

**national museum of australia**  
**17–18 annual report**



**National Museum  
of Australia  
17–18 Annual Report  
and Audited Financial  
Statements**

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Australian Government

Department of Communications and the Arts



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Cover image: *Kungkarangkalpa: Seven Sisters*, by Tjungkara Ken, Yaritji Young, Maringka Tunkin, Freda Brady and Sandra Ken, Tjala Arts, featured in the *Songlines* exhibition, 2017. Image ©The artists/Copyright Agency 2018.

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## Chair's letter of transmittal

Senator the Hon Mitch Fifield  
Minister for Communications and the Arts  
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 ending 30 June 2018.

The Council acknowledges the National Museum's achievements over 2017–18 and its continued progress against the Strategic Plan 2014–18. Council believes the National Museum has had an exceptional year.

This year the Museum received its largest single donation, of \$1.5 million, from Gandel Philanthropy, the charitable fund established by prominent philanthropists John Gandel AC and Pauline Gandel. The funding will be used to support the delivery of the Defining Moments Digital Classroom, an innovative digital history program to be made available in schools across Australia. The Gandels' support has been recognised in the renaming of the Museum's Main Hall to the Gandel Atrium. The significant donation from Gandel Philanthropy is in addition to the generous support received from other donors and corporate partners. Council is delighted that our overall donor and sponsorship program is continuing to grow each year.

The Museum's diverse program of special exhibitions at its public site at Acton featured Aboriginal and Torres Strait Islander stories in *Songlines: Tracking the Seven Sisters*, *Evolution: Torres Strait Masks*, *A Change Is Gonna Come* and *Midawarr/Harvest: The Art of Mulku Wirrpanda and John Wolseley*. There were two exhibitions this year developed in collaboration with Australian and overseas institutions: *The Art of Science: Baudin's Voyagers 1800–1804* and *'So That You Might Know Each Other': Faith and Culture in Islam*. These exhibitions were complemented by a strong domestic touring program and a substantial international program. The Museum also continued to deliver high-quality educational public programming designed to reflect the various exhibitions' themes, audience interests and the needs of school groups.

The highlight of this year's exhibition program was, without doubt, *Songlines: Tracking the Seven Sisters*. *Songlines* was a truly groundbreaking exhibition, bringing foundational Indigenous narratives to a wider audience in an accessible and dynamic way. The exhibition's tremendous reception and impact culminated in its receiving the award for most

outstanding exhibition at the Museums and Galleries National Awards in June 2018. The National Museum's executive team and Indigenous Reference Group both deserve credit for this remarkable exhibition.

The Museum's delivery of the Cultural and Corporate Shared Services Centre (CCSSC), for which funding was received in the 2017 Budget, has gone from strength to strength. Through the CCSSC, the Museum is now providing shared corporate and business services functions to other collecting and similar-sized institutions such as the Museum of Australian Democracy, the National Portrait Gallery and the Australian Institute of Aboriginal and Torres Strait Islander Studies.

The 2018 Budget saw the announcement of additional funding for the Museum, to the value of \$6.6 million, from 2017–18 to 2019–20. This Cultural Connections funding will support the Encounters Fellowships program for Indigenous cultural workers. It will allow the Museum to undertake important work, including assisting cultural workers — especially those from remote areas — to build their professional capacity. The funding will also deliver an exhibition to mark the 250th anniversary of HMB *Endeavour's* voyage along the east coast of Australia that will represent the perspectives of both Indigenous and non-Indigenous Australians.

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 annual report has been prepared in conformity with the requirements for annual reports for corporate Commonwealth entities. Council resolved on 11 September 2018 to accept this report as being a fair and accurate representation of the Museum's performance during the 2017–18 financial year.

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. On behalf of all members of Council, I commend the Director, Dr Mathew Trinca, and all staff on the Museum's outstanding performance in 2017–18.



**Mr David Jones**  
Chair of Council  
September 2018

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**Part one:  
Executive  
summary**



Terri Janke, Tamina Pitt and Taryn Saunders admire the stunning circular painting *Kungkarangkalpa: Seven Sisters*, by Tjungkara Ken, Yariŋi Young, Maringka Tunkin, Freda Brady and Sandra Ken, in the *Songlines* exhibition, 2017.

## Director’s review of operations

It has been an extremely busy and successful year for the National Museum, which has solidified its reputation as a leading cultural institution — a museum that challenges, empowers and innovates. An ambitious schedule of exhibitions, events and programs brought Australian stories to the nation and to the world.

This year saw the Museum stage the award-winning Indigenous-led exhibition *Songlines: Tracking the Seven Sisters*, collaborate with museums across the world to bring the best in international exhibitions to Australia, and receive its largest ever donation from a single philanthropic donor to support the development of new digital education products and reinvigoration of the Acton site.

A highlight has been the redevelopment of the Museum’s Main Hall, which in May 2018 was renamed the Gandel Atrium, thanks to the generosity of prominent Australian philanthropists John Gandel AC and Pauline Gandel. As a result of the Gandels’ commitment and vision, the Gandel Atrium has been reimagined with striking displays of new objects, a contemporary aerial sculpture, *Bogong Moth*, by acclaimed Victorian-based Indigenous artist Reko Rennie, and an interactive display showcasing the Museum’s headline Defining Moments in Australian History project.

The Gandels, through Gandel Philanthropy, have donated \$1.5 million to support a range of activities, including the Defining Moments Digital Classroom initiative, which will take Australian history into classrooms nationwide. These activities illustrate the Museum’s commitment to work with the private and philanthropic sectors to grow our brand and expand outreach using innovative funding and delivery models. The digital classroom extends the Museum’s Defining Moments in Australian History project, first launched in 2014, a wide-ranging program that examines events, people and places of significance to all Australians. In addition to identifying key historical events and promulgating them through the Museum’s website and online channels, the popular Defining Moments panel discussions have continued this year, hosted at the Museum and broadcast to a national audience on the ABC’s *Big Ideas* radio program.

The Museum grew its historical collection by securing several items that have captured the public imagination. In January, the now iconic *Love Wheels* bicycle was donated by then Prime Minister Malcolm Turnbull and Ms Lucy Turnbull AO. The decorated bicycle was left outside

the Turnbulls’ Sydney home during the recent marriage equality postal vote campaign. This powerful symbol of the ‘Yes’ campaign was created by yarn bomber Eloise Murphy, aka ‘Treble Maker’. The Hon Mr Turnbull, Ms Turnbull and Ms Murphy spoke about *Love Wheels* at a media event held at the Museum on 25 January 2018. The bicycle was displayed in the Gandel Atrium for a week before featuring in the Museum’s Xplore space in an exhibition celebrating the 40th anniversary of the Sydney Gay and Lesbian Mardi Gras.

The Museum also acquired one of the last vehicles to roll off the Holden production line before the Elizabeth factory in Adelaide closed on 20 October 2017, marking the end of Australian-made car manufacturing. The Museum welcomed the car into its collection in January 2018, where it joined other historically significant Holdens, such as the 1946 Holden Prototype No. 1, and Essington Lewis’s 1949 48-215 model Holden, believed to be the first Holden sold commercially. Another newly acquired vehicle, a Repco BT23A-1 racing car, drew enormous visitor interest when temporarily displayed in the Gandel Atrium. Designed, built and driven by three-time Formula One world champion Sir Jack Brabham it is a significant artefact in the history of motor racing in Australia.

Exhibitions are always a big part of the Museum’s mission, and the program for this year was once again exemplary. The award-winning *Songlines: Tracking the Seven Sisters* was truly innovative in both its creation and its presentation, emerging from an Australian Research Council project initiated by Aboriginal elders wanting to share their ancient creation stories and preserve them for future generations. The exhibition recorded 98,855 visits, making it the Museum’s most successful Indigenous exhibition. Its immersive approach and interactive digital experiences were recognised at the annual Museums and Galleries National Awards, with the Museum receiving the prestigious Best in Show award for most outstanding exhibition of the year (which the Museum also won in 2016 for *Encounters: Revealing Stories of Aboriginal and Torres Strait Islander Objects from the British Museum*). The positive feedback and public acclaim for *Songlines* has cemented the Museum’s reputation as a place where Aboriginal and Torres Strait Islander people can share their stories in a trusted, compelling and creative way.

The Museum’s collaborative approach to exhibition development was further demonstrated in other successful exhibition partnerships with national and international cultural institutions. These included exhibitions at the Museum’s main building in Canberra as well as its domestic and international touring program, which continues to grow from strength to strength.

*‘So That You Might Know Each Other’: Faith and Culture in Islam* was produced in partnership with the Sharjah Museums Authority and the Vatican *Anima Mundi* Museum. This beautiful exhibition brought together more than 100 objects from collections held in the Vatican, the Emirate of Sharjah and Australia to give audiences a glimpse into the lives and cultures of Islamic communities across Africa, the Middle East, Asia and Australia. The exhibition was complemented by an extensive range of public programs, including the Faith and Culture lecture series developed in collaboration with local Islamic communities.

Another notable collaboration resulted in *The Art of Science: Baudin’s Voyagers 1800–1804*, an exhibition developed through a partnership with museums across Australia and the Museum of Natural History, Le Havre, France. This exhibition featured early European illustrations of Australian animals and marine life, as well as striking portraits of Aboriginal people, rare documents and hand-drawn maps from Nicolas Baudin’s expedition to Australia.

The Museum was privileged to host *Lustre: Pearl & Australia* in the First Australians Focus Gallery. The exhibition was developed by the Western Australian Museum in partnership with Nyamba Buru Yawuru, Broome’s Yawuru Aboriginal Corporation, and in close consultation with senior Yawuru, Karajarri, Bardi, Jawi and Malaya elders. The exhibition wove together Aboriginal, Asian and European histories of pearling in Saltwater Country to reveal insights into one of the nation’s oldest and grittiest industries. Guests at the launch were invited to the Garden of Australian Dreams to watch performances by dancers and singers from Bardi, Karajarri and Yawuru groups.

Exhibitions that travelled to venues around Australia this year included *Evolution: Torres Strait Masks* (in partnership with the Gab Titui Cultural Centre), *Australian of the Year Awards 2018* (a collaboration with the National Australia Day Council) and *Happy Birthday Play School! Celebrating 50 Years* (produced with the assistance of the Australian Broadcasting Corporation). Following on from last year’s tour of *One Road: Aboriginal Art from Australia’s Deserts* to Japan, the Museum secured several venues in China for its spectacular *Old Masters: Australia’s Great Bark Artists* exhibition. The exhibition opened at the National Museum of China in Beijing in July 2018, with more venues to follow.

Collaborations extend beyond exhibitions, and the Museum entered into two new partnerships with the South Australian and Western Australian museums to develop joint programming, collaborative exhibition development, and other opportunities to share resources. The Museum intends to extend this approach

through a series of similar partnerships with other key institutions around the nation and internationally.

The Museum has unveiled its new Master Plan, which articulates an inspired vision for the 21st century and beyond — a national museum at the crossroads of material and digital realms, embracing both. The Museum’s Master Plan to 2030 envisages an institution at the core of the emerging knowledge economy, showcasing its collection alongside the country’s most compelling and creative digital assets and experiences. The ambition is to double the Museum’s size and expand its range of public experiences through the redevelopment of its permanent galleries, extension of its programs and exhibitions, and further development of its site at Acton Peninsula.

Delivery of the Master Plan is already underway, with the major gallery redevelopment program progressing at pace. The Museum commenced redevelopment of its Forecourt in May 2018, reshaping and reinvigorating the building’s outdoor entry spaces. The transformed Forecourt will be an immersive sensory representation of the Australian landscape. At the heart of the space will be a physical ‘Welcome to country’ from Canberra’s local host nations. Words of welcome, spelt out in languages from across the globe, will sit near the main doors of the Museum and greet guests as they enter the Gandel Atrium, where their own journey will unfold.

Museum staff have also begun design work for the Discovery Centre, scheduled to open in 2021. Part of the Museum’s Discovery@NMA program, the Discovery Centre will stimulate imagination and curiosity by empowering young people to engage with the rich and diverse stories of Australia in new ways through play-based and hands-on experiences. It will be a place for visitors to share, make and shape stories, and develop their sense of belonging. During the year, the Museum consulted extensively on the design and purpose of the Discovery Centre, to ensure that it will provide an exciting and enriching experience for children visiting the Museum.

The Museum’s commitment to the use of digital technologies and compelling media experiences to tell the nation’s stories was demonstrated by the year’s virtual reality programming. More than 25,000 people enjoyed two new virtual reality experiences, the Emmy-award-winning *Collisions* by filmmaker and artist Lynette Wallworth, and *Space Descent*, narrated by astronaut Tim Peake. A huge drawcard to the *Songlines* exhibition was the state-of-the-art digital dome, which recreated a significant rock art site within its curved surfaces.

The Museum remains committed to its research program, with a strong focus in 2017–18 on repatriation. In May 2018, the Museum co-hosted the Long Journey Home: The Repatriation of Indigenous Remains across

the Frontiers of Asia and the Pacific symposium, with the Australian National University's School of Culture, History and Language; College of Asia and the Pacific; and the National Centre for Indigenous Studies. The symposium brought together Indigenous people involved in repatriation efforts here and overseas to share their experiences and knowledge. Discussions also continued with the Ainu people of Japan, the Ainu Cultural Museum and Hokkaido University about the return of a set of remains from the Museum.

Significantly, 2017 was the year the remains of the 42,000-year-old man publicly known as 'Mungo Man' were able to be returned to traditional owners. On 15 November, the New South Wales Office of Environment and Heritage coordinated the return of the remains to the Willandra Repatriation Traditional Owners Committee, comprised of traditional owners of the Willandra region, the Mutthi Mutthi, Paakantyi and Ngaympaa peoples. The remains were formally repatriated with an apology from the Australian National University in 2015, and custodianship was temporarily transferred to the Museum so the community could prepare for their return. The small and private handover ceremony took place at the Museum, presided over by the local host nations, with custodianship of the remains, as well as 104 other ancestral remains, transferred to the community for return to country. Following the ceremony, the remains journeyed back to Mungo National Park where a 'Welcome to country' and repatriation ceremony were held.

The Museum received funding in the 2017 Budget, through the Public Service Modernisation Fund, of \$8.9 million over three financial years to establish a Cultural and Corporate Shared Services Centre (CCSSC). Over the course of the year, the Museum has seen growth in the number of agencies procuring services from this initiative, a testament both to the industry need for a tailored service for small cultural institutions, and to the quality of services on offer. The CCSSC enables cultural institutions to deliver on their great work by supporting their operational activities, allowing them to give greater focus to their core business of creating engaging and varied cultural programs and collections.

A key focus of the Museum's work this year was continuing to improve digital accessibility to the Museum's collections. The Museum delivered a number of projects to support public access to its collections over the course of 2017–18, including further work on the Collections Online and the Collections Digitisation projects. The Museum also achieved its target for increasing the collections available online through Collection Explorer, the front-end web program

through which visitors can access information about the Museum's collections, reaching 55 per cent of collections available during the reporting period.

As our membership and donation programs continue to grow, we are looking at new ways to further engage with our active community of Museum Friends. The support and feedback offered by our Friends members drives the Museum to keep challenging and reinventing itself and ensuring it provides a refreshing and vibrant experience for all visitors.

The Museum's achievements over the past year are a testament to the dedication, care and creativity of its staff and volunteers. The delivery of award-winning exhibitions, innovations in technology and efficiency, and major redevelopment milestones reflect the hard work and ambition of Museum staff to make Australian stories come alive. The continued contribution of its team of volunteers to the Museum's endeavours cannot be underestimated. I would like to take this opportunity to thank all staff and volunteers for their commitment and continued enthusiasm for their work.

In just a few short years the Museum will celebrate its 20th anniversary of the opening of the Acton Peninsula site. Over the past two decades, the Museum has established itself as a leader within the Australian cultural sector, thanks to its focus on excellence and innovation. To better support its vision and new strategic priorities, this year the Museum undertook a review of its organisational structure. The outcomes of the review, and the subsequent organisational restructure, will allow the Museum to better realise its ambitions and to deliver on its new priorities in a financially sustainable way.

The Museum appreciates the unwavering encouragement of its Council, and in particular of the Chair, David Jones. The guidance and commitment of Council and its committees to the work of the Museum have been a crucial factor in its success. I would also like to express my gratitude to the Minister for Communications and the Arts, Senator the Hon Mitch Fifield, and his office, for their continued support, as well as that of our colleagues in the Department of Communications and the Arts.



**Dr Mathew Trinca**  
Director, National Museum of Australia  
September 2018



Kumpaya Girgirba of Martumili Artists conducts a workshop in the *Songlines* 'Arts hub'.

## 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 2017–18 are:

**Take the lead:** The Museum takes the lead role in researching, documenting and expressing the nation's history. We are committed to organisational excellence, and innovative and contemporary approaches that draw public attention to our work.

**Cherish our stories:** The Museum's collection is a rich resource for explaining the forces that have formed modern Australia. We affirm the value and diversity of the nation's history and experience through our work as storytellers and custodians.

**Listen and act:** The Museum puts audiences and visitors at the centre of all its work. We commit to ongoing 'two-way' engagement with communities of interest outside our walls, and value their role, expertise and interest in our success.

**See us first:** The Museum's creative form and stunning lakeside site make it a 'must see' Canberra destination. We invest in our contemporary architecture and creative exhibitions and programs to deliver unique, distinctive experiences for our visitors.

**Work smarter:** A creative culture that seeks to exploit future opportunities requires efficient organisations and processes. We are focused on maximising the potential of our people, assets and financial resources to deliver the best possible outcomes.

### History

Although it is one of Australia's newest 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 history and culture
- 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 surplus of \$2.128 million (budgeted deficit \$1.199 million). The budgeted deficit relates to the unfunded depreciation of heritage and cultural assets. Total income for 2017–18 was \$53.157 million (budgeted \$48.158 million) while total expenses were \$51.029 million (budgeted \$49.357 million).

Revenue from government was \$43.044 million (budgeted \$41.444 million) and revenue from other sources amounted to \$10.113 million (budgeted \$6.714 million). This includes gains from donated assets valued at \$0.226 million. Revenue from

non-government sources decreased by \$0.121 million compared with 2016–17. This is due to decreased revenue from special exhibitions compared with the previous year.

Total expenses were \$1.048 million more than the previous year. This was due to increased employee expenses for development of the Cultural and Corporate Shared Services Centre.

The Museum received an equity injection of \$1.921 million to fund collection development and acquisitions.

Cash as at 30 June 2018 totalled \$2.416 million (30 June 2017: \$0.900 million), and investments totalled \$34.000 million (30 June 2017: \$40.000 million).

### Financial summary 2017–18

|                             | BUDGETED  | ACTUAL    |
|-----------------------------|-----------|-----------|
| Expenses                    | \$49.357m | \$51.029m |
| Departmental appropriations | \$41.444m | \$43.044m |
| Income from other sources   | \$6.714m  | \$10.113m |

### Program summary

The National Museum of Australia's annual report is prepared in accordance with the *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 2017–18
- the Museum's Corporate Plan 2017–18.

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, 2017–18)

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

#### Objectives

Over the course of the next four years, the National Museum of Australia will:

- take a lead role in researching, documenting and expressing the nation's history, and embrace innovative and contemporary approaches to draw public attention to the Museum's work
- develop, manage and preserve the Museum's collections, diversify the nation's history and bring it to life through storytelling and custodianship
- build audiences and communities of interest through strong education, public and membership programs
- continue the strong visitor growth that the Museum has experienced by delivering innovative exhibitions that drive visitation nationally and internationally
- undertake major redevelopment works of open spaces and permanent galleries.

#### 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.

#### Deliverables

During 2017–18 the Museum:

- displayed the critically acclaimed, Indigenous-led *Songlines: Tracking the Seven Sisters* exhibition, the most successful Indigenous exhibition mounted by the Museum, and recognised by the Museums and Galleries National Awards as the outstanding exhibition of the year, winning the prestigious Best in Show award



- delivered an innovative program of temporary and travelling exhibitions including *Midawarr/Harvest: The Art of Mulku Wirrpanda and John Wolseley*; *'So That You Might Know Each Other': Faith and Culture in Islam*; *The Art of Science: Baudin's Voyagers 1800–1804*; *Evolution: Torres Strait Masks*; *A Change Is Gonna Come*; and *Towers of Tomorrow: LEGO Bricks*
- acquired key objects for its collections including one of the last Holdens manufactured in Australia, the *Love Wheels* crochet-covered bicycle associated with the marriage equality postal vote campaign, and Sir Jack Brabham's prototype racing car
- continued to strengthen its own-source revenue, including funding sourced through philanthropic and sponsorship arrangements, notably receiving a generous contribution from John Gandel AC and Pauline Gandel through their philanthropic foundation, Gandel Philanthropy
- progressed its ambitious program of gallery redevelopment, completing a major refurbishment of the Gandel Atrium, starting design work on the Life in Australia and Discovery Centre projects and commencing redevelopment works in the Museum's Forecourt
- launched new interactive and multimedia experiences for visitors, and exceeded its target for engagements with online audiences via its website and social media channels
- introduced the Emmy-award winning *Collisions* and *Space Descent* virtual reality experiences to 25,930 people
- continued its popular panel discussions associated with the Defining Moments in Australian History project
- extended access throughout Australian and overseas to the National Historical Collection through key partnerships with national and international cultural institutions, including the Western Australian Museum, the South Australian Museum, and the National Museum of China
- supported the Australian Government's cultural diplomacy initiatives via graphic panel displays delivered at 17 Australian diplomatic posts and other venues throughout the world, in association with the Department of Foreign Affairs and Trade
- delivered facilitated face-to-face and digital education programs linked to the Australian Curriculum to 38,607 students and professional development sessions for 485 teachers
- welcomed 251,504 people to a diverse range of public programs
- played a leading role in repatriation projects including the return of the ancestral remains known as 'Mungo Man' to the Willandra Repatriation Traditional Owners Committee
- expanded the reach of the Cultural and Corporate Shared Services Centre (CCSSC) by bringing on board the National Portrait Gallery and the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS). The CCSSC provides corporate support tailored to the needs of partner agencies and enables them to focus their resources on delivering core cultural business priorities.

The Museum's performance statements for 2017–18 are set out in full in Part Two of this annual report.



The July 2017 Discovery Space program drew a creative response to the *Freewheeling: Cycling in Australia* exhibition.

## Part two: Performance reports



The *Songlines* exhibition featured the video installation *Always Walking Country: Parnngurr Yarrkalpa* (2013), created by filmmaker Lynette Wallworth and Martu artists, in collaboration with Anohni, Peter Brundle and Liam Egan.

## 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 2017–18 portfolio responsibility for the Museum sat within the Department of Communications and the Arts.

The Australian Government's Portfolio Budget Statements (PBS) for 2017–18 and the Museum's Corporate Plan 2017–18 set out how the Museum's performance will be measured and assessed in achieving the Museum's purposes in 2017–18 (the reporting period). The Museum developed and published the Corporate Plan 2017–18 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 Museum brings 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:

- developing, preserving, digitising and exhibiting a significant national collection
- taking a leadership role in research and scholarship
- engaging and providing access for audiences nationally and internationally
- delivering innovative programs.

### Strategic priorities

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

**Take the lead:** The Museum takes the lead role in researching, documenting and expressing the nation's history. We are committed to organisational excellence, and innovative and contemporary approaches that draw public attention to our work.

**Cherish our stories:** The Museum's collection is a rich resource for explaining the forces that have formed modern Australia. We affirm the value and diversity of the nation's history and experience through our work as storytellers and custodians.

**Listen and act:** The Museum puts audiences and visitors at the centre of all its work. We commit to ongoing 'two-way' engagement with communities of interest outside our walls, and value their role, expertise and interest in our success.

**See us first:** The Museum's creative form and stunning lakeside site make it a 'must see' Canberra destination. We invest in our contemporary architecture and creative exhibitions and programs to deliver unique, distinctive experiences for our visitors.

**Work smarter:** A creative culture that seeks to exploit future opportunities requires efficient organisations and processes. We are focused on maximising the potential of our people, assets and financial resources to deliver the best possible outcomes.

## 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   | 2017–18 TARGETS  | 2017–18 ACTUAL   |                  |
|--|--|------------------|------------------|
| Bring the stories of Australia to life through innovative exhibitions and programs.                          | <b>Total visitor engagements</b>   | <b>3,028,250</b> | <b>3,956,322</b> |
| Develop, manage and preserve the National Historical Collection and enable access through online engagement. | • Permanent exhibitions  | 455,000          | 532,314          |
| Establish meaningful and long-lived local, national and international partnerships.                          | • Special exhibitions  | 233,000          | 204,182          |
| Create participatory programs to build relationships and engage with audiences.                              | • Travelling exhibitions   | 220,000          | 520,016          |
| Deliver an active research and scholarship program that underpins the Museum's programs.                     | • Online experiences   | 1,900,000        | 2,336,084        |
|  | • Education programs   | 92,000           | 87,743           |
|  | • Public programs  | 112,000          | 251,504          |
|  | • Events and functions   | 16,250           | 24,479           |
|  | % of the total collection stored in accordance with appropriate museum standards | 80%              | 82%              |
|  | Number of acquisitions made in the reporting period                              | 650              | 390              |
|  | % of the total collection available to the public online                         | 51%              | 55%              |

### Corporate plan targets

The Corporate Plan 2017–18 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 2017–18 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  | MEASURE   |
|---|---|
| Deliver integrated programming in association with public programs, major exhibitions and research.   | Conduct evaluations of all major exhibition and public programs for the reporting period. |
| WHAT WE ACHIEVED  |   |
| The critically acclaimed <i>Songlines: Tracking the Seven Sisters</i> was celebrated for its innovative and immersive exhibition and programming. |   |
| More than 5000 people celebrated Australia Day with the Museum, with activities themed around two major Indigenous exhibitions.                   |   |
| The series of popular panel discussions associated with the Defining Moments in Australian History project continued.                             |   |
| All major exhibitions and public programs were evaluated during the reporting period.   |   |

### Analysis

The Museum delivered a wide range of events and programs throughout 2017–18, including festival days, discussion panels, symposia, lecture series, talks, performances and workshops. The Museum strives to create an inclusive range of programming that engages with the issues of the day and brings Australian history into the present. Some of the year's highlights are described below. See also pp. 29–30 for programming associated with the Defining Moments in Australian History project.

#### Programming associated with major exhibitions

##### *Songlines: Tracking the Seven Sisters*

*Songlines: Tracking the Seven Sisters* was an acclaimed Aboriginal-led exhibition that took visitors on a journey along the epic Seven Sisters Dreaming tracks, through art, Indigenous voices and innovative multimedia and other immersive displays. More than 9000 people participated in associated public programs, including curator- and host-led talks, the 'Songlines under the stars' film event, and the 'Backstory' lecture series delivered by artists, historians and curators involved in the development of the show.

A feature of the exhibition was the 'Arts hub', which re-created one of the many Aboriginal-owned art centres dotted across the Central and Western deserts of Australia. Art centres often function as the cultural, economic and creative heart of remote communities. Visitors were invited to imagine themselves inside a remote community art centre. Many of the artworks in the 'Arts hub' were available for purchase. The space also acted as a venue for art workshops, which were conducted throughout the duration of the exhibition by Martumili Artists, Maruku Arts, Warakurna Artists and Tjanpi Desert Weavers.

### ‘So That You Might Know Each Other’: Faith and Culture in Islam

The exhibition ‘So That You Might Know Each Other’: *Faith and Culture in Islam* opened on 20 April 2018. The theme of the exhibition, which included collections from the Vatican *Anima Mundi* Museum, the Sharjah Museums Authority and Australian museums, was a celebration of Islamic cultures across the world, and this cross-cultural celebration carried into the associated public programs for the exhibition. These included a night festival, artist workshops, film screening and an ‘Ask me anything’ program. There was an associated lecture series entitled ‘Faith and Culture’, which included a talk on Islamic textiles by Christina Sumner OAM, former curator at the Powerhouse Museum; and a talk inspired by the exhibition title, which is taken from a verse of the Holy Qur’an, by Muhammed Aksu and Dylan Esteban of the Bluestar Intercultural festival.

### The last Holden

In conjunction with Holden Australia, a media event was held on 24 January to mark the end of car manufacturing in Australia and to acknowledge the donation to the Museum of one of the last vehicles to roll off the Holden production line before the Elizabeth factory in Adelaide closed on 20 October 2017. The Holden Calais joins other historically significant Holdens in the Museum’s collection such as the 1946 Holden Prototype No. 1, and the car that once belonged to prominent industrialist Essington Lewis, believed to be the first Holden sold commercially in Australia. Holden Chairman And Managing Director, Mark Bernhard, said the 2017 Commodore Calais donated to the Museum ‘celebrates the Holden manufacturing journey and the special place Commodore holds in the hearts of many Australians’.

### Love Wheels

The Museum held a media event on 25 January 2018, at which then Prime Minister Malcolm Turnbull and Lucy Turnbull AO personally handed *Love Wheels*, a crochet-covered bicycle, to the Museum. *Love Wheels* was left outside the Turnbulls’ Sydney home during the historic marriage equality postal vote campaign. This powerful symbol of the ‘Yes’ campaign was created by yarn bomber Eloise Murphy, aka ‘Treble Maker’, who spoke about *Love Wheels* at the media event. The bicycle was displayed in the Gandel Atrium before going on longer term display in the Museum’s Xplore space in an exhibition celebrating the 40th anniversary of the Sydney Gay and Lesbian Mardi Gras.

### Australia Day

The Museum’s 2018 Australia Day festivities comprised a daytime family festival and a live music event in the evening, drawing more than 5000 visitors to the Museum site. The program of events was themed around the two exhibitions on display at the time, *Songlines: Tracking the Seven Sisters* and *Midawarr/Harvest: The Art of Mulkuṅ Wirrpanda and John Wolseley*. More than 2300 visitors took part in programmed activities, which included musical and storytelling performances by Wiradjuri Echoes. Creative activities for all age groups enabled visitors to explore the themes and visual delights of *Midawarr/Harvest*, including drawing native plants and seeds donated by the National Botanic Gardens. After the daytime events concluded, the Museum offered a program of live outdoor music with young Australian musicians performing in the lakeside Amphitheatre. About 1200 people remained at the lake’s edge to watch the Australia Day fireworks display.

### Evaluation

The Museum continues to conduct detailed evaluation of its major exhibitions and programs. During 2017–18, exhibition closure reports evaluated the Museum’s major exhibition of the previous year, *A History of the World in 100 Objects from the British Museum*, and the major exhibition of 2017–18, *Songlines: Tracking the Seven Sisters*. Work has also progressed on detailed closure reports for *Midawarr/Harvest* and *The Art of Science*. These reports include visitor evaluation data gathered through surveys and interviews, and feedback from the host team.

### Prepare the Museum for a world that is ‘living digitally’

| OUR TARGETS  | MEASURES  |
|--|---|
| Deliver online experiences.                              | 1.9 million online experiences.   |
| Develop new digital interactives or multimedia products. | Three new digital interactives or multimedia products.  |
| Implement Digital Strategy 2016–2020.                    | Delivery of Year 2 objectives.  |
| WHAT WE ACHIEVED   |   |
|  | The Museum engaged with audiences across Australia and the world through social media and live-streaming and digital programs. Across its various platforms, the Museum exceeded 2.3 million engagements with its online audiences. |
|  | The Museum launched eight new interactive and multimedia experiences for visitors in 2017–18.   |
|  | The Museum continued to implement the Digital Strategy 2016–2020.   |

### Analysis

In addition to enhancing the experiences of visitors to the Museum in Canberra through innovative multimedia and digital apps, the Museum connects to audiences via its website, social media and other virtual platforms, bringing Australian stories to the world.

### Online participation and engagement

Across its various platforms, the Museum exceeded 2.3 million engagements with online audiences. Over social media, the Museum exceeded its targets for connecting to online communities, with its posts reaching 62,241 Facebook followers (5.3 per cent above target) and 38,272 Twitter followers (4.8 per cent above target).

The Museum’s website remains the largest conduit for visitors to experience the Museum’s exhibitions, objects and stories, receiving 2.34 million total visits this year, 11 per cent more than 2016–17. The number of unique page views was 14 per cent higher than the previous year, with 5.64 million recorded. Visitation to the Defining Moments in Australian History site more than doubled, attracting 18 per cent of the total traffic (over 760,000 views). The Museum produced online content for the exhibitions *Songlines: Tracking the Seven Sisters*; *Midawarr/Harvest: The Art of Mulkuṅ Wirrpanda and John Wolseley*; ‘So That You Might Know Each Other’: *Faith and Culture in Islam*; *Towers of Tomorrow: LEGO Bricks* and *The Art of Science: Baudin’s Voyagers 1800–1804*.

The Exhibitions section of the Museum’s website provides content-rich pages created for all major exhibitions, and attracted 20 per cent of the main website’s page views (over 861,000). The most popular website exhibition page was *Songlines: Tracking the Seven Sisters* (179,000 page views during its display period).

### New interactive or multimedia experiences for visitors

The Museum delivered eight new onsite digital experiences for visitors in 2017–18:

- a dramatic interactive wall in the Gandel Atrium featuring key historic events identified in the Defining Moments in Australian History program
- more than 25,000 people enjoyed two new virtual reality experiences: the Emmy-award-winning *Collisions* by filmmaker and artist Lynette Wallworth, and *Space Descent*, narrated by British astronaut Tim Peake
- three interactives developed for the *Songlines* exhibition: the immersive Dome experience re-creating the Walinynga rock art site, and a two-part digital interactive detailing the rock art at Walinynga and the creation of *tjanpi* (grass) figures, which are

available as website interactives. The Museum won the Museums Australasia Multimedia and Publication Design award for the best program website (level B) for *Songlines: Tracking the Seven Sisters* interactives.

- the *Songlines* audio journey app, which was downloaded onto 8012 private devices (with a further 5106 loan devices being hired for the purpose), for a total of 73,741 sessions
- the *Art of Science at the NMA* app, which brought to life some of the creatures depicted in the artworks of *The Art of Science: Baudin’s Voyagers 1800–1804* exhibition
- digital object labels developed and installed, with nearly 200,000 page views since their introduction in October 2017.

Work also commenced in 2017–18 on onsite digital experiences for delivery in the next financial year, including audio tours tailored for adults and children visiting the *Rome: City and Empire* exhibition.

### Digital education programs

A total of 4299 engagements with the Museum occurred through its digital education programs, which included video conferences with students, virtual tours of the Museum using laptops or mobile devices, and a special Facebook Live event held in conjunction with the Melbourne Museum, reuniting Phar Lap’s heart and body (in a virtual sense) to celebrate International Museums Day. The success of this event (2800 engagements) means it will become a regular part of digital programming for 2018–19. With the generous support of Gandel Philanthropy, work started this year on the Defining Moments Digital Classroom project, a comprehensive and accessible education platform aligned to the national curriculum, that will allow students to explore Australian history through in-school interactive tools and platforms.

### Digital Strategy

The Digital Strategy 2016–2020 establishes a broad five-year goal of using the Museum’s collections and content to engage Australians in defining their own identity. This year, the Museum continued to enhance its digital offerings, with a focus on two major projects: the Website Redevelopment and the Collections Online projects. The Collections Online project included enhancements to the Collection Explorer interface, the release of around 20,000 images under a Creative Commons licence or for use under the Public Domain, and the development of an application programming interface (API), all enhancing public access to and reuse of the collection. The Website Redevelopment project will deliver a new corporate website in October 2018, with much of the specification and development work occurring this year.

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

| OUR TARGET   | MEASURE  |
|--|--|
| Participate in collaborative research or development projects, including Australian Research Council partnerships. | Key milestones during the reporting period achieved. |
| WHAT WE ACHIEVED   |  |
| The Museum continued to participate in seven Australian Research Council (ARC) projects.                           |  |

### Analysis

Museum researchers continue to seek out partnerships, and be sought after as valued participants, in research projects with cultural sector and tertiary institutions. The results of these projects have been successfully applied to ongoing exhibitions and programs, such as the major exhibition *Songlines: Tracking the Seven Sisters*, one of several key outputs of the 'Alive with the Dreaming! Songlines of the Western Desert' ARC project (2011–15).

#### Collaborative research projects

Museum staff participated in seven ARC projects during 2017–18:

#### 'Return, reconcile, renew: Understanding the history, effects and opportunities of repatriation and building an evidence base for the future', 2013–16; renewed as a LIEF grant until 2018–19

(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)

This project analyses the historical context of repatriation over the past 40 years, revealing and exploring rich Indigenous histories, the effects of repatriation, and increased understanding of the current and future role of repatriation in community development. The project's data archive continues to be used to forge new ground in the Indigenous development of protocols for the digital archiving of, and online access to, information of high cultural sensitivity, through the 'Restoring dignity' project.

#### 'Restoring dignity: Networked knowledge for repatriation communities', 2017–19

(Australian National University, Humboldt University, Association on American Indian Affairs, Department for Communications 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, and Australian Institute of Aboriginal and Torres Strait Islander Studies)

Bringing together shared research, resources and networks, this project aims to create a digital facility to preserve and make accessible a critical and extensive record of repatriation information worldwide within an Indigenous data-governance framework.

#### 'The relational museum and its objects', 2015–19

(Australian National University, British Museum, and Museum of the Riverina)

This project aims to develop and trial approaches that facilitate community access to and engagements with collections and objects that have been historically dispersed across museums. In doing so, the project seeks to contribute a new theory around the 'relational museum', and contemporary museum practice in Australia.

#### 'DomeLab: An ultra-high resolution experimental fulldome', 2015–20

(University of New South Wales, University of Western Sydney, RMIT University, University of Canberra, University of Western Australia, University of Tasmania, City University of Hong Kong, Museum of Victoria, Australian National Maritime Museum, Walter and Eliza Hall Institute of Medical Research, AARNet Pty Ltd, and Intersect Australia Ltd)

The DomeLab project pilots the first ultra-high resolution experimental fulldome in Australia and is the technology that underpinned the Dome experience in the *Songlines* exhibition. It is a unique, low-cost display system with innovative aesthetics and content delivery. The project explores three themes at the forefront of new museology: interactive media, future museology, and experimental and digital humanities.

#### 'Understanding Australia in the age of humans: Localising the Anthropocene', 2016–18

(University of Sydney, Australian National University, and University of New South Wales)

By examining the role museums can play in making sense of Australia's experiences during a period of rapid planetary change and global destruction, this project moves away from an abstract understanding of these issues, to use 'things' — like objects, performances, stories and art — to make real the local dimensions of the idea of the Anthropocene.

#### 'A new theory of Aboriginal Art', 2015–18

(University of Wollongong)

This project aims to re-evaluate Aboriginal art practices from the contemporary art perspective of relational art and transculturalism. It looks to revive an industry that, while well established, currently lacks ideas to take full advantage of the global art world economy. Oral history interviews recorded with remote and urban Aboriginal communities for the project will be archived as a research collection, and make a significant contribution to a radio documentary/podcast for *Earshot* on ABC Radio National.

#### 'Heritage of the air', 2017–20

(Airservices Australia, Airways Museum & Civil Aviation Historical Society, SFO Museum, University of Canberra, University of New South Wales, University of Sydney, and Australian National University)

Civil aviation has transformed Australian society over the past 100 years, and the focus of this project is on investigating the people, rather than the planes, to tell the broader story of Australian communities and aviation, including Indigenous people and communities. The story will be told through heritage archives and institutional collections to produce exhibitions, accessible digital collections, and publications.

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

| OUR TARGETS   | MEASURES   |
|---|--|
| Key partnerships in place to support the Museum's programs.   | All agreed deliverables during the reporting period are met.                   |
| Implement the International Strategy 2017–2021.   | Progress exhibition exchange in partnership with the National Museum of China. |
| Implement the Tourism Development Strategy 2017–2021.   | Deliver Year 1 objectives.   |
| WHAT WE ACHIEVED  |  |
| The Museum continued to deliver outcomes and share benefits and exchanges with a number of national and international organisations during 2017–18.   |  |
| The first phase of the partnership with the National Museum of China, the development of the bilingual <i>Old Masters</i> exhibition, was a focus of activity during the year, while graphic panel displays based on Museum exhibitions were exhibited in 17 countries and reached an audience of more than 36,000. |  |
| Commenced development of new tourism products.  |  |

## Analysis

### Key partnerships

The Museum initiated and continued a number of important partnerships during the year, collaborating on exhibitions, undertaking joint research in common areas of interest, and facilitating knowledge sharing. In addition to the ARC projects and sponsorship partnerships reported elsewhere in this report, in 2017–18 the Museum partnered with:

- the Vatican *Anima Mundi* Museum and the Sharjah Museums Authority: a partnership to create the 'So That You Might Know Each Other': *Faith and Culture in Islam* exhibition
- the National Australia Day Council: an MoU to develop and tour the *Australian of the Year* exhibition
- the National Museum of China: an MoU for exhibition and staff exchanges
- Papua New Guinea National Museum and Art Gallery: an MoU with the Museum, the National Gallery of Australia and the Australian War Memorial to support capacity building
- the South Australian Maritime Museum, the Queen Victoria Museum and Art Gallery, the Tasmanian Museum and Art Gallery, the Australian National Maritime Museum and the Western Australian Museum: tour of *The Art of Science: Baudin's Voyagers 1800–1804* exhibition
- the Australian National University: collaborative research projects and master planning (see pp. 22–23, 35)
- Monash University: contribution to the video series *Australian Journey: The Story of a Nation in 12 Objects*
- the Department of Foreign Affairs and Trade (DFAT) and Princess Cruises: graphic panel displays
- Gab Titui Cultural Centre: the *Evolution: Torres Strait Masks* exhibition
- the German–Australian Repatriation Research Network (see p. 29)
- the British Museum: an MoU for the delivery of three major exhibitions: *Encounters: Revealing Stories of Aboriginal and Torres Strait Islander Objects from the British Museum* (2015–16), *A History of the World in 100 Objects from the British Museum* (2016–17), and *Rome: City and Empire* (opens on 21 September 2018)
- the Singapore National Heritage Board: the 1942 Battle for Singapore Anniversary seminar held in October 2017
- South Australian Museum: tour *Yidaki: Didjeridu and the Sound of Australia* to Japan in 2018
- The Canberra Writers Festival: partner, venue and support
- DFAT Diplomatic Academy: program delivery

- Ainu Association, Japan: development of the Ainu National Museum
- Australian National University National Centre for Indigenous Studies: to develop a 'Return, reconcile, renew' repatriation network
- Western Australian Museum: an MoU covering the Emerging Curators initiative and future collaboration
- the Royal Flying Doctor Service: a collaboration for collections and content development
- Hokkaido University, Japan: an international research project
- Australian Antarctic Division of the Department of the Environment and Energy: an MoU for development of the Australian Antarctic Heritage Collection project (AAHCP).

#### International strategy

##### **Old Masters: Australia's Great Bark Artists**

Negotiations continue with venues across China for the *Old Masters: Australia's Great Bark Artists* exhibition tour. Activity for the delivery of the exhibition to the first venue, the National Museum of China, gathered pace during the year and culminated in the exhibition opening in Beijing on 3 July 2018.

##### **Travelling graphic panel displays**

In partnership with the Department of Foreign Affairs and Trade, the Museum developed tailored graphic panel displays for local fabrication and display at embassies, missions and other venues throughout the world via Australian diplomatic posts. This year the displays were seen in 17 countries by more than 36,000 people (see p. 26).

#### Tourism Development Strategy

##### **New products**

The Museum commenced development of new products and itineraries, including an immersive Indigenous experience for visitors, wholesale ticketing for products, and services and tours to be released to an online market. In addition, the Museum provided cultural awareness training to front-of-house staff to cater to the needs of Chinese tourists and has incorporated Chinese labels into the digital object labels installed in the Gandel Atrium.

##### **Reaching new markets**

The Museum supports the key goal of ACT Government organisation Visit Canberra to increase interstate tourism to the territory. The Museum's marketing targets the key markets outlined by Visit Canberra in their *One Good Thing after Another* strategic document, including regional New South Wales, Sydney, Melbourne and Singapore.

Marketing activities conducted by the Museum in 2017–18 included hosting tours for the Italian World Cup team, journalists and tourism industry personnel;

selling tickets through accommodation partners; maintaining a presence during the annual Floriade festival; and an installation at the Canberra and Region Visitors' Centre over the life of the *Songlines: Tracking the Seven Sisters* exhibition. The Museum hosted the September meeting of the National Capital Attractions Association (NCAA).

## Strategic priority 2: Cherish our stories

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

| OUR TARGETS  | MEASURES                                  |
|--|---|
| Visitation to permanent exhibitions.   | 455,000 visits to permanent exhibitions.  |
| Visitation to special exhibitions.   | 233,000 visits to special exhibitions.    |
| Visitation to travelling exhibitions.  | 220,000 visits to travelling exhibitions. |
| WHAT WE ACHIEVED   |   |
| Annual visitation to permanent exhibitions, including the permanent displays in the Gandel Atrium, was 532,314.  |   |
| The Museum displayed 13 special exhibitions at its Acton site during 2017–18, with total visitation of 204,182.  |   |
| The Museum toured five travelling exhibitions nationally, with total visitation of 520,016.  |   |
| The Museum exhibited its three international travelling graphic-panel displays in 17 countries, with an estimated 36,021 people viewing the exhibitions. |   |

#### Analysis

The permanent, temporary and touring exhibitions mounted by the Museum this year brought the stories of Australia to life for national and international audiences.

##### **Permanent galleries**

The Museum's refurbished Gandel Atrium now serves as a striking introductory gallery for visitors to the Museum (see p. 33). Of the 532,314 visits to the Gandel Atrium, 443,112 extended through to the Museum's other permanent galleries.

##### **Special exhibitions at the National Museum, Canberra**

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

This exhibition, in which the Museum is a partner, featured original artworks from the collection of the Museum of Natural History, Le Havre, of Australian animals and marine life, as well as striking portraits of Aboriginal people, rare documents and hand-drawn maps from Nicolas Baudin's artists Charles-Alexandre Lesueur and Nicolas-Martin Petit

during the 1800–04 voyage to the Southern Hemisphere of the *Géographe* and *Naturaliste*. The exhibition first opened at the South Australian Maritime Museum, Adelaide, in June 2016, and toured four national venues before arriving in Canberra. It was on show from 30 March to 24 June 2018 and attracted 27,684 visits.

##### **Australian of the Year Awards 2018**

This annual exhibition, developed by the Museum in collaboration with the National Australia Day Council, was on display at the Museum from 5 December 2017 until 18 February 2018. It featured objects chosen by the Australian of the Year finalists from each state. Due to its location in the Gandel Atrium, separate visitor statistics were not recorded for this exhibition while it was on display at the Museum.

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

This exhibition opened in the First Australians Focus Gallery on 24 May 2017 and closed on 28 January 2018. The title was inspired by the 1964 civil rights song of the same name, and the exhibition explored the ongoing struggle to achieve equal rights for Aboriginal and Torres Strait Islander people through significant events such as the 1967 referendum and the 1992 Mabo decision, and other remarkable stories of resistance and resilience. 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 on display in the First Australians Focus Gallery from 19 May 2017 to 23 July 2017, *Evolution* celebrated 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. Visitation numbers for this exhibition are included in the permanent gallery visitation figures for the First Australians gallery.

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

First developed in 2014, this exhibition explored 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 closed on 9 July 2017. During 2017–18, *Freewheeling* attracted 7885 visits.

##### **kanalaritja: An Unbroken String**

The Tasmanian Museum and Art Gallery touring exhibition *kanalaritja: An Unbroken String* celebrated the unique practice of Tasmanian Aboriginal shell stringing. On display were stunning shell necklaces created in the 1800s, alongside necklaces from acclaimed makers of today and a new wave of stringers who learnt the tradition at cultural renewal workshops.

It was on show at the Museum from 10 August to 3 October 2017. Visitation numbers for this exhibition are included in the permanent gallery visitation figures for the First Australians gallery.

##### **Lustre: Pearling & Australia**

On display in the First Australians Focus Gallery from 23 February to 22 July 2018, *Lustre: Pearling & Australia* was developed by the Western Australian Museum in partnership with Nyamba Buru Yawuru, Broome's Yawuru Aboriginal Corporation, in close consultation with senior Yawuru, Karajarri, Bardi, Jawi and Malaya elders. The exhibition explored northern Australia's unique pearling tradition and wove together Aboriginal, Asian and European histories of pearling in Saltwater Country, to reveal insights into one of Australia's oldest and grittiest industries. Visitation numbers for this exhibition are included in the permanent gallery visitation figures for the First Australians gallery.

##### **Midawarr/Harvest: The Art of Mulkuḿ Wirrpanda and John Wolseley**

Stunning artworks depicting the plants of north-east Arnhem Land, by Yolḿu elder Mulkuḿ Wirrpanda and landscape painter John Wolseley, featured in this exhibition. On display were 60 bark paintings and memorial poles by Mulkuḿ, showcasing intricately detailed Yolḿu plants, and complemented by a panoramic scroll painting of a floodplain by Wolseley. *Midawarr/Harvest* was on show from 17 November 2017 to 19 February 2018 and attracted 17,641 visits.

##### **Songlines: Tracking the Seven Sisters**

*Songlines* took visitors on a journey across the Australian desert in an Aboriginal-led exhibition about the epic Seven Sisters Dreaming. It included stunning artworks created especially for the exhibition, a state-of-the-art digital dome and a vibrant art centre. *Songlines* attracted the third highest visitation ever to a Museum exhibition, attracting 98,855 visits during its display from 15 September 2017 to 28 February 2018, including visits by 1174 school children. In June, the exhibition was recognised by the Museums and Galleries National Awards as the outstanding exhibition of the year, winning the prestigious Best in Show award. This exhibition was on display between 15 September 2017 and 28 February 2018.

##### **'So That You Might Know Each Other': Faith and Culture in Islam**

This exhibition featured collections of Islamic objects from the Vatican *Anima Mundi* Museum, the Sharjah Museums Authority and Australian Institutions. It was a celebration of Muslim people across the world, their daily lives, traditions and spirituality. The eclectic range of objects included musical instruments, armour, precious manuscripts, ceramics, jewellery and sacred

embroidered textiles. It was on show at the National Museum of Australia from 20 April to 22 July 2018, and attracted 25,439 visits.

#### **Towers of Tomorrow with LEGO® Bricks**

A travelling exhibition from Sydney Living Museums, *Towers of Tomorrow* featured 20 skyscraper models constructed by the Southern Hemisphere's only certified LEGO professional, Australian Ryan McNaught. Visitors were able to create their own towers with more than 200,000 loose bricks in the hands-on construction area. The exhibition was on show at the Museum from 28 July to 8 October 2017, during which it was visited 26,678 times.

#### **Exhibitions in the Xplore gallery**

The Xplore gallery, a new space for boutique 'pop-up' exhibitions, hosted two short-term displays. *Jack Wherra, Master Carver and Storyteller* showcased the work of Kimberley artist Jack Wherra. Fifteen intricately carved boab nuts were displayed resting on individual mounts hand-sewn by the Museum's conservators. The Museum also collaborated with the Centre for Digital Humanities Research at the Australian National University to photograph four of the boab nuts in 3-D for an interactive display in the exhibition. The exhibition was on show from 30 November 2017 to 28 February 2018.

*Towards Equality: From Mardi Gras to Marriage* celebrated the 40th anniversary of the Sydney Gay and Lesbian Mardi Gras. The exhibition featured *Love Wheels*, the rainbow crocheted 'yarn bombed' bicycle made by Eloise Murphy, aka 'Treble Maker', during the 2017 marriage equality postal vote campaign (see also p. 20). The exhibition was on show from 2 March to 8 August 2018.

Visitation numbers for Xplore gallery exhibitions are included in the permanent gallery visitation figures.

#### **National travelling exhibitions**

The Museum toured the following travelling exhibitions nationally during 2017–18:

- *Happy Birthday Play School! Celebrating 50 Years*: 61,091 visits (2017–18); 101,274 total visitation
- *Warakurna: All the Stories Got into Our Minds and Eyes*: 12,922 visits (2017–18); 104,193 total visitation
- *Evolution: Torres Strait Masks*: 31,409 visits
- *Australian of the Year Awards 2018*: 114,433 visits
- *The Art of Science: Baudin's Voyagers 1800–1804*: 52,981 visits, in a partnership with other institutions.

#### **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 wider audiences.

#### **Governor Lachlan Macquarie**

This exhibition on the legacy of Governor Lachlan Macquarie is a collaboration between the Museum and Macquarie Group Limited. Since opening in 2014, the exhibition has remained on display in an exhibition space on the ground floor of the Macquarie Group's Sydney headquarters in Martin Place. It has been visited 93,293 times, including 38,235 visits during 2017–18.

#### **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. More than 208,945 airport visitors are estimated to have been reached by this display.

#### **International travelling exhibitions**

The Museum toured the following travelling exhibitions internationally during 2017–18:

#### **Travelling graphic-panel displays**

In partnership with the Department of Foreign Affairs and Trade, the Museum regularly tours three graphic-panel displays inspired by Museum exhibitions and made available for local display via Australian diplomatic posts throughout the world. In 2017–18 the graphic panel displays were:

- *Yiwarra Kujju: The Canning Stock Route*
- *Old Masters: Australia's Great Bark Artists*
- *Evolution: Torres Strait Masks*.

Graphic-panel displays were exhibited in 17 countries including Samoa, Italy, Jordan, Chile, Spain, Indonesia, Trinidad and Tobago, Mongolia, Papua New Guinea, Argentina and Vietnam. The displays reached a total audience of over 36,000.

In partnership with Princess Cruise Lines Ltd, the Museum toured a graphic-panel display based on the Defining Moments in Australian History project for installation on five Princess Cruise liners in the Asia-Pacific region.

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

| OUR TARGETS  | MEASURES  |
|--|---|
| Implement the Legacy Collection Project Plan to reduce accessioning backlog.   | Legacy Collection Project Plan: Year 1 milestones met.          |
| Acquire significant objects for inclusion in the National Historical Collection  | A maximum of 650 new collection acquisitions.                   |
| 80% of the National Historical Collection stored in accordance with appropriate museum standards.  | Improve storage and access facilities for two functional areas. |
| WHAT WE ACHIEVED   |   |
| The Legacy Collection project to reduce accessioning backlog is ahead of target, with 3165 (target of 2500) objects accessioned in the reporting period.   |   |
| The Museum acquired 390 objects for the National Historical Collection.  |   |
| The Museum continued to place the highest priority on maintaining a safe, secure and accessible collection, with 82% of the National Historical Collection stored in accordance with appropriate Museum standards. |   |
| Works were carried out to improve the storage facilities at two of the Museum's sites.   |   |

#### **Analysis**

The National Historical Collection is the Museum's core collection, comprising more than 230,000 objects. The Museum's collecting activities are guided by its Collections Development Plan and its Collections Development Framework, which provide a structure and process for identifying, assessing and prioritising material to be collected. This year the Museum continued to maintain its storage facilities, with a number of critical improvements to its Mitchell premises.

#### **Accessioning the collection**

Accessioning is the process that formally registers an object into the Museum's permanent collection. During the year, the Museum accessioned 3165 objects, ahead of its target of 2500 objects.

#### **New acquisitions**

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

#### **Sir Jack Brabham's prototype racing car**

This 1967 BT23A-1 Repco V8 prototype was the last car both constructed and driven by three-time Formula One world champion Jack Brabham. It is one of only three extant V8 Formula One Repco Brabham cars and is a significant artefact of the history of motor racing in Australia.

#### **Romper Stomper boots and The Silver Brumby costume**

Although a New Zealander by birth, actor Russell Crowe has lived most of his life in Australia and has played an integral role in the Australian film industry over the past 30 years. This collection relates to two of his most celebrated Australian films: a pair of maroon leather Doc Marten boots worn for the lead character in *Romper Stomper*, and a pair of pants and full-length coat worn in *The Silver Brumby*.

#### **The Magic Pudding puppets and props**

These puppets were made by Christine Barker and Michael Fitzgerald between 1970 and 1988 for the Marionette Theatre of Australia. They include the characters Albert the Magic Pudding, Barnacle Bill, Possum and others from a marionette show based on Norman Lindsay's iconic children's story, *The Magic Pudding*. The Marionette Theatre of Australia was founded by Peter Scriven in 1965.

#### **Cartes de visite album**

This is a rare, intact, mid-19th-century British colonial official's album of photographs which contains images of Australian Aboriginal people and themes as well as of Indigenous peoples from other British colonies. The album was compiled by naval surgeon Dr Alexander Rattray RN (1830–1906) during his travels in Australia, New Zealand and South Africa, from 1866 to 1868. Of particular significance are photographs of Aboriginal people from New South Wales and Queensland, including some taken by missionary William Kennett at Somerset mission on Cape York.

#### **Digging for Gold, 1880**

This historically significant painting by Edwin Roper Loftus Stocqueler depicts everyday life on the Victorian diggings. It also represents the damage caused to plants, animals and soils by mining activities on the goldfields, and evidence of the entrepreneurship and hardship experienced by 19th-century artists.

#### **Landscape with Ghost Gums, Kangaroo and Dog, 1935**

This small watercolour painting on a beanwood panel is signed by Otto Pareroultja, one of the founders of the style associated with the Aboriginal painters working at the Hermannsburg mission in Central Australia. This painting is a significant early example of Pareroultja's work and provides context for later examples of his art also held by the Museum. After Albert Namatjira, Pareroultja and his two brothers were the best-known Hermannsburg artists during the 1950s and 1960s.

#### **Council approvals**

The Museum's Council formally approves the inclusion of objects into the National Historical Collection. This year the Council approved 94 collections, comprising about 4000 individual objects. The collections approved by Council included legacy collections and recent acquisitions, among them artworks and objects acquired during the development of the *Songlines* exhibition.

**Improvements to the Museum’s storage facilities**

Storage and conservation of the National Historical Collection is a continuing challenge for the Museum. At any time, about three per cent of the collection is on display or on loan. The remainder is stored in repositories in Mitchell, an industrial suburb on Canberra’s northern outskirts.

In January 2015, the Museum released its Strategic Property Plan (SPP), which identifies issues, risks and recommendations concerning the Museum’s leased property portfolio used for the ongoing storage and conservation management needs of the Museum.

In 2017–18 several improvements to the Museum’s storage facilities at 90 Vicars Street and 9–13 Vicars Street, Mitchell, were completed (in consultation with the property owners), including:

- at 90 Vicars Street, construction of a new large technology workshop and garage space to provide a controlled environment for detailed mechanical and hot works tasks, and building of a new chemical storage shed
- at 9–13 Vicars Street, installation of a new automatic entry gate, and carrying out of maintenance and small building works within the ethnographic store.

The electronic access control systems for both sites were upgraded to ensure strict access controls are monitored and audited.

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

| OUR TARGETS  | MEASURES   |
|--|--|
| Undertake scholarly research and provide subject-matter expertise to a range of Museum projects and activities.  | Research Centre Plan 2016–18: Year 2 milestones met.                         |
| Lead or participate in collaborative research projects that support the core themes of the Research Centre.  | Three partnerships in place that support core themes of the Research Centre. |
| WHAT WE ACHIEVED   |  |
| In its second year, the Research Centre Plan 2016–18 continued to support research activities, including contributions to talks, conferences and symposiums and the strengthening of international research partnerships with universities and museums in Japan and Germany. |  |
| The Museum participated in seven Australian Research Council (ARC) grants with partner organisations during the year (see p. 22).  |  |

**Analysis**

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

**The 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.

**International symposium**

The Museum co-hosted an international repatriation symposium, *The Long Journey Home: The Repatriation of Indigenous Remains across the Frontiers of Asia and the Pacific*, with the Australian National University’s (ANU’s) College of Asia and the Pacific and National Centre for Indigenous Studies, on 7 May 2018. Speakers from New Zealand, Hawaii, Australia, the United States and Japan shared their expertise and experiences of repatriation through panel discussions and presentations. These presentations will be transcribed and made available on the Museum’s website.

The last day of the symposium involved a ceremony conducted by Yuji Shimizu and Tsugio Kuzuno, members of the Ainu nation, to mark the return of Ainu ancestral remains held by the Museum. The ceremony was conducted at the ANU and attended by Museum staff, Aboriginal and Torres Strait Islander research partners, and scholars working with the ANU from interstate.

**Relationship with Japan**

The Museum continued to strengthen its partnership with the University of Hokkaido, Japan, to develop an academic teaching program focusing on Indigenous studies. The project is supported by a grant from the Japanese Society for the Promotion of Science, and involves partner universities from the United Kingdom, Netherlands, Finland, Russia and Taiwan, as well as the ANU. The partnership anticipates facilitating Japanese students to study in Australia, Australian researchers to lecture and give classes in Japan, and the promotion of Indigenous arts and cultures in Japan. Dr Michael Pickering, Head of the Research Centre, gave a series of lectures on repatriation and on developing Indigenous exhibitions to the University of Hokkaido and at the Ainu Cultural Centre.

**Strategic priority 3: Listen and act**

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

| OUR TARGETS  | MEASURES  |
|--|---|
| Produce a range of resources, programs and activities as part of the Defining Moments in Australian History project.   | Review first three years of Defining Moments in Australian History project, and develop forward plan for 2018–21. |
| Deliver dynamic and curriculum-linked school programs to primary, secondary and tertiary students.   | Over 92,000 education program interactions.   |
| Deliver tailored public and outreach programs for access, adults, families and children.   | Over 112,000 public program interactions.   |
| WHAT WE ACHIEVED   |   |
| The first three years of the Defining Moments in Australian History project were reviewed, and the results informed the development of the forward plan for 2018–21. |   |
| During 2017–18, participation in education and public programs was 339,247:  |   |
| <ul style="list-style-type: none"> <li>• 87,743 participants in education programs</li> <li>• 251,504 participants in public programs.</li> </ul>                    |   |

**German–Australian Repatriation Research Network**

In March 2017 the German–Australian Repatriation Research Network (GARRN) was launched at the Museum to support the sharing of information about Aboriginal and Torres Strait Islander ancestral remains and sensitive objects held in German collections. During the year, members of the group exchanged research regarding the provenance and history of remains held by both countries, as well as corresponding over issues such as the role of museums in a post-colonial world. A second workshop and series of public talks and masterclasses will be held at the GRASSI Museum für Volkerkunde zu Leipzig, Germany, in December 2018.

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

| OUR TARGET   | MEASURES   |
|--|--|
| Develop and maintain the Museum’s online collections facility with a collections search function that promotes public participation.                   | Key milestones during the reporting period achieved.<br>51% of the Museum’s collection available online via a collections search function. |
| WHAT WE ACHIEVED   |  |
| During the reporting period the Museum continued to meet key milestones in the development and maintenance of the Museum’s online collection presence. |  |
| The percentage of the collection now available online grew to 55%.   |  |

**Analysis**

**Online collections information**

The Museum achieved its target for collections available online via Collection Explorer, the front-end web program through which visitors can access information about the Museum’s collection, with 2709 objects added during the reporting period for a total of 55 per cent of the collection available. During the year, there were more than 100,000 visits to Collection Explorer, and more than 226,000 page views: an increase in traffic of 18 per cent and 21 per cent respectively on the previous year.

The Museum engaged in a number of other projects to support public access to its collections, including continuing work on the Collections Online project and the Collections Digitisation project.

**Analysis**

**Defining Moments in Australian History**

During 2017–18, activity associated with the Defining Moments in Australian History project continued. Defining Moments was launched in August 2014 and aims to stimulate public discussion about the events that have been of profound significance to Australians. The Museum maintains a dedicated and continually growing web presence for the project (p. 21), as well as publishing a series of articles in the *Museum* magazine. Work also commenced on the Defining Moments Digital Classroom, with the support of Gandel Philanthropy (see p. 40).

**Panel discussions**

This year, programming associated with the project included three Defining Moments in Australian History panel discussions: ‘Millennials’ (July 2017), ‘Women’s defining moments in Australian history’ (August 2017), and ‘Pride and prejudice: The history of LGBTQIA+ politics in Australia’ (June 2018). A total of 539 people attended these events. The panel discussions were recorded in front of a live audience and broadcast on ABC’s Radio National, and were also made available on the Museum’s ‘Audio on demand’ webpage.



### Gandel Atrium

The Museum installed three more plaques into the floor of the Gandel Atrium: these marked the separation of Tasmania from the mainland 12,000 years ago, the opening of the Sydney Opera House in 1972, and the National Apology to the Stolen Generations in 2008. In July, the Museum unveiled the Defining Moments in Australian History Discovery Wall in the Gandel Atrium. The digital interactive acts as a 'timeline with a twist', allowing visitors to explore the Museum's collection objects linked to definitive historical events.

### Education programs

Throughout the year, the Museum delivered a suite of 22 different facilitated education programs inspired by the Museum's collections and current exhibitions, and linked to the Australian Curriculum. The Museum continued to provide curriculum-relevant digital programs using videoconferencing and mobile tours to school students across Australia, with 1781 participants recorded during 2017–18.

Professional development sessions exploring pedagogical approaches and practical techniques to engage students with historical content were conducted for 485 new and established teachers during the year.

### Public programs

This year, 251,504 people participated in the wide range of public programs offered by the Museum.

### Access programs

The Museum has a continuing commitment to provide access to its collections, exhibitions and programs for all Australians, including people with differing levels of ability. Programming initiatives in 2017–18 included music and art workshops, as well as 'reminiscence' workshops (both on- and off-site) for people living with dementia, discussions, gallery tours, tactile and multi-sensory workshops, and a festival day celebrating International Day of People with Disability. This year 890 people participated in the Museum's access programs.

### Programs for adults

The Museum develops programs for adults with a wide variety of interests and backgrounds. These aim to highlight the work of the Museum in fresh and exciting ways. Programs include lecture series relating to current exhibitions and research projects, artist workshops, book launches, performances, and biannual Night at the Museum events. In February 2018, the Museum's By the Water concert series returned, with a sold-out event featuring Australian musicians Kate Miller-Heidke and Odette. Other program highlights included the 'In conversation' event with former prime minister, the Hon John Howard, and Howard Library director Professor Tom Frame reflecting on the history of Liberalism in Australia and discussing Defining Moments in Australian History, and the lecture series produced for the 'So That You Might Know Each Other': *Faith and Culture in Islam* exhibition (see also p. 20).

### Families and children

Programs developed and delivered to families and children included school holiday Discovery Space programs themed to accompany the exhibitions on display, and the Australia Day Family Festival. In total, 11,817 people participated in a family program during the year, while 25,930 people enjoyed the new virtual reality experiences, *Collisions* and *Space Descent*.

### 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 feature of the Museum, attracting 79,310 participants in 2017–18.

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

| OUR TARGET  | MEASURES   |
|---|--|
| Continue to expand the Museum's membership base through Friends and donor programs.   | Increase the number of Friends memberships, and a minimum 50% renewal rate.<br>Ensure Affinity Program is incorporated into CRM rollout.<br>Launch the Museum's Bequest Program. |
| WHAT WE ACHIEVED  |  |
| The Museum welcomed more than 1000 new Museum Friends during the year with a renewal rate of 49%.   |  |
| The Affinity Program will be incorporated into the new customer relationship management system (CRM), to be implemented in 2018–19 (see p. 36). |  |
| Work has commenced on the Museum's Bequest Program, which will be launched and promoted more widely in 2018–19.                                 |  |

### Analysis

#### Museum Friends

Museum Friends is the membership program of the National Museum of Australia, offering discounts in the Cafe and Shop, a subscription to the *Museum* magazine, unique monthly programs and special events. The Museum welcomed 1076 new members during the year, with a renewal rate of 49 per cent.

#### Friends events

Programs offered to Museum Friends were well attended, with 2837 members experiencing a range of tailored activities. These included exhibition previews, new member tours, tours of the Museum's temporary exhibitions with curators, and Object Club events, providing an opportunity for members to speak with staff about recent and upcoming projects.

### Mkids

The Mkids program, for children aged three to 12, launched in 2016. Mkids provides children with free entry to exhibitions and discounted school holiday activities. The program has helped the Museum identify suitable and engaging activities for children and their families in preparation for the *Rome: City and Empire* exhibition. The Mkids movie series also continues to be popular, adding to the ways families can experience the Museum.

### Bequest program

In 2017–18 the Museum initiated the National Museum of Australia Bequest Program, setting out criteria to steward current bequest donors and manage their donations, as well as to encourage and secure new bequests. The Museum already has several notified bequests, and the program will be launched and promoted to the wider community in 2018–19. The Bequest Program will provide donors with the opportunity to influence how they are remembered, and be associated with the work of the Museum in perpetuity.

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

| OUR TARGET  | MEASURE   |
|---|---|
| Conduct the Museum's Repatriation program to advise and assist Indigenous communities and program partners regarding repatriation of ancestral remains.   | Repatriation Program Plan 2017–2020: Year 1 milestones met. |
| WHAT WE ACHIEVED  |   |
| In fulfilment of the commitments outlined in the Repatriation Program Plan 2017–2020, the Museum assisted in the significant return of ancestral remains and secret/sacred objects, including the return of ancestral remains to the Willandra Repatriation Traditional Owners Committee. |   |

### Analysis

During 2017–18, the Museum continued to advise on and assist federal, state and territory cultural heritage institutions, Indigenous communities and representatives with the repatriation of Indigenous ancestral remains and secret/sacred objects within Australia and from overseas. The Museum does not actively seek to acquire ancestral remains or secret/sacred objects but it does have the capacity to accept remains. As a prescribed authority under the *Aboriginal and Torres Strait Islander Heritage Protection Act 1984*, the Museum can be the repository for unprovenanced remains that are referred to the relevant Australian Government minister. To date, no remains have been deposited with the Museum under this Act.

The Museum's repatriation program is funded by the Department of Communications and the Arts. The Museum holds Indigenous human remains and associated items on behalf of the Australian Government which have been returned to Australia through the international program managed by the Department of Communications and the Arts. Ancestral remains and secret/sacred objects that were transferred predominantly from the Australian Institute of Anatomy collections in 1985 are also held in the Museum's collection. These have been de-accessioned and do not form part of the National Historical Collection. They are held in trust for Indigenous communities.

### Mungo Man

The Museum delivered several repatriation program milestones during the year, including assisting the New South Wales Office of Environment and Heritage in coordinating the return of the 42,000 year-old ancestral remains known as 'Mungo Man' to the Willandra Repatriation Traditional Owners Committee. This committee is comprised of Traditional Owners of the Willandra region, the Mutthi Mutthi, Paakantyi and Ngiyampaa peoples. The remains were formally repatriated with an apology from the Australian National University in 2015. Custodianship was temporarily transferred to the Museum so the community could prepare for their return. On 15 November 2017, the Museum transferred custodianship of Mungo Man and 104 other ancestral remains to the community. Following the small, private, departure ceremony, presided over by local host nations, the remains journeyed back to Lake Mungo in a Chrysler Valiant station wagon purchased by the Aboriginal Advancement League in Melbourne in the 1970s. The hearse and remains travelled via towns such as Hay and Balranald, before arriving at Mungo National Park where a 'Welcome to country' and repatriation ceremony were held.

### International repatriation networks

The Museum was also a founding partner of the new German–Australian Repatriation Research Network (GARRN), an international research network concerning Aboriginal and Torres Strait Islander human remains and sensitive objects and their repatriation. In addition, the Museum collaborated with other international partners to process the repatriation of remains to the Ainu people of Japan (p. 28), and continues to participate in ARC projects related to repatriation (p. 22).

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

| OUR TARGETS  | MEASURES   |
|--|--|
| Engage with external communities of interest to promote capacity-building and knowledge-sharing.   | Key partnership milestones in the reporting period achieved.<br>Advisory services scoped and delivered case-by-case. |
| Evaluate Encounters Indigenous Cultural Workers Scholarships pilot program.  | Establishment of endowed fund.   |
| WHAT WE ACHIEVED   |  |
| The Museum was engaged in capacity-building and knowledge-sharing partnerships.  |  |
| The Museum began evaluating the pilot program of the Encounters Indigenous Cultural Workers Scholarships and established an endowed fund to support the Encounters Indigenous Cultural Workers fellowship program. |  |

## Analysis

### Capacity-building and knowledge-sharing partnerships

The Museum is committed to capacity-building and knowledge-sharing partnerships, maintaining 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. 22–24).

### Western Australian Museum Aboriginal Emerging Curators Program

The Museum continues to support the Western Australian Museum to engage emerging Indigenous curators for exhibitions, research and other interpretive projects relevant to their communities. Participants gain a range of museum skills, including interpretation, engagement, storytelling and conservation. The program is supplemented by two intensive weeks of training in Perth and Canberra. The partnership has achieved great outcomes for participants, with nearly all pursuing interests in research, cultural tourism, heritage management and museum-related work across the country.

In February, two Yawuru curators from the Kimberley region, who worked on the development of the exhibition *Lustre: Pearling & Australia*, travelled to the Museum for the exhibition's opening in the First Australians Focus Gallery.

### DFAT Diplomatic Academy

The Museum supports DFAT's Australian Culture and Values initiative by offering curatorial panels, presentations and tours with hosts. These sessions are attended by DFAT staff ahead of their diplomatic postings in order to provide them with a deeper understanding of Australian history in their roles as Australian cultural ambassadors. In 2017–18, three DFAT Diplomatic Academy sessions were held at the Museum, with 48 participants.

### Encounters Indigenous Cultural Workers Scholarships program

The Encounters Indigenous Cultural Workers Scholarships program was established by the Museum in 2016 following extensive consultation 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 partnership model enabled 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 in 2016–17.

The Museum has raised \$100,260 from private donations to support the second iteration of the program, the Encounters Fellowship. Evaluation and feedback from participants and partners of the inaugural program has informed the 2019 program.

## Strategic priority 4: See us first

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

| OUR TARGETS   | MEASURES   |
|---|--|
| Deliver a vibrant and engaging calendar of exhibitions, programs and events.  | Over 3.1 million visitor engagements.                |
| Commence redevelopment program of permanent galleries.  | Key milestones during the reporting period achieved. |
| Deliver Main Hall redevelopment project.  | Main Hall redevelopment completed.                   |
| Produce Master Plan for future development of Museum and shared vision for Acton Peninsula.   | Launch Museum Master Plan 2017–2030.                 |
| WHAT WE ACHIEVED  |  |
| Annual visitor engagements, including onsite, online and offsite visitation, was 3,956,322.   |  |
| The Museum commenced a permanent gallery redevelopment program, with major activity towards the new Life in Australia gallery.                                    |  |
| The Main Hall redevelopment project was completed in September 2017 and the Main Hall was renamed Gandel Atrium in May 2018.                                      |  |
| The Museum Master Plan was finalised in May 2018, with important facets of the plan already underway, including gallery redevelopment and the Forecourt projects. |  |

## Analysis

### Visitation

|                                 | 2013–14          | 2014–15          | 2015–16          | 2016–17          | 2017–18          |
|---------------------------------|------------------|------------------|------------------|------------------|------------------|
| Permanent galleries             | 423,691          | 436,496          | 472,748          | 631,975          | 532,314          |
| Special exhibitions             | 57,304           | 83,314           | 189,802          | 232,915          | 204,182          |
| National travelling exhibitions | 127,326          | 1,246,185        | 503,771          | 589,548          | 520,016          |
| Public programs and events      | 32,028           | 43,556           | 74,352           | 204,934          | 251,504          |
| Schools                         | 83,642           | 85,473           | 81,854           | 88,500           | 87,743           |
| Functions/venue hire            | 5154             | 12,854           | 18,637           | 23,918           | 24,479           |
| Online engagements              | 1,437,472        | 1,694,318        | 1,789,525        | 2,100,015        | 2,336,084        |
| <b>TOTAL</b>                    | <b>2,166,617</b> | <b>3,602,196</b> | <b>3,130,689</b> | <b>3,871,805</b> | <b>3,956,322</b> |

### Gallery redevelopment

The Museum has commenced the program outlined in the Master Plan to redevelop the permanent galleries.

### Life in Australia

The first major gallery redevelopment, Life in Australia, will replace the Old New Land and Eternity galleries and the Circa theatre. Activity has begun on the new gallery, which will explore the environmental history of Australia. The gallery is scheduled to open in 2020.

### The Gandel Atrium

The Museum completed a major refurbishment of its entrance hall in September 2017, with new interactive multimedia displays, lighting and furniture. The three key collecting themes of the Museum are represented in the striking displays of a selection of large objects, while new embedded display cases feature massed displays of objects and recent acquisitions. Of the 532,314 visits to the Gandel Atrium, 443,112 continued through to the Museum's other permanent galleries.

In May 2018, Senator the Hon Mitch Fifield, Minister for Communications and the Arts, renamed the Main Hall the Gandel Atrium following a generous contribution to the Museum by John Gandel AC and Pauline Gandel through their philanthropic foundation, Gandel Philanthropy. The gift also assisted with the acquisition of a contemporary sculpture by the acclaimed Victorian-based Indigenous artist, Reko Rennie. The neon-coloured artwork, titled *Bogong Moth*, is suspended from the Atrium's highest point.

### Master Plan

The Museum's Master Plan builds on its achievements to date and encompasses a series of projects that commenced in 2017 and will continue until 2030. Over the next 12 years the Museum's ambition is to double its size and expand its range of public experiences through the redevelopment of its permanent galleries, extension of its programs and exhibitions both nationally and internationally and through the development of identified sites at Acton Peninsula and beyond. The Museum delivered the first of its projects in September 2017, welcoming visitors to the refurbished Gandel Atrium. Three projects currently underway dovetail into the Master Plan's vision: the Forecourt Redevelopment, Life in Australia, and Discovery Centre projects (see below).

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

| OUR TARGETS   | MEASURES   |
|---|--|
| Develop concept for new space: Discovery@NMA.   | Key milestones during the reporting period achieved. |
| Commence Forecourt Redevelopment project.   | Construction works commenced for Forecourt.          |
| WHAT WE ACHIEVED  |  |
| Activity towards the new Discovery Centre continued, with delivery of a fully developed concept and commencement of the design phase. |  |
| The Museum commenced construction on the Forecourt.   |  |

### Analysis

#### Discovery Centre

The proposed Discovery Centre will encourage young people to engage with the rich and diverse stories of Australia through play-based and hands-on experiences. It will be a place for visitors to share, make and shape stories and develop their sense of national belonging. The centre will have two distinct zones:

- a multi-sensory experience for children aged under five and their adult carers
- a permanent 'makers' space for primary-school-aged children, which builds upon the Museum's popular school holiday program, combined with an ideas and incubation hub using new technologies to drive creative programming and deliver targeted educational experiences onsite and across Australia.

During 2017–18 concept development for the project was completed, and the design phase commenced.

The centre is scheduled to open in April 2020.

### Museum Forecourt redevelopment

Construction works on the Museum's redeveloped Forecourt commenced in May 2018. The program of works will be delivered in stages to accommodate major exhibitions for the coming year, with an expected completion date for the first stage of September 2018. The first stage comprises new entry paving and other landscape features that will provide a noticeably improved visitor experience upon arriving at the Museum. Ongoing consultation with the local host nations has been a cornerstone of the project's development and implementation.

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

| OUR TARGET   | MEASURE  |
|--|--|
| Active participation in the implementation of the Acton Peninsula Precinct Draft Structure Plan.   | Key milestones during the reporting period achieved. |
| WHAT WE ACHIEVED   |  |
| The National Capital Authority (NCA) is in the process of integrating the Acton Peninsula Precinct Draft Structure Plan with the National Capital Plan. Delivery of the final plan is expected in late 2018. |  |

### Analysis

The NCA launched the Acton Peninsula Precinct Draft Structure Plan in May 2017, and has embarked on the process of integrating it into the National Capital Plan. Delivery of the final plan is expected by late 2018.

Following the Draft Structure Plan's formal launch at the Museum, the NCA extended an invitation for public comment and input. The draft plan was developed collectively by the NCA, AIATSIS, the ANU, the Land Development Agency 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 (see also p. 35).

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

| OUR TARGET  | MEASURE   |
|---|---|
| Deliver joint programming and activities with key institutional partners.   | One new partnership agreement in place during the reporting period. |
| WHAT WE ACHIEVED  |   |
| The Museum entered into two new agreements with the NFSA and the NCA, and contributed to the ANU's Master Plan and the NCA-led Acton Peninsula Precinct Draft Structure Plan. |   |

### Analysis

Over the past year, the Museum has worked closely with its neighbours and the NCA on plans for the future, including contributing to the Acton Peninsula Precinct Draft Structure Plan (see also p. 34).

#### Shared activities

##### NFSA

In May 2018, the Museum entered into an MoU with the NFSA to provide a framework for collaboration and cooperation between the parties.

##### NCA

The Museum entered into an MoU with the NCA to explore options for visitor parking facilities on Acton Peninsula.

##### Nishi Gallery

The Museum established an MoU with Nishi Gallery to facilitate collaborative exhibitions and activities. The first of these was an exhibition of contemporary Islamic artworks and objects, *The Inner Apartment*, which was held at the Nishi Gallery and curated in response to the Museum's 'So That You Might Know Each Other' exhibition.

##### ANU

The Museum participated in the development of the ANU Master Plan. This work ensures the master plans of the respective organisations are complementary and identify opportunities for future collaboration and shared spaces.

## Strategic priority 5: Work smarter

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

| OUR TARGETS  | MEASURES   |
|--|--|
| Develop the Cultural and Corporate Shared Services Centre (CCSSC) initiative to create a collaborative partnership between participating agencies, to deliver corporate and business systems more effectively. | Establishment phase complete and at least one new participating agency on board. |
| Implement Customer Relationship Management (CRM) to optimise benefits of visitor information.  | Launch the new CRM.  |
| WHAT WE ACHIEVED   |  |
| The Museum strengthened the CCSSC, bringing on board the National Portrait Gallery and AIATSIS as partner agencies.  |  |
| Initial data capture and configuration of the CRM has commenced, following a comprehensive scoping exercise to determine detailed business requirements.   |  |

### Analysis

#### Shared services

As announced in the 2017 Budget, the Museum will receive \$8.9 million over three years from the Australian Government's Public Service Modernisation Fund to support the Museum's expansion of the CCSSC. The CCSSC provides corporate support to partner agencies, primarily Australian Government cultural institutions and agencies of a similar size and scale to the Museum. In delivering these services, the CCSSC aims to improve responsiveness and service quality, reduce duplication and enable collaboration.

The CCSSC was established in July 2016 with the Museum of Australian Democracy (MoAD) being the first partner agency to sign up for records management services, with information technology (IT) support services added later. In March 2018, the National Portrait Gallery successfully migrated to the CCSSC records management service and, in June 2018, AIATSIS signed an MoU to receive finance and payroll services from the CCSSC. Discussions are being held with other cultural institutions that have expressed an interest in receiving finance, records, payroll and/or IT services.

The governance structure of the CCSSC includes representatives from all partner agencies, with decision-making and change being open and transparent. A governance board comprising all heads of partner agencies is responsible for monitoring and guiding the strategic direction, supported by a steering committee, which oversees the successful delivery of transition and operational services.

Service Level Agreements (SLAs) provide partner agencies with assurance about the minimum service levels. The CCSSC provides monthly and annual reports to agencies, measuring performance against the service levels. To date the CCSSC's performance has been rated highly by its partner agencies. In the first year of service provided to MoAD (1 April 2017 to 31 March 2018), the CCSSC met all of its key performance indicators around responsiveness and systems management.

#### Engaging with customers

Following a detailed scoping exercise to determine business requirements and identify data to be transitioned, the Museum procured a new CRM system. This exercise took longer than expected due to the complexities of current systems, processes and integration points. Initial data capture and configuration have commenced, with the CRM due to be fully implemented in 2018–19. In scoping the requirements for the CRM an affinity program was also considered, which will help the Museum maintain long-term relationships with its visitors.

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

| OUR TARGETS   | MEASURES  |
|---|---|
| Embed business planning principles into all aspects of Museum management.   | Progress against Museum business plans integrated into quarterly reporting process.                     |
| Conduct audience research and evaluation activities.  | Audience research and evaluation plans developed for key programs and projects prior to implementation. |
| WHAT WE ACHIEVED  |   |
| A progress report against the Corporate Plan 2017–18 was presented to the Museum's Council each quarter.                                |   |
| The Museum conducted formative and summative evaluation for key programs and projects, including exhibitions and gallery redevelopment. |   |

#### Analysis

During 2017–18, the Museum continued work on improving communication, shared decision-making and planning.

#### Business planning

The Corporate Management Group (CMG), which comprises line managers from all sections of the Museum and members of the executive management team, is critical to the communication and shared planning process. Progress reports against the Museum's corporate plan targets are first submitted to CMG, before proceeding to the Executive Management Group (EMG) and the Museum's Council as a key accountability measure. Quarterly progress reports against the corporate plan were presented to the Museum's Council at four meetings held in August and November 2017, and March and May 2018.

#### Audience research

Understanding visitors and their motivations and experiences is a critical component in determining how the Museum develops, implements and evaluates its programs. The Museum conducted focused program- and exhibition-related surveys, piloted a new general visitor survey to collect visitor feedback and benchmark its visitor profile, and obtained general feedback from visitor feedback forms, online channels and Museum hosts. This included seeking active feedback from special interest groups, such as Autism Spectrum Australia and Disabilities ACT.

The Museum continues to evaluate major exhibitions in order to improve visitor experience and to fulfil funding requirements.

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

| OUR TARGET   | MEASURES  |
|--|---|
| Implement training and development programs.   | Improved levels of employee engagement and satisfaction with learning and development opportunities.<br><br>Increased percentage of staff completing Learnhub online modules. |
| WHAT WE ACHIEVED   |   |
| The Museum continued to promote and deliver learning and development opportunities for staff, including participation in a cross-cultural mentoring program, cultural competency training and launch of a job observation program. |   |
| 100% of staff were enrolled in key modules of the Learnhub online training system.   |   |

#### Analysis

##### Learning and development

In order to ensure all staff across the Museum have fair and equitable access to training and development, a centralised funding pool was established in 2016. Staff are able to identify and bid for funds to enable them to travel to and attend professional development courses and conferences. The Workplace Conversations framework continues to support targeted discussions between staff and their supervisors to identify training and development needs, including on-the-job training.

During 2017–18, the Museum continued to participate in a cross-cultural mentoring program in partnership with the National Library of Australia and National Portrait Gallery, and provided cultural competency training for front-of-house staff. The Museum also launched a job observation program to provide staff with the opportunity to learn about other front- and back-of-house activity.

##### Learnhub

In early 2016, the Museum introduced the Learnhub online training system, which allows staff to access a diverse range of training courses for their career and skills development. Throughout 2017–18, more than 24 Learnhub modules were completed by staff, including: 'Induction', 'Australian Public Service values and principles', 'Cultural awareness', 'Managing mental health risks at work', 'Keep the knowledge', 'Fraud', 'Workplace health and safety', and 'Cultural competency'. Staff also had access to a wide range of other Learnhub offerings to cater for their individual development needs.

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

| OUR TARGET   | MEASURE   |
|--|---|
| By 2020–21, revenue from sources other than appropriation trending no less than 15% of all gross operating revenues. | Revenue from sources other than appropriation to reach 14% of all gross operating revenues. |
| WHAT WE ACHIEVED   |   |
| In 2017–18, own-source revenue represented 17.38% of all gross operating revenues.                                   |   |

#### Analysis

The Museum continues to strengthen its financial base, with own-source revenue accounting for 18.63 per cent of total gross operating revenues, not including the value of objects donated to the Museum. The actual figure achieved for 2017–18 was \$9.904 million, which represents an increase of more than 100 per cent on 2013–14 figures.

#### The Museum Shop

The Museum Shop posted strong sales in 2017–18. While this represented a nine per cent decrease on the previous year (inflated because of the record visitation to *A History of the World in 100 Objects*), it exceeded the five-year trend with sales of \$2.833 million. The 'Arts hub' exhibition shop located in the *Songlines* exhibition was a unique opportunity to promote and sell original works of art, created by Indigenous artists from the regions represented in the exhibition. A licensing program of Indigenous merchandise was also established, with promising early results.

#### Catering and venue hire

Catering and venue hire performed very well during the year, with demand for the Museum's commercial venues at a record high. Catering revenue grew by four per cent on the previous year.

Events and venue hire visitation increased by two per cent on the previous year despite extended closures of one of the Museum's main venue spaces.

#### Donations

Donations and philanthropy delivered \$1,184,515 to the Museum during the reporting period, and the donation of objects valued at \$225,715 (see pp. 51–53).

This year saw the Museum receive its largest single donation of \$1.5 million (with \$1 million received during 2017–18) from Gandel Philanthropy, established by prominent philanthropists John Gandel AC and Pauline Gandel. The funding will be used to support the delivery of the Defining Moments Digital Classroom, an innovative digital history program that will be made available in schools across Australia. The Gandels' support has been recognised in the renaming of the Museum's Main Hall to the Gandel Atrium (see p. 58).

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

| OUR TARGET  | MEASURE  |
|---|--|
| Maintain Workplace Consultative Committee, Workplace Health and Safety Committee and Diversity Committee and encourage staff participation and involvement. | Required number of meetings held during the reporting period, with satisfactory level of staff representation on all committees. |

#### WHAT WE ACHIEVED

During 2017–18, the Museum's Workplace Consultative Committee, the Workplace Health and Safety Committee, and the Diversity Committee met throughout the year, with satisfactory level of staff representation on each.

### Analysis

During 2017–18, the Museum continued to hold regular consultative forums and meetings to encourage staff participation and involvement.

#### Workplace Consultative Committee

In accordance with the Museum's Enterprise Agreement 2017–2020, the Museum established a single consultative committee in 2017. The Workplace Consultative Committee acts as a forum for consultation on major change and any other issues raised by staff. During 2017–18, the committee met five times to consider workplace issues, including Museum forward planning and the Museum's organisational restructure.

#### Workplace Health and Safety (WHS) Committee

The Museum recognises that the health, safety and welfare of its employees, visitors and contractors is of primary importance. The WHS Committee monitors the Museum's compliance with the *Work Health and Safety Act 2011*. During 2017–18, the WHS Committee met once. WHS is a standing agenda item for the fortnightly CMG and EMG meetings.

#### Diversity Committee

The Museum seeks to foster, recruit and retain a workforce that reflects and makes the best use of the diversity of the Australian community. It strives to achieve this through the development and implementation of specific strategies and, wherever possible, by participating in whole of Australian Public Service (APS) recruitment programs. In 2014, the Museum launched its Diversity Action Plan 2014–2018, and a Diversity Committee, formerly Diversity Working Group, was constituted to monitor the delivery of the plan. During 2017–18 the Diversity Committee met three times.



Community visitors to the *Songlines* exhibition view *Minyipuru (Seven Sisters)* (2007), by Muni Rita Simpson, Mantarr Rosie Williams and Jugarda Dulcie Gibbs, Martumili Artists.

## Philanthropy and the Museum

The National Museum of Australia strives to create a culture that places its audiences at the centre of everything it does. The Museum's community extends far beyond its building in Canberra and support, too, comes from far and wide. The visitor who drops a gold coin into the donation box, the donor who contributes to an annual appeal, the benefactor who distributes major gifts – each member of our philanthropic community has an impact and is vital to the continued growth of the Museum and the broader cultural sector. As a collective, they help the Museum to achieve things that might not otherwise be possible.

Over the past two years, the Museum has made a major commitment to establishing a program of fundraising campaigns and appeals to assist it in realising its ambitions. There are potentially great rewards for the Australian public through increased philanthropic support for the cultural sector, including clear benefits to the community from having dynamic, strong and sustainable cultural institutions. The success of the Museum's fundraising program to date has stemmed from its recent focus on developing relationships with the philanthropic community.

In 2018, the Museum received its largest ever single donation of \$1.5 million from Gandel Philanthropy. This gift will support the delivery



The renamed Gandel Atrium.

of the Defining Moments Digital Classroom project, an innovative digital history program that will be made available to classrooms across Australia. The Gandels' donation was also used to acquire Indigenous artist Reko Rennie's *Bogong Moth*, the sculptural centrepiece of the Museum's expansive Main Hall. The hall has been renamed the Gandel Atrium in recognition of the Gandels' generosity. This is the first time naming rights have been granted at the National Museum of Australia, underscoring the importance of the gift.

John Gandel AC and Pauline Gandel established Gandel Philanthropy, one of Australia's largest family philanthropic funds, in 1978. Since then they have donated over \$100 million to the arts, sciences, medical research and education. The National Museum is the latest beneficiary in a series of significant gifts to Australia's cultural institutions. At the official launch of the Gandel Atrium on 15 May, John Gandel noted the importance of supporting Australia's cultural development. Mr Gandel, whose Polish parents migrated to Australia almost a century ago, explained:

As our population expands, it raises the question, 'What do you give people beyond infrastructure?' How do you not only accommodate people, but also help to make life good for them here? I think the answer is you give them more culture – a broader education, some breathing space, places they can go to relax, have an experience and, most importantly, learn.

The Defining Moments Digital Classroom project brings together the Gandels' passion for education and culture. The project will enable students to explore history through digitally interactive tools and lesson resources, bringing history to life. It will be aligned to the national curriculum, tailored to year groups and available nationally from 2020, promoting access to the Museum's impressive collections and high-quality educational materials.

The Digital Classroom builds on the foundations of the Museum's Defining Moments in Australian History project, established in 2014. The original list of 100 defining moments, drawn up by an expert panel of historians, continues to expand through an ongoing conversation with

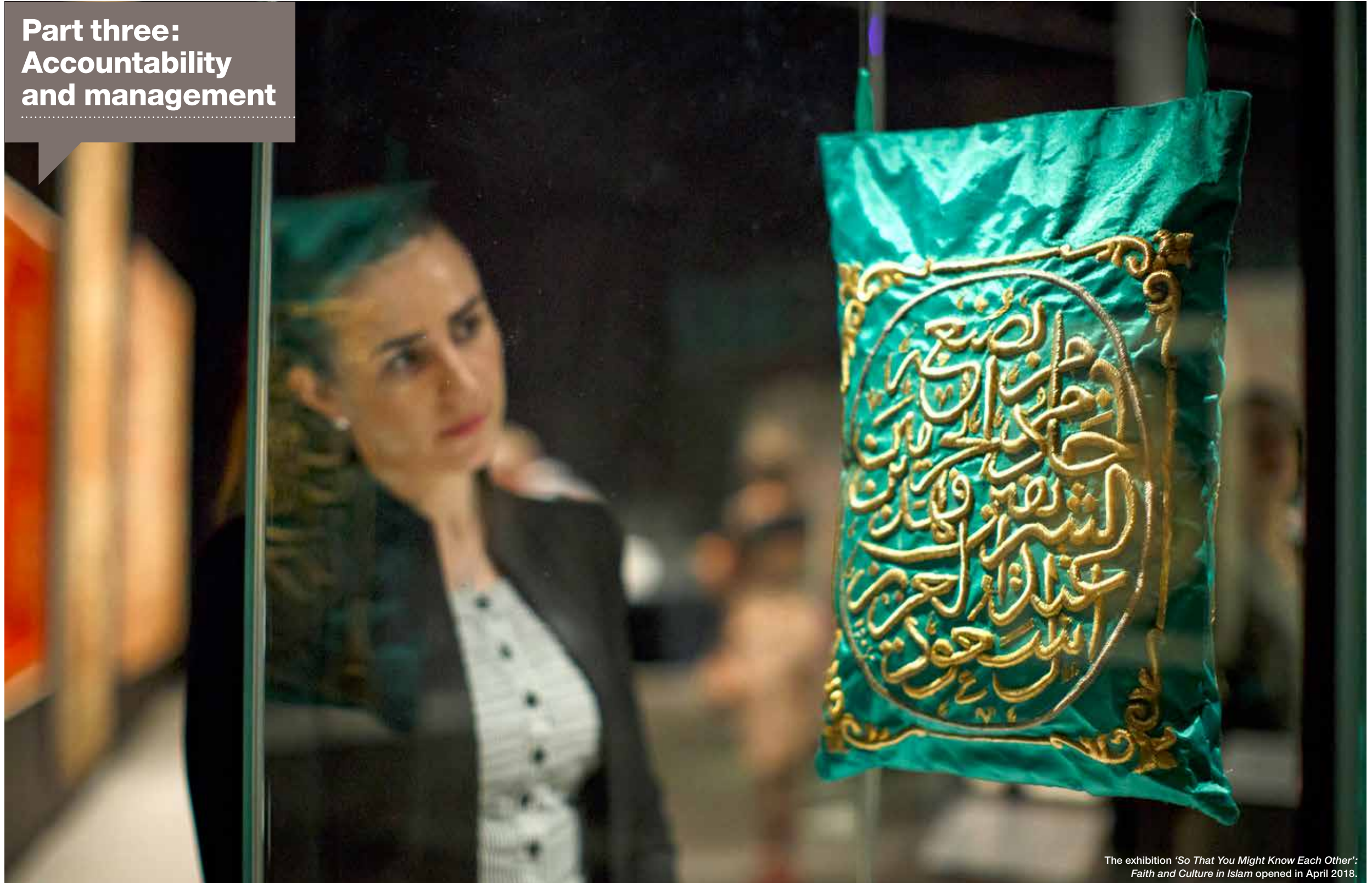


(l-r) Museum Director Mathew Trinca, Pauline and John Gandel AC and Senator the Hon Mitch Fifield, Minister for Communications and the Arts.

the Museum's visitors. Defining Moments features on the Museum's website, social media platforms and the digital discovery wall that was installed in the Gandel Atrium in late 2017. It is supported by a wide range of programs including panel discussions and cultural tours.

The Defining Moments Digital Classroom is a testament to the Museum's community of donors and supporters and their positive impact on the cultural life of our nation. Their investment will assist the Museum in its commitment to lifelong learning through innovative and engaging experiences.

**Part three:  
Accountability  
and management**



The exhibition 'So That You Might Know Each Other':  
Faith and Culture in Islam opened in April 2018.

## Governance

The National Museum of Australia is a statutory authority. In 2017–18, the Museum sat within the Commonwealth Arts portfolio. The minister responsible for the Museum is Senator the Hon Mitch Fifield, Minister for Communications and 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:

- to develop and maintain a national collection of historical material
- 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
- to conduct, arrange for or assist in research into matters pertaining to Australian history
- to disseminate information relating to Australian history and information relating to the Museum and its functions
- 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, and members can be reappointed. 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



Council of the National Museum of Australia, including members incoming in 2018–19 (l–r): Peter Walker, Michael Traill AM, Maureen Plavsic, Dr Mike Haywood, Vicki Coltman, Dr Mathew Trinca, David Jones (Chair), Sarah Davies, Fiona Jose, Tony Nutt, Ben Maguire. Absent is Professor Catharine Lumby.

required 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 2017–18, there were no deputies of part-time members appointed under Section 15(1) of the Act, and no directions to the Council by the Minister.

### Meetings

The Museum Council held five meetings in Canberra during 2017–18. 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:

- 17 August 2017 (no. 162)
- 15 September 2017 (Strategic planning day no. 2)
- 23 November 2017 (no. 163)
- 1 March 2018 (no. 164)
- 24 May 2018 (no. 165)

### 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, philanthropy, marketing, social media, business, and financial and strategic management. During 2017–18 the Council comprised the following non-executive members:

**Mr David Jones, Chair** (MBA, Harvard Business School; BEng (Hons), University of Melbourne) has been Chairman of VGI Partners, a global equities absolute return fund manager, since 2014. 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, a member of the Investment Committee of EMR Capital, and a non-executive director of Cape York Partnership.



Mr Jones attended 5/5 meetings. Terms: 25 June 2018 – 24 June 2021 (reappointed as Chair of Council); 25 June 2015 – 24 June 2018 (appointed Chair of Council); 30 May 2013 – 29 May 2016 (reappointed); 25 February 2010 – 24 February 2013.

**Mr Ben Maguire, Deputy Chair** (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 5/5 meetings. Term: 20 August 2015 – 19 August 2018.

**Ms Vicki Coltman** (MBA, University of Ballarat; BBA, University of Ballarat; Grad. Dip., Swinburne University of Technology) is the Director of the Art Gallery of Ballarat and a Trustee of the Art Gallery of Ballarat Foundation. Ms Coltman has a wealth of experience in the business and arts sectors in her previous roles as city councillor for Ballarat and project manager for IBM Global Services. Ms Coltman attended 4/5 meetings. Term: 27 July 2017 – 26 July 2020.

**Ms Sarah Davies** (BA (Hons), University of Leicester) is the Chief Executive Officer of Philanthropy Australia and has held a number of other chief executive positions, including with The Reach Foundation and Australian Communities Foundation. She was previously a consultant at Growth Solutions Group and The Hay Group. Ms Davies also serves on a number of diverse boards and committees, including as Director of Kids Under Cover, board member of the Centre for Social Impact and member of the Australian Advisory Board on Impact Investing. Ms Davies attended 4/5 meetings. Term: 27 July 2017 – 26 July 2020.

**Mrs Fiona Jose** is the Chief Executive Officer of Cape York Partnership as well as the Cape York Leader of Empowered Communities. She holds a range of directorships including non-executive director of the Board for all Cape York Partnership entities, as well as Jabalbina Aboriginal Corporation. Mrs Jose attended 5/5 meetings. Term: 27 July 2017 – 26 July 2020.

**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 5/5 meetings. Terms: 30 May 2016 – 29 May 2019 (reappointed); 30 May 2013 – 29 May 2016.

**Mr Tony Nutt** (BA (Hons), University of Western Australia) is an Adjunct Professor in the School of Arts and Sciences at the University of Notre Dame (Australia) and a non-executive director on the Australia Post Board. Mr Nutt has more than 35 years' experience advising federal and state governments, including more than 10 years' service as Principal Adviser to the former Prime Minister, the Hon John Howard OM AC; and Chief of Staff to the former Attorney-General, the Hon Daryl Williams AM QC. He was also Federal Director and State Director of the Liberal Party of Australia, Director-General (Cabinet) and Principal Adviser to the former Premier of Victoria, the Hon Ted Baillieu. Mr Nutt attended 1/1 meetings. Term: 2 March 2018 – 1 March 2021.

**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 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 Paul Ramsay Foundation. Mr Traill attended 2/5 meetings. Term: 5 May 2016 – 4 May 2019.

Outgoing members in 2017–18 were:

**Dr Janet Albrechtsen** attended 3/3 meetings. Term: 11 December 2014 – 10 December 2017.

**Mr Alexander Hartman** attended 2/3 meetings. Term: 26 February 2015 – 25 February 2018.

## 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 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, the Museum executive, 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 2018 was:
- Mr Ben Maguire (Committee Chair, Council member, 3/4 meetings)
- Professor Catharine Lumby (Committee Deputy Chair, Council member, 4/4 meetings)
- Mr Tony Nutt (Committee member, Council member, 0/0 meetings)
- Mr Graham Smith (Independent member, 3/4 meetings). The outgoing member in 2017–18 was:
- Dr Janet Albrechtsen (Committee Chair, Council member, 2/2 meetings).

Four meetings of the AFRC were held in Canberra on 16 August (no. 83) and 22 November 2017 (no. 84), and 19 February (no. 85) and 23 May 2018 (no. 86).

### 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 2018 was:

- Mrs Fiona Jose (Chair, Council member, 3/3 meetings)
- Mr Jason Eades (Deputy Chair, 3/4 meetings)
- Mr Tony Calgaret (1/2 meetings)
- Ms Henrietta Marrie (2/4 meetings)
- Mr Aven Noah (1/2 meetings)
- Ms Alison Page (0/0 meetings)
- Ms Zoe Rimmer (0/2 meetings)
- Ms Irene Stainton (3/4 meetings)
- Mr Russell Taylor (1/4 meetings)
- Dr Shayne Williams (0/0 meetings). Outgoing members in 2017–18 were:
- Mr Adrian Brown (0/2 meetings)
- Mr Greg Lehman (3/3 meetings)
- Mr Vic McGrath (2/3 meetings)
- Ms Lee-Ann Buckskin (2/3 meetings).

Four meetings of the IRG were held in 2017–18: 16 August (no. 16, Canberra) and 13 September 2017 (Strategic planning day, Canberra); 28 February (no. 17, Canberra) and 9 May 2018 (no. 18, virtual meeting).

### Advisory groups

Three Council-convened advisory groups continued to focus on the following key priorities in 2017–18:

- 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 2017–18 sets out the key activities for the year, aligned with the Museum’s strategic priorities as set out in the Strategic Plan 2014–18. 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 2017–18. 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 2017–18, and an analysis of their contribution to the achievement of the Museum’s purpose, are reported in Part Two: Performance Reports.

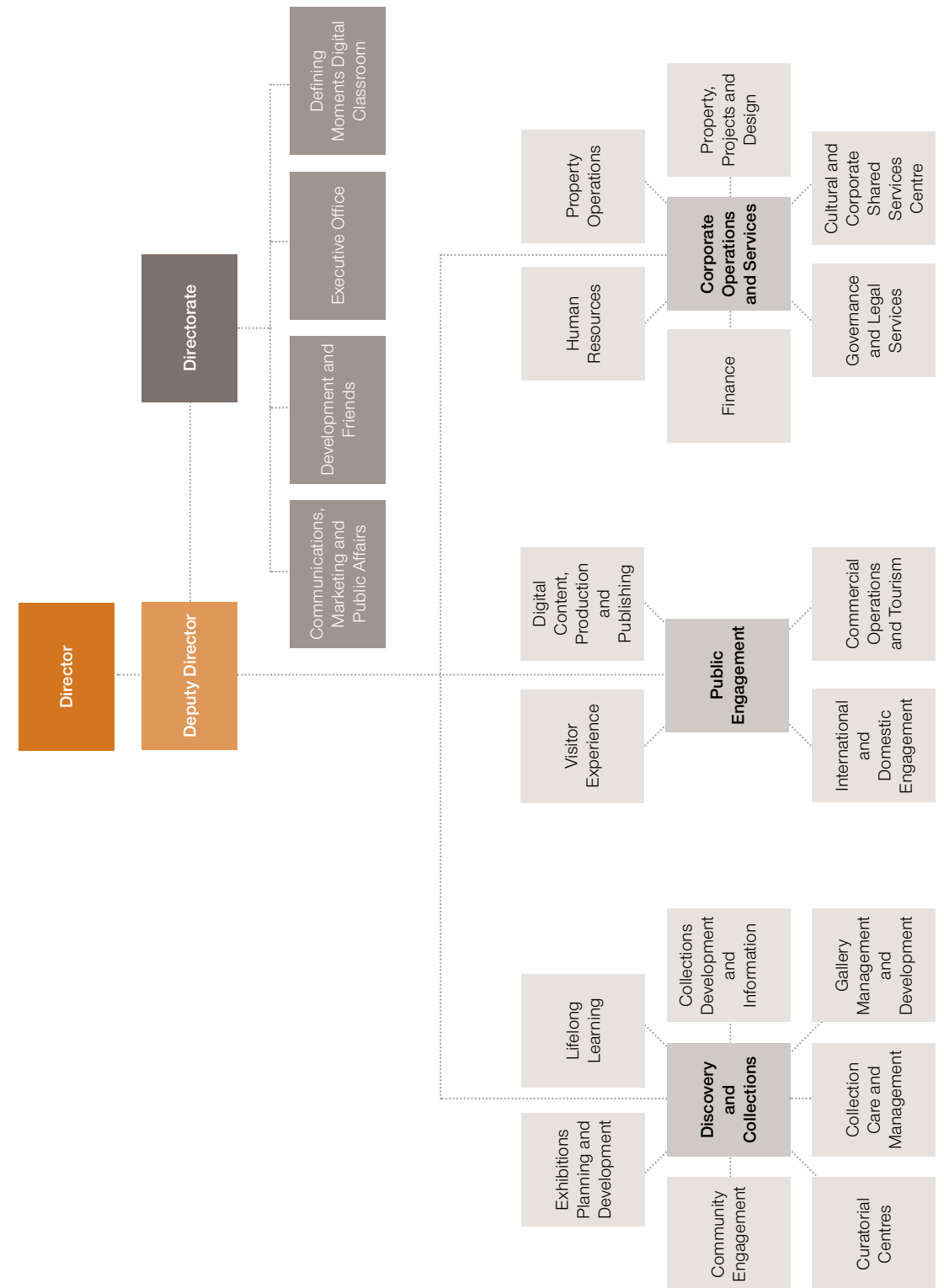
In May 2018, the Museum’s Council approved the Strategic Plan 2018–22, which sets out the Museum’s purpose, vision and key streams of endeavour over the next four years.

## 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 (see also p. 36).

## Organisational structure as at 30 June 2018

In 2017–18 the Museum worked towards the implementation of a new organisational structure, which was put in place, following extensive consultation with staff, on 28 June 2018.





The National Museum of Australia's executive (l-r): Fiona Dalton, Ruth Wilson, Katherine McMahon, Mathew Trinca and Stephanie Bull.

## Executive Management Group

The Executive Management Group (EMG), comprising the Director, Deputy Director, and three Assistant Directors, 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 Co-Chair of the Australia Singapore Arts Group, an executive member of the International Council of Museums (ICOM) Australia, and a member of the boards of the Canberra Convention Bureau and Canberra Writers Festival.

**Ms Stephanie Bull** was appointed to the role of Deputy Director in May 2018 after having been Chief Operating Officer since 2016, in which position she oversaw the delivery of corporate functions at the Museum and the development of the CCSSC. 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 Fiona Dalton** was appointed Acting Assistant Director, Corporate Operations and Services, in June 2018. Ms Dalton has a broad range of experience

working as a government lawyer and policy officer, and joined the Museum in 2007 as the Legal Services Manager. Since 2015 she has managed the Museum's governance program, overseeing corporate and business planning and performance reporting, as well as secretariat and policy support to Council and EMG.

**Ms Katherine McMahon** was appointed Acting Assistant Director, Collections and Discovery, in June 2018. She joined the Museum in 2017 to oversee the delivery of the Museum's major gallery renewal program. She has worked in the public sector for 24 years and was previously at the Australian War Memorial, where she played an instrumental role in developing the strategic direction of the exhibitions program. She oversaw an expansive \$70-million program of gallery revitalisation over a 10-year period, which included the redevelopment of the historic and heritage-listed First World War galleries.

**Ms Ruth Wilson** was appointed Acting Assistant Director, Public Engagement, in June 2018, having previously worked at the Museum as the Acting Assistant Director, Collections and Content, and the Associate Director, Visitor Services and Development, since 1 February 2016. Ms Wilson has an extensive commercial background in both the private and public sectors, including a wealth of cultural agency experience from previous executive positions at the National Gallery of Australia and 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 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 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 2017–18 Annual Report: the Partner Recognition and Sponsorship Policy, the Donor Recognition Policy, the Reconciliation Action Plan, the Indigenous Australian Art Charter of Principles for Publicly Funded Collecting Institutions, and the Client Service Charter.

### Supporters of the National Museum of Australia

According to the Partner Recognition and Sponsorship Policy and the Donor Recognition Policy, the Museum publicly acknowledges all corporate partners and donors 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 2017–18:

- ABC RN
- ACT Government VisitCanberra
- Australia Council for the Arts
- The Australian Government International Exhibitions Insurance Program
- Australian National University
- Botanics on Jardine
- Canberra Times*
- Capital Wines
- Clonakilla Wines
- Department of Foreign Affairs and Trade
- The Gordon Darling Foundation
- Kindred Spirits Foundation

Macquarie Group  
Minter Ellison  
National Collecting Institutions Touring and Outreach Program – Department of Communications and the Arts  
The Pratt Foundation  
Premium Beverages  
QT Canberra  
The Rossi Foundation  
The Scully Fund

#### **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)**

John Gandel AC and Pauline Gandel  
Geoff Ford OAM and Kerrie Ford  
Wayne and Vicki McGeoch

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

Diana Boyd  
Jim Maple-Brown AM and Pamela Maple-Brown

#### **Governor (\$100,000–\$499,999)**

Lindy Chamberlain-Creighton  
Professor Graeme Clark AC  
Edward Frank Everitt and Eric George  
Christopher Hodges and Helen Eager  
Richard (Dick) Kimber  
John Moriarty AM and Ros Moriarty  
Sidney Sinclair  
The Dick and Pip Smith Foundation  
The Prince's Trust Australia  
The Scully Fund

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

Robin Bryant  
Joel and Margaret Cowey  
Jack Gallaway  
The Gibson family  
The Australia Council for the Arts  
The Gordon Darling Foundation  
The Pratt Foundation

#### **Benefactor (\$10,000–\$49,999)**

Geoff and Fran Barker  
Graeme and Linda Beveridge  
Daryl D Blaxland  
The Brideson family  
Jean Clements  
Professor Robert W Crompton AM  
The Cuckson family  
Ken Done AM  
Dr Stephen and Sue Dyer  
Dr Guy Fitzhardinge AM  
Daniel Gilbert AM  
Gwyn Gillard

Jeremy Gould  
Professor Elery Hamilton-Smith AM  
Alexander and Domitille Hartman  
Susan and Grant Hilliard  
Meredith Hinchliffe  
The family of Raymond Arthur Holliday  
Emeritus Professor Andrea Hull AO  
Dr Anthea Hyslop  
David Jones and Melinda Conrad  
Carol and Richard Kemp  
The Kennedy family  
Maureen and Keith Kerridge  
The late Patricia McCracken  
The McCue family  
Jan L Robertson  
John and Pam Seccombe  
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 and Geoffrey White OAM  
Kim Williams AM and Catherine Dovey  
Tony Willsallen  
Cameron Wright  
Tania Young  
Sidney Myer Fund  
The Rossi Foundation

#### **Fellow (\$5000–\$9999)**

Margaret Anderson  
Rena Estick and Rae Clarke  
Marjorie Lindenmayer  
Eloise Murphy  
Archdeacon Anne Ranse  
Kindred Spirits Foundation  
Moyes Delta Gliders  
Treviris Holdings  
Royal Automobile Club of Australia

#### **Patron (\$1000 – \$4999)**

Dr Marion Amies  
Duncan Anderson  
Rena Atkow  
Elizabeth Bennett  
Marc Besen AC  
Keith Bradley AM and Kerry O'Kane  
Nicole Bright  
HM and JE Brown  
Dr Geoffrey Burkhardt  
Dorothy Cameron  
Jeanette Carroll  
Christine Clark  
Mervyn and Shirley Cornish  
Dr Mark Crees  
Suzanne Curtis and Tony Gay

Graham Dash  
Sarah Davies  
Merrell Davis OAM  
Haydn Daw and Susan Daw OAM  
Patricia Degens  
Jennifer Dobbin  
Sandy Forbes  
Kate Forner  
Carolyn Forster OAM and Richard Forster  
Andrew Freeman  
Julian Goldenberg and Neta Saint  
Alan and Andy Greenslade  
Sally Grimes  
Catherine Harris  
Helen Harvie  
Keith and Bruce Hearn  
Dr Beth Heyde  
Dr Marian Hill  
Mark Huppert and Theresa Rowan  
Dr Anthea Hyslop  
Christine Jackson  
Dr Joseph Johnson  
Fiona Jose  
Kasandra Karvelas  
Yvonne Kilgour  
Patricia Kneebone  
Ailsa Lawton  
Lady Jodie Leonard  
Nicholas Lidstone  
Merv McDonald  
Ben and Marina Maguire  
Catherine and Strat Mairs  
Louise Muir  
The late Professor John Mulvaney AO  
Ron Muncaster  
Simon Murnane  
Michael Nicolazzo  
Jim and Sophia Notaras  
David Peck  
Colin Percival  
Andrew and Monica Phelan  
Peter Pigott AM  
Kirsten Pinnington  
Brian Polden  
The Pooley family  
Dr Diana Quiggin  
The Hon Margaret Reid AO  
Dr Gary Reynolds  
Mark Rolfe  
Winnifred Rosser OAM  
The Rutledge family in memory of Thomas Lloyd Forster Rutledge  
Margie Seale and David Hardy  
Gwen and Terry Sharman  
Dr Mathew Trinca

David and Linnett Turner  
Andrew Tweedie  
Michael Vaughan  
Linda Wake  
Peter and Liz Warner  
Hilary White  
Louise Willey  
Ruth Wilson  
Paul Winch  
Kylie Winkworth  
Colonel Craig and Suzanne Wood  
Kaely and Mike Woods  
Anton Wurzer  
Moh Yan Yang  
Cindy Young

#### **Donors to the National Historical Collection**

The National Historical Collection was greatly enhanced during 2017–18 through the donation of objects by anonymous givers and the following donors:

Jude Barlow  
Tony Dare-Edwards  
Maurice and Margery Douglas  
Rena Estick and Rae Clarke  
Professor Dennis Foley  
Fujii family – Australia–Japan Foundation  
Gwyn Gillard  
James MR Hately and Lorraine Hately  
Judith Hearn  
Susan and Grant Hilliard  
Deaconess Winifred Hilliard  
The family of Raymond Arthur Holliday  
The Howe Family  
Christine Jackson  
John Jobson  
Janelle Marshall  
Roy Muncaster  
Eloise Murphy  
Simon O'Mallons  
Barbara Paulson  
Archdeacon Anne Ranse  
The Rutledge family in memory of Thomas Lloyd Forster Rutledge  
Jane A Salmon  
Stephen Sprada  
Anna Underwood  
Michael and Georgia Underwood  
Petronella Wensing OAM  
Anton Wurzer  
Buku-Larrnggay Mulka Centre  
CSIRO Climate Science Centre  
Ernabella Arts Inc.  
Moyes Delta Gliders

## Reconciliation Action Plan

In May 2015 the Museum launched its Innovate: Reconciliation Action Plan (RAP). 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, Deputy 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 2017–18 the Museum exhibited the major exhibitions *Songlines: Tracking the Seven Sisters* and *Midawarr/Harvest: The Art of Mulkun Wirrpanda and John Wolseley* as well as working towards a major tour of *Old Masters: Australia's Great Bark Artists* in the next financial year (see p. 25). The Museum has published companion books for each of these exhibitions. It continued to provide graphic-panel displays of works from the *Old Masters: Australia's Great Bark Artists* exhibition, *Yiwarra Kuju: The Canning Stock Route*, and *Evolution: Torres Strait Masks* to Australian diplomatic posts around the world (see p. 26).
- The Museum continues to demonstrate its commitment to reconciliation by promoting sustainable business practices for Indigenous artists. The merchandise range prepared for *Songlines* was developed with artists from the Martumili, Warakurna and Papulankutja art centres. Proceeds from the sales were shared between the artists and the Museum, setting an example of the ethical development and retail of Australian Indigenous products.
- In September 2015 the Museum advised the Australian Public Service Commission that it was nominating an Indigenous employment target of five 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 people
- 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, 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.

## 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 2017–18, the Museum received 489 written comments from visitors using the visitor feedback form, email or social media. Most feedback comments took the form of general remarks, questions or suggestions. The comments 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.

Approximately 74 per cent of feedback was positive, referring to the Museum's staff, services, galleries and exhibitions. Negative feedback accounted for about 13 per cent of comments and related to exhibitions, programs, services and facilities. The remaining 13 per cent of comments were questions or recommendations.

Monthly reports on feedback received are prepared and reviewed by CMG and EMG, allowing for key issues to be addressed at a high level.

## 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 2017–18.

### 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: Audited Financial Statements.

### 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 executive and Museum staff, and applied in the setting of strategy 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 2017–18, 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 Communications and 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 2017–18, in accordance with the PGPA Act. 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 2017–18 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 formed part of the following collections:

- Balarinji Design Archive collection
- ATSIC XI Cricket Team collection
- Bruce Dickson collection
- Lloyd Sharland collection.

Objects are carefully assessed, and disposed of for a number of different reasons, such as being duplicates or of little historical value. This year, the method of disposal included donations to charity (Balarinji Design Archive collection), returning to donor (ATSIC XI Cricket Team collection), transfer to the National Library of Australia (Bruce Dickson collection) and, in some cases, destruction (Balarinji Design Archive, Bruce Dickson, Lloyd Sharland collections).

### 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 WHS management framework, with a strong emphasis on promoting safety awareness for our workers and contractors.

WHS capability development in 2017–18 included delivering awareness training in loading dock safety procedures, hazard and incident reporting, working safely at heights and floor warden duties.

Key initiatives and outcomes during 2017–18 included:

- a notable reduction in the Museum's workers' compensation premium
- ongoing review of public event risk management plans, contractors' safety management plans, and safe work method statements in consultation with Museum stakeholders
- a review and improvement of the WHS management framework, including implementing practical controls to mitigate risks and minimise the potential for incidents to occur
- creation of a proactive Lead Dust Management Plan
- new contractor induction process, coordinated by the Property Operations business unit.

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 2017–18, the Museum continued to promote a healthy lifestyle through a wellbeing program for staff and volunteers that included a flu vaccination program, health checks and information sessions.

### Category and number of reported incidents

In 2017–18, the Museum had a total of 66 minor injuries reported (those that require nil medical treatment or only minor first-aid treatment).

One serious injury and four dangerous incidents occurred during the reporting period. Comcare, the Commonwealth regulator, issued one non-disturbance notice and no improvement or prohibition notices to the Museum.

| YEAR    | MINOR INJURIES | SERIOUS INJURIES | DANGEROUS OCCURRENCES |
|---------|----------------|------------------|-----------------------|
| 2015–16 | 44             | 2                | 5                     |
| 2016–17 | 65             | 0                | 0                     |
| 2017–18 | 66             | 1                | 4                     |

### 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 its energy management program and implementation of other initiatives aimed at minimising its 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 2017–18

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        |
|-----------------------|--------------------------------|--------------|
| Fairfax Media Limited | Media advertising organisation | \$84,951.03  |
| Prime Media Group     | Media advertising organisation | \$22,086.90  |
| Colmar Brunton        | Market research                | \$56,644.50  |
| Seven Network         | Media advertising organisation | \$159,332.80 |

Note: In accordance with Section 311A(2) of the *Commonwealth Electoral Act 1918*, only payments over \$13,200 are reported.

## Part four: Audited financial statements



The renamed Gandel Atrium features 1950s icons in this FJ Holden Special and Proport caravan, while Reko Rennie's *Bogong Moth* sculpture soars above.



## INDEPENDENT AUDITOR'S REPORT

### To the Minister for Communications and the Arts

#### Opinion

In my opinion, the financial statements of the National Museum of Australia for the year ended 30 June 2018:

- comply with Australian Accounting Standards – Reduced Disclosure Requirements and the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*; and
- present fairly the financial position of the National Museum of Australia as at 30 June 2018 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 2018 and for the year then ended:

- Statement by the Accountable Authority, Chief Executive and Chief Financial Officer;
- Statement of Comprehensive Income;
- Statement of Financial Position;
- Statement of Changes in Equity;
- Cash Flow Statement; and
- Notes to and forming part of the financial statements, comprising an Overview note.

#### 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* (the Code) to the extent that they are not in conflict with the *Auditor-General Act 1997*. 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 are 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, as applicable, matters related to going concern 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

Mr Rahul Tejani  
Acting Executive Director  
Delegate of the Auditor-General  
Canberra  
24 August 2018



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

In our opinion, the attached financial statements for the year ended 30 June 2018 comply with subsection 42(2) of *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 Council of the Museum.



David Jones  
Chair  
22 August 2018



Dr Mathew Trinca  
Director  
22 August 2018



Ian Campbell  
Chief Financial Officer  
22 August 2018

**Statement of Comprehensive Income**

for the period ended 30 June 2018

|   | Notes | 2018<br>\$'000  | 2017<br>\$'000<br>Restated* | Original<br>Budget 2018<br>\$'000 |
|---|-------|-----------------|-----------------------------|-----------------------------------|
| <b>NET COST OF SERVICES</b>   |       |                 |                             |                                   |
| <b>Expenses</b>   |       |                 |                             |                                   |
| Employee Benefits   | 1.1A  | 23,272          | 21,271                      | 20,481                            |
| Suppliers   | 1.1B  | 19,390          | 19,920                      | 19,952                            |
| Depreciation and amortisation   | 2.2A  | 8,281           | 8,693                       | 8,924                             |
| Write-Down and Impairment of Assets   |       | 81              | 33                          | -                                 |
| Losses from asset sales   |       | 5               | 64                          | -                                 |
| <b>Total expenses</b>   |       | <b>51,029</b>   | <b>49,981</b>               | <b>49,357</b>                     |
| <b>Own-Source Income</b>  |       |                 |                             |                                   |
| <b>Own-source revenue</b>   |       |                 |                             |                                   |
| Sale of Goods and Rendering of Services   | 1.2A  | 5,562           | 7,232                       | 4,450                             |
| Interest  | 1.2B  | 1,065           | 1,275                       | 1,289                             |
| Other Revenue   | 1.2C  | 3,260           | 1,501                       | 975                               |
| <b>Total own-source revenue</b>   |       | <b>9,887</b>    | <b>10,008</b>               | <b>6,714</b>                      |
| <b>Gains</b>  |       |                 |                             |                                   |
| Donated Assets  | 1.2D  | 226             | 235                         | -                                 |
| <b>Total gains</b>  |       | <b>226</b>      | <b>235</b>                  | <b>-</b>                          |
| <b>Total own-source income</b>  |       | <b>10,113</b>   | <b>10,243</b>               | <b>6,714</b>                      |
| <b>Net cost of services</b>   |       | <b>(40,916)</b> | <b>(39,738)</b>             | <b>(42,643)</b>                   |
| Revenue from Government   | 1.2E  | 43,044          | 39,375                      | 41,444                            |
| <b>Surplus/(Deficit) attributable to the Australian Government</b>              |       | <b>2,128</b>    | <b>(363)</b>                | <b>(1,199)</b>                    |
| <b>OTHER COMPREHENSIVE INCOME</b>   |       |                 |                             |                                   |
| <b>Items not subject to subsequent reclassification to net cost of services</b> |       |                 |                             |                                   |
| Revaluation increments/(decrements)   |       | 5,766           | (2,737)                     | -                                 |
| <b>Total other comprehensive income</b>   |       | <b>5,766</b>    | <b>(2,737)</b>              | <b>-</b>                          |

\* Certain amounts shown here do not correspond to the 2017 financial statements and reflect adjustments made. Refer to the Overview section for details.

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 2017-18 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) or the 2018-19 Budget.

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.

|   |  |
|---|--|
| Employee Benefits                       | Higher level of staffing than estimated for the establishment of shared services and payment of voluntary redundancies   |
| Sale of goods and rendering of services | Increased revenue from additional public programs and revenue from provision of shared services not included in budget estimates.  |
| Other revenue                           | Other revenue includes donations, grant funding and other contributions not known when setting the budget.   |
| Donated assets                          | Relates to donated objects for the National Historical Collection. These are not included in the budget due to their fluctuating nature from year to year.   |
| Revenue from Government                 | The Government announced funding over three years for activities associated with commemorating Cook's Voyages in the 2018-19 Budget. Funding commenced from 2017-18.   |
| Revaluation (decrements/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. |

### Statement of Financial Position

as at 30 June 2018

|  |       | 2018           | 2017                | Original<br>Budget 2018 |
|--|-------|----------------|---------------------|-------------------------|
|  | Notes | \$'000         | \$'000<br>Restated* | \$'000                  |
| <b>ASSETS</b>                          |       |                |                     |                         |
| <b>Financial assets</b>                |       |                |                     |                         |
| Cash and Cash Equivalents              | 2.1A  | 2,416          | 900                 | 1,770                   |
| Trade and Other Receivables            | 2.1B  | 2,605          | 1,413               | 1,048                   |
| Held-to-Maturity Assets: Term Deposits |       | 34,000         | 40,000              | 38,099                  |
| <b>Total financial assets</b>          |       | <b>39,021</b>  | <b>42,313</b>       | <b>40,917</b>           |
| <b>Non-financial assets</b>            |       |                |                     |                         |
| Land                                   | 2.2A  | 7,570          | 7,570               | 6,306                   |
| Buildings                              | 2.2A  | 84,920         | 84,068              | 98,317                  |
| Heritage and cultural                  | 2.2A  | 282,357        | 276,809             | 271,583                 |
| Plant and equipment                    | 2.2A  | 58,588         | 56,014              | 58,478                  |
| Computer software                      | 2.2A  | 2,378          | 1,277               | 1,693                   |
| Other intangibles                      | 2.2A  | 4,425          | 1,629               | 1,398                   |
| Inventories                            |       | 592            | 613                 | 510                     |
| Prepayments                            |       | 529            | 496                 | 442                     |
| <b>Total non-financial assets</b>      |       | <b>441,359</b> | <b>428,476</b>      | <b>438,727</b>          |
| <b>Total assets</b>                    |       | <b>480,380</b> | <b>470,789</b>      | <b>479,644</b>          |
| <b>LIABILITIES</b>                     |       |                |                     |                         |
| <b>Payables</b>                        |       |                |                     |                         |
| Suppliers                              | 2.3A  | 1,333          | 2,239               | 809                     |
| Other Payables                         | 2.3B  | 1,027          | 353                 | 228                     |
| <b>Total payables</b>                  |       | <b>2,360</b>   | <b>2,592</b>        | <b>1,037</b>            |
| <b>Provisions</b>                      |       |                |                     |                         |
| Employee Provisions                    | 3.1A  | 6,576          | 6,568               | 6,507                   |
| <b>Total provisions</b>                |       | <b>6,576</b>   | <b>6,568</b>        | <b>6,507</b>            |
| <b>Total liabilities</b>               |       | <b>8,936</b>   | <b>9,160</b>        | <b>7,544</b>            |
| <b>Net assets</b>                      |       | <b>471,444</b> | <b>461,629</b>      | <b>472,100</b>          |
| <b>EQUITY</b>                          |       |                |                     |                         |
| Contributed equity                     |       | 31,210         | 29,289              | 31,210                  |
| Reserves                               |       | 178,708        | 172,942             | 183,662                 |
| Retained surplus                       |       | 261,526        | 259,398             | 257,228                 |
| <b>Total equity</b>                    |       | <b>471,444</b> | <b>461,629</b>      | <b>472,100</b>          |

\* Certain amounts shown here do not correspond to the 2017 financial statements and reflect adjustments made. Refer to the Overview section for details.

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

### Budget Variances Commentary

The original budget as presented in the 2017-18 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) or the 2018-19 Budget.

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 receipt of a significant donation at the end of the financial year.   |
| Trade and other receivables | The Government announced funding for activities associated with the commemoration of Cook's voyages in the 2018-19 budget. The 2017-18 funding is recognised as a receivable.                                      |
| Held-to-maturity assets     | Cash used for capital expenditure on major refurbishment projects was higher than original estimates.  |
| 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. |
| Buildings                   | 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           | Redevelopment of major intangible assets occurred earlier than originally planned and increases in digital assets created for exhibitions.   |
| Other payables              | Other payables includes unearned revenue which is unexpectedly higher than estimated with payments received for the provision of services related to exhibitions opening in the 2018-19 year.                      |
| Reserves                    | 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 2018

|                                       | 2018           | 2017                | Original<br>Budget 2018 |
|---------------------------------------|----------------|---------------------|-------------------------|
|                                       | \$'000         | \$'000<br>Restated* | \$'000                  |
| <b>CONTRIBUTED EQUITY</b>             |                |                     |                         |
| Opening balance                       | 29,289         | 27,352              | 29,289                  |
| Contributions by owners               |                |                     |                         |
| Equity injection                      | 1,921          | 1,937               | 1,921                   |
| <b>Total transactions with owners</b> | <b>1,921</b>   | <b>1,937</b>        | <b>1,921</b>            |
| <b>Closing balance as at 30 June</b>  | <b>31,210</b>  | <b>29,289</b>       | <b>31,210</b>           |
| <b>RETAINED SURPLUS</b>               |                |                     |                         |
| Opening balance                       | 259,398        | 259,761             | 258,427                 |
| Comprehensive income                  |                |                     |                         |
| Supluse (deficit) for the period      | 2,128          | (363)               | (1,199)                 |
| <b>Total comprehensive income</b>     | <b>2,128</b>   | <b>(363)</b>        | <b>(1,199)</b>          |
| <b>Closing balance as at 30 June</b>  | <b>261,526</b> | <b>259,398</b>      | <b>257,228</b>          |
| <b>RESERVES</b>                       |                |                     |                         |
| Opening balance                       | 172,942        | 175,679             | 183,662                 |
| Comprehensive income                  |                |                     |                         |
| Revaluation increments (decrements)   | 5,766          | (2,737)             | -                       |
| <b>Total comprehensive income</b>     | <b>5,766</b>   | <b>(2,737)</b>      | <b>-</b>                |
| <b>Closing balance as at 30 June</b>  | <b>178,708</b> | <b>172,942</b>      | <b>183,662</b>          |
| <b>TOTAL EQUITY</b>                   |                |                     |                         |
| Opening balance                       | 461,629        | 462,792             | 471,378                 |
| Comprehensive income                  |                |                     |                         |
| Suprlus (deficit) for the period      | 2,128          | (363)               | (1,199)                 |
| Other comprehensive income            | 5,766          | (2,737)             | -                       |
| <b>Total comprehensive income</b>     | <b>7,894</b>   | <b>(3,100)</b>      | <b>(1,199)</b>          |
| Transactions with owners              |                |                     |                         |
| Contributions by owners               |                |                     |                         |
| Equity injection                      | 1,921          | 1,937               | 1,921                   |
| <b>Total transactions with owners</b> | <b>1,921</b>   | <b>1,937</b>        | <b>1,921</b>            |
| <b>Closing balance as at 30 June</b>  | <b>471,444</b> | <b>461,629</b>      | <b>472,100</b>          |

\* Certain amounts shown here do not correspond to the 2017 financial statements and reflect adjustments made. Refer to the Overview section for details.

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 2017-18 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 - surplus for the period | Refer to variance explanations in the Statement of Comprehensive Income |
| Reserves - Revaluation increments          | Refer to variance explanations in the Statement of Comprehensive Income |

**Cash Flow Statement***for the period ended 30 June 2018*

| Notes  | 2018<br>\$'000 | 2017<br>\$'000  | Original<br>Budget 2018<br>\$'000 |
|--|----------------|-----------------|-----------------------------------|
| <b>OPERATING ACTIVITIES</b>  |                |                 |                                   |
| <b>Cash received</b>   |                |                 |                                   |
| Receipts from Government   | 41,444         | 39,375          | 41,444                            |
| Sale of goods and rendering of services                                  | 6,440          | 7,035           | 4,299                             |
| Interest   | 1,246          | 1,085           | 1,289                             |
| GST received   | 3,129          | 2,494           | 2,913                             |
| Donations, sponsorships and grants                                       | 3,138          | 1,353           | 1,600                             |
| <b>Total cash received</b>   | <b>55,396</b>  | <b>51,342</b>   | <b>51,545</b>                     |
| <b>Cash used</b>   |                |                 |                                   |
| Employees  | 23,327         | 20,911          | 20,468                            |
| Suppliers  | 20,267         | 19,232          | 20,540                            |
| GST paid   | 3,042          | 2,643           | 2,913                             |
| <b>Total cash used</b>   | <b>46,636</b>  | <b>42,786</b>   | <b>43,921</b>                     |
| <b>Net cash from operating activities</b>                                | <b>8,760</b>   | <b>8,556</b>    | <b>7,624</b>                      |
| <b>INVESTING ACTIVITIES</b>  |                |                 |                                   |
| <b>Cash received</b>   |                |                 |                                   |
| Proceeds from sales of property, plant and equipment                     | 17             | 4               | -                                 |
| Term deposit redemptions   | 53,000         | 61,000          | 45,300                            |
| <b>Total cash received</b>   | <b>53,017</b>  | <b>61,004</b>   | <b>45,300</b>                     |
| <b>Cash used</b>   |                |                 |                                   |
| Purchase of property, plant, equipment and intangibles                   | 15,182         | 12,363          | 10,998                            |
| Term deposit investments   | 47,000         | 60,000          | 43,949                            |
| <b>Total cash used</b>   | <b>62,182</b>  | <b>72,363</b>   | <b>54,947</b>                     |
| <b>Net cash from investing activities</b>                                | <b>(9,165)</b> | <b>(11,359)</b> | <b>(9,647)</b>                    |
| <b>FINANCING ACTIVITIES</b>  |                |                 |                                   |
| <b>Cash received</b>   |                |                 |                                   |
| Equity injections  | 1,921          | 1,937           | 1,921                             |
| <b>Total cash received</b>   | <b>1,921</b>   | <b>1,937</b>    | <b>1,921</b>                      |
| <b>Net increase in cash held</b>   | <b>1,516</b>   | <b>(866)</b>    | <b>(102)</b>                      |
| Cash and cash equivalents at the beginning of the reporting period       | 900            | 1,766           | 4,299                             |
| <b>Cash and cash equivalents at the end of the reporting period</b> 2.1A | <b>2,416</b>   | <b>900</b>      | <b>4,197</b>                      |

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

**Budget Variances Commentary**

The original budget as presented in the 2017-18 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                | Increased revenue from additional public programs and revenue from provision of shared services not included in budget estimates.  |
| Donations, sponsorships and grants                     | Other revenue includes donations, grant funding and other contributions not known when setting the budget.   |
| Employees  | Higher level of staffing than estimated for the establishment of shared services and payment of voluntary redundancies   |
| Term deposit redemptions                               | Term deposits are redeemed at maturity. Term investments were over a shorter periods than estimated due to interest rates quoted and forecast cash requirements.                           |
| Purchase of property, plant, equipment and intangibles | Variance is due to increased costs for gallery refurbishment and infrastructure redevelopment and an increase in activities associated with digitising the National Historical Collection. |

## 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:

- Public Governance, Performance and Accountability (Financial Reporting) Rule 2015* (FRR) for reporting periods ending on or after 1 July 2015; and
- 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.

### Correction of an error

During the 2017-18 financial statement preparation process, an error was identified in the building revaluation. This dated back to 2014. As a consequence the 2017 comparative figures on the statement of comprehensive income, statement of financial position, statement of changes in equity and the related notes to the financial statements were misstated. The table below provides a summary of the adjustments made to the financial statements:

#### Impact on the statement of comprehensive income statement

|   | <u>2017</u>    |
|---|----------------|
| Depreciation and amortisation                               | (90)           |
| Surplus/(deficit) attributable to the Australian Government | 90             |
| Revaluation increment/(decrement)                           | (4,118)        |
| <b>Total other comprehensive income</b>                     | <b>(4,118)</b> |

#### Impact on the statement of financial position

|                   |                 |
|-------------------|-----------------|
| Buildings         | (11,841)        |
| <b>Net assets</b> | <b>(11,841)</b> |
| Reserves          | (12,101)        |
| Retained surplus  | 260             |
| <b>Equity</b>     | <b>(11,841)</b> |

#### Impact on the statement of changes in equity

|                                   |       |
|-----------------------------------|-------|
| Opening Retained Surplus          | (170) |
| Opening Asset Revaluation Reserve | 7,983 |

### 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 2018.

### 1.1 Expenses

|                                | 2018          | 2017          |
|--------------------------------|---------------|---------------|
|                                | \$'000        | \$'000        |
| <b>1.1A: Employee Benefits</b> |               |               |
| Wages and salaries             | 16,554        | 15,825        |
| Superannuation                 |               |               |
| Defined contribution plans     | 1,777         | 1,571         |
| Defined benefit plans          | 1,814         | 1,859         |
| Leave and other entitlements   | 2,244         | 2,016         |
| Separation and redundancies    | 883           | -             |
| <b>Total employee benefits</b> | <b>23,272</b> | <b>21,271</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   | 1,606         | 1,543         |
| Travel   | 634           | 552           |
| IT services and communications   | 1,457         | 1,394         |
| Property services  | 6,695         | 6,969         |
| Professional services  | 1,210         | 1,142         |
| Exhibitions and collection management  | 1,828         | 1,841         |
| Staff support services   | 975           | 786           |
| Promotions and consumables   | 2,286         | 2,645         |
| Remuneration to Australian National Audit Office for audit of the financial statements | 57            | 59            |
| <b>Total goods and services supplied or rendered</b>                                   | <b>16,748</b> | <b>16,931</b> |

|  |               |               |
|--|---------------|---------------|
| Goods supplied                                       | 5,493         | 5,206         |
| Services rendered                                    | 11,255        | 11,725        |
| <b>Total goods and services supplied or rendered</b> | <b>16,748</b> | <b>16,931</b> |

#### Other suppliers

|                               |               |               |
|-------------------------------|---------------|---------------|
| Operating lease rentals       | 2,096         | 2,319         |
| Workers compensation expenses | 546           | 670           |
| <b>Total other suppliers</b>  | <b>2,642</b>  | <b>2,989</b>  |
| <b>Total suppliers</b>        | <b>19,390</b> | <b>19,920</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                            | 983          | 2,720        |
| Between 1 to 5 years                     | 65           | 1,264        |
| More than 5 years                        | -            | -            |
| <b>Total operating lease commitments</b> | <b>1,048</b> | <b>3,984</b> |

## Financial Performance

### 1.2 Own-Source Revenue and gains

|  | 2018   | 2017   |
|--|--------|--------|
|  | \$'000 | \$'000 |

#### Own-Source Revenue

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

|  |              |              |
|--|--------------|--------------|
| Sale of goods  | 2,912        | 3,125        |
| Rendering of services                                | 2,650        | 4,107        |
| <b>Total sale of goods and rendering of services</b> | <b>5,562</b> | <b>7,232</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.

##### 1.2B: Interest

|                       |              |              |
|-----------------------|--------------|--------------|
| Deposits              | 1,065        | 1,275        |
| <b>Total interest</b> | <b>1,065</b> | <b>1,275</b> |

##### Accounting Policy

Interest revenue is recognised using the effective interest rate method.

##### 1.2C: Other Revenue

|                            |              |              |
|----------------------------|--------------|--------------|
| Donations                  | 1,185        | 309          |
| Sponsorships               | 122          | 148          |
| Grants                     | 1,953        | 1,044        |
| <b>Total other revenue</b> | <b>3,260</b> | <b>1,501</b> |

##### Accounting Policy

Cash received from donations is recognised as revenue on receipt.

Cash received through sponsorship arrangements is recognised as revenue when performance obligations are met.

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           | 226        | 235        |
| <b>Total other gains</b> | <b>226</b> | <b>235</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 | 43,044        | 39,375        |
| <b>Total revenue from Government</b>       | <b>43,044</b> | <b>39,375</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

|  | 2018   | 2017   |
|--|--------|--------|
|  | \$'000 | \$'000 |

#### 2.1A: Cash and Cash Equivalents

|  |              |            |
|--|--------------|------------|
| Cash on hand or on deposit             | 2,416        | 900        |
| <b>Total cash and cash equivalents</b> | <b>2,416</b> | <b>900</b> |

##### Accounting Policy

Cash is recognised at its nominal amount. Cash and cash equivalents include:

- cash on hand; and
- 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.

#### 2.1B: Trade and Other Receivables

|   |            |            |
|---|------------|------------|
| <b>Goods and services receivables</b>       |            |            |
| Goods and services                          | 257        | 398        |
| <b>Total goods and services receivables</b> | <b>257</b> | <b>398</b> |

#### Other receivables

|  |              |              |
|--|--------------|--------------|
| Interest   | 484          | 665          |
| Net GST receivable from the Australian Taxation Office | 264          | 350          |
| Corporate Commonwealth entity payment                  | 1,600        | -            |
| <b>Total other receivables</b>                         | <b>2,348</b> | <b>1,015</b> |
| <b>Total trade and other receivables (net)</b>         | <b>2,605</b> | <b>1,413</b> |

Credit terms for goods and services were within 30 days (2017: 30 days). No trade and other receivables were past due or impaired as at 30 June 2018 (2017: Nil).

##### 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 initially measured and subsequently 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 financial assets are cash or term 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<br>\$'000 | Buildings<br>\$'000 | Heritage<br>and<br>cultural<br>\$'000 | Plant and<br>equipment<br>\$'000 | Computer<br>Software<br>purchased<br>\$'000 | Other<br>Intangibles<br>\$'000 | Total<br>\$'000 |
|---|----------------|---------------------|---------------------------------------|----------------------------------|---|--------------------------------|-----------------|
| <b>As at 1 July 2017</b>  | 7,570          | 84,068              | 276,809                               | 56,014                           | 2,306                                       | 3,412                          | 430,179         |
| Gross book value  | -              | -                   | -                                     | -                                | (1,029)                                     | (1,783)                        | (2,812)         |
| Accumulated depreciation, amortisation and impairment                 | 7,570          | 84,068              | 276,809                               | 56,014                           | 1,277                                       | 1,629                          | 427,367         |
| <b>Additions</b>  |                |                     |                                       |                                  |   |                                |                 |
| Purchase  | -              | 228                 | 2,556                                 | 7,872                            | 1,335                                       | -                              | 11,991          |
| Internally developed  | -              | -                   | -                                     | -                                | -   | 3,191                          | 3,191           |
| Donation/Gift   | -              | -                   | 226                                   | -                                | -   | -                              | 226             |
| Revaluations and impairments recognised in other comprehensive income | -              | 1,834               | 3,932                                 | -                                | -   | -                              | 5,766           |
| Depreciation and amortisation   | -              | (1,210)             | (1,166)                               | (5,276)                          | (234)                                       | (395)                          | (8,281)         |
| Disposals/Write-offs  | -              | -                   | -                                     | (137)                            | -   | (1,583)                        | (1,720)         |
| Gross book  | -              | -                   | -                                     | 115                              | -   | 1,583                          | 1,698           |
| Accumulated depreciation, amortisation and impairment                 | 7,570          | 84,920              | 282,357                               | 58,588                           | 2,378                                       | 4,425                          | 440,238         |
| <b>Total as at 30 June 2018</b>                                       | 7,570          | 84,920              | 282,357                               | 63,749                           | 3,641                                       | 5,020                          | 447,257         |
| Gross book value  | -              | -                   | -                                     | (5,161)                          | (1,263)                                     | (595)                          | (7,019)         |
| Accumulated   | 7,570          | 84,920              | 282,357                               | 58,588                           | 2,378                                       | 4,425                          | 440,238         |
| <b>Total as at 30 June 2018</b>                                       |                |                     |                                       |                                  |   |                                |                 |

#### Total as at 30 June 2018 represented by

|                                 |       |        |         |         |         |       |         |
|---------------------------------|-------|--------|---------|---------|---------|-------|---------|
| Gross book value                | 7,570 | 84,920 | 282,357 | 63,749  | 3,641   | 5,020 | 447,257 |
| Accumulated                     | -     | -      | -       | (5,161) | (1,263) | (595) | (7,019) |
| <b>Total as at 30 June 2018</b> | 7,570 | 84,920 | 282,357 | 58,588  | 2,378   | 4,425 | 440,238 |

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 2018, a management valuation was conducted for heritage and cultural assets and buildings.

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

The National Museum of Australia has contractual commitments primarily for the upgrade of public spaces, replacement of equipment and development of multimedia interactives. Capital commitments are payable as follows:

|                                  | 2018<br>\$'000 | 2017<br>\$'000 |
|----------------------------------|----------------|----------------|
| Within 1 year                    | 11,637         | 3,927          |
| Between 1 to 5 years             | 514            | 7              |
| More than 5 years                | -              | -              |
| <b>Total capital commitments</b> | <b>12,151</b>  | <b>3,934</b>   |

## Financial Position

### Accounting Policy

#### Property, plant and equipment

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.

Property, plant and equipment 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 costing less than \$2,000 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 2018. 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. A management revaluation occurs when there is evidence of significant variation to prices.

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 and digitising collections. Internally developed applications are carried at cost less accumulated amortisation and accumulated impairment losses. Digitised collections are carried at cost.

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 (2017: 4 to 8 years).

All software assets were assessed for indications of impairment as at 30 June 2018.

### 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.

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

|                              | 2018         | 2017         |
|------------------------------|--------------|--------------|
|                              | \$'000       | \$'000       |
| <b>2.3A: Suppliers</b>       |              |              |
| Trade creditors and accruals | 1,322        | 2,233        |
| Operating lease rentals      | 11           | 6            |
| <b>Total suppliers</b>       | <b>1,333</b> | <b>2,239</b> |

Settlement of trade creditors is usually made within 30 days.

### Accounting Policy

#### Financial liabilities

The Museum's financial liabilities are trade and other creditors. 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 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          | 203          | 272        |
| Superannuation              | 32           | 26         |
| Unearned income             | 792          | 55         |
| <b>Total other payables</b> | <b>1,027</b> | <b>353</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.

### 3.1 Employee Provisions

|                                  | 2018         | 2017         |
|----------------------------------|--------------|--------------|
|                                  | \$'000       | \$'000       |
| <b>3.1A: Employee Provisions</b> |              |              |
| Leave                            | 6,449        | 6,568        |
| Separations and redundancies     | 127          | -            |
| <b>Total employee provisions</b> | <b>6,576</b> | <b>6,568</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

### 3.2 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:

|   | 2018         | 2017         |
|---|--------------|--------------|
|   | \$'000       | \$'000       |
| Short-term employee benefits  | 1,310        | 1,249        |
| Post-employment benefits  | 195          | 182          |
| Other long-term employee benefits                                       | 165          | 127          |
| Termination benefits  | -            | -            |
| <b>Total key management personnel remuneration expenses<sup>1</sup></b> | <b>1,670</b> | <b>1,558</b> |

The total number of key management personnel included in the above table are five senior management personnel (2017: five) and eleven part-time Council members (2017: seven).

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.

### 3.3 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, purchase of goods and services and provision of general Museum services. Giving consideration to relationships with related entities and transactions entered into during the reporting period by the Museum, it has been determined that there are no related party transactions to be disclosed.

## Other information

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

#### 4.1A: 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.

|                            | 2018<br>\$'000 | 2017<br>\$'000 |
|----------------------------|----------------|----------------|
| <b>As at 1 July</b>        | <b>309</b>     | <b>330</b>     |
| Receipts                   | <b>1,188</b>   | 309            |
| Payments                   | <b>(100)</b>   | (330)          |
| <b>Total as at 30 June</b> | <b>1,397</b>   | <b>309</b>     |

## Part five: Appendices



Murray George, senior law man from the APY Lands and member of the *Songlines* curatorium, enjoys a virtual-reality experience during a visit to the Museum.

## Contact points

The National Museum of Australia operates from the following Canberra locations:

- Lawson Crescent, Acton (main complex and administration)
- Unit 1, 92–94 Gladstone Street, Fyshwick (storage)
- 9–13 and 90 Vicars Street, Mitchell (office and repositories)
- 8 McEachern 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; Assistant Directors; 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 5493
- 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                             | PAGE   |
|---|---------------------------------------|--------|
| Annual performance statements                           | PGPA Rule 16F                         | 16–39  |
| Approval by accountable authority                       | PGPA Rule 17BB                        | 3      |
| Standard of presentation                                | PGPA Rule 17BC                        | All    |
| Plain English and clear design                          | PGPA Rule 17BD                        | All    |
| Enabling legislation                                    | PGPA Rule 17BE, paragraph (a)         | 18, 44 |
| Functions and purposes                                  | PGPA Rule 17BE paragraph (b)          | 44     |
| Responsible minister                                    | PGPA Rule 17BE paragraph (c)          | 44     |
| Ministerial directions and other statutory requirements | PGPA Rule 17BE paragraph (d)          | 56     |
| Government policy orders                                | PGPA Rule 17BE paragraph (e)          | 56     |
| Annual performance statements                           | PGPA Rule 17BE paragraph (g)          | 16–39  |
| Members of the accountable authority                    | PGPA Rule 17BE paragraph (j)          | 44–47  |
| Outline of organisational structure                     | PGPA Rule 17BE paragraph (k)          | 48–49  |
| Location of major activities and facilities             | PGPA Rule 17BE paragraph (l)          | 82     |
| Statement on governance                                 | PGPA Rule 17BE paragraph (m)          | 44     |
| Related entity transactions                             | PGPA Rule 17BE paragraphs (n) and (o) | 56     |
| Key activities and changes affecting the authority      | PGPA Rule 17BE paragraph (p)          | 56     |
| Judicial decisions and reviews by outside bodies        | PGPA Rule 17BE paragraph (q)          | 56     |
| External reports on the entity                          | PGPA Rule 17BE paragraph (r)          | 56     |
| Indemnities and insurance premiums for officers         | PGPA Rule 17BE paragraph (t)          | 56     |
| Index of annual report requirements                     | PGPA Rule 17BE paragraph (u)          | 82–83  |

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

| STATUTORY REQUIREMENT   | REFERENCE  | PAGE  |
|---|--|-------|
| Work Health and Safety  | Schedule 2, Part 4 of the <i>Work Health and Safety Act 2011</i>                           | 56–57 |
| Environmental performance and environmentally sustainable development | Section 516A of the <i>Environmental Protection and Biodiversity Conservation Act 1999</i> | 57    |
| Advertising and market research expenditure                           | Section 311A of the <i>Commonwealth Electoral Act 1918</i>                                 | 57    |
| Disposal of historical material                                       | Sections 9, 9A and 38 of the <i>National Museum of Australia Act 1980</i>                  | 56    |

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   | PAGE  |
|--|---|-------|
| Reconciliation Action Plan   | Reconciliation Action Plan 2016–17  | 54    |
| Donor recognition  | Donor Recognition Policy  | 51–53 |
| Acknowledgement of corporate partners  | Partner Recognition and Sponsorship Policy  | 51–53 |
| Implementation and observance of Indigenous Australian Art Charter of Principles for Publicly Funded Collecting Institutions, Part 2.5 | Indigenous Australian Art Charter of Principles for Publicly Funded Collecting Institutions, Part 2.5 | 54–55 |
| Client Service Charter   | Client Service Charter  | 55    |

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