480)</u>	<u>-</u>	<u>(3,237)</u>

The accompanying notes form part of these financial statements

**AUCKLAND MUSEUM TRUST BOARD
CONSOLIDATED STATEMENT OF CHANGES IN NET ASSETS/EQUITY
FOR THE YEAR ENDING 30 JUNE 2017**

	Accumulated Revenue and Expense \$000s	Special Purposes \$000s	Asset Replacement \$000s	Total Equity \$000s
2016				
Balance as at 1 July 2015	134,788	14,819	60,190	209,797
Total Comprehensive Revenue and Expense	(3,237)	-	-	(3,237)
Transfer to/(from) Special purposes equity *	419	(419)	-	-
Transfer to/(from) Asset Replacement	1,952	-	(1,952)	-
Transfer of depreciation levy **	(8,870)	-	8,870	-
Transfer of capital expenditure **	6,972	(795)	(6,177)	-
Balance at 30 June 2016	<u>132,024</u>	<u>13,605</u>	<u>60,931</u>	<u>206,560</u>
2017				
Balance as at 1 July 2016	132,024	13,605	60,931	206,560
Total Comprehensive Revenue and Expense	(480)	-	-	(480)
Transfer to/(from) Special purposes equity *	(148)	148	-	-
Transfer to/(from) Asset Replacement	634	-	(634)	-
Transfer of depreciation levy **	(9,045)	-	9,045	-
Transfer of capital expenditure **	17,757	(414)	(17,343)	-
Balance as at 30 June 2017	<u>140,742</u>	<u>13,339</u>	<u>51,999</u>	<u>206,080</u>

* Special Purposes surplus/(deficit) is transferred from Accumulated Revenue and Expense to Special Purposes Equity and Asset Replacement Equity.

** The levy received from the Auckland Council includes an amount to recompense depreciation in the Museum's property, plant and equipment, the funds in respect of which are transferred from Accumulated Revenue and Expense to the Asset Replacement Reserve 2017 \$9.045 million (2016 \$8.870 million). When expenditure is incurred on assets the funds are reclassified from the Asset Replacement Reserve into Accumulated Funds 2017 \$17.343 million (2016 \$6.177 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 2017 \$0.414 million (2016 \$0.795 million). Refer to note 5 for details of investments held for the special purposes and asset replacement reserves.

The accompanying notes form part of these financial statements

**AUCKLAND MUSEUM TRUST BOARD
CONSOLIDATED STATEMENT OF FINANCIAL POSITION
FOR THE YEAR ENDING 30 JUNE 2017**

	Note	2017 \$000s	2016 \$000s
Current Assets			
Cash and cash equivalents	11	9,835	8,619
Short term investments	5	7,429	14,859
Receivables from exchange transactions		291	539
Goods and services tax receivable		578	442
Prepayments and Exhibition WIP		1,195	802
Inventory		388	276
		<u>19,716</u>	<u>25,537</u>
Non-current Assets			
Property, plant and equipment	1	135,379	125,080
Investments	5	57,909	59,677
Intangible assets	2	1,538	3,033
		<u>194,826</u>	<u>187,790</u>
Total Assets		<u>214,542</u>	<u>213,327</u>
Current Liabilities			
Trade and other payables from exchange transactions		2,182	1,929
Other payables from non-exchange transactions		291	250
Accruals and Provisions		3,969	2,542
Employee benefits	6	1,447	1,470
		<u>7,889</u>	<u>6,191</u>
Non-current Liabilities			
Employee benefits	6	573	576
		<u>573</u>	<u>576</u>
Total Liabilities		<u>8,462</u>	<u>6,767</u>
Net Assets/Equity Represented by:		<u>206,080</u>	<u>206,560</u>
Accumulated Revenue and Expense		140,742	132,024
Special Purposes	4.1	13,339	13,605
Asset Replacement Reserve	4.2	51,999	60,931
Total Net Assets/Equity		<u>206,080</u>	<u>206,560</u>

The accompanying notes form part of these financial statements

**AUCKLAND MUSEUM TRUST BOARD
CONSOLIDATED STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 30 JUNE 2017**

	2017 \$000s	2016 \$000s
Cash Flows from Operating Activities		
Cash was provided from:		
Levy from Auckland Council (non-exchange)	29,841	28,970
Receipts from Commercial Operations	2,530	2,024
Receipts from Admissions	2,584	2,287
Receipts from Retail	1,567	1,500
Receipts from Sundry Income	820	639
Interest received from Operating Activities	488	575
Grant received from Operating Activities (non-exchange)	350	653
Donations & sponsorships received from Operating Activities (non-exchange)	263	72
Grant received from Special Purposes (non-exchange)	1,501	1,452
Interest received from Special Purposes	404	568
Donations & sponsorships received from Special Purposes (non-exchange)	286	61
	<u>40,634</u>	<u>38,801</u>
Cash was applied to:		
Payments to employees relating to Operating Activities	(16,017)	(15,164)
Payments to suppliers relating to Operating Activities	(12,175)	(12,621)
Payments to employees relating to Special Purposes	(4,650)	(2,691)
Payments to suppliers relating to Special Purposes	(3,238)	(4,325)
	<u>(36,080)</u>	<u>(34,801)</u>
Net Cash Inflow from Operating Activities	<u>4,554</u>	<u>4,000</u>
Cash Flows from Investing Activities		
Cash was provided from:		
Net proceeds from drawdown of investments	14,410	3,038
	<u>14,410</u>	<u>3,038</u>
Cash was applied to:		
Purchase of property, plant and equipment	(17,122)	(5,471)
Purchase of intangibles	(626)	(411)
	<u>(17,748)</u>	<u>(5,882)</u>
Net Cash Outflow from Investing Activities	<u>(3,338)</u>	<u>(2,844)</u>
Net increase in cash and cash equivalents	<u>1,216</u>	<u>1,156</u>
Cash at beginning of year	8,619	7,463
Cash at end of year	<u>9,835</u>	<u>8,619</u>

The accompanying notes form part of these financial statements

**AUCKLAND MUSEUM TRUST BOARD
CONSOLIDATED STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 30 JUNE 2017**

Reconciliation of Surplus to Net Cash Flow from Operating Activities

	2017 \$000s	2016 \$000s
Total Deficit	(480)	(3,237)
Deduct non-cash items:		
Depreciation, amortisation and loss on disposal	8,943	10,215
Change in measurement of investments at fair value	(5,211)	(2,566)
	3,732	7,649
 Add/(deduct) movements in working capital:		
(Increase)/decrease in receivables	(281)	(618)
(Increase)/decrease in inventory	(112)	(28)
 Increase/(decrease) in payables and accruals	1,721	51
 Increase/(decrease) in employee benefits	(26)	183
	1,302	(412)
Net cash flow from Operating Activities	4,554	4,000

**AUCKLAND MUSEUM TRUST BOARD
NOTES TO AND FORMING PART OF THE CONSOLIDATED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2017**

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.

These consolidated financial statements for the year ended 30 June 2017 comprise the controlling entity, the Trust and its controlled entity, Auckland Museum Enterprises Ltd (together referred to as the 'Group').

Auckland Museum Enterprises Ltd was incorporated on 15 April 2013 to hold registration as the developer of certain intellectual property rights. No capital has been subscribed, and the company has no recorded assets or liabilities nor are transactions processed through this company. Accordingly the financial statements of the Trust also represent the consolidated financial statements of the Trust and its non-trading subsidiary.

**BASIS OF PREPARATION
Statement of Compliance**

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

These consolidated financial statements were authorised for issue by Auckland Museum Trust Board on 19 October 2017.

Measurement Basis

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

Functional and Presentation Currency

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

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

Comparatives

When the presentation or classification of items is changed, comparative amounts are reclassified unless reclassification is impracticable.

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.

USE OF JUDGEMENT AND ESTIMATES

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

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

Assumptions and estimation uncertainties

Assumptions and estimation uncertainties that have significant risk of resulting in a material adjustment in the year ended 30 June 2017 include the following:

Fair value of investments of \$57.909 million (2016: \$59.677 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.

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 \$135.379 million (2016: \$125.080 million)

As described above, the Board reviews the estimated useful lives and residual values of property, plant and equipment at the end of each annual reporting period.

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.

OTHER ACCOUNTING POLICIES

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 particular focus on northern New Zealand and the wider Pacific region. The collections are essential for describing what species have existed in New Zealand and for researching and monitoring change over time especially through environmental adaption and impacts of human interaction. The collections are an important node in a worldwide network of taxonomic and ecological research.

The Human History collections contain objects which have been created, used and valued by individuals and communities over many centuries. The Māori and Pacific collections are some of the richest and most numerous in the world. Along with social and military history and archaeology and applied arts collections, they form a comprehensive reflection of everyday objects and outstanding treasures derived from Auckland-based communities and cultures from all over the world.

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

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

Heritage collections are inherently difficult to value for a number of reasons. The value to the custodial organisation is often greater than the financial value – financial value does not reflect the full cultural, scientific or historical value to the Museum or the community on whose behalf collections are held.

- Educational / research value is often not evident until such time as the collections contribute to the generation or transfer of knowledge. This can be immediate or a very long time in the future.
- Bequest value – the value derived by donors and their families through the act of giving – is an intangible value which is about the long-term relationship between the Museum and successive generations. It is in the nature of trust and goodwill which is not easily quantifiable in financial terms.
- Collective or synergistic value is accrued by a group of items whose individual value is not significant but together they may form a valuable comparative group – the value of the whole is greater than the sum of the parts. In a museum's case, the definition of the whole is an ever-changing concept depending on the groupings and perspectives of those with an interest in studying or appreciating the collections.
- Heritage 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 totals.
- Application of the concept of 'useful life' commonly applied to assets can be inappropriate with respect to heritage collections as the presumption of many objects is that they are entrusted to a museum in perpetuity – their life is "forever". Indeed the purpose of adding an object to a museum collection may be to extend its life by giving it status and safe housing and careful access; in some senses, collection items are never 'used-up'.
- Financial treatment of assets is largely based on them being used to produce wealth and that their ability to do this declines over time. This generates the need to depreciate and account for impairment of assets. Most museum collections gain in value over time so they run counter to the overall assumptions with regard to other assets. Formulae for appreciation/increase in value of museum collections do not work as readily as depreciation formulae as the increase in value is seldom a linear or arithmetic function. The perceived value of collection items can vary in response to social, political and natural events and in unpredictable patterns over time.

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

The costs incurred to acquire heritage collection assets are processed through the Special Purposes section of Statement of Comprehensive Revenue and Expense.

Inventories

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

Foreign Currency

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

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

Cash and Cash Equivalents

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

Operating activities: are the principal revenue producing activities and are 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.

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.

NOTES TO THE FINANCIAL STATEMENTS

1. PROPERTY, PLANT AND EQUIPMENT

1.1. Property, plant and equipment

	Work in Progress \$000s	Buildings \$000s	Displays \$000s	Equipment \$000s	Total \$000s
Cost					
Balance as at 1 July 2015	1,860	135,511	18,551	36,060	191,982
Additions	5,471	-	-	-	5,471
Transfers	-	(1,196)	-	1,211	15
Disposals	-	(78)	(3,737)	(5,704)	(9,519)
Transfers from Work in progress	(3,914)	863	1,465	1,586	-
Balance as at 1 July 2016	3,417	135,100	16,279	33,153	187,949
Additions	17,122	-	-	-	17,122
Disposals	-	(55)	(883)	(1,556)	(2,495)
Transfers from Work in progress	(8,799)	1,842	5,008	1,949	-
Balance as at 30 June 2017	11,740	136,887	20,404	33,546	202,576
Accumulated Depreciation					
Balance as at 1 July 2015	-	25,962	16,988	21,956	64,906
Depreciation expense	-	2,402	679	3,667	6,748
Transfers	-	(282)	-	287	5
Disposals	-	(22)	(3,439)	(5,329)	(8,790)
Balance as at 1 July 2016	-	28,060	14,228	20,581	62,869
Depreciation expense	-	2,914	437	2,941	6,292
Disposals	-	(27)	(883)	(1,053)	(1,963)
Balance as at 30 June 2017	-	30,947	13,782	22,469	67,198
Carrying value at 30 June 2017	11,740	105,940	6,623	11,076	135,379
Carrying value at 30 June 2016	3,417	107,040	2,051	12,572	125,080

1.2. Recognition and measurement

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

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

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

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

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

1.3. 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.

1.4. Depreciation

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

Assets under construction are not subject to depreciation.

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

Buildings:	
Buildings	0.5 – 2%
Building fit-outs	5 – 10%
Office furniture and fittings	5 – 20%
Displays:	
Display galleries	7 – 33%
Equipment:	
Plant and equipment	4 – 20%
Motor vehicles	20%
Information technology	20 – 40%

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

1.5. 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.

2. INTANGIBLE ASSETS

2.1. Intangibles assets

	Work in Progress \$000s	Intangibles \$000s	Total \$000s
Gross carrying amount			
Balance as at 1 July 2015	102	7,265	7,367
Additions	411	-	411
Transfers	-	(15)	(15)
Disposals	-	(1,571)	(1,571)
Transfers from Work in progress	(173)	173	-
Balance as at 1 July 2016	340	5,852	6,192
Additions	626	-	626
Transfers	-	-	-
Transfers from Work in progress	(966)	966	-
Balance as at 30 June 2017	-	6,818	6,818
Accumulated amortisation and impairment			
Balance as at 1 July 2015	-	1,997	1,997
Amortisation expense	-	2,691	2,691
Transfers	-	(5)	(5)
Disposals	-	(1,524)	(1,524)
Balance as at 1 July 2016	-	3,159	3,159
Amortisation expense	-	2,121	2,121
Balance as at 30 June 2017	-	5,280	5,280
Carrying value at 30 June 2017	-	1,538	1,538
Carrying value at 30 June 2016	340	2,693	3,033

2.2. 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 1.5 for impairment of non-financial assets).

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

Research and development

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

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

Other development expenditure is recognised in surplus or deficit as incurred.

Subsequent expenditure

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

Amortisation

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

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

3. REVENUE

Operating Activities

3.1. 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.

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

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, 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 on an accruals basis.

b) Donations and sponsorship

Donations and sponsorship are recognised as revenue upon receipt. The fair value of volunteer services is 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.

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.

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) Interest Income

Interest income is recognised using effective interest method.

Special Purpose Activities

3.2. Special Purposes Revenue

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.

Accounting policy regarding the change in measurement of investment at fair value is contained in Note 10.1. Accounting policies for the remaining Special Purposes Revenue are detailed in Note 3.1.

4. RESERVES

4.1. Special Purposes Reserve

	Balance 2016 \$000s	Gifts and Bequests \$000s	Investment Net Income \$000s	Non-capital Expenditure \$000s	Capital Expenditure \$000s	Balance 2017 \$000s
Gifts, Trusts and Bequests subject to restrictions						
Levingston Cooke Family Bequest	2,649	40	195	(309)	-	2,575
Edward Earle Vaile Trust Fund	1,373	16	101	(68)	-	1,422
Waldo Heap Bequest	376	-	27	-	-	403
Nancy Bamford bequest	477	-	34	(120)	-	391
A G W Dunningham bequest	220	-	16	-	-	236
Lesley Isabel Taylor	189	-	14	-	-	203
Auckland Museum Endowment Act	82	-	6	-	-	88
Life Members' Subscription Trust	85	-	6	(13)	-	78
AWMME&B Omnibus Trust	68	-	5	-	-	73
K Pritchard bequest	36	-	3	-	-	39
C Whitney Trust	27	-	3	-	-	30
Curtain Fund	9	-	1	-	-	10
Margaret Blythe reserve	79	-	-	(79)	-	0
Memorial Hall donations	166	-	-	(166)	-	0
Others under \$15,000	130	-	7	(5)	-	132
General						
Spedding Reserve	4,814	-	355	(135)	-	5,034
Estate - Audrey Isabelle Maddox	170	-	13	-	-	183
Len Coakley Trust Fund	50	-	4	-	-	54
Celestene M Brandon	41	-	3	-	-	44
James Searle Foundation	40	5	4	-	-	49
Others under \$15,000	48	4	4	-	-	56
Total Trusts & Bequests	11,129	65	801	(895)	-	11,100
Museum Reserves						
Exhibition reserve	887	-	66	-	-	953
Heritage Capital Reserve	1,062	-	77	-	(414)	725
Acquisitions Reserve	488	-	36	-	-	524
Ko Tawa reserve	39	1	2	(5)	-	37
Total Reserves	2,476	1	181	(5)	(414)	2,239
TOTAL TRUSTS, BEQUESTS & RESERVES	13,605	66	982	(900)	(414)	13,339

	Balance 2015 \$000s	Gifts and Bequests \$000s	Investment Net Income \$000s	Non-capital Expenditure \$000s	Capital Expenditure \$000s	Balance 2016 \$000s
Gifts, Trusts and Bequests subject to restrictions						
Levingston Cooke Family Bequest	2,876	40	106	(373)	-	2,649
Edward Earle Vaile Trust Fund	1,375	-	50	(52)	-	1,373
Nancy Bamford bequest	634	-	22	(179)	-	477
The Waldo Heap Bequest	364	-	12	-	-	376
A G W Dunningham bequest	212	-	8	-	-	220
Lesley Isabel Taylor	180	2	7	-	-	189
Memorial Hall donations	161	-	5	-	-	166
Life Members' Subscription Trust	93	-	3	(11)	-	85
Auckland Museum Endowment Act	79	-	3	-	-	82
Margaret Blythe reserve	76	-	3	-	-	79
AWMME&B Omnibus Trust	66	-	2	-	-	68
K Pritchard bequest	35	-	1	-	-	36
C Whitney Trust	25	-	2	-	-	27
Curtain Fund	9	-	-	-	-	9
Others under \$15,000	124	-	6	-	-	130
General						
Spedding Reserve	5,031	-	186	(403)	-	4,814
Estate - Audrey Isabelle Maddox	164	-	6	-	-	170
Catherine E Tong reserve	48	-	2	-	-	50
Len Coakley Trust Fund	40	-	1	-	-	41
James Searle Foundation	33	5	2	-	-	40
Others under \$15,000	33	12	3	-	-	48
Total Trusts & Bequests	11,658	59	430	(1,018)	-	11,129
Museum Reserves						
Heritage Capital Reserve	1,792	-	65	-	(795)	1,062
Exhibition reserve	855	-	32	-	-	887
Acquisitions Reserve	471	-	17	-	-	488
Ko Tawa reserve	43	-	1	(5)	-	39
Total Reserves	3,161	-	115	(5)	(795)	2,476
TOTAL TRUSTS, BEQUESTS & RESERVES	14,819	59	545	(1,023)	(795)	13,605

Museum Reserves - specific reserves established to meet the ongoing and future needs of the Museum.

4.2. Asset Replacement Reserve

	Opening Balance \$000s	Levies \$000s	Gifts and Bequests \$000s	Investment Net Income \$000s	Non-capital Expenditure \$000s	Capital Expenditure \$000s	Closing Balance \$000s
Asset Replacement Reserve 2017	60,931	9,045	1,722	4,631	(6,987)	(17,343)	51,999
Asset Replacement Reserve 2016	60,190	8,870	1,452	2,590	(5,994)	(6,177)	60,931

The Museum receives funding for asset replacement (including depreciation). The difference between the amount funded and the sum spent on capital expenditure each year is recorded within the Asset Replacement Reserves. The Museum is currently finalising its gallery, space and storage plans for the next 15 to 25 years. Considerable progress has been made in the last 12 months in the development of the Future Museum plan and a capital project team has been established to carry out this work. Expenditure over the next few years will see the Asset Replacement Reserve balance reduce considerably.

5. INVESTMENTS

	2017 \$000s	2016 \$000s
Balance as at 30 June		
Investments restricted - Current	7,429	14,859
Investments restricted - Non-current	57,909	59,677
	65,338	74,536

Represents:

Special Purpose Equity	13,339	13,605
Asset Replacement Reserve	51,999	60,931
	65,338	74,536

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 4 for the nature of each trust, bequest and reserve).

Details of the investment are as follows:

	2017 \$000s	2016 \$000s
Balance as at 30 June		
International Equities	21,842	15,681
Australasian Fixed Interest	24,632	23,717
Global Fixed Interest	-	8,613
Australasian Equities	11,435	11,666
Cash (including in-house short term investments)	7,429	14,859
	65,338	74,536

6. EMPLOYMENT BENEFITS

6.1. Details of employee benefits are as follows:

	2017 \$000s	2016 \$000s
Current		
Short-term employee benefits		
Annual Leave	1,309	1,341
Sick Leave	87	88
	<u>1,396</u>	<u>1,429</u>
Current portion of long-term employee benefits		
Long-service Leave	51	41
	<u>51</u>	<u>41</u>
	<u>1,447</u>	<u>1,470</u>
Non-current		
Non-current portion of long-term employee benefits		
Retirement Gratuity	102	94
Long-service Leave	471	482
	<u>573</u>	<u>576</u>
Total employment benefit liability	<u>2,020</u>	<u>2,046</u>

6.2. 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.

6.3. 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.

6.4. 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.

6.5. 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.

7. EXPENSES

Cost of operating activities based on the Museum's strategic goals:

	Actual 2017 \$000s	Plan 2017 \$000s	Actual 2016 \$000s
Cost of Activities			
A Strong sustainable foundation	19,323	19,328	19,148
Accessible 'beyond the walls'	2,348	2,397	1,980
A Compelling destination	4,055	3,481	3,175
An Active leader	4,167	3,512	3,940
	29,893	28,718	28,243
Depreciation, amortisation & loss on disposals	8,943	9,045	10,215
Total Cost of Operating Activities	38,836	37,763	38,458
Special Purpose Activities			
Trusts, bequests and reserve expenditure	3,238	n/a	4,325
Short-term employee benefits	4,650	n/a	2,691
Total Cost of Special Purposes	7,888	n/a	7,016

The expenses above includes the following expenses by nature:

	Actual 2017 \$000s	Plan 2017 \$000s	Actual 2016 \$000s
Expenses			
Short-term employee benefits:			
Salaries and wages relating to Operating Activities	15,440	16,110	14,856
Salaries and wages relating to Special Purposes	4,650	-	2,691
Termination payments	121	-	124
Defined contribution plans	431	466	368
Total employee benefits	20,642	16,576	18,039
Depreciation	6,291	9,045	6,748
Amortisation	2,121	-	2,691
Repairs and Maintenance	1,557	1,528	1,313
Inventory consumption recognised	806	752	770
Loss on disposal of fixed assets	531	-	776
Fair value of volunteers' time	511	539	572
Trust Board fees	198	201	195
Taumata-ā-lwi fees	52	55	52
Auditor Fees	51	52	46
Operating lease expenses	32	28	28
Impairment allowance for trade debtors	20	-	4
Heritage assets purchased	3	8	593
Inventory write-down costs	(35)	-	(3)

8. LEASES

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

	Receivables		Payables	
	2017 \$000s	2016 \$000s	2017 \$000s	2016 \$000s
Not later than one year	107	107	746	586
Later than one year and not later than five years	46	153	2,277	2,021
Later than five years	-	-	503	1,007
	153	260	3,526	3,614

Operating Lease

Entity as lessor

Operating lease revenue is recognised in the Statement of Comprehensive Revenue and Expense 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 has entered into an arrangement to lease its café area for a term of six years and one month commencing December 2012. The lease contract contains biennial rent reviews in the event that the lessee exercises its option to renew. The lessee does not have an option to purchase the property at the expiry of the lease period. Rental income for 2017 amounted to \$172,000 (2016: \$138,000).

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 2017 (2016: nil):
A 20 year lease for offsite storage of collections, which commenced on 01 Jul 2016 and a 4 year lease for printers, which commenced on 1 Jul 2017. The offsite storage lease contains 2 reviews, in the event that the Museum exercises its option to renew.

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.

9. RELATED PARTIES

9.1. Controlling entity and ultimate controlling entity

The Museum has no controlling entity or ultimate controlling entity.

9.2. Related parties and related party transactions

Related Parties include:

- The Trust Board
- The Taumata-ā-Iwi
- The Museum Director
- Regional Facilities Auckland (RFA)
- Auckland Council
- Auckland Museum Institute
- The Auckland Museum Foundation
- Key management personnel

RFA is a statutory body which recommends the appointment of five board members to the Auckland Museum Trust Board and recommends the approval of the Museum's annual plans and annual reports, as referred to in the Auckland War Memorial Museum Act 1996, on behalf of Auckland Council that is presently responsible for paying the annual levy. Financial transactions with Auckland Council include payment of rates and sundry charges 2017 \$0.272 million (2016: \$0.238 million). In 2017 the Museum received a levy of \$29.84 million (2016: \$28.97 million). No sums have been written off or provisions made during the year or at year-end 2017 (2016: \$nil). No balance outstanding as at 30 June 2017 (2016: 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 2017 \$12,960 (2016: \$11,410) and financial contribution of \$40,503 (2016: \$30,000) to assist in the delivery of agreed annual programme, membership services and development activities. As at 30 June 2017 the Auckland Museum Institute owed to the Museum \$11,804 (2016: \$6,678). 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 2017 (2016: \$nil). As at 30 June 2017 the Museum owed to the Auckland Museum Institute \$3,882 (2016: \$626).

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

It is an independent body that raises funds to benefit the Museum. In 2017 the Museum received no grants from Auckland Museum Foundation (2016: \$22,324). As at 30 June 2017 The Auckland Museum Foundation owed to the Auckland Museum \$Nil (2016: \$37,564).

The Museum provides pro bono accounting services to the Auckland Museum Institute and the Auckland Museum Foundation. Furthermore, the Museum allows these entities access to property at no charge.

There were no other transactions with the above related parties and no balances owed as at 30 of June 2017 (2016: \$nil).

9.3. Remuneration of Key Management Personnel

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

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

The aggregate level of remuneration paid and number of persons (measured in 'people' for Members of the governing body, and 'full-time-equivalents' (FTE's) for Senior executive officers and Chief operating officers) in each class of key management personnel is presented below:

	2017 Remuneration \$000s	Individuals	2016 Remuneration \$000s	Individuals
Members of the Trust Board	198	10 People	195	10 People
Members of the Taumata-ā-Iwi	52	5 People	52	5 People
Executive Team	1,827	7.8 FTE's	1,560	7.8 FTE's
	2,077		1,807	

The above remuneration is based on short-term benefits on a payments basis.

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

Amount of Remuneration	2017	2016
\$100,000 - \$120,000	11	15
\$120,001 - \$140,000	16	11
\$140,001 - \$160,000	6	4
\$180,001 - \$200,000	1	3
\$200,001 - \$220,000	3	1
\$220,001 - \$240,000	1	-
\$240,001 - \$260,000	1	-
\$330,001 - \$350,000	1	-
\$350,001 - \$370,000	-	1
	40	35

9.4. Controlled Company

Auckland Museum Enterprises Limited was incorporated on 15 April 2013 in New Zealand and is wholly owned by the Trust Board. It is needed to hold registration as the developer of certain intellectual property rights. No capital has been subscribed nor have transactions been processed through this company in the period to 30 June 2017 (2016: \$nil). There have been no transactions processed through this entity during the year ended 30 June 2017 (2016: \$nil).

10. 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.

10.1. Fair value through surplus or deficit

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

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

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

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

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

10.2. 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 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.

10.3. 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.

10.4. Impairment of non-derivative financial assets

A financial asset not subsequently measured at fair value through profit or loss 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.

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 or not 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.

10.5. Categories of Financial Instruments

	Fair Value through Profit or Loss designated at initial recognition \$'000s	Loans and Receivables at amortised cost \$'000s	Total Carrying Amount \$'000s	Fair Value \$'000s
At 30 June 2017				
Financial assets				
Cash and cash equivalents	-	9,835	9,835	9,835
Short-term investments	-	7,429	7,429	7,429
Receivables	-	291	291	291
Investments	57,909	-	57,909	57,909
	57,909	17,555	75,464	75,464
Financial Liabilities				
Trade payables, accruals and provisions	-	6,442	6,442	6,442
Employee benefits	-	2,020	2,020	2,020
	-	8,462	8,462	8,462
Net	57,909	9,093	67,002	67,002

	Fair Value through Profit or Loss designated at initial recognition \$'000s	Loans and Receivables at amortised cost \$'000s	Total Carrying Amount \$'000s	Fair Value \$'000s
At 30 June 2016				
Financial assets				
Cash and cash equivalents	-	8,619	8,619	8,619
Short-term investments	-	14,859	14,859	14,859
Receivables	-	539	539	539
Investments	59,677	-	59,677	59,677
	59,677	24,017	83,694	83,694
Financial Liabilities				
Trade payables and accruals	-	4,721	4,721	4,721
Employee benefits	-	2,046	2,046	2,046
	-	6,767	6,767	6,767
Net	59,677	17,250	76,927	76,927

10.6. 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) occurring in the normal course of business.

There have been no changes to the Museum's exposure to these risks during the year, 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 Museum has established Museum-Approved Financial Management and Investment policies. These 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.

10.6.1. Credit Risk

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

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

The average credit period on sales of goods and rendering of services as at 30 June 2017 is 34 days (2016: 35 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 2017 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 past due but not impaired trade receivables

	Actual 2017 \$000s	Actual 2016 \$000s
Current	181	523
30-60 days	20	9
60-120 days	90	7
Total	291	539

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.

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. There were no bad debts written off in 2017 (2016: \$nil). 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.

Global fixed interest investments are invested with investors holding a Standard & Poor's minimum credit rating of 'A-'. New Zealand fixed interest investments are invested with investors with a Standard and Poor's minimum credit rating of 'BBB-'. 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 to minimise credit risk. As at 30 June 2017 there is no significant concentration of credit risk.

10.6.2. 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 cash flows from financial assets in assessing and managing liquidity risk, in particular its cash resources, term deposits and bond portfolio.

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

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

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

	Weighted average interest rate	Contractual cash flow \$000s	Less than 1 Year \$000s	2-5 Years \$000s	Total \$000s
30 June 2017					
Trade and other payables		6,442	6,442	-	6,442
Employee benefits		2,020	1,447	573	2,020
Total		8,462	7,889	573	8,462

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

	Weighted average interest rate	Contractual cash flow \$000s	Less than 1 Year \$000s	2-5 Years \$000s	Total \$000s
Cash and cash equivalents	3.35%	9,835	9,835	-	9,835
Receivables and other assets		1,257	1,257	-	1,257
Short Term Investments		7,429	7,429	-	7,429
		18,521	18,521	-	18,521

	Weighted average interest rate	Contractual cash flow \$000s	Less than 1 Year \$000s	2-5 Years \$000s	Total \$000s
30 June 2016					
Trade and other payables		4,721	4,721	-	4,721
Employee benefits		2,046	1,470	576	2,046
Total		6,767	6,191	576	6,767

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

	Weighted average interest rate	Contractual cash flow \$000s	Less than 1 Year \$000s	2-5 Years \$000s	Total \$000s
Cash and cash equivalents	3.61%	8,619	8,619	-	8,619
Receivables and other assets		1,257	1,257	-	1,257
Short Term Investments		14,859	14,859	-	14,859
		24,735	24,735	-	24,735

As explained in note 5 above, 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.

10.6.3. Market Risk

10.6.3.1. 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 2017 (2016: \$ nil).

Foreign exchange risks on Global Fixed Interest securities are fully hedged while hedging of Global Equities ranges from 50% to 100%, as considered appropriate by the fund managers. As at 30 June 2017 overseas investment funds were hedged USD 100% and EUR 75% (2016: USD 100% and EUR 75%).

A variable of 10% was selected for exchange 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
2017							
Cash	9,835	-	-	-	-	-	9,835
Trade and Other Receivables	869	-	-	-	-	-	869
Trade and Other Payables	(8,462)	-	-	-	-	-	(8,462)
Investments							
Equities	8,374	9,527	2,961	4,176	1,271	5,121	31,430
Fixed Interest	13,672	1,506	193	9,583	566	-	25,520
Cash deposits	8,371	-	-	17	-	-	8,388
	32,659	11,033	3,154	13,776	1,837	5,121	67,580
2016							
Cash	8,619	-	-	-	-	-	8,619
Trade and Other Receivables	981	-	-	-	-	-	981
Trade and Other Payables	(6,767)	-	-	-	-	-	(6,767)
Investments - split by:							
Equities	12,426	9,416	2,592	-	983	1,931	27,348
Fixed Interest	32,329	-	-	-	-	-	32,329
Cash deposits	14,859	-	-	-	-	-	14,859
	62,447	9,416	2,592	-	983	1,931	77,369

As at 30 June 2017 if the currency on investments had fluctuated by plus or minus 10%, the surplus for the Museum would have been 0.670 million lower/higher (2016: \$0.411 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.

10.6.3.2. 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 10.5 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 2017 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 \$188,000 higher/lower (2016 \$235,000 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 2017 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 \$255,000 higher/lower (2016: \$323,000 higher/lower).

10.6.3.3. 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 10% was selected for price risk as this is a reasonably expected movement based on historical trends in equity indexes. A 10% 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 2017 if the equity indexes had fluctuated by plus or minus 10%, the surplus for the Museum would have been \$3.143 million higher/lower (2016 \$2.735 million higher/lower). A 10% 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.

10.6.4. 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.

10.6.4.1. 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 2017 of \$57.909m (2016 \$59.677m).

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

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

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

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

11. CASH AND CASH EQUIVALENTS

11.1. Cash at bank

	2017 \$000s	2016 \$000s
Cash at bank	9,835	8,619

A \$562,416 payment guarantee provided by BNZ in favour of James Trust is in place. There is also a \$1,085,000 standby letter of credit from MTS Payroll provided. The Museum hold a business Visa with BNZ with a credit limit of \$110,000.

12. COMMITMENTS AND CONTINGENCIES

12.1. Commitments

	2017 \$000s	2016 \$000s
Commitments	8,169	3,981

12.2. Contingent Liabilities

Provisions for legal claims have been recognised in the consolidated 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 2017. (2016: nil).

12.3. Contingent Assets

There were no contingent assets at 30 June 2017 (2016: nil)

13. POST BALANCE DATE EVENTS

There are no matters arising since 30 June 2017 that would materially affect the Museum's consolidated financial statements (2016: nil).



Independent Auditor's Report

To the Members of Auckland Museum Trust Board

Opinion	<p>We have audited the financial statements of Auckland Museum Trust Board ("The Auckland Museum"), which comprise the consolidated statement of financial position as at 30 June 2017, and the consolidated statement of comprehensive revenue and expense, consolidated statement of changes in net assets/equity and consolidated statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies and other explanatory information.</p> <p>In our opinion, the accompanying financial statements, on pages 26 to 54, present fairly, in all material respects, the financial position of the Auckland Museum Trust Board as at 30 June 2017, and its financial performance and cash flows for the year then ended in accordance with Public Benefit Entity Standards.</p>
Basis for opinion	<p>We conducted our audit in accordance with International Standards on Auditing ("ISAs") and International Standards on Auditing (New Zealand) ("ISAs (NZ)"). Our responsibilities under those standards are further described in the <i>Auditor's Responsibilities for the Audit of the Financial Statements</i> 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.</p> <p>We are independent of the entity in accordance with Professional and Ethical Standard 1 (Revised) <i>Code of Ethics for Assurance Practitioners</i> issued by the New Zealand Auditing and Assurance Standards Board and the International Ethics Standards Board for Accountants' <i>Code of Ethics for Professional Accountants</i>, 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 other assurance advisory services, we have no relationship with or interests in the Auckland Museum. These services have not impaired our independence as auditor of the Auckland Museum. In addition to this, partners and employees of our firm deal with the Auckland Museum on normal terms within the ordinary course of trading activities of the business of the Auckland Museum. The firm has no other relationship with, or interest in, the Auckland Museum or its subsidiary.</p>
Other information	<p>The Auckland Museum Trust Board is responsible on behalf of the entity for the other information. The other information comprises the information in the Annual Report that accompanies the financial statements and the audit report.</p> <p>Our opinion on the financial statements 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 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 financial statements	<p>The Auckland Museum Trust Board is responsible on behalf of the entity for the preparation and fair presentation of the financial statements in accordance with Public Benefit Entity Standards, and for such internal control as the Governing body determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.</p>
Auditor's responsibilities for the audit of the financial statements	<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. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs and ISAs (NZ) 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 these financial statements.</p> <p>A further description of our responsibilities for the audit of the financial statements is located on the External Reporting Board's website at:</p> <p>https://www.xrb.govt.nz/standards-for-assurance-practitioners/auditors-responsibilities/audit-report-8</p> <p>This description forms part of our auditor's report.</p>
Restriction on use	<p>This report is made solely to the Auckland Museum Trust Board, as a body, in accordance with Section 28 of the Auckland War Memorial Museum Act 1996. Our audit has been undertaken so that we might state to the Auckland Museum Trust Board those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the Board as a body, for our audit work, for this report, or for the opinions we have formed.</p>

Deloitte Limited

Auckland, New Zealand
19 October 2017

This audit report relates to the financial statements of Auckland Museum Trust Board (the 'entity') for the year ended 30 June 2017 included on the entity's website. The Auckland Museum Trust Board is responsible for the maintenance and integrity of the entity's website. We have not been engaged to report on the integrity of the entity's website. We accept no responsibility for any changes that may have occurred to the financial statements since they were initially presented on the website. The audit report refers only to the financial statements named above. It does not provide an opinion on any other information which may have been hyperlinked to/ from these financial statements. If readers of this report are concerned with the inherent risks arising from electronic data communication they should refer to the published hard copy of the audited financial statements and related audit report dated 19 October 2017 to confirm the information included in the audited financial statements presented on this website.

LOOKING FORWARD

It is vital that we continue to look forward in order to create a strong and sustainable foundation for the Museum.

Auckland Museum will provide the city with a showcase of best practice globally, from visitor experience to engaging with our audiences, communicating and sharing our knowledge and being at the leading edge of the digital frontier. This means being better connected – with Aucklanders, our communities, and across the cultural and educational sectors. It also means increasing visitor mobility across Auckland's cultural institutions and increased collaboration to allow people to investigate themes of interest across a number of venues.

We are now five years into our *Future Museum* programme. Under this plan, we are transforming our Museum, refurbishing and revitalising our galleries and adding more space to showcase more of our collections. We are improving the visitor navigation in our grounds and within the Museum itself. A world class vibrant hospitality and retail precinct is absolutely essential to the modern visitor experience. Our goal is to generate a new connection with Aucklanders and encourage them to visit many times to explore the galleries, view special exhibitions, shop, meet friends for coffee and lunch and spend more time within the Museum.

Future Museum is enabling us to have a new conversation with all our audiences. Our future is about partnership and collaboration, and developing creative solutions that deliver better value for Aucklanders and the wider educational and cultural institutions we serve.

The Auckland Museum Foundation was established in 2015 and has been tasked with ensuring the funding for our long-term vision.



EVOLVING YOUR MUSEUM

1852 - 1876

First housed in a cottage in Grafton, the Museum moved into the city in 1867, then into its first custom-built premises on Princes Street in 1876.



1925 - 1929

A new building was established in Auckland Domain, built as a WWI memorial and museum.



1956 - 1960

The building was extended to commemorate WWII, the New Zealand Wars and the South African War.



1992 - 2000

Major building strengthening works and renewal of galleries were carried out.



2003 - 2006

New southern development was undertaken, featuring the suspended 'kava bowl' and the glass and copper dome above the Events Centre.



2017 - 2021

Over the next five years, the Museum will transform its onsite public spaces to create world-class visitor experiences.

By 2021, 20% more space will be made available to the public for galleries showcasing the people and places which make Tāmaki unique. One third of the Museum's galleries will be revitalised, with rich stories shared in compelling and interactive ways.

