## national museum of australia 20–21 annual report



In 2020, the National Museum of Australia made the largest and most significant acquisition in its history. The Trevor Kennedy Collection comprises more than 5,000 Australian historical and decorative arts objects, including artworks, furniture, jewellery and ceramics. More than 500 objects were displayed in the *Trevor Kennedy Collection: Highlights* exhibition, which opened at the Museum on 21 April 2021.

Eucalyptus blossom, about 1890, by Ellis Rowan

National Museum of Australia 20–21 Annual Report and Audited Financial Statements



Department of Infrastructure, Transport, Regional Development and Communications Office for the Arts



### **Chair's letter** of transmittal

The Hon Paul Fletcher MP Minister for Communications. Urban Infrastructure. Cities 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 2021. The Council is responsible for preparing an annual report on the Museum's activities for you, the responsible Minister, in accordance with section 46 of the Public Governance. Performance and Accountability Act 2013.

The Council acknowledges the Museum's achievements over 2020-21 against its Strategic Plan 2018–2022. Despite the challenges of the previous year and the ongoing impacts of the COVID-19 pandemic, the Museum has continued to provide a thorough and engaging suite of programs and services to the public with a renewed focus on digital outreach. This has been enabled by the ongoing assistance of government and the continued support of donors and partners and the Australian public, and thanks to the hard work and resilience of the Museum team.

A highlight of the year, which marked our 20th year on Acton Peninsula, was the creation of This is Us: A Musical Reflection of Australia. With the support of Ulrike Klein AO and the Museum's donor community, classical guitarists the Grigoryan Brothers composed a suite of music inspired by objects from the National Historical Collection. This is Us premiered on 10 March to more than 100 guests including His Excellency General the Honourable David Hurley AC DSC (Retd), Governor-General and Her Excellency Mrs Linda Hurley. Two additional sell-out concerts for the public were held on 11 and 12 March. Another key event was Noel Pearson's speech on constitutional recognition and a First Nations voice to parliament, which was the first in the Australia Speaks series of talks from key Australians exploring matters of national meaning and significance, reaching a wider audience through its broadcast on ABC RN's Big Ideas program.

In June 2020, Endeavour Voyage: The Untold

Stories of Cook and the First Australians opened at the Museum's Acton site. The exhibition was the result of extensive consultation and collaboration with Indigenous groups along the coastal route of Cook's voyage. With a total of 155,429 visits during its display period (2 June 2020 to 26 April 2021), it had the second-highest visitation for a temporary exhibition in the Museum's history.

The Council was also delighted to celebrate the launch of The Trevor Kennedy Collection: Highlights exhibition in April 2021. The exhibition showcases more than 500 historical artefacts and decorative arts objects from some 5,000 acquired by the Museum from Mr Trevor Kennedy in 2020. It is the Museum's most significant acquisition to date. Almost half of the collection was donated by Mr Kennedy and in recognition of this most generous gift, the new native garden precinct in the Museum's forecourt has been named the Christina and Trevor Kennedy Garden.

The Museum continued to share the story of Songlines: Tracking the Seven Sisters, which launched its tour with a display at the Western Australian Museum (WAM) in Perth. The exhibition, which was on display from 21 November 2020 until 23 April 2021, attracted over 238,000 visits. It will commence its international tour in the United Kingdom in September 2021.

During the course of the year, the Museum continued its work in line with the Master Plan 2017–2030, focusing on the gallery redevelopment program. The Museum has overhauled its environmental history gallery, which is scheduled to roll out to the public from summer 2021-22. It also continued work on the delivery of a new immersive play and program space for children, their families and carers, which has been made possible thanks to the generous support of Tim Fairfax AC and Gina Fairfax. The Tim and Gina Fairfax Discovery Centre is expected to open to the public by early 2022.

The Museum's Council has seen several changes this year with Ms Tracey Whiting AM commencing her appointment, Ms Vicki Coltman reaching the end of her term, and the resignation of Mr Stephen Byron AM. The Council extends its thanks to Ms Coltman and Mr Byron for their valuable contributions and

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service and wishes them well in the future.

The Council was saddened at the loss of former member Ms Maureen Kerridge (Plavsic) AM, who passed away in 2020. Ms Kerridge's leadership and extensive business experience, specifically regarding commercial operations and philanthropy, was invaluable to the work of the Museum. We are thrilled that the Kerridge Foundation has continued to be a meaningful supporter of our work.

I would like to express the Council's appreciation of the continued support provided for the Museum by both you and the government. On behalf of all members of Council, I commend the Director and all staff on the Museum's performance in 2020–21.

I confirm that this annual report has been prepared in conformity with the requirements for annual reports for corporate Commonwealth entities. Council resolved on 2 September 2021 to accept this report as being a fair and accurate representation of the Museum's performance during the 2020–21 financial year.

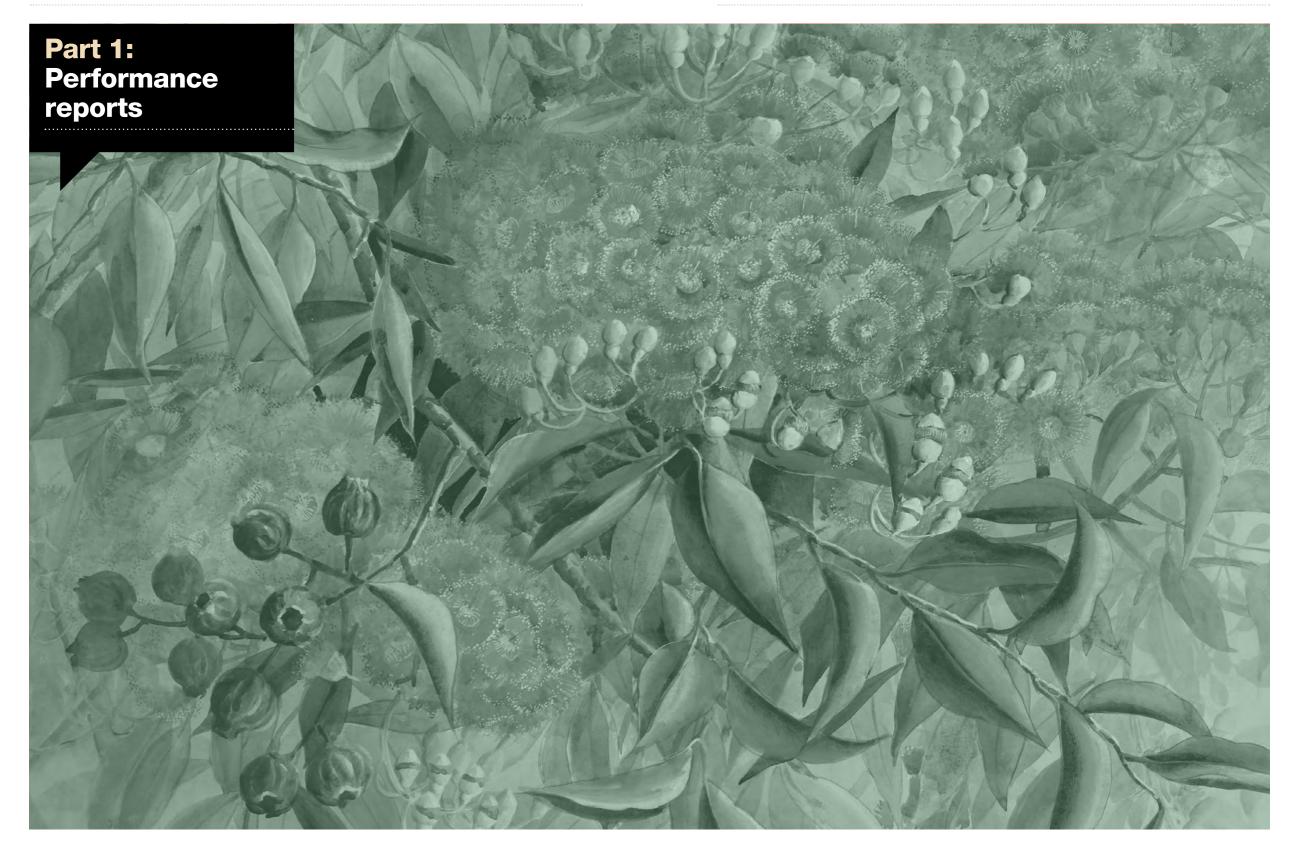
**Mr David Jones AM** Chair of Council September 2021

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# Director's review of operations

This year, the National Museum of Australia celebrated 20 years since opening its doors to the public on the Acton Peninsula in Canberra. Looking back over those decades, it is clear that this past year has been like no other in our history, indeed in the experience of few living Australians. The impact of the coronavirus pandemic on our lives has been without modern precedent; for the Museum, it has been a grave and challenging time, and yet it has been marked by remarkable achievement in the face of real adversity.

The Museum was one of few major cultural institutions in this country open throughout the entire financial year. In large measure, this was due to the commitment and integrity of the Museum's Council, staff and contractors who continued to serve the Australian public through the delivery of high quality exhibitions, educational and public programs, and the provision of a range of other goods and services that are integral to the life of the Museum. After an extended period of year-on-year growth, visitors to the Museum's Acton site in 2020–21 were fewer than in previous years. However, numbers were actually better than we anticipated at the beginning of the year, with results 14% greater than the targets set in consideration of the impacts of COVID-19.

Never has it seemed more important for the Museum to do its work in bringing people together and inspiring them to think and learn about what it means to live in this country. Our major exhibition for the year, Endeavour Voyage: The Untold Story of Cook and the First Australians, was one of the most important exhibitions that we have ever done, adding the voices of First Nations people from communities along the east coast of Australia to the narratives of those onboard the Endeavour 250 years ago. The exhibition attracted 155,429 onsite visitors and many more online - an exceptional achievement in this year when so many physical limitations were necessary to keep people safe and healthy. It is a matter of immense pride that the exhibition won wide acclaim and received a Museums and Galleries National Award (MAGNA) in the 'Temporary/Travelling Exhibition' category.

Another highlight came with the opening of our Songlines: Tracking the Seven Sisters exhibition, the first major touring exhibition at the newly opened Western Australian Museum (WAM). The National Museum was delighted that the first stop of the exhibition's international tour - which will take in England, France, Germany and Finland – was at the new \$400 million museum in Perth. More than 238,000 people visited that exhibition after it opened in November 2020, following a challenging installation which had to be completed remotely by our staff, who remained in Canberra. The team dealt with the challenge by establishing world-first processes and procedures to install exhibitions using online communications, and our approach has been shared with other partners, such as the British Museum. The National Museum has also established a long-term collaboration with WAM that will see the National Historical Collection feature in displays at the new museum in coming years.

The Museum was also pleased to launch the *Trevor Kennedy Collection: Highlights* exhibition, featuring rare and extraordinary objects from our largest and most significant acquisition. More than 500 objects – out of a collection of some 5,000 – were in the exhibition, which opened to the public on 21 April 2021. The new native garden in the Museum's Forecourt has been named in honour of Christina and Trevor Kennedy and is a fitting recognition of the Kennedys' generosity to the Museum. The Trevor Kennedy Collection will continue to surprise, delight, and inform our understanding of our nation's history for many years to come.

The *Piinpi: Contemporary Indigenous Fashion* exhibition, curated by Bendigo Art Gallery's First Nations curator, Kaantju woman Shonae Hobson, is the result of a long-standing collaboration between the Alastair Swayn Foundation and the National Museum. Opening at the Museum on 20 February 2021, the exhibition is Australia's first major survey of contemporary Indigenous textiles and fashion. Its display at the Museum was the first in a national and international tour that showcases the living relationship between modern fashion design and Indigenous cultural practices, and the ongoing conversations about ethical and sustainable practices.

Following sell-out concerts at the Museum in Canberra, *This is Us: A Musical Reflection of Australia* by classical guitarists Slava and Leonard Grigoryan was performed at UKARIA Cultural Centre in South Australia. The Grigoryan Brothers were commissioned by the Museum to create a series of musical pieces inspired by objects from the National Historical Collection. These included a cricket bat owned by Don Bradman, a convict love token and an imposing work of art, *Yumari* by Pintupi artist Uta Uta Tjangala. This wonderfully successful program was made possible by the support of our donor community, in particular Ulrike Klein AO, founder of UKARIA, and ABC Classic, whose recording of the suite hit number one on the ARIA Classical Music Charts.

On 17 March, Aboriginal statesman and leader Mr Noel Pearson delivered a keynote speech arguing for constitutional recognition and a First Nations voice to parliament. It's Time for Constitutional Recognition was the inaugural speech in *Australia Speaks*, a series of addresses by influential Australians on matters of national significance. The series fulfills the Museum's responsibility to support discussion and debate of the big ideas about the future of our country, especially those that emerge from a consideration of our history as a nation. Another 3 keynote addresses will be delivered as part of the series, and these will be generously supported by the Thyne Reid Foundation.

One of the most significant impacts of the COVID-19 crisis has come through the development of the Museum's online content. The digital pivot that the Museum made in the initial lockdown has led to a great deal of invention and innovation, with live web programming providing opportunities for people to engage in experiences online, even when their access to the physical space of the Museum was circumscribed. As a result, we recorded 3.5 million digital engagements across all digital content and an additional 665,000 engagements with our social media over the year.

In particular, the growth and development of the pioneering Australia's Defining Moments Digital Classroom (ADMDC) has been one of our most gratifying achievements. Enabled through the generous support of John Gandel AC and Pauline Gandel AC, ADMDC has transformed opportunities for Australian school children to learn about our history through the provision of unparalleled online resources that take them inside our national story. This suite of resources was joined by other major online developments, such as Momentous: Sharing Bushfire and Pandemic Stories, which encourages Australians to tell their own stories of battling the challenges of the global pandemic, as well as those of the unprecedented bushfires that swept across the country in 2019-20.

On 30 June 2021, the inaugural Cultural Connections Initiative was drawing to a close. In this program, the Museum formed 10 partnerships with Indigenous communities across the country, with a focus on supporting professional development and employment opportunities for Aboriginal and Torres Strait Islander cultural practitioners and empowering them to develop and deliver important cultural work in their communities. In recognition of its contribution to Indigenous cultural engagement practices, this program was also honoured with a Museums and Galleries National Award (MAGNA). The Museum is grateful to the Australian Government for its support of this vital program and looks forward to the next stage of the initiative.

The Museum continued to deliver against its ambitious Master Plan 2017–2030, with the greater part of the construction of our \$35 million gallery development program completed this financial year. This redesign, construction and exhibition fit-out will lead to the opening of a new environmental history gallery, Great Southern Land, in the coming financial year and the establishment of the Tim and Gina Fairfax Discovery Centre, an exciting new offering for children and families which will embrace creative play to foster a love of learning. The Museum has also completed additional work in other parts of

### Strategic overview

#### Vision

To be a trusted voice in the national conversation, and recognised as one of Australia's premier cultural destinations exploring Australia's past, illuminating the present and imagining the future.

#### Mission

The Museum's mission is to bring the world's cultures to Australia and present Australia's history and culture to the world.

#### Values

In every part of what we do we will demonstrate excellence, respect, integrity, courage and resilience.

#### Purpose

The Museum was established to develop and maintain the National Historical Collection for the benefit of the nation, and to bring to life the rich and diverse stories of Australia. Central to the Museum's role as a national institution is its focus on meaningful engagement with all Australians in the telling of their stories, and its commitment to the history and cultures of the First Australians. The Museum achieves this by caring for and strengthening the collection, and by sharing the stories of Australia's people and places, and its social and natural environment, with national and international audiences.

#### Key streams of endeavour

According to the Museum's Strategic Plan 2018-2022, the Museum will focus on 5 key streams of endeavour, guided by its purpose and vision, and consistent with its values and strategic commitments. The 5 key streams are:

#### Collections for the 21st century

- Developing, maintaining and displaying the richness of its collections for all Australians to access, explore and treasure.
- Building connections between objects, memory, imagination and lived experience - across cultures, across communities and across time.

#### **Program directions**

- Putting the audience at the centre of everything we do.
- Embedding a culture of discovery, delight, inquiry and authority, where contemporary Australia can be understood in relation to its past and its future.

#### **Digital futures**

- Embracing technological change across all aspects of our business.
- · Positioning ourselves as an institution at the core of the emerging knowledge economy.

#### Growing our business

- Strengthening our resource base and embracing opportunities for growth and diversification.
- · Developing resilience and flexibility in our workforce to quickly adapt and respond to changing environments and demands.

#### Brand recognition

- Being at the forefront of cultural life in the country, where all Australians can find their stories in our place, and our place in their stories.
- Becoming a recognised world-class museum, renowned for telling the remarkable story of our nation, from the ancient and enduring histories of the world's oldest living cultures to the making of contemporary Australia.

#### History

Although it is one of Australia's newer 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.

our building, particularly in the Landmarks and First Australians galleries, to ensure the public has new opportunities to learn about our shared history.

the Museum have proved to be a constant source of strength throughout this challenging time. We are so fortunate to have donors such as Trevor Kennedy AM who donated almost half of his magnificent collection to the Museum this year. Thank you also to Christina Kennedy and to the wider Kennedy family for their vision and generosity in making this landmark gift. I would also like to particularly thank Tim Fairfax AC and Gina Fairfax for their support of the Museum's new Discovery Centre due to open in 2022. At the same time, the great strength of the Museum community has resulted in more than \$800,000 in philanthropic support being gifted during the financial year. Thank you also to John Gandel AC and Pauline Gandel AC, Wayne and Vicki McGeoch, Sally White OAM and Geoffrey White OAM, Suzanne Wood and Colonel Craig Wood, the Kerridge Foundation, Peter Pigott AM and Ann Pigott, the Alastair Swayn Foundation and our many other donors. The Museum also continues to receive generous in-kind support from our corporate partners, including MinterEllison, Schwartz Media and the ABC. We are also delighted to be entering a major partnership with Breville.

I am deeply grateful to the Museum's Council - led by Mr David Jones, recently made a Member of the Order of Australia (AM) for his service to the museums and galleries sector - for their hard work and continued support in assisting the Museum achieve its strategic goals. Their vision, guidance and oversight over the past year has been invaluable. I also thank the Minister for Communications, Urban Infrastructure, Cities and the Arts, the Hon Paul Fletcher MP, for his support and leadership this year.

For the foreseeable future, COVID-19 will continue to have an impact on the way the Museum operates. In 2020-21, the Museum has undertaken major reviews and studies of its storage circumstances and financial sustainability. There is no doubt that on both fronts we face searching challenges that pose real threats to the preservation of the National Historical Collection and

the continuation of our present level of program and service delivery to the Australian public. I applaud the Museum staff on the success they have achieved over the past 12 months despite these issues, and for their The donors, sponsors, supporters and friends of resilience and commitment in ensuring the Museum

to work with a group of people who are united and steadfast in their passion for sharing the stories of Australia with the nation and the world.

achieves its goals in difficult times. I feel honoured

**Dr Mathew Trinca AM** Director, National Museum of Australia September 2021

The Museum's exhibitions, collections, programs and research focus on 3 interrelated subject areas:

- First Nations peoples' history and culture
- Australian history and society since European settlement
- Australian environmental history, including the history of human interaction with the land.

These define the Museum's intellectual and conceptual framework, which is shared with audiences through the stories of Australia's people and places and the connection and sustainability of its social and natural environments across time.

### 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 corporate Commonwealth entity as defined by the *Public Governance, Performance Accountability Act 2013* (the PGPA Act). The Museum Act sets out the functions and powers of the Museum. On 30 June 2021 portfolio responsibility for the Museum sat with the Office for the Arts within the Department of Infrastructure, Transport, Regional Development and Communications.

The Australian Government's Portfolio Budget Statements (PBS) for 2020–21 and the Museum's Corporate Plan 2020–21 set out how the Museum's performance was measured and assessed in achieving the Museum's purposes in 2020–21 (the reporting period). The Museum developed and published the Corporate Plan 2020–21 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.

# 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 performance criteria**

The PBS specified one overarching performance criterion for the Museum in 2020–21: 'Maximise the value of visitor engagements with Museum experiences and collections'. Targets against this performance criterion were revised in October 2020 to allow for the impacts of the COVID-19 pandemic.

PERFORMANCE CRITERIA	2020–21 TARGETS	2020–21 ACTUAL
Total visitor engagements	4,615,150	5,704,304
Permanent exhibitions	325,000	369,615
Special exhibitions	205,000	185,099
Travelling exhibitions	170,000	884,649
Education and public programs	74,500	93,701
Events and functions	5,400	12,123
Digital experiences	3,085,250	3,493,942
Social media engagements	750,000	665,175

#### **Corporate Plan priorities and performance**

The Corporate Plan 2020–21 sets out the key priorities and expected performance criteria, consistent with the Museum's 5 key streams of endeavour and strategic commitments from its Strategic Plan. The Museum's results against the performance criteria for 2020–21, and analysis of their contribution to the achievement of the Museum's purpose, are reported in the performance statements that follow. For each priority, the expected outcomes, key performance indicators, achievements and an analysis of results have been included. The Museum's priorities for 2020–21 were: **Priority 1:** Maximise opportunities for new forms of engagement, in particular digital engagement, responding to changing audience behaviours and embracing technological change across all aspects of our business

**Priority 2:** Provide Australians with a greater understanding of our shared history by collecting and sharing the unique and remarkable stories of the current time, particularly those that demonstrate the ways in which Australians respond and adapt to crises and profound change

**Priority 3:** Develop and digitise the National Historical Collection for all Australians to access, explore and treasure, and maintain the collection in appropriate environmental conditions

**Priority 4:** Increase brand recognition, with the Museum seen to be at the forefront of cultural life in the country and recognised as a world-class institution renowned for telling the remarkable story of our nation.

#### **Overall performance summary**

In 2020–21, the Museum's activities continued to be affected by the COVID-19 pandemic, with ongoing restrictions on domestic and international travel reducing visitation to the Museum's Acton Peninsula site. In response, the Museum revised its targets. With 369,615 visits to the Museum site in 2020–21, these revised targets were exceeded by 14%, although visitation was still 31% down on the average for the previous 5 years. The Museum also adjusted its activities and, driven by its amended touring program and increased digital content, expanded its reach in 2020–21, recording a total of 5.7 million visitor engagements for the year.

The Museum extended *Endeavour Voyage: The Untold Stories of Cook and the First Australians* to enable as many Australians as possible to visit this important exhibition, and achieved the second-highest visitation for a temporary exhibition at the Museum, with 155,429 visits recorded. Significantly, with 89% of visitors agreeing that the exhibition showed multiple perspectives, the exhibition added to the conversation about Australia's shared histories.

The Museum's activities throughout the year demonstrate the importance of being able to provide content directly and locally during a time of restricted travel. The Museum's touring program used innovative approaches to remote installation and, with 884,649 visits, exceeded revised targets by 420%. This included 2 major displays at the newly opened Boola Bardip Western Australia Museum in Perth (WAM). *Songlines: Tracking the Seven Sisters* exhibition, on display from 23 November 2020 until 23 April 2021, recorded 238,264 visits and *Yiwarra Kuju: The Canning Stock Route* recorded 383,644 visits to 30 June 2021. A graphic panel display of *Old Masters: Australia's Great Bark Artists*, supplied digitally and fabricated locally, was on show at the Bangkok Art and Culture Centre and recorded 81,040 visits. In 2020–21, the Museum piloted a new classroom suitcase resource, *Museum to You*, containing objects related to First Nations peoples' histories and cultures, to schools in the Canberra region, and the *Warakurna: All the Stories Got into our Minds and Eyes* video-book resource was provided to 141 schools, 109 of which were disadvantaged or remote.

The Museum also placed greater emphasis on its digital content delivery, including its social media presence, recording 665,175 engagements across its social media platforms. In October 2020, *Australia's Defining Moments Digital Classroom* for teachers and students was launched and use of the site has grown strongly, with 206,903 page views to 30 June 2021. The Museum also launched 3 new digital education programs for students and a new digital professional development program for teachers, reaching almost 3,000 students and teachers.

The National Museum's role in helping to connect Australians and their communities has been highlighted with the impact of natural disasters and the ongoing COVID-19 pandemic. The Museum launched the *Momentous: Sharing Bushfire and Pandemic Stories* website in November 2020, enabling Australians to share their stories of the pandemic and the 2019–20 bushfires, with 141 stories published to date. It also continued to provide a platform for Australians affected by these crises through the *Bridging the Distance – Sharing our COVID-19 Pandemic Experiences* and *Fridge Door Fire Stories* Facebook groups.

In 2020 the Museum made its largest and most significant acquisition to date — the Trevor Kennedy Collection of more than 5,000 objects. In April 2021, *The Trevor Kennedy Collection: Highlights* exhibition opened, featuring more than 500 objects from the collection. To 30 June 2021, 3,100 objects from the Trevor Kennedy Collection were accessioned into the National Historical Collection (NHC), with digitisation of the entire collection expected over the next 3 years.

Looking forward, the Museum continued work on Great Southern Land, its new environmental history gallery, and the Tim and Gina Fairfax Discovery Centre, a fun and immersive play and program space for children and their families and carers. Although the COVID-19 pandemic continues to have an impact on construction, the Museum expects to open these exciting new experiences in the 2021–22 financial year.

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#### **Priority 1:**

Maximise opportunities for new forms of engagement, particularly digital engagement

#### **Expected outcomes:**

- Increase visitor engagements with Museum experiences and collections
- Maximise opportunities for new forms of engagement, particularly digital engagement
- Embrace technological change across our business.

#### **Total visitor engagement**

PERFORMANCE CRITERIA	TARGET 2020–21	ACTUAL 2020–21
Total visitor engagement	4,615,150	5,704,304
Permanent exhibitions	325,000	369,615
Special exhibitions	205,000	185,099
Travelling exhibitions	170,000	884,649
Education and public programs	74,500	93,701
Events and functions	5,400	12,123
Digital experiences	3,085,250	3,493,942
Social media	750,000	665,175

#### Analysis

The Museum reviewed its visitor engagement targets in October 2020 in light of the COVID-19 pandemic, revising down estimates for its onsite and touring visitor engagements. Despite ongoing travel restrictions, the Museum exceeded its revised targets by 24% and reached a total of 5,704,304 visitor engagements onsite, offsite and online.

Onsite visitation to the Museum continued to be greatly affected, down 19% on 2019–20 figures and down 31% compared to the average of the past 5 years. However, onsite visits exceeded the revised targets by 14%, with 369,615 entries recorded. Visitation to the Museum's Acton site was noticeably higher after restrictions were lifted on travel from Greater Sydney in February 2021, with entries from March to June 2021 exceeding the average visitation for those months in the previous 5 years. The Museum's public programs, including tours, lectures and events, were provided digitally during the Museum's closure in 2020 but returned onsite after the Museum re-opened. Highlights of the onsite program were This is Us: A Musical Reflection of Australia, a concert which premiered a suite of music inspired by objects from the National Historical Collection and composed by classical guitarists the Grigoryan Brothers, and Noel Pearson's speech on constitutional recognition and a First Nations voice to parliament, which was the first in the Australia Speaks series of talks. The Museum was also one of the prime viewing sites for the RAAF centenary flypast and attracted approximately 2,000 visitors. The Endeavour Voyage: The Untold Stories of Cook and the First Australians exhibition, extended after its delayed opening, closed on 26 April 2021 with a total of 155,429 visits, the second-highest recorded for a major exhibition at the Museum.

The Museum significantly exceeded its targets for its touring exhibition program, recording 884,649 visits, through innovative approaches to remote installation and by providing content in a digital format, such as graphic panel displays. The Songlines: Tracking the Seven Sisters exhibition at Boola Bardip Western Australian Museum (WAM) in Perth exceeded its target of 100,000 visits by 138%, recording 238,264 visits from 23 November 2020 to 23 April 2021. Yiwarra Kuju: The Canning Stock Route, also at WAM, recorded 383,644 visits. A Portrait of Australia: Stories through the Lens of Australian Geographic was displayed at 9 venues across the country in 2020-21 and recorded 25,836 visits, and the Old Masters: Australia's Great Bark Artists graphic panel display at the Bangkok Art and Culture Centre recorded 81.040 visits.

There were more than 3 million engagements with the Museum's digital experiences in 2020–21. This included almost 2.9 million visits to the Museum's website, more than 10,000 engagements with education and digital programs, and 434,983 views of its video content via YouTube and Vimeo. The Museum launched *Australia's Defining Moments Digital Classroom* in October 2020, with the site recording 206,903 page views and 75,057 visits to 30 June 2021. The Museum also continued to grow its social media engagement, with 665,175 engagements across all platforms, an increase of 14% compared to 2019–20.

#### Part 1: Performance reports

#### Visitor engagements over time

PERFORMANCE CRITERIA	2016-17	2017-18	2018–19	2019–20	2020-21
Permanent exhibitions	631,975	532,314	603,644	454,055	369,615
Special exhibitions	232,915	204,182	207,851	187,957	185,099
Travelling exhibitions	589,548	520,016	689,547	640,869	884,649
Public programs and events	204,934	251,504	299,138	239,291	71,768
Education programs	88,500	87,743	87,685	66,921	21,933
Events and functions	23,918	24,479	27,037	21,233	12,123
Digital experiences	2,100,015	2,336,084	2,511,994	2,752,094	3,493,942
Social media engagements	N/A	N/A	N/A	N/A	665,175
TOTAL	3,871,805	3,956,322	4,426,896	4,362,420	5,704,304

#### **Social media audiences**

PERFORMANCE CRITERIA	OUR TARGETS
Increase engagements	Increase engagements by >10%
Increase audiences (followers)	Increase audiences by >15%
WHAT WE ACHIEVED	

The Museum increased engagements with its social media content by 14% compared to 2019–20.

The Museum recorded a 13% increase in followers of its social media platforms in 2020–21, falling below targets due to a change in Facebook's methodology for counting followers.

#### Analysis

In the last quarter of 2019–20, the Museum expanded its social media activity and digital programming and saw a significant increase in reach, engagements and audiences (followers). It continued to grow its social media engagement in 2020–21, with 665,175 engagements across all platforms, an increase of 14% compared to 2019–20. Key activities driving engagements included Australia's Defining Moments content, campaigns related to the Museum's 20th birthday and the *Endeavour Voyage* exhibition, and 'Twitter takeovers', where Museum curators posted some of their favourite objects from the National Historical Collection.

Instagram continued to demonstrate the largest growth of all the social media platforms, increasing audiences by 55% to 23,559 followers as at 30 June 2021. Facebook remains the largest audience of the Museum's social media platforms, with 85,157 followers. The Museum was on track to exceed its target of greater than 15% growth in audiences but, due to a change in Facebook's methodology for counting followers, a 13% increase was recorded.

#### Australia's Defining Moments Digital Classroom

PERFORMANCE CRITERIA	OUR TARGETS	
Website launched	>200,000 website visits	
WHAT WE ACHIEVED		
Since launching in October 2020, Australia's Defining Moments Digital Classroom recorded 206,903 page views		

Moments Digital Classroom recorded 206,903 page views and 75,057 sessions.

#### Analysis

Australia's Defining Moments Digital Classroom (ADMDC) (digital-classroom.nma.gov.au) provides teachers and students with free online learning resources aligned with the Australian Curriculum. Launched on 21 October 2020, the site saw continued growth throughout 2021 and recorded 206,903 page views and 75,057 individual sessions. It became more visible in Google searches, with organic search traffic to the site more than doubling from 9,861 visits in the 3rd quarter (January to March 2021) to 20,255 visits in the 4th guarter (April to June 2021). The Museum anticipates that, with continued Search Engine Optimisation (SEO) including a Google ad campaign and improved links from the Museum's other digital content, particularly existing Defining Moments content on the Museum's main site (nma.gov.au/definingmoments), ADMDC will continue to see significant growth in 2021-22.

The ADMDC has been accessed by teachers and students across Australia, with strong engagement coming from both capital cities and regional centres. Defining Moments in Australian History were the most popular pages with 64,559 views, followed by the learning modules with 58,308 views. Popular Defining Moments included 'First Fleet arrives at Sydney Cove', 'Gold rushes begin' and 'Eureka Stockade'. The most popular learning modules were 'Movement of

peoples' (Year 9), 'Colonial Australia' (Year 5), 'Rights and freedoms' (Year 10), 'Making a nation' (Year 9) and 'Ancient Australia' (Year 7), demonstrating appeal across year levels. Engagement with the content is high, with an average of 2.76 pages per session and almost 2 minutes spent on each page.

Australia's Defining Moments Digital Classroom was the winner of the 'Children's E-Activities' category at the 2021 Museums Australasia Multimedia and Public Design Awards (MAPDA).

#### **Education resources and programs**

PERFORMANCE CRITERIA	OUR TARGETS
<i>Warakurna</i> video-book resource	Provided to >100 remote and disadvantaged schools
Museum to You and Museum in the Classroom	Launch <i>Museum to You</i> and <i>Museum in the Classroom</i> to local schools
Launch 3 digital education programs	>1,000 students engaged
WHAT WE ACHIEVED	

The *Warakurna* video-book resource was provided to 109 schools classified as remote and/or disadvantaged.

The Museum launched *Museum to You* and *Museum in the Classroom* to schools in the Canberra region in 2020–21, reaching 1,898 students at 12 schools.

The Museum launched 3 new digital programs reaching 2,287 students in 2020–21. The Museum also launched one new professional development digital program, engaging 700 teachers.

#### Analysis

The Warakurna: All the Stories Got into our Minds and Eyes exhibition of contemporary paintings and sculptures was on display at the National Museum of Australia in 2012–13. In 2019–20, the Museum developed a classroom resource related to the artworks, including a video-book and posters. In 2020–21, the Museum provided the Warakurna video-book to 141 schools, with a focus on delivering it to remote and disadvantaged schools. Of the schools that received the resource, 109 were classified as either remote (Australian Bureau of Statistics 2016) or disadvantaged (Index of Community Socio-Educational Advantage), with 54 meeting both criteria.

The Museum launched the *Museum to You* and *Museum in the Classroom* education programs for schools in the Canberra region. *Museum to You* is a suitcase containing objects related to First Nations peoples' histories and cultures that students can handle, and 2 suitcases were in circulation this year. *Museum in the Classroom* are curriculum-aligned programs run by Museum educators in school classrooms. Educators bring an array of historical objects to initiate inquiry learning through object interrogation and handling. Currently there are 2 programs: 'Back in time' for K–2 learners and 'Understanding people, culture and Country' for K–6 learners. These programs have proved particularly popular with preschool to Year 2 students.

In total, the *Museum to You* and *Museum in the Classroom* education programs reached 1,898 students at 12 schools in 2020–21. The Museum plans to roll out these programs to other locations, particularly in remote and regional Australia, in 2021–22.

Although the Museum was open to visitors in 2020-21, there was only limited visitation for onsite school programs due to COVID-19 travel restrictions. Digital programs were launched for schools unable to visit Canberra, with marketing targeted at those schools that had cancelled onsite bookings in the first half of the year. These programs included Australian Nation, in which students investigate the theme of nationhood by interrogating objects and exploring Defining Moments in Australian History; Fight for Indigenous Rights explores the struggle for Indigenous rights and freedoms through the themes of connection to Country, inequality and the fight for recognition; and Endeavour Voyage, an adaptation of the onsite program for the Endeavour Voyage: The Untold Stories of Cook and the First Australians exhibition. A total of 2,287 students at 45 schools engaged with the Museum's digital programs in 2020-21.

The Museum also launched an online professional development program, *Teaching Indigenous Histories and Cultures*, that engaged 700 teachers.

## Interactive space for families with children

#### PERFORMANCE CRITERIA

Commence construction of Discovery Centre WHAT WE ACHIEVED

Base building construction was completed in September 2020 and fit-out works began in February 2021. The Tim and Gina Fairfax Discovery Centre is due to open in the 2021–22 financial year.

#### Analysis

Leading Australian philanthropists Mr Tim Fairfax AC and Mrs Gina Fairfax have supported the development of a ground-breaking fun and immersive play and program space for children and their families and carers, where creative play will foster a love of learning. In September 2020, base building construction was completed and onsite fit-out works began in February 2021. The Tim and Gina Fairfax Discovery Centre is due to open by early 2022, subject to ongoing COVID-19 restrictions.

#### Increase operational efficiency

#### PERFORMANCE CRITERIA

Finalise implementation and commence migration of content to an integrated digital asset management system

Optimise use of M365 productivity suite

#### WHAT WE ACHIEVED

The Museum successfully implemented the upgrade to an integrated digital asset management system (DAMS) and commenced migration of content.

The Museum completed Phase 1 of its M365 project, rolling out M365 across the organisation and implementing a new M365 Sharepoint intranet.

#### Analysis

The Museum is undertaking a range of activities to improve our processes for procuring, supporting, managing, protecting and using business systems. This work has involved reviewing current and future business requirements, information assets, support and maintenance models and upgrade cycles, to ensure that key Museum functions operate as effectively as possible and to help the Museum to make its collections and content accessible to the public in line with the latest technology. In November 2020, the Museum implemented an upgrade to an integrated digital asset management system (DAMS) and began the process of migrating content in preparation for the launch of an upgraded Collection Explorer on the Museum's website in 2021-22. The Museum also completed Phase 1 of its M365 project, rolling out M365 across the organisation and implementing a new M365 Sharepoint intranet.

#### **Priority 2:**

Provide Australians with a greater understanding of our shared history by collecting and sharing unique and remarkable stories of the current time

#### Expected outcomes:

- Create opportunities for community engagement and document and collect the stories of Australians in this time of crisis
- Share the stories of how Australians and their environment respond and adapt to crises and change.

## Enable Australians to share their stories of bushfires and COVID-19

#### PERFORMANCE CRITERIA OUR TARGETS Membership to the Bridging the Distance and Fridge Door Fire Stories Facebook groups Peak membership >3000 members Digital Platform launched and available to the public Second Sec

and available to the publi to submit stories

WHAT WE ACHIEVED

The Museum's Facebook communities for the COVID-19 pandemic and the 2019–20 bushfires reached a peak membership of 3,086.

Momentous: Sharing Bushfire and Pandemic Stories was launched in November 2020. The site allows Australians to share their stories of the COVID-19 pandemic and the 2019–20 bushfires, with 141 stories published as at 30 June 2021.

#### Analysis

In early 2020, Australians dealt with the dual crises of bushfires and the COVID-19 pandemic. When the Museum closed to the public on 23 March 2020, it transformed its public engagement to focus on digital programs and online delivery. As part of this, the Museum committed to providing digital platforms that enable Australians to engage with their community to share their stories during this time of crisis. By documenting and collecting the stories of the bushfires and COVID-19 as they unfolded, the Museum ensured that future generations might understand the impact of these events on contemporary Australia.

In 2020–21, the Museum continued to host the Facebook groups it launched in early 2020, *Bridging the Distance – Sharing our COVID-19 Pandemic Experiences* and *Fridge Door Fire Stories*, and the combined peak membership of these groups was 3,086 members in October 2020. A peak of 2,782 members shared their experience of COVID-19 in the *Bridging the Distance* 

#### group. The impacts of the bushfires continued to be felt in 2020-21, as those affected began the process of rebuilding. At the first anniversary of the fires in January 2021, and again in June 2021, the Fridge Door Fire Stories group recorded peak membership of 312.

In November 2020, the Momentous: Sharing Bushfire and Pandemic Stories website was launched, enabling the Museum to collect and rapidly publish significant stories related to Australians' experiences of the 2019-20 bushfires and the ongoing COVID-19 pandemic. As at 30 June 2021, 141 stories had been published, including 125 stories sourced from the public via the website and 16 stories from invited quest contributors, such as broadcaster and author Benjamin Law and Tegan Taylor, host of ABC Radio's podcast Coronacast. The stories collected include text, audio, video, photographs and artworks.

The Momentous website was a winner in the 'Rapid Response Collecting' category at the Museums and Galleries National Awards (MAGNA) for 2021 and was highly commended in the Museums Australasia Multimedia and Public Design Awards (MAPDA) in the 'Virtual Tour or Exhibition' category.

The Museum also implemented 2 rapid-response projects to collect objects related to bushfires and the COVID-19 pandemic. Objects acquired include a firedamaged Telstra payphone from Cobargo, New South Wales; a Victorian Country Fire Authority uniform worn by writer and farmer Bruce Pascoe in the fires around Mallacoota; and the Pandemic Plan used by then Chief Medical Officer Dr Brendan Murphy.

#### Permanent gallery representing the environmental history of Australia

#### PERFORMANCE CRITERIA

#### Finish construction and commence installation

#### WHAT WE ACHIEVED

The majority of the site was handed over in May 2021, with installation works in the Great Southern Land gallery continuing throughout the year.

#### Analysis

A creative and collaborative partnership with New York-based experience design firm Local Projects, the Museum's new Great Southern Land permanent gallery will present visits with an in-depth understanding of the environmental history of Australia. Onsite construction and gallery fit-out continued throughout 2020-21, with construction and fit-out providers handing over the majority of the site in May 2021. Object installation and offsite production of digital interactives, linear multimedia and large-scale elements continues as at 30 June 2021. A soft opening of the gallery is expected in 2021-22, subject to ongoing COVID-19 restrictions.

#### **Priority 3:**

Develop and digitise the National Historical Collection for public access

#### Expected outcomes:

- Accession, display and make available online key objects and collections from the National Historical Collection (NHC)
- Ensure the NHC is stored in appropriate conditions.

#### **Collections on display**

PERFORMANCE CRITERIA	OUR TARGETS
Collection available online	68% of the total collection available to the public
Trevor Kennedy Collection	100 or more objects available to the public onsite and online
Trevor Kennedy Collection	Develop digitisation targets for the collection

#### WHAT WE ACHIEVED

62% of the total collection was available to the public as at 30 June 2021.

More than 500 objects were displayed in the Museum's exhibition Trevor Kennedy Collection: Highlights, which opened at the Museum in April 2021. Key objects were also available online.

The Museum expects to digitise the Trevor Kennedy Collection over the next 3 years.

#### Analysis

As at 30 June 2021, 62% of the National Historical Collection (101,227 objects) was available to the public online. The Museum's Collection Explorer received 71,288 page visits and, in line with the most popular content on the Museum's website, 'Defining Moments in Australian History' was also the most popular object set. In 2020, the Museum made the largest and most significant acquisition in its history. The Trevor Kennedy Collection comprises more than 5,000 Australian historical and decorative arts objects collected by businessman Trevor Kennedy, including artworks, furniture, jewellery and ceramics. The Museum is purchasing part of the collection alongside a donation from Mr Kennedy through the Australian Government's Cultural Gifts Program.

More than 500 objects were displayed in the Trevor Kennedy Collection: Highlights exhibition, which opened at the Museum on 21 April 2021. Content was also available on the website, including detailed information on 6 key objects such as the Sydney Cup cycling trophy made from an emu egg, a travelling dressing table and

rarely seen watercolours by ST Gill, along with a virtual tour of Trevor Kennedy's private museum in Sydney.

Digitised records for all objects on display in the exhibition will be available at the launch of the Museum's upgraded Collection Explorer. The Museum accessioned 3,100 objects from the Trevor Kennedy Collection in 2020-21 and it is anticipated that the collection will be fully digitised within the next 3 years.

#### **Storage of the National Historical** Collection

#### PERFORMANCE CRITERIA

Identify appropriate storage condition standards that meet best practice standards for museums internationally

Develop target for NHC and other collections to meet condition standards

#### WHAT WE ACHIEVED

The Museum has adopted the standards for environmental conditions as recommended by the Australian Institute for the Conservation of Cultural Material (AICCM).

58% of the Museum's collection currently meets condition standards, and the Museum will aim to increase this proportion in future years.

#### Analysis

The Museum has adopted the standards for environmental conditions within Australian cultural institutions as recommended by the Australian Institute for the Conservation of Cultural Material (AICCM). These standards are based on scientific evidence regarding the influences that environmental conditions have on the long-term preservation of collections and has consideration for environmental sustainability of facilities that house collections.

A baseline assessment of the Museum's performance against standards for environmental and other storage condition factors has been developed and 58% of the Museum's collection has been assessed as meeting these standards. The ability to increase the amount of the collection that meets condition standards is heavily influenced by the quality of the buildings in which collections are housed. The Museum is undertaking a project to improve collection storage in the short-term for the most at-risk collections and is examining options to resolve the long-term requirements.

#### **Priority 4:**

Increase brand recognition

#### **Expected outcomes:**

- · Share Australia's and the world's stories with national and international audiences
- · Conduct research and provide expertise related to our purpose
- Explore new ways of doing business.

### **Exhibitions at the National Museum in Canberra**

PERFORMANCE CRITERIA	OUR TARGETS	
Minimum 3 special exhibitions at the Museum's Acton site		
Endeavour Voyage: The Untold Stories of Cook and the First Australians	>80% satisfied with the exhibition	
Endeavour Voyage: The Untold Stories of Cook and the First Australians	>80% satisfied that the exhibition presents multiple perspectives	
WHAT WE ACHIEVED		
The Museum hosted 6 special exhibitions at its Acton site in 2020–21.		
91% of visitors were satisfied with their visit to the exhibition.		
89% of visitors were satisfied that the exhibition presented		

multiple perspectives.

#### Analysis

In 2020–21, the Museum hosted 6 special exhibitions at its Acton site in Canberra. For exhibition details see: nma.gov.au/exhibitions.

- Endeavour Voyage: The Untold Stories of Cook and the First Australians was open at 1 July 2020 and closed on 26 April 2021
- A Portrait of Australia: Stories through the Lens of Australian Geographic, 3 December 2020 to 8 March 2021
- 2021 Australian of the Year Awards, 16 December 2020 to 10 February 2021
- Piinpi: Contemporary Indigenous Fashion, 20 February 2021 and remained open at 30 June 2021
- The Trevor Kennedy Collection: Highlights, 21 April 2021 and remained open at 30 June 2021
- Yidaki: Didjeridu and the Sound of Australia, 25 June 2021 and remained open at 30 June 2021.

Endeavour Vovage: The Untold Stories of Cook and the First Australians opened at the Museum on 2 June 2020, the first day the Museum re-opened to the public after closing due to the pandemic. Originally due to

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close in October 2020, it was extended to April 2021 to enable as many Australians as possible to see this important exhibition. The onsite exhibition closed on 26 April 2021 with 155,429 visits, the second-highest for an exhibition at the National Museum.

Visitors to the exhibition reported a high level of satisfaction with the experience, with 91% saying they were 'satisfied' or 'very satisfied', and 80% reporting they were 'very satisfied'. 91% of visitors were satisfied that the exhibition kept them engaged, and visitor feedback highlighted that visitors were particularly engaged with the historical objects, videos of individuals' stories, an interactive map of Botany Bay and the Waterspout immersive feature at the entrance to the exhibition. Visitors were also impressed with *The Message – The Story from the Shore*, a film commissioned for the exhibition from award-winning First Nations filmmaker Alison Page and featuring descendants of those who witnessed the passage of the *Endeavour* in 1770.

A key objective of the exhibition was to present the stories of First Nations peoples on the shore as well as those on board the ship. To that end, 89% of visitors were 'satisfied' or 'very satisfied' that the exhibition presented multiple perspectives. Feedback showed that 92% of visitors were satisfied that the exhibition presented First Nations' voices and that this was something they had not often seen before.

During the period the Museum was closed in 2020, an online version of the *Endeavour Voyage* exhibition was developed. It was launched in April 2020 and as at 30 June 2021, had recorded 105,359 page visits.

#### **Touring exhibitions**

 
 PERFORMANCE CRITERIA
 OUR TARGETS

 Songlines: Tracking the Seven Sisters exhibition at the Western Australian Museum.
 >100,000 visits

 WHAT WE ACHIEVED

238,264 visits were recorded to the *Songlines* exhibition at the Western Australian Museum.

#### Analysis

The Songlines: Tracking the Seven Sisters exhibition was open at the Western Australian Museum from 23 November 2020 to 23 April 2021. The exhibition received 238,264 visits, 138% above the original target of 100,000 visits — a remarkable result given ongoing travel restrictions and lockdowns throughout the exhibition period. The Museum is now preparing to tour this exhibition internationally and it is due to open at the first international venue in late 2021. Coinciding with the opening of *Songlines* at WAM, a new series of *First Knowledges* publications, edited by Margo Neale, Principal Indigenous Advisor to the Museum, in partnership with Thames & Hudson, was launched. The 6-book series offers an introduction to Indigenous knowledges and their application now and into the future. It explores architecture and design, land management, medicine, astronomy and

design, land management, medicine, astronomy and innovation, bringing together ancient and modern ways of understanding the natural world. In November 2020, *Songlines: The Power and The Promise* by Margo Neale and Lynne Kelly, which explores the sophisticated knowledge systems of Indigenous Australia and explains how First Nations peoples use songlines embodied in Country to store and learn knowledge, was released. This publication reached circulation of over 10,000 copies within a few months and was shortlisted in the 2020 Victorian Premier's Literary Awards.

Restrictions related to the COVID-19 pandemic continued to impact the Museum's touring program throughout 2020–21, particularly its international program. However, the Museum managed to tour some exhibitions by implementing remote installation and de-installation processes, re-arranging opening dates and touring graphic-based exhibitions that could be supplied digitally.

Additional highlights of the Museum's touring program in 2020–21 include:

- 81,040 visits to the *Old Masters: Australia's Great Bark Artists* graphic panel exhibition, on display at the Bangkok Art and Culture Centre, 1–13 September 2020
- The launch of the *Australian of the Year* graphic panel display for use by the Department of Foreign Affairs and Trade (DFAT)
- The opening of the *Warrane* exhibition at Macquarie Bank in Sydney
- Yiwarra Kuju: The Canning Stock Route display of 12 paintings at the Boola Bardip Western Australian Museum, open until 23 November 2021, saw approximately 383.644 visits
- A Portrait of Australia graphic panel display, on display at 9 venues in Queensland, New South Wales and Western Australia
- Australian of the Year Awards 2020 and 2021
   exhibitions, on display at 3 venues in South Australia
   and Western Australia
- *Happy Birthday Play School* exhibition, on display at 4 venues in South Australia and Western Australia
- The Haunting exhibition, on display at 4 venues across New South Wales, Victoria and Tasmania.

#### Part 1: Performance reports

#### **Cultural Connections Initiative**

#### PERFORMANCE CRITERIA

10 partners participating in the program

#### WHAT WE ACHIEVED

10 partners participated in the program, with 7 partnerships completed as at 30 June 2021.

#### Analysis

To commemorate the 250th anniversary of HMB *Endeavour*'s voyage along the east coast of Australia, the Australian Government made funding available to several Commonwealth cultural institutions to support a suite of reflective activities, events and programs. The Museum's Cultural Connections Initiative supported professional development and employment for Aboriginal and Torres Strait Island cultural practitioners and community-led cultural work.

Early in 2020–21, the Museum finalised partnerships with 10 organisations in locations that were key sites of encounter during the *Endeavour* voyage. Despite significant impacts related to the COVID-19 pandemic, 7 of these partnerships were concluded as at 30 June 2021. They were:

- Cook Shire Council (Cooktown, Queensland)
- Indigenous Art Centre Alliance (Cairns, Queensland)
- Gidarjil Development Corporation (Bundaberg, Queensland)
- Eastern Zone Gujaga Aboriginal Corporation (Sydney, New South Wales)
- Eurobodalla Shire Council (Moruya, New South Wales)
- Four Winds (Bermagui, New South Wales)
- Saltwater Freshwater Arts Alliance (Coffs Harbour, New South Wales).

As at 30 June 2021, the following partnerships were outstanding, largely as a result of ongoing impacts related to the COVID-19 pandemic:

- Ipima Ikaya Aboriginal Corporation (Injinoo, Queensland)
- La Perouse Local Aboriginal Land Council (Sydney, New South Wales)
- Gunaikurnai Land and Waters Aboriginal Corporation (Kalimna West, Victoria)

These partnerships supported the employment of Indigenous cultural officers and the development of a range of projects produced in consultation and collaboration with local communities. A total of 12 Indigenous Project Officers were employed by these organisations through the initiative. Highlights of projects undertaken include:

- Gidarjil Development Corporation held the inaugural 1770 Cultural Connections Immersion Festival over 2 days in October 2020, attended by approximately 1,400 people. The festival provided visitors with an opportunity to engage with and learn from local Aboriginal language, culture and history. Gidarjil intends to make the festival an annual event.
- Indigenous Art Centre Alliance conducted a research trip for women from Bana Yirriji and Hopevale art centres that enabled participants to spend time with the weaving collections at Queensland Museum, and held a women's weaving camp for the purpose of sharing and documenting weaving knowledge and practice.
- Eurobodalla Shire Council produced the documentary Yuwinj Dhari Bulwal – Yuin Country Explored. The film responds to the 250th anniversary of James Cook's voyage along the east coast of Australia from the perspective of Yuin elders and community members.
- The partnership with Four Winds supported the development of the Djinama Yilaga Choir, which has been writing and performing songs in the local Dhurga language. The choir has performed to over 6,000 people since its inception, and Four Winds have recently secured funding to expand the Djinama Yilaga Choir and create more language-based choirs in the region.
- The Museum hosted Cultural Connections: Sharing Stories and Songs from Yuin Country in June 2021. The 2-day program featured a screening of the *Yuwinj Dhari Bulwal* documentary and performances by the Djinama Yilaga Choir and their mudjingaals (friends) from Yuin Country. Approximately 480 people attended over the 2 days.

The Cultural Connections Initiative was a winner of the 'Indigenous Project' award at the Museums and Galleries National Awards (MAGNA) for 2021.

In 2020–21, the Museum also continued financial support for alumni of its Encounters Fellowships Program, providing additional access to professional development that had previously been disrupted by COVID-19.

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#### **Research and repatriation**

#### PERFORMANCE CRITERIA OUR TARGETS

Participation in Australian 3 ongoing ARC projects Research Council (ARC) projects

Support provided for activity that contributes to the repatriation of ancestral and cultural remains

Contribution provided to the worldwide practice of repatriation

#### orropathation

WHAT WE ACHIEVED

The Museum participated in 3 ongoing ARC projects and one new project was successfully funded, due to begin in late 2021.

The Museum continued to provide support to communities but, due to the ongoing COVID-19 pandemic, did not facilitate the physical return of remains or objects.

In 2020–21, the Museum participated in a number of projects and conferences related to repatriation, and Museum staff authored 10 publications on the subject.

#### Analysis

Museum staff continued to work on 3 Australian Research Council (ARC) projects in 2020–21:

- Heritage of the air: How aviation transformed Australia', 2017–21
- 'Conviction politics: The convict routes of Australian democracy', 2019–23
- 'Profit and loss: The commercial trade in Indigenous human remains', 2020–22.

'Entangled Knowledges: Kaartdijin, Science and History in the Robert Neill collection' was successfully funded and will commence in late 2021.

The Museum has been involved in repatriation since its inception in 1980 and works with communities on access, safe-keeping and unconditional returns. Although it has never deliberately sought to acquire human remains or secret and sacred objects, the Museum has a crucial role as the temporary repository and repatriation point for collections returned from overseas. Since 1980, the remains of over 1,200 individuals and 350 secret sacred objects have been returned to communities.

In addition to the 'Profit and Loss' research project, the Museum continued national and international repatriation activities in 2020–21, including:

- Partnering in the AIATSIS grant, 'Repatriation, healing and wellbeing: Understanding success for repatriation policy and practice'
- Providing support to AIATSIS in the development of a business case for a National Resting Place through the provision of technical, policy, and operational advice

- Dr Michael Pickering, Senior Repatriation Advisor, authored 9 publications related to repatriation in 2020–21, including publishing A Repatriation Handbook: A guide to repatriating Aboriginal and Torres Strait Islander Remains (nma.gov.au/about/ publications/repatriation-handbook) in the second half of 2020
- Patrya Kay, Repatriation Records Officer, published one online article related to repatriation
- Museum repatriation staff participated in 5 international conferences (online), providing advice and speaking on repatriation best-practice.

#### **'Stretch' Reconciliation Action Plan**

#### PERFORMANCE CRITERIA

'Stretch' RAP endorsed by Reconciliation Australia WHAT WE ACHIEVED

The Museum submitted the first draft of its 'Stretch' RAP to Reconciliation Australia in November 2020. The Museum is working towards endorsement of its 'Stretch' RAP in 2021–22.

#### Analysis

- In 2019–20 the Museum's Reconciliation Action Plan (RAP) Working Group developed a draft 'Stretch' RAP to succeed the 'Innovate' RAP. The draft 'Stretch' RAP includes commitments to improving employment outcomes for First Nations peoples; strengthening staff cultural competency; improving visitor engagements with First Nations content at the Museum; and nurturing relationships with community partners. While the Museum works towards endorsement by Reconciliation Australia, it has commenced delivery of actions in the draft 'Stretch' RAP, including:
- Formalising partnerships with First Nations communities and facilitating self-determination over cultural heritage
- Hosting National Reconciliation Week activities for the public and staff
- Encouraging staff to undertake training on cultural protocols and to present the daily Acknowledgement of Country for the Museum's visitors
- Growing the Museum's licensed merchandise program with First Nations communities and art centres
- Commencing a review of the Museum's Indigenous Cultural Rights and Engagement policy and principles and the Indigenous Employment Strategy
- Extending First Nations content throughout its programs, such as in several permanent galleries and through digital education offerings, including Australia's Defining Moments Digital Classroom.

#### Part 1: Performance reports

Between July and December 2020, the RAP Working Group held several meetings and intensive workshops to further develop the draft 'Stretch' RAP before providing it to Reconciliation Australia for review in November 2020. As at 30 June 2021, the Museum is finalising the contents of the 'Stretch' RAP based on feedback from Reconciliation Australia, prior to seeking final endorsement in 2021–22.

### Financial sustainability and revenue

PERFORMANCE CRITERIA	OUR TARGETS	
Grow the Friends membership program	>5,000 members	
Generate revenue through donations, sponsorship and in-kind support	5% growth on 5-year average	
Generate revenue through commercial activity	>50% of 5-year average	
WHAT WE ACHIEVED		
The Museum had 2,683 Friends members at 30 June		

2021, as COVID-19 reduced onsite visitation and therefore limited opportunities to recruit new members.

The Museum grew its revenue sourced through donations, sponsorship and in-kind support by 29%.

The Museum's commercial revenue was down 48% against the 5-year average. This outcome exceeded revised expectations, a result largely attributable to an increase in retail sales, which were up by 3.7% compared to 2019–20.

As at 30 June 2021, the Museum had 2,683 members of its Museum Friends program, about half of the 5,360 members in the program at 30 June 2020. With limited onsite visitation compared to previous years and changes in the Museum's audience and experiences available, opportunities to recruit new members were significantly reduced.

The outlook for the future of the Museum's membership program is positive. Throughout 2020–21, onsite events for Museum members were regularly at capacity, within the constraints of reduced numbers due to COVID-19. The Museum is planning an exciting program to engage its current members and recruit new members in 2021–22 off the back of increased onsite activity, including the opening of a new environmental history gallery, the Discovery Centre experience for families with young children, and the *Ancient Greeks: Athletes, Warriors and Heroes* major exhibition from the British Museum.

The role of donations, philanthropy and corporate partners has been critical to the Museum's ability to deliver major gallery developments and world-class programs and exhibitions in a period of significant financial constraint. In recent years, the Museum has undertaken a number of successful campaigns to raise donations, including the Encounters Fellowships and the People's Walk campaign, and has received significant contributions from philanthropists, including \$1.5 million from Gandel Philanthropy for *Australia's Defining Moments Digital Classroom* and a major gift by Mr Tim Fairfax AC and Mrs Gina Fairfax in support of the Tim and Gina Fairfax Discovery Centre. In 2020–21 the Museum continued this successful program, including the 20th Birthday campaign that raised over \$800,000 in donations, and achieved 29% growth in revenue from these sources, compared to the average of the previous 5 years.

The Museum's commercial activities were significantly affected by reduced visitation to the Museum's Acton site due to the COVID-19 pandemic. This included a reduction in paid onsite experiences and venue hire and, as a result, commercial revenue fell by 48% in 2020–21 when compared to the average of the previous 5 years. However, the Museum was able to limit this reduction through the performance of sales through the Museum Shop, which increased by 3.7% to \$2.1m. This was largely achieved by diversifying revenue streams through online and wholesale sales, resulting in increases in these categories of 306% and 263% respectively.



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### Governance

The National Museum of Australia is a statutory authority. In 2020–21, the Museum sat within the Arts portfolio. The minister responsible for the Museum during 2020–21 was the Hon Paul Fletcher MP, Minister for Communications, Urban Infrastructure, Cities 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 2019 (the Museum Regulations), defines the Museum's role, functions and powers. The Museum Regulations were substantially revised and remade in September 2019. The new Regulations will be in force for a period of 10 years.

Amendments to the Museum Act and Museum Regulations came into force on 1 May 2021. The changes introduced broader investment powers, made legislation more consistent across the national collecting institutions, and brought in administrative efficiencies relating to Council operations and Ministerial approval of contracts.

#### **Functions and powers**

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

- a gallery of Aboriginal Australia to form part of the Museum
- the performance of functions in relation to the gallery. Section 6 of the Museum Act states that the functions of the Museum are:
- (a) to develop and maintain a national collection of historical material
- (b) to exhibit, or to make available for exhibition by others, historical material from the National Historical Collection or historical material that is otherwise in the possession of the Museum
- (baa) to exhibit material, whether in written form or in any other form, that relates to Australia's past, present and future

- (ba) from time to time as the occasion requires, to exhibit, by itself or in collaboration with others, in Australia or elsewhere, material, whether in written form or in any other form and whether relating to Australia or to a foreign country
- (c) to conduct, arrange for or assist in research into matters pertaining to Australian history
- (d) to disseminate information relating to Australian history and information relating to the Museum and its functions
- 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* (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).

In addition, 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 7 and 10 other members. All members are appointed by the Governor-General and, apart from the Director, are

#### Part 2: Accountability and management

part-time appointees for terms of up to 3 years, although terms of appointment can be renewed to a maximum of 9 years in total. 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 7 years.

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

The Council has procedures for the disclosure and resolution of any matter for its consideration that may result in a conflict of interest. Members are required 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 and an up-to-date conflicts register.

The Commonwealth Remuneration Tribunal determines remuneration for non-executive members. In 2020–21 there were no deputies of part-time members or acting members appointed under section 15 of the Museum Act, and no directions to the Council by the Minister.

#### Meetings

The Museum Council held 4 formal meetings during 2020–21. A senior executive staff officer from the Office for the Arts within the Department of Infrastructure, Transport, Regional Development and Communications attended 3 meetings as an observer.

- The meetings were held on: • 26 November 2020 (no. 174)
- 20 November 2020 (10. 1
- 11 March 2021 (no. 175)
- 17 March 2021 (Strategic planning day no. 3)
- 20 May 2021 (no. 176). Council members also met on 20 August 2020, however this was not a formal meeting due to the lack of quorum. Members attending that meeting made recommendations for all Council members to consider

out of session by circular approval via email resolution.

### **Members of Council**

The current membership of the Council provides a mix of skills and experience in the areas of arts and culture, philanthropy, Indigenous organisations, information technology, business, and financial and strategic management. On 30 June 2021 the Council comprised the following non-executive members:

**Mr David Jones AM, Chair** (MBA, Harvard Business School; BEng (Hons), University of Melbourne), has been Executive Director of VGI Partners (ASX:VGI), 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 a Non-Executive Director of VGI Partners Asian Investments Limited (ASX:VG8), and Cape York Partnership. He is Chairman of the Advisory Board of Derwent Search, and a Member of the Investment Committee of EMR Capital. Mr Jones attended 4/4 meetings. Terms: 26 June – 25 September 2021 (reappointed as Chair of Council), 26 June 2018 – 25 June 2021 (reappointed as Chair of Council); 26 June 2015 – 25 June 2018 (appointed Chair of Council); 31 May 2013 – 30 May 2016 (reappointed); 25 February 2010 – 24 February 2013.

**Ms Sarah Davies AM** (BA (Hons), University of Leicester) is the Chief Executive Officer of the Alannah & Madeline Foundation and has held other CEO positions, including at Philanthropy Australia, 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 Director of Teach for Australia and board member of the Centre for Social Impact. Ms Davies attended 3/4 meetings. Terms: 12 November 2020 – 11 November 2023 (reappointed); 28 July 2017 – 27 July 2020.

Dr Mike Haywood GAICD (PhD (Engineering), University of Western Australia; BComm (Organisational Design), University of Western Australia; BEng (Mechanical Engineering), University of Western Australia) is the Founder of LiveHire Limited, an ASXlisted technology platform for employers to manage their current and future workforces. He also helped to launch the Women in Technology portal, an initiative which aims to attract women to the tech industry. Dr Haywood has broad expertise in entrepreneurial business, information technology, and blockchain, having established a variety of product technology, corporate advisory and business incubation companies and partnerships including IAS Group (Founder). Quiet Acoustics Pty Ltd (Founder) and Sterling Cooper Collective (Founder and Partner). Dr Haywood attended 4/4 meetings. Term: 20 July 2018 - 19 July 2021.

**Ms Fiona Jose** is the Chief Executive Officer of Cape York Partnership, an Indigenous organisation driving a comprehensive reform agenda improving the lives of Indigenous families in the Cape York region. She is one of 10 First Nations leaders driving structural change through the national Empowered Communities initiative, and is a member of the Australian Government's Northern Australia Indigenous Reference Group and the Local & Regional Co-design Group. Ms Jose attended 4/4 meetings. Terms: 12 November 2020 – 11 November 2023 (reappointed); 28 July 2017 – 27 July 2020. **Mr Ben Maguire, Deputy Chair** (MBA, Australian Graduate School of Management, University of Sydney) is an officer in the Royal Australian Navy, Chairman of Remount Ltd, Director of Maguire Management, and sits on the Telstra Regional Advisory Council. He was previously Chief Executive Officer of the Australian Trucking Association and the Chief Executive Officer of the Australian Stockman's Hall of Fame and Outback Heritage Centre in Longreach, Queensland. Mr Maguire attended 3/4 meetings. Terms: 21 August 2018 – 20 August 2021 (reappointed); 21 August 2015 – 20 August 2018.

**Mr Tony Nutt AO** (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 both federal and state governments, including more than 10 years' service as a Principal Adviser to 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 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 AO. Mr Nutt attended 3/4 meetings. Terms: 18 March 2021 – 17 March 2024 (reappointed); 3 March 2018 – 2 March 2021.

**Mr Peter Walker** is a respected art dealer with more than 20 years' experience in the museum and gallery sector, and extensive knowledge of the commercial, national and international antiques and art market. He is the founder and owner of Peter Walker Fine Art in Adelaide, a gallery specialising in the sale of early Australian paintings and items of historical interest, as well as contemporary art. Mr Walker is a member of the Australian Antique and Arts Dealers Association of Australia, and a valuer for the Australian Government's Cultural Gifts Program. He is actively involved in the Adelaide philanthropic community. Mr Walker attended 4/4 meetings. Term: 20 July 2018 – 19 July 2021.

**Ms Tracey Whiting AM GAICD** (BEd, University of South Australia) is a Director of Solstice Media Limited. She has a background in strategic marketing, audience development and community engagement, and has held marketing and advisory roles with Formula 1 Australian Grand Prix, Tourism Western Australia and the South Australian government. Ms Whiting was Chair of the Art Gallery of South Australia from 2014 to 2020 and, prior to that, served as a board member. She also served on the board of the South Australian Museum. She is actively involved in philanthropic projects and has developed many fundraising and membership campaigns. Ms Whiting attended 1/1 meetings. Term: 13 May 2021 – 12 May 2024.

#### Outgoing members in 2020–21 were:

Ms Vicki Coltman Term: 28 July 2017 – 27 July 2020. Mr Stephen Byron AM resigned on 31 March 2021. Mr Byron attended 0/3 meetings. Term: 6 May 2019 – 31 March 2021.

## Council committees and advisory groups

#### Audit, Finance and Risk Committee

The Audit, Finance and Risk Committee (AFRC) is constituted under section 21 of the Museum Act as a committee of the Council of the National Museum of Australia. Council has established the AFRC in compliance with section 45 of the PGPA Act and section 17 of the PGPA Rule. The AFRC Charter is available at nma.gov.au/council-committees. 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 their obligations under the PGPA Act and associated framework
- provide a forum for communication between Council members, Museum executive managers, and the internal and external auditors of the Museum
- examine and recommend the Museum's annual financial statements for Council's endorsement.
   The AFRC membership as at 30 June 2021 was:
- Mr Ben Maguire (Committee Chair, Council member, 3/4 meetings)
- Mr Tony Nutt AO (Committee member, Council member, 3/4 meetings)
- Mr Graham Smith (Independent member, 4/4 meetings). Graham Smith has over 35 years' experience in the provision of both policy and corporate advice in the Australian Public Service at executive management levels in the Department of Treasury, Prime Minister and Cabinet and the Office of Assistant Treasurer. He was also Chief Operating Officer and Acting Chief Executive Officer of the Royal Australian Mint leading it through periods of transformational change, and in recent years was Chief Operating Officer at the National Museum of Australia. He is active on a number of boards, including DonateLife ACT and Gift of Life. He has previously held advisory and non-executive director roles with a range of community, agricultural and sporting groups. Four meetings of the AFRC were held in 2020–21:
- 19 August 2020 (no. 95)
- 25 November 2020 (no. 96)
- 10 March 2021 (no. 97)
- 19 May 2021 (no. 98).

#### Part 2: Accountability and management

#### **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 the 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 2021 was:
- Ms Fiona Jose (Chair, Council member, 4/4 meetings)
- Mr John-Paul Janke (Deputy Chair, 4/4 meetings)
- Mr Tony Calgaret (3/4 meetings)
- Mr Paul House (1/4 meetings)
- Ms Alison Page (2/4 meetings)
- Ms Zoe Rimmer (4/4 meetings)
- Dr Shayne Williams (4/4 meetings). Outgoing member:
- Mr Aven Noah (0/2 meetings)
   Four meetings of the IRG were held in 2020–21:
- 19 August 2020 (no. 25)
- 20 November 2020 (no. 26)
- 18 March 2021 (no. 27)
- 12 May 2021 (no. 28).

### Advisory groups

Two advisory groups convened by Council in 2016–17 to focus on key priorities continued to meet during 2020–21. These advisory groups were:

- Development, including corporate partnerships and philanthropy
- 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 the key activities outlined in the 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).

## Key activities and the corporate plan

The Corporate Plan 2020–21 sets out the key activities for the year, consistent with the PBS and the Museum's 5 key streams of endeavour (see p. 11). One or more performance criteria are specified for each key activity, with identified targets to measure the Museum's performance for the year. The Museum's results against the performance criteria for 2020–21, and analysis of their contribution to the achievement of the Museum's purpose, are reported in Part 1: Performance reports.

#### **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.



#### **Executive Management Group**

The Executive Management Group (EMG), comprising the Director, a Deputy Director and 3 Assistant Directors, provides strategic and operational leadership for the Museum, including the management of major projects and the forward exhibition program.

Dr Mathew Trinca AM was first appointed Director of the National Museum of Australia in February 2014 and was reappointed for a further 5 years in December 2018. Dr Trinca was the Acting Director of the National Museum from 2 July 2013. Prior to this 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. Under Dr Trinca's leadership, the Museum has developed strong national and international programs that focus on bringing alive the stories of Australia for audiences around the country and overseas. The Museum has partnerships and programs with a range of cultural institutions abroad, including organisations in Singapore, China, Japan, Vietnam, France, Germany and the United Kingdom. He is the Chair of the International Council of Museums (ICOM) Australia and Co-Chair of the Australia Singapore Arts Group.

Ms Stephanie Bull was appointed to the role of Deputy Director in May 2018. Prior to this she was Chief Operating Officer from 2016, during which time 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 Katherine McMahon joined the Museum in 2017 and was appointed Assistant Director, Discovery and Collections in July 2018. During her tenure at the Museum, she has overseen the delivery of the Museum's major gallery renewal program and the acquisition of the Trevor Kennedy Collection, one of the largest and most significant, privately owned holdings of Australian decorative arts and historical objects. Ms McMahon worked at the Australian War Memorial from 2002 to 2017, where she played an instrumental role in the Memorial's gallery development and exhibitions program.

Ms Ruth Wilson commenced in the role of Assistant Director, Corporate Operations and Services in June 2020 and prior to that, was Acting Assistant Director, Public Engagement. Since joining the Museum in early 2016, she has also been Acting Assistant Director, Collections and Content and Associate Director, Visitor

Services and Development. Ms Wilson has an extensive commercial background and has been engaged in the Museum's development of own-source revenue. Under her guidance, the Museum has increased its ownsource revenue to an average of 20% of all operating revenues. Ms Wilson has previously held executive positions at the National Gallery of Australia and the National Portrait Gallery, following 15 years in the private sector.

Mr Mark Goggin was appointed Assistant Director, Public Engagement in June 2020. With 25 years' experience as a CEO and Senior Executive. Mr Goggin has developed cultural brands for museum, heritage and arts institutions. From 2013 to 2019 he was Executive Director at Sydney Living Museums and led the renewal of the UNESCO World Heritage listed Hyde Park Barracks Museum. In the prior decade, he served as a Senior Executive at the Powerhouse Museum. responsible for marketing, programs and commercial services.

#### **Executive remuneration**

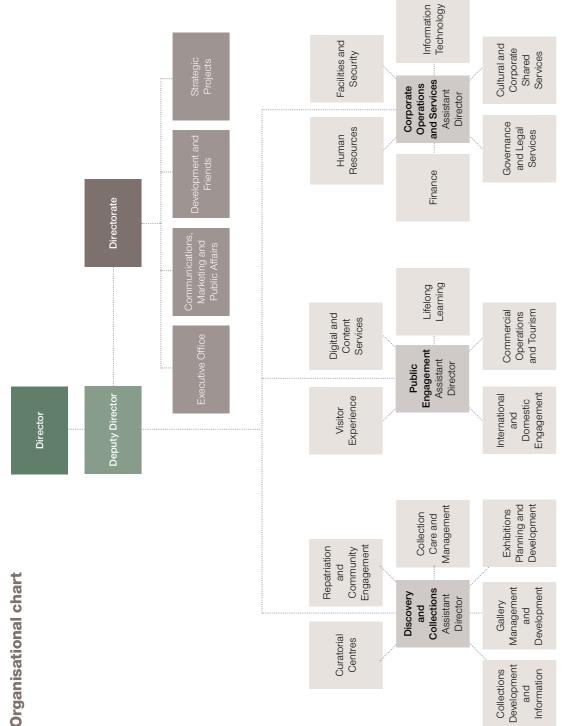
Commonwealth entities are required to disclose remuneration information for key management personnel, senior executives and other highly paid staff in their annual reports in accordance with the PGPA Rule, sections 17CA-17CE.

#### Principal Executive Officer (PEO)

Remuneration for the Museum's Director is determined by the Remuneration Tribunal (RT), which is responsible for setting the classification band and reference rates for PEOs.

The Museum's Council is deemed the PEO's employing body. The Council, after seeking the views of the Minister, determines total remuneration for the Director. In determining total remuneration and performance pay, the Council must have regard to the RT's policies, guides and determinations, especially:

- Performance Remuneration Guidelines
- Guidelines for Making a Submission
- Guide to the Principal Executive Office (PEO) Structure
- Remuneration Tribunal (Principal Executive Offices -Classification Structure and Terms and Conditions) Determination (No.2) 2020
- the Total Remuneration Reference Rate. The remuneration components for the Director comprise:
- a total remuneration rate of between 10% below and 5% above the reference rate set by the RT (remuneration above this range requires a submission to, and written consent of, the RT)
- · a maximum of 15% performance pay based on verifiable measures for assessing performance.



#### Senior Executive Service (SES) employees

Remuneration for SES employees is set consistent with the Workplace Bargaining Policy 2020 (WBP), issued by the Australian Public Service Commission. Generally, under section 24(1) of the Public Service Act 1999, the Director is responsible for setting the remuneration for SES employees.

The remuneration component for SES employees comprises a total remuneration rate with a notional amount for superannuation. However, if the person is in a defined benefit scheme, then the rules of the scheme apply.

#### Highly paid staff

Remuneration for highly paid employees is consistent with the WBP. The Director is responsible for setting remuneration for these employees through an Individual Flexibility Agreement (IFA) made under the National Museum of Australia Enterprise Agreement 2017–2020.

The remuneration components may comprise additional remuneration or non-monetary benefits (e.g. flexibility in leave arrangements) or a combination of both. Any such remuneration components would be consistent with the WBP and benchmarked against the Australian Public Service Remuneration Report.

There were no highly paid staff (within the meaning of the PGPA Rule) employed by the Museum in 2020-21.

#### **Council members**

NAME	POSITION	TERM AS KMP
Mr David Jones AM	Chair	26 June 2021 – 25 September 2021 26 June 2018 – 25 June 2021 26 June 2015 – 25 June 2018
	Non-executive member	31 May 2013 – 30 May 2016 25 February 2010 – 24 February 2013
Mr Ben Maguire	Deputy Chair	21 August 2018 – 20 August 2021 21 August 2015 – 20 August 2018
Ms Fiona Jose	Non-executive member	12 November 2020 – 11 November 2023 28 July 2017 – 27 July 2020
Ms Sarah Davies AM	Non-executive member	12 November 2020 – 11 November 2023 28 July 2017 – 27 July 2020
Mr Tony Nutt AO	Non-executive member	18 March 2021 – 17 March 2024 3 March 2018 – 2 March 2021
Mr Peter Walker	Non-executive member	20 July 2018 – 19 July 2021
Dr Mike Haywood	Non-executive member	20 July 2018 – 19 July 2021
Ms Tracey Whiting AM	Non-executive member	13 May 2021 – 12 May 2024
Ms Vicki Coltman	Non-executive member	28 July 2017 – 27 July 2020
Mr Stephen Byron AM	Non-executive member	6 May 2019 - 31 March 2021

#### Key management personnel (KMP) 2020-21

During the reporting period ended 30 June 2021, the Museum had 15 personnel who met the definition of key management personnel, being the part-time Council members (10), and the Museum Executive (5), consisting of the Director, Deputy Director and Assistant Directors. Their name and the length of term as KMP are summarised below:

#### Museum executive

NAME	POSITION	TERM AS KMP
Dr Mathew Trinca	Director	Full year
Ms Stephanie Bull	Deputy Director	Full year
Ms Ruth Wilson	Assistant Director, Corporate Operations and Services	Full year
Ms Katherine McMahon	Assistant Director, Discovery and Collections	Full year
Mr Mark Goggin	Assistant Director, Public Engagement	Full year

#### Part 2: Accountability and management

Executive remuneration 2020-21	n 2020–21							
		SHORT-TERM BENEFITS	BENEFITS		POST-EMPLOYMENT BENEFITS	OTHER LONG-TERM BENEFITS	S TERMINATION BENEFITS	TOTAL REMUNERATION
Name	Position title	Base salary	Bonuses	Other benefits and allowances	Superannuation contributions	Long Other service leave	'n	
Trinca, Dr Mathew	Director	319,481			45,375	8,400		373,256
Bull, Ms Stephanie	Deputy Director	272,202			46,571	8,255		327,029
Wilson, Ms Ruth	Assistant Director, Corporate Operations and Services	229,005			39,351	7,002		275,357
McMahon, Ms Katherine	Assistant Director, Discovery and Collections	229,031			37,686	6,389		273,107
Goggin, Mr Mark	Assistant Director, Public Engagement	235,213			33,087	2,718		271,018
Jones, Mr David	Council Chair	44,244			4,203			48,447
Maguire, Mr Ben	Non-executive member	22,127			2,102			24,229
Jose, Ms Fiona	Non-executive member	15,581			1,333			16,914
Davies, Ms Sarah	Non-executive member	15,708			1,345			17,053
Nutt, Mr Tony	Non-executive member	21,106			12,241*			33,347
Walker, Mr Peter	Non-executive member	22,127			2,102			24,229
Haywood, Dr Mike	Non-executive member	22,127			2,102			24,229
Whiting, Ms Tracey	Non-executive member	3,003			367			3,370
Coltman, Ms Vicki	Non-executive member	1,550						1,550
Byron, Mr Stephen	Non-executive member	16,600			1,577			18,176
Audit Committee								
Smith, Mr Graham	External Audit Committee member	1,672						1,672
Note: Veriance to financial statements	tatem onte							

Note: Variance to financial statements Annual leave is treated as a short-term benefit in this table but as a long-term benefit in the financial t Audit Committee external member is not included in the KMP note in the financial statements. A processing error in prior financial years was identified and dealt with in FY 2020–21.

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included in the KMP table abov EXe p Senior Executive Remuneration: All Se

Other highly paid staff:

36

		SHORT-TERM BENEFITS	BENEFITS		POST-EMPLOYMENT BENEFITS	OTHER LONG-TERM BENEFITS TERMINATION BENEFITS	M BENEFITS	TERMINATION BENEFITS	TOTAL REMUNERATION
Total Remuneration bands	Number of senior executives	Average base salary	Average bonuses	Average other benefits and allowances	Average superannuation contributions	Average long-service leave	Average other long-term benefits	Average termination benefits	Average total remuneration
\$0 - \$220,000									
\$220,001 - \$245,000									
\$245,001 - \$270,000									
\$270,001 - \$295,000	ი	231,083			36,708	5,370			273,161
\$295,001 - \$320,000									
\$320,001 - \$345,000	-	272,202			46,571	8,255			327,029
\$345,001 - \$370,00									
\$370,001 - \$395,000		319,481			45,375	8,400			373,256
\$395,001 - \$420,000									

#### **Corporate Management Group**

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

CMG comprises all Museum business unit managers, senior managers and the executive management team. Key deliverables 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; 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 EMG 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 Acquisitions and Collections Group and the Inclusion Committee (formerly the Diversity Committee). Regular updates on major projects and the forward exhibition program are also provided to CMG.

#### **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 annual report: the Donor Recognition Policy, the Sponsorship and Grant Policy, the Reconciliation Action Plan, the Indigenous Australian Art Charter of Principles for Publicly Funded Collecting Institutions, and the Client Service Charter.

#### **Donor Recognition Policy and Sponsorship** and Grant Policy

#### Support from corporations, organisations and foundations 2020-21

#### Cultural Partners

The British Museum Western Australian Museum South Australian Museum Tāmaki Paenga Hira Auckland War Memorial Museum Australian Broadcasting Corporation Australian Centre for the Moving Image Australian Institute of Aboriginal and Torres Strait Islander Studies

#### Part 2: Accountability and management

Greater Bendigo City Council (Bendigo Art Gallery) The Cad Factory Indigenous Art Centre Alliance Rijksmuseum Van Oudheden (Egypt) Grande Experiences National Taiwan Museum Shanghai Natural History Museum The Box Plymouth Victorian Arts Centre Trust (Arts Centre Melbourne) National Library of Australia Hokkaido University University of Cologne Warrangarri Aboriginal Arts Kira Kiro Artists Mowanjum Aboriginal Art and Culture Centre

#### **Government Partners**

Australian Bureau of Statistics Australian Government, Australian Signals Directorate Australian Government, Department of Infrastructure, Transport, Regional Development and Communications Australian Government, Department of Foreign Affairs and Trade Australian Government, International Exhibitions Insurance Program Australian Embassy, Beijing Australian Consulate, Chengdu Australian Office, Taipei Torres Strait Regional Authority (Gab Titui Cultural Centre) Embassy of the People's Republic of China in Australia National Australia Day Council VisitCanberra Principal Partners Maior Partners

Gandel Philanthropy Tim Fairfax AC

Breville Alastair Swayn Foundation The Kerridge Foundation Macquarie Group The Swayn Gallery of Australian Design

Legal Partner MinterEllison

#### Supporting Partners Thyne Reid Foundation Fyusion Asia Pacific Pty Ltd Australian Geographic

**Program Partner** ABC Radio

#### Media Partners

The Daily Telegraph Prime 7 oOh!media Operations Pty Ltd The Monthly The Saturday Paper 7am The Canberra Times Mix 106.3 Hit 104.7 Accommodation Partners

#### **QT** Canberra

Accor Hotels

#### **Beverage Partners**

Lerida Estate Four Pillars

#### Support from individuals and groups 2020-21

The Museum gratefully acknowledges all our donors. including those who wish to remain anonymous, for their support. Throughout 2020–21 our donors have generously contributed to a range of fundraising programs, education initiatives, exhibitions and collection acquisitions: Pauline Aigner Dr Michael Allam Doris Amesbury Dr Marion Amies Margaret Anderson Robin Anderson Emily Arnberg Sally Bachelard Anna-Rosa Baker Dr Norman Bakker Daria Ball Nerida Barges Helen Barnes Helen Bauer and Helen Lynch AM Marissa Beard Marc Besen AC and Eva Besen AO Jeannine Bevan Graeme and Linda Beveridge Prof Mary Ann Bin-Sallik AO Rosemary Birch Sue and Philip Birch-Marston Robin Blake Kayla Borman Keith Bradley AM Helen Brinsmead Mandy Broadrick Jennifer and Howard Brown

#### National Museum of Australia Annual Report 20–21

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Kathryn Bryant Dr Geoffrey Burkhardt Stephen Byron AM Mick Callinan Dorothy Cameron Linda Carr Carol Cartwright Wal Childs Vicki Coltman Carol Cooper-Shawcross Elizabeth Cowan Cathy Crompton Matthew Dadswell Maria Magda Damo Sarah Davies AM Dr Jennifer Dobbin Edna Dundas Sue and Stephen Dyer **Diana Ecclestone** David Evans Tim Fairfax AC Anne Fletcher William Forster Lee Fuller Margo Geering Daniel Gilbert AM Lucy Gormly Dr Janet Gorst Elizabeth Grant AM John Gray Malcolm Harrild Helen Harvie Heather Henderson Dr Thelma Heyde Marion Hicks Meredith Hinchliffe Bradley and Katrina Hinton Jo Hirschfeld Alan Hodges Luise Hollmann Julie Hotchin Mary Howard Lyndal Hughson Dr Anthea Hyslop Fiona James Judith James Dr Joseph Johnson OAM Mike Johnston Fiona Jose Dr Imogen Kelly Rajan Khosla Jeanne Klovdahl Patricia Kneebone Marion Kossatz

Dawn Laing Dr Winifred Lamb Janet Lapworth lan Lawrence Tracey-Anne Leahey Eric Leape Trevor Lee Cate Lemann Margaret Lewis Wendy Lones Pat Macarthur Colin Macdonald and Li Li Teh Robert Macklin Ben and Marina Maguire Graeme Mayo Victor McGrath Dr Clare McGuiness Robyn McKay Dr Robin McLachlan Alistair McLean Pip McNaught Annie McPherson Joan Merrell Dennis Millar Rachel Miller Dr John Miller AO **Eveline Milne** Phillip Moore Anne Moroney Prof Ingrid Moses Anne Moten Neil Munro Simon Murnane Jenny Myers **Dr Anthony Nicholls** Jenny Nicholson Pam Nicolson Constantinos Nikias OAM Dr Rosemary Nixon AM Stephanie Norris Jennifer Northey Jim and Sophia Notaras **Kingsley Nowell** Janet O'Dell-Teys Lorraine Ovington Jenni Paradowski Roger Paul Margaret Pender and Di Chalmers Andrew Phelan AM and Monica Phelan Lynette Philipson **Robyn Phillips** Peter Pigott AM and Ann Pigott Jacqueline Pinkava

#### Part 2: Accountability and management

Joanna Piva Margaret Power Tony Purnell Walter Pywell Helen Rankin Theressa Reed The Hon Margaret Reid AO Matt Reynolds John Ribeiro Kristine Riethmiller Philip Roper Jennifer Rowland William Ruse Kate Santleben Prof Robert Shanks Linda Shaw Warwick and Tina Sicklen Dr Marian Simpson Barbara Slotemaker de Bruine Julia Smith James Smith Wendy Smith Margaret Smythe Ellen Spiro Helene Stead Fay and John Stenhouse Nea Storey Sue Strickland Jasmine Sydenham Amy Tang Helen Todd Carolvn Toms Margaret Tong Sandra Trimble Dr Mathew Trinca AM Linnett and David Turner Lisa Turner Peter Walker and Caroline Webber Josephine Walsh Ross Victor Warren Sharon Watts Sheila Webster Ruth Wedd Norman and Joy Wheatley Julie White **Richard White** Roy Whitworth Louise Willey David and Margaret Williams Dr Ian Willis Ruth Wilson Doreen Wilson Jennifer Winch

orical Collectio

Kylie Winkworth

Patricia Withycombe

Leonard Wise

Daniel Wong

**Diane Wright** 

Roslyn Woods

Moh Yan Yang

Jeannie Young

Halina Zachara

Ching Ching Yeoh

**Donors to the National Historical Collection** The National Historical Collection was greatly enhanced during 2020-21 through the donation of objects by anonymous givers and the following donors: Adam Knight Alec Costin Alison Alder Andrea Beaumont Anthorr Nomchong Attorney-General's Department Craig and Suzanne Wood Cummins and Partners New York Daniel Lafferty of Bandicoot Pottery Dr John Gray G Wade Jack Egan Jim Donaldson John Weatherstone AM Judith Stevenson Leigh Westin on behalf of Forgotten Australians Michael Blanche in memory of Lauraine Diggins OAM Mix 106.3 Canberra Nicolas Goldie Oliver Harlan Raymond Godkin OAM Richard (Dick) Kimber AM The Honourable Anthony North QC The Museum of Australian Democracy at Old Parliament House Trevor Kennedy AM Wayne and Vicki McGeoch Wendy Hermeston

#### National Museum of Australia Annual Report 20-21

#### **Diversity Action Plan**

The Museum is committed to creating a diverse and inclusive culture where individuals are treated fairly and respectfully, all capabilities and experiences are valued and skills built and retained. In 2020–21, the Museum has progressed a number of diversity and inclusion initiatives, including:

- committing to participating in the Diversity Council of Australia Inclusion Benchmark survey for 2021
- providing employees with access to Diversity Council of Australia webinars
- ongoing participation in the APS Mental Health Capability Project
- ongoing participation in the ACT Government's Healthier Work program
- revising flexible working arrangement guidelines
- assisting employees to work from home
- reviewing the Museum's draft Indigenous Employment Strategy and contributing to the development of a draft 'Stretch' Reconciliation Action Plan
- actively encouraging staff to participate in multicultural activities and celebrations
- implementing a daily Acknowledgement of Country and encouraging staff from across the Museum to participate in the program
- ongoing early intervention and support for ill and injured employees
- encouraging employees to complete the CORE Cultural Awareness module on Learnhub.

#### **Reconciliation Action Plan**

In May 2015 the Museum launched its 'Innovate' Reconciliation Action Plan (RAP), which included a commitment to report on RAP activities in its annual report. The Museum's vision for reconciliation is to work closely with communities to create opportunities for Aboriginal and Torres Strait Islander peoples to contribute to, participate in and enjoy the Museum's programs.

During 2020–21, the RAP Working Group focused on development of a 'Stretch' RAP to succeed the 'Innovate' RAP. The group held 4 meetings and 2 intensive workshops, and sought feedback from Reconciliation Australia on 2 occasions to aid the development of the 'Stretch' RAP. It also consulted with the Indigenous Reference Group and attended several virtual events hosted by Reconciliation Australia to broaden its vision and enable the Museum to become a high-performing reconciliation organisation. Throughout the reporting period, the Museum continued to deliver against existing RAP targets by:

- maintaining an active RAP Working Group with regular attendance by staff from all divisions of the Museum
- celebrating National Reconciliation Week and NAIDOC Week with onsite and online initiatives for visitors, Aboriginal and Torres Strait Islander community partners and Museum staff
- encouraging and supporting staff to undertake cultural awareness activities, including *Acknowledge This!* training and using these skills to deliver the daily Acknowledgement of Country
- collaborating with organisations and artists to host a range of exhibitions, including *Piinpi: Contemporary Indigenous Fashion* and *Yidaki: Didjeridu and the Sound of Australia*
- commencing a formal review of the Museum's Indigenous Cultural Rights and Engagement Policy to ensure it remains best practice in the sector
- nurturing relationships with Encounters Fellowship alumni and community partners involved in the Cultural Connections Initiative. This included assisting partners to achieve strong outcomes for the strengthening of cultural knowledge and practice while navigating the pandemic, and providing a bursary for 2019 Encounters Fellowship alumni to undertake professional development
- touring exhibitions that celebrate Aboriginal and Torres Strait Islander peoples, histories and cultures, including the award-winning *Songlines: Tracking the Seven Sisters* to the Western Australian Museum and graphic panel displays of works from the *Old Masters: Australia's Great Bark Artists, Yiwarra Kuju: The Canning Stock Route* and *Evolution: Torres Strait Masks* exhibitions to Australian diplomatic posts
- developing and publishing 6 new Defining Moments relating to Aboriginal and Torres Strait Islander histories and cultures, 4 of which have been made available to school students through *Australia's Defining Moments Digital Classroom*. Topics include Cathy Freeman's success at the Sydney Olympics, the Uluru Statement from the Heart and the Australian Football League's apology to Adam Goodes
- promoting sustainable and ethical business practices in partnership with Aboriginal and Torres Strait Islander artists and creatives through the Museum Shop, including entering into 2 new partnerships for licensed merchandise for *Songlines: Tracking the Seven Sisters* and *Endeavour Voyage* and working with 7 designers and art centres featured in the *Piinpi: Contemporary Indigenous Fashion* exhibition

#### Part 2: Accountability and management

- acknowledging and promoting significant anniversaries and events through social media and online
- regularly reporting on RAP activities and development of the 'Stretch' RAP to senior management and to Reconciliation Australia via the annual RAP Impact Measurement Questionnaire.

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

The Museum endorses the Indigenous Australian Art Charter of Principles for Publicly Funded Collecting Institutions by publishing it on its website: nma.gov.au/ indigenous-australian-art-collection-principles.

The Museum has embedded the obligations and commitments outlined in the charter into all relevant areas of its 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.

The Museum's Council approved the Indigenous Cultural Rights and Engagement Policy in 2015. The policy promotes acknowledgement of and respect towards Indigenous Cultural and Intellectual Property (ICIP) across all Museum activities, and embeds the obligations of due diligence and consultation outlined in the Indigenous Australian Art Charter of Principles for Publicly Funded Collecting Institutions. In doing so, 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 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: nma.gov.au/indigenous-cultural-rights-engagement-policy.

#### **Client Service Charter**

The Museum's Client Service Charter is available on the Museum's website: nma.gov.au/client-service-charter

The Museum has committed to publishing a summary of its performance against the charter each year in its annual report.

During 2019–20, the Museum increased the channels through which the charter is available to its visitors with the publication of a new feedback form on its website, available at: nma.gov.au/contact. In 2020–21, the Museum automated the system by which staff receive enquiries and feedback provided by visitors via this form, improving response times and ensuring that 100% of enquiries requesting a response from the Museum received one. In 2021–22, the Museum plans to further improve this system to allow for more detailed reporting on its performance in responding to visitor enquiries, including greater detail on response times.

Monthly reports on unsolicited comments 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. In May 2021 Synergy were reappointed as the Museum's internal audit provider for a further 3-year term.

#### **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 3: Audited financial statements.

#### **Risk management**

The Museum has a compliant and mature Risk Management Framework based on the International Standard on Risk Management, ISO 31000:2009. The Museum's risk framework provides reasonable assurance regarding the achievement of the Museum's objectives without undue risk exposure, while allowing flexibility to embrace new ideas, programs and projects that stimulate public engagement with Australia's history. Risks are managed at all levels across the Museum, overseen by the Council, Museum management, staff and contractors. The Museum maintains a central strategic, enterprise risk register. Operational and project risk registers are maintained by business units. This layered approach identifies and manages risk at its source.

The Museum's Risk Management Framework defines risk appetite by consequence, in the categories of: compliance, health and safety, performance, financial risk, reputation, capability (skills and resources), business disruption and environmental and social responsibility. Risk appetite is set by the Council of the Museum. Risk appetite and tolerance governs how risk is managed including risk ownership, decisions to accept risks, escalation procedures, reporting and monitoring. The framework includes a Risk Management Committee that assists with compliance with the Museum's responsibilities under 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.

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 Museum's Audit, Finance and Risk Committee. The Risk framework is reviewed annually.

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

#### Fraud control

The Museum has in place integrated 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 Framework.

Fraud is reported as a standing item to the Museum's 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 2020–21, 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, Urban Infrastructure, Cities and the Arts under 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 2020–21, in accordance with the PGPA Act. There were no significant activities or changes that affected the operations or structure of the Museum during the reporting period.

There have been no judicial decisions or decisions of administrative tribunals that have had, or might have, a significant effect on the operations of the Museum.

No reports about the Museum were made by the Auditor-General, the Commonwealth Ombudsman, a Parliamentary Committee 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.

#### **Employee numbers**

CATEGORY	2019–20	2020-21
Full-time	187	175
Part-time	71	58
Ongoing	216	182
Non-ongoing	42	51
Male	75	71
Female	182	162
Total (all located in Canberra)	258	233

#### **Statutory reporting requirements**

#### **Disposal of historical material**

No disposals were made during 2020–21 under sections 9 or 9A of the Museum Act, which permit disposal of historical material.

#### Promoting a healthy and safe workplace

The Museum values the health and safety of all workers (which includes volunteers, contractors and staff) and its visitors. The Museum proactively manages health and safety issues within the existing Work Health and Safety (WHS) management systems, with a strong emphasis on promoting safety awareness for our workers, volunteers and contractors. In 2020–21, the Museum continued to focus on the COVID-19 pandemic. Emphasis was on worker wellbeing and capacity to work safely, either remotely or onsite, and to provide a safe experience for visitors.

The Museum continued to monitor the uncertain COVID-19 situation, using a WHS risk approach that complied with changing conditions and government protocols. The Museum maintained additional hygiene, cleaning and social distancing measures, and provided workers with training and regular information updates. Consultation and staff surveys were introduced to monitor staff wellbeing and obtain feedback on the changes being introduced. The Museum will continue to manage, monitor and adapt to the changing environment as required.

Key initiatives and outcomes during 2020–21 included:

- participation in the Comcare proactive engagement activity and compliance inspections of the Museum's Incident Management System
- undertaking an external WHS Management Systems Audit (AS/NZS ISO: 45001: 2018), with an outcome of 85% compliance. Preparation of a 3-year action plan is underway

- participation in the Office for the Arts: National Collecting Institutions Work Health and Safety desktop audit
- ongoing review and improvement of the WHS management system, including the development of new policies and procedures, education of staff and ongoing WHS inspections and reporting.
   WHS capability development in 2020–21 included completion of the following:
- Manual handling 45
- First aid officer 12
- Handling dangerous goods/hazardous substances 11
- Asbestos awareness in collections 27
- WHS induction for new starters 21
- Ladder safety 30
- Building resilience to workplace stress 17
- WHS due diligence for SES/EL2 11
- Working at heights 6
- Workstation ergonomic assessors 2
- Forklift licence 1
- CPR refresher 21
- HSR refresher 1
- Introduction to incident investigations 8
   The Museum continued to promote healthy lifestyle
   initiatives through participation in the ACT Government

   Healthier Work program. Some activities included the flu
   vaccination program, annual health checks, information
   awareness sessions, yoga sessions, access to the
   HeadSpace app, Steptember, and fruit box deliveries.
   The Museum also actively promotes a positive mental
   health culture and provides a range of online tools,
   information and support to staff seeking assistance.

In 2020–21, the Museum recorded a total of 103 incident and hazard reports relating to visitors, employees, contractors and volunteers. The incident reports consisted of 48 incidents for which no injury occurred, 50 minor injuries (first-aid treatment only), 4 moderate injuries (medical treatment and/or time off work required) and one serious injury. Two notifiable incidents were reported to Comcare.

YEAR	TOTAL INCIDENT REPORTS	NO INJURIES	MINOR INJURIES	MODERATE INJURIES	SERIOUS INJURIES	NOTIFIABLE / DANGEROUS OCCURRENCE
2018-19	142	53	83	6	0	0
2019-20	81	15	61	4	1	1
2020-21	103	48	50	4	1	2

#### Taking care of our environment

Section 516A of the *Environment Protection and Biodiversity Conservation Act 1999* requires that the Museum report annually on how its activities accord with and contribute to the principles of ecologically sustainable development and the environmental performance of its internal operations.

The Museum recognises the risk to the environment posed by its operations and acknowledges its obligation to contribute to a sustainable environment in its risk management policy. This includes responsible management of waste and emissions, while respecting social responsibilities. The Museum has no appetite for projects or activities that unnecessarily risk harm to the environment or the community.

The Museum actively monitors and manages its energy usage. It also has a comprehensive system of surfacing and managing all risks including those to the environment.

The Museum seeks to minimise its impact on the environment by meeting all local government requirements for the disposal of waste. The Museum operations are located in the Australian Capital Territory, which is provided with electricity derived from 100% renewable sources. In 2020–21 the Museum:

- changed its HVAC arrangements at its Acton site, reducing the hours of HVAC operation and associated energy use
- recycled or responsibly disposed by sale obsolete equipment, fixtures and fittings
- significantly reduced interstate and overseas travel, thereby reducing travel-related carbon emissions
- facilitated discussions between staff to generate new ideas for sustainability at the Museum, in anticipation of the Museum developing its inaugural Sustainability Action Plan
- upgraded its vehicle fleet, choosing energy efficient models and reducing the number of vehicles. The Museum continues to prioritise waste recycling and the use of recycled materials (e.g. toilet paper and handtowels), with approximately 30% of all waste being recycled, including paper products, toner cartridges, glass and plastic bottles, lightbulbs, batteries, nitrile gloves, and cooking and motor oils.

The Museum has local recycling and waste bins in administration areas to replace individual bins for each staff member. This assists in better recycling and waste management practices.

All areas of the Museum are engaged in efforts to minimise waste, with the Retail team using compostable paper packaging. The IT team is similarly disposing of its redundant equipment to a social enterprise that re-purposes or recycles the components. The Exhibition team continues to re-use displays wherever possible and was able to sell a number of items that could no longer serve a useful purpose within the Museum.

### Advertising and market research expenditure 2020–21

Section 311A of the *Commonwealth Electoral Act 1918* requires annual reporting of payments for advertising and market research above \$14,300 (GST Inclusive). The Museum's advertising includes the promotion of its exhibitions and programs, which was below the reporting threshold in each instance during 2020-21.



#### National Museum of Australia Annual Report 20-21



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#### INDEPENDENT AUDITOR'S REPORT

#### To the Minister for Communications, Urban Infrastructure, Cities and the Arts

#### Opinion

In my opinion, the financial statements of the National Museum of Australia (the Entity) for the year ended 30 June 2021:

- (a) comply with Australian Accounting Standards Reduced Disclosure Requirements and the Public Governance, Performance and Accountability (Financial Reporting) Rule 2015; and
- (b) present fairly the financial position of the Entity as at 30 June 2021 and its financial performance and cash flows for the year then ended.

The financial statements of the Entity, which I have audited, comprise the following as at 30 June 2021 and for the year then ended:

- Statement by the Council, 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 the financial statements, comprising a summary of significant accounting policies and other explanatory information.

#### Basis for opinion

I conducted my audit in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards. My responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of my report. I am independent of the Entity 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 (including Independence Standards)* (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 Entity, the Council is responsible under the *Public Governance, Performance and Accountability Act 2013* (the Act) for the preparation and fair presentation of annual financial statements that comply with Australian Accounting Standards – Reduced Disclosure Requirements and the rules made under the Act. The Council is also responsible for such internal control as the Council determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial report, the Council is responsible for assessing the ability of the Entity to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Council either intend to liquidate the Entity or to cease operations, or have no realistic alternative but to do so.

GPO Box 707, Canberra ACT 2601 38 Sydney Avenue, Forrest ACT 2603 Phone (02) 6203 7300

#### Auditor's responsibilities for the audit of the financial statements

My objective is to obtain reasonable assurance about whether the financial report as a whole is 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 report.

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

- Identify and assess the risks of material misstatement of the financial report, 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' 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 report 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.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

I communicate with the Accountable Authority 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

Mark Vial Acting Executive Director Delegate of the Auditor-General

Canberra 3 September 2021

#### National Museum of Australia Annual Report 20-21

#### Part 3: Audited financial statements

#### Statement of Comprehensive Income

for the period ended 30 June 2021

	Notes	2021 \$'000	2020 \$'000	Original Budget \$'000
NET COST OF SERVICES	Notes	4000	<b>\$ 000</b>	\$ 000
Expenses				
Employee benefits	1.1A	23,417	25,616	22,104
Suppliers	1.1B	17,305	24,712	20,930
Depreciation and amortisation	2.2A	10,092	9,007	8,921
Write-down and impairment of other assets		265	109	-
Write-down of inventory		1	277	-
Finance costs	1.1C	87	13	47
Losses/(gain) from asset sales		(15)	158	-
Total expenses		51,152	59,892	52,002
Own-source income				
Own-source revenue				
Revenue from contracts with customers	1.2A	5,322	7,696	2,788
Interest	1.2B	127	575	195
Other revenue	1.2C	975	3,794	600
Total own-source revenue		6,424	12,065	3,583
Gains				
Other gains	1.2D	8,343	55	-
Total gains		8,343	55	-
Total own-source income		14,767	12,119	3,583
Net (cost of)/contribution by services		(36,385)	(47,772)	(48,419)
Revenue from Government	1.2E	42,353	44,611	42,353
Surplus/(Deficit) attributable to the Australia	n			
Government		5,968	(3,161)	(6,066)
OTHER COMPREHENSIVE INCOME				
Items not subject to subsequent reclassification	on			
to net cost of services				
Changes in asset revaluation reserve		(7,411)	7,923	
Total other comprehensive income		(7,411)	7,923	-
Total comprehensive income/(loss) The above statement should be read in conjunction		(1,443)	4,762	(6,066)

#### STATEMENT BY THE COUNCIL, CHIEF EXECUTIVE AND CHIEF FINANCIAL OFFICER

In our opinion, the attached financial statements for the year ended 30 June 2021 comply with subsection 42(2) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act), and are based on properly maintained financial records as per subsection 41(2) of the PGPA Act.

In our opinion, at the date of this statement, there are reasonable grounds to believe that the 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.

David For

F. Co.fbll

David Jones Chair

2 September 2021

Dr Mathew Trinca Director

2 September 2021

Ian Campbell Chief Financial Officer 2 September 2021

#### 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 2020-21 Portfolio Budget Statements (PBS) is provided for a comparison of the final financial outcome in accordance with the Australian Accounting Standards. The budget is not audited and does not reflect subsequent changes to the budget announced by the Commonwealth Government.

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.

Employees	Non-ongoing contracts were extended to enable completion of projects delayed due to the impact of COVID-19.
	Budget included lease payments as an operating expense whereas actuals recognised leases as an asset and depreciated as per AASB 16.
Suppliers	Expenses reduced as the exhibition program and related public programs and activities was rescheduled due to the impact of COVID-19. This includes delaying the major summer temporary exhibition to the 2021-22 financial year.
Depreciation and amortisation	Budget did not include depreciation of Right of Use leased assets. The Museum entered into a new property lease and several new vehicle leases during the year.
Sale of goods and rendering of services	The budget reduced revenue forecasts due to the estimated impacts of COVID-19 travel restrictions. Revenue from retail operations performed better than expected with sales comparable to previous years.
Other Revenue	Includes donations, which fluctuate in nature and is not known when setting the budget.
Other Gains	Gains are not included in the budget due to their fluctuating nature from year to year. Other gains are primarily donated heritage and cultural objects. During the year the Museum received significant collections donated through the Cultural Gift Program. These are non-cash donations.
	Revaluation movements are not included in the budget due to the variable nature of the inputs into the valuation process.
Changes in asset revaluation reserve	The current period movement relates to a building impairment where the major gallery redevelopment program included demolition and reconstruction of part of the building.

#### **Statement of Financial Position**

as at 30 June 2021

		2021	2020	Original Budget
	Notes	\$'000	\$'000	\$'000
ASSETS				
Financial assets				
Cash and cash equivalents	2.1A	10,554	4,774	3,278
Trade and other receivables	2.1B	860	659	659
Other investments: Term deposits		3,500	19,000	6,554
Total financial assets		14,914	24,433	10,491
Non-financial assets <sup>1</sup>				
Land	2.2A	9,800	9,800	9,800
Buildings	2.2A	105,146	95,268	99,182
Heritage and cultural	2.2A	287,130	278,648	280,391
Plant and equipment	2.2A	71,918	70,547	77,268
Computer software	2.2A	1,752	1,979	1,771
Other intangibles	2.2A	6,732	6,932	7,898
Inventories		895	630	630
Prepayments		437	651	651
Total non-financial assets		483,810	464,454	477,591
Total assets		498,724	488,887	488,082
LIABILITIES				
Payables				
Suppliers	2.3A	7,379	8,895	7,894
Other payables	2.3B	4,722	1,525	1,525
Total payables		12,101	10,420	9,419
Interest bearing liabilities				
Leases	3.1A	12,869	4,848	9,184
Total interest bearing liabilities		12,869	4,848	9,184
Provisions				
Employee provisions	4.1A	7,283	7,631	7,631
Total provisions		7,283	7,631	7,631
Total liabilities		32,253	22,898	26,234
Net assets		466,471	465,989	461,848
EQUITY				
Contributed equity		36,959	35,035	36,959
Reserves		165,693	173,104	173,104
Retained surplus		263,819	257,851	251,785
Total equity		466,471	465,989	461,848

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

1. Right-of-use assets are included in the Buildings, and Plant and equipment.

#### **Budget Variances Commentary**

The original budget as presented in the 2020-21 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 subsequent changes to the budget announced by the Commonwealth Government.

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/Other investments: Term deposits	Term deposits reduced to meet expected cash flow requirements for early 2020-21 capital expenditure not anticipated when preparing the current year budget. This created a corresponding higher cash and cash equivalents balance as at 30 June than originally expected in the budget.
	In addition, cash received for contract liabilities in June was higher than expected in the budget.
Buildings	The Museum entered a new property lease with a higher right of use asset value than included in the budget and expenditure on building works component of the major gallery redevelopment were higher than estimated in the budget due to works scheduled for the previous period delayed because of the impact of COVID- 19.
Heritage and Cultural	The Museum received significant donated collections through the Cultural Gift Programs. Donated objects are not included in the budget due to their fluctuating nature from year to year.
Other intangibles	Actual expenditure was lower than estimated due to delays in projects as a result of COVID-19 restrictions.
Other payables	Other payables include significant contract liability payments from customers in June that were not expected when setting the budget.
Lease liabilities	The Museum entered into more new leases for motor vehicles and, a new property lease with a higher right of use asset value than estimated when setting the budget.

#### Statement of Changes in Equity

for the period ended 30 June 2021

		2021	2020	Original Budget
	Notes	\$'000	\$'000	\$'000
CONTRIBUTED EQUITY				
Opening balance				
Balance carried forward from previous period		35,035	33,122	35,035
Adjusted opening balance		35,035	33,122	35,035
Contributions by owners				
Equity injection		1,924	1,913	1,924
Total transactions with owners		1,924	1,913	1,924
Transfers between equity components		-	-	
Closing balance as at 30 June		36,959	35,035	36,959
RETAINED EARNINGS				
Opening balance				
Balance carried forward from previous period		257,851	261,012	257,851
Adjusted opening balance		257,851	261,012	257,851
		-07,001	201)012	
Comprehensive income				
Surplus/(Deficit) for the period		5,968	(3,161)	(6,066)
Total comprehensive income		5,968	(3,161)	(6,066)
Transfers between equity components		-	-	
Closing balance as at 30 June		263,819	257,851	251,785
ASSET REVALUATION RESERVE				
Opening balance				
Balance carried forward from previous period		173,104	165,181	173,104
Adjustment for changes in accounting policies		-	-	
Adjusted opening balance		173,104	165,181	173,104
Comprehensive income				
Revaluation increments/(decrements)		(7,411)	7,923	
Total comprehensive income		(7,411)	7,923	
Closing balance as at 30 June		165,693	173,104	173,104
TOTAL EQUITY				
Opening balance				
Balance carried forward from previous period		465,990	459,315	465,990
Adjustment for changes in accounting policies				105,770
Adjusted opening balance		465,990	459,315	465,990
Comprehensive income				
Surplus/(Deficit) for the period		5,968	(3,161)	(6,066)
Other comprehensive income		(7,411)	7,923	(0,000)
Total comprehensive income		(1,443)	4,761	(6,066)
Transactions with owners		(1,115)	1,701	(0,000)
Contributions by owners				
Equity injection		1,924	1,913	1,924
Total transactions with owners		1,924	1,913	1,924
Transfers between equity components				
Closing balance as at 30 June		466,471	465,989	461,848

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

r a year are recognised directly in contributed A nje equity in that year.

#### **Budget Variances Commentary**

The original budget as presented in the 2020-21 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 subsequent changes to the budget announced by the Commonwealth Government.

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.

Asset Revaluation Reserve	A building impairment where the major gallery redevelopment program included demolition and reconstruction of part of the building structure.
Retained earnings - Surplus/(Deficit) for the period	Refer to variance explanations in the Statement of Comprehensive Income.

for the period ended 30 June 2021

		2021	2020	Budget
	Notes	\$'000	\$'000	\$'000
OPERATING ACTIVITIES				
Cash received				
Receipts from Government		42,353	46,745	42,353
Sale of goods and rendering of services		8,126	6,347	2,788
Interest		179	704	195
GST received		3,187	3,170	2,690
Other Revenues		1,249	1,660	600
Total cash received	-	55,094	58,626	48,626
Cash used				
Employees		23,712	24,754	22,104
Suppliers		17,819	23,516	20,930
Interest payments on lease liabilities		87	13	47
GST paid		3,151	3,242	2,690
Total cash used	-	44,769	51,525	45,771
Net cash from/(used by) operating activities	-	10,325	7,101	2,855
INVESTING ACTIVITIES				
Cash received				
Proceeds from sales of property, plant and equipment		38	7	-
Term deposit investments		27,000	52,000	12,446
Total cash received	-	27,038	52,007	12,446
Cash used				
Purchase of property, plant and equipment		20,480	17,122	18,226
Term deposit investments		11,500	44,000	
Total cash used	-	31,980	61,122	18,226
Net cash from/(used by) investing activities	-	(4,942)	(9,115)	(5,780)
FINANCING ACTIVITIES				
Cash received				
Equity injections		1,924	1,913	1,924
Total cash received	-	1,924	1,913	1,924
Cash used				
Principal payments of lease liabilities	_	1,527	126	496
Total cash used		1,527	126	496
Net cash from/(used by) financing activities	-	397	1,787	1,428
Net increase/(decrease) in cash held	-	5,780	(227)	(1,497)
Cash and cash equivalents at the beginning of the reporting period	-	4,774	5,001	4,774
Cash and cash equivalents at the end of the reporting period	2.1A	10,554	4,774	3,277
The above statement should be read in conjunction with the accomi	- nanving notes			

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

#### **Budget Variances Commentary**

The original budget as presented in the 2020-21 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 subsequent changes to the budget announced by the Commonwealth Government.

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	The budget reduced revenue forecasts due to the estimated impacts of COVID-19 travel restrictions. Revenue from retail operations performed better than expected with sales comparable to previous years and, cash received from customers where performance obligations are due to be delivered in future periods where higher than normal as at 30 June.
GST Received	Relates to cash from sale of goods and rendering of services being higher than budget.
Other revenues	Includes donations, which fluctuate in nature and is not known when setting the budget.
Suppliers	Delays in exhibitions, programs and other activities due to the impacts of COVID-19 restrictions.
GST Paid	Capital expenditure higher than estimated due to delays in major projects not known when preparing the budget.
Term deposit investments/redemptions	Term deposits are redeemed at maturity and reinvested for various terms based on cash requirements and interest rates quoted at the time of investment. The fluctuating variables that determine investment decisions are not known when setting the budget. Budget estimates are net movements of deposit and redemptions.
Purchase of property, plant, equipment and intangibles	Variance is due to delays in gallery redevelopment projects from the prior period due to COVID-19 that could not be quantified at the time of preparing the budget.

#### **Overview**

#### The Basis of Preparation

The financial statements are general purpose financial statements and are required by section 42 of the *Public Governance, Performance and Accountability Act 2013.* 

The financial statements have been prepared in accordance with:

a) Public Governance, Performance and Accountability (Financial Reporting) Rule 2015 (FRR); and

b) Australian Accounting Standards and Interpretations – Reduced Disclosure Requirements issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

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

#### New Accounting Standards

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

#### Taxation

The Museum 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 require disclosures in or materially affect the financial statements.

Financial Performance This section analys of Australia for the	ses the financial performance of Nat 9 year ended 2021.	tional Museum
1.1 Expenses		
	2021 \$'000	2020 \$'000
1.1A: Employee benefits		
Wages and salaries	16,742	18,617
Superannuation		
Defined contribution plans	2,082	2,753
Defined benefit plans	1,614	1,637
Leave and other entitlements	2,051	2,412
Separation and redundancies	929	198
Total employee benefits	23,417	25,616
Goods and services supplied or rendered Cost of goods sold Travel <sup>1</sup> IT services	1,111 239 2,405	1,038 812 2,733
Property services <sup>1</sup>	6,692	7,186
Professional services	999	1,369
Exhibitions and collections management	2,121	3,855
Staff support services	1,211	1,048
Promotions and consumables	266	2,665
Other suppliers	1,289	1,745
Remuneration to the auditors	58	65 22,515
Total goods and services supplied or rendered	16,390	22,515
Goods supplied	4,913	5,839
Services rendered	11,477	16,676
Total goods and services supplied or rendered	16,390	22,515
Other suppliers		
Workers compensation expenses	448	358
Short-term leases	467	1,840
Total other suppliers	915	2,198
Total suppliers	17,305	24,712

1. Comparative figures differ to the prior year financial statements due to changes in cost allocations.

The Museum has no short-term lease commitments as at 30 June 2021.

The above lease disclosures should be read in conjunction with the accompanying notes 1.1C, 2.2, and 3.1.

Accounting Policy
<u>Short-term leases and leases of low-value assets</u>
The Museum has elected not to recognise right-of-use assets and lease liabilities for short-term leases of assets that
have a lease term of 12 months or less and leases of low-value assets (less than \$10,000). The Museum recognises the
lease payments associated with these leases as an expense on a straight-line basis over the lease term.

1.1C: Finance Costs		
Interest on lease liabilities	87	13
Total finance costs	87	13

The above lease disclosures should be read in conjunction with the accompanying notes 1.1B, 2.2 and 3.1.

Accounting Policy
All borrowing costs are expensed as incurred.

Financial Performance	This section analyses the financial performance of National Museum of Australia for the year ended 2021.	
1.2 Own-Source Revenue and gains		
	2021	2020
	\$'000	\$'000
Own-Source Revenue		
1.2A: Revenue from contracts with customers		
Sale of goods	2,280	2,396
Rendering of services	3,042	5,301
Total revenue from contracts with customers	5,322	7,696
Disaggregation of revenue from contracts with	customers	
Major product / service line:		
Exhibition, program and commercial sales	2,886	4,547
Service provided to other Commonwealth Entitie	s 1,614	1,005
Other services provided	767	160
Sponsorships	-	90
Resources received free of charge		
Sponsorships	55	1,894
	5,322	7,696

#### Accounting Policy

Revenue from the sale of goods is recognised when control has been transferred to the buyer.

The Museum assesses contracts with customers in the scope of AASB 15/1058 to determine any performance obligations required by an enforceable contract. Revenue recognition occurs when or as obligations are satisfied. Where a transaction gives rise to an obligation to acquire or construct an asset, revenue recognition occurs when the performance obligations have been satisfied. Income received that has no performance obligations is recognised at the point of time of income receipt or right to receive.

The Museum primarily generates revenue from exhibitions, education and public programs, onsite commercial activities and provision of Museum professional services. Performance obligations occur and are satisfied at the time of purchase by the customer with immediate payment or shortly thereafter. Revenue from sponsorships are related to delivery of exhibitions, programs or provision of Museum professional services and is recognised on satisfying the performance obligations. Payment terms apply to limited services.

Resources received free of charge through sponsorship or other arrangements are recognised as revenue when the resources are received, a fair value can be reliably determined, the services would have been purchased if they had not been provided free of charge and the arrangement is considered reciprocal. Use of those resources is recognised as an expense. All non-reciprocal arrangements are recognised when the Museum controls the asset.

The transaction price is the total amount of consideration to which the Museum expects to be entitled in exchange for transferring promised goods or services to a customer. The consideration promised in a contract with a customer may include fixed amounts, variable amounts, or both.

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

	nalyses the financial performance of ustralia for the year ended 2021.	National
1.2B: Interest		
Deposits	127	575
Total interest	127	575
Accounting Policy Interest revenue is recognised using the effective interest method.		
1.2C: Other Revenue		
Donations	975	3,794
Fotal other revenue	975	3,794
Gains		
1.2D: Other Gains		
Donated assets	8,069	55
Other	274	
Total other gains	8,343	55
1.2E: Revenue from Governments		
Corporate Commonwealth entity payment item	42,353	44,611
Total revenue from Government	42,353	44,611

#### Accounting Policy

<u>Revenue from Government</u>

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

<u>Grants</u>

Grants are revenues received from Commonwealth entities where the contract is in the form of a grant agreement. The Museum assesses agreements in the scope of AASB 15/1058 to determine any performance obligations enforceable by the contract. Revenue is recognised when or as the obligations are satisfied and classified as revenue from contracts with customers. Where performance obligations do not exist, revenue is recognised when the Museum is entitled to receive the income.

Financial Position	This section analyses the Museum a: the operating liabilities incurred as Employee related information is dis section.	a result.	
2.1 Financial Assets			
		2021 \$'000	2020 \$'000
<b><u>2.1A: Cash and Cash Equivalents</u></b> Cash on hand or on deposit		10,554	4.774
Total cash and cash equivalents		10,554	4,774
convertible to known amounts of	nts with an original maturity of three m of cash and subject to insignificant risk c		
2.1B: Trade and Other Receivables Goods and services receivables			
Trade and other receivables (net) expe	acted to be recovered	438	148
Total goods and services receivable		438	148
5	h delivery of an exhibition and sale of go	bods and services.	
Interest		2	
		Δ	55
Net GST receivable from the Austr	alian Taxation Office	420	55 456
Net GST receivable from the Austr Total other receivables Total trade and other receivables	alian Taxation Office	—	

Credit terms for goods and services were within 30 days (2020: 30 days).

#### Accounting Policy Financial assets

Trade receivables, loans and other receivables that are held for the purpose of collecting the contractual cash flows where the cash flows are solely payments of principal and interest, that are not provided at below-market interest rates, are subsequently measured at amortised cost using the effective interest method adjusted for any loss allowance.

The 'expected credit loss' (ECL) impairment model applies to all of the Museum's financial assets measured at amortised cost.

Financial assets at amortised cost are assessed for impairment at the end of each reporting period. The simplified approach has been adopted in measuring the impairment loss allowance at an amount equal to 12 months ECL. Detailed accounting policies for financial assets are provided at note 4.1.

#### 2.2 Non-Financial Assets

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

			Heritage				
			and	Plant and	Computer	Other	
	Land	Buildings	cultural <sup>1</sup>	equipment	Software	Intangibles	Total
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
As at 1 July 2020							
Gross book value	9,800	95,406	279,769	85,725	2,995	8,117	481,812
Accumulated depreciation, amortisation and impairment	-	(138)	(1,121)	(15,178)	(1,016)	(1,185)	(18,638)
Total as at 1 July 2020	9,800	95,268	278,648	70,547	1,979	6,932	463,174
Additions							
Purchase	-	10,432	1,579	6,755	93	-	18,858
Internally developed	-	-	-	-	-	333	333
Right-of-use assets	-	9,491	-	57	-	-	9,548
Donation/Gift	-	-	8,069	-	-	-	8,069
Revaluations and impairments recognised in other comprehensive income	-	(7,411)			-	-	(7,411)
Depreciation and amortisation	-	(1,081)	(1,166)	(5,426)	(319)	(533)	(8,525)
Depreciation on right-of-use assets	-	(1,552)		(15)			(1,567)
Disposals							-
Gross book value	-	-	-	(465)	(112)	(14)	(591)
Other	-	-		465	112	14	591
Total as at 30 June 2021	9,800	105,146	287,130	71,918	1,752	6,732	482,479
Total as at 30 June 2021 represented by							
Gross book value	9,800	107,917	289,417	92,072	2,975	8,436	510,618
Accumulated depreciation, amortisation and impairment	-	(2,771)	(2,287)	(20,154)	(1,223)	(1,704)	(28,139)
Total as at 30 June 2021	9,800	105,146	287,130	71,918	1,752	6,732	482,479
Carrying amount of right-of-use assets	-	12.764	-	48	-	-	12,812

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

There are indications that some heritage and cultural assets are at some risk due to inadequate storage conditions. The impact on the current value of heritage and cultural assets is presently minimal. However, the total asset value of the collection will be subject to assuring suitable storage conditions for the objects in the National Historical Collection in the future.

#### **Revaluations of non-financial assets**

All revaluations were conducted in accordance with the revaluation policy stated on the following pages. On 30 June 2020, an independent valuer conducted the revaluations on land and buildings, and on 30 June 2019, an independent valuer conducted revaluations on heritage and cultural assets.

During the period, there was an impairment for part of the Museum building. Current gallery redevelopment major works included building improvements that required demolition and reconstruction of part of the building facade and infrastructure.

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

The Museum has contractual commitments primarily for redevelopment of exhibition spaces, replacement of equipment and development of multimedia interactives. Capital commitments are payable as follows:

	2021	2020
	\$'000	\$'000
Within 1 year	7,625	9,219
Between 1 to 5 years	-	6,964
More than 5 years	-	-
Total Capital Commitments	7,625	16,183

#### Part 3: Audited financial statements

### **Financial Position**

This section analyses the Museum'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.

#### Accounting Policy

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

Assets acquired at no cost, or for nominal consideration, are initially recognised as assets and income at their fair value at the date of acquisition, unless acquired as a consequence of restructuring of administrative arrangements. In the latter case, assets are initially recognised as contributions by owners at the amounts at which they were recognised in the transferor's accounts immediately prior to the restructuring.

#### Asset Recognition Threshold

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

#### Leased Right of Use (ROU) Assets

Leased ROU assets are captialised at the commencement date of the lease and comprise of the initial lease liability amount, initial direct costs incurred when entering into the lease less any lease incentives received. These assets are accounted for by the Museum as separate asset classes to corresponding assets owned outright, but included in the same column as where the corresponding underlying assets would be presented if they were owned.

#### <u>Revaluations</u>

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 did not differ materially from the assets' fair values as at the reporting date. The regularity of independent valuations depend 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 reversed 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:

	2021	2020
Buildings on freehold land	100 years	100 years
Leasehold improvements	Lease term	Lease term
Plant and Equipment	4-100 years	4-100 years
Heritage and Cultural assets	50-5,000 years	50-5,000 years

<u>Impairment</u>

All assets were assessed for impairment at 30 June 2021.

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 Museum 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.

### **Financial Position**

This section analyses the Museum'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.

A partial derecognition of the Museum building was made during the period relating to gallery redevelopment works. The value of the derecognition was determined based on the building value as at 30 June 2020 and industry indices for assessing the value of reconstruction costs that relates to building structures.

#### 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.

#### <u>Intangibles</u>

The Museum's intangibles comprise purchased software and internally developed multimedia for internal use and digitising the collections. Digitised collections are carried at cost less accumulated impairment. All other intangibles are carried at cost less accumulated amortisation and accumulated impairment losses.

Intangibles are amortised on a straight-line basis over its anticipated useful life. The useful lives of the Museum's software are four to eight years.

All intangible assets were assessed for indications of impairment as at 30 June 2021.

#### **Accounting Judgements and Estimates**

#### Impact of COVID-19 on Fair Value Estimates

The Museum's heritage and cultural assets were valued by independent valuers in 2019 and land and buildings were independently valued as at 30 June 2020. Market conditions have continued to change since the outbreak of the COVID-19 pandemic. Market conditions are assessed to determine whether the fair value has materially moved from the carrying book value. Their valuations are reported on the basis of significant valuation uncertainty.

#### Land and Buildings

Valuations are current at the date of valuation. The value may change significantly and unexpectedly over a relatively short period of time, including as a result of factors that the valuer could not reasonably have been aware of at the time of valuation. The Museum will review the valuation when the impact of the COVID-19 event on prices is known and the market stabilised.

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

The fair value of buildings, leasehold improvements and other property, plant and equipment has been taken to be the depreciated replacement cost.

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 cost indices.

#### Heritage and Cultural Assets

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 appoints an independent valuer who has made significant estimates and judgements in determining the fair value of the collection including market observations and the impact of provenance to the value of collection objects. A sampling methodology is adopted by the independent valuer with a sufficient sample of objects selected from each collection category in order to determine a statistically reliable sample population. Independent valuations are conducted every three years by a qualified valuer. Given the significant estimations involved in the valuation, variations in value may occur due to the methodology adopted by the valuer.

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.

#### **Fair Value Measurement**

#### **Accounting Policy**

The Museum procures valuation services from independent valuers every three years. The valuers provide written assurance to the Museum that the valuation is in compliance with AASB 13. A management assessment of the fair value occurs in the intervening years and a revaluation conducted when there is evidence of significant variation to prices.

and the operating liabilities incurred as a result.
Employee related information is disclosed in the People and
Relationships section.

7,379

8,895

2.3 Payables

	2021 \$'000	2020 \$'000
2.3A: Suppliers Trade creditors and accruals	2,026	2,541
Collection acquisition liabilities	5,353	6,353

Total suppliers

Settlement of trade creditors is usually made within 30 days.

Collection acquisition liabilities are heritage and cultural assets under control of the Museum as at 30 June where payment has been contractually deferred.

2.3B: Other payables		
Salaries and wages	419	392
Superannuation	79	58
Contract liabilities <sup>1</sup>	4,224	1,075
Total other payables	4,722	1,525

1. Contract liabilities are payments made for programs and exhibitions where the performance obligation will be satisfied in a future period.

#### Accounting Judgements and Estimates

A contract liability is recognised if a payment is received or a payment is due (whichever is earlier) from a customer before the Museum transfers the related goods or services. Contract liabilities are recognised as revenue when the Museum performs under the contract (i.e., transfers control of the related goods or services to the customer).

#### 2.3C: Unsatisfied obligations

The Museum expects to recognise as income any liability for unsatisfied obligations within the following periods:

Within 1 years	3,950	948
Between 1 to 5 years	274	127
More than 5 years	-	-
Total unsatisfied obligations	4,224	1,075



	the operating liabilities incurred as a result. Employee related information is disclosed in the People and Relationships section.	
3.1 Interest Bearing Liabilities		
3.1A: Leases		
Lease liabilities		
Building	12,869	4,842
Plant and equipment	-	6
Total leases	12,869	4,848

This section analyses the Museum assets used to conduct its operations and

Total cash outflow for leases for the year ended 30 June 2021 was \$1,516,024 (2020: \$125,997).

#### Maturity analysis - contractual undiscounted cash flows

and Desition

Within 1 year	1,395	496
Between 1 to 5 years	8,169	2,655
More than 5 years	3,758	1,697
Total leases	13,322	4,848

The Museum, in its capacity as lessee, has leasing arrangements for property and motor vehicles. Rental is based on market rates with fixed annual escalations and options for contract extensions. Leases contain no restrictions.

The above lease disclosures should be read in conjunction with the accompanying notes 1.1B, 1.1C, and 2.2.

#### Accounting Policy

For all new contracts entered into, the Museum considers whether the contract is, or contains a lease. A lease is defined as 'a contract, or part of a contract, that conveys the right to use an asset (the underlying asset) for a period of time in exchange for consideration'.

Once it has been determined that a contract is, or contains a lease, the lease liability is initially measured at the present value of the lease payments unpaid at the commencement date, discounted using the interest rate implicit in the lease, if that rate is readily determinable, or the department's incremental borrowing rate.

Subsequent to initial measurement, the liability will be reduced for payments made and increased for interest. It is remeasured to reflect any reassessment or modification to the lease. When the lease liability is remeasured, the corresponding adjustment is reflected in the right-of-use asset or profit and loss depending on the nature of the reassessment or modification.

#### This section describes a range of employment and post **People and relationships** employment benefits provided to our people and our relationships with other key people. 4.1 Employee Provisions 2021 2020 \$'000 \$'000 4.1A: Employee Provisions 7,283 Leave 7,631 7,283 7,631 Total employee provisions 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 net total of the present value of the defined benefit obligation at the end of the reporting period minus the fair value at the end of the reporting period of plan assets (if any) out of which the obligations are to be settled directly. <u>Leave</u> 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 entity'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 the 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), or 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 entity 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**

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

4.2 Key Management Personnel Remuneration

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

	2021 \$'000	2020 \$'000
Short-term employee benefits	1 200	1 4 1 0
Post-employment benefits	1,380 229	1,419 212
Other long-term employee benefits	122	187
Termination benefits	-	-
Total key management personnel remuneration expenses <sup>1</sup>	1,731	1,818

The total number of key management personnel that are included in the above table are five (2020: 5) and part time Council members ten (2020: 10).

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 Museum.

#### 4.3 Related Party Disclosures

#### **Related party relationships:**

The Museum is an Australian Government controlled entity. Related parties to the Museum are the Key Management personnel reported at Note 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 the payment or refund of taxes, superannuation payments, receipt of grants, purchase of goods and services and provision of general Museum services.

Managing uncertainties This section analyses its operating environm	how the Museum manages financial ris nent.	ks within
5.1 Financial Instruments		
	2021	2020
	\$'000	\$'000
5.1A: Categories of financial instruments		
Financial assets at amortised cost		
Term deposits	3,500	19,000
Cash and cash equivalents	10,554	4,774
Trade and receivables	860	659
Total financial assets at amortised cost	14,914	24,433
Total financial assets	14,914	24,433
Financial Liabilities		
Financial liabilities measured at amortised cost		
Trade creditors	7,379	8,895
Total financial liabilities measured at amortised cost	7,379	8,895
Total financial liabilities	7,379	8,895

#### Accounting Policy Financial assets

classifies its financial assets in the following categories:

a) financial assets at fair value through profit or loss;

b) financial assets at fair value through other

- comprehensive income; and c) financial assets measured at amortised cost.

The classification depends on both the Museum's business model for managing the financial assets and contractual cash flow characteristics at the time of initial recognition. Financial assets are recognised when the Museum becomes allowance as the amount equal to the lifetime expected a party to the contract and, as a consequence, has a legal right to receive or a legal obligation to pay cash and date.

Financial Assets at Amortised Cost Financial assets included in this category need to meet two criteria: 1. the financial asset is held in order to collect the

contractual cash flows; and 2. the cash flows are solely payments of principal and interest (SPPI) on the principal outstanding amount.

Effective Interest Method

Income is recognised on an effective interest rate basis for financial assets that are recognised at amortised cost.

Financial Assets at Fair Value Through Other Comprehensive Income (FVOCI)

Financial assets measured at fair value through other comprehensive income are held with the objective of both collecting contractual cash flows and selling the financial assets and the cash flows meet the SPPI test.

Any gains or losses as a result of fair value measurement or the recognition of an impairment loss allowance is recognised in other comprehensive income.

Financial Assets at Fair Value Through Profit or Loss (FVTPL) Financial assets are classified as financial assets at fair value through profit or loss where the financial assets either doesn't meet the criteria of financial assets held at amortised cost or at FVOCI (i.e. mandatorily held at FVTPL) or may be designated.

The Museum does not currently have any of its financial assets at FVOCI or FVTPL.

Impairment of Financial Assets In accordance with AASB 9 Financial Instruments, the entity Financial assets are assessed for impairment at the end of each reporting period based on Expected Credit Losses, using the general approach which measures the loss allowance based on an amount equal to lifetime expected credit losses where risk has significantly increased, or an

amount equal to 12-month expected credit losses if risk has not increased. The simplified approach for trade, contract and lease

receivables is used. This approach always measures the loss credit losses.

derecognised when the contractual rights to the cash flows A write-off constitutes a derecognition event where the from the financial asset expire or are transferred upon trade write-off directly reduces the gross carrying amount of the financial asset.

#### Financial liabilities

Financial liabilities are classified as either financial liabilities 'at fair value through profit or loss' or other financial liabilities. Financial liabilities are recognised and derecognised upon 'trade date'.

Financial Liabilities at Fair Value Through Profit or Loss Financial liabilities at fair value through profit or loss are initially measured at fair value. Subsequent fair value adjustments are recognised in profit or loss. The net gain or loss recognised in profit or loss incorporates any interest paid on the financial liability.

Financial Liabilities at Amortised Cost The Museum does not classify any of its financial liabilities at fair value through profit and loss.

Supplier and other payables are recognised at amortised cost. Liabilities are recognised to the extent that the goods or services have been received (and irrespective of having been invoiced).

### **Other information**

6.1 Current/non-current distinction for assets and liabilities

6.1A: Current/non-current distinction for assets and liabilities

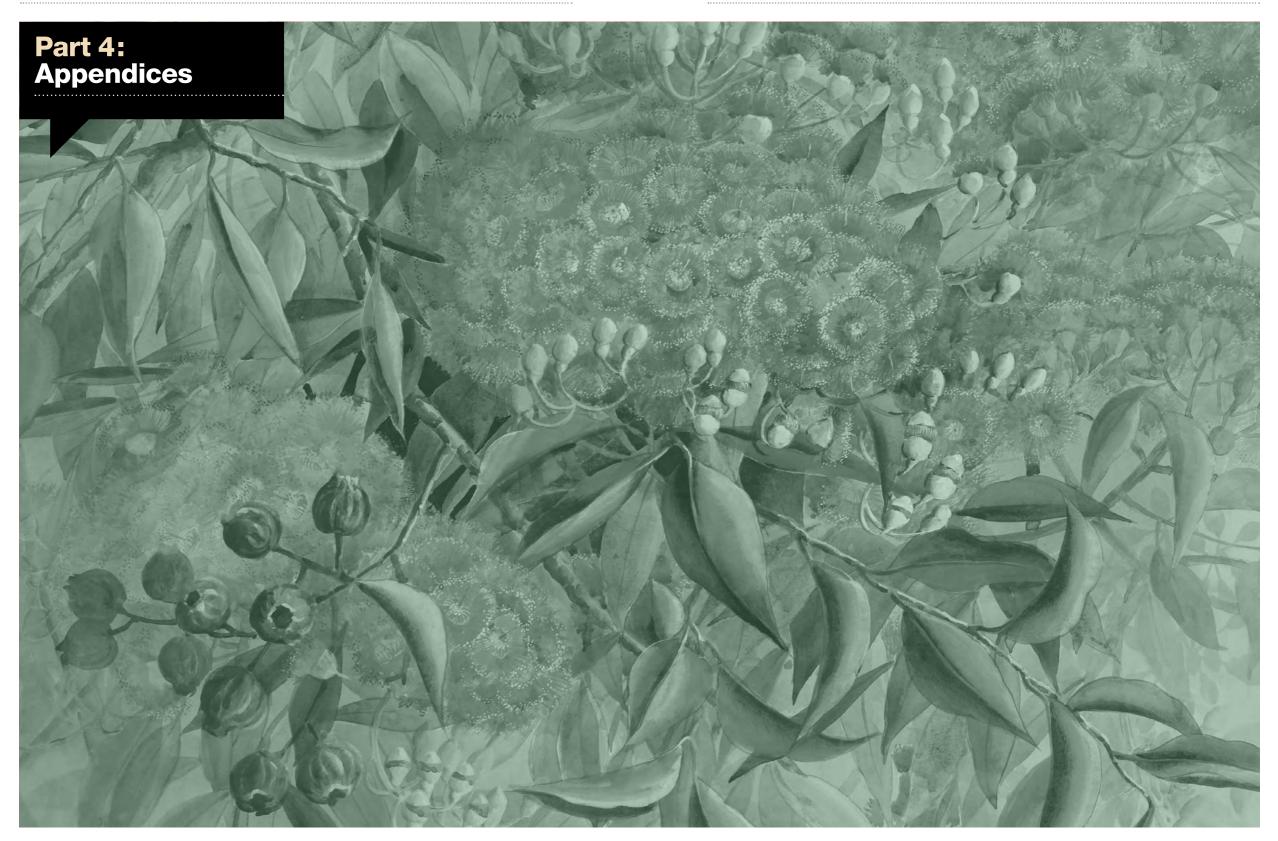
	2021	2020
	\$'000	\$'000
Assets expected to be recovered in:		
No more than 12 months		
Cash and cash equivalents	10,554	4,774
Trade and other receivables	860	659
	3,500	19,000
Other Investments: Term Deposits	3,300 895	19,000
Inventory	437	651
Prepayments		
Total no more than 12 months	16,246	25,714
More than 12 months	114.046	105,068
Land and buildings	114,946	,
Heritage and cultural	287,130	278,648
Plant and equipment	71,918	70,547
Computer software	1,752	1,979
Other intangibles	6,732	6,931
Total more than 12 months	482,478	463,173
Fotal assets	498,724	488,887
Liabilities expected to be settled in:		
No more than 12 months		
Suppliers	7,379	8,895
Other payables	4,722	1,525
Leases	1,320	495
Employee provisions	2,398	2,211
Total no more than 12 months	15,819	13,126
More than 12 months	<u></u>	
Leases	11,550	4,352
Employee provisions	4,884	5,419
Total more than 12 months	16,434	9,771
Total liabilities	32,253	22,897

#### 6.2 National Museum of Australia Fund

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

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 moneys, or moneys received from the disposal of property given, devised, bequeathed or assigned to the Museum. These moneys are recognised as revenue and expenses in the Statement of Comprehensive Income and the balance is included in cash.

As at 1 July	2,655	2,026
Receipts	953	1,663
Payments	(1,257)	(1,034)
Total as at 30 June	2,351	2,655



### **Contact points**

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

- Lawson Crescent, Acton (public visitor facility and main office)
- Unit 1, 92–94 Gladstone Street, Fyshwick (storage)
- 9–13 Vicars St, Mitchell (office, workshops, laboratories and repositories)
- 90 Vicars Street, Mitchell (office, workshops, laboratories and repositories)
- 8 McEachern Place, Mitchell (repository and storage)

#### **General correspondence**

General correspondence to the Museum should be addressed to: The Director National Museum of Australia GPO Box 1901 Canberra ACT 2601 Email: information@nma.gov.au nma.gov.au/contact

#### **Client Service Charter**

nma.gov.au/client-service-charter Telephone: (02) 6208 5006 Email: information@nma.gov.au

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

The Director; Deputy Director; Assistant Directors; and Program Manager, Governance and 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 5216 Email: 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

#### **Enquiries**

Telephone: (02) 6208 5000 (Freecall 1800 026 132) Corporate sponsorship and donations: (02) 6208 5040 Finance: (02) 6208 5369 Library: (02) 6208 5112 Media and public relations: (02) 6208 5338 Donations to the collection: curator@nma.gov.au Objects in the collection: curator@nma.gov.au

### **Compliance index**

The index below references where the requirements as set out in Schedule 2A to the *Public Governance Performance and Accountability Rule 2014* are to be found in this annual report.

REQUIREMENT	REFERENCE	PAGE
Annual performance statements	PGPA Rule 16F	12-23
Approval by accountable authority	PGPA Rule 17BB	3-4
Standard of presentation	PGPA Rule 17BC	All
Plain English and clear design	PGPA Rule 17BD	All
Enabling legislation	PGPA Rule 17BE,	12, 26
Objects and functions	PGPA Rule 17BE,	26
Purposes	PGPA Rule 17BE,	11
Responsible minister	PGPA Rule 17BE,	26
Ministerial directions and other statutory requirements	PGPA Rule 17BE,	40-41
Government policy orders	PGPA Rule 17BE,	40
Annual performance statements	PGPA Rule 17BE,	12-23
Members of the accountable authority	PGPA Rule 17BE,	27-28
Outline of organisational structure	PGPA Rule 17BE,	30
Employee numbers	PGPA Rule 17BE,	40
Location of major activities and facilities	PGPA Rule 17BE,	74
Statement on governance	PGPA Rule 17BE,	26
Related entity transactions	PGPA Rule 17BE,	40
Key activities and changes affecting the authority	PGPA Rule 17BE,	40
Judicial decisions and reviews by outside bodies	PGPA Rule 17BE,	40
External reports on the entity	PGPA Rule 17BE,	39-40

#### Compliance index

REQUIREMENT	REFERENCE	PAGE
Indemnities and insurance premiums for officers	PGPA Rule 17BE,	40
Executive remuneration	PGPA Rule 17CA– 17CE	33-34

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 Work Health and Safety Act 2011	41
Environmental performance and environmentally sustainable development	Section 516A of the Environmental Protection and Biodiversity Conservation Act 1999	42
Advertising and market research expenditure	Section 311A of the Commonwealth Electoral Act 1918	42
Disposal of historical material	Sections 9, 9A and 38 of the National Museum of Australia Act 1980	41
Annual financial statements and Auditor- General's report	Section 43 (4) of the <i>Public</i> Governance, <i>Performance</i> <i>and Accountability Act</i> 2013	44-70

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 progress	Reconciliation Action Plan 2016–17	38–39
Donor recognition	Donor Recognition Policy	34-37
Acknowledgement of corporate partners	Sponsorship and Grant Policy	34-37
Implementation and observance of Indigenous Australian Art Charter of Principles for Publicly Funded Collecting Institutions	Indigenous Australian Art Charter of Principles for Publicly Funded Collecting Institutions, Part 2.5	39
Client Service Charter	Client Service Charter	39

# Where our Stories come alive

national museum australia