

**national museum of australia  
16–17 annual report**





# National Museum of Australia 16–17 Annual Report and Audited Financial Statements

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Australian Government

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Department of Communications and the Arts



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Cover photograph: Children's entertainer Nay Nay and some of her adoring fans at the Great Big Adventure festival, held as part of *Play School's* 50th birthday celebrations at the Museum, 17 July 2016.

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**[www.nma.gov.au/annualreport](http://www.nma.gov.au/annualreport)** and is available in both pdf and html formats.

# Chair's letter of transmittal

Senator the Hon Mitch Fifield  
Minister for the Arts, Minister for Communications  
Parliament House  
Canberra ACT 2600

Dear Minister

On behalf of the Council of the National Museum of Australia, I am pleased to submit our annual report for the financial year ended 30 June 2017. The Council is responsible for preparing and giving an annual report on the Museum's activities to you, as the minister responsible for the Museum, in accordance with Section 46 of the *Public Governance Performance and Accountability Act 2013*. The National Museum of Australia Annual Report 2016–17 has been prepared in conformity with the requirements for annual reports for corporate Commonwealth entities approved on behalf of the Parliament by the Joint Committee of Public Accounts and Audit on 2 May 2016, and prescribed in the *Public Governance Performance and Accountability Rule 2014*.

In accordance with a resolution of the Museum's Council, passed on 17 August 2017, the members of Council accept this report as being a fair and accurate representation of the organisation's performance during the 2016–17 financial year. The Council acknowledges the National Museum's achievements over 2016–17 and its continued progress against the Strategic Plan 2014–18.

During the course of the year, the Museum delivered an engaging program of exhibitions, featuring *A History of the World in 100 Objects from the British Museum*; *Freewheeling: Cycling in Australia*; *Kaninjaku: Stories from the Canning Stock Route*; *A Change Is Gonna Come*; and *Evolution: Torres Strait Masks*. With over 178,000 visits recorded to the Acton site, *A History of the World in 100 Objects* has been the Museum's most popular exhibition to date. The Museum was delighted to be able to celebrate the milestone of one-million global visits to this blockbuster exhibition while it was on display in Canberra. Boosted by the strong performance of this exhibition, and a renewed focus on developing fundraising and commercial opportunities to grow and consolidate its revenue base, the Museum has achieved an impressive financial result for the year, with 20 per cent of its income generated from sources other than government appropriations.

The Museum has sought to deliver programming that encourages conversations about Australia's past, present and future, with public discussions and events held in association with major exhibitions, including *A Change Is Gonna Come*, an exhibition that commemorated the 50th anniversary of the 1967 referendum and the 25th anniversary of the High Court Mabo decision. The



Senator the Hon Mitch Fifield



Mr David Jones

Museum also continues to explore new ways of engaging with audiences, including through social media initiatives and its wide-reaching travelling exhibitions program.

This year has also seen the Museum creating opportunities to maximise its public value and explore new ways of doing business. This was recognised in the 2017 Federal Budget through the Australian Government's generous support of the Museum's initiative to establish a Cultural and Corporate Shared Services Centre (CCSSC). Through the CCSSC, the Museum will provide shared corporate and business services functions to other collecting institutions, creating efficiencies that will enable resources to be directed to programs and services.

Looking outwards, the Museum has also pursued meaningful and long-lived international partnerships, building relationships with a number of overseas institutions across a range of areas including exhibitions, research, repatriation activities, skills exchange and cultural diplomacy. As part of its commitment to sharing Australian stories internationally, the Museum developed and toured the exhibition *One Road: Aboriginal Art from Australia's Deserts* to four venues in Japan. The Museum is also taking a lead role in the Australia–Singapore Arts Group, with the Director of the National Museum of Australia appointed as co-chair, together with Ms Rosa Daniel, CEO of the National Arts Council of Singapore. The establishment of the group in May 2016 provides an exciting opportunity to strengthen relationships and cultural cooperation between the two nations.

I would like to express the Council's appreciation of your continued support for the Museum this year, and that of the Department of Communications and the Arts. Finally, all members of the Council join me in congratulating the Director and staff on the Museum's outstanding performance in 2016–17.

**Mr David Jones**  
Chair of Council  
August 2017

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**Part one:  
Executive  
summary**





The Seated Buddha from Gandhara presented a meditative pose to visitors attending the *A History of the World in 100 Objects from the British Museum* exhibition.





Director Mathew Trinca

## Director's review of operations

The Museum recorded its highest visitation levels for many years over the course of the past financial year, with a depth and variety in programming and outreach activities that has gone from strength to strength. We have also explored new ways of interpreting and presenting stories that connect with and reflect Australia's people, history and culture.

One of the highlights of the year has been the outstanding public response to the exhibition *A History of the World in 100 Objects from the British Museum*, which recorded more than 178,000 visits to Canberra between September 2016 and January 2017. Visitation was at a peak over the December 2016 to January 2017 period, with the Museum extending opening hours to cope with the demand. The highest number of visits to the exhibition in a single day was recorded on 26 January, when the exhibition stayed open from 8am to midnight as part of the Museum's annual Australia Day celebrations. We were very proud when this remarkable exhibition achieved its millionth visitor worldwide while on show in Canberra.

This year also saw the Museum realise its ambition to establish a new shared services hub for cultural agencies. Responding to industry needs, the Museum launched a pilot program in July 2016 for the provision of a range of corporate services, including IT and digital

recordkeeping. Building on the results of the pilot program, and with the support of the \$8.9 million of funding over the next three financial years announced in the 2017 Federal Budget, the Cultural and Corporate Shared Services Centre will be expanded to collaborate with participating agencies in the provision of corporate and business services, enabling them to focus resources on core functions related to their mandated collecting and cultural heritage functions.

Exhibitions remained at the core of the Museum's program. We marked a significant anniversary in the history of Australian children's television with *Happy Birthday Play School! Celebrating 50 Years*, which attracted more than 43,000 visits during its showing at the Museum and the successful national tour that followed. The *Australian of the Year Awards 2017* exhibition, delivered with the support of the National Australia Day Council, celebrated eight state finalists including the 2017 winner, biomedical scientist Emeritus Professor Alan Mackay-Sim. The Museum-developed temporary exhibition *Freewheeling: Cycling in Australia* opened in Canberra after a highly successful national tour, and resonated strongly with local audiences. Two major exhibitions focusing on Aboriginal and Torres Strait Islander history and culture were held during the year: *A Change Is Gonna Come*, and *Evolution: Torres*

*Strait Masks*, developed by the Gab Titui Cultural Centre with support from the Museum.

The Museum's public programs and events also achieved stellar results this year, alongside high demand for the Museum's commercial venue hire offerings. More than 23,000 people participated in the Museum's program of virtual reality (VR) experiences, launched in December 2016, making it one of our most successful new programs, both in terms of visitor numbers and revenue generation.

The Kspace interactive experience for children and the talks and tours provided by the Museum's hosts have also been hugely popular. The Museum's family-friendly atmosphere and focus on providing a fun, educational environment saw more than 88,000 students visit us from across the country and overseas, participating in programs that illuminate aspects of the Australian Curriculum through our collections. The Museum also continued to deliver school holiday Discovery Space programs developed specifically for children and their families.

This year's Australia Day festival, inspired by *A History of the World in 100 Objects*, explored themes from the exhibition and offered a range of family-friendly activities including shadow puppet and lion dance performances and swordcraft and falconry demonstrations. For the first time, the Museum also offered an evening program to encourage people to stay on Acton Peninsula to enjoy the fireworks display. For the fourth year running, the Museum partnered with Twitter for the live-curated Australia Day Your Way campaign, publishing and collecting #AustraliaDay tweets from around the country and across the globe in a Twitter time capsule.

Relationships built during the development of last year's award-winning exhibition *Encounters: Revealing Stories of Aboriginal and Torres Strait Islander Objects from the British Museum* carried on into 2016–17 with the inaugural Encounters Indigenous Cultural Workers Scholarships. Six participants were chosen from a large field of applicants to undertake a 12-week internship program from September to December 2016 that focused on providing hands-on learning experiences and the opportunity for participants to develop research strategies for their own projects. While in Canberra, the scholarship recipients connected with staff across the National Museum and took part in cultural study tours to other national institutions in Canberra. In the United Kingdom, they undertook short residencies and cultural study tours at institutions including The Prince's School of Traditional Arts, the British Museum, the University of Oxford and the Museum of Archaeology and Anthropology at the University of Cambridge.

The Museum continued to embrace important, challenging conversations about Australia's history and its impact on the present through the development of

significant exhibitions and associated programming. In March 2017, the Museum hosted a series of events, including a new exhibit and the launch of a charitable trust, to celebrate the work of artist Albert Namatjira, his community and descendants. Leading arts and social change company, Big hART, officially launched the Namatjira Legacy Trust at the Museum, attracting national interest and coverage. The Museum's Defining Moments in Australian History project continued with a series of panel discussions held in association with ABC RN's *Big Ideas* program, hosted by Paul Barclay. In March 2017, I was also delighted to present the town of Cooma with a commemorative plaque to pay tribute to the region's Snowy Mountains Hydro-Electric Scheme, at a ceremony during the Cooma Multicultural Festival.

Through engagement in philanthropic programs and corporate partnerships, the Museum has been actively pursuing ongoing and sustainable 'own source' revenue. Several successful campaigns were launched this year, each inviting the wider community to connect with and play a part in the growth of their national museum. A highlight was our Annual Appeal, which helped raise funds to assist with the acquisition of the 1881 Adelaide Hunt Club Cup.

Other significant objects and collections acquired during the year include the Maticevski Eurovision Gown collection, comprising the silver-gold lamé gown designed by Toni Maticevski in 2014 for Jessica Mauboy's performance at the Eurovision song contest; and the National Jockeys Trust collection, a pair of white silk jockey breeches signed by Michelle Payne, who in 2015 was the first female jockey to win the Melbourne Cup in its 155-year history. In conjunction with the *A Change Is Gonna Come* exhibition, the Museum acquired the Bedford 'TJ' series truck used by Aboriginal rights campaigner Brian Manning to deliver supplies and correspondence to the striking Gurindji people during their nine-year struggle to gain land rights.

The Museum remains committed to sharing Australian stories internationally as well as locally. In 2016–17, the Museum toured the exhibition *One Road: Aboriginal Art from Australia's Deserts* to four venues in Japan. In October, the Museum took the *Capturing Asia: Willie Phua, News Cameraman* exhibition to the National Museum of Singapore, as the first part of a far-reaching program to facilitate skills sharing and exhibition exchanges between the two institutions. The Museum's close links with arts and culture in Singapore are also reflected through our representation on the Australia–Singapore Arts Group, which I co-chair.

In partnership with the Department of Foreign Affairs and Trade, the Museum toured two graphic-panel displays, *Yiwarra Kuju: The Canning Stock Route*, based on the successful exhibition of the same name, and *Old Masters: Australia's Great Bark Artists*, which draws on

the Museum's significant collection of Indigenous bark paintings. A special 62-panel version of *Yiwarra Kuju* was developed for display in Mexico City, as part of the celebrations marking 50 years of diplomatic relations between Australia and Mexico.

Closer to home, the Museum commenced a series of projects designed to reshape the experience of visiting the Acton site, including major projects to redevelop the Museum's Main Hall and permanent galleries. In March, representatives of Canberra's Aboriginal communities attended the launch of the First Australians gallery Welcome Space – the culmination of two years' consultation and collaboration in the development phases of the project. The Museum also worked with its neighbours on plans to redesign the Acton Peninsula, with the Museum hosting the launch of the Acton Peninsula Precinct Draft Structure Plan by the National Capital Authority (NCA) in May 2017. The plan, developed in consultation with the NCA, the Museum, the Australian Institute of Aboriginal and Torres Strait Islander Studies, the Australian National University and the Land Development Agency of the ACT Government, will act as a guide for future development and management of the Acton Peninsula Precinct.

Our active research program continued with staff participating in several research partnerships through Australian Research Council grant schemes, as well as collaborating with leading international institutions in the field of repatriation research. The Museum is also participating in a new network of museums in Australia working on environment/Anthropocene-related projects.

As always, the Museum could not have achieved these outstanding results without the commitment and dedication of its staff, volunteers and members. The record results in visitor numbers and income generation are testament to the hard work of Museum employees across all areas of our business, underpinning our achievements throughout the year. Our volunteers also make a significant contribution to the life of the Museum, most notably through their work on the historic vessel PS *Enterprise*. Another key constituency in the Museum's support base is the Museum Friends, a dynamic affiliate program offering active engagement with the Museum. Friends membership numbers grew throughout the year, assisted by the launch of the Mkids program for children. The contribution of the Friends across the decades was celebrated with the publication in May 2017 of *Not without a Fight: The Story of the Friends of the National Museum of Australia*, by Louise Douglas and Roslyn Russell.

I note with sadness that the Museum's inaugural Director, Dr Don McMichael, passed away in 2017. Don will always be remembered for his work with the Museum and, later, as chair of the International Council

of Museums (ICOM) Australia. In the 1990s, he played a critical role in the creation of Museums Australia. Don continued to be a stalwart of ICOM Australia as membership secretary and public officer until he retired in 2014.

The Museum is fortunate in having an engaged and active governing Council – led by its chair, David Jones – which continues to work across a range of areas to further the Museum's interests. Our success this year would not have been possible without their commitment and assistance. The Museum is also very grateful to the Minister for Communications and the Arts, Senator the Hon Mitch Fifield, for his leadership and support, to staff in his office, including his senior arts advisor Denise Ryan, and to our colleagues in the Department of Communications and the Arts, led by Secretary Dr Heather Smith.

Dr Mathew Trinca  
Director, National Museum of Australia  
August 2017

## Strategic overview

### Strategic priorities

The National Museum of Australia's strategic priorities demonstrate our ambition to bring to life the rich and diverse stories of Australia. They ensure the Museum is focused on achieving strong engagement with the nation's diverse communities and traditions. The strategic priorities seek to bring the Museum to the forefront of cultural life in the country, where contemporary Australia is understood in relation to its past and its future promise. The Museum's work is underpinned by the pursuit of excellence in every area of its activity and deploys all the internal resources available to maximum effect. We also seek to establish fruitful partnerships to help the Museum grow its resources and reach wider audiences in Australia and globally.

The strategic priorities for 2016–17 are:

**Take the lead** in researching, documenting and expressing the nation's history through innovative and contemporary approaches that draw public attention to the Museum's work.

**Cherish our stories** as storytellers and custodians by developing, managing and preserving the National Historical Collection to affirm the value and diversity of the nation's history.

**Listen and act** in ways that put audiences at the centre of our work and create 'two-way' engagement with communities of interest, creating opportunities for meaningful dialogue and participatory programs.

**See us first** by striving to be a 'must-see' destination by investing in the Museum's contemporary architecture and creative exhibitions and programs to deliver unique, distinctive visitor experiences.

**Work smarter** by fostering a creative culture that seeks to maximise the potential of the Museum's people, assets and financial resources to deliver the best possible outcomes for visitors.

### History

Although it is one of Australia's youngest cultural institutions, the National Museum of Australia was almost 100 years in the making. Over the course of the 20th century, proposals for a national museum were intermittent and interrupted by wars, financial crises and changing government priorities.

A national inquiry in 1975 (the 'Pigott Report') resulted in the creation of the Museum with the passing of the *National Museum of Australia Act 1980* (the Museum Act). Collecting officially began with the inheritance of significant collections from Australian Government agencies, including the Australian Institute of Anatomy. A location for the Museum was identified at Yarramundi Reach, Canberra.

In December 1996, the building of the Museum was announced as the key Centenary of Federation project, and Acton Peninsula was chosen as the site, with funding confirmed in 1997. The Museum opened on 11 March 2001. It is home to the National Historical Collection and is one of the nation's major cultural institutions.

The Museum's exhibitions, collections, programs and research focus on three interrelated subject areas, which are specified in the Museum Act:

- Aboriginal and Torres Strait Islander histories and cultures
- Australian history and society since 1788
- the interaction of people with the environment.

These define the Museum's intellectual and conceptual framework, which is articulated to the public through the themes of land, nation and people.

## Performance summary

The National Museum of Australia is a statutory authority within the Commonwealth Arts portfolio.

### Financial summary

The Museum's financial statements disclose an operating deficit of \$0.453 million (budgeted deficit \$1.160 million). The budgeted deficit relates to the unfunded depreciation of heritage and cultural assets. Total income for 2016–17 was \$49.618 million (budgeted \$44.981 million) while total expenses were \$50.071 million (budgeted \$46.141 million).

Revenue from government was \$39.375 million and revenue from other sources amounted to \$10.243 million (budgeted \$5.654 million). This includes gains from donated assets valued at \$0.235 million. Revenue from non-government sources increased by

\$3.981 million compared with 2015–16. This is due to increased revenue from exhibitions and commercial activities as the result of higher than forecast visitation to the major temporary exhibition for the year, *A History of the World in 100 Objects from the British Museum*.

Total expenses were \$1.701 million more than the previous year. This was due to increased expenses associated with the higher than estimated visitation.

The Museum received an equity injection of \$1.937 million to fund collection development and acquisitions.

Cash as at 30 June 2017 totalled \$0.900 million (30 June 2016: \$1.766 million), and investments totalled \$40.000 million (30 June 2016: \$41.000 million).

### Financial summary 2016–17

	BUDGETED	ACTUAL
Expenses	\$46.141m	\$50.071m
Departmental appropriations	\$39.327m	\$39.375m
Income from other sources	\$5.654m	\$10.243m

## Program summary

For reporting periods after 1 July 2015, requirements for content to be included in annual reports are prescribed in the relevant *Public Governance, Performance and Accountability Rule 2014*, and the *Public Governance, Performance and Accountability Act 2013*.

To demonstrate compliance with the requirements of the enhanced Commonwealth performance framework, this year's annual report focuses on reporting results against the performance criteria described in both:

- the annual Portfolio Budget Statements (PBS) for 2016–17
- the Museum's Corporate Plan 2016–17.

The report also complies with requirements specified in the Museum's establishing legislation and key policy documents.

The Museum's PBS outcome is to ensure:

**Increased awareness and understanding of Australia's history and culture by managing the National Museum's collections and providing access through public programs and exhibitions.**

(National Museum of Australia, Portfolio Budget Statements, 2016–17)

This outcome is achieved through the delivery of the program that supports the Museum's PBS outcome:

### Program 1.1 – Collection management, research, exhibitions and programs

#### Program 1.1 Objectives

- Bring the stories of Australia to life through innovative exhibitions and programs.
- Develop, manage and preserve the National Historical Collection and enable access through online engagement.
- Establish meaningful and long-lived local, national and international partnerships.
- Create participatory programs to build relationships and engage with audiences.
- Deliver an active research and scholarship program that underpins the Museum's programs.

#### External influences

Like other cultural institutions, the Museum needs to adapt to the challenges of changing social, economic and political contexts by:

- championing the Museum's role in promoting and preserving Australia's cultural heritage
- enhancing the attraction of the Museum's Canberra site through redevelopment of external entry areas and internal galleries, and visitor experiences
- extending the Museum's international profile through expanding its current touring program and partnerships with international organisations
- engaging with new technologies to better serve the Museum's audiences, including expanding the Museum's platform of collection digitisation initiatives to support collection access and online engagement
- ensuring best-practice standards across the Museum, including collection management and acquisitions, research, and exhibition delivery, both domestic and international
- maintaining efficient use of financial and human resources.

#### Program 1.1 Deliverables

During 2016–17 the Museum:

- undertook an innovative program of temporary exhibitions, including *A History of the World in 100 Objects from the British Museum*
- expanded its collections through the acquisition of key objects that represent the breadth and depth of Australian history and culture
- undertook an ongoing changeover program within its permanent galleries at Acton and initiated a program of gallery redevelopment
- marketed the Museum as a key destination and developed new partnerships to support its core business to reach national and international audiences
- delivered programs for regional Australia, including continued participation in the Community Heritage Grants program



- toured temporary exhibitions across metropolitan and regional Australia
- in partnership with the Department of Foreign Affairs and Trade, toured a major international exhibition in Japan, mounted a large-scale graphic-panel exhibition in Mexico City and toured two graphic-panel displays in 25 countries as part of a program of facilitating cultural diplomacy
- initiated, renewed and continued a number of key collaborations with museums in Europe and Asia to enable joint exhibition, staff and research exchange programs
- presented public programs for families, children and audiences with a disability that promoted lifelong learning opportunities
- grew its online audience and invested in new technologies to increase online public access to the Museum's collection
- delivered high-quality education programs that met the standards of the Australian Curriculum
- developed new engagement strategies to drive growth and development and enhance its digital presence
- refreshed its focus on philanthropy to build a donor base that supports regular giving, major gifts and bequests
- raised own-source income to advance its program
- initiated the Cultural and Corporate Shared Services Centre (CCSSC), a shared services hub for cultural agencies
- developed and delivered the inaugural Encounters Indigenous Cultural Workers Scholarships, engaging six interns in a three-month intensive program in Australia and the United Kingdom.

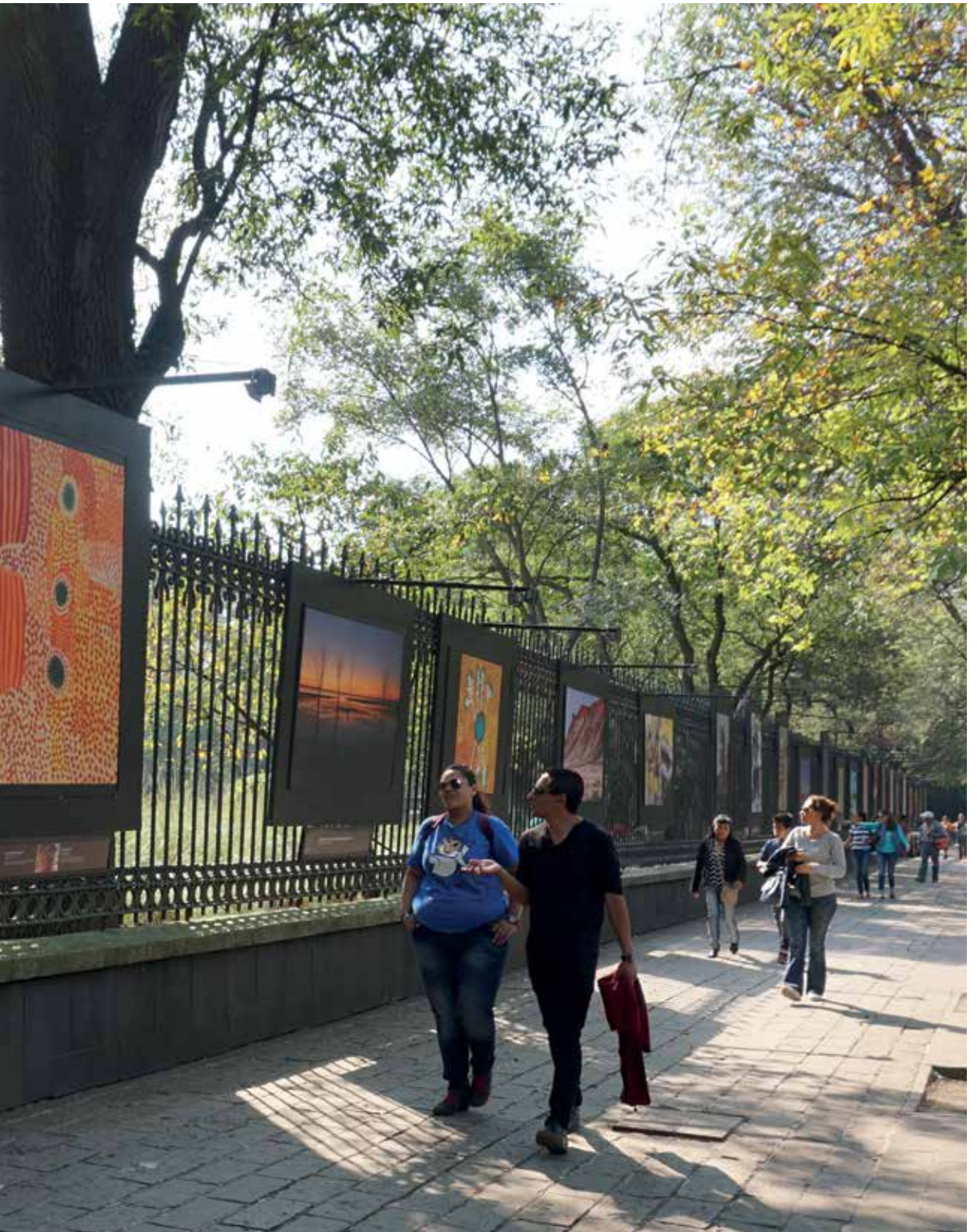
The Museum's performance statements for 2016–17 are set out in full in Part Two of this annual report.

## Part two: Performance reports



Part of the *Yiwarra Kuju: The Canning Stock Route* display of 62 graphic panels installed at the Paseo de la Reforma in Mexico City. Photo: Po Sung





## Guiding performance: Legislation, the PBS and the corporate plan

The National Museum of Australia was established under the *National Museum of Australia Act 1980* (the Museum Act) and is a Commonwealth corporate entity as defined by the *Public Governance, Performance and Accountability Act 2013* (the PGPA Act). The Museum Act sets out the functions and powers of the Museum. In 2016–17 portfolio responsibility for the Museum sat within the Department of Communications and the Arts.

The Australian Government's Portfolio Budget Statements (PBS) for 2016–17 and the Museum's Corporate Plan 2016–17 set out how the Museum's performance will be measured and assessed in achieving the Museum's purposes in 2016–17 (the reporting period). The Museum developed and published the Corporate Plan 2016–17 in accordance with the requirements of Section 35 of the PGPA Act.

This part reports on the Museum's performance for the reporting period, as required under the PGPA Act and the *Public Governance, Performance and Accountability Rule 2014*.

### Portfolio Budget Statements (PBS)

The Australian Government funds the Museum to achieve an agreed outcome through a series of performance indicators, as specified in the annual PBS. The Museum's outcome is to ensure:

**Increased awareness and understanding of Australia's history and culture by managing the National Museum's collections and providing access through public programs and exhibitions.**

### Purpose

The corporate plan sets out the Museum's purpose to: bring to life the rich and diverse stories of Australia through compelling objects, ideas and programs. Its mission is to promote an understanding of Australia's history and an awareness of future possibilities by:

- sharing stories of Australia's past, present and future
- caring for its collections of Aboriginal and Torres Strait Islander material and maintaining a gallery of First Australians
- developing, maintaining, exhibiting and digitising a national collection of historical material
- taking a leadership role in research and scholarship

- delivering innovative programs, activities and resources to engage audiences nationally and internationally
- implementing sponsorship, marketing and other commercial activities relating to the Museum's functions.

### Strategic priorities

The Museum's purpose is supported by five strategic priorities:

**Take the lead** in researching, documenting and expressing the nation's history through innovative and contemporary approaches that draw public attention to the Museum's work.

**Cherish our stories** as storytellers and custodians by developing, managing and preserving the National Historical Collection to affirm the value and diversity of the nation's history.

**Listen and act** in ways that put audiences at the centre of our work and create 'two-way' engagement with communities of interests, creating opportunities for meaningful dialogue and participatory programs.

**See us first** by striving to be a 'must-see' destination by investing in the Museum's contemporary architecture and creative exhibitions and programs to deliver unique, distinctive visitor experiences.

**Work smarter** by fostering a creative culture that seeks to maximise the potential of the Museum's people, assets and financial resources to deliver the best possible outcomes for visitors.

## Performance statements

The Museum's performance statements are prepared for Paragraph 39(1)(a) of the PGPA Act. In the opinion of the Council of the National Museum of Australia, the performance statements accurately represent the Museum's performance in the reporting period and comply with Subsection 39(2) of the PGPA Act.

### PBS targets

Performance criteria and targets are also specified in the Museum's PBS. The Museum measures its performance against these criteria using a range of assessment methods, including visitation numbers, visitor surveys and feedback, social media statistics, and data collation generated from collection management sources.

PERFORMANCE CRITERIA	2016–17 TARGET		2016–17 ACTUAL
Bring the stories of Australia to life through innovative exhibitions and programs.	Total visitor engagements	2,745,350	3,847,947
	<ul style="list-style-type: none"> <li>• Permanent exhibitions</li> <li>• Temporary exhibitions</li> <li>• Travelling exhibitions</li> <li>• Education and public programs</li> <li>• Web page visits</li> </ul>	495,250 201,000 220,000 129,100 1,700,000	631,975 232,915 589,548 293,434 2,100,015
Develop, manage and preserve the National Historical Collection and enable access through online engagement.	Number of acquisitions made in the reporting period	650	844
Establish meaningful and long-lived local, national and international partnerships.	Number of collection objects accessioned in the reporting period	1000	1414
	% of the total collection available to the public online	51%	49%
Create participatory programs to build relationships and engage with audiences.	% of the total collection stored in accordance with appropriate museum standards	80%	82%
Deliver an active research and scholarship program that underpins the Museum's programs.			

## Corporate plan targets

The Corporate Plan 2016–17 sets out the key activities for the year, in line with the Museum's strategic priorities. Each key activity represents a performance criterion, with identified targets to measure the Museum's performance for the year. The Museum's results against each performance criterion for 2016–17, and analysis of their contribution to the achievement of the Museum's purpose, are reported in the performance statements below. For each strategic priority, the performance criteria, annual target, achievement and analysis of results have been included.

### Strategic priority 1: Take the lead

#### Lead public discussion about ideas that matter in Australian life

##### OUR TARGET

Deliver integrated programming and communication in association with major exhibitions and research.

##### WHAT WE ACHIEVED

The hugely successful exhibition *A History of the World in 100 Objects from the British Museum* (AHOW) inspired a diverse range of programs for general visitors, while two important anniversaries provided opportunities for serious reflection on these defining moments in Australian history.

## Analysis

The Museum continued to build on its reputation for innovative events and programs in 2016–17 with its major Australia Day festival, discussion panels, musical performances and art classes, ensuring that we continue to connect with and educate diverse audiences about the Museum's interests and collection. Some of the highlights are described below.

### A World of History and Culture: family festival

The program for the Museum's 2017 Australia Day festival explored themes from the AHOW exhibition, which was open from 8am to midnight on the day. With 5330 visitors attending the programmed activities between 10am and 2pm, this was one of the Museum's most successful festivals. Themed activities on offer throughout the day catered for a variety of interests and ages, and included swordcraft and falconry demonstrations, participatory 19th-century dance, weaving and calligraphy workshops and international dance performances.

### Australia Day evening program

The Australia Day celebrations continued into the evening with a range of family-friendly activities to encourage people to stay on the peninsula. About 1000 people crowded the lake's edge to watch the Australia Day fireworks display at 9pm. In total, an estimated 9215 people visited the Museum over the course of the full day, participating in activities inside and outside the Museum building.

### Celebrating Albert Namatjira

In early March the Museum conducted a range of events inspired by the Ntaria (Hermannsburg) module in the lower Landmarks gallery, developed in collaboration with social change company Big hART and descendants of pioneering Indigenous artist Albert Namatjira. Events included the media launch of the Namatjira Legacy Trust, and an exclusive screening



of the feature-length documentary *The Namatjira Project*, which forms part of the campaign to restore copyright of Namatjira's works to his family. The series of events concluded the following day with a traditional landscape watercolour painting masterclass, which gave participants the opportunity to learn directly from watercolourists Lenie Namatjira and Gloria Pannka, and Hermannsburg potter and emerging watercolourist Clara Inkamala.

### **Harvest of Endurance: A scroll and a concert**

On 4 May 2017 the Museum collaborated with the Canberra International Music Festival to host a concert in the Main Hall featuring 18 musical compositions by William Yang, commissioned to respond to the 18 panels of the 50-metre *Harvest of Endurance* scroll. The scroll was brought out of storage for display on the evening.

### **Defining Moments in Australian History panel discussions**

Research activities conducted under the umbrella of the Defining Moments in Australian History project continue to be embodied in exhibitions and programming. In May the Museum launched the temporary exhibition *A Change Is Gonna Come*, to acknowledge and elucidate the two major anniversaries of 2017: the 50th anniversary of the 1967 referendum and the 25th anniversary of the 1992 High Court Mabo decision. The exhibition pays tribute to the determination and resilience of activists – both black and white – who demanded change. A major programming event associated with this exhibition was the Defining Moments 1967 referendum panel discussion, one of a series of Defining Moments discussion programs that are presented in partnership with ABC RN's *Big Ideas* program. The sold-out event in the Visions Theatre explored the importance of the two anniversaries with a number of key experts, including federal Member for Barton, Linda Burney; Professor John Maynard from the University of Newcastle; Ngaanyatjarra Pitjantjatjara Yankunytjatjara (NPY) Women's Council chief executive, Andrea Mason; and Aboriginal rights activist Ray Peckham. Other successful Defining Moments in Australian History panel discussions were themed around sport in Australia (August) and post-war immigration (September). See also p. 25.

## **Prepare the Museum for a world that is 'living digitally'**

OUR TARGET
5000 annual participants in live online engagements across Australia and Asia.
Launch three new Museum-developed interactive or multimedia experiences for visitors.
4.2 million annual page views of the Museum's website.
Develop and implement the Digital Engagement Strategy/ Framework – Year 1.
WHAT WE ACHIEVED
The Museum engaged with audiences across Australia and the world by live-streaming content on Facebook Live, YouTube Live, and through its Robot program. Across these various platforms, the Museum exceeded 90,000 engagements with its online audiences.
The Museum launched three new interactive and multimedia experiences for visitors in 2016–17.
The Museum's website received over 4.9 million page views during the year.
The Museum launched the Digital Strategy 2016–2020.

### **Analysis**

This year the Museum began implementing the Digital Strategy 2016–2020. Two major website projects commenced: the redevelopment of the Museum's website and its Collections Online interface.

### **New interactive or multimedia experiences for visitors**

The Museum delivered three new onsite digital experiences for visitors in 2016–17:

- an audio tour for *A History of the World in 100 Objects*
- two multimedia interactives and an interactive wall in the newly developed First Australians gallery Welcome Space
- a virtual reality (VR) experience featuring two immersive 360-degree films starring Sir David Attenborough: *First Life* and *Great Barrier Reef Dive*. First aired on 26 December 2016, this experience has remained popular with audiences, and VR is now an ongoing part of the Museum's programming.

In 2016–17 the Museum developed onsite digital experiences for delivery in the next financial year:

- an immersive sensory dome experience for the *Songlines: Tracking the Seven Sisters* exhibition, which results from an Australian Research Council-funded partnership between the Museum, the University of New South Wales and other partners
- an interactive based around an installation of life-sized *tjanpi* (grass) figures for *Songlines*
- an Indigenous-led audio tour for *Songlines*
- a dramatic interactive wall in the Museum's Main Hall featuring key historical events identified in the Defining Moments in Australian History project.



### Online participation and engagement

The Museum connected with audiences across Australia and the world by live-streaming content on Facebook Live, YouTube Live, and through its Mobile Robot Telepresence Education program (the Robot program). Across these various platforms, the Museum exceeded 90,000 engagements with its online audiences. A big contribution towards this figure was the popularity of the Facebook Live broadcast of an interview with the CSIRO scientists responsible for developing wireless technologies, an event associated with *A History of the World in 100 Objects*.

### Museum website

During 2016–17 the website received 2,100,015 total visits, a 17 per cent increase on the previous year and 24 per cent over the target. Unique page views were 4,957,574, a 22 per cent increase on 2015–16 and 21 per cent above target. A large proportion of this was due to the success of the section of the site devoted to *A History of the World in 100 Objects*, which received over 321,058 page views. Overall, the Exhibitions section was the most visited area of the Museum's website, with page views increasing by 43 per cent to 1,015,680. The Defining Moments in Australian History section saw significant growth over the past year, increasing by 94 per cent to 366,404 page views.

### Connect with academic, social, commercial, physical and online communities

#### OUR TARGET

Secure support and funding for the Encounters Indigenous Cultural Workers Scholarships program in association with The Prince's Charities Australia.

Deliver Indigenous Cultural Rights and Engagement training.

#### WHAT WE ACHIEVED

Six recipients from across Australia participated in the inaugural 2016 Encounters Indigenous Cultural Workers Scholarships program.

The Museum delivered two Indigenous Cultural Rights and Engagement training sessions to 33 Museum staff.

### Analysis

#### Encounters Indigenous Cultural Workers Scholarships program

The Encounters Indigenous Cultural Workers Scholarships program was established by the Museum following extensive consultation conducted during the development of the *Encounters: Revealing Stories of Aboriginal and Torres Strait Islander Objects from the British Museum* exhibition. Jointly sponsored by the Museum and The Prince's Charities Australia,

and supported by grants and private donations, the scholarships program was designed as a dynamic new learning opportunity for Indigenous cultural workers living in regional and remote communities. The innovative three-way partnership model enabled the six inaugural scholarship recipients to undertake professional development at the Museum in Canberra, and the British Museum and The Prince's School of Traditional Arts in London.

A key aim of the program is to build capacity in regional and remote communities, which will be evaluated through a review of the project. Another key objective is to support the individual participants in developing cultural heritage management skills through researching and accessing collections nationally and internationally. The program supported the six inaugural scholarship participants to establish long-term relationships with museum professionals at leading cultural institutions in Australia and in the United Kingdom.

Ongoing contact has been maintained with each participant and the Museum has established a program of continued support for 2017 as they progress their projects in their communities. An extensive evaluation and review period will inform planning for the next program.

### Establish meaningful and long-lived local, national and international relationships

#### OUR TARGET

Four current partnerships with international museums or organisations.

Deliver digital travelling exhibition program in partnership with the Department of Foreign Affairs and Trade to promote Australian history and culture internationally.

#### WHAT WE ACHIEVED

The Museum continued to deliver outcomes and share benefits and exchanges under the terms of five memorandums of understanding (MoUs) with international organisations during 2016–17.

The Museum successfully delivered the international touring exhibition *One Road: Aboriginal Art from Australia's Deserts* to four venues in Japan, reaching 35,802 people.

The Museum continued to develop and tour travelling graphic-panel displays of Indigenous artworks from the collection in partnership with the Department of Foreign Affairs and Trade (DFAT), reaching more than 206,257 people.

### Analysis

#### The British Museum

The National Museum opened the second of three major exhibitions under its MoU with the British Museum. *A History of the World in 100 Objects from the British Museum* opened on 9 September 2016 and closed on 29 January 2017 (see p. 21).

### National Heritage Board, Singapore

The Museum's MoU with the National Heritage Board, Singapore, provides opportunities for collaboration with the National Museum of Singapore (NMS) across a broad range of museum practices, including exhibitions and loan exchanges; curatorial, conservation and staff exchanges in the fields of public programs and education; community engagement; museum management; research; and workshops and seminars.

### Papua New Guinea National Museum and Art Gallery

Together with the Australian War Memorial and the National Gallery of Australia, the Museum has an MoU with the Papua New Guinea National Museum and Art Gallery (NMAG) to support exhibition delivery and the development of a masterplan for NMAG.

### Muséum d'Histoire naturelle du Havre

Under its MoU with the Muséum d'Histoire naturelle du Havre, the Museum has worked with five Australian institutions to tour *The Art of Science: Baudin's Voyagers 1800–1804*. The exhibition was on display at three Australian venues during the year: the South Australian Maritime Museum, Adelaide (opened June 2016), Queen Victoria Museum and Art Gallery, Launceston (January 2017) and Tasmanian Museum and Art Gallery, Hobart (April 2017), with two other Australian venues to follow, including the Museum in Canberra in March 2018.

### National Museum of China

The Museum continued its collaboration with the National Museum of China (NMC), renewing its MoU in September 2016 for a further five-year period.

An exhibition exchange with NMC will result in *Old Masters: Australia's Great Bark Artists* being displayed in Beijing from June to September 2018 and, in return, the Museum will display an exhibition from the NMC, which will draw on its rich collections.

The Museum hosted three staff members from NMC in December 2016, who were able to view some of the bark paintings from *Old Masters*, talk about the interpretation of the objects and speak with Museum conservators. In exchange, the Head of the Museum's Research Centre, Dr Michael Pickering, visited NMC in March 2017 to learn about its collections, exhibition and professional practice and hold preliminary discussions about the NMC exhibition.

### One Road: Aboriginal Art from Australia's Deserts

*One Road* is a touring exhibition of important contemporary artworks from the Museum's collection, based on the *Yiwarra Kujju: The Canning Stock Route* exhibition. The exhibition was on display at four venues in Japan and over the course of the year attracted a total of 35,802 visitors.

### Travelling graphic-panel displays

In partnership with the Department of Foreign Affairs and Trade, the Museum regularly tours two graphic-panel displays that are tailored for display at embassies, missions and other venues and are made available for local display via Australian diplomatic posts throughout the world. More than 206,000 people viewed the two displays internationally in 2016–17.

The Museum developed another large-scale graphic-panel display drawing on its Canning Stock Route collection of Aboriginal art, which opened in Mexico City on 24 October 2016. The 62-panel exhibition was displayed at the Paseo de la Reforma, a prominent boulevard in Mexico City. Two million people are estimated to have seen the exhibition while on display, although formal visitation numbers were not obtained.

In partnership with Princess Cruise Lines Ltd, the Museum developed a new graphic-panel display based on the Defining Moments in Australian History project for installation on five Princess Cruise liners in the Asia–Pacific region. From November 2016, the Museum delivered the exhibition on 68 cruises, including nine cultural tours hosted by Museum presenters on board the *Emerald Princess*, with a total audience reach of over 204,000 people.

## Strategic priority 2: Cherish our stories

### Bring the stories of Australia to life through innovative exhibitions and programs

#### OUR TARGET

Annual visitation to temporary exhibitions over 201,000.

Annual visitation to travelling exhibitions over 220,000.

Complete content brief of gallery redevelopment.

#### WHAT WE ACHIEVED

The Museum displayed eight temporary exhibitions at its Acton site during 2016–17, with total visitation of 232,915.

The Museum toured eight travelling exhibitions nationally, with total visitation of 589,548.

The Museum toured one international travelling exhibition reaching 35,802 visitors; exhibited its two travelling graphic-panel displays in 25 countries, with an estimated 206,257 people viewing the exhibitions; and took another display based on the Defining Moments in Australian History project on cruise liners in the Asia–Pacific region, with about 204,000 holiday-makers viewing the displays.

The content brief for the Gallery Redevelopment program has been completed, for implementation in 2018–19.

## Analysis

The temporary and touring exhibitions mounted by the Museum this year brought the stories of Australia to life for record numbers of people, and also reached national and international audiences in places as diverse as Wagga Wagga and Mexico City.

### Temporary exhibitions at the National Museum, Canberra

#### **ACO Virtual**

An interactive installation featuring musicians from the Australian Chamber Orchestra, this exhibition opened on 9 May and closed on 17 July 2016. In 2016–17, *ACO Virtual* attracted 6027 visits.

#### **Happy Birthday Play School! Celebrating 50 Years**

Celebrating the 50th year since the Australian version of *Play School* first aired, this exhibition, which featured a giant cake and all the *Play School* toys, opened at the Museum in Canberra on 7 May 2016 and closed on 24 July 2016. During 2016–17, *Happy Birthday Play School!* attracted 17,851 visits.

#### **A History of the World in 100 Objects from the British Museum**

*A History of the World in 100 Objects from the British Museum* (AHOW) has been the most popular exhibition ever mounted by the Museum.

An international touring exhibition, AHOW has received a remarkable response from visitors worldwide, and the Museum was delighted to be able to celebrate the milestone of the one-millionth global visitor to this blockbuster exhibition while it was on display in Canberra.

Visitation was at a peak over the December 2016–January 2017 period, with the Museum extending its opening hours to cope with the demand. The highest number of visits to AHOW in a single day was 3055, recorded on 26 January, when the exhibition stayed open from 8am to midnight in conjunction with the Museum's Australia Day festival. The exhibition continued to draw impressive visitor numbers until it closed to the public on 29 January. The exhibition was redesigned by the Museum for its Canberra venue, and Museum staff also assisted in the consultation with the Port Essington community over the Australian basket on display. The Museum contributed the '101st' object to the exhibition from its collection: the WLAN prototype test-bed, developed by CSIRO scientists, that led to wireless technology as we know it today.

As well as raising a significant amount of revenue for the Museum, the exhibition provided a solid foundation for increasing overall visitor numbers for the year, and strengthening the profile and reputation of the Museum with the Australian public.

This exhibition was on display between 9 September 2016 and 29 January 2017 and attracted 178,220 visits.

#### **Freewheeling: Cycling in Australia**

Developed in 2014, this exhibition explores the history of cycling in Australia through the Museum's collection of bicycles and related objects. *Freewheeling* opened at the Museum on 13 April 2017 following its national tour, and will close on 9 July 2017. During 2016–17 *Freewheeling* attracted 30,817 visits.

#### **Kaninjaku: Stories from the Canning Stock Route**

This exhibition, which featured stunning Aboriginal artworks from the Museum's Canning Stock Route collection, was on display in the First Australians Focus Gallery throughout 2016–17, closing on 17 April 2017. Visitation numbers for this exhibition are included in the permanent gallery visitation figures for the First Australians gallery.

#### **A Change Is Gonna Come**

This exhibition opened in the First Australians Focus Gallery on 24 May 2017. Inspired by the 1964 civil rights song 'A change is gonna come', it explores the ongoing struggle to achieve equal rights for Aboriginal and Torres Strait Islander peoples through significant events such as the 1967 referendum and the 1992 Mabo decision, and other remarkable stories of resistance. Visitation numbers for this exhibition are included in the permanent gallery visitation figures for the First Australians gallery.

#### **Evolution: Torres Strait Masks**

First displayed at the Gab Titui Cultural Centre on Thursday Island in the Torres Strait and opening in the First Australians Focus Gallery on 19 May 2017, this exhibition celebrates the rich and continuing tradition of mask making in the Torres Strait, exploring the form of masks as contemporary expressions of artistic and cultural revival. This exhibition will travel from December 2017. Visitation numbers for this exhibition are included in the permanent gallery visitation figures for the First Australians gallery.

#### **Australian of the Year Awards 2017**

This annual exhibition, developed by the National Museum of Australia in collaboration with the National Australia Day Council, was on display at the Museum from 15 December 2016 until 11 February 2017. It features objects chosen by the Australian of the Year finalists from each state. Due to its location in the Main Hall, separate visitor statistics were not recorded for this exhibition while it was on display at the Museum.

#### **Parks Changing Australia**

Developed in collaboration with the Australian Institute of Landscape Architects, this exhibition featured 13 influential public spaces that have contributed to the cohesion, character and liveability of contemporary Australian cities. It was displayed from 27 October 2016 to 7 May 2017. Visitation numbers for this exhibition are included in the permanent gallery visitation figures.

### National travelling exhibitions

The Museum toured the following travelling exhibitions nationally during 2016–17:

- *Happy Birthday Play School! Celebrating 50 Years*: 43,354 visitors
- *Warakurna: All the Stories Got into Our Minds and Eyes*: 13,816 visitors (FY 2016–17); 94,208 total visitation
- *Australian of the Year Awards 2016*: 93,759 visitors
- *Australian of the Year Awards 2017*: 116,065 visitors
- *Freewheeling: Cycling in Australia*: 67,555 visitors (FY 2016–17); 752,555 total visitation

### *The Art of Science: Baudin's Voyagers 1800–1804*

This exhibition, in which the Museum is a partner, displays sketches and paintings created by Baudin's artists Charles-Alexandre Lesueur and Nicolas-Martin Petit during the 1800–04 voyage of the *Géographe* and *Naturaliste*. This exhibition has been displayed at three Australian venues to date: the South Australian Maritime Museum, Adelaide (June to December 2016), Queen Victoria Museum and Art Gallery, Launceston (January to March 2017) and Tasmanian Museum and Art Gallery, Hobart (April to July 2017). During 2017–18 the exhibition will travel to the Australian National Maritime Museum, Sydney (August to November 2017) and open at the National Museum in March 2018. The exhibition reached 72,858 visitors in total during 2016–17.

### National travelling exhibitions: non-traditional venues

The Museum has expanded its travelling exhibition program to non-traditional venues as it explores new partnerships and ways of delivering Australia's stories to new audiences.

#### *Governor Lachlan Macquarie*

This exhibition on the legacy of Governor Macquarie is a collaboration between the Museum and Macquarie Group Limited. Since opening in 2014, it has remained on display at the Macquarie Group's Sydney headquarters in Martin Place. It has been visited 60,311 times, including 34,961 visits during 2016–17.

#### *I Like Aeroplane Jelly*

In August 2015, the Museum opened its first display at the Canberra Airport terminal. The 1920s Model T Ford truck used to advertise Aeroplane Jelly was installed along with multimedia equipment to allow airport users to search the Museum's collections. Over 147,000 airport visitors are estimated to have been reached by this display.

### International travelling exhibitions

The Museum toured the following travelling exhibitions internationally during 2016–17:

#### *One Road: Aboriginal Art from Australia's Deserts*

*One Road* is a touring exhibition of contemporary artworks from the Museum's collection and brings the artistic, cultural and natural worlds of the Aboriginal people of Australia's remote deserts to an international

audience. It contains 34 paintings, a small selection of objects, audiovisual content and landscape images. It toured to four venues in Japan (Osaka, Takamatsu, Tokyo and Hokkaido) and received a total of 35,802 visitors.

#### *Yiwarra Kuju: The Canning Stock Route and Old Masters: Australia's Great Bark Artists*

In partnership with the Department of Foreign Affairs and Trade, the Museum routinely tours two graphic-panel displays that are made available for local display via Australian diplomatic posts throughout the world.

During 2016–17 the graphic-panel displays attracted 206,257 visitors in 25 countries: Argentina, Chile, China, Croatia, Denmark, Egypt, the Federated States of Micronesia, France, Indonesia, Israel, Japan, Korea, Mexico, Mongolia, Nigeria, the Philippines, Portugal, the Republic of Kiribati, the Republic of Trinidad and Tobago, Russia, Samoa, Sri Lanka, Switzerland, the United Kingdom and Ukraine. See also p. 20.

### Complete content brief for the Gallery Redevelopment program

A content and narrative plan was drafted during the year, setting out the high-level structure and approach to content and narrative across the Museum's diverse platforms. Part One of the plan outlines critical high-level content and narrative issues pertaining to the range of the Museum's activities – both on the Acton site and in the digital realm. Parts Two to Four focus on the implications of the plan for the Museum's Forecourt, the Main Hall and permanent exhibition galleries. It offers a roadmap for gallery redevelopment and the modular redevelopment and changeover that will follow.

### Ensure our collections are safe and accessible, physically and digitally, for all time

#### OUR TARGET

80 per cent of the National Historical Collection stored in accordance with appropriate museum standards and the Strategic Property Plan to enhance collection storage and ensure efficient usage of technical areas.

#### WHAT WE ACHIEVED

The Museum continued to place the highest priority on maintaining a safe, secure and accessible collection, with 82 per cent of the National Historical Collection stored in accordance with appropriate museum standards.

### Analysis

The National Historical Collection is the Museum's core collection, comprising more than 230,000 objects. Storage of the collection is a continuing challenge for the Museum. At any time, about 3 per cent of the collection is on display or on loan. The remainder is stored at repositories in Mitchell, on Canberra's outskirts.

During 2016–17 the Museum continued its implementation of the Strategic Property Plan (SPP), which provides an overview and analysis of strategic options for the management of Museum buildings and facilities. The SPP identifies issues, risks and opportunities related to the Museum’s storage and collection management needs over the next 10 years.

### Improvements to the Museum’s storage facilities

Successful implementation of the SPP will ensure that the Museum can continue to meet its obligations under the Museum Act to collect, preserve and display the National Historical Collection. Specifically, it will enable the Museum to make better use of current storage space, improve storage for important collections, plan for short- to long-term storage developments and explore options for providing increased access to the collections into the future.

In 2016–17 several improvements identified in Section 2: Gap Analysis of the SPP were made to the Mitchell storage facilities. At 9–13 Vicars Street, Mitchell, these included:

- creation of a new digitisation studio in preparation for the Museum’s three-year digitisation program
- increasing the frequency and intensity of the pest control service in and around the collection.

At 90 Vicars Street, Mitchell, progress included:

- creation of new office facilities as part of the Annexe relocation project
- creation of a new library facility to house the Museum’s collection of rare books, National Historical Collection books and archives (see also p. 32).

## Develop the best ideas, research and scholarship to underpin our programs

OUR TARGET
A Research Centre that supports organisational outcomes.
Two online editions of <i>reCollections</i> published.
Three partnerships in place that support core themes of the Research Centre.
WHAT WE ACHIEVED
The Research Centre Plan 2016–18 was launched to support research activities across the Museum.
The Museum’s scholarly e-journal <i>reCollections</i> was not published during 2016–17 as a new format is under consideration for 2017–18.
The Museum maintained seven Australian Research Council (ARC) grants with partner organisations, as well as continuing to foster formal and informal research partnerships across Australia and internationally.

### Analysis

Research and scholarship are central to the Museum’s collection, exhibitions, publications and other activities. This research includes Australian history, care of its

collection, and museological areas including audience evaluation and outreach, and is supported by the Research Library. Museum staff also regularly publish in industry journals and give presentations on Museum research activity.

### Research Centre Plan 2016–18

It is the ambition of the Research Centre, as set out in the Research Centre Plan 2016–18, to establish a growing program of rigorous and innovative research activities across the Museum, and to increase public access to Museum research through outreach programs and other dissemination strategies, as well as providing professional development opportunities for Museum staff.

### Two online editions of *reCollections*

In early 2016 an external consultant conducted a review of the scholarly e-journal *reCollections*, which had been published for 10 years and promoted museological work by Museum staff and external researchers, disseminated information and analysis, and stimulated awareness and discussion of issues relating to museums and collections. It was recommended that the journal cease publication in its current format. The new format of the e-journal will be considered in 2017–18.

### Research partnerships

The National Museum of Australia has successfully supported its mission by establishing a number of partnerships through the Australian Research Council (ARC) grant scheme. The fruits of one major project, ‘Alive with the Dreaming! Songlines of the Western Desert’ (Australian National University; Ananguku Arts and Culture Organisation; The Palya Fund; University of New England; NPY Women’s Council; Kanyirrimpa Jukurrpa; Archaeological and Heritage Management Solutions; Department of Sustainability, Environment, Water, Population and Communities), which was funded from 2011 to 2015, will be realised in the major exhibition, *Songlines: Tracking the Seven Sisters*, that opens in September 2017.

In 2016–17 Museum staff were involved in the following ARC projects:

- ‘Return, reconcile, renew: Understanding the history, effects and opportunities of repatriation and building an evidence base for the future’ (Australian National University, University of Melbourne, University of Tasmania, Flinders University, Australian Institute of Aboriginal and Torres Strait Islander Studies, Department of Communications and the Arts, Kimberley Aboriginal Law and Culture Centre, Ngarrindjeri Regional Authority, University of Otago, Association on American Indian Affairs, Museum of New Zealand Te Papa Tongarewa, and Gur A Baradharaw Kod Torres Strait Sea and Land Council), 2013–16



- 'Restoring dignity: Networked knowledge for repatriation communities' (Australian National University, Humboldt University, Association on American Indian Affairs, Department for Communication and the Arts, Gur A Baradharaw Kod Torres Strait Sea and Land Council, Kimberley Aboriginal Law and Culture Centre, Ngarrindjeri Regional Authority, University of Amsterdam, University of Otago, Flinders University of South Australia, Australian Institute of Aboriginal and Torres Strait Islander Studies), 2017–19
- 'The relational museum and its objects' (Australian National University, British Museum, Museum of the Riverina), 2015–19
- 'DomeLab, an ultra-high resolution experimental fulldome' (University of New South Wales, University of Western Sydney, RMIT University, University of Canberra, The University of Western Australia, University of Tasmania, City University of Hong Kong, Museums Victoria, Australian National Maritime Museum, The Walter and Eliza Hall Institute of Medical Research, AARNet Pty Ltd, Intersect Australia Ltd), 2015–20
- 'Understanding Australia in the age of humans: Localising the Anthropocene' (University of Sydney, Australian National University, University of New South Wales), 2016–18
- 'A new theory of Aboriginal Art' (University of Wollongong), 2015–18
- 'Heritage of the air' (Airservices Australia, Airways Museum & Civil Aviation Historical Society, SFO Museum, University of Canberra, University of New South Wales, University of Sydney, Australian National University), 2017–20.

The Museum has also collaborated with several Australian and German institutions to develop a German–Australian Repatriation Research Network. The network will allow Australian and German repatriation experts to exchange information regarding Aboriginal and Torres Strait Islander remains held overseas. This project now forms part of the Museum's International Strategy for 2017–21.

## Create online collections information and access to enhance public engagement

### OUR TARGET

Establish a sustainable acquisition and documentation program to ensure that growth in the collection is resourced appropriately.

650 acquisitions.

1000 objects accessioned.

60 per cent of new acquisitions accessioned in the reporting period.

Reduce accessioning backlog to 12,550 objects awaiting accessioning.

48 per cent of the Museum's collection available online via a collections search function with reliable, discoverable information that promotes public participation.

### WHAT WE ACHIEVED

The Collections Development Plan and Collections Development Framework provide the structure for sustainable growth in the Museum's collection. In 2016–17 the Museum:

- acquired 844 new acquisitions
- accessioned 1414 objects
- reduced the accessioning backlog to 11,614 objects
- accessioned 22.4 per cent of new acquisitions in the reporting period
- made 49 per cent of the Museum's collection available online via a collections search function with reliable and discoverable information that promotes public participation.

## Analysis

The National Museum's core collection is known as the National Historical Collection. The Museum's collecting activities are guided by its Collections Development Plan and Collections Development Framework. The framework provides a structure and process for identifying, assessing and prioritising material to be collected.

Among the many significant acquisitions during the course of the year were the following collections:

### ***Bedford 'TJ' series truck collection***

The collection comprises a Bedford 'TJ' series truck used by Brian Manning to deliver supplies and letters to stockmen, workers and their wives during the seven-year strike by Gurindji people, which has become known as the Wave Hill Walk-Off.

### ***Gladstone Weatherstone collection***

This collection comprises a cabinet of bird eggs and nests, along with photographic negatives and slides of various bird species, a 35-millimetre camera, a list of the bird species featured on the slides, a Gould League membership badge and a farm nursery seeding device. With deep interests in birds and natural history, the Weatherstone family helped to revise Australian agriculture along ecological principles.



### **Maticevski Eurovision Gown collection**

This collection consists of a silver and gold lamé gown worn by Jessica Mauboy during her performance at the Eurovision song contest in 2014, as well as three ink-and-paper sketches of the gown by its designer, Toni Maticevski.

### **National Jockeys Trust collection**

The collection consists of a pair of white silk jockey breeches, signed 'Michelle Payne 2015 # POP', and a replica set of Prince of Penzance jockey colours framed together with photographs of jockey Michelle Payne and racehorse Prince of Penzance winning the 2015 Melbourne Cup. As the first female jockey ever to win the Melbourne Cup, Payne attracted significant public attention and many accolades.

### **Martumili Seven Sisters collection**

This collection comprises three acrylic on canvas paintings by Martumili artists Nancy Nyanjilpayi Chapman, Mulyatingki Marney and Bugai Whyoulter. These paintings represent the Seven Sisters songline at two sites, the Parngurr and Pangkal rock holes, that mark the beginning of the two Minyipuru (or Seven Sisters) journeys through Martu country.

### **Council approvals**

The Museum's Council formally approves the inclusion of objects into the National Historical Collection. This year the Council approved 75 collections.

### **Cultural Gifts Program**

Every year the Museum facilitates the acquisition of donations through the Australian Government's Cultural Gifts Program. During 2016–17, one collection was donated to the Museum through the program: the *Mulkuḿ Wirrpanda* collection, donated by Wayne and Vicki McGeoch.

### **Accessioning the collection**

Accessioning is the process that formally registers an object into the Museum's permanent collection. During the year, the Museum accessioned 1414 objects. In all, 22.39 per cent of new acquisitions were accessioned within the same year, and the Museum has reduced its backlog of objects awaiting accessioning to 11,614, ahead of target.

### **Online collections information**

The Museum achieved its target by having 49 per cent of the Museum's collection available online via a collections search function with reliable and discoverable information.

During 2016–17, Collections was the fifth most visited area of Museum's website with 323,866 page views. The Museum also initiated the Collections Online project, which is designed to encourage deeper engagement with the Museum's digital collection and increased support for the front-end web program Collection Explorer, through development of an Application Programming Interface (API), opening up more digital objects for re-use via Creative Commons licencing.

## **Strategic priority 3: Listen and act**

### **Create participatory programs to engage people in meaningful dialogue**

#### **OUR TARGET**

Deliver Defining Moments in Australian History flagship products and conference.

Produce online content in association with major exhibition and programs.

Annual visitation to education and public programs over 129,050:

- Deliver annual education programs to over 91,050 primary, secondary and tertiary students that meet the national curriculum and link to the National Historical Collection.
- Over 38,000 annual interactions with tailored public and outreach programs for access, adults, families and children.

#### **WHAT WE ACHIEVED**

The Museum delivered Defining Moments in Australian History content and associated programs with three public events, an online conversation and a new graphic panel display.

The Museum produced online content for the exhibitions *A History of the World in 100 Objects from the British Museum, Australian of the Year 2017, A Change Is Gonna Come* and *Evolution: Torres Strait Masks*.

During 2016–17, participation in education and public programs was 293,434:

- 88,500 participants in education programs (including 88,225 students who visited the Museum and 275 who participated in the Robot program).
- 204,934 participants in public programs (including 414 non-school participants in the Robot program).

### **Analysis**

#### **Defining Moments in Australian History**

During 2016–17 activity associated with the Defining Moments in Australian History project continued. The project was launched in August 2014 and aims to stimulate public discussion about the events that have been of profound significance to Australians. This year, associated programming included three Defining Moments in Australian History panel discussions (on Australian sport, post-war immigration and the 1967 referendum) recorded in front of a live audience and broadcast on ABC RN and via audio on demand (see also p. 18). The Museum continued to produce commemorative plaques associated with the project, with a handover event held in Cooma on 19 March 2017 to mark the Snowy Mountains Hydro-Electric Scheme, one of the identified defining moments.

The continued development of the Defining Moments section of the Museum's website has contributed to the growth in engagement with online audiences over the course of the year, receiving 366,404 page views, representing a 94 per cent increase over 2015–16.

During 2017–18, an interactive Defining Moments in Australian History Discovery Wall will be introduced as part of the refurbishment of the Museum's Main Hall.

### **Exhibition-related website content**

The Exhibitions section of the Museum's website provides content-rich pages created for all major exhibitions and projects. This year, the *A History of the World in 100 Objects* pages received over 321,058 page views. Overall, the Exhibitions section was the most visited area of the Museum's website, with page views increasing by 43 per cent to 1,015,680. See also p. 19.

### **Education programs**

Throughout the year, the Museum continued to deliver a range of education programs, including 18 facilitated programs that drew on the Museum's collections and illuminated aspects of the Australian Curriculum, and an outreach program offering curriculum-relevant digital resources, videoconferencing and the Museum Robot program, which allowed the Museum to reach students across Australia.

Professional development sessions focusing on Indigenous culture and history, pedagogy relating to history teaching, and sessions based on the Australian Curriculum were conducted for more than 626 teachers and post-secondary learners.

### **Public programs**

This year, 204,520 people participated in the wide range of public programs offered by the Museum.

### **Access programs**

The Museum has a continuing commitment to providing access to its collections, exhibitions and programs for all Australians, including people with different levels of ability. Programming initiatives including music and art workshops, as well as 'reminiscence' workshops (both off- and on-site) for people living with dementia, and a festival day celebrating International Day of People with Disability.

### **Programs for adults**

The Museum develops programs for adults with a wide variety of interests and backgrounds that highlight the collections, exhibitions and core business of the Museum in fresh and exciting ways. Programs include the Night at the Museum series for younger adults, seminars linked to Museum activities and research projects, concerts and a suite of other programs (see also pp. 17–18). In 2016 the Museum was a Foundation Partner in the Canberra Writers Festival. This included

a full day of programming featuring Richard Glover, George Megalogenis, Karen Middleton and other prominent speakers. The day culminated in a sold-out session with philosopher AC Grayling, Charles Firth (of *The Chaser*), Katharine Murphy and others discussing the topic 'Trump, Brexit and the populist moment'.

### **Families and children**

Programs developed and delivered to families and children included school holiday Discovery Space programs themed to accompany the exhibitions on display, the Great Big Adventure festival in July 2016 and the Australia Day festival inspired by the *A History of the World in 100 Objects* exhibition.

### **Kspace**

Kspace is the Museum's interactive adventure game, designed for children aged 5 to 12, in which participants create their own time-travelling robot and blast off to explore a mystery location in Australia's past. Kspace is open daily to school groups and general visitors at specified times, and is a popular part of public programs such as Night at the Museum, drawing 87,560 participants in 2016–17.

### **Virtual reality experiences**

More than 23,000 people have participated in the Museum's virtual reality experiences, Sir David Attenborough's *First Life* and *Great Barrier Reef Dive*, launched in December 2016.

## **Build relationships and engage with communities of interest related to our programs**

### **OUR TARGET**

Engage with online communities of interest across a broad range of topics and social media platforms:

- 25,708 Facebook 'likes'
- 25,156 Twitter followers.

Continue to expand the Museum's membership base by a 30 per cent increase in Friends membership (increase based on FY 2013–14 targets).

10 per cent increase in combined value in Development income, based on FY 2015–16 targets.

### **WHAT WE ACHIEVED**

The Museum exceeded its targets for connecting to online communities:

- 55,314 Facebook 'likes' (115 per cent above target)
- 37,125 Twitter followers (48 per cent above target).

Museum Friends memberships more than doubled to 2563, 92 per cent above target.

The combined value of Development income was on par with the 2015–16 performance.

## Analysis

### Online communities

The Museum encourages engagement with its stories and collections through core social media channels while also experimenting on emerging channels. The Museum's Facebook and Twitter followers increased significantly during 2016–17, with both performing well above target.

The Defining Moments and 'On this day' content performed well across all platforms, demonstrating our audience's interest in key moments and historical anniversaries.

### Museum Friends

Museum Friends is the membership program of the National Museum of Australia, offering unique monthly programs and special events that provide insights into the Museum's operations and access to Museum staff and behind-the-scenes experiences. The Museum welcomed 2563 new and renewed memberships in 2016–17. The Mkids program was launched during the year, offering additional benefits to Friends with children.

### Development income

During 2016–17, there was a 0.01 per cent decrease in the combined value of Development income. The Museum's Development income includes funds received from grants, donations, partnerships and object donations. Cash donations grew 276 per cent on the previous financial year, achieved through a range of fundraising activities. The value of object donations decreased by 48 per cent on the previous financial year, a factor related to the unpredictable nature of gifting. The value of partnerships and sponsorships grew 88 per cent during the financial year while grants remained on par with the previous year.

## Act as a cultural hub to connect relevant community groups and interests

### OUR TARGET

Engage communities of interest, including remote and regional communities, through relevant and topical digital content.

### WHAT WE ACHIEVED

Many online visitors engaged with the Museum through social media platforms, the Robot program and web content that promoted special events of 2016–17 including Australia Day Your Way (800 tweeted images curated with 40,295 impressions across the campaign).

## Analysis

Through its website and other digital and social media platforms, the Museum is able to reach audiences unable to travel to Canberra. In 2016–17, the Museum engaged communities of interest through its online presence on social media platforms Facebook and Twitter, the Robot program, and through web content for Defining Moments in Australian History, and other special events including the 50th anniversary of the 1967 referendum and the 25th anniversary of the Mabo decision.

### Australia Day Your Way campaign

This campaign aims to gather tweets from across Australia to give a picture of how we celebrate our national day. In 2017 the campaign received 40,295 total impressions on Twitter with over 800 tweets. Most of the activity on the website occurred between 7am and midnight on 26 January 2017, with another peak in audience numbers as international traffic picked up over the following day.

### Mobile Robot Telepresence Education Program (the Robot program)

During 2016–17, a total of 689 people – 275 students and 414 other participants – took part in the Museum Robot program, which brings school students and other groups into the Museum through virtual tours and programs.

## Empower staff to promote our professional expertise to external interests

### OUR TARGET

Each division of the Museum was involved in the development of key partnerships with at least one external party to promote capacity-building and knowledge-sharing.

### WHAT WE ACHIEVED

Each division of the Museum was engaged in capacity-building and knowledge-sharing through our professional relationships.

## Analysis

As well as maintaining and developing networks and relationships with researchers across Australia and internationally, the Museum maintains partnerships with key kindred bodies including Indigenous communities and organisations, major collectors, corporations and the university sector, with a number of Museum staff holding adjunct professorships at the Australian National University. Many of these important partnerships have been reported on elsewhere in this report (see especially pp. 23–24). The wide range of organisations and partners the Museum collaborated with during the year included:

**International**

Association of American Indian Affairs  
 The British Museum  
 Humboldt University of Berlin  
 Ichihara Lakeside Museum  
 Kagawa Prefecture Museum  
 Kushiro City Art Museum  
 Muséum d'Histoire naturelle du Havre  
 National Museum of China  
 National Museum of Ethnology, Osaka  
 Papua New Guinea National Museum and Art Gallery  
 Singapore National Heritage Board  
 University of Amsterdam  
 University of Otago  
 The Vatican

**Australia**

Australian Broadcasting Corporation (ABC)  
 Australian Institute for Aboriginal and Torres Strait  
 Islander Studies (AIATSIS)  
 Australian Museum  
 Australian National Maritime Museum  
 Australian National University  
 Centre for Heritage and Museum Studies  
 Commonwealth Scientific and Industrial  
 Research Organisation (CSIRO)  
 Department of Communications and the Arts  
 Department of Foreign Affairs and Trade  
 Gab Titui Cultural Centre  
 Gur A Baradharaw Kod Torres Strait Sea and  
 Land Council  
 Kimberley Aboriginal Law and Culture Centre  
 La Trobe University  
 Monash University  
 Museum of Australian Democracy at Old  
 Parliament House  
 Museums Victoria  
 National Film and Sound Archive (NFSA)  
 National Trust of Australia  
 Ngarrindjeri Regional Authority  
 South Australian Maritime Museum  
 The Prince's Charities Australia  
 Princess Cruises  
 Queen Victoria Museum and Art Gallery  
 Radio National (RN)  
 Reconciliation Australia  
 Tasmanian Museum and Art Gallery  
 Torres Strait Regional Authority  
 Twitter  
 University of Melbourne  
 Western Australian Museum

**Other initiatives**

The Museum has taken the initiative to develop a shared services hub for collecting agencies. A pilot program for the provision of a range of corporate services was

established in July 2016, with the Museum of Australian Democracy at Old Parliament House connecting to the Museum's information technology (IT) network during the course of the year, and also receiving digital recordkeeping services. In the 2017 Federal Budget, the Australian Government announced funding of \$8.9 million over three years from the Public Service Modernisation Fund to support the Museum's expansion of the Cultural and Corporate Shared Services Centre (CCSSC). This will enable the Museum to expand its offerings of corporate and business services functions to other collecting and corporate institutions.

## Strategic priority 4: See us first

### Create internal and external experiences at Acton that attract and involve audiences

#### OUR TARGET

Annual visitation to permanent exhibitions over 484,000.

Open the First Australians gallery Welcome Space as part of the Museum's permanent gallery renewal program.

Commence Main Hall redevelopment as part of the Museum's permanent gallery renewal program.

Begin modular redevelopment of the First Australians gallery as part of the Museum's permanent gallery renewal program.

Redevelop Acton Peninsula and West Basin in partnership with Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS), Australian National University (ANU), Land Development Agency (LDA) and National Capital Authority (NCA):

- Stage 1 of Museum Forecourt redevelopment
- Launch Structure Plan in conjunction with Peninsula Partners.

#### WHAT WE ACHIEVED

Annual visitation to permanent exhibitions, including the permanent displays in the Main Hall, was 631,975, with 461,600 of these visitors proceeding through to the Museum's main galleries.

The Welcome Space in the First Australians gallery opened to the public in December 2016, with an official launch in March 2017.

The Main Hall redevelopment project commenced and is on track for completion in 2017.

Modular redevelopment of the First Australians gallery was delayed.

The Museum continued to work with its partners on the redevelopment of Acton Peninsula and West Basin:

- Stage 1 of the Museum Forecourt redevelopment project was completed, with positive feedback and audience engagement on the development proposal
- The Acton Peninsula Precinct Draft Structure Plan was launched in May 2017, and the draft Museum Master Plan 2017–2030 developed.

## Analysis

### Visitation

	2012-13	2013-14	2014-15	2015-16	2016-17
Permanent galleries	452,947	423,691	436,496	472,748	631,975
Temporary exhibitions	73,413	57,304	83,314	189,802	232,915
National travelling exhibitions	85,186	127,326	1,246,185	503,771	589,548
Public programs and events	27,541	32,028	43,556	74,352	204,934
Schools	87,263	83,642	85,473	81,854	88,500
Functions/venue hire	1324	5154	12,854	18,637	23,918
<b>TOTAL</b>	<b>727,674</b>	<b>729,145</b>	<b>1,907,878</b>	<b>1,341,164</b>	<b>1,771,790</b>

#### First Australians gallery Welcome Space

The new First Australians gallery Welcome Space, developed with active involvement of the Ngambri, Ngunawal and Ngunnawal communities and members of the Museum's Indigenous Reference Group during the consultation and development phases of the project, was launched on 15 March 2017.

The Welcome Space is the primary entry to the First Australians gallery and is organised into six zones that reflect the visitor's experiential journey through the space: 'Arrival', 'Place', 'Pause', 'Engage', 'Interact' and 'Connect'. The design of the Welcome Space allows visitors to experience active cultural protocols, and provides an innovative approach to cross-cultural engagement at the Museum, using digital technology.

#### Main Hall

The redevelopment of the Main Hall commenced in this reporting period, with an estimated completion date early in the next financial year. The refurbished space will complement the existing architecture by working with the architectural geometry of the space. The finished design will enable visitors to orient themselves and plan their journey, with new interactive multimedia, lighting, furniture and signage. The three key collecting themes of the Museum will be represented in the display of a selection of large objects, and new display cases will accommodate a variety of objects from across the Museum's collection.

#### First Australians gallery modular development

The program to redevelop the permanent galleries, including the First Australians gallery, was formally established and a range of key strategies and plans to underpin the program were completed. Redevelopment of the First Australians gallery has been rescheduled to commence in 2017-18.

#### Launch of Draft Structure Plan

The National Capital Authority (NCA) formally launched the Acton Peninsula Precinct Draft Structure Plan at the Museum on 2 May 2017, inviting public comment and input. The draft plan was developed collectively by the NCA, AIATSIS, ANU, the LDA and the Museum as a guide for future development and management of the Acton Peninsula Precinct. At a broader level, the plan provides guidance for assessment of projects submitted for works approval under the National Capital Plan.

#### Museum Master Plan

The Museum is developing a Master Plan for the Museum's future until the year 2030. The Museum's Master Plan will sit underneath the Acton Peninsula Precinct Structure Plan in outlining possible futures for Acton Peninsula. Two Museum projects currently underway dovetail into the Master Plan's vision: the Forecourt project, and the Main Hall project.

#### Museum Forecourt redevelopment

The Museum has engaged the building's original architects, Ashton Raggatt MacDougall (ARM), and landscape architects Taylor Cullity Lethlean (TCL) to redesign and reinvigorate the spaces immediately adjacent to the front entry of the main Museum building.

The new design will create a 'sensory adventure' for visitors, through the use of native garden plantings, shade and seating, and will enable the space to be used for a variety of purposes. One of the key aspects of the project is that all visitors to the site can develop an understanding of and experience the concept of a Welcome to Country.

The Museum is on track to commence construction on the project in early 2018.



## Develop community and recreational places inside and outside the Museum building

### OUR TARGET

Develop content for Discovery Centre.

### WHAT WE ACHIEVED

The Discovery Centre project has commenced, and a survey of options for a new Discovery Centre has been completed.

## Analysis

### A discovery centre for the Museum

The proposed Discovery Centre is part of the Museum's broader gallery redevelopment project. Its timing depends on the overall scheduling of the larger program, and has been delayed due to scheduling changes for the First Australians gallery Welcome Space project.

Work has commenced on research and scoping activities for a discovery and visible collections centre. The first stage of delivery will be a 'proof of concept' for completion in December 2018. The second stage will be a purpose-built facility to be completed by 2021.

### Establish programs that connect the Museum and its site to Canberra's city centre

### OUR TARGET

Following the launch of the Structure Plan, the City to Lake project team will seek funding to drive the project forward.

### WHAT WE ACHIEVED

The Acton Peninsula Precinct Draft Structure Plan was launched in May 2017, with further work on the plan being coordinated by the National Capital Authority.

## Analysis

The National Capital Authority (NCA) launched the Acton Peninsula Precinct Draft Structure Plan on 2 May 2017. Following consideration and incorporation of feedback from the public consultation phase, the NCA will finalise the Structure Plan, including future funding possibilities, for incorporation into the National Capital Plan.

### Strengthen relationships with AIATSIS, ANU, National Film and Sound Archive (NFSA), NCA and the NewActon precinct

### OUR TARGET

Deliver joint program with NFSA under MoU 2015–18.

### WHAT WE ACHIEVED

The Museum and NFSA partnered in the delivery of joint programming for Reconciliation Week (27 May–3 June) and NAIDOC Week (2–9 July).

## Analysis

### Strengthening relationships

In 2015 the Museum entered into an MoU with its near neighbour, NFSA, to work on common programs and projects that are mutually beneficial.

This year the Museum undertook a range of joint activities with NFSA, including public programs related to the 1967 referendum and 1992 Mabo anniversaries. Work in the next period of the agreement will focus on school program partnerships.

The Museum has also strengthened relationships with its NewActon precinct partners through the collaborative development of the Acton Peninsula Precinct Draft Structure Plan (see pp. 28–29)

## Strategic priority 5: Work smarter

### Streamline business processes and systems to achieve organisational efficiency

### OUR TARGET

Number of items conserved greater than 0.20 per cent of total collection count through the development and implementation of conservation/preservation activities.

### WHAT WE ACHIEVED

The Museum achieved a result of 0.26 per cent of total objects conserved in preparation for display or digitisation during 2016–17.

## Analysis

### Caring for the collection

The Conservation team continues to provide input into all facets of the Museum's work through a number of programs and initiatives designed to enable access to the National Historical Collection and ensure the long-term care and preservation of the Museum's collection well into the future.

During 2016–17, work on caring for the collection included:

- 3085 objects assessed and condition-checked
- 404 objects prepared for display or digitisation
- 668 objects treated for preservation purposes.

## Establish evaluation, benchmarking and evidence-based decision-making to plan and manage performance

### OUR TARGET

Develop and implement a four-year audience research and analysis plan to inform the Museum's programs:

- Incorporate formative and summative visitor evaluation into development of new exhibitions.
- Implement audience engagement strategy – Year 1.

### WHAT WE ACHIEVED

The Museum has commenced a program of incorporating formative and summative evaluation into its key exhibition program.

A new Audience Research and Analysis working group was established to investigate and implement recommendations from audience research and visitor evaluation throughout Museum programs.

## Analysis

Understanding visitors and their motivations and experiences is a critical component in determining how the Museum develops and implements its programs. The Museum conducted focused program- and exhibition-related surveys, and also obtained general feedback from visitor feedback forms, online channels and Museum hosts. This qualitative and quantitative data assists the Museum in developing and improving its programs and products.

### General Visitor Survey

A total of 3414 visitors participated in the General Visitor Survey during 2016–17. Of these, 81 per cent were satisfied with their visit to the Museum and their participation in its programs.

### Audience Research and Analysis working group

The establishment of the Audience Research and Analysis working group supports a coordinated approach to the planning and execution of audience evaluation across the Museum, which:

- identifies gaps in the Museum's knowledge of its audience
- aligns research priorities and projects with legislative requirements, key performance indicators and project deliverables
- ensures efficient and effective use of resources and information across the Museum
- integrates visitor evaluation and evidence-based research to inform the Museum's programs.

### Visitor evaluation in use

Detailed formative evaluation, including audience and visitor surveys in the space, was conducted during the development phase of the First Australians gallery Welcome Space project.

During the year, an exhibition closure report evaluated the major exhibition of 2015–16, *Encounters: Revealing Stories of Aboriginal and Torres Strait Islander Objects from the British Museum*, and work has progressed on a detailed closure report for the major exhibition of 2016–17, *A History of the World in 100 Objects from the British Museum*. The results of these will be fed back into the development of future exhibitions.

The Museum is also pursuing focus group-led feedback in relation to its gallery redevelopment programs, beginning with the proposed replacement gallery for Old New Land.

## Develop staff flexibility, agility and resilience to deal with future challenges

### OUR TARGET

Implement training and development programs.

Develop consultation and communication plans with staff in regard to major change.

Roll out training to build performance management capabilities, including performance management training and coaching and developing others.

### WHAT WE ACHIEVED

All staff were enrolled in the LearnHub online training system, and two 'Coaching and developing others' programs have been delivered.

The Museum has established a new Workplace Consultative Committee as a forum for consultation on major change.

## Analysis

### Training and development

The Museum provides training and development programs to help staff to develop flexibility, agility and resilience to deal with future challenges. The Museum has recently introduced the LearnHub online training system, which allows staff to access a diverse range of training courses for their career and skills development. Throughout 2016–17 all staff were enrolled in seven LearnHub modules: 'Fraud awareness', 'Cultural awareness', 'Security', 'Australian Public Service values and principles', 'Privacy awareness', 'Workplace flexibility' and 'Health, safety and wellbeing'. Staff also had access to a wide range of other LearnHub offerings to cater for their individual development needs.

## Consultation

The Museum also offered two 'Coaching and developing others' workshops to executive level staff, and ongoing coaching for individual managers on performance management.

The Museum continues to work collaboratively with staff to ensure effective communication and consultation in times of change. Workshops are provided and feedback regularly sought if organisational, technological or system changes are proposed. Staff also have the opportunity to anonymously provide feedback to the Museum's executive team through the 'Your say – workplace consultation' tool on the Museum intranet. As part of the implementation of the new enterprise agreement, a single consultative committee, the Workplace Consultative Committee, has been established and will meet four times per year to act as a forum for consultation on major change and any other issues raised by staff.

Staff satisfaction levels are benchmarked and measured each year after the release of the APS State of the Service survey which occurs late in the calendar year. In 2016, staff engagement continued to be high across the Museum on all job, team and supervisor levels. The Museum promulgated information on the State of the Service census to all employees, and information is used to prioritise key areas for developing strategies that improve the workplace environment and culture. About 63 per cent of Museum employees participated in the 2017 APS employee census, with results of the survey still pending at time of publication.

## Increase own-source revenue and manage our financial resources sustainably

### OUR TARGET

Integrate the Growth and Development Strategy across relevant business units, contributing to an overall increase in Museum's own-source revenue by 60 per cent (on figures for FY 2013–14).

Finalise approach to Museum's long-term strategic property management to ensure best value for money and to meet agency needs.

### WHAT WE ACHIEVED

In 2016–17, own-source revenue increased by 124 per cent on 2013–14 figures. Own source revenue represented 20.65 per cent of all gross operating revenues, not including the value of objects donated to the Museum.

The Annexe Relocation Project was completed in a way that ensured the Museum's needs are being met as efficiently as possible.

## Analysis

The own source revenue target of a 60 per cent increase on 2013–14 figures equates to \$7.310 million. The actual figure achieved for 2016–17 was \$10.243 million.

### The Museum Shop

The Museum Shop posted record sales in 2016–17, representing a 71 per cent increase on the previous year, and a 39 per cent increase on sales targets. The record visitation for the *A History of the World in 100 Objects* exhibition was a significant contributor to the Shop's performance this year, with products developed by the Museum, including the exhibition catalogue, proving extremely popular with customers. The performance of the online store improved, with twice as many transactions as during the previous reporting period.

### Catering and venue hire

Catering and venue hire has performed strongly during the year, with demand for the Museum's commercial venues at an all-time high. Catering revenue grew by 38 per cent on the previous year.

Events and venue hire visitation increased by 28 per cent on the previous year, and revenue from venue hire increased 44 per cent.

### Donations

Donations and philanthropy delivered \$309,283 in revenue to the Museum during the reporting period, and objects valued at \$235,354 were donated (see pp. 42–44 for a list of Museum donors).

The Museum's fundraising program was restructured during the year, resulting in two general appeals being consolidated into one targeted appeal – the Annual Appeal. This appeal raised \$13,962 to the end of June, which helped fund the acquisition of the historically important 1881 Adelaide Hunt Club Cup.

A targeted appeal in support of the Encounters Indigenous Cultural Workers Scholarships program raised \$18,711 during 2016–17.

### Annexe Relocation Project

The Museum's Annexe Relocation Project was developed under the Museum's Strategic Property Plan, which identified cost savings and efficiencies gained by consolidating existing Museum sites. By relinquishing the lease on the former hospice building, 'the Annexe', the Museum was able to relocate approximately 60 staff into the main building at Acton as well as into one of the Museum's leased sites in the suburb of Mitchell. The project also delivered a new Library facility at 90 Vicars Street, Mitchell, to accommodate approximately 25,000 books and 900 archive boxes, which had to be relocated as part of the project. Leading up to relocation the Museum undertook extensive consultation with staff. Works commenced in early May 2017. The relocation project will yield significant savings from rent and ancillary costs such as utilities and maintenance (see also p. 23).

## Create a safe, open and collaborative environment that is a pleasure to work in

### OUR TARGET

Report to Council on a quarterly basis to ensure continuous improvement and increased efficiencies.

### WHAT WE ACHIEVED

A progress report against the Corporate Plan 2016–17 was presented to the Council of the National Museum of Australia each quarter.

### Analysis

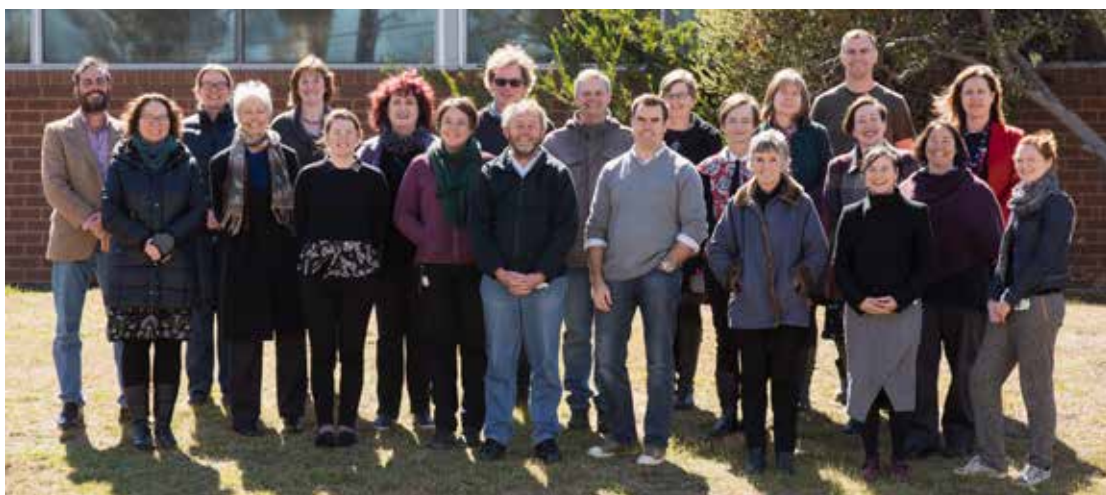
During 2016–17, the Museum continued to work on improving the flow of communication and the sharing of decision-making and planning throughout

the organisation. The Corporate Management Group (CMG), whose membership comprises line managers from all sections of the Museum and members of the executive management team, is critical to this communication and shared planning process. Progress reports against the Museum's Corporate Plan targets are first submitted to the CMG, before proceeding to the Executive Management Group (EMG) and the Museum's Council as a key accountability measure (see also p. 42).

Quarterly progress reports against the Corporate Plan 2016–17 were presented to the Museum's Council at four meetings held in September and November 2016, and March and May 2017 (see p. 37).



Staff from the Museum's Acton site.



Staff from the Museum's Mitchell site.



## Part three: Accountability and management







Museum conservator Nathan Pharaoh inspects the Bedford 'TJ' series truck associated with the Wave Hill Walk-Off, after its transportation from Darwin to the Museum's Mitchell repository.

## Governance

The National Museum of Australia is a statutory authority. In 2016–17, the Museum sat within the Commonwealth Arts portfolio. The minister responsible for the Museum is Senator the Hon Mitch Fifield, Minister for Communications and Minister for the Arts.

The Museum guides the delivery of its outputs through its corporate governance framework. This framework comprises the Museum’s enabling legislation and other legislative instruments, managerial and organisational structures, corporate policies and strategies, and resource management practices.

### Legislation

The *National Museum of Australia Act 1980* (the Museum Act) defines the broad functions and activities of the Museum. This Act established the Museum as a Commonwealth statutory authority and, along with the *National Museum of Australia Regulations 2000*, defines the Museum’s role, functions and powers.

### Functions and powers

The functions and powers of the Museum are set out in Sections 5, 6 and 7 of the Museum Act. Section 5 of the Museum Act specifies requirements for:

- a gallery of Aboriginal Australia to form part of the Museum
- the performance of functions in relation to the gallery.

Section 6 of the Museum Act states that the functions of the Museum are:

- (a) to develop and maintain a national collection of historical material
- (b) to exhibit, or to make available for exhibition by others, historical material from the National Historical Collection or historical material that is otherwise in the possession of the Museum
- (baa) to exhibit material, whether in written form or in any other form, that relates to Australia’s past, present and future
- (ba) from time to time as the occasion requires, to exhibit, by itself or in collaboration with others, in Australia or elsewhere, material, whether in written form or in any other form and whether relating to Australia or to a foreign country
- (c) to conduct, arrange for or assist in research into matters pertaining to Australian history
- (d) to disseminate information relating to Australian history and information relating to the Museum and its functions
- (e) to develop and implement sponsorship, marketing and other commercial activities relating to the Museum’s functions.

Section 6 also requires the Museum to use every endeavour to make the most advantageous use of the national collection in the national interest.

Section 7 of the Museum Act provides that the Museum has power to do all things necessary or convenient to be done for or in connection with the performance of its functions.

### Resource management framework

The primary piece of Commonwealth resource management legislation governing the Museum is the *Public Governance, Performance and Accountability Act 2013* (the PGPA Act). This Act establishes the guidelines of governance and accountability for public resources, with an emphasis on planning, performance and reporting. It requires the Museum’s Council, as the accountable authority of the Museum, to prepare and give an annual report on the Museum’s activities for the period to the Museum’s responsible minister, for presentation to the parliament. The Museum’s annual report must comply with the requirements of the *Public Governance, Performance and Accountability Rule 2014* (the PGPA Rule).

The *Public Service Act 1999* covers the powers of the Director of the Museum in relation to the management of human resources.

### The Museum’s Council

The Council of the National Museum of Australia is responsible for the overall performance of the organisation, including setting the strategic direction and establishing goals for management. The Council works with executive management in developing, executing, monitoring and adjusting the appropriate strategies, and its non-executive members are appointed by the Governor-General in accordance with Subsection 13(2) of the Museum Act.

The Museum Act provides for a Council consisting of a Chair, the Director of the Museum and between seven and 10 other members. All members are appointed by the Governor-General and, apart from the Director, are part-time appointees for terms of up to three years, although terms of appointment can be renewed. The Director is appointed by the Governor-General in accordance with Section 23 of the Museum Act, and can hold office for a period not exceeding seven years.

The Museum provides Council members with information on changes to corporate governance responsibilities as it becomes available, including Australian National Audit Office documents and guidelines.

The Council has procedures for the disclosure and resolution of any matter for its consideration that may result in a conflict of interest. Members are required



Council of the National Museum of Australia (left to right) Dr Mathew Trinca, David Jones, Ben Maguire, Professor Catharine Lumby, Michael Traill AM, Maureen Plavsic and Dr Janet Albrechtsen. Absent is Alexander Hartman.

to make the nature of that interest known at the commencement of a Council meeting, and details of such disclosures are recorded in the minutes of the meeting.

The Commonwealth Remuneration Tribunal determines remuneration for non-executive members. In 2016–17, there were no deputies of part-time members appointed under Section 15(1) of the Museum Act, and no directions to the Council by the Minister.

### Meetings

The Museum Council held four meetings in Canberra during 2016–17. A senior executive staff officer from the Arts Division of the Department of Communications and the Arts attended three meetings as an observer. The meetings were held on:

- 9 September 2016 (no. 158)
- 17 November 2016 (no. 159)
- 16 March 2017 (no. 160)
- 11 May 2017 (no. 161)

### Members of Council

The current membership of the Council provides a mix of skills and experience in the areas of history, law, education, the arts, media, Indigenous issues, marketing, social media, business, and financial and strategic management. During 2016–17 the Council comprised the following non-executive members:

**Mr David Jones, Chair** (MBA, Harvard Business School; BEng (Hons), University of Melbourne), is Executive Chairman of VGI Partners, a global equities absolute return fund manager. He spent 17 years in private equity (1994–2011), as Managing Director at CHAMP Private Equity, Executive Director and Country Head of UBS Capital, and a division director at Macquarie Direct Investment. He is Chairman of VGI Partners Global Investments Limited (ASX: VG1) and Derwent Executive, and a non-executive director of EMR Capital, Global Sources Limited (NASDAQ: GSOL) and Cape York Partnership. Mr Jones attended 4/4 meetings. Terms: 25 June 2015 – 24 June 2018 (appointed Chair of Council); 30 May 2013 – 29 May 2016 (reappointed); 25 February 2010 – 24 February 2013.

**Dr Janet Albrechtsen** (LLB (Hons), University of Adelaide; Doctor of Juridical Studies, University of Sydney) is an opinion columnist with the *Australian*, and has written for the *Wall Street Journal*, *Australian Financial Review*, *Age*, *Sydney Morning Herald* and Canada's *National Post* and *Vancouver Sun*. She is a member of the board of the Institute of Public Affairs. She is also an ambassador and mentor with the Australian Indigenous Education Fund, and formerly a member of the board of the Australian Broadcasting Corporation (ABC), the ABC and SBS boards appointments panel, and the Foreign Affairs Council. Before turning to commentary, she worked as a solicitor in commercial law at Freehill, Hollingdale and Page and taught at the University of Sydney Law School. Dr Albrechtsen attended 3/4 meetings. Term: 11 December 2014 – 10 December 2017.

**Mr Alexander Hartman** (PhD (Creative Arts), James Cook University; MEd Antioch Graduate School of Education; BA (Philosophy and Religion), Keuka College) is an entrepreneur, representative director of Keep Fighting Foundation gGmbH, co-founder of Matilda Media Pty Ltd, RightsTrade and Newzulu Limited. He has served as a member of the Australian Industry Research and Development Board, Director of the Australian Business Foundation Limited, Advisory Board member of Headspace and ambassador of the Sony Foundation. Mr Hartman received the Commonwealth Minister for Youth Affairs Career Achievement Award in 2001 as part of the Young Australian of the Year Awards, and the 2002 New South Wales Pearcey Award. Mr Hartman attended 4/4 meetings. Term: 26 February 2015 – 25 February 2018.

**Professor Catharine Lumby** (PhD (Media and Communication), Macquarie University; BA (Hons), LLB, University of Sydney) is Professor of Media at Macquarie University, where her research spans media services, gender studies and media content regulation. She was the Foundation Chair, Media and Communications Department, Sydney University, and Foundation Director, Journalism and Media Research Centre, at the University of New South Wales, and is a member of the editorial boards of *Public Communication Review*, *International Journal of Cultural Studies* and *Feminist Media Studies*. Since 2004 she has worked in a pro-bono role advising the National Rugby League on cultural change and education programs for players. Before entering academia in 2000 she was a journalist and opinion writer and has worked for the *Sydney Morning Herald*, the Australian Broadcasting Corporation and the *Bulletin*. Professor Lumby attended 3/4 meetings. Terms: 30 May 2016 – 29 May 2019 (reappointed); 30 May 2013 – 29 May 2016.

**Mr Ben Maguire** (MBA, Australian Graduate School of Management, University of Sydney) is Chief Executive Officer of the Australian Trucking Association, Chairman of Remount Ltd, Director of Maguire Management, and Deputy Co-Chair of Regional Development Australia, Southern Inland. For eight years he was the Chief Executive Officer of the Australian Stockman's Hall of Fame and Outback Heritage Centre in Longreach, Queensland. He has been a member of the Slim Dusty Museum Advisory Board, and is a former executive manager of AGL Energy Limited. Mr Maguire attended 4/4 meetings. Term: 20 August 2015 – 19 August 2018.

**Ms Maureen Plavsic** has 30 years of experience in media, advertising and brand marketing, including as Chief Executive Officer, Executive Director and Head of Sales and Corporate Marketing at Seven Network Limited. Ms Plavsic is Director of Ridge Consulting, a board member of Bestest Inc., and was previously a director of 1-Page, Pacific Brands, Macquarie Radio Network and Opera Australia, and a trustee of the National Gallery of Victoria. Ms Plavsic attended 3/4 meetings. Term: 5 May 2016 – 4 May 2019.

**Mr Michael Traill AM** (MBA, Harvard Business School; BA (Hons), University of Melbourne) was the founding Chief Executive Officer of Social Ventures Australia (SVA) from 2002 to 2014, and co-founder and Executive Director of Macquarie Group's private equity arm, Macquarie Direct Investment. Mr Traill has expertise in philanthropy investment and development and is Director of MH Carnegie & Co and chair of a number of organisations, including Goodstart Early Learning, Assetic Pty Ltd and the SVA Social Impact Fund. Mr Traill attended 4/4 meetings. Term: 5 May 2016 – 4 May 2019.

## Council committees and advisory groups

### Audit, Finance and Risk Committee

The Audit, Finance and Risk Committee (AFRC) is constituted under Section 21 of the Museum Act as a committee of the Council of the National Museum of Australia. Council has established the AFRC in compliance with Section 45 of the PGPA Act and Section 17 of the PGPA Rule. The AFRC's functions are to:

- review the Museum's financial reporting, performance reporting, system of risk oversight and management and system of internal controls
- provide advice independent of Museum management
- help the Museum and Council members comply with the obligations under the PGPA Act and associated framework
- provide a forum for communication between Council members, Museum executive managers, and the internal and external auditors of the Museum
- examine and recommend the Museum's annual



financial statements for Council's endorsement.

The AFRC membership as at 30 June 2017 was:

- Dr Janet Albrechtsen (Committee Chair, Council member, attended 3/4 meetings)
- Professor Catharine Lumby (Committee Deputy Chair, Council member, 4/4 meetings)
- Mr Ben Maguire (Council member, 3/4 meetings)
- Mr Graham Smith (Independent member, 4/4 meetings).

Four meetings of the AFRC were held in Canberra on 8 September (no. 79) and 16 November 2016 (no. 80), and 15 March (no. 81) and 10 May 2017 (no. 82).

### Indigenous Reference Group

The Museum's Indigenous Reference Group (IRG) is constituted under Section 21 of the Museum Act as a committee of the Council of the National Museum of Australia. The IRG provides expert advice to the Council of the Museum regarding the Museum's activities that represent and serve the interests of Aboriginal and Torres Strait Islander peoples and the broader Australian community. The Council authorises the IRG, within its responsibilities, to advise Council on:

- the collection, interpretation and exhibition of historical material in relation to Aboriginal and Torres Strait Islander peoples
- all policies, programs, publications and events of significance to Aboriginal and Torres Strait Islander peoples
- any other matters referred to it by the Council or Director that are relevant to its role.

The IRG membership as at 30 June 2017 was:

- Mr Jason Eades (Deputy Chair, 2/2 meetings)
- Mr Adrian Brown (1/2 meetings)
- Mr Greg Lehmann (2/2 meetings)
- Ms Henrietta Marrie (2/2 meetings)
- Mr Vic McGrath (2/2 meetings)
- Ms Irene Stainton (2/2 meetings)
- Mr Russell Taylor (0/2 meetings).

Outgoing member in 2016–17 was:

- Mr Peter Yu (outgoing Chair, attended 1/1 meeting)

The IRG meets twice a year. Meetings were held in Canberra on 8 September 2016 (no. 14) and 15 March 2017 (no. 15).

### Advisory groups

During 2016–17 three new advisory groups were convened by Council to focus on key priorities:

- Development, including corporate partnerships and philanthropy
- Commercial growth, including brand, reputation and commercial opportunities
- Digital strategy, including emerging technologies, digital collection management, augmented reality and user experience.

## Performance management framework

The Museum's organisational performance management framework provides the structure for delivering outputs and outcomes through planning, policy and procedural work. Performance is guided by the Museum's strategic, corporate and business plans. Performance is monitored by quantitative measures, project management practices and qualitative reports.

The Museum reports to Council each quarter against its strategic priorities and corporate plan. The corporate plan identifies the Museum's business focus for the year, and measures outcomes and performance against each output. This ensures that accountability of performance is carried out across the organisation.

The Museum reports its performance to government and other external interests through the annual report and the Portfolio Budget Statements (PBS).

### Strategic priorities and the corporate plan

The Museum's Corporate Plan 2016–17 sets out the key activities for the year, aligned with the Museum's strategic priorities. Each key activity represents a performance criterion, with identified targets to measure the Museum's performance for the year. Performance criteria and targets are also specified in the Museum's PBS for 2016–17. The Museum measures its performance against these various criteria using a range of assessment methods, including visitation numbers, visitor surveys and feedback, social media statistics and data collation generated from collection management sources.

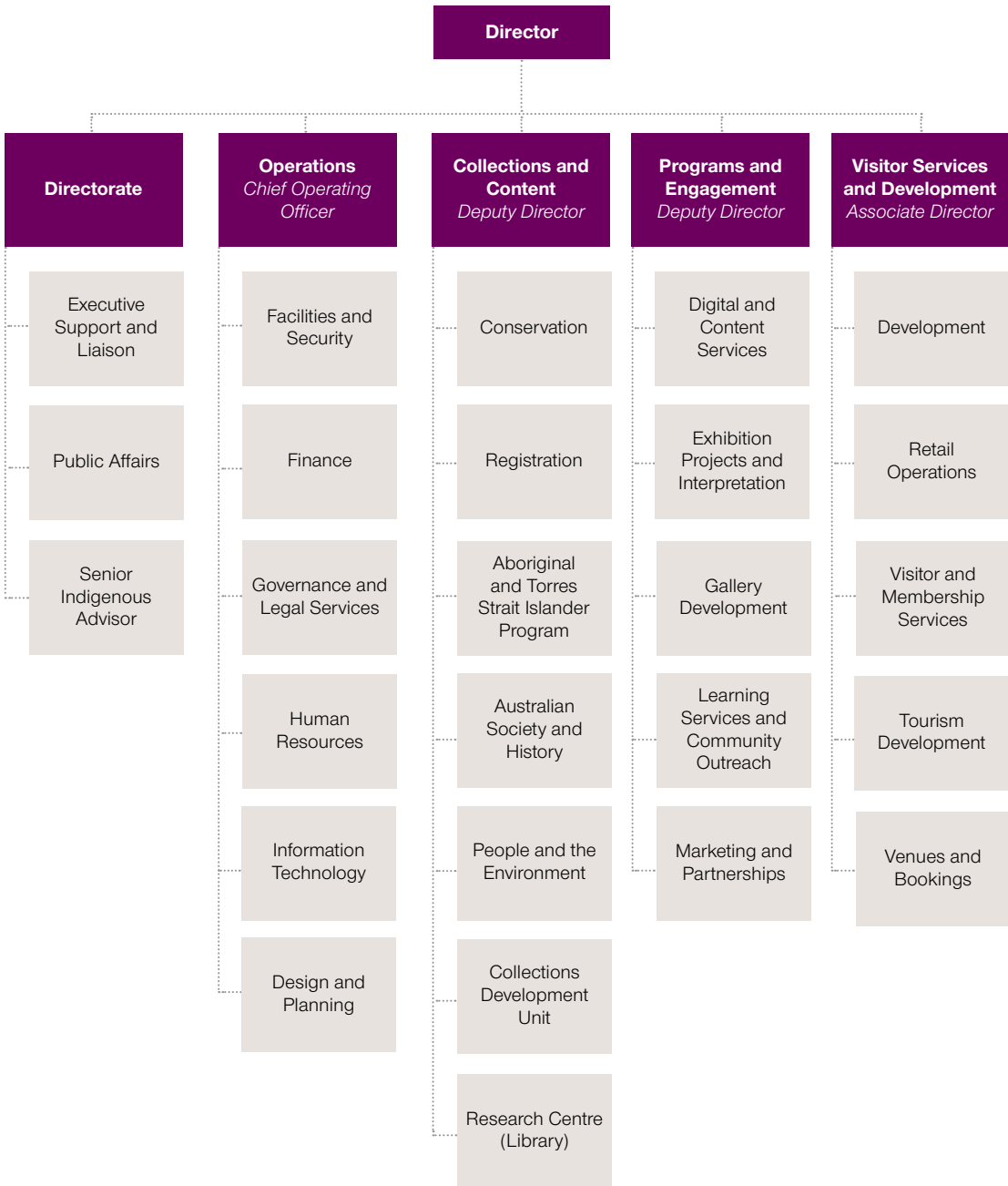
The Museum's results against the performance criteria for 2016–17, and an analysis of their contribution to the achievement of the Museum's purpose, are reported in Part Two: Performance Reports (pp. 14–33).

### Business planning

Business planning is central to the Museum's delivery of outcomes and outputs for its stakeholders. Museum business units implement annual business plans that are linked to the Museum's strategic plan, corporate plan, business priorities and budgets. Business planning identifies key risks and risk mitigation for the delivery of these priorities.



**Organisational Structure as at 30 June 2017**



## Executive Management Group

The Executive Management Group (EMG), comprising the Director, two Deputy Directors, the Chief Operating Officer and an Associate Director, provides strategic and operational leadership for the Museum.

**Dr Mathew Trinca** was appointed Director of the National Museum of Australia in February 2014. His current term of appointment is for a period of five years. Dr Trinca was the Acting Director of the National Museum from 2 July 2013. Before that time he was an Assistant Director with responsibility for collections acquisition, management and preservation; redevelopment of permanent galleries; temporary and travelling exhibitions; and curatorial and research activities. Dr Trinca has published papers on the history of Australian travel to London and on museums and their meaning, and has co-edited two books, *Country: Visions of Land and People in Western Australia* (2002) and *Under Suspicion: Citizenship and Internment in Australia during the Second World War* (2008). He is the secretary of Museums Australia's National Council Executive.

**Dr Janda Gooding** was appointed Deputy Director, Collections, Content and Exhibitions, in August 2014. Previously, she worked at the Australian War Memorial

(2005–14) and at the Art Gallery of Western Australia (1979–2005), where she curated many thematic, retrospective and survey exhibitions of Australian and international artists. She has written extensively on Australian social and cultural history, and on art history, including chapters on photography and digital technologies, and on Thomas Baines and the Augustus Gregory expedition of 1855–57. Dr Gooding has written books including *Gallipoli Revisited: In the Footsteps of Charles Bean and the Australian Historical Mission* and *Brush with Gondwana: The Botanical Artists Group, Western Australia*.

**Mr David Arnold** was appointed Deputy Director, Programs and Engagement, in June 2016. He previously worked as the Head of the Museum's Learning Services and Community Outreach section for three years and as the Museum's Manager of Education for 12 years. His long involvement and interest in teaching led him to become a member of the Australian Government's national history curriculum advisory group and president of the Museums Australia Education National Network, a position he held for four years. He was instrumental in the establishment of the Parliamentary Education Office at Parliament House, and also worked as a Senate Committees senior research officer.



The National Museum of Australia's executive management group (left to right) David Arnold, Dr Janda Gooding, Dr Mathew Trinca, Stephanie Bull and Ruth Wilson, in front of *Ngurrara I*, 1996, in the First Australians gallery.

**Ms Stephanie Bull** was appointed to the role of Chief Operating Officer in 2016, and oversees the delivery of corporate functions at the Museum, and the development of the Cultural and Corporate Shared Services Centre. Ms Bull commenced her public sector career in the Department of Defence, before moving to the Australian War Memorial. She joined the Museum in 2004, managing the Museum's exhibitions and gallery redevelopment program, and went on to expand the Museum's international exhibitions and partnerships program.

**Ms Ruth Wilson** was appointed Associate Director, Visitor Services and Development, on 1 February 2016, having previously worked at the National Portrait Gallery. Ms Wilson has an extensive background in both the private and public sectors, including a wealth of cultural agency experience from her time at the National Gallery of Australia, and more recently at the National Portrait Gallery.

## Corporate Management Group

The Corporate Management Group (CMG) provides a framework for managers across the Museum to collectively review, make decisions and provide advice to the Museum's executive management team on operational matters, major projects and programs, and to track progress against the performance targets in the corporate plan.

CMG comprises all Museum business unit managers, senior managers and the executive management team. Key deliverables for the CMG include developing, reviewing and monitoring the Museum's strategic and business plans; providing quarterly progress reports against the annual corporate plan to the Museum Council; developing and reviewing the whole-of-Museum budget for executive approval; contributing to whole-of-Museum workforce planning, including staffing and recruitment proposals; and reviewing exhibition and program proposals.

A number of Museum working groups and committees report through the CMG framework to the Executive Management Group to ensure information is shared with all relevant areas of the Museum, and to facilitate participation in decision-making and accountability. Reporting groups include: the Executive Exhibitions Committee; the Acquisitions and Collections Group; the Diversity Committee; the Digital Strategy working group; the Growth and Engagement Strategy working group; and the Audience Research and Analysis working group.

### Project management

The Museum operates a project management system to deliver large-scale projects and programs. The Major Projects Steering Committee (MPSC) oversees

all large-scale projects at the Museum. The framework includes a suite of documentation that ensures projects are well-defined, responsibilities are identified, business planning phases are undertaken, and accountability and risk management policies and guidelines are followed. The MPSC also reports through the CMG framework to the Executive Management Group.

## Policies and plans

The Museum has a comprehensive suite of policies and plans. These are monitored and reviewed at regular intervals and made publicly available on the Museum's website. Five of the Museum's published policies or plans require reporting of activities or performance in the Museum's 2016–17 Annual Report: the Donor Recognition Policy; the Partner Recognition and Sponsorship Policy; the Reconciliation Action Plan; the Indigenous Australian Art Charter of Principles for Publicly Funded Collecting Institutions; and the Client Service Charter.

### Donor Recognition Policy and Partner Recognition and Sponsorship Policy

According to the Donor Recognition Policy and the Partner Recognition and Sponsorship Policy, the Museum publicly acknowledges all donors and corporate partners in the annual report.

### Support from corporations, organisations and foundations

The National Museum of Australia acknowledges and thanks the following corporations, organisations and foundations for their support during 2016–17:

ABC RN  
 ACT Government VisitCanberra  
 The Australian Government International Exhibitions Insurance Program  
 Botanics on Jardine  
*The Canberra Times*  
 Capital Wines  
 Clonakilla Wines  
 Foxtel: History Channel  
 Gordon Darling Foundation  
 Macquarie Group Limited  
 Minter Ellison  
 National Australia Day Council  
 The Prince's Trust Australia  
 QT Canberra  
 The Scully Fund  
 Sidney Myer Fund and The Myer Foundation  
 Singapore Airlines  
 Singapore Airlines Cargo  
 Total E&P Australia  
 Twitter

**Support from individuals and groups**

The Museum acknowledges and thanks all donors who have contributed significantly to activities, fundraising programs and the Museum's collection:

***Perpetual Governor (\$1 million and above)***

Geoff Ford OAM and Kerrie Ford

Wayne and Vicki McGeoch

***Life Governor (\$500,000–\$999,999)***

Diana Boyd

Dr Stephen and Sue Dyer

Jim Maple-Brown AM and Pamela Maple-Brown

***Governor (\$100,000–\$499,999)***

The Dick and Pip Smith Foundation

The Scully Fund

The Prince's Trust Australia

Edward Frank Everitt and Eric George

Richard (Dick) Kimber

John Moriarty AM and Ros Moriarty

***Major Benefactor (\$50,000–\$99,999)***

Gordon Darling Foundation

***Benefactor (\$10,000–\$49,999)***

Sidney Myer Fund

Graeme and Linda Beveridge

Daryl D Blaxland

Dr Guy Fitzhardinge AM

Daniel Gilbert AM

Jeremy Gould

Alexander and Domitille Hartman

Meredith Hinchliffe

The family of Raymond Holliday

Emeritus Professor Andrea Hull AO

Dr Anthea Hyslop

David Jones and Melinda Conrad

Richard and Carol Kemp

Maureen and Keith Kerridge

Graham Smith

The family of the late Sir Alastair Stephen

Rex Stevenson AO and Caroline Stevenson

Michael Traill AM and Jenny Gage Traill

Norman and Joy Wheatley

Sally White OAM

Kim Williams AM and Catherine Dovey

***Patron (\$1000–\$4999)***

Dr Marion Amies

Margaret Anderson

Elizabeth Bennett

Marc Besen AC

Keith Bradley AM and Kerry O'Kane

Nicole Bright

HM and JE Brown

Merrell Davis OAM

Haydn Daw

Andrew Freeman

Margie Seale and David Hardy

Dr Marian Hill

Yvonne Kilgour

Lady Jodie Leonard

Marjorie Lindenmayer

Merv McDonald

Ben and Marina Maguire

Michael Nicolazzo

Jim and Sophia Notaras

David Peck

Peter Pigott AM

The Hon Margaret Reid AO

Mark Rolfe

Winnifred Rosser OAM

Rev Garth Shaw

David and Linnett Turner

Michael Vaughan

Colonel Craig and Suzanne Wood

Moh Yan Yang

**Donors to the National Historical Collection**

The National Historical Collection was greatly enhanced during 2016–17 through the donation of objects by anonymous givers and the following donors:

Elizabeth Berry

Dr Maggie Brady

Larry Bright

Department of the Prime Minister and Cabinet

Ian Dunlop

John Farr

FORM Contemporary Craft and Design Inc.

Anthony 'Sconey' Forrest

Patricia Haggard

Keith Jorgensen

Kenmore Hospital Museum

Jill McCulloch

Dr Betty Meehan

David Mulholland

Nextgen Group Holdings Pty Ltd

Nancy Pallin and Kate Moppett

Tony Parkinson

Chrissie Shaw

Gabrielle Short

Professor Peter Sutton

Sue Maree Treweek

Denise Turner

John Weatherstone

George Wieczorek

Richard Wilsdon

## Reconciliation Action Plan

In May 2015 the Museum launched Innovate: Reconciliation Action Plan (RAP) 2015–16. The Museum has made a commitment to report on RAP activities in its annual report. Its vision for reconciliation is to work closely with communities to create opportunities for Aboriginal and Torres Strait Islander peoples to contribute to, and participate in, the Museum's programs. The Museum strives to show respect to Aboriginal and Torres Strait Islander peoples, value their culture and histories and be inclusive and welcoming to all. The Director and senior executive members champion the Museum's RAP, and participate as members of the RAP Working Group together with staff from all divisions of the Museum. The RAP Working Group includes Aboriginal and Torres Strait Islander people and non-Indigenous people. The current RAP has been extended to 2018.

The RAP Working Group met four times during the reporting period and has contributed to or coordinated the following activities against RAP targets:

- The Museum continues to acknowledge and promote significant anniversaries and events through social media and online, including through the Defining Moments in Australian History project and webpage.
- In 2016–17 the Museum marked the 50th anniversary of the 1967 referendum and the 25th anniversary of the 1992 Mabo decision in the exhibition *A Change Is Gonna Come*; launched the Encounters Indigenous Cultural Workers Scholarships in partnership with The Prince's Charities Australia; consulted with local communities on the development of the Welcome Space for the First Australians gallery; toured *One Road: Aboriginal Art from Australia's Deserts* to Japan and provided graphic-panel displays of works from the *Old Masters: Australia's Great Bark Artists* exhibition and *Yiwarra Kujju: The Canning Stock Route* to Australian diplomatic posts around the world.
- In September 2015 the Museum advised the Australian Public Service Commission that it was nominating an Indigenous employment target of 5 per cent. The number of Aboriginal and Torres Strait Islander people employed by the Museum was 11 employees at 30 June 2017, representing 4.5 per cent of Museum staff.

One of the key commitments in the Museum's RAP is continued support for the Museum Indigenous Network (MINmin). Membership of MINmin is open to all Aboriginal and Torres Strait Islander employees. The purpose of MINmin, as expressed in its mandate, is to support Indigenous employees in their role at the Museum, both socially and in the workplace. MINmin recognises the unique challenges that face Indigenous Australian museum professionals and works towards creating positive and collaborative futures for Indigenous employees in the cultural sector.

## Diversity Action Plan

The Museum's commitment to promoting a diverse workplace culture as embodied in the RAP is further evidenced in its commitment to developing a workforce of employees who reflect the broad spectrum of Australian communities. Through the Diversity Action Plan, the Museum develops and implements strategies to ensure that the Museum celebrates and values diversity, creates a fair and respectful workplace culture, and builds and retains diverse capabilities and experiences. The Museum has progressed a number of diversity initiatives this year, including:

- ongoing proactive support and return-to-work programs for ill and injured staff
- embracing a flexible workplace environment that caters for staff needs
- identifying and creating special measures or identified positions for Aboriginal and Torres Strait Islander peoples
- embedding accessibility considerations into projects
- increasing staff awareness of accessibility issues
- encouraging staff to participate in multicultural activities and celebrations.

## Indigenous Australian Art Charter of Principles for Publicly Funded Collecting Institutions

The Museum endorsed the Indigenous Australian Art Charter of Principles for Publicly Funded Collecting Institutions by publishing it on its website.

The Museum has embedded the obligations and commitments outlined in the charter into all relevant areas of museological practice, most notably through the incorporation of due diligence and consultation requirements in its collection acquisition procedures, and through the development and adoption of the Indigenous Cultural Rights and Engagement Policy.

Museum activities continue to conform to the Indigenous Cultural Rights and Engagement Policy, which was approved by Council in 2015. Indigenous cultural and intellectual property (ICIP) refers to Indigenous peoples' rights to their heritage, traditional knowledge and traditional cultural expression, and the policy aims to:

- recognise and respect Indigenous peoples' rights to access, and maintain and control the use of their cultural heritage
- outline how the Museum engages with Indigenous peoples, their cultural heritage and its associated rights, including through appropriate interpretation of Aboriginal and Torres Strait Islander cultural heritage within the Museum
- give public acknowledgement to the value of ICIP and to reinforce the Museum's support for the recognition of ICIP rights



- establish a transparent feedback and complaints process regarding the Museum's engagement with Indigenous peoples and its dealings with ICIP.

The Indigenous Cultural Rights and Engagement Policy is publicly available on the Museum's website, and a training package has been developed to raise awareness and engage staff in understanding and applying the principles where relevant to their work.

Following an initial round of training in October 2015, the Museum conducted a further series of workshops in June 2017 for a broad cross-section of Museum staff. Further workshops will be delivered as part of an ongoing training and awareness program.

### Client Service Charter

The Museum's Client Service Charter is available to the public on the Museum's website. The Museum has committed to publishing a summary of its performance against the charter each year in its annual report.

During 2016–17, the Museum received 665 written comments from visitors using the visitor feedback form or social media, which was about 18 per cent higher than the previous year. Most feedback comments took the form of general remarks, questions or suggestions.

Approximately 63.5 per cent of feedback was positive, referring to the Museum's staff, services, galleries and exhibitions. Negative feedback accounted for about 16.5 per cent of comments and related to exhibitions, programs, services or facilities. The remaining 20 per cent of comments were questions or recommendations.

The Museum received 928 emails through [information@nma.gov.au](mailto:information@nma.gov.au), compared with 530 received in 2015–16. These emails covered a range of enquiries related to exhibitions, programs and events, Museum Cafe bookings and venue hire, school and educational tours, conservation of items, object donations, historical event/object curatorial research, requests to use copyright material, and retail (both in-store and online) products.

## Compliance management and reporting

### Internal audit

Synergy Group Australia Ltd, the Museum's internal audit service provider, maintained a focus on ensuring the completion of prior audit outcomes, the delivery of value-adding services, and compliance and performance audits, in accordance with the Strategic Internal Audit Plan for 2016–17.

### External audit

The Australian National Audit Office is responsible for auditing the Museum's annual financial statements. An unqualified audit opinion precedes the annual financial statements in Part Four of this report – Audited financial statements (see pp. 49–70).

### Risk management

The Museum has implemented an Enterprise Risk Management Framework, based on the International Standard on Risk Management, ISO 31000:2009.

Enterprise risk management is a process that is effected by Council, the Museum executive and staff, and applied in strategy-setting across the whole of the Museum. It is designed to identify and manage risk and to provide reasonable assurance regarding the achievement of the Museum's objectives, while embracing new ideas, programs and projects that stimulate public engagement in Australia's history.

The Museum's Enterprise Risk Management Framework focuses on risk under the following categories: compliance, health and safety, performance, financial risk, reputation, capability (skills and resources), and environmental and social responsibility. This framework includes a Risk Management Committee, whose role is to ensure compliance with the *Public Governance, Performance and Accountability Act 2013* (PGPA Act) by overseeing the implementation of risk management practices in accordance with the Museum's Risk Management Policy and risk appetite statement.

The Museum's Strategic and Operational risk registers are reviewed and updated regularly by the Risk Management Committee. The risk registers, together with a covering Strategic Risk Management Report, are presented each quarter to the Audit, Finance and Risk Committee of Council.

The Museum continues to participate in Comcover's annual Risk Management Benchmarking program.

### Fraud control

The Museum has in place fraud prevention, detection, investigation, reporting and data collection procedures and processes that, together with the Fraud Risk Assessment and Control Plan, meet the specific needs of the Museum and ensure compliance with the Commonwealth Fraud Control Guidelines.

Fraud is reported as a standing item to the Audit, Finance and Risk Committee. Fraud awareness training is provided to all staff as part of their induction and ongoing general awareness training.

## Formal decisions/notifications/ministerial directions

During 2016–17, the Museum received no formal notifications or ministerial directions from the Minister for Finance. There have been no government policy orders made by the Minister for Finance applying to the Museum under Section 22 of the PGPA Act. No written directions were given to the Council of the Museum by the Minister for the Arts under Section 12 of the Museum Act.

## Significant events, judicial decisions and particulars of reports

The Museum did not advise the Minister of any significant decisions or issues during 2016–17, in accordance with the PGPA Act. There were no significant activities or changes that affected the operations or structure of the Museum during the reporting period. There have been no judicial decisions or decisions of administrative tribunals that have had, or might have, a significant effect on the operations of the Museum.

No reports about the Museum were made by the Auditor-General, any parliamentary committee, the Commonwealth Ombudsman or the Office of the Australian Information Commissioner.

## Indemnities and insurance premiums for officers

No indemnities applied during the period to the accountable authority, or a member of the accountable authority or officer of the entity, against a liability.

## Related entity transactions

During the reporting period there were no related entity transactions which the Museum would have been required to report under the PGPA Act.

## Statutory Reporting Requirements

### Disposal of historical material

All disposals of historical material during 2016–17 were made under Section 9A of the Museum Act, which permits disposal of historical material not in the National Historical Collection. The items disposed of were:

- a GTV-9 broadcast van
- a float used for the PS *Enterprise*
- a Lloyd Hartnett car
- a spare water tank for the Laffly street sweeper.

The items were disposed of because they were no longer required by the Museum, primarily due to their poor condition. Methods of disposal included sale and return of the item (the car) to the donor.

## Promoting a healthy and safe workplace

The Museum values the health and safety of all workers (which includes volunteers, contractors and staff) and its visitors. The Museum proactively manages health and safety issues within the existing Work Health and Safety (WHS) management framework, with a strong emphasis on promoting safety awareness for our workers and contractors.

WHS capability development in 2016–17 included delivering awareness training in asbestos in a museum environment; hazard and incident reporting; training in working safely at heights; and training for floor wardens and first-aid officers.

Key initiatives and outcomes during 2016–17 included:

- a notable reduction in the Museum's workers' compensation premium
- engagement of an A-Class asbestos assessor to assist the Museum in its proactive management of material containing asbestos in some of its diverse collection objects
- ongoing review of public event risk management plans, contractors' safety management plans, and safe work method statements in consultation with Museum stakeholders.

The Museum continues to review and improve the WHS management framework, including implementing practical controls to mitigate risks and minimise the potential for incidents to occur.

In 2016–17, the Museum continued to promote a healthy lifestyle through a wellbeing program for staff and volunteers that includes a flu vaccination program, health checks and information sessions.

### Category and number of reported incidents, 2012–17

In 2016–17, the Museum had a total of 65 minor injuries reported (those that require nil medical treatment or only minor first-aid treatment).

No serious injuries or dangerous incidents occurred during the reporting period and Comcare, the Commonwealth Regulator, did not issue any improvement, prohibition or non-disturbance notices to the Museum.

YEAR	MINOR INJURIES	SERIOUS INJURIES	DANGEROUS OCCURRENCES
2012–13	53	2	5
2013–14	38	3	3
2014–15	32	0	4
2015–16	44	2	5
2016–17	65	0	0

### Taking care of our environment

In accordance with Section 516A of the *Environmental Protection and Biodiversity Conservation Act 1999*, the Museum annually reports on its activities in the context of their effect on the environment and the principles of ecologically sustainable development. The Museum is committed to the conservation of natural resources through ongoing improvements to our energy management program and implementation of other initiatives aimed at minimising our environmental impact, including:

- monitoring and adjusting energy consumption in the building's thermal and mechanical plant and environmental systems to establish seasonal patterns of consumption which inform our energy targets and identify possible efficiencies to achieve energy savings
- participating in the ACT cultural agencies natural gas contract to ensure that the Museum is achieving best value outcomes through accessing whole-of-government energy contracts
- continuing to participate in a whole-of-government electricity supply contract with ActewAGL, which means that 10 per cent of the electricity provided is 'green energy' from renewable sources
- using toilet paper and paper hand towels made from recycled material, and recycling paper products, toner cartridges, glass and plastic bottles from all areas of the Museum, resulting in approximately 30 per cent of all waste being recycled
- monitoring water consumption to ensure the Museum meets desired consumption levels and investigates any unusual increases that may occur
- using environmentally friendly cleaning products that feature biodegradable components, have very low or no toxicity, use ultra-low volatile organic compounds and do not contain phosphates or bleach.

### Advertising and market research expenditure 2016–17

In accordance with reporting requirements contained in Section 311A of the *Commonwealth Electoral Act 1918*, the Museum annually reports expenditure on advertising and market research, as summarised in the table below.

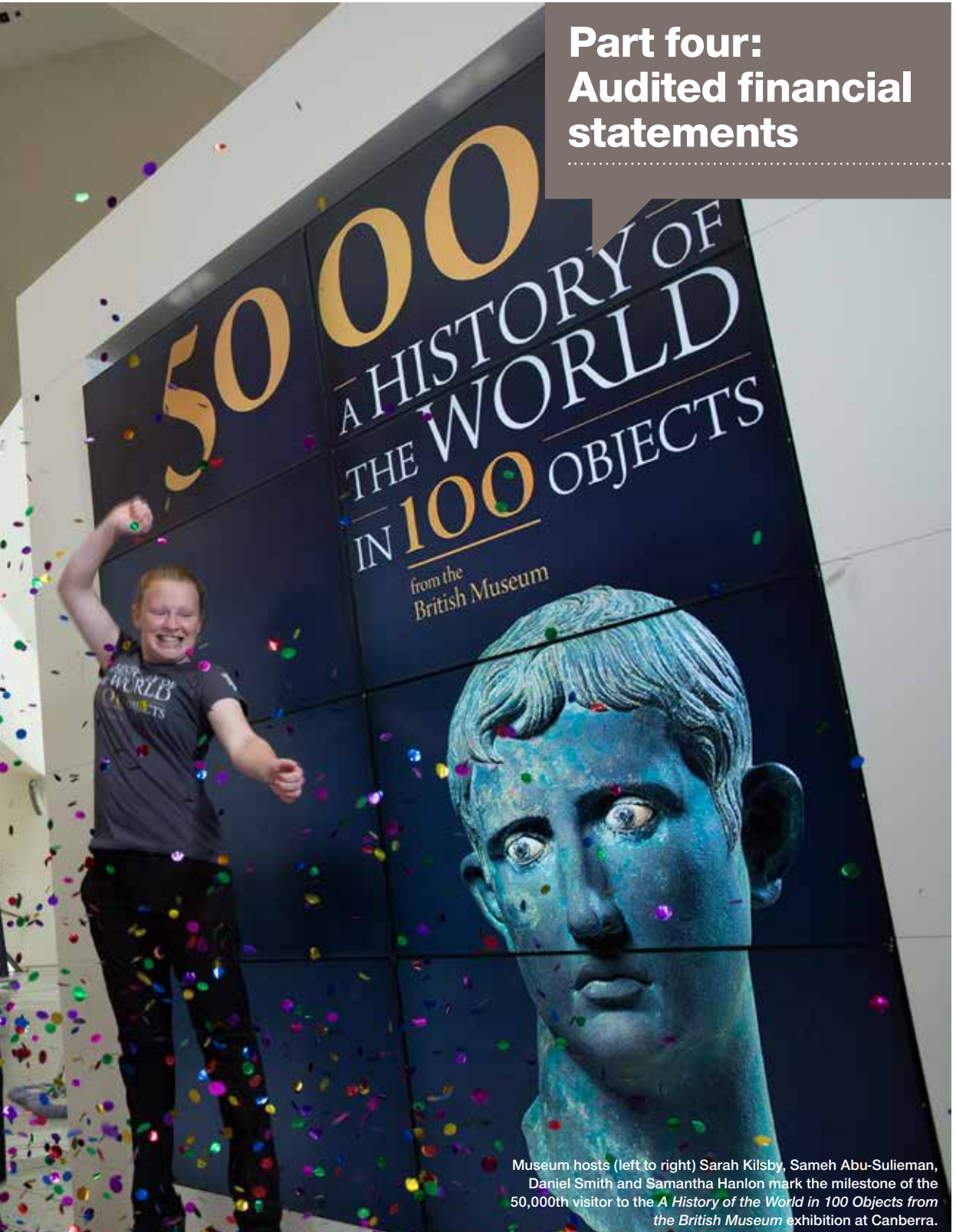
FIRM	TYPE	VALUE
Environmetrics	Market research	\$70,043
Fairfax Media Limited	Media advertising organisation	\$174,657
Instinct and Reason	Market research	\$35,350
Nationwide News	Media advertising organisation	\$87,450
News Corp Australia	Media advertising organisation	\$14,981
Prime Media Group	Media advertising organisation	\$95,134
Silversun Pictures	Advertising agency	\$18,700
Southern Cross	Media advertising organisation	\$33,399

Note: In accordance with Section 311A(2) of the *Commonwealth Electoral Act 1918*, only payments over \$12,166 are reported.





## Part four: Audited financial statements



Museum hosts (left to right) Sarah Kilsby, Sameh Abu-Sulieman, Daniel Smith and Samantha Hanlon mark the milestone of the 50,000th visitor to the *A History of the World in 100 Objects from the British Museum* exhibition at Canberra.





## INDEPENDENT AUDITOR'S REPORT

### To the Minister for the Arts

#### Opinion

In my opinion, the financial statements of the National Museum of Australia for the year ended 30 June 2017:

- (a) comply with Australian Accounting Standards – Reduced Disclosure Requirements and the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*; and
- (b) present fairly the financial position of the National Museum of Australia as at 30 June 2017 and its financial performance and cash flows for the year then ended.

The financial statements of the National Museum of Australia, which I have audited, comprise the following statements as at 30 June 2017 and for the year then ended:

- Statement by the Accountable Authority, Chief Executive and Chief Finance Officer;
- Statement of Comprehensive Income;
- Statement of Financial Position;
- Statement of Changes in Equity;
- Cash Flow Statement; and
- Notes comprising a Summary of Significant Accounting Policies and other explanatory information.

#### Basis for Opinion

I conducted my audit in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards. My responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of my report. I am independent of the National Museum of Australia in accordance with the relevant ethical requirements for financial statement audits conducted by the Auditor-General and his delegates. These include the relevant independence requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* to the extent that they are not in conflict with the *Auditor-General Act 1997* (the Code). I have also fulfilled my other responsibilities in accordance with the Code. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

#### Accountable Authority's Responsibility for the Financial Statements

As the Accountable Authority of the National Museum of Australia, the Council Members are responsible under the *Public Governance, Performance and Accountability Act 2013* for the preparation and fair presentation of annual financial statements that comply with Australian Accounting Standards – Reduced Disclosure Requirements and the rules made under that Act. The Council Members are also responsible for such internal control as the Council Members determine is necessary to enable the preparation and fair presentation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Council Members are responsible for assessing the National Museum of Australia's ability to continue as a going concern, taking into account whether the entity's operations will cease as a result of an administrative restructure or for any other reason. The Council Members are also responsible for disclosing matters related to going concern as applicable and using the going concern basis of accounting unless the assessment indicates that it is not appropriate.

#### Auditor's Responsibilities for the Audit of the Financial Statements

My objective is to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian National Audit Office Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial statements.

As part of an audit in accordance with the Australian National Audit Office Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:

- identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control;
- obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control;
- evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Accountable Authority;
- conclude on the appropriateness of the Accountable Authority's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the entity's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the entity to cease to continue as a going concern; and
- evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

I communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.

Australian National Audit Office



Jocelyn Ashford

Senior Executive Director

Delegate of the Auditor-General

Canberra

17 August 2017

**STATEMENT BY THE ACCOUNTABLE AUTHORITY, CHIEF EXECUTIVE AND CHIEF FINANCIAL OFFICER**

In our opinion, the attached financial statements for the year ended 30 June 2017 comply with subsection 42(2) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act), and are based on properly maintained financial records as per subsection 41(2) of the PGPA Act.

In our opinion, at the date of this statement, there are reasonable grounds to believe that National Museum of Australia will be able to pay its debts as and when they fall due.

This statement is made in accordance with a resolution of the directors.



David Jones  
Chair  
17 August 2017



Dr Mathew Trinca  
Director  
17 August 2017



Ian Campbell  
Chief Financial Officer  
17 August 2017

**Statement of Comprehensive Income***for the period ended 30 June 2017*

	Notes	2017 \$'000	2016 \$'000	Original Budget 2017 \$'000
<b>NET COST OF SERVICES</b>				
<b>Expenses</b>				
Employee Benefits	1.1A	21,271	21,634	21,116
Suppliers	1.1B	19,828	18,179	16,515
Depreciation and amortisation	2.2A	8,783	8,446	8,510
Write-Down and Impairment of Assets		33	16	-
Losses (gains) from asset sales		64	51	-
Subsidies		92	44	-
<b>Total expenses</b>		<b>50,071</b>	<b>48,370</b>	<b>46,141</b>
<b>Own-Source Income</b>				
<b>Own-source revenue</b>				
Sale of Goods and Rendering of Services	1.2A	7,232	3,102	3,742
Interest	1.2B	1,275	1,421	1,512
Other Revenue	1.2C	1,501	1,286	400
<b>Total own-source revenue</b>		<b>10,008</b>	<b>5,809</b>	<b>5,654</b>
<b>Gains</b>				
Donated Assets	1.2D	235	453	-
<b>Total gains</b>		<b>235</b>	<b>453</b>	<b>-</b>
<b>Total own-source income</b>		<b>10,243</b>	<b>6,262</b>	<b>5,654</b>
<b>Net (cost of)/contribution by services</b>		<b>(39,828)</b>	<b>(42,108)</b>	<b>(40,487)</b>
Revenue from Government	1.2E	39,375	40,819	39,327
<b>Surplus/(Deficit) attributable to the Australian Government</b>		<b>(453)</b>	<b>(1,289)</b>	<b>(1,160)</b>
<b>OTHER COMPREHENSIVE INCOME</b>				
<b>Items not subject to subsequent reclassification to net cost of services</b>				
Revaluation increments		1,381	3,391	-
<b>Total other comprehensive income</b>		<b>1,381</b>	<b>3,391</b>	<b>-</b>

The above statement should be read in conjunction with the accompanying notes.

### Budget Variances Commentary

The National Museum of Australia has a single Outcome that is reported in the Overview.

The original budget as presented in the 2016-17 Portfolio Budget Statements (PBS) is provided for comparison of the final financial outcome in accordance with the Australian Accounting Standards. The budget is not audited and does not reflect changes to the budget announced by the Commonwealth Government in the Mid-Year Economic and Fiscal Outlook (MYEFO).

Explanation of major variances are provided below. Variances are considered major where the variance between budget and actual is greater than 10% and \$300,000.

Suppliers	Variance is due to increased costs to support the temporary exhibition, <i>A History of the World in 100 Objects from the British Museum</i> , as a result of higher than estimated visitation numbers. In addition, the Museum conducted an Indigenous scholarship program and ran a virtual reality public program that was not included in the original budget.
Sale of goods and rendering of services	Variance is due to higher returns on commercial activities as a result of visitation to the temporary exhibition being higher than estimated.
Other revenue	The Museum was successful in receiving more grant funding from Commonwealth and State Governments to support the major temporary exhibition and travelling exhibitions than estimated. Successful grant applications are not known when setting the budget.
Donated assets	Relates to donated objects for the National Historical Collection. Donated assets are not included in the budget.
Changes in asset revaluation surplus	Actual results include impact of non-financial asset revaluations conducted at year-end. Revaluation movements are not included in the budget due to the variable nature of the inputs into the valuation process.



**Statement of Financial Position***as at 30 June 2017*

	Notes	2017 \$'000	2016 \$'000	Original Budget 2017 \$'000
<b>ASSETS</b>				
<b>Financial assets</b>				
Cash and Cash Equivalents	2.1A	900	1,766	1,910
Trade and Other Receivables	2.1B	1,413	1,052	1,097
Held-to-Maturity Assets: Term Deposits	2.1	40,000	41,000	35,300
<b>Total financial assets</b>		<b>42,313</b>	<b>43,818</b>	<b>38,307</b>
<b>Non-financial assets</b>				
Land	2.2A	7,570	6,306	6,306
Buildings	2.2A	95,909	101,403	98,763
Heritage and cultural	2.2A	276,809	270,488	270,532
Plant and equipment	2.2A	56,014	53,398	59,198
Computer software	2.2A	1,277	916	913
Other intangibles	2.2A	1,629	1,567	117
Inventories		613	510	471
Prepayments		496	442	621
<b>Total non-financial assets</b>		<b>440,317</b>	<b>435,030</b>	<b>436,921</b>
<b>Total assets</b>		<b>482,630</b>	<b>478,848</b>	<b>475,228</b>
<b>LIABILITIES</b>				
<b>Payables</b>				
Suppliers	2.3A	2,239	1,509	1,368
Other Payables	2.3B	353	405	244
<b>Total payables</b>		<b>2,592</b>	<b>1,914</b>	<b>1,612</b>
<b>Provisions</b>				
Employee Provisions	4.1A	6,568	6,329	5,962
<b>Total provisions</b>		<b>6,568</b>	<b>6,329</b>	<b>5,962</b>
<b>Total liabilities</b>		<b>9,160</b>	<b>8,243</b>	<b>7,574</b>
<b>Net assets</b>		<b>473,470</b>	<b>470,605</b>	<b>467,654</b>
<b>EQUITY</b>				
Contributed equity		29,289	27,352	29,289
Reserves		185,043	183,662	180,271
Retained surplus/(Accumulated deficit)		259,138	259,591	258,094
<b>Total equity</b>		<b>473,470</b>	<b>470,605</b>	<b>467,654</b>

The above statement should be read in conjunction with the accompanying notes.

### Budget Variances Commentary

The original budget as presented in the 2016-17 Portfolio Budget Statements (PBS) is provided for comparison of the final financial outcome in accordance with the Australian Accounting Standards. The budget is not audited and does not reflect changes to the budget announced by the Commonwealth Government in the Mid-Year Economic and Fiscal Outlook (MYEFO).

Explanation of major variances are provided below. Variances are considered major where the variance between budget and actual is greater than 10% and \$700,000.

Cash and cash equivalents	Variance is due to higher than estimated payments in June and maintaining higher levels of cash held in term deposits than expected.
Held-to-maturity assets	Variance is due to higher than estimated revenue from operations which meant the forecast need to utilise term deposits did not occur.
Land	Actual results include impact of non-financial asset revaluations conducted at year-end. Revaluation movements are not included in the budget due to the variable nature of the inputs into the valuation process.
Other intangibles	Variance is due to increased development of digital assets and multimedia not included in the original budget.
Suppliers	Variance is due to higher than normal delays in receiving invoices from suppliers.
Employee provisions	The variance is due to greater than anticipated staffing levels.
Asset revaluation reserve	Actual results include impact of non-financial asset revaluations conducted at year-end. Revaluation movements are not included in the budget due to the variable nature of the inputs into the valuation process.

**Statement of Changes in Equity***for the period ended 30 June 2017*

	2017	2016	Original Budget 2017
	\$'000	\$'000	\$'000
<b>CONTRIBUTED EQUITY</b>			
<b>Opening balance</b>	27,352	25,408	27,352
<b>Contributions by owners</b>			
Equity injection	1,937	1,944	1,937
<b>Total transactions with owners</b>	1,937	1,944	1,937
<b>Closing balance as at 30 June</b>	29,289	27,352	29,289
<b>RETAINED EARNINGS</b>			
<b>Opening balance</b>	259,591	260,880	259,254
<b>Comprehensive income</b>			
Deficit for the period	(453)	(1,289)	(1,160)
<b>Total comprehensive income</b>	(453)	(1,289)	(1,160)
<b>Closing balance as at 30 June</b>	259,138	259,591	258,094
<b>ASSET REVALUATION RESERVE</b>			
<b>Opening balance</b>	183,662	180,271	180,271
<b>Comprehensive income</b>			
Revaluation increments	1,381	3,391	-
<b>Total comprehensive income</b>	1,381	3,391	-
<b>Closing balance as at 30 June</b>	185,043	183,662	180,271
<b>TOTAL EQUITY</b>			
<b>Comprehensive income</b>			
Deficit for the period	(453)	(1,289)	(1,160)
Other comprehensive income	1,381	3,391	-
<b>Total comprehensive income</b>	928	2,102	(1,160)
<b>Transactions with owners</b>			
<b>Contributions by owners</b>			
Equity injection	1,937	1,944	1,937
<b>Total transactions with owners</b>	1,937	1,944	1,937
<b>Closing balance as at 30 June</b>	473,470	470,605	467,654

The above statement should be read in conjunction with the accompanying notes.

**Accounting Policy***Equity Injections*

Amounts appropriated which are designated as 'equity injections' for a year are recognised directly in contributed equity in that year.

**Budget Variances Commentary**

The original budget as presented in the 2016-17 Portfolio Budget Statements (PBS) is provided for comparison of the final financial outcome in accordance with the Australian Accounting Standards. The budget is not audited and does not reflect changes to the budget announced by the Commonwealth Government in the Mid-Year Economic and Fiscal Outlook (MYEFO).

Explanation of major variances are provided below. Variances are considered major where the variance between budget and actual is greater than 10% and \$200,000.

Retained Earnings - deficit for the period	Variance is due to higher than estimated revenue from operations.
Asset Revaluation Reserve - Revaluation increments	Actual results include impact of non-financial asset revaluations conducted at year-end. Revaluation movements are not included in the budget due to the variable nature of the inputs into the valuation process.

**Cash Flow Statement***for the period ended 30 June 2017*

	Notes	2017 \$'000	2016 \$'000	Original Budget 2017 \$'000
<b>OPERATING ACTIVITIES</b>				
<b>Cash received</b>				
Receipts from Government		39,375	40,819	39,327
Sale of goods and rendering of services		7,035	2,920	3,759
Interest		1,085	1,479	1,424
Net GST received		2,494	2,591	2,864
Donations, sponsorships and grants		1,353	1,207	500
<b>Total cash received</b>		<b>51,342</b>	<b>49,016</b>	<b>47,874</b>
<b>Cash used</b>				
Employees		20,911	21,668	20,794
Suppliers		19,140	18,535	17,566
Net GST paid		2,643	2,316	2,860
Subsidies		92	44	-
<b>Total cash used</b>		<b>42,786</b>	<b>42,563</b>	<b>41,220</b>
<b>Net cash from/(used by) operating activities</b>		<b>8,556</b>	<b>6,453</b>	<b>6,654</b>
<b>INVESTING ACTIVITIES</b>				
<b>Cash received</b>				
Proceeds from sales of property, plant and equipment		4	4	-
Term deposit redemptions		61,000	57,000	47,000
<b>Total cash received</b>		<b>61,004</b>	<b>57,004</b>	<b>47,000</b>
<b>Cash used</b>				
Purchase of property, plant, equipment and intangibles		12,363	6,415	10,287
Term deposit investments		60,000	58,000	45,300
<b>Total cash used</b>		<b>72,363</b>	<b>66,074</b>	<b>55,587</b>
<b>Net cash from/(used by) investing activities</b>		<b>(11,359)</b>	<b>(9,070)</b>	<b>(8,587)</b>
<b>FINANCING ACTIVITIES</b>				
<b>Cash received</b>				
Equity injections		1,937	1,944	1,937
<b>Total cash received</b>		<b>1,937</b>	<b>1,944</b>	<b>1,937</b>
<b>Net increase/(decrease) in cash held</b>		<b>(866)</b>	<b>(673)</b>	<b>4</b>
Cash and cash equivalents at the beginning of the reporting period		1,766	2,439	1,906
<b>Cash and cash equivalents at the end of the reporting period</b>	2.1A	<b>900</b>	<b>1,766</b>	<b>1,910</b>

The above statement should be read in conjunction with the accompanying notes.

### Budget Variances Commentary

The original budget as presented in the 2016-17 Portfolio Budget Statements (PBS) is provided for comparison of the final financial outcome in accordance with the Australian Accounting Standards. The budget is not audited and does not reflect changes to the budget announced by the Commonwealth Government in the Mid-Year Economic and Fiscal Outlook (MYEFO).

Explanation of major variances are provided below. Variances are considered major where the variance between budget and actual is greater than 10% and \$200,000.

Sale of goods and rendering of services	Variance is due to higher than estimated returns on commercial activities as a result of visitation numbers being higher than forecast.
Interest	Variance is due to investing in deposits with longer terms and interest being paid on maturity. This resulted in less term deposits maturing and receiving the cash interest.
Net GST received	Variance is due to higher than estimated expenditure on property, plant and equipment items that were not subject to GST. Therefore, less GST is reimbursed from the Australian Taxation Office.
Donations, sponsorships and grants	Cash donations and grants received from Commonwealth and State Governments for temporary and touring exhibitions were higher than budget expectations.
Suppliers	Variance is due to higher costs to support commercial activities and temporary exhibitions, as visitation numbers were higher than estimated.
Term deposit redemptions and investments	Variance is due to higher than estimated revenue from operations, therefore requiring less access to funds in term deposits.
Purchase of property, plant, equipment and intangibles	Variance is due to an increase in major capital projects associated with plant replacement, gallery refurbishment, infrastructure redevelopment and the creation of digital assets and multimedia.



## Overview

### The Basis of Preparation

The financial statements of the National Museum of Australia (the Museum) are general purpose financial statements and are required by section 42 of the *Public Governance and Accountability Act 2013*.

The financial statements have been prepared in accordance with:

- a) *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015* (FRR) for reporting periods ending on or after 1 July 2015; and
- b) Australian Accounting Standards and Interpretations – Reduced Disclosure Requirements issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

The financial statements have been prepared on an accrual basis and in accordance with the historical cost convention, except for certain assets and liabilities at fair value. Except where stated, no allowance is made for the effect of changing prices on the results or the financial position. The financial statements are presented in Australian dollars.

### New Accounting Standards

All new, revised or amending standards or interpretations that were issued prior to the sign-off date and are applicable to the current reporting period were adopted and did not have a material effect on the entity's financial statements.

Adoption of the revised AASB124 *Related Party Disclosures* has led to additional disclosures within these financial statements as per note 4.3.

All new, revised or amending standards or interpretations that were issued prior to the sign-off date and are applicable to future reporting periods are not expected to have a future material impact on the Museum's financial statements.

### Taxation

The entity is exempt from all forms of taxation except Fringe Benefits Tax (FBT) and the Goods and Services Tax (GST).

### Events After the Reporting Period

There are no events after the reporting period that will materially affect the financial statements.

## Financial Performance

This section analyses the financial performance of the National Museum of Australia for the year ended 30 June 2017.

### 1.1 Expenses

	2017 \$'000	2016 \$'000
<b>1.1A: Employee Benefits</b>		
Wages and salaries	15,825	16,021
Superannuation		
Defined contribution plans	1,571	1,585
Defined benefit plans	1,859	1,719
Leave and other entitlements	2,016	2,173
Separation and redundancies	-	136
<b>Total employee benefits</b>	<b>21,271</b>	<b>21,634</b>

#### Accounting Policy

Accounting policies for employee related expenses are contained in the People and Relationships section.

### 1.1B: Suppliers

#### Goods and services supplied or rendered

Cost of goods sold	1,543	956
Travel	552	559
IT services and communications	1,394	1,464
Property services	6,969	6,730
Professional services	1,201	846
Exhibitions and collection management	1,841	1,953
Staff support services	786	1,081
Promotions and consumables	2,553	1,607
<b>Total goods and services supplied or rendered</b>	<b>16,839</b>	<b>15,196</b>
Goods supplied	5,255	4,361
Services rendered	11,584	10,835
<b>Total goods and services supplied or rendered</b>	<b>16,839</b>	<b>15,196</b>

#### Other suppliers

Operating lease rentals	2,319	2,247
Workers compensation expenses	670	736
<b>Total other suppliers</b>	<b>2,989</b>	<b>2,983</b>
<b>Total suppliers</b>	<b>19,828</b>	<b>18,179</b>

#### Leasing commitments

The National Museum of Australia in its capacity as lessee has lease arrangements for office accommodation, warehouse facilities and motor vehicles. Accommodation and warehouse leases are subject to annual increases according to the terms of the lease agreement. Increases are based on movements in the Consumer Price Index or market reviews. Leases may be renewed up to five years at the Museum's discretion. Leases are expensed on a straight-line basis, representative of the pattern of benefits derived from the leased assets.

No contingent leases or purchase options exist for motor vehicle leases.

#### Commitments for minimum lease payments in relation to non-cancellable operating leases are payable as follows:

Within 1 year	2,720	987
Between 1 to 5 years	1,264	15
More than 5 years	-	-
<b>Total operating lease commitments</b>	<b>3,984</b>	<b>1,002</b>

#### Accounting Policy

The National Museum of Australia has only operating leases where lease payments are expensed on a straight-line basis, representative of the pattern of benefits derived from the leased assets.

## Financial Performance

### 1.2 Own-Source Revenue and gains

	2017	2016
	\$'000	\$'000

#### Own-Source Revenue

##### 1.2A: Sale of Goods and Rendering of Services

Sale of goods	3,125	1,863
Rendering of services	4,107	1,239
<b>Total sale of goods and rendering of services</b>	<b>7,232</b>	<b>3,102</b>

##### Accounting Policy

Revenue from the sale of goods is recognised when:

- the risks and rewards of ownership have been transferred to the buyer; and
- the entity retains no managerial involvement or effective control over the goods.

Revenue from rendering of services is recognised by reference to the stage of completion of contracts at the reporting date. The stage of completion is determined by reference to the services performed to date.

Receivables for goods and services, which have 30 day terms, are recognised at the nominal amounts due, less any impairment allowance. Collectability of debts is reviewed at the end of the reporting period. Allowances are made when collectability of the debt is no longer probable.

##### 1.2B: Interest

Deposits	1,275	1,421
<b>Total interest</b>	<b>1,275</b>	<b>1,421</b>

##### Accounting Policy

Interest revenue is recognised using the effective interest rate method.

##### 1.2C: Other Revenue

Donations	309	75
Sponsorships	148	79
Grants	1,044	1,132
<b>Total other revenue</b>	<b>1,501</b>	<b>1,286</b>

##### Accounting Policy

Cash received through sponsorship arrangements and donations is recognised as revenue on receipt.

Resources received free of charge through sponsorship arrangements are recognised as revenue when the resources are received, a fair value can be reliably determined and the Museum would have purchased the resources if they were not provided free of charge. Use of those resources is recognised as an expense.

Grants are assessed for revenue recognition in accordance with *AASB 118 Revenue* and *AASB 1004 Contributions*. Grants satisfying the criteria to be classified as reciprocal are recognised as revenue by reference to the requirements of the grant agreement. Grants not satisfying the criteria are recognised as revenue when cash is received.

#### Gains

##### 1.2D: Donated Assets

Donated assets	235	453
<b>Total other gains</b>	<b>235</b>	<b>453</b>

##### Accounting Policy

Contributions of assets at no cost of acquisition or for nominal consideration are recognised as gains at their fair value when the asset qualifies for recognition, unless received from another Government entity as a consequence of a restructuring of administrative arrangements.

##### 1.2E: Revenue from Government

Corporate Commonwealth entity payment item	39,375	40,819
<b>Total revenue from Government</b>	<b>39,375</b>	<b>40,819</b>

##### Accounting Policy

Funding received or receivable from the Department of Communications and the Arts is recognised as Revenue from Government by the Museum unless the funding is in the nature of an equity injection or a loan.

## Financial Position

This section analyses the National Museum of Australia's assets used to conduct its operations and the operating liabilities incurred as a result.

Employee related information is disclosed in the People and Relationships section.

### 2.1 Financial Assets

	2017	2016
	\$'000	\$'000
<b>2.1A: Cash and Cash Equivalents</b>		
Cash on hand or on deposit	900	1,766
<b>Total cash and cash equivalents</b>	<b>900</b>	<b>1,766</b>
<b>Accounting Policy</b>		
Cash is recognised at its nominal amount. Cash and cash equivalents include:		
a) cash on hand; and		
b) demand deposits in bank accounts with an original maturity of three months or less that are readily convertible to known amounts of cash and subject to insignificant risk of changes in value.		
<b>2.1B: Trade and Other Receivables</b>		
<b>Goods and services receivables</b>		
Goods and services	398	374
<b>Total goods and services receivables</b>	<b>398</b>	<b>374</b>
<b>Other receivables</b>		
Interest	665	475
GST receivable from the Australian Taxation Office	350	203
<b>Total other receivables</b>	<b>1,015</b>	<b>678</b>
<b>Total trade and other receivables (net)</b>	<b>1,413</b>	<b>1,052</b>

Credit terms for goods and services were within 30 days (2016: 30 days).

#### Accounting Policy

##### Loans and Receivables

Trade receivables, loans and other receivables that have fixed or determinable payments and that are not quoted in an active market are classified as 'loans and receivables'. Loans and receivables are measured at amortised cost using the effective interest method less impairment.

Receivables for goods and services, which have 30 day terms, are recognised at the nominal amounts due less any impairment allowance. Collectability of debts is reviewed at end of the reporting period. Allowances are made when collectability of the debt is no longer probable.

##### Held-to-Maturity Assets

Held-to-maturity assets are initially recognised at fair value and subsequently at amortised costs using the effective interest rate method.

##### Impairment of Financial Assets

Financial assets are assessed for impairment at the end of each reporting period.

Financial assets held at amortised cost - if there is objective evidence that an impairment loss has been incurred for loans and receivables or held-to-maturity investments held at amortised cost, the amount of the loss is measured as the difference between the asset's carrying amount and the present value of estimated future cash flows discounted at the asset's original effective interest rate. The carrying amount is reduced by way of an allowance account. The loss is recognised in the Statement of Comprehensive Income.

### Financial Risk Management

#### **Credit Risk**

The Museum is exposed to minimal credit risk as the majority of loans and receivables and held-to-maturity investments are cash deposits held with financial institutions. The maximum exposure to credit risk is the risk that arises from potential default of a trade debtor.

The Museum has no significant exposures to any concentrations of credit risk and has policies and procedures which outline investment of surplus cash and debt recovery techniques.

#### **Interest rate risk**

Interest rate risk refers to the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market interest rates. The Museum is exposed to interest rate risk primarily from held-to-maturity investments and manages this risk by analysing possible interest rate movements over the term of financial assets upon entering into the investment.

## Financial Position

### 2.2 Non-Financial Assets

#### 2.2A: Reconciliation of the Opening and Closing Balances of Property, Plant and Equipment and Intangibles

	Land \$'000	Buildings \$'000	Heritage and cultural <sup>1</sup> \$'000	Plant and equipment \$'000	Computer Software purchased \$'000	Other Intangibles \$'000	Total \$'000
<b>As at 1 July 2016</b>							
Gross book value	6,306	102,094	270,488	63,942	1,728	3,104	447,662
Accumulated depreciation, amortisation and impairment	-	(691)	-	(10,544)	(812)	(1,537)	(13,584)
<b>Total as at 1 July 2016</b>	<b>6,306</b>	<b>101,403</b>	<b>270,488</b>	<b>53,398</b>	<b>916</b>	<b>1,567</b>	<b>434,078</b>
Additions							
Purchase	-	8	2,952	8,517	578	-	12,055
Internally developed	-	-	-	-	-	308	308
Donation/Gift	-	-	235	-	-	-	235
Revaluations and impairments recognised in other comprehensive income	1,264	(4,048)	4,272	(107)	-	-	1,381
Depreciation and amortisation	-	(1,454)	(1,138)	(5,728)	(217)	(246)	(8,783)
Disposals							
Gross book value	-	-	-	(982)	-	-	(982)
Accumulated depreciation, amortisation and impairment	-	-	-	916	-	-	916
<b>Total as at 30 June 2017</b>	<b>7,570</b>	<b>95,909</b>	<b>276,809</b>	<b>56,014</b>	<b>1,277</b>	<b>1,629</b>	<b>439,208</b>
<b>Total as at 30 June 2017 represented by</b>							
Gross book value	7,570	95,909	276,809	56,014	2,306	3,412	442,020
Accumulated depreciation, amortisation and impairment	-	-	-	-	(1,029)	(1,783)	(2,812)
<b>Total as at 30 June 2017</b>	<b>7,570</b>	<b>95,909</b>	<b>276,809</b>	<b>56,014</b>	<b>1,277</b>	<b>1,629</b>	<b>439,208</b>

1. Land, buildings and other property, plant and equipment that meet the definition of a heritage and cultural item are disclosed in the heritage and cultural asset class.

#### Revaluations of non-financial assets

All revaluations were conducted in accordance with the revaluation policy stated on the following page. On 30 June 2017, independent valuers conducted revaluations for land, buildings and plant and equipment. A management valuation was conducted for heritage and cultural assets.

#### Contractual commitments for the acquisition of property, plant, equipment and intangible assets

The National Museum of Australia has contractual commitments for property, plant, equipment and intangibles of \$3,934,405. Commitments are primarily for the upgrade of public spaces, replacement of equipment and development of multimedia interactives.



## Financial Position

### Accounting Policy

#### Property, plant and equipment

Assets are recorded at cost on acquisition except as stated below. The cost of acquisition includes the fair value of assets transferred in exchange and liabilities undertaken. Financial assets are initially measured at their fair value plus transaction costs where appropriate.

Assets acquired at no cost, or for nominal consideration, are initially recognised as assets and income at their fair value at the date of acquisition.

#### Asset Recognition Threshold

Purchases of property, plant and equipment are recognised initially at cost in the statement of financial position, except for purchases costing less than \$2,000, which are expensed in the year of acquisition (other than where they form part of a group of similar items which are significant in total).

#### Revaluations

Following initial recognition at cost, property, plant and equipment are carried at fair value less subsequent accumulated depreciation and accumulated impairment losses. Valuations are conducted with sufficient frequency to ensure that the carrying amounts of assets do not differ materially from the assets' fair values as at the reporting date. The regularity of independent valuations depends upon the volatility of movements in market values for the relevant assets.

Revaluation adjustments are made on a class basis. Any revaluation increment is credited to equity under the heading of asset revaluation reserve except to the extent that it reverses a previous revaluation decrement of the same asset class that was previously recognised in the surplus/deficit. Revaluation decrements for a class of assets are recognised directly in the surplus/deficit except to the extent that they reverse a previous revaluation increment for that class.

Any accumulated depreciation as at the revaluation date is eliminated against the gross carrying amount of the asset and the asset restated to the revalued amount.

#### Depreciation

Depreciable property, plant and equipment assets are written-off to their estimated residual values over their estimated useful lives to the Museum using, in all cases, the straight-line method of depreciation.

Depreciation rates (useful lives), residual values and methods are reviewed at each reporting date and necessary adjustments are recognised in the current, or current and future reporting periods, as appropriate.

Depreciation rates applying to each class of depreciable asset are based on the following useful lives:

Buildings on freehold land	100 years
Leasehold improvements	Lease term
Plant and Equipment	4-100 years
Heritage and Cultural assets	50-5,000 years

#### Impairment

All assets were assessed for impairment at 30 June 2017. Where indications of impairment exist, the asset's recoverable amount is estimated and an impairment adjustment made if the asset's recoverable amount is less than its carrying amount.

The recoverable amount of an asset is the higher of its fair value less costs of disposal and its value in use. Value in use is the present value of the future cash flows expected to be derived from the asset. Where the future economic benefit of an asset is not primarily dependent on the asset's ability to generate future cash flows, and the asset would be replaced if the entity were deprived of the asset, its value in use is taken to be its depreciated replacement cost.

#### Derecognition

An item of property, plant and equipment is derecognised upon disposal or when no further future economic benefits are expected from its use or disposal.

#### Heritage and Cultural Assets

The Museum collects, manages and displays heritage and cultural assets of Australian history. The collection is held in trust for the nation. A key objective of the Museum is preservation of the collection. Details in relation to the Museum's curatorial and preservation policies are posted on the Museum's website at:

[www.nma.gov.au/about\\_us/ips/policies/collection\\_care\\_and\\_preservation\\_policy](http://www.nma.gov.au/about_us/ips/policies/collection_care_and_preservation_policy).

## Financial Position

### Accounting Judgements and Estimates

The fair value of land has been taken to be the market value as assessed by an independent valuer every three years.

The fair value of buildings, leasehold improvements and other property, plant and equipment has been taken to be the depreciated replacement cost as assessed by independent valuers every three years.

The fair value of heritage and cultural assets is based on market observations. The Museum's collections are diverse with many objects being iconic with limited markets for comparison. The Museum has made significant estimates in measuring the impact of providence to the value of collection objects. A sampling methodology is adopted for valuation with a sample of objects selected from each collection category. Values for the sample are determined by reference to art, antiques and collectable markets and an average value applied to the entire collection category. Independent valuations are conducted every three years by a valuer on the approved list of valuers for the Cultural Gift Program administered by the Ministry for the Arts. In the years between valuations, advice is received from the valuer of estimated movements in markets that may impact the value of the collections. A management revaluation occurs when there is evidence of a significant variation to prices.

### Accounting Policy

#### Intangibles

The National Museum of Australia's intangibles comprise internally developed multimedia applications for internal use. These assets are carried at cost less accumulated amortisation and accumulated impairment losses.

Software is amortised on a straight-line basis over its anticipated useful life. The useful lives of the Museum's software are four to eight years (2015: 4 to 8 years).

All software assets were assessed for indications of impairment as at 30 June 2017.

### Fair Value Measurement

#### Accounting Policy

The Museum procures valuation services from independent valuers. The valuers provide written assurance to the Museum that the valuation is in compliance with AASB 13.

The significant unobservable input used in the fair value measurement of the Museum's land is the adjustment made to sales evidence to reflect the difference between unrestricted crown leasehold land and assets held by the Public Sector which may be affected due to political, social and economic restraints because it is in a public use zone or considered an iconic property that would be difficult to sell.

The significant unobservable inputs used in the fair value measurement of the Museum's buildings, leasehold improvements and other property, plant and equipment are relevant industry indices. Significant increases (decreases) of the indices would result in a significantly higher (lower) fair value measurement.

The significant unobservable inputs used in the fair value measurement of the Museum's heritage and cultural assets are private sales of similar artwork, antiques and collectables and professional appraisals of similar items, taking into account the provenance of particular items held by the Museum.

Significant increases (decreases) in any of these inputs in isolation would result in a significantly higher (lower) fair value measurement.

## Financial Position

### 2.3 Payables

	2017	2016
	\$'000	\$'000

#### **2.3A: Suppliers**

Trade creditors and accruals	2,233	1,486
Operating lease rentals	6	23
<b>Total suppliers</b>	<b>2,239</b>	<b>1,509</b>

Settlement is usually made within 30 days.

#### **Accounting Policy**

##### **Financial liabilities**

Financial liabilities are initially recognised at fair value and subsequently at amortised cost. Financial liabilities are recognised and derecognised upon 'trade date'.

##### **Liquidity Risk**

Liquidity risk is the risk that the National Museum of Australia will not be able to meet its obligations as they fall due.

The Museum's financial liabilities are trade and other creditors. The exposure to liquidity risk is based on the probability that the Museum will encounter difficulty in meeting its obligations associated with financial liabilities. This risk is minimal due to appropriation funding and continuous monitoring of cash flows.

#### **2.3B: Other Payables**

Salaries and wages	272	164
Prepayments received/unearned income	55	228
<b>Total other payables</b>	<b>353</b>	<b>405</b>

## People and Relationships

This section describes a range of employment and post employment benefits provided to our people and our relationships with other key people.

### 4.1 Employee Provisions

	2017 \$'000	2016 \$'000
<b>4.1A: Employee Provisions</b>		
Leave	6,568	6,329
<b>Total employee provisions</b>	<b>6,568</b>	<b>6,329</b>

#### Accounting policy

Liabilities for short-term employee benefits and termination benefits expected within twelve months of the end of reporting period are measured at their nominal amounts.

Other long-term employee benefits are measured as the net total of the present value of the defined benefit obligation at the end of the reporting period.

#### *Leave*

The liability for employee benefits includes provision for annual leave and long service leave.

The leave liabilities are calculated on the basis of employees' remuneration at the estimated salary rates that will be applied at the time the leave is taken, including the Museum's employer superannuation contribution rates, to the extent that the leave is likely to be taken during service rather than paid out on termination.

The liability for long service leave has been determined by reference to the short hand method as set out in Resource Management Guide 125, Commonwealth Entities Financial Statement Guide.

#### *Superannuation*

The Museum's staff are members of the Commonwealth Superannuation Scheme (CSS), the Public Sector Superannuation Scheme (PSS), the PSS accumulation plan (PSSap), or other superannuation funds held outside the Australian Government.

The CSS and PSS are defined benefit schemes for the Australian Government. The PSSap is a defined contribution scheme.

The liability for defined benefits is recognised in the financial statements of the Australian Government and is settled by the Australian Government in due course. This liability is reported in the Department of Finance's administered schedules and notes.

The Museum makes employer contributions to the employees' defined benefit superannuation scheme at rates determined by an actuary to be sufficient to meet the current cost to the Government. The Museum accounts for the contributions as if they were contributions to defined contribution plans.

The liability for superannuation recognised as at 30 June represents outstanding contributions.

## People and Relationships

### 4.2 Key Management Personnel Remuneration

Key management personnel are those persons having authority and responsibility for planning, directing and controlling the activities of the Museum, directly or indirectly. The Museum has determined the key management personnel to be Council members, the Director, Deputy Directors, the Chief Operating Officer and the Associate Director. Key management personnel remuneration is reported in the table below:

	2017 \$'000	2016 \$'000
Short-term employee benefits	1,249	1,036
Post-employment benefits	182	123
Other long-term employee benefits	127	130
Termination benefits	-	-
<b>Total key management personnel remuneration expenses<sup>1</sup></b>	<b>1,558</b>	<b>1,289</b>

The total number of key management personnel included in the above table are senior management personnel five (2016: five) and part-time Council members seven (2016: ten).

1. The above key management personnel remuneration excludes the remuneration and other benefits of the Portfolio Minister. The Portfolio Minister's remuneration and other benefits are set by the Remuneration Tribunal and are not paid by the entity.

### 4.3 Related Party Disclosures

#### Related party relationships:

The Museum is an Australian Government controlled entity. Related parties to the National Museum of Australia are the Key Management Personnel reported at 4.2, the Portfolio Minister and other Australian Government entities.

#### Transactions with related parties:

Given the breadth of Government activities, related parties may transact with the government sector in the same capacity as ordinary citizens. Such transactions include refund of taxation, superannuation payments, receipt of grants and provision of general Museum services. These transactions have not been separately disclosed.



## Other information

### 6.1 Assets Held in the National Museum of Australia Fund

#### 6.1A: Assets Held in Trust

The National Museum of Australia Fund is set up under section 34 of the *National Museum of Australia Act 1980*, for the receipt of gifts and bequests (otherwise than on trust) of monies, or monies received from the disposal of property given, devised, bequeathed or assigned to the Museum. These monies are recognised as revenue and expenses in the Statement of Comprehensive Income.

	2017 \$'000	2016 \$'000
<b>As at 1 July</b>	<b>330</b>	255
Receipts	<b>309</b>	75
Payments	<b>(330)</b>	-
<b>Total as at 30 June</b>	<b>309</b>	330

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## Part five: Appendices



Veteran Indigenous rights campaigner Ray Peckham, NPY Women's Council CEO Andrea Mason and Professor John Maynard contribute to the Defining Moments 1967 referendum panel discussion, 24 May 2017.



## Contact points

The National Museum of Australia operates from several Canberra locations:

- Lawson Crescent, Acton (main complex, administration and annexe)
- 45–47 Grimwade Street, Mitchell (storage)
- Unit 1, 92–94 Gladstone Street, Fyshwick (storage)
- 9–13 and 90 Vicars Street, Mitchell (office and repositories)
- 8 McEacharn Place, Mitchell (repository)

### General correspondence

General correspondence to the Museum should be addressed to:

- The Director
- National Museum of Australia
- GPO Box 1901 Canberra ACT 2601
- Facsimile: 1300 765 587
- Email: [information@nma.gov.au](mailto:information@nma.gov.au)
- Web: [nma.gov.au/about\\_us/contact\\_us](http://nma.gov.au/about_us/contact_us)

### Client Service Charter

- [nma.gov.au/about\\_us/ips](http://nma.gov.au/about_us/ips)
- Telephone: (02) 6208 5006
- Email: [yourcomments@nma.gov.au](mailto:yourcomments@nma.gov.au)

### Freedom of information (FOI) applications and initial contact points

The Director; Deputy Directors; Chief Operating Officer; Associate Director; Manager, Governance; and Manager, Legal Services, are the authorised decision-makers under the FOI Act. Enquiries or applications under the FOI Act may be made in writing or by telephone to:

- FOI Contact Officer
- National Museum of Australia
- GPO Box 1901 Canberra ACT 2601
- Telephone: (02) 6208 5131
- Email: [foi@nma.gov.au](mailto:foi@nma.gov.au)

Information about making an FOI request can also be found on the Museum's website at [nma.gov.au/about\\_us/ips/foi](http://nma.gov.au/about_us/ips/foi)

### Enquiries

- Telephone: (02) 6208 5000 (Freecall 1800 026 132)
- Corporate sponsorship and donations: (02) 6208 5040
- Donations to the collection: (02) 6208 5019
- Finance: (02) 6208 5369
- Library: (02) 6208 5112
- Media and public relations: (02) 6208 5338
- Objects in the collection: (02) 6208 5019

## Compliance index

The index below shows compliance with the requirements specified in the *Public Governance Performance and Accountability Rule 2014*, Subdivision B – Annual report for corporate Commonwealth entities.

REQUIREMENT	REFERENCE	PART
Annual performance statements	PGPA Rule 16F	Part 2
Approval by accountable authority	PGPA Rule 17BB	Chair's letter of transmittal
Standard of presentation	PGPA Rule 17BC	All
Plain English and clear design	PGPA Rule 17BD	All
Enabling legislation	PGPA Rule 17BE, paragraph (a)	Part 2 – Introduction
Functions and purposes	PGPA Rule 17BE paragraph (b)	Part 3 – Legislation
Responsible minister	PGPA Rule 17BE paragraph (c)	Part 3 – Governance
Ministerial directions and other statutory requirements	PGPA Rule 17BE paragraph (d)	Part 3
Government policy orders	PGPA Rule 17BE paragraph (e)	Part 3
Noncompliance	PGPA Rule 17BE paragraph (f)	Part 3
Annual performance statements	PGPA Rule 17BE paragraph (g)	Part 2
Noncompliance – finance law	PGPA Rule 17BE paragraphs (h) and (i)	Part 3
Members of the accountable authority	PGPA Rule 17BE paragraph (j)	Part 3 – The Museum's Council
Outline of organisational structure	PGPA Rule 17BE paragraph (k)	Part 3
Location of major activities and facilities	PGPA Rule 17BE paragraph (l)	Part 5
Statement on governance	PGPA Rule 17BE paragraph (m)	Part 3
Related entity transactions	PGPA Rule 17BE paragraphs (n) and (o)	Part 3
Key activities and changes affecting the authority	PGPA Rule 17BE paragraph (p)	Part 3
Judicial decisions and reviews by outside bodies	PGPA Rule 17BE paragraph (q)	Part 3
External reports on the entity	PGPA Rule 17BE paragraph (r)	Part 3
Indemnities and insurance premiums for officers	PGPA Rule 17BE paragraph (t)	Part 3
Index of annual report requirements	PGPA Rule 17BE paragraph (u)	Part 5



The index below shows compliance with Commonwealth statutory requirements for annual reporting which apply to the Museum:

STATUTORY REQUIREMENT	REFERENCE	PART
Work Health and Safety	Schedule 2, Part 4 of the <i>Work Health and Safety Act 2011</i>	Part 3
Environmental performance and environmentally sustainable development	Section 516A of the <i>Environmental Protection and Biodiversity Conservation Act 1999</i>	Part 3
Advertising and market research expenditure	Section 311A of the <i>Commonwealth Electoral Act 1918</i>	Part 3

The index below shows compliance with information requirements specified in Museum policy documents which require information to be published in the Museum's annual report:

POLICY REQUIREMENT	REFERENCE	PART
Reconciliation Action Plan progress	Reconciliation Action Plan 2016–17	Part 3
Donor recognition	Donor Recognition Policy	Part 3
Acknowledgement of corporate partners	Partner and Sponsorship Policy	Part 3
Implementation and observance of Indigenous Australian Art Charter of Principles for Publicly Funded Collecting Institutions	Indigenous Australian Art Charter of Principles for Publicly Funded Collecting Institutions, Part 2.5	Part 3
Client Service Charter	Client Service Charter	Part 3

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