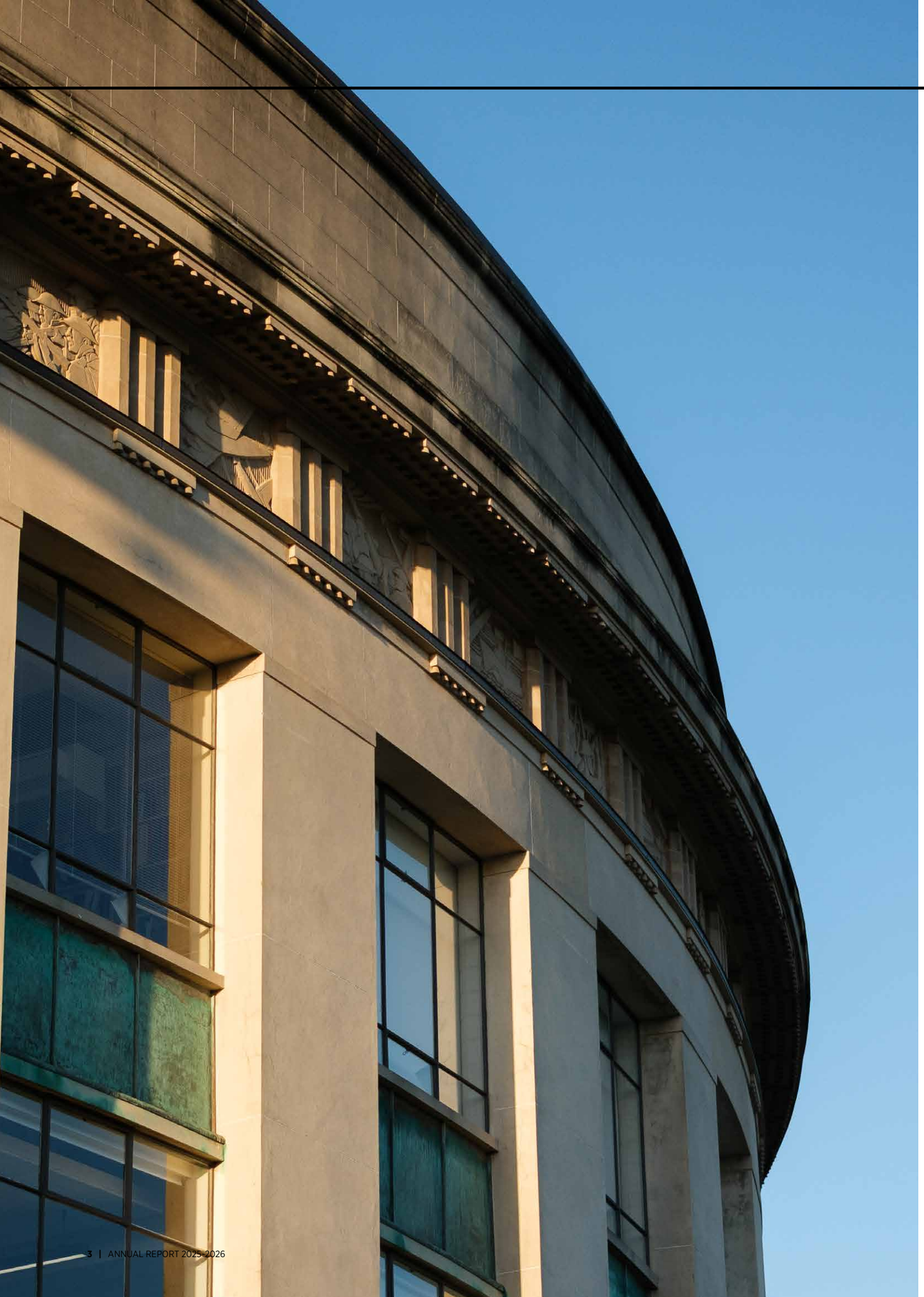
Tāmaki Paenga Hira
Auckland War Memorial Museum

Annual Report 2025-2026





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Te tau kua hori
Our year in review

Tihei mauri ora,

E ngā mana, e ngā reo, koutou e whai wāhi nei ki tēnei pūrongo ā-tau, e mihi kau atu ana.

Ka mihi ake ki a koutou i tō koutou tautoko i ngā mahi kua tutuki pai i a Tāmaki Paenga Hira i te tau kua hori.

E whakaaro nui ana te Whare Taonga nei ki ngā hua i mua i te aroaro, kia rangona te ihi, te tapu o ngā taonga e ngā hapori, e te tini, e te mano.

I te tau kua hipa, i whakaritea ngā mahi kia kōkiri haere a Tāmaki Paenga Hira i Te Aramoana, ā, ka kite i aua mahi i ngā kupu e whai ake nei.

Tēnā koutou katoa.

The 2025/26 financial year was one of the most challenging in Auckland Museum's recent history. The discovery of asbestos contamination in the voids above historic glass ceilings in early 2025 required the organisation to respond rapidly to a complex issue affecting a nationally significant heritage building, internationally important collections and a major public facility. Protecting the health and safety of visitors, staff, volunteers and contractors, while safeguarding collections entrusted to our care, became our immediate priority.

As the new financial year began, the northern half of the Museum, including the Grand Foyer, Volcanoes and the Māori Natural History Gallery, remained closed. Although public access was significantly affected for this financial year, essential collection care, research, education, digital services, commemorative activities and community partnerships continued throughout the period. Through careful planning and the dedication of our staff, volunteers, contractors and partners, much of the Museum reopened progressively while remediation remained underway. The majority of the northern half of the Museum reopened on 16 October 2025. The Pacific Galleries and Te Marae Ātea Māori Court remain closed.

While significant progress has been made, remediation work remains ongoing and will continue into future reporting periods, with the cleaning of affected collections, removal of the contamination source, and preparation for gallery renewal remaining key organisational priorities.



Museum's Decant Specialist and Conservation staff working together in the asbestos zone within Te Marae Ātea, Māori Court.

The asbestos discovery and remediation had far-reaching operational and financial consequences. Reduced visitation affected self-generated revenue, and substantial unplanned expenditure was required to investigate, manage and remediate the issue. At the same time, the Museum continued to face increasing costs associated with maintaining a complex heritage building and caring for collections of national significance. These pressures required difficult decisions to reprioritise programmes and investment, including the redirection of funds originally intended for the redevelopment of Te Marae Ātea Māori Court and the Pacific Galleries. An organisational restructure was also undertaken to reduce staffing costs and improve short-term financial sustainability while positioning the Museum for recovery and future investment.

The disruption inevitably affected delivery of the priorities set out in our 2025/26 Annual Plan. While the Museum continued to make meaningful progress, some initiatives were delayed or deferred to ensure resources remained focused on protecting people, safeguarding the collections and maintaining organisational resilience.

The Museum is in a financially vulnerable position, having deferred maintenance, drawn down reserves and relied on depreciation funding to support operational costs. This is not sustainable in the long term and highlights the need for a more sustainable funding model to support the Museum's ongoing operations and infrastructure requirements.

This Annual Report reflects both the year's achievements and the significant challenges we faced. Even with the disruption caused by the asbestos closures, the Museum continued to deliver meaningful value for Auckland and Aotearoa. More than 811,000 in-person visits were recorded during the year, and visitor satisfaction remained exceptionally high at 98%. Audiences engaged with major exhibitions including *DIVA*, *Sharks* and the new *Te Puna Whakarākei: Jewellery as Statement* exhibition in the applied arts gallery.

Learning programmes continued to support schools and educators, research contributed to biodiversity and conservation outcomes across Aotearoa and the Pacific, and communities strengthened connections with taonga, histories and knowledge through collections and programmes. As Auckland's War Memorial, we also continued to provide opportunities for remembrance and reflection while expanding digital access through Online Cenotaph and Collections Online.

This year's events highlighted both the importance of Auckland Museum's civic role and the challenges facing major cultural infrastructure throughout Aotearoa. As custodians of one of the nation's most significant heritage buildings and internationally important collections, we have a responsibility not only to respond to immediate issues, but also to address the long-term investment required to ensure these assets remain sustainable, resilient and accessible for future generations. The condition of the Māori Court and Pacific Galleries, together with wider building renewal requirements, reinforces the need for sustained investment in the Museum's infrastructure and galleries.

Looking ahead, the Museum's centenary on Pukekawa in Auckland Domain presents a once-in-a-generation opportunity to shape the institution Auckland needs for the next 100 years. Our priority is to ensure one of the region's most significant civic heritage buildings remains safe, resilient and fit for purpose, while renewing our galleries to reflect the stories, communities and aspirations of contemporary Tāmaki Makaurau. This investment will strengthen the Museum's role as a trusted and inclusive cultural organisation for future generations and support Auckland's ambition to be the best arts, culture and events city in the southern hemisphere.

Realising this vision will require sustained investment from Auckland Council, central government, philanthropic partners, donors and the wider community. It is an investment not only in a heritage building, but in one of Auckland's most important civic and cultural institutions, and in protecting the collections, knowledge and experiences that connect generations of Aucklanders and visitors with the region's history, culture and identity.

We thank our visitors, members, partners, supporters and communities for their patience, understanding and support during an extraordinary year, and particularly acknowledge Auckland Council for its continued support. While the challenges faced were considerable, the response demonstrated the organisation's resilience and reinforced Auckland Museum's enduring value to Auckland, Aotearoa and the Pacific.

Ngā mihi nui,

Rachael Tuwhangai
Chair,
Auckland Museum
Trust Board

Precious Clark
Chair,
Taumata-ā-Iwi

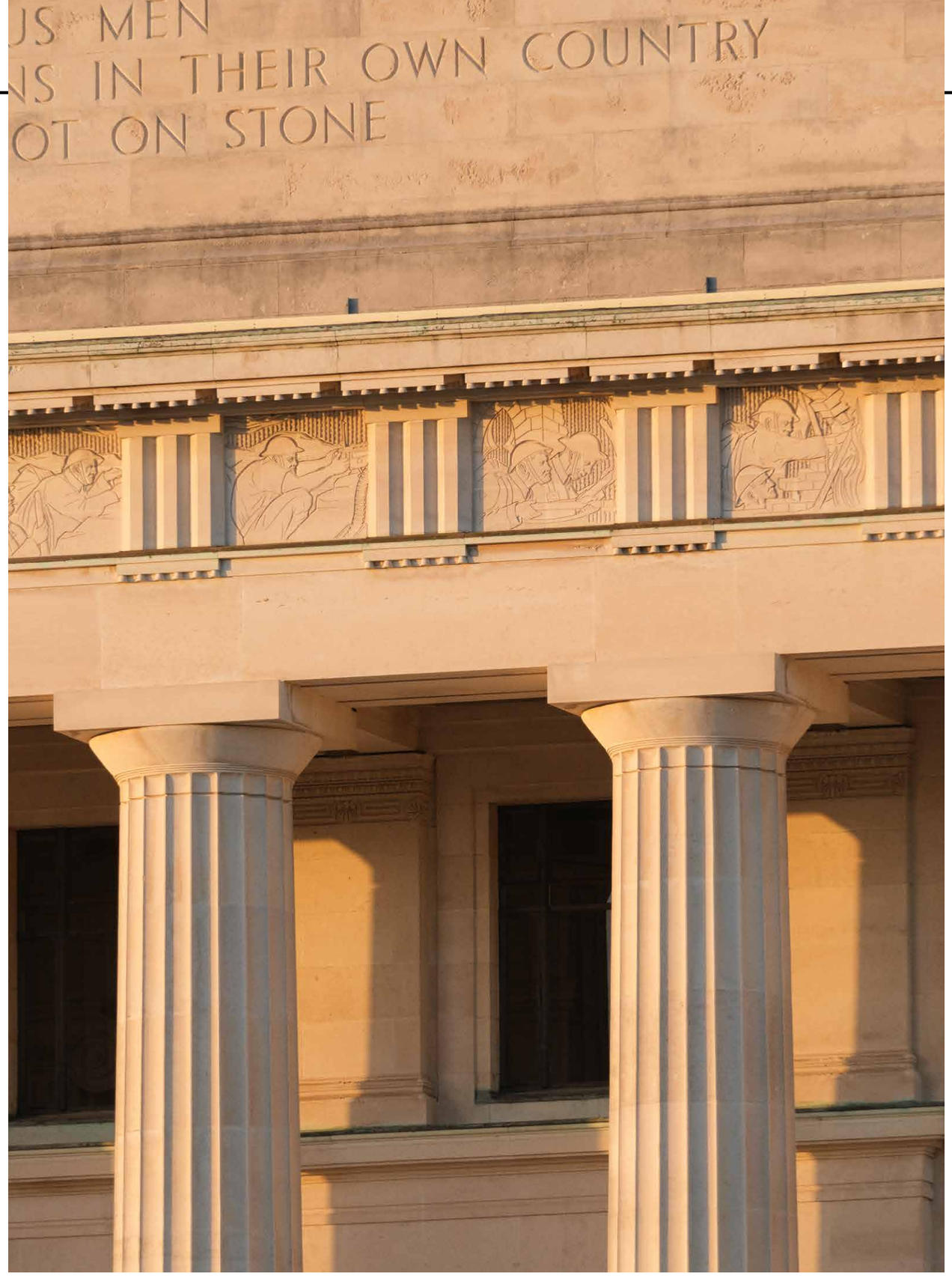
David Reeves
Tumu Whakarae Chief Executive,
Tāmaki Paenga Hira
Auckland War Memorial Museum

Partnering with Auckland Council for a culturally vibrant Auckland

Auckland Museum's strategic direction is closely aligned with Auckland Council's Toi Whītiki Arts and Culture Strategic Action Plan, with both recognising the important role arts, culture and heritage play in shaping Auckland's future. Working together, the Museum and Council contribute to a city that is culturally rich, internationally distinctive and economically vibrant. Through investment in cultural infrastructure, collections, learning, research and visitor experiences, we help strengthen community identity and belonging, support Auckland's visitor economy and showcase Tāmaki Makaurau as a destination of national and international significance.

During 2025/26, Auckland Museum contributed to the delivery of Auckland Council's Toi Whītiki Arts and Culture Strategic Action Plan through programmes, partnerships, research, collections stewardship, and public engagement. Key areas of alignment are outlined below.

Toi Whītiki Priority	How Auckland Museum contributed in 2025/26
Identity	Through Māori and Pacific programmes, exhibitions, community partnerships, collection stewardship and commemorative activities, the Museum helped share and celebrate the stories, cultures and histories that make Tāmaki Makaurau distinctive.
Visitor Economy and Creative Economy	The Museum continued to attract local, national and international audiences through its cultural offerings and major exhibitions, contributing to Auckland's reputation as a leading cultural destination. The Museum's exhibitions, events and collections strengthened Auckland's visitor offering and support wider economic, tourism and city-centre outcomes.
Participation	More than 811,000 visits were recorded during the year, alongside extensive education programmes, community access initiatives, Pacific Language Weeks and growing digital engagement through Collections Online and Online Cenotaph.
Infrastructure	The Museum continued to care for and invest in one of Auckland's most significant cultural institutions and heritage assets through asbestos remediation, heritage building renewal planning, collection conservation and digital infrastructure improvements to ensure the institution remains resilient and accessible for future generations.



The Museum's Te Aramoana strategic framework has been developed within the broader context of Auckland's cultural aspirations. Together, Te Aramoana and Auckland Council's Toi Whītiki Arts and Culture Strategic Action Plan provide complementary frameworks for advancing cultural participation, celebrating Auckland's distinctive identity, supporting resilient cultural institutions and enhancing the city's attractiveness as a place to live, work and visit.

Rebuilding a Resilient and Sustainable Museum

Alongside delivering public value for Aucklanders, the Museum continued to strengthen its organisational resilience and long-term sustainability. The financial and operational impacts of asbestos remediation required difficult decisions during the year, including the reprioritisation of projects, redirection of resources towards critical activities and an organisational restructure to reduce staffing costs and improve financial stability while positioning the Museum for recovery and future investment.

The Museum also continued to identify opportunities to improve efficiency and effectiveness through investment in digital transformation, service improvements and organisational planning. Work progressed on the redevelopment of Collections Online and the nationally focused Online Cenotaph, while reviews of collection access and service delivery helped ensure public, philanthropic and self-generated funding was used responsibly and delivered the greatest possible value for Aucklanders.

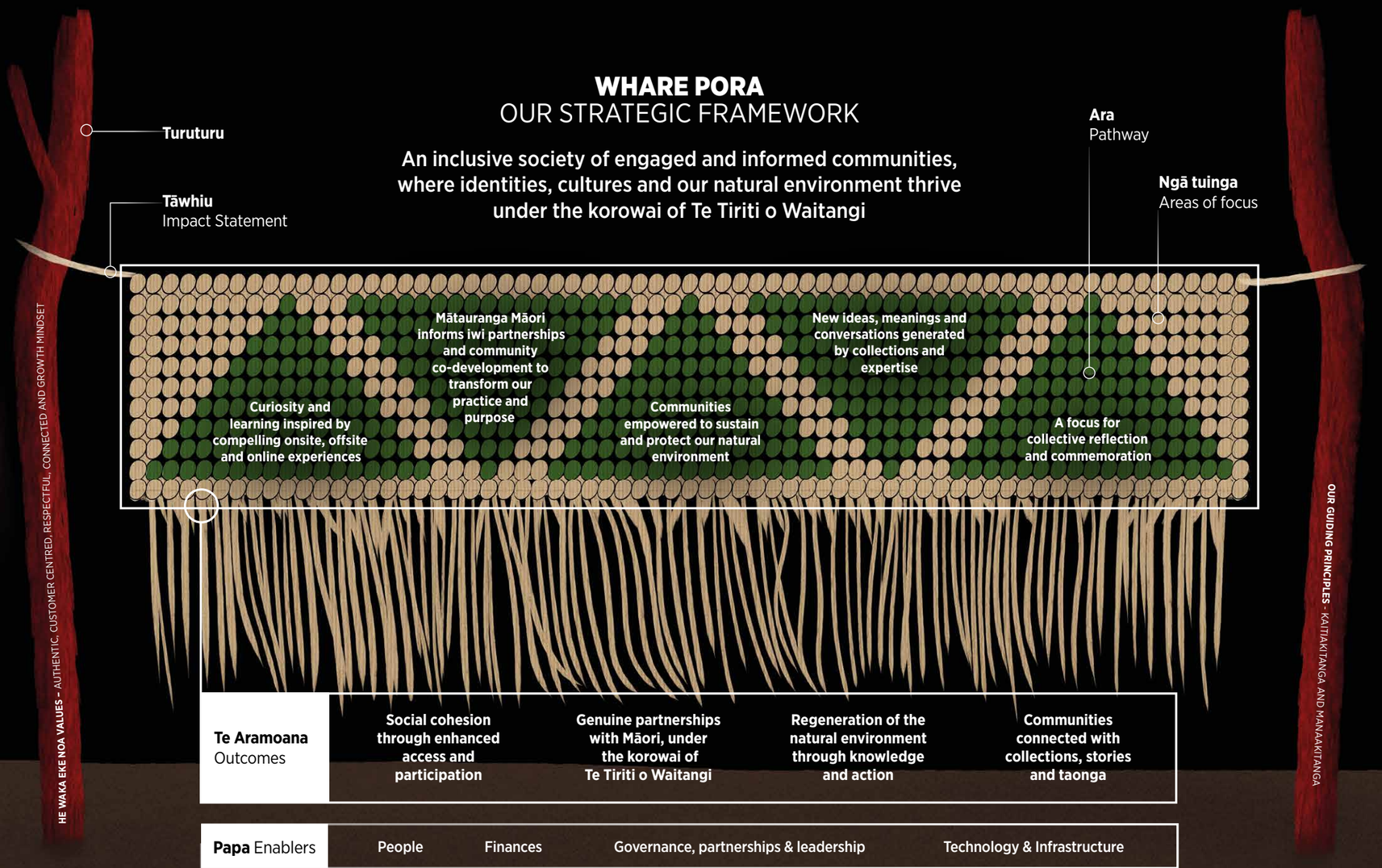
Tā mātou mahere rautaki Our strategic framework

Over the 2025/26 financial year, the Museum's activities continued to deliver against its Te Aramoana strategic framework while taking into account the economic and operational challenges it faced.

The framework is representative of the Museum we are today and the organisation we aspire to become. Our Impact Statement defines the vision we have for the society we will contribute to for generations to come: ***An inclusive society of engaged and informed communities, where identities, cultures and our natural environment thrive under the korowai of Te Tiriti o Waitangi.***

The piece being woven between the turuturu follows the aramoana pattern. Each pathway, or ara, combines to create the tāniko pattern: outcomes for our community. Te Aramoana shows different ara, or pathways on the ocean. Within our strategic direction, there are five ara which form the foundation for the next few years.

All our mahi, resources and efforts are aligned to deliver on these ara over the next five years and beyond.



Ara 1: Curiosity and learning inspired by compelling onsite, offsite and online experiences

During the year, the Museum continued to connect people with the stories, knowledge and cultures of Tāmaki Makaurau, Aotearoa and Te Moana-nui-a-Kiwa. Visitation was heavily impacted by the asbestos closures, and we welcomed 811,857 visits against a target of 907,000. We achieved 98% visitor satisfaction, exceeding the 95% target and reflecting the strength of manaaki provided during a challenging year.

The Museum developed a comprehensive Audience Strategy to strengthen and deepen relationships with its audiences. The strategy will guide the delivery of relevant, engaging and accessible experiences that respond to diverse needs and foster connection and belonging, ultimately resulting in increased onsite visitation and sustained relevance.

By strengthening audience relationships, the strategy aims to increase onsite visitation, sustain high satisfaction and reinforce the Museum's relevance as a vital cultural institution in Tāmaki Makaurau and Aotearoa.

International Touring Exhibitions
Two international touring exhibitions, *DIVA* and *Sharks*, sold 152,929 tickets in total, drawing audiences back to the Museum and creating opportunities for people to engage with creativity, identity, science and environmental understanding.

A comprehensive programme of education and public engagement surrounded the *Sharks* exhibition. Curator-led tours, public talks, a popular shark-themed quiz night, media interviews and school holiday programmes extended learning well beyond the exhibition itself, while extensive national media coverage positioned Auckland Museum as a trusted voice on marine science and conservation. Through these activities, *Sharks* became more than an exhibition; it became a platform for scientific literacy, environmental awareness and lifelong learning.



Sharks

Education Programmes
Education programmes continued to support ākonga and kaiako by providing engaging, authentic and interactive experiences that draw on the Museum's collections. Our education programmes attracted visitor attendance of 56,341 students, parents and teachers who participated in learning experiences onsite, online or through our outreach programme that equated to 27,176 learner hours. The programmes were well received by kaiako/teachers, with 99% of educators surveyed being satisfied or very satisfied, exceeding the 95% target.

Exhibitions and curriculum-linked programmes created shared learning experiences for schools, whānau, and communities, helping people build knowledge, confidence, and connection with the issues shaping Aotearoa today, from marine conservation to protest, identity, and creative expression.

The year's *Sharks* exhibition became a catalyst for deeper learning. The teacher workshop *Hook, Line & Thinker: Reeling Students in with Sharks* introduced educators to practical classroom resources while providing hands-on access to Museum specimens and current shark research.

***Te Puna Whakarākei: Jewellery as Statement* Opens**
The Museum expanded opportunities for visitors to engage with the applied arts collections by opening of *Te Puna Whakarākei: Jewellery as Statement*. The exhibition shows how contemporary jewellery can respond to important issues today and features works by local and international makers.

Pacific Language Weeks
The Museum delivered 12 Pacific Language Week programmes that strengthened visibility, pride and belonging for Pacific communities. More than 2,000 people participated in activations, with a further 670,000 online engagements and 29,000 website visits, extending the reach of Pacific language, culture and knowledge across Auckland and Aotearoa.

Through engaging digital initiatives and collection-focused storytelling, the programme deepened collaboration and relationships with Pacific peoples, amplifying their voices and perspectives while showcasing the richness of their heritage.

***Mana: Protest in Print* Extended**
Mana: Protest in Print, an exhibition that encouraged visitors to consider the continuing relevance of protest and community-led storytelling, was extended in response to strong public interest and disruption caused by the asbestos closures. The Museum-developed exhibition *A Suitcase of Saris* has been postponed following the reprioritisation of resources during the year and is now in development for 2027.

Mana generated significant engagement beyond general visitation. Universities incorporated *Mana* into teaching programmes, while schools, learning and behaviour resource teachers, community organisations and international museum professionals participated in guided tours, workshops and discussions. Museum staff also shared the exhibition and its development with sector colleagues, including presentations to Te Papa and the Museum of Us in San Diego, contributing to wider conversations about community-led exhibition practice, Pacific histories and social change.

Planned Initiatives Update
Our collection access spaces were reviewed and improved to better enable community engagement and research.

Several initiatives identified in the 2025/26 Annual Plan were delayed, progressed more slowly than anticipated or were unable to proceed. Work to scope the Māori and Pacific Collections Online project did not go ahead as planned because delivery depended on completion of the Museum's major website platform migration. That migration will be completed by December 2026, allowing the project to progress in future work programmes.

A review of the Collections to Classrooms programme was undertaken and expanded the concept to encompass all the Museum's collecting areas. The review identified opportunities for broader impact. However, additional funding is required before implementation can proceed.

The Te Taunga Community Hub gallery remained closed due to asbestos remediation work and became a worker access and decontamination space, so the planned community exhibitions could not proceed.

Ara 2: Mātauranga Māori informs iwi partnerships and community co-development to transform our practice and purpose

Throughout 2025/26, mātauranga Māori shaped how the Museum worked with iwi, hapū, whānau and Māori practitioners. Through taonga access, wānanga, conservation and repatriation, the Museum supported iwi and communities to reconnect with ancestral knowledge, strengthen kaitiakitanga and influence how taonga are researched, cared for and interpreted.

Learning and Knowledge Exchange Through Te Aho Mutunga Kore
Te Aho Mutunga Kore, the Museum's textile and fibre knowledge exchange centre, continued to provide a place where communities could engage directly with taonga and contribute knowledge grounded in cultural practice and lived experience. Across the year, 17 community sessions were held, including three viewing sessions of the pauku (see below).

In February, the centre worked with the Māori and Pacific collection teams to host approximately 40 University of Auckland Summer Start students. The visit introduced young Aucklanders to collections as sources of cultural knowledge, research and future study, while demonstrating the value of bringing different collection areas together around a shared learning experience.

The centre also continued to support direct connections between iwi and ancestral taonga. During a February visit, a Ngāti Hine rōpū viewed taonga associated with their tūpuna and rangatira Te Ruki Kawiti, including a bone pātītī belonging to him, before visiting the *Atarau: Stories of the New Zealand Wars* gallery. The visit enabled whānau to encounter their history through both the collection and the gallery, strengthening connections between whakapapa, taonga and how these histories are presented publicly.



Te Wānanga Takiura visit Te Aho Mutunga Kore. Ngareta Ripia, alongside Auckland War Memorial staff.

Te Aho Mutunga Kore also explored how mātauranga Māori could support communities beyond the Museum. In March, staff met with Arts Access Aotearoa and weaving practitioner Deb Phillips, who was piloting a programme teaching Māori weaving to women in prisons. The discussion identified shared aspirations around dignity, identity and cultural connection, demonstrating how collection-based knowledge and practitioner relationships could contribute to wider social outcomes.

Rare 200-Year-Old Pauku (War Cloak) Returns to Aotearoa
After more than 200 years abroad, the return of a rare eighteenth-century pauku from the Oriental Museum, Durham University, created one of the year's most significant opportunities for mātauranga Māori-led research, conservation and community engagement. In late February, Te Aho Mutunga Kore hosted a three-day wānanga with Taumata Mareikura, bringing together six of Aotearoa's leading tohunga raranga (weaving experts) to examine the taonga alongside Museum conservators and curators. The wānanga combined close examination of the taonga to investigate historical construction techniques, presentations on its conservation treatment and international provenance, and new research into the small group of related eighteenth-century cloaks held in Europe. This project created knowledge that will revitalise mātauranga and improve the long-term care, interpretation and public understanding of one of New Zealand's most significant Māori textile taonga.

Collection Care Reconnects People with Taonga
The Museum's taonga conservation work helped whānau, hapū, iwi and knowledge holders reconnect with taonga, share mātauranga and guide future stewardship. Below are examples of some of the work carried out by the Museum this year.

In collaboration with Manatū Taonga Ministry for Culture and Heritage, staff continued a specialised care and conservation project for wet taonga tūturu. While in the Museum's care, research was undertaken to understand the provenance of the taonga and conservation work was undertaken to ensure their endurance for future generations. This included treatment of the Waiuku waka in partnership with Ngāti Te Ata and continued work with the Anaweka waka in Tākaka. The Museum also supported the return of the Ōruru Karanga Pā Taha Taha whakawae to Te Paatu ki Kauhanga and more than 40 taonga tūturu to five Taranaki hapū. This supported the reconnection of communities with their cultural heritage. It was a privilege for the Museum to play a role in their care and support their return.

Tui Tui Tuia: Revitalising Te Toki a Tapiri
The multi-year Tui Tui Tuia revitalisation kaupapa to relash and conserve Te Toki a Tapiri, the waka tauā located in Māori Court, entered its final phase. This phase brought together Ngāti Kahungunu (Ngāti Matawhāiti), Rongowhakaata, Ngāpuhi, Ngāti Te Ata and Ngāti Whātua, alongside expert kairaranga, tārai waka and Museum staff to create feather adornments for the waka. The project supported the sharing of mātauranga, strengthened iwi relationships and contributed to the ongoing renewal and stewardship of this nationally significant taonga.

Supporting Marae in Tāmaki Makaurau
The Museum supported Wharekawa Marae and Ngāti Paoa by carrying out anoxic pest treatment on Paoa, an important tekoteko taonga. The taonga was treated at the Museum's collection storage facility, Manu Taikō, before being returned to the iwi. This work contributed to the ongoing care of the taonga and supported Ngāti Paoa in their kaitiakitanga ahead of the reopening of their whare.

Te Puea Marae was reopened and rededicated in December 2025 following major renovations to the marae complex. Tāmaki Paenga Hira cared for and safely stored many of the whakairo and other taonga for two years while this significant mahi took place. It was an honour and a privilege to support this important kaupapa and a marae that has given so much to communities in need.

Repatriation and Shared Stewardship
Repatriation, shared stewardship and loans of taonga remained central to restoring mana and redressing wrongs of past collecting practices. Requests of this nature are increasing, and the following examples illustrate some of the work undertaken during the year.

In May, a mouri pounamu from Maraekōwhai, wrongfully removed from beneath the Rongo Niu pole in 1953, was permanently returned to its uri and whenua. The Museum formally apologised to the mokopuna of Maraekōwhai for past errors and mismanagement of the relationship, recognising the loss experienced by the community. The Museum unconditionally supports the re-establishment of iwi kaitiakitanga and mana motuhake over the taonga.

In October, Museum kaimahi accompanied the carved waharoa Tangonge to Te Rarawa Marae at Pukepoto for the marae's centenary. Tangonge was welcomed by whānau and displayed inside the wharenui during three days of connection, remembrance and storytelling. Following the celebrations, Tangonge was installed at Te Ahu Museum in Kaitaia for a two-year display period. The arrangement enabled the taonga to remain closer to its people and accessible to communities in Te Tai Tokerau, while maintaining appropriate conservation care through an ongoing institutional partnership.

Planned Initiatives Update
A plan for a Provenance Research Establishment Project has been approved, and the foundational work has begun. The change in the Museum's financial situation meant that the full provenance research and archives project previously planned has been rescoped within available resources.

Work on our response to the Wai 262 Claim has progressed, and an Akiaki Taonga relationship agreement between Te Taumata Whakapūmau (Wai 262), Te Pae Roa and Tāmaki Paenga Hira has been signed. The agreement establishes a shared foundation for how we will work together on this kaupapa. Work to review our repatriation policy continued throughout the year.



Taumata Māreikura members. Maureen Lander, Te Hemoata Henare, and Dr. Rangi Te Kanawa inspecting the Pauku (Māori War Cloak).

Ara 3: Research, collections and knowledge advancing understanding of the natural world

Through its natural sciences research, Auckland Museum contributed to Auckland Council's wider environmental and climate priorities, including biodiversity protection, environmental stewardship and building resilience for future generations. The Museum's collections, expertise and partnerships helped generate the knowledge needed to better understand, protect and restore the natural environments that sustain Tāmaki Makaurau.

Throughout 2025/26, the Museum worked with iwi, researchers, schools, Auckland Council and communities to apply scientific knowledge to biodiversity, conservation and environmental decision-making. The work connected people with the natural world, built research capability and helped communities participate in caring for the environments that sustain them.

Supporting Biodiversity Research and Marine Monitoring in Auckland
Research partnerships continued to support conservation priorities across Tāmaki Makaurau. Museum botanists worked with Auckland Council to investigate the reproductive biology of the threatened native daisy *Leptinella rotundata*, undertaking field surveys at Te Henga to document flowering, pollinator activity and habitat condition. This research aims to ensure the long-term survival of this threatened native species.

The passing of the Hauraki Gulf/Tīkapa Moana Marine Protection Act in October 2025 marked a significant milestone in the protection of the Hauraki Gulf, establishing The Noises as one of 12 new High Protection Areas. For more than eight years, Auckland Museum has worked alongside the trustees of The Noises to advocate for the protection and



Student engagement during Mātai Tihi Rau, a biodiversity community engagement event near Ruapehu with Ngāti Tūwharetoa.

regeneration of this remarkable island group. Its terrestrial ecosystems include more than 300 native plant species, and its surrounding reefs support some of the most intact marine habitats remaining in the inner Hauraki Gulf. During the reporting year, Museum scientists continued long-term biodiversity monitoring within the newly protected area, contributing to one of the Gulf's longest-running ecological datasets tracking environmental change and ecosystem recovery. Together, this long-term programme combined ecological monitoring, taxonomy and archaeology to support the protection of one of Auckland's richest marine ecosystems, helping ensure future generations can continue to experience and benefit from a healthier, more resilient Hauraki Gulf.

Iwi-led Research Programme to Protect Rangitāhua Ecosystems Concludes

The year marked the conclusion of Te Mana o Rangitāhua, the five-year research project led by Ngāti Kuri in partnership with Auckland Museum to better understand and protect the ecosystems of Rangitāhua (Kermadec Islands). In August, Museum marine scientists spent three days in the Bay of Islands supporting the Ngāti Kuri dive team with scientific dive training. The team developed survey techniques, surveyed long-spined sea urchin populations and the invasive seaweed *Caulerpa brachypus*, and collected herbarium specimens to support ongoing research. The programme's final two expeditions concluded in September, recovering monitoring systems and recording 20 tropical fish species not previously documented on Rangitāhua.

The programme's concluding symposium was held in June, bringing together Ngāti Kuri, researchers and environmental practitioners to share findings and consider future stewardship of Rangitāhua. The final outputs of the project will be launched early in the next financial year and include an exhibition at Kā Uri and the release of a White Paper proposing a shift in ongoing management of Rangitāhua. Research outputs will continue to be published as they are completed.

In a separate project, Museum marine researchers also collaborated with Ngāti Kuri and the University of Auckland to investigate marine ecosystem health at Otaipango and Rangaunu Harbour. These projects provided essential information required for effective conservation management, ultimately protecting coastal ecosystems that support biodiversity, recreation and cultural wellbeing.

Engaging Communities in Biodiversity

The Museum continued to encourage citizen science through programmes that enabled communities to document biodiversity within their own environments.



Marara Van Buuren, Rangitāhua, TMoR, Te Ara Whānui Research Centre

CSI: Pukekawa welcomed a school group of 26 students, introducing ākonga to species identification and ecological investigation, while the associated CSI at Home iNaturalist project enabled participants to continue recording observations beyond their Museum visit. At Matuku Link's World Wetlands Day, Museum staff engaged visitors through activities exploring insect biodiversity and the ecological importance of wetland habitats. Staff also established the CUE Haven Biodiversity project on iNaturalist, which by the end of the reporting period had recorded more than 180 observations, documenting 120 species contributed by 21 observers. These programmes demonstrate the growing role of citizen science in the Museum's contribution to environmental stewardship.

From 9–16 March, Museum scientists and educators joined Mātai Tihi Rau, hosted by Ngāti Tūwharetoa in Whakapapa Village. Approximately 120 participants, including schools, whānau and community members, took part in biodiversity surveys and environmental learning activities across alpine, forest and freshwater habitats.

Strengthening Pacific Science and Collection Resilience

Healthy Pacific ecosystems are closely connected to New Zealand's environmental future. This year, the Museum continued to strengthen scientific capability across the Pacific through a UNESCO-supported partnership with the University of the South Pacific in Fiji. The programme supported the shared knowledge and capability needed to protect biodiversity, respond to environmental change and improve conservation outcomes throughout the region.

The Flowering Crisis Interactive

Development continued on the Flowering Crisis, a new interactive experience exploring flowering plants, pollination and the environmental challenges affecting ecosystem health.

Developed in partnership with the Bioeconomy Science Institute (formerly Plant & Food Research), the experience will connect contemporary scientific research with public understanding of biodiversity, environmental resilience and the natural systems that support everyday life. Scheduled to open in late 2026, the experience will help Aucklanders engage with some of the most important environmental issues facing future generations.



Edin Whitehead

Planned Initiatives Update

While the Museum continued to deliver research, biodiversity and community engagement programmes throughout the year, some initiatives identified in the 2025/26 Annual Plan were delayed. The new Natural Environment and Human Impacts Gallery did not open as planned due to the disruption caused by asbestos remediation and associated project delays. Production of the gallery commenced during the year, and it is now expected to open by the end of the 2026 calendar year. Delivery of a new suite of educational programmes linked to the gallery was also deferred and will be introduced alongside the gallery opening. These initiatives remain key to the Museum's ambition to connect Aucklanders with environmental knowledge, biodiversity and sustainability issues.

Ara 4: Collections, research and knowledge enrich understanding of people, cultures and histories

In 2025/26, the Museum collections, research, and digital platforms deepened public understanding of people, cultures, and histories across Tāmaki Makaurau, Aotearoa and the Pacific. This work resulted in 112 research outputs that made knowledge more accessible, supported scholarship and community connection and helped ensure important histories remain visible for future generations.

Preserving New Zealand's Antarctic Histories
Digitisation of Antarctic film and audio from the Sir Edmund Hillary Archive preserved fragile material and made it available for research and future interpretation.

Through support from the C. L. Gregory Fund, film and audio reels from the Sir Edmund Hillary Archive were sent for specialist digitisation. The files included footage relating to Hillary's Trans-Antarctic Expedition, preserving the original recordings while making their contents available for research and future interpretation.

Museum staff also completed the digitisation and enrichment of C. R. Ford's Antarctic lantern slides, originally used for a lecture to the Auckland Institute and Museum in 1962. The lecture's magnetic-reel sound recording was digitised, and work began matching the audio with the original slides to recreate the presentation. This work protected fragile audiovisual records while creating new ways for New Zealanders to encounter our country's Antarctic history.

Matafatafa Aho: Strengthening Pacific Knowledge
Through our Matafatafa Aho Pacific Delivery Plan, the Museum strengthened its Pacific collections, stories, education, relationships and creative practice, while amplifying Pacific stories and perspectives.



Sofia Tekela-Smith

The Museum continued to build a stronger Pacific: 28 tracked Pacific activities were either completed or remained in progress, with especially strong progress in Pacific Language Weeks online, Pacific education programmes, staff learning, cultural care at home resources, Pacific research, partnerships and community engagement.

A 12-week Pacific artist residency with internationally renowned Rotuman jewellery and body adornment artist Sofia Tekela-Smith connected Pacific archival material with contemporary indigenous practice. This brought collection knowledge into public conversation through a Ngā Kākano talk and strengthened links between artists, communities and the Museum.

Cataloguing and digitisation of the Hamasaki Collection also progressed. The collection comprises publications and archival material relating to Indigenous Pacific writers, publishers and artists. This transformed a substantial body of material into a more discoverable research resource and established stronger foundations for future Pacific scholarship, exhibitions and creative practice.

A documentation project on the Melanesian collections was scoped in preparation for the redevelopment of the Pacific galleries. Funding was awarded by the New Zealand Lotteries Commission in June for a 24-month project starting in September 2026.

The Museum also continued its Older Adult outreach programme with Local Board Ōtara-Papatoetoe and over 90 older people visited, many for the first time.

Making Collections Discoverable and Accessible
Collection information, imaging and digital access work made Museum knowledge easier to discover and use. By improving records and creating new images of collection objects, the Museum strengthened the long-term research value of its collections and widened access for communities, researchers and the public.

Digital platforms significantly extended the audiences able to use this material. By the end of the year, Collections Online, Online Cenotaph and partner platforms had collectively recorded over 113 million views. These results demonstrated how cataloguing, digitisation, rights management and digital partnerships collectively translated core collection management practices into public access, enabling Aucklanders and audiences worldwide to encounter Museum knowledge wherever they are.

Museum Member Events
Over the year, 27 member events were held, including academic lectures, panel discussions, book launches, curatorial and behind-the-scenes tours. Several mini member events were delivered, linked to wider Museum kaupapa such as Sea Week, Archaeology Week and Matariki. The Museum's membership programme is an important way to build loyalty and connection with the Auckland public.

Planned Initiatives Update
While the Museum continued to improve access to collections, support research and expand digital engagement, several initiatives identified in the 2025/26 Annual Plan were not completed during the reporting period. The Museum did not undertake a planned annual scholarship programme in partnership with AMI during the year. However, an agreement with AMI has since been signed, and applications are now open, with up to three postgraduate scholarships to be awarded by June 2027.

Work to refresh the Collection Development Plan to align with the Museum's strategic priorities was progressed to consultation phase. Development of a new Research and Publishing Strategy, intended to strengthen the Museum's approach to research, publication and knowledge sharing, progressed during the year to consultation phase, but was not completed

Ara 5: A focus for collective reflection and commemoration

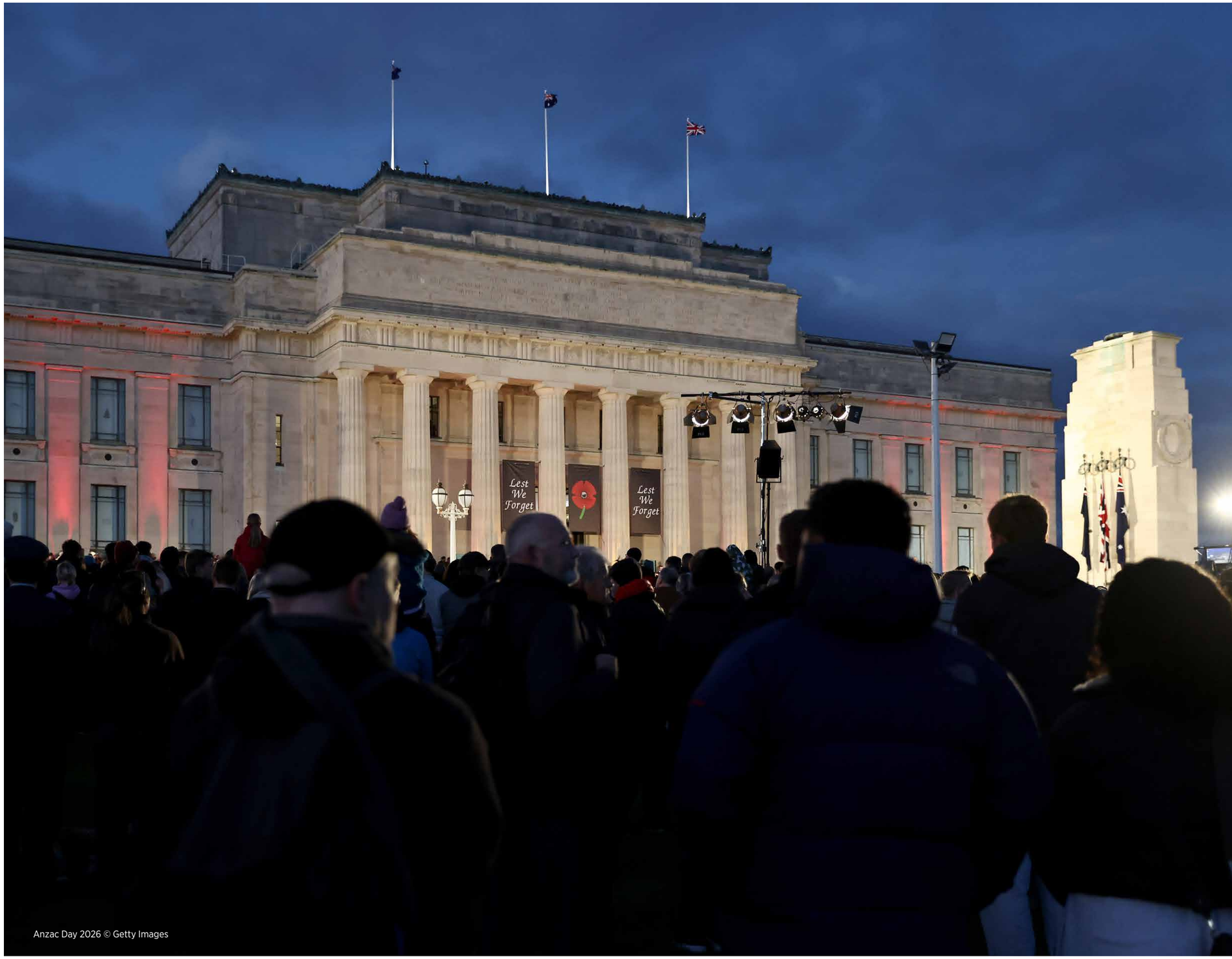
In 2025/26, Auckland Museum fulfilled its role as Tāmaki Makaurau Auckland's war memorial by supporting remembrance, reflection and connection. Through public commemorations, Online Cenotaph, gallery interpretation and research, the Museum helped people understand and preserve service histories for future generations.

Commemorative Services
The Museum delivered seven commemorative events with partners and communities. These events provided shared spaces for people of all ages to reflect on service, courage, loss and remembrance.

Anzac Day remained the centre of the commemorative calendar, while *A Flight to Remember*, delivered in partnership with Air New Zealand, created a new setting for remembrance. Flight NZ101 began at Auckland Airport, where a bugler sounded, and the Ode of Remembrance was read before passengers boarded the dawn flight to Sydney. As the aircraft crossed the Tasman, passengers were invited to read 50 individual service stories drawn from Online Cenotaph through a special edition of *Kia Ora* magazine created for the flight.

Bringing together photographs, service histories and personal details, the stories gave passengers an opportunity to reflect on the lives behind the names commemorated on Anzac Day. The journey itself became part of the act of remembrance, carrying stories from the Museum's digital memorial into a shared public experience beyond the Museum walls.

He Rā Maumahara Commemorative Event
The Museum marked He Rā Maumahara for the second year, helping visitors remember the New Zealand Wars through customary practice, reflection and connection with the *Atarau: Stories of the New Zealand Wars* gallery. This strengthened public awareness of this national day of remembrance and supported its continued recognition as an annual commemoration.



Anzac Day 2026 © Getty Images



Right: *A Flight to Remember*, Anzac Day 2026. Petty Officer Musician Colin Clark, Staff Sergeant Tina Grant and Mark Dansey, alongside Auckland War Memorial Museum and Air New Zealand staff, at Auckland Airport ahead of the Anzac Day NZ101 commemorative flight.

Growing Online Cenotaph
Online Cenotaph continued to help families, researchers and communities add to, update and share service histories. Virtual poppies, volunteer support and responses to public enquiries all helped preserve personal stories and make them available to future generations. During the year, users contributed 29,084 items such as photos, data and notes related to individual service records.

Planning also began for the redevelopment of Online Cenotaph and Collections Online, with the aim of making the Museum's digital memorial and collection records easier to search, connect with and contribute to.

Connecting People with Their Histories
Throughout the year, the Online Cenotaph answered more than 3,000 enquiries and supported 29,084 public contributions, helping people connect with personal and family histories. Families and researchers shared photographs, letters and memories, added new information to records, and helped connect individual service histories across generations.

The stories shared through Online Cenotaph reflected this breadth, including the reconstruction of Merchant Navy service through family photographs and records, a whānau journey of remembrance to Lemnos to honour a relative who died during the Gallipoli campaign, and the story of wartime nurse Wikitoria Te Huruhuru Whatu, told in collaboration with her whānau.

Through Online Cenotaph, the Museum made its memorial role deeply personal by bringing together records, research and family knowledge to help families understand, preserve, and take pride in their histories of service.

Bringing New Perspectives
The Museum continued to broaden the stories presented in its War Memorial Galleries, giving visitors a more inclusive understanding of New Zealand's military history.

The Scars on the Heart gallery continued to evolve through refreshed displays that brought new perspectives into the gallery. The addition of Peter McIntyre's painting *Cassino* provides an account of the New Zealand artillery experience. A further display told the story of a conscientious objector. Together, these changes gave Aucklanders new ways to understand the personal, artistic and sometimes contested experiences of war, while ensuring the Museum's permanent memorial galleries remain relevant and responsive.

The Museum's archives and photographs underpinned the Women in Wartime project, enabling new research into the experiences of women during conflict and helping bring underrepresented stories to wider public audiences through open-access collections and Wikimedia.

The collections also inspired new audiences. As part of the Making Voice Visible module, 60 AUT Communication Design students visited the Documentary Heritage and War collections to explore the ways collections "speak" about their histories. As their final assessment, students developed publications exploring themes of materiality, memory and voice. One student, Kayla Williams, was inspired by her visit to the Museum and developed an award-winning publication tracing her grandfather's Second World War service through documents and photographs. Kayla donated a copy to the collections.

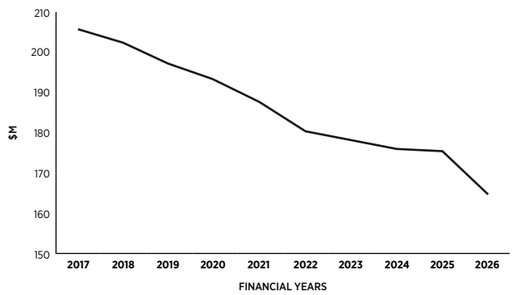
Papa
Building a resilient and sustainable organisation

The Museum's ability to fulfil its purpose depends not only on the strength of its collections and people, but also on the resilience of the systems, infrastructure and partnerships that support them. Under the Path to 2029 Strategic Direction, the Museum is committed to building an organisation that is financially sustainable, digitally capable, culturally grounded and equipped to serve future generations.

Sustaining an institution of this scale and significance is a shared responsibility. With support from Auckland Council, central government, philanthropic partners, donors, and the wider community, the Museum can strengthen the foundations that protect the collections, preserve its heritage and ensure its knowledge and resources remain available to future generations.

A decade of funding pressure has seen the Museum draw on its own reserves, to bridge the gap between funding and rising costs. While this has enabled us to maintain services, care for our collections and steward our heritage asset, it has reduced net assets by approximately $41 million since FY2017. The Museum's financial resilience and capacity to self-fund asset renewal have consequently diminished, while deferred investment in our heritage building has contributed to a growing backlog of renewal and preservation needs. This is not sustainable in the long term and highlights the need for a more sustainable funding model to support the Museum's ongoing operations and infrastructure requirements.

Net assets/equity position



Protecting and Renewing the Heritage Building
As custodians of both a nationally significant heritage building and internationally important collections, the Museum has a responsibility to ensure its physical infrastructure remains safe, resilient and fit for purpose.

Aside from asbestos-related work, other essential heritage works were undertaken, such as the repair and restoration of the irreplaceable 1929 Memorial Laylight, the largest of its kind in New Zealand. Conserving the nearly 100-year-old structure protected not only an important historic architectural feature, but also part of the Museum's memorial heart. The project helped preserve the setting where generations of Aucklanders and New Zealanders come together to commemorate service, reflect on sacrifice and connect with the nation's history.

Inner walls within the Māori Court also require remediation to stop water ingress. While the Māori Court has been closed, planning for the remediation has progressed, and funding is now being sought for this work to proceed.

Working Together for a Culturally Vibrant Auckland
The Museum continued to support sector collaboration through the Tāmaki Makaurau Cultural Sector Alliance, working with Auckland's major cultural institutions to create more connected programming and richer experiences for Aucklanders.

A key achievement was a coordinated Matariki education programme, which enabled students to engage with shared kaupapa across multiple institutions and demonstrated the value of collective storytelling.

Contributing to a shared view of Auckland's public amenities and collections, and finding synergies in combined programming and fields of professional practice, makes for a more valuable investment by the citizens of Auckland.

Developing Museum Practitioners of the Future
The Museum helped establish a new pathway for Indigenous conservation practice by leading the sector review of the New Zealand Certificate in Museum Practice (Level 4). Approved by the New Zealand Qualifications Authority during the year, the revised qualification introduces new elective strands in Museum Operations and Indigenous Conservation, strengthening vocational learning across Aotearoa's galleries, libraries, archives and museums sector. The Indigenous Conservation strand Āta Tiaki Taonga Tuku Iho is a significant milestone, creating an accessible, nationally recognised pathway that brings together mātauranga Māori, conservation practice and workplace learning. This responds directly to a critical capability gap in Aotearoa and supports the development of a stronger, more sustainable pipeline of kaimahi Māori caring for taonga. It also aligns closely with expectations for museums to uphold Te Tiriti o Waitangi and to work in genuine partnership with iwi, hapū and whānau, while strengthening how we care for and connect people with taonga.

The Sheldon Werner Summer Studentships gave emerging researchers practical experience with collections and museum practice. By expanding the programme to MOTAT, the New Zealand Maritime Museum and Fletcher Trust Archives, the Museum helped build future capability across the cultural sector.

The Museum also supported the University of Auckland's postgraduate Museum Studies programme, giving students direct exposure to collections, expertise and professional practice. This strengthened pathways into museum and heritage work across Aotearoa.

Strengthening Digital Infrastructure
The Museum continued to invest in the digital systems that underpin access to collections and organisational capability.

A significant focus during the year was the redevelopment of Collections Online, forming the first stage of the Museum's broader website redevelopment programme. Planning commenced or a new collections application programming interface, with Collection Information and Access staff working alongside technology partners to map collection data, improve search functionality and design a more sustainable digital platform. Requirements for Online Cenotaph were incorporated from the outset, establishing the technological infrastructure that will underpin future digital services.

Museum Volunteers
Volunteers remained an essential part of the Museum, although asbestos-related closures affected overall volunteer hours. Despite these disruptions, 240 volunteers contributed more than 18,000 hours, extending the Museum's capacity to care for collections, support visitors, deliver public programmes and improve access to knowledge.

Planned Initiatives Update
Several initiatives identified in the 2025/26Annual Plan were not progressed as originally intended, as resources were prioritised towards asbestos remediation, organisational resilience and financial sustainability. Plans to establish a biennial fundraising event to generate support for major capital projects were deferred while the Museum focused on its broader philanthropic strategy. Work to refit the café in the North Foyer was also deferred due to the operational impacts of asbestos remediation. Investigation of a new digital entry model, including ticketless entry and enhanced integration with MyMuseum and Museum Membership, did not commence due to the organisational restructure and reprioritisation of resources. An Impact and Learning Framework to support *The Path to 2029* strategic direction was drafted and has been incorporated into the Museum Audience Strategy.

These initiatives remain relevant to the Museum's long-term sustainability and visitor experience objectives and will be reconsidered as organisational capacity and resources permit.



Trust Board, Taumata-ā-Iwi and Pacific Advisory Group

TRUST BOARD
The Trust Board has a statutory obligation to make the case for sufficient funding for the Museum, to enable it to respond to the demand for its services, care for the collections, and continue to deliver high-quality programmes for Tāmaki Makaurau Auckland's growing and increasingly diverse population. It is required to recognise and provide for greater financial self-sufficiency and maximise community benefit from the resources available. The Trust Board is a charity (CC11225) registered under the Charities Act 2005 and domiciled in New Zealand.

- Rachael Tuwhangai – Chair
- Alastair Carruthers CNZM – Deputy Chair
- Lupematasila Misatauveve Dr Melani Anae, QSO
- Penny Hulse MNZM
- John Judge
- Martin Mariassouce
- Ben Palmer
- Distinguished Professor Emeritus Paul Spoonley
- Dr David V Williams FRSNZ
- Melissa Firth

TAUMATA-Ā-IWI
The Taumata-ā-Iwi is responsible for the provision of advice and assistance to the Trust Board on matters set out in the Auckland War Memorial Museum Act 1996. The Taumata-ā-Iwi is founded on the principle of mana whenua (customary authority of and over ancestral land) and comprises Ngāti Whātua, Ngāti Pāoa and Tainui. The Museum thanks members of the Taumata ā Iwi:

- Precious Clark – Chair
- Barbara Ann Pareatai Moke
- Joe Pihema
- Mihingarangi Forbes
- Moana Tamaariki-Pohe
- Patience Te Ao
- Pita Turei
- Te Hei Tamaariki

PACIFIC ADVISORY GROUP
The Pacific Advisory Group helps the Museum strengthen its engagement with Pacific communities and perspectives.

It provides ongoing advice on how the Museum can better reflect Tāmaki Makaurau Auckland's rich Pacific identity and connect communities with the Museum's significant Pacific collections through stories, programmes, events, projects and education. The Museum thanks those who served on the Pacific Advisory Group during this year:

- Dr Sarah McLean Orsborn – Chair
- Raymond Sagapolutele
- Jacqueline Pointon
- Linda Kaua
- Leisau Yonah
- Pamata Toleafoa
- 'Alakihihifo Vailala
- Kasi Valu
- Tevita Faleafa
- Vaimaila Urale

Acknowledgments and thanks

Tāmaki Paenga Hira Auckland War Memorial Museum would like to acknowledge and thank:

PRINCIPAL FUNDER

Supported by the ratepayers of Auckland

Supported by the ratepayers of Auckland

Auckland Council
Te Kaunihera o Tāmaki Makaurau

Partner

AUCKLAND MUSEUM INSTITUTE
THE ROYAL SOCIETY OF NEW ZEALAND AUCKLAND BRANCH

FUNDERS

Gallery Development

Auckland Council

David Cooke

Foundation North

Freemasons Foundation

In loving memory of Brian Dalbeth

Maurice Paykel Charitable Trust

School Programmes

Duke Foundation

Epson New Zealand

Giltrap Group

Harcourts Foundation

Harvey Norman

Ministry of Education | Te Tāhuhu o te Mātauranga

Natural Hazards Commission | Toka Tū Ake

Watercare Services Ltd

Public Programmes

Eddie Mann

Exhibitions

Earth Sciences New Zealand

Natural Hazards Commission | Toka Tū Ake

Bequests

John William Turnbull and Margaret Turnbull

Levingston Cooke Charitable Trust

RT Shannon Memorial Trust

Collections and Research

Auckland Museum Institute

Auckland UniServices

Bioeconomy Science Institute | Maiangi Taiao

British Council New Zealand

C & L Gregory Charitable Trust

Chisholm Whitney Charitable Trust

Creative New Zealand

Department of Conservation | Te Papa Atawhai

Disney Art Trust

Edward and Mina Smith

Fletcher Trust

James Searle Say Trust

Marguerite Durling

Ministry for Culture and Heritage | Manatū Taonga

Ministry of Business Innovation & Employment | Hīkina Whakatutuki

Ministry of Foreign Affairs and Trade | Manatū Aorere

National Foundation for Deaf & Hard of Hearing

NZ Lottery Environment & Heritage

Sheldon Werner Charitable Fund

Stout Trust

Tennyson Charitable Trust

Thea Gilich

UNESCO

Unitech Institute of Technology | Te Whare Wānanga o Wairaka

University of Auckland | Waipapa Taumata Rau

Wikimedia Aotearoa New Zealand

Collaborative Research Partners

Auckland University of Technology | Te Wānanga Aronui o Tāmaki Makau Rau

Australian Museum

Bioeconomy Science Institute | Maiangi Taiao Manaaki Whenua Landcare Research

Bioeconomy Science Institute | Maiangi Taiao Plant and Food Research

Department of Conservation | Te Papa Atawhai

Oriental Museum, Durham University

Earth Sciences New Zealand

FV Manakai

Fletcher Trust Archives

Heritage Expeditions

Museum of New Zealand | Te Papa Tongarewa

Museum of Transport and Technology

New Zealand Maritime Museum

Ngā Wai a Te Tūi | Māori and Indigenous Research Centre - Unitec

Ngāti Kuri Trust Board

Ngā Pae o Te Maramatanga, Māori Centre of Research Excellence

Ngāti Tūwharetoa

Taihoro Nukurangi National Institute of Water and Atmospheric Research

Te Kunenga ki Pūrehuroa, Massey University

Tindale Marine Research Charitable Trust

Unitec Institute of Technology | Te Whare Wānanga o Wairaka

University of Auckland | Waipapa Taumata Rau

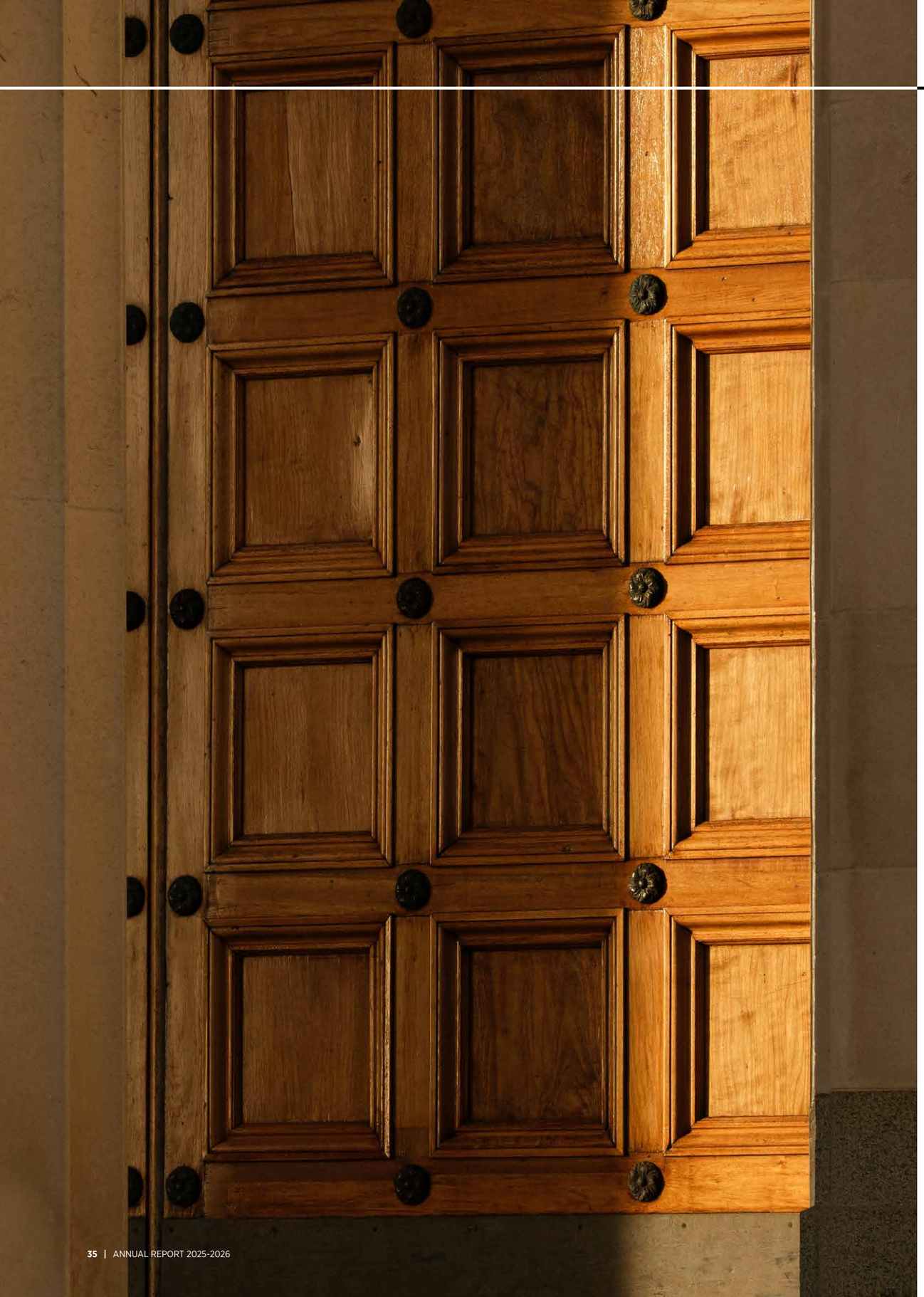
University of Canterbury | Te Whare Wānanga o Waitaha

University of Otago | Te Whare Wānanga o Otāgo

University of the South Pacific, Fiji

Pūrongo mahi
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Ngā Mahi i Tutuki
Performance Report

STATEMENT OF SERVICE PERFORMANCE
The Museum's service performance information has been prepared in accordance with Auckland War Memorial Act 1996 and Tier 1 Public Benefit Entity reporting standards.

Who we are
Auckland War Memorial Museum is one of New Zealand's oldest and most significant museums, located in Aotearoa's largest city. The Auckland Museum Trust Board was established in 1996 for charitable purposes and is a registered charity. As the war memorial for the Auckland province, the iconic heritage building was built in 1929 on Pukekawa Auckland Domain when subscriptions raised by Aucklanders in remembrance of their war dead enabled its construction as a touchstone for commemoration.

What we do
Amongst others, our role is to collect, preserve, and share the history and environment of the Auckland region, New Zealand, the South Pacific and, the world around us. It is our responsibility and privilege to care for over six million objects, specimens and documents and share them and their stories with the world. The collections are of national and international importance. We have a duty to conserve the heritage of the Museum and act as a trusted guardian of the extensive collections of heritage, cultural, and scientific taonga we care for in perpetuity.

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

Use of judgements and estimates
In accordance with the Auckland War Memorial Museum Act 1996, performance measures for the year ending 30 June 2026 were set during the annual planning process, prior to publication of the 2025/2026 Annual Plan. Management, in conjunction with the Auckland Museum Trust Board, applied judgement to select measures based on the availability, reliability and verifiability of underlying data, and on their relevance to users and stakeholders. These judgements were refined through consultation with staff and key management personnel to ensure the measures best reflect the Museum's delivery against its objectives.

From 1 July 2024, the Museum began reporting against a new suite of measures aligned to The Path to 2029 Strategic Framework. This required discontinuing several prior-year measures and introducing new ones that better capture organisational impact, audience engagement and strategic priorities. Where measures have been updated or refined (including changes to wording or targets), this is disclosed within the relevant commentary.

Survey-based measures have been retained as indicators of service quality. Customer satisfaction surveys provide insight into visitor expectations and experiences and allow the Museum to assess the impact of its services. Results are derived from a standardised Likert scale and reported where performance differs materially from target or prior year. Material variances, new measures, and changes to methodology are explained in the tables below.

Tātaritanga

Non-financial performance measures

The following table reports performance against the Annual Plan 2025/26, including retained, enhanced, new and discontinued measures aligned to *The Path to 2029 Strategic Framework*.

Ara 1: Curiosity and learning inspired by compelling onsite, offsite and online experiences

Key activities	Actuals 2025/26	Status	Annual Plan 2025/26	Actuals 2024/25	Commentary	Measurement
Support communities to deliver two Te Taunga Community Hub exhibitions and draw over 20,000 visitors to the space	NOT REPORTED	NOT REPORTED	2 exhibitions Over 20,000 visitors	3 exhibitions 54,856 visitors	**Enhanced measure** - not reported in FY 2025/26 due to closure of the exhibition space for asbestos remediation work. Total visitation to the gallery in FY24/25 was 54,856 prior to the closure of the Museum on 10 May 2025.	Exhibition delivery and visitation normally verified through programme records and Vemcount data. No dataset available for FY2025/26 due to closure.
Present two international touring exhibitions to over 150,000 total visitors	2 exhibitions 152,929 visitors	ACHIEVED	2 exhibitions Over 150,000 visitors	2 exhibitions 112,938 visitors	This **enhanced measure** was expanded to include visitation numbers in FY 2025/26. Audience participation alongside the number of touring exhibitions delivered provides a more meaningful indication of organisational performance. Visitation increased on the prior year due to the relative popularity of exhibitions, with *Sharks* proving the most popular over the two-year period.	The following international touring exhibitions were presented (verified through ticket sales data) - *Relics: A New World Rises* (May -October 2024) - *Bloodsuckers: Legends to Leeches* (December 2024-April 2025) - *DIVA* (June 2025-October 2025) - *Sharks* (December 2025 – June 2026)
Deliver onsite visitation of 907,000 in FY 2025/26	811,857	NOT ACHIEVED	907,000	770,987	Visitation was constrained by gallery closures and subdued local economic activity. Parts of the Museum were closed due to asbestos discoveries, with staged reopening from October 2025. Despite reduced capacity, visitation increased 5% on the prior year.	Vemcount cameras are used to record visitation numbers. Data is adjusted downwards by a factor of 12% to account for staff traffic into the building. This factor is consistent with prior years.
Attract 10% of all international visitors to Tāmaki Makaurau Auckland to the Museum (Measure discontinued)	NOT REPORTED	NOT REPORTED	Attract 10% of all international visitors	-	**Discontinued measure** - not reported due to the unavailability of reliable data on international visitation numbers to Tāmaki Makaurau Auckland.	Dependent on reliable external datasets not available in either FY 2025/26 or FY 2024/25.
Provide 35,000 student learning hours both onsite and offsite	27,176 learning hours	NOT ACHIEVED	35,000 learning hours	24,363 learning hours	**New measure** capturing onsite, offsite and online learning hours was selected to better show the depth of impact that our education programmes can offer compared to student numbers alone. Learning hours increased 14% from the prior year, driven by expanded offsite delivery that mitigated barriers such as rising transportation costs.	Learning hours are calculated as an average session duration of 45 minutes multiplied by the total number of students (onsite and offsite including online). Analysis of education delivery during FY 2025/26 and FY 2024/25 showed the median duration of education sessions was between 45 - 50 minutes. Median session duration analysis supports the 45 minute proxy.

Ara 1: Curiosity and learning inspired by compelling onsite, offsite and online experiences (continued)

Key activities	Actuals 2025/26	Status	Annual Plan 2025/26	Actuals 2024/25	Commentary	Measurement
Increase engagement with the Museum's digital content by 5% on the previous year, either directly or through partners	113.8 million	ACHIEVED	97.1 million	92.5 million	The number of partnership views of the Museum's online collections increased to 113.8 million from 92.5 million in the previous year. This is driven by increased engagement through DigitalNZ (22 million increase) and our new Unsplash account (3.9 million increase) launched in late 2024/25. Other partner website views decreased.	A direct view is whenever a user downloads, views or clicks on Auckland Museum content on Collections Online or Online Cenotaph. A partnership view is whenever a user downloads, views or clicks on Auckland Museum content on a third-party platform
Deliver visitor satisfaction at 95% or above as measured by our annual Visitor Profile Survey	98%	ACHIEVED	95 % or above	99%	98% of visitors rated their visit as 'excellent' or 'good' in FY 2025/26.	Visitor Profile Survey (base size FY 2025/26 n=1,007); (FY 2024/25 base size n=1,363)
Deliver learning programme satisfaction at 95% or above as measured by our annual Learning Programme Survey	99%	ACHIEVED	95 % or above	99%	99% of educators said they were 'very satisfied' or 'satisfied' in FY 2025/26.	Learning Programme Survey (base size FY 2025/26 n=452); (FY 2024/25 base size n=443)
Percentage of Auckland visitors who agree that Auckland Museum is representative of Auckland and its communities is 85% or above	91%	ACHIEVED	85% or above	92%	91% of visitors 'strongly agree' or 'agree' with this statement in FY 2025/26.	Visitor Profile Survey (base size FY 2025/26 n=507); (FY 2024/25 base size n=676). This measure was previously reported under Ara 2. It has been moved to Ara 1 in FY2025/26 as it is derived from visitor survey data and is considered a measure of audience experience, engagement and perceptions of the Museum's relevance to Auckland and its communities.

Ara 2 – Mātauranga Māori informs iwi partnerships and community co-development to transform our practice and purpose

Key activities	Actuals 2025/26	Status	Annual Plan 2025/26	Actuals 2024/25	Commentary	Measurement
Deliver 15 community drop-in sessions in Te Aho Mutunga Kore, comprising Pacific Language Weeks, Independence Day and Te Wiki o Te Reo, among others	17 community drop in sessions	ACHIEVED	15 community drop in sessions	12 community drop in sessions	This **new measure** in FY2025/26 strengthens community-led access to Pasifika collections and directly supports Ara 2's focus on iwi partnerships and co-development. It responds to recommendations from the Pacific Collections Access evaluation to sustain and broaden community access. Programming expanded in line with the increase in Pacific Language Weeks (from 7 to 12), with additional sessions delivered for Te Wiki o Te Reo and the Pauku cloak return to the Museum.	Drop-in sessions allow families or knowledge holders to come in and share their knowledge of taonga within their community and across generations rather than with the Museum. This meets the community need identified in the Pacific Collections Access Project. Drop-in sessions are advertised through the website and social media. Visitors book hour-long sessions via jotform. Programme schedules and attendance figures retained for audit.

Ara 3 – Communities empowered to sustain and protect our natural environment

Key activities	Actuals 2025/26	Status	Annual Plan 2025/26	Actuals 2024/25	Commentary	Measurement
Open Natural Environment and Human Impact gallery	NOT ACHIEVED	NOT ACHIEVED	Open Natural Environment and Human Impact gallery	-	The redeveloped gallery Tuia Te Ao is in active production and on track to open December 2026.	Project milestones monitored through internal reporting
Engage communities in local biodiversity through at least three participatory activities to build our capacity as kaitiaki	4 participatory activities	ACHIEVED	3 participatory activities	-	**New measure** introduced in FY2025/26 to support activities that promote protection of our natural environment.	The four participatory activities were: - Matai Tihi Rau event (9-16 March); - The CSI: Pukekawa programme (ongoing); - World Wetland Day event at Matuku Link (1 February); - iNaturalist project for CUE Haven community forest reserve (ongoing) Measurement: Programme records kept

Ara 4 – New ideas, meanings and conversations generated by collections and expertise

Key activities	Actuals 2025/26	Status	Annual Plan 2025/26	Actuals 2024/25	Commentary	Measurement
Share Museum research through actively publishing at least 100 instances of research outputs in books, journals and bulletins, research articles and conference and public presentations - in print, online and in-person formats	112	ACHIEVED	100	139	**Retained Measure** with target increased from 60 to 100. The number of research outputs fluctuates over time due to project duration, staff capacity and complexity.	Verified research publications and presentations across a range of formats.
Percentage Auckland visitors who agree that Auckland Museum is a place to think and talk about today's issues is 60% or above	69%	ACHIEVED	60% or above	69%	69% of Auckland visitors 'strongly agree' or 'agree' with this statement.	Visitor Profile Survey (base size FY 2025/26 n=507); (FY 2024/25 base size n=676)

Ara 5 – A focus for collective reflection and commemoration

Key activities	Actuals 2025/26	Status	Annual Plan 2025/26	Actuals 2024/25	Commentary	Measurement
15,000 contributions to Online Cenotaph by the public, including data, images, documents and notes	29,084	ACHIEVED	15,000 or above	22,195	Public contributions to the Online Cenotaph are user-driven and can vary considerably depending on the activity of individual contributors. Performance is highly sensitive to individual contributor activity, with FY 2025/26 uplift driven by two high-volume contributors.	The Museum tracks and reports on the number of individual pieces of user-generated content received during the financial year via its content management system.
Percentage of Auckland visitors who agree that Auckland Museum is a Home for remembrance and commemoration is 75% or above	97%	ACHIEVED	75% or above	95%	97% of Auckland visitors 'strongly agree' or 'agree' with this statement.	Visitor Profile Survey (base size FY 2025/26 n=507); (FY 2024/25 base size n=676)

AUCKLAND MUSEUM TRUST BOARD
CONSOLIDATED STATEMENT OF COMPREHENSIVE REVENUE AND EXPENSE
FOR THE YEAR ENDED 30 JUNE 2026

	Notes	Actual 2026 $000s	Plan 2026 $000s	Actual 2025 $000s
Revenue				
Revenue from non-exchange transactions				
Auckland Council levy	6,14	**34,810**	34,809	34,060
Donation and operating grants	6	**5,637**	2,270	5,950
Capital grants	6	**221**	2,900	629
Trust and bequest revenue	6	**100**	170	7,667
		40,768	40,149	48,306
Revenue from exchange transactions				
Commercial operations and retail	6	**4,913**	5,288	4,869
Membership revenue	6	**294**	265	272
Exhibitions, education and public programming	6	**2,631**	4,187	2,226
Admission fees	6	**2,623**	3,399	3,228
Interest and investment revenue	6	**2,842**	1,850	3,639
Other income		**798**	440	643
		14,101	15,429	14,877
Total revenue		**54,869**	55,578	63,183
Expenses				
Employee benefits	8	**27,697**	28,730	28,258
Depreciation and amortisation (incl. loss on disposals)	8	**10,701**	10,700	10,416
Impairment	8	**-**	-	549
Building operations	8	**6,627**	6,500	6,220
Grant expenses	8	**3,228**	1,250	4,518
Exhibition expenses	8	**2,216**	3,050	2,087
Technology & digital	8	**2,613**	2,480	2,371
Non-capitalised project expenses	8	**558**	740	970
Asbestos expenditure	8	**5,262**	-	1,205
Trust & bequest expenses	8	**175**	450	221
Other operating expenses	8	**6,402**	8,220	7,012
Total expenditure		**65,479**	62,120	63,827
Total deficit		**(10,610)**	(6,542)	(644)
Other comprehensive income		**-**	-	-
Total comprehensive revenue and expense for the year		**(10,610)**	(6,542)	(644)

The accompanying notes form part of these consolidated financial statements

AUCKLAND MUSEUM TRUST BOARD
CONSOLIDATED STATEMENT OF CHANGES IN NET ASSETS/EQUITY
FOR THE YEAR ENDED 30 JUNE 2026

		Accumulated revenue and expense	Special purposes reserves		Total equity
	Notes	$000s	Other $000s	Asset replacement $000s	$000s
2025					
Balance as at 1 July 2024		149,762	13,211	13,467	176,440
Total comprehensive revenue and expense		(644)	-	-	(644)
Transfer to/(from) special purposes equity	7	(8,296)	8,296	-	-
Transfer to/(from) asset replacement	7	12,551	-	(12,551)	-
Transfer of depreciation levy	7	(10,700)	-	10,700	-
Transfer of capital expenditure	7	5,019	-	(5,019)	-
Balance as at 30 June 2025		147,692	21,507	6,597	175,796
2026					
Balance as at 1 July 2025		**147,692**	**21,507**	**6,597**	**175,796**
Total comprehensive revenue and expense		**(10,610)**	**-**	**-**	**(10,610)**
Transfer to/(from) special purposes equity	7	**(1,342)**	**1,342**	**-**	**-**
Transfer to/(from) asset replacement	7	**9,062**	**-**	**(9,062)**	**-**
Transfer of depreciation levy	7	**(10,700)**	**-**	**10,700**	**-**
Transfer of capital expenditure	7	**3,872**	**-**	**(3,872)**	**-**
Balance as at 30 June 2026		**137,974**	**22,849**	**4,363**	**165,186**

The accompanying notes form part of these consolidated financial statements

AUCKLAND MUSEUM TRUST BOARD
CONSOLIDATED STATEMENT OF FINANCIAL POSITION
AS AT 30 JUNE 2026

	Notes	2026 $000s	2025 $000s
Current assets			
Cash and cash equivalents	10	**2,100**	5,102
Short term investments	9	**4,363**	6,597
Receivables from exchange transactions		**364**	436
Goods and services tax receivable		**291**	436
Prepayments		**1,511**	2,150
Inventory		**649**	686
		9,278	15,407
Non-current assets			
Property, plant and equipment	4	**139,418**	146,680
Investments	9	**23,453**	24,349
Intangible assets	5	**412**	504
		163,283	171,533
Total assets		**172,561**	186,940
Current liabilities			
Trade and other payables from exchange transactions		**983**	719
Deferred revenue from non-exchange transactions		**1,342**	4,099
Deferred revenue from exchange transactions		**279**	325
Finance lease liabilities	13	**476**	466
Accruals and provisions		**1,147**	1,662
Employee benefits	12	**2,579**	2,885
		6,806	10,156
Non-current liabilities			
Finance lease liabilities	13	**-**	476
Employee benefits	12	**569**	512
		569	988
Total liabilities		**7,375**	11,144
Net assets/equity		**165,186**	175,796
Represented by:			
Accumulated revenue and expense		**137,974**	147,692
Asset replacement reserve	7	**4,363**	6,597
Other special purposes	7	**22,849**	21,507
Total net assets/equity		**165,186**	175,796

The accompanying notes form part of these consolidated financial statements



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

Rachael Tuwhangai
Chair of Auckland Museum Trust Board
22 October 2026



Ben Palmer
Chair of the Audit Committee
22 October 2026

AUCKLAND MUSEUM TRUST BOARD
CONSOLIDATED STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 30 JUNE 2026

	2026 $000s	2025 $000s
Cash flows from operating activities		
Cash was provided from:		
Levy from Auckland Council (non-exchange)	**34,810**	34,060
Receipts from commercial operations	**8,049**	6,349
Receipts from admission fees	**2,623**	3,228
Receipts from donation and grants (non-exchange)	**2,590**	13,338
Receipts from interest	**898**	1,866
Receipts from other income	**798**	643
	49,768	59,484
Cash was applied to:		
Payments to employees	**(27,946)**	(27,908)
Payments to suppliers	**(20,780)**	(23,458)
Payment for asbestos remediation	**(5,304)**	(1,070)
Interest paid	**(9)**	(18)
	(54,039)	(52,454)
Net cash (outflow)/inflow from operating activities	**(4,271)**	7,030
Cash flows from investing activities		
Cash was provided from:		
Proceeds from investments	**-**	-
Proceeds from disposal of property, plant and equipment	**57**	-
	57	-
Cash was applied to:		
Purchase of property, plant and equipment	**(3,404)**	(4,697)
Proceeds/(Purchase) of investments	**5,074**	(598)
	1,670	(5,295)
Net cash inflow/(outflow) from investing activities	**1,727**	(5,295)
Cash flows from financing activities		
Cash was applied to:		
Payment of finance lease liability	**(458)**	(439)
	(458)	(439)
Net cash (outflow) from financing activities	**(458)**	(439)
Net (decrease)/increase in cash and cash equivalents	**(3,002)**	1,296
Cash at beginning of year	**5,102**	3,806
Cash at end of year	**2,100**	5,102

The accompanying notes form part of these consolidated financial statements

AUCKLAND MUSEUM TRUST BOARD
CONSOLIDATED STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 30 JUNE 2026

RECONCILIATION OF DEFICIT TO NET CASH FLOW FROM OPERATING ACTIVITIES

	Notes	2026 $000s	2025 $000s
Total deficit		**(10,610)**	(644)
Deduct non-cash items:			
Depreciation, amortisation and loss on disposal	8	**10,701**	10,416
Change in measurement of investments at fair value		**(1,944)**	(1,773)
		8,757	8,643
Add/(Deduct) movements in working capital:			
(Increase)/Decrease in receivables		**858**	(448)
(Increase)/Decrease in inventory		**37**	(192)
(Increase)/Decrease in interest paid		**(9)**	(18)
Increase/(Decrease) in payables and accruals		**(3,054)**	(661)
Increase/(Decrease) in employee benefits		**(250)**	350
		(2,418)	(969)
Net cash (outflow)/inflow from operating activities		**(4,271)**	7,030

The accompanying notes form part of these consolidated financial statements

AUCKLAND MUSEUM TRUST BOARD
NOTES TO AND FORMING PART OF THE CONSOLIDATED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2026

1 REPORTING ENTITY

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

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

The Auckland Museum Endowment and Bequest Trust was established by deed on 4 November 1991 to support the Museum's activities, including the acquisition and care of collections, advancement of research and education, enhancement of library resources, and improvement of Museum buildings and equipment.

The Auckland Museum Future Fund Trust is a registered charity, established in June 2024 to manage and grow bequests and donations in support of the Museum's long-term objectives. Both trusts are domiciled in New Zealand, and are controlled by the Trust. Both of these trusts are included in the consolidated financial statements.

2 BASIS OF PREPARATION

Statement of Compliance
These 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 22 October 2026.

Measurement Basis
Comparatives include representations for consistency with the current year.

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 ($'000) unless otherwise stated. There has been no change in the functional currency of the Museum.

Basis of Consolidation
The Auckland Museum group controls an entity when it is exposed, or has rights, to variable benefits from its involvement with the other entity and has the ability to affect the nature or amount of those benefits through its power over the entity. The financial statements of the controlled entity are included in the consolidated financial statements from the date on which control commences until the date on which control ceases.

Deferred Revenue
Deferred revenue from non-exchange transactions reflects funds received with specific conditions attached. Deferred revenue from non-exchange transactions includes $0.016 million (2025: $1.78 million) for the Endeavour Te Mana o Rangitāhua project running from 2022-2026. Te Mana o Rangitāhua: A holistic approach to transform ecosystem wellbeing, is a five-year research programme in partnership with Ngāti Kuri, with additional partners from The University of Auckland, Massey University, NIWA and Manaaki Whenua.
The programme focused on the biodiversity and ecosystems of Rangitāhua/Kermadec Islands, alongside a mātauranga lens on translating the resulting research evidence into tangible tools for iwi-led management of the Rangitāhua environment. This programme will be completed in the 2027 year.

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

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

Donated service from donations in kind includes donated advertising. Donations in kind are recognised in revenue under 'Donations and Sponsorship' and expenses under 'Other' at their fair value.

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

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

Goods and Services Tax (GST)
All balances are presented net of GST, except for receivables and payables which are presented inclusive of GST.

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

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

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

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

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

Interest Expense
Interest expense is recognised using the effective interest method.

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

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

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

Statement of Service Performance
In preparing the entity's Statement of Service Performance on pages 35 to 39, management has made judgements in relation to which measures and indicators best reflect the achievement status of our performance of the Museum's mission of connecting through sharing stories of people, lands and seas.

The selection of measures to report was initially based on management's assessment of what data was currently available, reliable, and could be independently verified. This was further refined through discussions with staff and key management personnel, as a result the key services were identified that would best illustrate what the Museum has done in pursuit of its objectives. The performance measures relate to our key services and are designed to inform on our five key strategic priorities. It must be noted, however that through this process management decided not to report against all objectives/measures that contribute to the outcome of the entity's services because, at this time, outputs for these measures are not easily available.

Assumptions and Estimation Uncertainties
Assumptions and estimation uncertainties that have significant risk of resulting in a material adjustment in the year ended 30 June 2026 include the following:

Fair value of investments of $23.45 million (2025: $24.35 million).

The estimation in establishing the fair value of investments is undertaken by external independent sources. The Museum relies on Fund Managers for determination of these fair values (Refer to note 11).

Any significant change in the determination of these fair values will have material impact on the Museum's investment.

Useful lives and residual values of Property, Plant and Equipment of $139.42 million (2025: $146.68 million).

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

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

Heritage Collection Assets not recognised

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

Asbestos Remediation Commitment of $6.4 million (2025: $nil).

The Museum has exercised significant judgement in determining the amount and timing of future expenditure associated with the asbestos remediation programme. The estimated costs are based on assessments provided by an external specialist engaged by the Museum and are subject to uncertainty regarding the scope, timing and costs of future remediation activities.

New accounting standards, amendments and interpretations
No new accounting standards were adopted in the current reporting period.

Standards, amendments and interpretations not yet effective that will be adopted in the next reporting period
There are no standards, amendments or interpretations that have been issued but are not yet effective that are expected to have a material impact on the Museum's financial statements.

3 HERITAGE COLLECTION ASSETS

The Museum holds collections for the purposes of research, education, cultural and scientific enrichment and public enjoyment. The Museum invests substantial resources in the care and protection of its collections to ensure their availability and future survival. The collection contains objects, specimens and documents gathered from the 1850s to the present day which individually and collectively form a record of the natural and social environment of Auckland and beyond. The Museum's collection is one of the largest in New Zealand and several collecting areas rank highly in international significance.

The Natural Science collections contain specimens which provide vital evidence of the geological, botanical and zoological environment with a focus on northern New Zealand and the wider Pacific region. The collections are essential for describing what species have existed in New Zealand and for researching and monitoring change over time especially through environmental adaption and impacts of human interaction. The collections are an important node in a worldwide network of taxonomic and ecological research.

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

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

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

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

- The value to the custodial organisation is often greater than the financial value – financial value does not reflect the full cultural, scientific or historical value to the Museum or the community on whose behalf collections are held.
- Educational / research value is often not evident until such time as the collections contribute to the generation or transfer of knowledge. This can be immediate or a very long time in the future.
- Bequest value – the value derived by donors and their families through the act of giving – is an intangible value which is about the long-term relationship between the museum and successive generations. It is in the nature of trust and goodwill which is not easily quantifiable in financial terms.
- Collective or synergistic value is accrued by a group of items whose individual value is not significant but together they may form a valuable comparative group – the value of the whole is greater than the sum of the parts. In a museum's case, the definition of the whole is an ever-changing concept depending on the groupings and perspectives of those with an interest in studying or appreciating the collections.
- Heritage collection assets are often encumbered with legal or ethical constraints so realising or liquidating them in financial terms runs counter to the implied transfer of trust which occurs at the time of acquisition and indeed the very purpose for holding them. This form of encumbrance potentially restricts their financial value but is hard to quantify.
- Items are usually unique and irreplaceable making it difficult to establish fair value at any particular time where there is no active market. Values can sit within a wide and subjective range which reduces the utility and accuracy of specific valuation.
- In many cases the useful value lies in the associations, contexts and histories attached to objects. Being able to extract and use this value relies on research and documentation – intellectual efforts which are highly variable, constantly being added to and to which it is difficult to ascribe financial value. The objects which have become dissociated from their history or origin may be determined to have low value but that can suddenly change by investment in research or through unpredictable or serendipitous discoveries. In such cases the object itself has not changed but its significance may have and determining and tracking change in intellectual value would be near impossible across a collection of millions of items.
- Many collection items hold cultural value which is based on individual or community associations. In many cultures it can be offensive to try to assign financial value to these very personal relationships. Taonga associated with, or embodying, ancestors have a sacred quality which is both difficult to quantify in financial terms and in some cases doing so offends the mana and intrinsic value of the items concerned.
- Application of the concept of 'useful life' commonly applied to assets can be inappropriate with respect to heritage collections assets as the presumption of many objects is that they are entrusted to a Museum in perpetuity – their life is "forever". Indeed the purpose of adding an object to a museum collection may be to extend its life by giving it status and safe housing and careful access; in some senses, collection items are never 'used-up'.
- Financial treatment of assets is largely based on them being used to produce wealth and that their ability to do this declines over time. This generates the need to depreciate and account for impairment of assets. Most museum collections gain in value over time so they run counter to the overall assumptions with regard to other assets. Formulae for appreciation/increase in value of museum collections do not work as readily as depreciation formulae as the increase in value is seldom a linear or arithmetic function. The perceived value of collection items can vary in response to social, political and natural events and in unpredictable patterns over time.
- Heritage collection assets are not available to satisfy the liabilities that the Trust Board may, from time-to-time incur. As such, inclusion of such heritage collection assets on the Museum's Statement of Financial Position would be misleading.

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

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

The FY 2025/26 saw several new acquisitions to the Museum collection in line with aspirations expressed in the Collection Development Plan and the annual collecting plans for each curatorial area. Key highlights include: Two pieces (*Ceremonial*, 2024 and *Mauri Ora*, 2024) by Māori ceramicist Baye Ridell ONZM were purchased from Whakatane Art Gallery. Veteran Isaac Railey donated to the Museum 37 uniform pieces, primarily post-Vietnam war plugging a gap in our uniform collection. The Museum also purchased a significant collection of jewellery from

the Collect International Arts and Crafts fair and Munich Jewellery Week 2025 with funds from the Disney Trust Fund, including works by 胡傑彬Hu Jie Bin, David Clarke, Kim Hyun Ju, Gitte Nygaard, Sun Qui Shuang, Carina Shoshtary, Helen Britton, Lily Cooper, Benedikt Fisher, Maria Rosa FRANZIN, Hartog & Henneman, Julia Obermaier, 2023 and Ruudt Peters.

Deaccessions over the year include a broken plate, believed to be from the Old Colonists Museum collection but with little additional provenance and no exhibition or research potential; two jars of preserved oysters which were once part of the Centennial Street exhibition and a leaking bottle of insect repellent.

The Museum also repatriated a Mouri (mauri) stone to Maraekōwhai Whenua Trust after it had been wrongfully removed from the base of Rongo Niu in Maraekōwhai.

4 PROPERTY, PLANT AND EQUIPMENT

4.1 Property, plant and equipment

	Work in Progress* $000s	Buildings $000s	Displays $000s	Equipment $000s	Total $000s
Cost					
Balance as at 1 July 2024	6,875	165,823	22,201	68,772	263,671
Additions	5,707	-	-	1,413	7,120
Transfers	(476)	-	-	-	(476)
Disposals	-	-	-	(212)	(212)
Transfers from Work in progress	(4,212)	56	86	4,070	-
Balance as at 1 July 2025	**7,894**	**165,879**	**22,287**	**74,043**	**270,103**
Additions	**3,394**	**-**	**-**	**10**	**3,404**
Disposals	**-**	**-**	**-**	**(2,596)**	**(2,596)**
Transfers from Work in progress	**(3,933)**	**1,363**	**-**	**2,570**	**-**
Balance as at 30 June 2026	**7,355**	**167,242**	**22,287**	**74,027**	**270,911**
Accumulated Depreciation					
Balance as at 1 July 2024	-	52,925	17,988	41,897	112,810
Depreciation expense	-	4,371	1,122	4,748	10,241
Disposals	-	-	-	(177)	(177)
Impairment	549	-	-	-	549
Balance as at 1 July 2025	**549**	**57,296**	**19,110**	**46,468**	**123,423**
Depreciation expense	**-**	**4,401**	**1,112**	**5,005**	**10,518**
Disposals	**-**	**-**	**-**	**(2,448)**	**(2,448)**
Balance as at 30 June 2026	**549**	**61,697**	**20,222**	**49,025**	**131,493**
Carrying value at 30 June 2026	**6,806**	**105,545**	**2,065**	**25,002**	**139,418**
Carrying value at 30 June 2025	7,345	108,583	3,177	27,575	146,680

*Work in Progress of $6.8 million comprises capital expenditure incurred on projects that are not yet complete and have not yet been transferred to the relevant property, plant and equipment asset categories.

At 30 June 2026, approximately $5.0 million of the balance relates to the Natural Environment Gallery and approximately $1.4 million relates to the Māori Court Infrastructure Renewal project.

4.2. Recognition and measurement

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

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

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 gains 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 an item) is recognised in surplus or deficit.

4.3. Subsequent expenditure

Subsequent expenditure is capitalised only when it is probable that the future economic benefits associated with the expenditure will flow to the Museum. Ongoing repairs and maintenance are expensed as incurred.

4.4. Depreciation

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

Assets under construction are not subject to depreciation.

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

Buildings:	
Buildings	1-13%
Office furniture and fittings	3-20%
Displays:	
Display galleries	7-10%
Equipment:	
Plant and equipment	4-20%
Motor vehicles	10%
Information technology	4-33%

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

4.5. Impairment of non-financial assets

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

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

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

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

Where an impairment loss subsequently reverses, the carrying amount of the asset (or cash-generating unit) is increased to the revised estimate of its recoverable amount, but only to the extent that the increased carrying amount does not exceed the carrying amount that would have been determined had no impairment loss been recognised for the asset (or cash-generating unit) in prior years. There were no impairments of non-financial assets in the 2026 financial year (2025: $549,000)

4.6. Commitments

	2026 $000s	2025 $000s
The Centenary Project	**375**	501
Building maintenance work	**-**	15
Transformer Upgrade Project	**94**	-
BTL VAV Controller Upgrade	**31**	-
Asbestos remediation works	**6,400**	-
	6,900	516

The Museum is undertaking a significant asbestos remediation programme. As at 30 June 2026, total expenditure incurred was $6.5 million. Based on current project estimates, the Museum expects to incur approximately $6.4 million of additional expenditure in FY27 to complete the programme. As the scope of future works remains subject to ongoing validation, testing requirements and contractor engagement, a significant portion of these costs is not yet contractually committed and the final cost and timeframe remains uncertain. No other material contracts or commitments have been entered into as at balance date.

5 INTANGIBLE ASSETS

5.1. Intangible assets

Intangible assets represent the Museum's investment in software and other design modules which are initially measured at cost.

	Intangibles $000s
Gross Cost	
Balance as at 1 July 2024	7,848
Balance as at 1 July 2025	**7,848**
Balance as at 30 June 2026	**7,848**
Accumulated amortisation and impairment	
Balance as at 1 July 2024	7,205
Amortisation expense	139
Balance as at 1 July 2025	**7,344**
Amortisation expense	**92**
Balance as at 30 June 2026	**7,436**
Carrying value at 30 June 2026	**412**
Carrying value at 30 June 2025	504

5.2. Recognition and measurement

The intangible assets are thereafter measured at cost less accumulated amortisation and impairment (Refer to Note 4.5 for impairment of non-financial assets).

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

Software as a service (SaaS) are expensed as incurred over the period of the related software service delivery and not recognised as a software intangible asset.

Research and development

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

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

5.2.1 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.

5.2.2 Amortisation

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

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

6 REVENUE

Recognition and measurement

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

Revenue from non-exchange transactions

Non-exchange transactions are those where the Auckland Museum group receives an inflow of resources but provides nominal (or nil) direct consideration in return.

With the exception of services-in-kind (e.g. fair value of volunteer's time), inflows of resources from non-exchange transactions are only recognised as assets where:

- It is probable that the associated future economic benefit or service potential will flow to the entity, and
- Fair value is reliably measurable.

Liabilities are recognised in relation to inflows of resources from non-exchange transactions when there is a resulting present obligation as a result of the non-exchange transactions, where:

- It is probable that an outflow of resources embodying future economic benefit or service potential will be required to settle the obligation, and
- The amount of the obligation can be reliably estimated.

The following specific recognition criteria in relation to the Group's non-exchange transaction revenue streams must also be met before revenue is recognised.

a) Auckland Council Levy

Levies are received from the Auckland Council. These are recognised as revenue over the related 12 month service period.

b) Donations and Sponsorship/ Fair Value of Volunteer's Time

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

In the current year, the Museum received donations in the form of volunteer's time of $0.57 million (2025: $0.45 million).

Donated service from donations in kind includes donated advertising of $0.05 million (2025: $0.13 million), donated sponsorship costs of $0 million (2025: $0.06 million) and donated exhibition costs of $0.35 million (2025: $0.39 million).

c) Grants

The recognition of non-exchange revenue from Grants depends on the nature of any stipulations attached to the inflow of resources received, and whether this creates a liability (i.e. present obligation) rather than the recognition of revenue.

Stipulations that are 'conditions' specifically require the Auckland Museum 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 Auckland Museum group to return the inflow of resources received if they are not utilised in the way stipulated, and therefore do not result in the recognition of a non-exchange liability, which results in the immediate recognition of non-exchange revenue.

d) Trusts and Bequests

The recognition of non-exchange revenue from Trusts and Bequests depends on the nature of any stipulations attached to the inflow of resources received, and whether this creates a liability (i.e. present obligation) rather than the recognition of revenue.

Revenue from Trusts and Bequests is recognised as a receivable/asset when the entity gains control of the contribution. Control is determined when the undisputed right to receive the contribution is established and this is usually when written notification is received from the estate of the bequestor.

Stipulations that are 'conditions' specifically require the entity to return the inflow of resources received if they are not utilised in the way stipulated, resulting in the recognition of a non-exchange liability that is subsequently recognised as non-exchange revenue as and when the 'conditions' are satisfied.

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 cafē is recognised in the Consolidated Statement of Comprehensive Revenue and Expense on a straight-line basis over the lease term.

b) Events, Exhibitions and Admission fees

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

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

c) Interest and Investment Income

Interest is recognised using effective interest method and investments income is recognised on financial instruments at fair value through profit and loss.

d) Membership Revenue

Membership revenue is recognised in profit or loss on a straight-line basis over the life of the membership as the related benefits are provided, with amounts received in advance recorded as a liability until earned.

7 RESERVES

	Balance 2025	Gifts, Bequests & Grant	Investment Net Income	Non-capital Expenditure	Transfers	Surplus/ (Deficit)	Capital Expenditure	Levies	Balance 2026
	$000s	$000s	$000s	$000s	$000s	$000s	$000s	$000s	$000s
ASSET REPLACEMENT RESERVE									
Asset Replacement Reserve*	**6,597**	**279**	**433**	**(9,774)**	**-**	**(9,062)**	**(3,872)**	**10,700**	**4,363**
OTHER SPECIAL PURPOSES RESERVES									
Gifts, Trusts and Bequests subject to restrictions									
Levingston Cooke Family Bequest **	**953**	**42**	**92**	**(271)**	**-**	**(137)**	**-**	**-**	**816**
Edward Earle Vaile Trust Fund **	**1,405**	**-**	**135**	**(115)**	**-**	**20**	**-**	**-**	**1,425**
Waldo Heap Bequest **	**406**	**-**	**39**	**(24)**	**-**	**15**	**-**	**-**	**421**
Nancy Bamford bequest **	**256**	**-**	**24**	**(61)**	**-**	**(37)**	**-**	**-**	**219**
A G W Dunningham bequest	**393**	**-**	**38**	**-**	**-**	**38**	**-**	**-**	**431**
Lesley Isabel Taylor	**338**	**38**	**32**	**-**	**-**	**70**	**-**	**-**	**408**
Life Members' Subscription Trust	**25**	**-**	**2**	**-**	**-**	**2**	**-**	**-**	**27**
K Pritchard bequest	**66**	**-**	**6**	**-**	**-**	**6**	**-**	**-**	**72**
Margaret O'Donoghue	**41**	**-**	**4**	**-**	**-**	**4**			**45**
R B Sibson Library Fund	**34**	**-**	**3**	**-**	**-**	**3**	**-**	**-**	**37**
Lady A Fox	**34**	**-**	**3**	**-**	**-**	**3**			**37**
Mackechnie - Library Books	**32**	**-**	**3**	**-**	**-**	**3**	**-**	**-**	**35**
Others under $20,000	**142**	**-**	**13**	**-**	**-**	**13**			**155**
General									
Spedding Reserve**	**4,921**	**-**	**472**	**(465)**	**-**	**7**			**4,928**
AWMME&B Omnibus Trust	**246**	**-**	**24**	**-**	**-**	**24**	**-**	**-**	**270**
Future Fund Trust	**9,033**	**-**	**749**	**-**	**-**	**749**			**9,782**
Total Trusts & Bequests	**18,325**	**80**	**1,639**	**(936)**	**-**	**783**	**-**	**-**	**19,108**
Museum Reserves									
Exhibition reserve	**1,587**	**-**	**152**	**-**	**-**	**152**	**-**	**-**	**1,739**
Acquisitions Reserve	**871**	**-**	**84**		**-**	**84**	**-**	**-**	**955**
Research & Publication Reserve	**690**	**469**	**66**	**(215)**	**-**	**320**	**-**	**-**	**1,010**
Ko Tawa reserve	**34**	**-**	**3**	**-**	**-**	**3**	**-**	**-**	**37**
Total Reserves	**3,182**	**469**	**305**	**(215)**	**-**	**559**	**-**	**-**	**3,741**
TOTAL OTHER SPECIAL PURPOSES RESERVES	**21,507**	**549**	**1,944**	**(1,151)**	**-**	**1,342**	**-**	**-**	**22,849**
TOTAL TRUSTS, BEQUESTS & RESERVES* **	**28,104**	**828**	**2,377**	**(10,925)**	**-**	**(7,720)**	**(3,872)**	**10,700**	**27,212**

* 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 2026 $10.7 million (2025: $10.7 million). When expenditure is incurred on assets the funds are reclassified from the Asset Replacement Reserve into Accumulated Funds 2026 $3.8 million (2025: $5.0 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 2026, $nil (2025: $nil). Refer to note 9 for details of investments held for the special purposes and asset replacement reserves.

No balances were transferred from any General Trusts to the Auckland Museum Future Fund Trust during the year (2025: $1.1 million).

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

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

*** Special Purposes deficit of $7.7 million (2025: deficit of $4.3 million) is transferred from Accumulated Revenue and Expense to Special Purposes Equity and Asset Replacement Equity.

OTHER SPECIAL PURPOSES RESERVES

	Balance 2024	Gifts, Bequests & Grant	Investment Net Income	Non-capital Expenditure	Transfers	Surplus/ (Deficit)	Capital Expenditure	Levies	Balance 2025
	$000s	$000s	$000s	$000s	$000s	$000s	$000s	$000s	$000s
ASSET REPLACEMENT RESERVE									
Asset Replacement Reserve*	13,467	659	1,032	(14,242)	-	(12,551)	(5,019)	10,700	6,597
Gifts, Trusts and Bequests subject to restrictions									
Levingston Cooke Family Bequest **	1,092	-	162	(301)	-	(139)	-	-	953
Edward Earle Vaile Trust Fund **	1,340	-	150	(85)	-	65	-	-	1,405
Waldo Heap Bequest **	422	-	47	(63)	-	(16)	-	-	406
Nancy Bamford bequest **	233	-	26	(3)	-	23	-	-	256
A G W Dunningham bequest	353	-	40	-	-	40	-	-	393
Lesley Isabel Taylor	304	-	34	-	-	34	-	-	338
Auckland Museum Endowment Fund	133	-	-	-	(133)	(133)	-	-	-
Life Members' Subscription Trust	22	-	3	-	-	3	-	-	25
K Pritchard bequest	59	-	7	-	-	7	-	-	66
Margaret O'Donoghue	37	-	4	-	-	4	-	-	41
R B Sibson Library Fund	31	-	3	-	-	3	-	-	34
Lady A Fox	31	-	3	-	-	3	-	-	34
Mackechnie - Library Books	29	-	3	-	-	3	-	-	32
Others under $20,000	138	-	14	-	(10)	4	-	-	142
General									
Spedding Reserve**	4,785	-	536	(400)	-	136	-	-	4,921
Wallace F Ryan	519	-	-	-	(519)	(519)	-	-	-
Estate - Audrey Isabelle Maddox	274	-	-	-	(274)	(274)	-	-	-
Len Coakley Trust Fund	82	-	-	-	(82)	(82)	-	-	-
Celestene M Brandon	65	-	-	-	(65)	(65)	-	-	-
Others under $20,000	55	-	-	-	(55)	(55)	-	-	-
AWMME&B Omnibus Trust	110	12	124	-	-	136	-	-	246
Future Fund Trust	-	7,468	427	-	1,138	9,033	-	-	9,033
Total Trusts & Bequests	10,114	7,468	1,595	(852)	-	8,211	-	-	18,325
Museum Reserves									
Exhibition reserve	1,427	-	160	-	-	160	-	-	1,587
Acquisitions Reserve	783	-	88	-	-	88	-	-	871
Research & Publication Reserve	847	351	95	(603)	-	(157)	-	-	690
Ko Tawa reserve	40	-	4	(10)	-	(6)	-	-	34
Total Reserves	3,097	351	347	(613)	-	85	-	-	3,182
TOTAL OTHER SPECIAL PURPOSES RESERVES	13,211	7,819	1,942	(1,465)	-	8,296	-	-	21,507
TOTAL TRUSTS, BEQUESTS & RESERVES* **	26,678	8,478	2,974	(15,707)	-	(4,255)	(5,019)	10,700	28,104

8 EXPENSES

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

	Actual 2026	Actual 2025
Expenditure by Nature	**$000s**	**$000s**
Short-term employee benefits	**27,000**	27,586
Employer Kiwisaver contribution	**697**	672
Total employee benefits	**27,697**	28,258
Depreciation	**10,518**	10,242
Loss on disposal of fixed assets	**91**	35
Amortisation	**92**	139
Impairment	**-**	549
Occupancy costs	**5,032**	4,710
Project scoping and other non-capital expenditure	**434**	872
Grant expenses	**3,228**	4,518
Professional services	**345**	491
Operating lease expenses	**1,461**	1,422
Temporary fit and design exhibition costs	**2,216**	2,087
Asbestos remediation expenses	**5,262**	1,205
Technology & digital	**2,613**	2,369
Fair value of volunteers' time	**571**	454
Inventory consumption recognised	**957**	744
Other staff costs	**379**	438
Advertising, Marketing, PR	**509**	607
Public Programme Expenses	**601**	558
External consultancy costs	**103**	85
Trust Board fees	**228**	229
Event organisation costs	**721**	905
Heritage assets acquisition	**125**	99
Auditor Fees	**112**	100
Taumata-ā-Iwi fees	**89**	77
Impairment allowance for trade debtors	**5**	12
Other	**2,090**	2,622
Total expenditure	**65,479**	**63,827**
Fees paid to auditor		
Audit of the Consolidated Performance Report	**112**	100
Other services	-	**-**
	112	**100**

9 INVESTMENTS

	2026 $000s	2025 $000s
Balance as at 30 June		
Investments – current	**4,363**	6,597
Investments – non-current	**23,453**	24,349
	27,816	30,946
Represents:		
Asset replacement reserve	**4,363**	6,597
Other special purpose equity	**22,849**	21,507
Others	**604**	2,842
	27,816	30,946

Investments - Current includes cash of $4.4 million (2025 $6.6 million) held in current accounts restricted for special purposes.

These funds have been set aside by the Museum for specific purposes, or have been gifted to the Museum for use of a special purpose. Asset replacement reserve and other special purpose equity funds are not available for normal operational use. (Refer to note 7 for the nature of each trust, bequest and reserve).

Details of the investments are as follows:

	2026	2025
Balance as at 30 June	**$000s**	**$000s**
Australasian fixed interest	**1,978**	1,344
International fixed interest	**7,821**	5,652
Australasian equities	**4,028**	4,596
International equities	**8,998**	10,360
Others	**7**	843
Cash*	**4,984**	8,151
	27,816	30,946

* Includes cash portion of funds invested by fund managers and short term investments in term deposits with interest rate ranging from 2.40% - 4.00% p.a (2025: 2.75% -3.25% p.a).

10 CASH AND CASH EQUIVALENTS

	2026 $000s	2025 $000s
Cash at bank	**2,100**	5,102

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

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

Investing activities: are the acquisition and disposal of long-term assets not included in cash equivalents. Financing activities: are the activities that result in changes in the size and composition of total equity and borrowings of the entity.

A $0.80 million (2025: $0.61 million) payment guarantee provided by BNZ in favour of landlords Warehouse World Limited is in place. The Museum holds a business Visa credit card with BNZ with a credit limit of $0.25 million (2025: $0.25 million).

11 FINANCIAL INSTRUMENTS

Financial instruments comprise cash and cash equivalents, short-term deposits and investments, receivables, managed investments, trade payables, accruals, provisions and employee-benefit liabilities.

Financial instruments are initially recognised when the Museum becomes a party to the contractual provisions of the instrument.

Financial assets are classified and subsequently measured at either amortised cost or fair value through surplus or deficit. Financial liabilities are measured at amortised cost.

Financial assets measured at amortised cost are assessed for expected credit losses at each reporting date, with no expected credit loss provision recognised at 30 June 2026 (2025: $nil).

Interest income and expense on financial instruments measured at amortised cost are recognised using the effective interest method.

Fees relating to financial instruments are recognised in surplus or deficit when incurred, with no material fee income or expense recognised during the year. Managed investments are held at fair value through surplus or deficit and comprise externally managed equity and fixed interest portfolios.

Categories of Financial Instruments

At 30 June 2026	Fair value through surplus or deficit $000s	Financial assets at amortised cost $000s	Total carrying amount $000s	Fair value 2026 $000s	Fair value 2025 $000s
Financial assets					
Cash and cash equivalents	**-**	**2,100**	**2,100**	**2,100**	5,102
Short-term investments	**-**	**4,363**	**4,363**	**4,363**	6,597
Receivables	**-**	**364**	**364**	**364**	436
Investments	**23,453**	**-**	**23,453**	**23,453**	24,349
	23,453	**6,827**	**30,280**	**30,280**	36,484

	Fair value through surplus or deficit	Liabilities at amortised cost	Total carrying amount	Fair value 2026	Fair value 2025
Financial liabilities	**$000s**	**$000s**	**$000s**	**$000s**	**$000s**
Trade payables, accruals and provisions	**-**	**3,948**	**3,948**	**3,948**	6,932
Finance lease liabilities		**476**	**476**	**476**	942
Employee benefits	**-**	**2,502**	**2,502**	**2,502**	2,862
	-	**6,926**	**6,926**	**6,926**	10,736
Net	**23,453**	**(99)**	**23,355**	**23,355**	25,748

11.2. Financial Risk Management

The Museum is exposed to credit risk, liquidity risk and market risk arising from financial instruments in the normal course of operations. These risks arise primarily from cash holdings, term deposits, managed investment portfolios, receivables and financial liabilities.

The Museum manages these risks through holding diversified investments, maintaining deposits with registered New Zealand financial institutions, monitoring cash flows, and operating within its approved investment policy.

The Museum does not use financial instruments for speculative purposes.

There were no significant changes in the Museum's exposure to financial instrument risks, or in the objectives, policies and procedures for managing those risks during the year.

11.2.1. Credit Risk
Credit risk arises primarily from cash and cash equivalents, term deposits, managed investments and receivables.

Cash and term deposits are held with registered New Zealand financial institutions. Receivables arise mainly from admissions, venue hire and other operating activities.The Museum does not hold collateral over receivables.

The Museum's receivables are diversified across a large number of small-value customers and accordingly there is no significant concentration of credit risk. Receivables are actively monitored, and historical experience indicates low levels of impairment.

Ageing of current & past due net trade receivables

	2026 $000s	2025 $000s
Current	**320**	431
0-30 days	**19**	5
30-60 days	**6**	-
60-120 days	**19**	-
Total	**364**	436

11.2.2. Liquidity Risk
Liquidity risk is the risk that the Museum will be unable to meet its obligations as they fall due.

The Museum manages liquidity risk by maintaining sufficient cash, short-term deposits and investments to meet expected obligations. Cash flow requirements are regularly monitored.

The maturity analysis below is based on undiscounted contractual cash flows.

Contractual maturity of financial liabilities:

	Contractual cash flow $000s	Less than 1 Year $000s	2-5 Years $000s	Total $000s
30 June 2026				
Trade and other payables	**3,948**	**3,948**	**-**	**3,948**
Finance Lease liabilities	**476**	**476**		**476**
Employee benefits	**2,502**	**2,502**	**-**	**2,502**
Total	**6,926**	**6,926**	**-**	**6,926**

	Contractual cash flow $000s	Less than 1 Year $000s	2-5 Years $000s	Total $000s
30 June 2025				
Trade and other payables	6,932	6,932	-	6,932
Finance Lease liabilities	942	466	476	942
Employee benefits	2,862	2,862	-	2,862
Total	10,736	10,260	476	10,736

11.2.3. Market Risk
Market risk arises from exposure to foreign exchange rates, interest rates, and equity price movements, which affect the value of the Museum's managed investments.

Managed investments are diversified and managed by external fund managers in accordance with the Museum's investment policy.

Currency Risk
The Museum has exposure to foreign currency risk arising from managed investment portfolios and exhibition related transactions denominated in foreign currencies. Foreign exchange exposure arising from investments is managed by external fund managers.

Interest Rate Risk
The Museum is exposed to interest rate risk through cash deposits and short-term investments held at fixed interest rates.

A 1% increase or decrease in interest rates would result in a change in surplus of approximately $98,000 (2025: $65,000 higher/(lower)).

Other Price Risk
The Museum is exposed to equity price risk through its managed investment portfolio. A 15% movement in equity markets would impact surplus by approximately $2.0m higher/lower (2025: $2.1m higher/(lower)).

11.2.4. Fair Value measurement
The fair value of financial instruments is determined using observable market inputs where available.

Cash, short-term deposits and receivables approximate fair value due to their short-term nature. Managed investments are valued based on unit prices provided by external fund managers.

Fair value measurements are classified using the following hierarchy:

Level 1: quoted prices in active markets
Level 2: observable inputs other than quoted prices
Level 3: unobservable inputs

The Museum's managed investments are classified as Level 2. There were no transfers between levels during the year.

12 EMPLOYMENT BENEFIT LIABILITY

12.1. Employee Benefits

	2026 $000s	2025 $000s
Current		
Short-term employee benefits		
Annual leave	**1,719**	1,823
Sick leave	**41**	23
Salary & wages accrued	**742**	706
Others	**-**	280
	2,502	2,832
Current portion of long-term employee benefits		
Long-service leave	**77**	53
Current employee benefit liability	**2,579**	2,885
Non-current		
Non-current portion of long-term employee benefits		
Long-service leave	**569**	512
Non-current employee benefit liability	**569**	512
Total employment benefit liability	**3,148**	3,397

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

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

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

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

12.4. Termination Benefits

Termination benefits are recognised as an expense when the Museum is committed demonstrably, without realistic possibility of withdrawal, to a formal detailed plan to either terminate employment before the normal retirement date, or to provide termination benefits as a result of an offer made to encourage voluntary redundancy.

13 LEASES

13.1.1 Finance Lease Liabilities

	2026	2025
	$000s	$000s
Current	**476**	466
Non-current	**-**	476
Total lease liabilities	**476**	942
Movement in Lease Liabilities		
Opening Balance	**942**	-
Increase arising from additions	**-**	1,399
Reductions arising from payments	**(475)**	(475)
Interest expense	**9**	18
Closing Balance	**476**	942

Leases in terms of which the Museum assumes substantially all the risks and rewards of ownership are classified as finance leases. Upon initial recognition the leased asset is measured at an amount equal to the lower of its fair value and the present value of the minimum lease payments. Subsequent to initial recognition, the asset is accounted for in accordance with the accounting policy applicable to that asset.

The lease liability is presented as a separate line in the Consolidated Statement of Financial Position.

The Museum entered into a finance lease in February 2025 to acquire digital storage equipment.

13.1.2 Operating Leases

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

The Museum entered into an arrangement to lease its café area in the Grand Foyer commencing 1 July 2026 for a term of 12 months. Rental income for 2026 amounted to $18,150 (2025: $21,790).

The Museum has entered into an agreement to lease its café area in the South Atrium for a term of 10 years commencing December 2020. Rental Income for 2026 amounted to $197,628 (2025: $194,443).

The Museum has a sub-lease arrangement in place over its warehouse space at 9 Manu Street. The sub-lease commenced on 1 October 2023 and expires on 30 June 2036. Rental income for 2026 amounted to $144,689 (2025: $144,689).

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 a 20-year lease for offsite storage of collections at Manu Street, which commenced on 1 Jul 2016 with a final expiry date 30 June 2036.

The Museum has a lease of Level 1, 101 Carlton Gore, Newmarket which commenced on 1 February 2024 and final expiry on 31 January 2030.

The Museum has a lease of 19 Richard Pearse Drive, Mangere, which commenced on 31 March 2025 and final expiry on 30 March 2036.

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

	Receivables		Payables	
	2026	2025	2026	2025
	$000s	$000s	$000s	$000s
Not later than one year	**290**	273	**1,393**	1,303
Later than one year and not later than five years	**1,080**	1,093	**4,525**	4,770
Later than five years	**-**	198	**-**	706
	1,370	1,564	**5,918**	6,779

14 RELATED PARTIES

14.1. Controlling Entity and Ultimate Controlling Entity

In June 2024, the Auckland Museum Future Fund Trust was established as a sub-trust by the Auckland War Memorial Museum.

Both the Auckland Museum Future Fund Trust and the Endowment and Bequest Trust are sub-trusts solely controlled by the Museum and are included in the Museum's consolidated report.

14.2. Related Parties and Related Party Transactions

Related Parties include:
- The Trust Board
- The Taumata-ā-Iwi
- The Museum Director
- Tataki Auckland Unlimited
- Auckland Council
- Auckland Museum Institute
- Key management personnel

Tataki Auckland Unlimited 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 2026 $0.23 million (2025: $0.22 million). In July 2025 the Museum received a levy of $34.81 million (2025: $34.06 million). No sums have been written off or provisions made during the year or at year-end 2026 (2025: $nil). No balance was outstanding as at 30 June 2026 (2025: $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 2026 $nil (2025: $nil) and financial contribution of $nil (2025: $nil) to assist in the delivery of agreed annual programme, membership services and development activities. As at 30 June 2026, the Museum owed to Auckland Museum Institute $nil (2025: $3,474). 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 2026 (2025: $nil). As at 30 June 2026, the Auckland Museum Institute owed to the Museum $nil (2025: $nil).

The Museum provides pro bono accounting and other support services to the Auckland Museum Institute.

There were no other transactions with the above related parties and no other outstanding balances as at 30 June 2026 (2025: $nil).

14.3. Remuneration of Key Management Personnel
The Museum classifies its key management personnel into the following classes:

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

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

	2026		2025	
	Remuneration $000s	**Individuals**	**Remuneration $000s**	**Individuals**
Members of the Trust Board	**228**	10 People	229	10 People
Members of the Taumata-a-Iwi	**89**	8 People	77	9 People
Executive Team	**1,647**	6 FTEs	1,510	6 FTEs
	1,964		1,816	

Grouped below is the current number of employees of the Museum who received remuneration including contributions to defined contribution plans and other benefits in their capacity as employees, totalling $100,000 or more during the year.

Amount of Remuneration	**2026**	**2025**
$100,000 - $120,000	**43**	40
$120,001 - $140,000	**12**	16
$140,001 - $160,000	**10**	9
$160,001 - $200,000	**11**	12
$200,001 - $300,000	**5**	4
$300,001 - $400,000	**1**	1
	82	82

15 COMMITMENTS AND CONTINGENCIES

Contingent Liabilities
There were no contingent liabilities at 30 June 2026 (2025: nil).

The Museum is undertaking a significant asbestos remediation programme. Refer to Note 4.6. The Museum is also pursuing an insurance claim in relation to the asbestos remediation programme however the outcome of the claim remains uncertain.

Contingent Assets
There were no contingent assets at 30 June 2026 (2025: nil).

16 POST BALANCE DATE EVENTS

There are no matters arising since 30 June 2026 that would materially affect the Museum's consolidated performance report (2025: nil).

Deloitte.

Independent Auditor's Report

To the Members of Auckland Museum Trust Board

Opinion

We have audited the consolidated performance report of Auckland Museum Trust Board (the 'Trust') and its subsidiary ('the group'), which comprise the financial statements on pages 40 to 62, and the service performance information on pages 36 to 39. The complete set of consolidated financial statements comprise the statement of financial position as at 30 June 2026, and the consolidated statement of comprehensive revenue and expense, the statement of changes in net assets/equity, the 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.

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

- the consolidated financial position of the Auckland Museum Trust Board as at 30 June 2026 , and its financial performance and cash flows for the year then ended; and
- the consolidated service performance for the year ended 30 June 2026 in that the service performance information is appropriate and meaningful and in accordance with the entity's measurement bases or evaluation methods
- is in accordance with Public Benefit Entity Standards ('PBE Standards') issued by the New Zealand Accounting Standards Board.

Basis for opinion

We conducted our audit of the consolidated financial statements in accordance with International Standards on Auditing (New Zealand) ('ISAs (NZ)'), and the audit of the service performance information in accordance with the ISAs (NZ) and New Zealand Auditing Standard NZ AS 1 (Revised) *The Audit of Service Performance Information* ('NZ AS 1 (Revised)'). Our responsibilities under those standards are further described in the *Auditor's responsibilities for the audit of the performance report* section of our report.

We are independent of the Auckland Museum Trust Board in accordance with Professional and Ethical Standard 1 *International Code of Ethics for Assurance Practitioners (including International Independence Standards) (New Zealand)* issued by the New Zealand Auditing and Assurance Standards Board, and we have fulfilled our other ethical responsibilities in accordance with these requirements.

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

Other than in our capacity as auditor, we have no relationship with, or interests in, the Auckland Museum Trust Board Other than in our capacity as auditor, we have no relationship with or interests in the entity, except that partners and employees of our firm deal with the entity on normal terms within the ordinary course of trading activities of the business of the entity.

Other information

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

Our opinion on the performance report does not cover the other information and we do not express any form of assurance conclusion thereon.

Our responsibility is to read the other information obtained prior to the date of our audit report and consider whether it is materially inconsistent with the consolidated performance report or our knowledge obtained in the audit or otherwise appears to be materially misstated. If so, we are required to report that fact. We have nothing to report in this regard.

Auckland Museum Trust Board's responsibilities for the performance report

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

- the preparation and fair presentation of the performance report in accordance with PBE Standards;
- the selection of elements/aspects of service performance, performance measures and/or descriptions and measurement bases or evaluation methods that present service performance information that is appropriate and meaningful in accordance with PBE Standards;
- the preparation and fair presentation of service performance information in accordance with the entity's measurement bases or evaluation methods, in accordance with PBE Standards;
- the overall presentation, structure and content of the service performance information in accordance with PBE Standards; and
- such internal control as the Auckland Museum Trust Board determines is necessary to enable the preparation of a consolidated performance report that is free from material misstatement, whether due to fraud or error.

In preparing the consolidated performance report, the Auckland Museum Trust Board is responsible for assessing the group's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Auckland Museum Trust Board either intend to liquidate the entity or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial report / performance report

Our objectives are to obtain reasonable assurance about whether the consolidated performance report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (NZ) and NZ AS 1 (Revised) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the decisions of users taken on the basis of this consolidated performance report.

A further description of our responsibilities for the audit of the consolidated performance report is located on the External Reporting Board's website at: https://www.xrb.govt.nz/standards/assurance-standards/auditors-responsibilities/audit-report-14-1/

This description forms part of our auditor's report.

Restriction on use

This report is made solely to the Auckland Museum Trust Board, as a body, in accordance with Section 20.2 of the Trust Deed. Our audit has been undertaken so that we might state to the 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.

Deloitte Limited

Auckland, New Zealand
23 October 2026