



National Museum of Australia

22–23 Annual Report
and Audited Financial
Statements



Australian Government

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



Chair's letter of transmittal

The Hon Tony Burke MP
Minister for 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 2023. 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 welcomes the launch of the Australian Government's new cultural policy, *Revive: a place for every story, a story for every place*. We are particularly grateful for the announcement of significant ongoing funding, which will allow the Museum to plan for its future and to address serious, long-term collection storage issues. It will also enable the development of new major displays on the Australian Wars, examining frontier conflict between First Australians and European colonisers; enhanced adult and children's programs; the continuation of international and domestic exhibitions tours; and digital transformation across the organisation.

The Council acknowledges the Museum's strong performance in the last year of its 2018–2022 Strategic Plan. Two major development projects were successfully completed with the dual launch of the Great Southern Land gallery of environmental history and the Tim and Gina Fairfax Discovery Centre, a dedicated early-learning space. These new experiences have reinvigorated the onsite experience at Acton and will enable the Museum to continue its invaluable work in telling Australian stories and connecting with new audiences.

Another highlight of the year was the range of temporary exhibitions onsite, attracting more than 200,000 visits over the course of 2022–23. *Connection: Songlines from Australia's First Peoples, Belonging: Stories from Far North Queensland* and *An Aboriginal Culinary Journey*, developed in partnership with Breville, saw the stories of First Nations peoples brought to life. *Fear and Revered: Feminine Power through the Ages*, an exhibition from the British Museum, demonstrated the Museum's ongoing commitment to bringing international histories and objects to Australian audiences.

This year also saw the launch of the Museum's 'Stretch' Reconciliation Action Plan (RAP) 2022–25. The Museum is honoured to continue building on its 'Innovate' RAP and will strive to nurture its relationships with its First Nations colleagues and communities across the country. The Museum has a long history of working with First Nations communities and was delighted to hear the announcement that Trinity College, Cambridge, will return to community four spears taken by Lieutenant James Cook from Kamay (Botany Bay) in 1770. Council was privileged to hold a meeting on Dharawal Country in June where the return of the spears was discussed. We thank the community leaders at Kamay for their warm welcome, knowledge sharing and generosity of spirit.

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Cover and section-break photos: The Great Southern Land gallery. National Museum of Australia

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The National Museum of Australia acknowledges the Ngunnawal, Ngunawal and Ngambri peoples, the traditional custodians of the land on which the Museum stands.

In June the Museum launched its inaugural Environmental Sustainability Action Plan, in which it commits to reducing its impact on the environment and achieving certified carbon-neutral status by 2030. The Museum has embraced both Federal and Australian Capital Territory government legislation and guidelines to achieve zero emissions status for its building and business practices by or before 2030. Among the first steps the Museum has taken to reach its targets are acquiring electric vehicles, installing solar panels and reducing the use of utilities.

In October 2022, Council welcomed the appointment of new member, the historian and author Professor Clare Wright OAM. Council would also like to extend its thanks to former Chair the Hon Warwick Smith AO for his leadership of Council in 2021–22.

I confirm that this annual report has been prepared in conformity with the requirements for annual reports for corporate Commonwealth entities. Council resolved on 1 September 2023 to accept this report as being a fair and accurate representation of the Museum’s performance during the 2022–23 financial year.

Ben Maguire

Ben Maguire
Chair of Council
September 2023

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Part 1

Director's review of operations



The year in review

The release of the new National Cultural Policy, *Revive*, and more than half a billion dollars of investment in the National Collecting Institutions were highlights of a stunning year of recovery for the National Museum of Australia. Bolstered by news of the government's \$78.3 million funding increase for the Museum over the next four years, the institution completed its return to normal operations after the challenging COVID-19 years. Visitor numbers to our Canberra headquarters on the Acton Peninsula rebounded to pre-COVID levels, while online audiences across the nation and overseas reached new heights. New, innovative temporary and touring exhibitions, major redeveloped gallery spaces, a new children's discovery centre, a wide range of public and education programs, key acquisitions for the National Historical Collection and a record year of commercial growth were all part of a remarkable year.

The Museum supported more than 8 million visitor engagements, from audiences onsite to those visiting our touring exhibitions and online experiences. Of those, more than 600,000 were visits to the Museum's Acton site during 2022–23. The \$34 million redevelopment program culminated in the September launch of the groundbreaking Great Southern Land gallery and the innovative Tim and Gina Fairfax Discovery Centre for children, with a gala event attended by more than 1,000 people and a special performance by legendary Australian band Icehouse. The new galleries were officially opened by the Hon Tony Burke MP, Minister for the Arts, and represent the Museum's biggest redevelopment project since opening in 2001.

The Great Southern Land gallery shows how the Australian continent has transformed over millennia and explores our fundamental relationship to the land through the stories of the First Nations peoples who have lived here for at least 65,000 years, and all those who have come after and made this country home. The Tim and Gina Fairfax Discovery Centre, made possible

by the generosity of these leading Australian philanthropists, invites children to explore Australian history through its iconic animals and stories. With programs such as Discover and Do, Mini Makers and Story Time, it has become the heart of children's activities at the Museum.

The highlight of this year's exhibition program was *Feared and Revered: Feminine Power through the Ages*, the fifth in a series of exhibitions from the British Museum, one of the National Museum's key international partners. The exhibition, which explores female spiritual beings in the ancient and modern world, opened at our Acton site on 8 December 2022. It was a timely contribution to the national discussion around the representation of female power and authority, and featured more than 160 treasures from across six continents, many of which had never been seen before in Australia. *Feared and Revered* used these fascinating objects to examine the universal themes of creation, passion, war, justice and mercy, and invited visitors to reflect on the commonality of experiences across cultures and over time. The Museum was also proud to launch a Ukrainian language audio tour for the exhibition in June 2023. Developed as part of a translation project started in 2020, the inclusion of an audio tour in Ukrainian expresses the Museum's – and the Australian people's – concern for the people of Ukraine during this time of ongoing conflict.

Among other key exhibitions displayed at the Museum's Acton site in 2022–23 were several featuring the stories and experiences of Australia's First Peoples, including *An Aboriginal Culinary Journey*, *Connection: Songlines from Australia's First Peoples* and *Belonging: Stories from Far North Queensland*. All attracted strong audiences at a time when Australia's relationship with its First Nations peoples has been at the centre of our national life.

The Museum is committed to bringing the best in innovative, original content to Australian audiences. This year, the Museum proudly partnered with Asia TOPA, the Asia Pacific Triennial of Performing Arts, to exhibit multimedia works created in response to the forced shutdown

of live performance art during the pandemic. Featuring an emotive re-imagining of a fabled Greek myth, a classical Javanese dance form, and a dizzying exploration of the Buddhist cycle of death and rebirth, these stunning pieces invited audiences to consider social, cultural and environmental issues from a range of perspectives. The Museum also commissioned *Breathing Space*, an evocative sound installation by renowned composer and musician Genevieve Lacey that has transformed the Museum's Garden of Australian Dreams. *Breathing Space* was the focus of the 2023 Annual Appeal, and is a showcase of what can be achieved when the Museum, creatives, artists and donors work together. The Museum would like to thank all its donors, Friends and partners, who collectively gifted more than \$160,000 through this and other appeals, enabling and encouraging so much of the vital work we undertake.

Overseas, the Museum was pleased to continue the international tour of *Songlines: Tracking the Seven Sisters* and the companion digital pop-up experience, *Walking through a Songline*. The award-winning *Songlines* exhibition opened at the Musée du quai Branly – Jacques Chirac in Paris in April, attended by community members of Martu Country and Anangu Pitjantjatjara Yankunytjatjara (APY) and Ngaanyatjarra lands. It remained on display until 2 July 2023, attracting over 100,000 visits. It will continue to tour internationally in 2023–24 and beyond. *Walking through a Songline* has been shown both domestically and internationally, including as part of the 70th anniversary of diplomatic relations between Australia and Cambodia in Phnom Penh, where it was opened by the Hon Anthony Albanese MP, Prime Minister of Australia, and His Excellency Ly Thuch, Senior Minister and First Vice President of the Cambodian Mine Action and Victim Assistance Authority.

As winners of the inaugural History Makers School Challenge, schools from all over Australia shared in prizes awarded by the Museum and project sponsor, the Gandel Foundation. Between June and November 2022, the Museum invited

school students to make short films about the defining moments – local, national and global – that have shaped Australia and will continue to shape us into the future. Schools from around the country submitted entries about the defining moments that matter to them. The program was a great success and will be instrumental in starting conversations and promoting Australian history in schools for years to come.

In June 2023, the Museum was honoured to accept a significant donation to the National Historical Collection: a series of letters between Walter Mikac AM and then Prime Minister the Hon John Howard OM AC. On 28 April 1996, Alannah and Madeline Mikac, aged 6 and 3, were tragically killed alongside their mother, Nanette, and 32 others at Port Arthur in Tasmania. Mr Mikac then established a correspondence with Prime Minister Howard, advocating for national reform on gun control in Australia – a defining moment in our nation's history. The Museum offers its thanks to Sarah Davies AM, Deputy Chair of the Museum's Council and CEO of the Alannah & Madeline Foundation, the organisation formed by Mr Mikac to advocate for the right of children to a safe and happy childhood, for facilitating this donation. It was a privilege to work with Mr Mikac and the Foundation to bring these historically significant objects into the Museum, where they will continue to tell their important story.

This year also saw the acquisition of one of the earliest tractors manufactured in Australia, the extraordinary McDonald 'EB' tractor. The Museum is grateful to the Australian Government for its support through the National Cultural Heritage Account, without which this important acquisition would not have been possible. The Museum has also established the National Antarctic Heritage Collection project, which is dedicated to preserving the important history of the Australian Antarctic Division (AAD). The AAD's collection includes a huge amount of scientific and communication equipment, taxidermied huskies, field support vehicles, clothing and field work supplies. The project involves researching and assessing the Antarctic heritage objects and transferring their

care to the Museum as part of the National Historical Collection. We are excited to work together to safeguard this unique collection for future generations.

On Monday 13 February 2023, HRH the Crown Princess and HRH Prince Daniel of Sweden visited the Museum. They were greeted with a Welcome to Country smoking ceremony performed by Paul Girrawah House, Ngambri traditional custodian and member of the Museum's Indigenous Reference Group (IRG). The Museum was pleased to show the royal couple through the newly opened Great Southern Land gallery and introduce them to members of the Museum's Council and IRG, key Museum staff, and notable First Nations academics from the Australian National University, including Professor Peter Yu, Vice-President (First Nations) and former chair of the IRG, and Dr Jilda Andrews, ANU–National Museum research fellow.

The Museum has long demonstrated its commitment to the repatriation of objects to their traditional owners, and so the decision by Trinity College, Cambridge, to return four spears taken from Kamay (Botany Bay) to the La Perouse Aboriginal community was heartily welcomed. The Museum has supported the La Perouse community, which includes the Gweagal people and the broader Dharawal Nation, the La Perouse Aboriginal Land Council and the Gujaga Foundation, in their negotiations with Trinity College over the past decade. The spears are in the process of being returned to their rightful home on Country. The Museum, along with Museums Victoria, was also pleased to arrange the return of remains of Japanese Indigenous Ainu people to members of the Government of Japan, the Ainu Association of Hokkaido, the Enciw Bereaved Association and Tokyo University. The remains were formally returned to the Ainu people in May 2023.

The very welcome news of the funding injection of \$78.3 million over the next four years, as part of a major package to support the National Collecting Institutions, represents the most significant investment in the National Museum

since it opened at Acton in 2001. Importantly, it is part of a package that sees our colleagues at other collecting institutions benefit, with major investments to address significant capital issues at the National Gallery, National Library and elsewhere. The new operational funds will sustain and grow the Museum's operations, including the launch of a new redevelopment and major display on the Australian Wars examining frontier conflict between First Australians and European colonisers; enhanced adult and children's programs; the next iteration of the History Makers School Challenge; the continuation of international and domestic exhibition tours; and digital transformation across the organisation. Of this funding, \$13.1 million has been earmarked to address the Museum's ongoing storage issues.

In recent years, the financial circumstances faced by the Museum and the other National Collecting Institutions have been extremely challenging, and we are pleased to be able to plan for the Museum's future and maintain the breadth of our services as a result of the funding announcement in April 2023. We are very grateful for the additional funding and the advocacy and leadership shown by the Hon Tony Burke MP, Minister for the Arts.

I note that this will be my last annual report as Director of the National Museum of Australia. I would like to take this opportunity to thank Museum Council members, past and present, for the tremendous support they have given the Museum and me, personally, during my time as Director. I extend my special thanks to current Chair Ben Maguire and former Chairs, Daniel Gilbert AM, David Jones AM, and the Hon Warwick Smith AO, for all they have done to support the institution over the past decade.

I also want to thank all the donors and supporters of the Museum. One of the most affirming aspects of leading the institution has been to see the quality of the support and generosity exhibited by the Museum's Friends and our donors – large and small – who have enabled us to do the work we have done at such a high level.

The Museum and Council applaud the work of Stephanie Bull, who this year moved on from her role as Deputy Director of the National Museum into her new position as Director of the Museum of Australian Democracy. Ms Bull, who had been with the Museum since 2004, was an invaluable part of the Museum's leadership team and will be greatly missed.

Last but not least, I commend all the staff of the National Museum for their creativity, hard work and dedication to the institution. The Museum's success in recent years is very much of their making, and it has been a privilege to work with all my colleagues – past and present staff members – through these years. After several difficult years, it has been a pleasure to see our team excelling at what they do best – making Australian stories come alive.

Dr Mathew Trinca AM FAHA
Director, National Museum of Australia

Part 2

Operating environment



Legislation, functions and powers

Legislation

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 and Accountability Act 2013* (the PGPA Act).

The Museum Act, along with the *National Museum of Australia Regulations 2019* (the Museum Regulations), outlines the Museum's broad functions and powers. The Museum Regulations were substantially revised and remade in September 2019. They will be in force for 10 years.

Functions and powers

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

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

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

- (a) to develop and maintain a national collection of historical material
- (b) to exhibit, or to make available for exhibition by others, historical material from the National Historical Collection or historical material that is otherwise in the possession of the Museum
- (baa) to exhibit material, whether in written form or in any other form, that relates to Australia's past, present and future

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

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

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

Resource management framework

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

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

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.

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

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

- 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.

Strategic plan 2018–2022

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 five key streams of endeavour, guided by its purpose and vision, and consistent with its values and strategic commitments. These 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.

This will be the last annual report delivered under the Museum's Strategic Plan 2018–2022. In 2023–24, the Museum will launch the Strategic Plan 2023–2027, which is aligned with the National Cultural Policy and outlines key priorities and activities for the next four years.

Guiding performance: Legislation, the PBS and the corporate plan

The Museum's delivery of its outputs is guided by 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.

In addition to being a statutory authority established by its own legislation, the Museum is a corporate Commonwealth entity under the *Public Governance, Performance and Accountability Act 2013* (PGPA Act).

The Australian Government's Portfolio Budget Statements (PBS) for 2022–23 and the Museum's Corporate Plan 2022–23 set out how the Museum's performance was measured and assessed in achieving the Museum's purposes in 2022–23 (the reporting period). The Museum developed and published the Corporate Plan 2022–23 in accordance with the requirements of section 35 of the PGPA Act.

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 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. It is monitored by quantitative measures, project management practices and qualitative reports.

Each quarter, the Museum reports to Council against the key priorities, performance criteria and key performance indicators outlined in the corporate plan. 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).

Corporate Plan 2022–23

The Corporate Plan 2022–23 sets out the key priorities and outcomes for the year, consistent with the PBS and the Museum's five key streams of endeavour as identified in its Strategic Plan 2018–2022. Each performance criterion has one or more key performance indicators to measure the Museum's performance for the year. The Museum's results against the performance criteria for 2022–23, and analysis of their contribution to the achievement of the Museum's purpose, are reported in Part 4: Performance statements (p. 40).

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.

Compliance management and reporting

Internal audit

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

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 5: Audited financial statements (p. 56).

Risk management

The Museum has a compliant, embedded Risk Management Framework based on the International Standard on Risk Management, ISO 31000:2018 and the Commonwealth Risk Management Policy 2023.

The Museum's risk framework functions to identify and manage perceived risks that may jeopardise the achievement of the Museum's objectives. While avoiding undue risk exposure, it provides the flexibility to engage with new opportunities, programs and projects that stimulate public engagement with Australia's history.

Risks are managed at all levels across the Museum and are 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, and supports high-level oversight of those risks considered to have more serious impacts.

The Museum's risk appetite is the level of risk it is willing to accept. In the Risk Management Framework, it is defined by consequence in each of the following categories: compliance, health and safety, performance, financial risk, reputation,

capability (skills and resources), collection, and environmental and social responsibility. Risk appetite and tolerance levels are set by the Museum's Council and govern how risk is managed, including risk ownership, decisions to accept risks, escalation procedures, reporting and monitoring.

The framework includes a Risk Management Committee that oversees and manages operational risk registers, identifies emerging risks and coordinates management of shared risks. The committee assists the Museum to meet its responsibilities under the *Public Governance, Performance and Accountability Act 2013*.

The Museum's strategic and operational risk registers are reviewed and updated quarterly by the Risk Management Committee. The strategic risk register and a report covering key risk areas are presented each quarter to the Museum's Audit, Finance and Risk Committee. The entire risk framework, including risk management, fraud prevention and control, emergency management and business continuity management, is reviewed annually.

The Museum continues to participate in Comcover's Risk Management Benchmarking program. It also benchmarks its activities against a community of interest, comprising other National Collecting Institutions.

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 are consistent with the Commonwealth Fraud Control Framework. Instances of fraud are reported quarterly to the Museum's Audit, Finance and Risk Committee, which annually reviews the Fraud Control Plan and the Fraud Risk Assessment that underpin it. Mandatory fraud awareness training is provided to all new staff as part of their induction and ongoing general awareness training is also available. No instances of fraud were detected or reported during the year.

Formal decisions/notifications/ministerial directions

During 2022–23, the Museum received no formal notifications or ministerial directions from the Minister for Finance. No government policy orders applying to the Museum under section 22 of the PGPA Act were made by the Minister for Finance. No written directions were given to the Council of the Museum by the Minister for 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 2022–23, 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 against a liability applied during the period to the accountable authority or a member of the accountable authority, or an officer of the entity.

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.

Part 3

Accountability and management



Governance

The National Museum of Australia is a statutory authority and Commonwealth corporate entity. On 30 June 2023, portfolio responsibility for the Museum sat with the Office for the Arts within the Department of Infrastructure, Transport, Regional Development, Communications and the Arts. The minister responsible for the Museum during 2022–23 was the Hon Tony Burke MP, Minister for the Arts.

The Museum Council

The Council of the National Museum of Australia is responsible for the overall performance of the organisation, including setting 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 comprising a Chair, the Director of the Museum and between seven and 10 other members. All members are appointed by the Governor-General and, apart from the Director, are part-time appointees for terms of up to three years, although terms of appointment can be renewed to a maximum of nine 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 seven years.

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

The Council charter describes Council's responsibilities in governing the Museum; clarifies roles and expectations of Council members and management; and outlines procedures for the disclosure and resolution of any matter that may result in a conflict of interest. Members are

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

The Commonwealth Remuneration Tribunal determines remuneration for non-executive Council members. In 2022–23, the Deputy Chair acted as Chair from 15 July to 26 October 2022 during a vacancy in the office. There were no other acting appointments made by Council or the Minister under section 15(2) or (3) of the Museum Act, and no directions to the Council by the Minister.

Meetings

The Museum Council held four formal meetings and one strategic planning day during 2022–23. A senior executive staff officer from the Office for the Arts attended all formal meetings as an observer.

Three meetings were held onsite at the Museum in Canberra. The meeting in June 2023 was held on Dharawal Country, at Cronulla, Sydney. It followed the significant announcement in March 2023 that Trinity College, Cambridge, would return four spears taken from Kamay (Botany Bay) by Lieutenant James Cook on the *Endeavour* voyage. Council members and the Museum Executive participated in cultural workshops and tours conducted by representatives from the La Perouse Aboriginal community, the La Perouse Local Aboriginal Land Council and the Gujaga Foundation.

The formal meetings were held on:

- 1 September 2022 (no. 182)
- 24 November 2022 (no. 183)
- 16 February 2023 (no. 184)
- 1 June 2023 (no. 185).

The strategic planning day was held on:

- 15 February 2023.



Council of the National Museum of Australia (from left): Tony Nutt, Sandra Chipchase, Peter Walker, Tracey Whiting, Professor Clare Wright, Bernard Salt, Natasha Bowness, Ben Maguire (Chair), Fiona Jose, Sarah Davies (Deputy Chair), Dr Mathew Trinca. Absent: Dr Mike Haywood.

Members of Council

The current membership of the Council provides a mix of skills and experience in the areas of arts and culture, history, philanthropy, Indigenous organisations, information technology, business, and financial and strategic management. On 30 June 2023 the Council comprised the following non-executive members:

Mr Ben Maguire, Chair (MBA, Australian Graduate School of Management, University of Sydney) is an Officer in the Royal Australian Navy, Chairman of Remount Ltd and Director of Gunben Cattle and Equine. 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 4/4 meetings. Mr Maguire was acting Chair from 15 July 2022

to 26 October 2022, before being appointed as Chair for the period 27 October 2022 to 20 August 2024.

Terms: 21 August 2021 – 20 August 2024 (reappointed); 21 August 2018 – 20 August 2021 (reappointed); 21 August 2015 – 20 August 2018.

Ms Sarah Davies AM, Deputy Chair (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 Director of Social Ventures Australia. 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), BComm (Organisational Design), BEng (Mechanical Engineering), University of Western Australia). Founder of BlockTrust.io, a web3 technology, infrastructure, and advisory company; and founder of LiveHire Limited, an ASX-listed technology platform for employers to manage their current and future workforces. 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.
Terms: 5 August 2021 – 4 August 2024 (reappointed); 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 12 First Nations leaders driving innovation and change through the national Empowered Communities initiative. Ms Jose is a Director on the Cairns and Hinterland Hospital and Health Service board, a Member of the Paul Ramsay Foundation's First Nations Advisory Council, and serves on a number of other boards in the Cape York region. Ms Jose attended 2/4 meetings.
Terms: 12 November 2020 – 11 November 2023 (reappointed); 28 July 2017 – 27 July 2020.

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), a non-executive director on the Australia Post Board and a non-executive director of Australians for Indigenous Constitutional Recognition. 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 former Attorney-General the Hon Daryl Williams AM KC. He was also Federal and State Director of the Liberal Party of Australia, Director-General (Cabinet) and Principal

Adviser to former Premier of Victoria, the Hon Ted Baillieu AO. Mr Nutt attended 4/4 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, the Art Consulting 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.
Terms: 5 August 2021 – 4 August 2024 (reappointed); 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 3/4 meetings.
Term: 13 May 2021 – 12 May 2024.

Ms Sandra Chipchase GAICD (BBus, Queensland Institute of Technology) is an experienced CEO and board director, serving as Chair of the Australian Government's Regional Tourism Bushfire Recovery Grants Program Expert Advisory Panel, Chair of the Industry Advisory Panel for the Business Events Grant program, and on the East 33 Advisory Board. Ms Chipchase is currently Chair of On Stage Australia and Head of Business Development for Impresario Productions. She was previously CEO of

Destination New South Wales, the state's tourism and major events agency, and Executive Producer of the award-winning Vivid Sydney Festival. Former positions include: CEO of the Melbourne Convention and Visitors Bureau, Executive Director of the Australian Pavilion at World Expo 2000 in Hanover, Germany, and Executive Director (Commercial) of the Sydney Harbour Foreshore Authority. She has held senior management roles with Tourism Australia in Frankfurt, Chicago and New York. Ms Chipchase attended 4/4 meetings.
Term: 5 August 2021 – 4 August 2024.

Ms Natasha Bowness CA GAICD (BEC, Monash University) is Chair of Wilbow Group, a private investment company, and Chair of the Bowness Family Foundation. She is a chartered accountant, formerly with PwC in London and Melbourne, and has extensive experience in property development, governance, strategy, risk, business management, audit, finance and philanthropy. Ms Bowness is a member of the Australian Ballet Foundation Board and President of the Australian Ballet Annual Giving Program. She is a Member of the Monash University Philanthropic Campaign Council and a Member of the Zoos Victoria Foundation Board. Ms Bowness is a former Chair of the Museum of Australian Photography and a former Director of Creative Partnerships Australia and Zoos Victoria. Ms Bowness attended 4/4 meetings.
Term: 1 November 2021 – 31 October 2024.

Mr Bernard Salt AM (BEd, Rusden State College of Victoria; MAGEog, Monash University) is the founder and executive director of The Demographics Group, a corporate advisory business based in Melbourne. He is a well-known columnist with the *Australian* newspaper, a corporate speaker on demographic and social trends, and the author of six books. He is a former partner with KPMG Australia, and has hosted the podcast series *What Happens Next?* as well as *The Next Five Years* on Sky News Business. He has previously held board positions with Methodist Ladies' College in Melbourne and the Australian Centre for Contemporary Art. Mr Salt attended 3/4 meetings.
Term: 17 March 2022 – 16 March 2025.

Professor Clare Wright OAM (PhD (Australian Studies), University of Melbourne; MA (Public History), Monash University) is an award-winning

historian, author, broadcaster and public commentator who has worked in politics, academia and the media. She is Professor of History and Professor of Public Engagement at La Trobe University, Victoria, and is the author of several books, including the acclaimed *The Forgotten Rebels of Eureka* and *You Daughters of Freedom*. She has written and presented television and radio history documentaries for ABC TV and ABC Radio National, and co-hosts the podcast *Archive Fever*. In 2020, Professor Wright was awarded an Order of Australia for services to literature and to historical research. In 2022 she was a member of the Independent Expert Advisory Panel for the Australian Government's National Cultural Policy, and co-authored the vision statement for the policy document, *Revive: a place for every story, a story for every place*. She is a former board member of the Wheeler Centre for Books, Writing and Ideas. Professor Wright attended 2/3 meetings.
Term: 27 October 2022 – 26 October 2025.

The outgoing Chair of Council in 2022–23 was:

The Hon Warwick L Smith AO LLB is Chair of several boards, including Seven Group Holdings, Australian Capital Equity, Ord Minnett Investments Ltd, Wollar Solar and the Global Engagement Committee of the Business Council of Australia. He is Board Director of Marinus Link Pty Ltd; Lead Independent Director of Jemena Pipeline and Energy; and Board Director of Hive and Wellness Australia. Mr Smith has more than 20 years' experience in banking and financial services, having held senior roles with the Macquarie Bank Group and the ANZ Banking Group Ltd in Australia and Asia. He has previously been Chair of E*Trade Ltd, the Australian Sports Commission, the Australia–China Council, the National Foundation for Australia–China Relations, the Australian Centre on China in the World at the Australian National University, and Chairman Emeritus of the Asia Society (Australia). Mr Smith was an Australian Government minister, with a parliamentary career spanning 15 years, and was Australia's first Telecommunications Ombudsman. He has twice been honoured with an Order of Australia. Mr Smith attended 0/0 meetings.
Term: 28 October 2021 – 15 July 2022.

There were no other outgoing members of Council in 2022–23.

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/audit-finance-risk-charter. The AFRC's functions are to:

- review the Museum's financial reporting, performance reporting, systems of risk oversight and management and systems 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 frameworks
- 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 at 30 June 2023 was:

- Mr Tony Nutt (Committee Chair, Council member, 4/4 meetings)
- Ms Sandra Chipchase (Committee member, Council member, 4/4 meetings)
- Ms Natasha Bowness (Committee member, Council member, 4/4 meetings).

Four formal meetings of the AFRC were held in 2022–23:

- 31 August 2022 (no. 104)
- 23 November 2022 (no. 105)
- 15 February 2023 (no. 106)
- 31 May 2023 (no. 107).

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 First Nations peoples and the broader Australian community. The Council authorises the IRG, within its responsibilities as outlined in its charter, 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 at 30 June 2023 was:

- Ms Fiona Jose (Chair, Council member, 2/3 meetings)
- Mr John-Paul Janke (Deputy Chair, 3/3 meetings)
- Mr Paul House (1/3 meetings)
- Ms Alison Page (2/3 meetings)
- Ms Zoe Rimmer (2/3 meetings)
- Dr Shayne Williams (3/3 meetings).

Three meetings of the IRG were held in 2022–23:

- 31 August 2022 (no. 33)
- 13 February 2023 (no. 34)
- 24 May 2023 (no. 35).

Collections Committee

At its May 2022 meeting, Council established a new Collections Committee. The Museum's Collections Committee is constituted under section 21 of the Museum Act as a committee of the Council of the National Museum of Australia. The Collections Committee's role, as governed by its charter, is to provide advice on matters relating to the National Historical Collection, including:

- the collection-related policies of the Museum and the strategic direction of the development of the National Historical Collection
- material proposed for inclusion in the National Historical Collection
- potential future acquisitions for the National Historical Collection
- proposals for deaccessioning objects from the National Historical Collection
- any other matters referred to it by the Council or Director that are relevant to its role.

The Collections Committee membership at 30 June 2023 was:

- Mr Peter Walker (Chair, Council member, 3/3 meetings)
- Ms Tracey Whiting (Council member, 2/3 meetings)
- Mr Bernard Salt (Council member, 0/3 meetings)
- Dr David Hansen (independent member, 3/3 meetings)
- Mr John-Paul Janke (independent member, 1/1 meetings).

Three meetings of the Collections Committee were held in 2022–23:

- 3 November 2022 (no. 1)
- 29 March 2023 (no. 2)
- 28 June 2023 (no. 3).

Advisory Groups

Two advisory groups convened by Council to focus on key priorities continued to meet during 2022–23. These advisory groups were:

- the Development Committee, including corporate partnerships and philanthropy
- the Digital Innovation Working Group, established in May 2022 to support the priority development of a digital transformation strategy.

Executive Management Group

The Executive Management Group (EMG), comprising the Director, a Deputy Director, Assistant Directors and senior managers with experience in First Nations histories, finance, information technology, and legal and governance, provides strategic and operational leadership for the Museum, including the management of major projects and the forward exhibition program.

Dr Mathew Trinca AM FAHA was first appointed Director of the National Museum of Australia in February 2014 and was reappointed for a further five 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. He is presently a Commissioner for Culture and Olympic Heritage advising the International Olympic Committee, and is former Chair of the International Council of Museums (ICOM) Australia and former Co-Chair of the Australia–Singapore Arts Group.

Ms Stephanie Bull was Deputy Director from May 2018 to February 2022. 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 Cultural and Corporate Shared Services Centre (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 was appointed Acting Deputy Director in June 2023 and prior to that was Assistant Director, Discovery and Collections. Since joining the Museum in 2017, 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 (Chief Operating Officer) 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 Assistant 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 own-source 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. During the 2022–23 financial year, Mr Goggin led development of the Museum's Digital Transformation Strategy in the role of Assistant Director, Digital Transformation, developing a vision for how the Museum negotiates new digital worlds and audiences. With 26 years' experience as a CEO and Senior Executive, Mr Goggin has developed cultural brands for museums, 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.

Dr Sophie Jensen was appointed Acting Assistant Director, Discovery and Collections in June 2023. She has led the Museum's Curatorial team since 2021, and has previously had responsibility for the Collections Development team. Dr Jensen was pivotal in negotiations for the acquisition of the Trevor Kennedy Collection of rare and remarkable Australian art. She has had a long curatorial and collection development career, working closely with a range of significant donors over many years to develop the Museum's National Historical Collection. She has also been responsible for a number of permanent and temporary exhibitions. In 2020, Dr Jensen received the Director's Award for Excellence at the Museum.

Ms Annalisa Millar was appointed Acting Assistant Director, Public Engagement and Development from June to December 2022. During that time, she oversaw the team that delivered the opening of the Great Southern Land gallery and the Tim and Gina Fairfax Discovery Centre, the Icehouse concert, and a range of digital and printed initiatives driving new audiences. Ms Millar joined the Museum as Head of Development in 2016, building and delivering a comprehensive and successful fundraising program which raised over \$10 million. She has previously held senior management roles in development and philanthropy at the National Gallery of Australia, Questacon and the Australian National Botanic Gardens.

Ms Tracy Sutherland was appointed Acting Assistant Director, Public Engagement from January to June 2023. As Head of Communications, Marketing and Public Affairs, she has led the delivery of multi-platform communications strategies across media, marketing and social media. Prior to joining the Museum in 2013, Ms Sutherland was a journalist specialising in political, international trade and energy reporting.

Adjunct Professor Margo Ngawa Neale was appointed as the First Nations Executive member in 2022. Ms Neale is an Adjunct Professor in the Research School of Humanities and the Arts at the Australian National University. She is an author and series editor of the Thames and Hudson First Knowledges series of books, which explores

traditional Indigenous knowledges and how they inform the present. Ms Neale established the Gallery of First Australians and has curated major award-winning, pioneering exhibitions, including *Songlines: Tracking the Seven Sisters*, currently on tour internationally.

Ms Belinda Carman joined the Museum in 2006 as its in-house legal counsel, having held prior legal roles in the Commonwealth's health, education and employment portfolios. Her legal experience covers a broad range of fields including commercial and procurement work, privacy, freedom of information, legislation development and dispute resolution. In 2020 she took on the additional responsibility for the Museum's governance program, overseeing corporate and business planning, audience research and evaluation, departmental liaison, performance reporting and internal audit, as well as the provision of secretariat and policy support to the Museum's Council and Committees and internal Executive Management and Corporate Management Groups.

Mr Rohan Haslam was appointed Chief Finance Officer in August 2021 and is responsible for overseeing the Museum's financial management and operations. He has over 20 years' experience across finance, governance and corporate management roles, having held leadership positions in cultural institutions including the Australian National Maritime Museum, the Canberra Museum and Gallery, and the Canberra Theatre Centre. He has also served on the board of the PACT Centre for Emerging Artists and was a consultant with EY prior to joining the Museum.

Mr Jem Varova joined the Museum as Chief Information Officer in June 2022. He started his public service career in 2000 and has held several technical positions within the Department of Veterans' Affairs and the Department of Communications and the Arts. Mr Varova has most recently been instrumental in leading the modernisation of systems at the Australian Research Council.

Council, committees and 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. Details can be found in Appendix 1: Executive Remuneration (p. 86).

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 Group (EMG) on operational matters, major projects and programs.

CMG comprises all Museum business unit managers, senior managers and the executive management team. Key deliverables include developing, reviewing and monitoring the Museum's quarterly progress reports against the corporate plan; contributing to whole-of-Museum workforce planning, including staffing and recruitment proposals; and reviewing policies, 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 Museum Experience working group, the Reconciliation Action Plan working group, WHS and Risk committees, the Environmental Sustainability Committee and the Diversity and Inclusion Committee and its subcommittees. Regular updates on major projects are also provided.

Museum employees and visitors

Organisational chart

The Museum’s organisational chart can be found in Appendix 2 (p. 92).

Employee information

Information about the Museum’s employees can be found in Appendix 3 (p. 93).

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 actively manages health and safety within the Work Health and Safety (WHS) management system, with a strong emphasis on prevention and strengthening its positive safety culture.

Health and wellbeing

The Museum continued to promote healthy lifestyle and wellbeing initiatives through our Workplace Health and Wellbeing program. Activities included the flu vaccination program, annual health checks, meditation sessions, access to the HeadSpace app, Stepember and workplace fruit box deliveries.

The Museum is developing a Psychological Health and Wellbeing Strategy based on work completed last year to review and assess the maturity of the organisation’s mental health system through the APSC’s Mental Health program. The Museum also participated in Comcare’s Prevention of Mental Health Stigma pilot program.

Year	Total incident reports	No injuries	Minor injuries	Moderate injuries	Serious injuries	Notifiable / dangerous occurrence
2019–20	81	15	61	4	1	1
2020–21	103	48	50	4	1	2
2021–22	175	125	38	12	0	0
2022–23	213	56	146	11	0	3

Capability development

In 2022–23 WHS capability development included completion of the following:

- First aid training – 3
- Asbestos awareness training – 10
- Museum WHS induction – 42
- Radiation Safety Officer training – 2
- Ergonomic and Workstation Awareness training – 3.

Hazard and incident reporting

In 2022–23, the Museum recorded a total of 213 incident and hazard reports relating to visitors, employees, contractors and volunteers. The reports consisted of 56 incidents where no injury occurred, 146 minor injuries (first-aid treatment only), 11 moderate injuries (medical treatment and/or time off work) and no serious injuries. Three notifiable incidents were reported to Comcare but none were the subject of further action or investigation by the regulator. The Museum recorded one new Comcare workers’ compensation claim.

The table below shows the number of incidents compared to previous years, with an increase of about 20% in reported incidents from the 2021–22 financial year. This is primarily the result of increased awareness of reporting responsibilities, and the opening of the Discovery Centre in August 2022.

Client Service Charter

The Museum’s Client Service Charter is available online: 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 2022–23, the Museum continued to respond in a timely manner to enquiries made via email and the feedback form on its website nma.gov.au/contact, with the majority of enquiries and complaints responded to within 10 days.

Collections

Disposal of historical material

No disposals were made during 2022–23 under sections 9 or 9A of the Museum Act, which permit disposal of historical material.

Collection highlights

Collection highlights for 2022–23 are available in Appendix 4 (p. 94).

Policies and plans

Reconciliation Action Plan

The Museum reached a significant milestone in its reconciliation journey with the formal endorsement of its ‘Stretch’ Reconciliation Action Plan (RAP) 2022–25, which builds on the foundations of the previous ‘Innovate’ RAP. It is published on the Museum’s website: nma.gov.au/reconciliation-action-plan

The ‘Stretch’ RAP aims to strengthen the Museum’s commitment to maintain, nurture and further develop its relationships with First Nations colleagues, audiences and partners, and facilitate opportunities to engage with and represent First Nations peoples in ways that authentically acknowledge, value and respect their knowledge, rights and truths.

The ‘Stretch’ RAP is built on the four pillars of reconciliation – relationships, respect, opportunities and governance. It identifies specific actions and deliverables for achieving the

Museum’s vision for reconciliation. In 2022–23, the Museum achieved the following:

- developed and implemented a Community Engagement Framework to support the development of effective and meaningful community engagement practices across the Museum, including delivering staff training on best-practice community engagement approaches
- maintained an active RAP working group, with regular attendance by staff from all divisions of the Museum. The working group held four meetings during 2022–23.
- implemented comprehensive tracking and reporting mechanisms to ensure continued focus and progress on RAP priorities
- acknowledged staff achievement for excellence in leadership and advancing the Museum’s vision for reconciliation with the Peter Yu Award. The 2022 recipient was Ruth Wilson, Assistant Director, Corporate Operations and Services (Chief Operating Officer).
- celebrated National Reconciliation Week and NAIDOC Week with onsite and online initiatives for visitors, First Nations community partners and Museum staff
- encouraged and supported staff to undertake cultural awareness activities, including *Acknowledge This!* training, which was completed by 12 Museum employees
- maintained a daily Acknowledgement of Country, delivered by staff in the Museum’s forecourt
- participated in the Indigenous Australian Government Development Program (IAGDP) and Indigenous Apprentice Program (IAP) and undertook activities to support emerging First Nations curators
- continued to collaborate with First Nations communities, organisations and artists on exhibitions and programs, including the *Belonging* exhibition series and the international touring exhibitions *Songlines: Tracking the Seven Sisters*, *Walking through a Songline*, and *An Aboriginal Culinary Journey* (in partnership with Breville)

- supported the Department of Foreign Affairs and Trade to include First Nations cultural content in their work, including the display of *Yiwarra Kuju: Canning Stock Route* graphic panels in embassies for NAIDOC week and at the United Nations Permanent Forum on Indigenous Issues in New York
- delivered outreach education programs to support the teaching of First Nations culture and history in schools, including teacher professional learning.

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-art-charter-public-institutions.

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 First Nations Cultural Rights and Engagement Policy.

The policy, developed with assistance from Terri Janke and Company, promotes acknowledgement of and respect towards Indigenous Cultural and Intellectual Property (ICIP) across all Museum activities. In doing so, the policy:

- recognises and respects First Nations peoples' rights to access, maintain and control the use of their cultural heritage
- outlines how the Museum engages with First Nations peoples, their cultural heritage and its associated rights, including through appropriate interpretation of Aboriginal and Torres Strait Islander cultural heritage within the Museum

- gives public acknowledgement to the value of ICIP and reinforces the Museum's support for the recognition of ICIP rights
- establishes a transparent feedback and complaints process regarding the Museum's engagement with First Nations peoples and its dealings with ICIP.

The First Nations Cultural Rights and Engagement Policy is publicly available on the Museum's website: nma.gov.au/first-nations-cultural-rights-engagement.

Diversity Action Plan

The Museum is committed to creating a diverse and inclusive organisation, where all people are valued and recognised for their unique qualities, ideas and perspectives. Its aim is to build and embed a culturally inclusive, safe and welcoming environment for visitors, guests and staff.

The Museum commenced a review of its existing diversity and inclusion policies and plans, and established a working group with representatives from across the Museum to develop the Diversity and Inclusion Strategy 2023–25. The strategy will include practical initiatives to strengthen a diverse workforce culture and ensure visitors to the Museum feel safe and respected. Katherine McMahon, Acting Deputy Director, was appointed as the Museum's Diversity Champion and will support the implementation of the strategy across the organisation. The strategy will be launched in 2023–24.

In 2022–23, the Museum rolled out the Respectful Conversations program. Designed to develop team emotional culture, it encourages staff to work together to build a workplace of respect, psychological safety, trust and performance. The program focuses on respectful behaviours, rituals and practices. It was launched in February 2023 and will continue with monthly workshops until December 2023.

In addition, the Museum progressed various diversity and inclusion initiatives throughout the year, including:

- participating in the Diversity of Australia Inclusion Benchmark survey
- membership of the Australian Network on Disability and Diversity Council Australia
- receiving endorsement of the Museum's 'Stretch' Reconciliation Action Plan from Reconciliation Australia
- installing 'all gender' toilets at Acton and Mitchell worksites
- collaborating with organisations, community groups and artists to host a range of events, including Night at the Museum: Queer, Tapestry of Cultures Family Festival, and International Day of People with Disability performances and festival
- releasing a Ukrainian language audio guide for the *Feared and Revered: Feminine Power through the Ages* exhibition
- providing employees with access to learning and development programs and resources such as *An Artist Viewpoint: Art Accessibility in Action*, a webinar delivered by artist and disability advocate Daniel Savage exploring the importance of disability access, inclusion and representation in the arts; Foundations of Community Engagement workshop; Diversity Council Australia webinars and membership resources; the SBS Inclusion Program; and the CORE Cultural Awareness module on the Museum's LearnHub
- conducting a daily Acknowledgement of Country and encouraging staff across the Museum to be trained through *Acknowledge This!*
- scheduling and facilitating staff participation in multicultural activities and celebrations, including Reconciliation Week, NAIDOC Week, International Women's Day, International Day of People with Disability and Harmony Week
- commencing a review of the policy, Mandatory Accessibility in the Museum

- revising flexible working arrangement guidelines to enable a range of working arrangements, including supporting employees to work in a hybrid fashion
- ongoing participation in the ACT Government's Healthier Work program.

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 on the environmental performance of its operations.

Environmental Sustainability Action Plan

In recognition of the risk to the environment posed by its operations, the Museum launched its inaugural Environmental Sustainability Action Plan 2023–30 (ESAP) in June 2023. nma.gov.au/environmental-sustainability-action

Through the plan, the Museum commits to reducing its impact on the environment across its many endeavours in line with the United Nations' Sustainable Development Goals, with specific activity across the following four streams:

- audience and community
- staff engagement
- energy and materials
- partnerships and governance.

Working in partnership with government, industry and other collecting and cultural institutions, and in dialogue with our audiences and the Australian people, the Museum will:

- continually develop its collections and programs in support of Australia's cultural and natural heritage
- communicate with and empower staff, partners and audiences to work towards a more sustainable future

- reduce the environmental impact of operations and improve the efficiency of resource use and greater resource recovery
- achieve certified carbon-neutral status of its building and business practices by or before 2030.

Progress against actions identified in the ESAP is monitored internally by the Museum’s Environmental Sustainability Committee and associated working groups.

In its Corporate Plan 2022–23, the Museum committed to undertaking and monitoring Year 1 activities established in the ESAP and reported in Part 4: Performance statements (p. 52).

In 2022–23, the Museum:

- launched a new environmental history gallery, Great Southern Land
- installed solar panels on its roof
- replaced its vehicle fleet with electric vehicles
- featured environmental themes as a focus in regular programs for children and young people
- avoided single-use products such as plastic cups, plates and cutlery for program and event catering
- used digital assets rather than printed materials for marketing collateral and invitations, and where printing was necessary, used recycled paper

- used recycled furniture for offices and exhibitions, and donated used exhibition furniture to other institutions
- purchased a modular, reusable wall system for temporary exhibitions to reduce waste
- committed to avoiding the use of PVC-based products in exhibitions.

APS Net Zero 2030

Through the Environmental Sustainability Action Plan and related activities, the Museum is committed to supporting the Australian Government’s initiative, APS Net Zero 2030.

In developing the ESAP, the Museum undertook a partial carbon emissions baseline exercise. In 2022–23 the Museum participated in a pilot project run by the Department of Finance, which determined that the Museum’s reportable carbon footprint for the 2021–22 financial year was 6,694.81 tonnes of CO₂-e.

For the 2022–23 financial year, the Museum undertook to further refine its data and reporting of carbon emissions in line with the approach taken in the APS Net Zero 2030 policy. As a result, the Museum’s reportable carbon footprint for 2022–23 was 6,880.65 tonnes of CO₂-e.

Table: Greenhouse gas emissions inventory

Emission source	Scope 1kg CO ₂ -e	Scope 2kg CO ₂ -e	Scope 3kg CO ₂ -e	Total kg CO ₂ -e
Electricity (location-based approach)	N/A	5,143,653	422,772	5,566,424
Natural gas	988,109	N/A	251,198	1,239,307
Fleet vehicles	9,378	N/A	2,234	11,612
Domestic flights	N/A	N/A	63,307	63,307
Other energy	-	N/A	-	-
Total kg CO ₂ -e	997,487	5,143,653	739,511	6,880,650

CO₂-e: Carbon dioxide equivalent

Advertising and market research expenditure 2022–23

Section 311A of the *Commonwealth Electoral Act 1918* requires annual reporting of expenditure on advertising and market research above \$15,200 (GST inclusive). Payments recorded in 2022–23 are available in Appendix 5 (p. 97).

Museum donors

In line with the Museum’s Donor Recognition and Sponsorships and Grants policies, the Museum acknowledges the support it has received from the following organisations and individuals during the 2022–23 financial year.

Support from corporations, organisations and foundations 2022–23

Cultural Partners

British Museum
National Museum of China
National Art Museum of China
National Taiwan Museum
Western Australian Museum
South Australian Museum
Tāmaki Paenga Hira Auckland War Memorial Museum
Australian Broadcasting Corporation
Australian Institute of Aboriginal and Torres Strait Islander Studies
The Cad Factory
Indigenous Art Centre Alliance
Rijksmuseum van Oudheden
Grande Experiences
Bangkok Art and Cultural Centre
Victorian Arts Centre Trust (Arts Centre Melbourne)
National Library of Australia
Waringarri Aboriginal Arts
Kira Kiro Artists
Mowanjum Aboriginal Art and Culture Centre
Bana Yirriji Art Centre
Girringun Art Centre
Hopevale Arts and Cultural Centre
Mornington Island Art
Pormpuraaw Art and Culture Centre
Wik and Kugu Arts Centre

Yalanji Arts
Yarrabah Arts and Cultural Precinct
Badhulgaw Kuthinaw Mudh (Badu Art Centre)
Ngalmun Lagau Minaral Arts (Moa Arts)
Wei’ Num Arts
Humboldt Forum and Ethnologisches Museum
Musée du quai Branly – Jacques Chirac
National Heritage Board, Singapore
National Museum of Singapore
Queensland Museum Network
Performing Arts Centre, Melbourne

Government Partners

Department of Infrastructure, Transport, Regional Development, Communications and the Arts
Department of Foreign Affairs and Trade
Australian Government International Exhibitions Insurance Program
Torres Strait Regional Authority (Gab Titui Cultural Centre)
National Australia Day Council
VisitCanberra

Principal Partners

Breville Pty Ltd
Gandel Foundation
Tim Fairfax AC

Major Partners

Alastair Swain Foundation
The Kerridge Foundation
Bridgestar Pty Ltd
Macquarie Group
James Fairfax Foundation

Legal Partner

MinterEllison

Supporting Partners

Fyusion Asia Pacific Pty Ltd
The Dick and Pip Smith Foundation
Thyne Reid Foundation

Hotel Partner

Hyatt Hotel Canberra

Media Partners

ABC Radio
The Canberra Times
Channel 7
The Monthly
The Saturday Paper
7am
The Australian Women’s Weekly

Performing Arts Partner

Canberra Symphony Orchestra

Accommodation Partners

QT Canberra

Accor Hotels

Beverage Partners

BentSpoke Brewing Co.

In Two Minds Wines

Underground Spirits

Support from individuals and groups 2022–23

The Museum gratefully acknowledges all its donors, including those who wish to remain anonymous, for their support throughout the 2022–23 financial year. Their generosity contributed to significant work across exhibitions, programs, and collection conservation and acquisitions.

Doris Amesbury
Dr Marion Amies
Robin and Mary-Ann Anderson
Dorothy Anderson
Silvana Angelakis
Sue Ball
Nerida Barges
Helen Bauer and Helen Lynch AM
Marc Besen AC
Jeannine Bevan
Rosemary Birch
Angela Bonnin
Sarah Brasch
Anna Brown
Jennifer and Howard Brown
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Carol Cartwright
Di Chalmers and Margaret Pender
John Charlton
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John and Maureen Connolly
Elizabeth Cowan
Lynne Curran
Maria Magda Damo
Robyn Dean
Helen Disney

Dr Stephen Dyer and Sue Dyer
Professor Geoff Farrell
Anne Fletcher
Carolyn Forster OAM and Rick Forster
Daniel Gilbert AM and Kathleen Gilbert
Ross Gough
John Gray
John and Margaret Harrison
Helen Harvie
Rohan Haslam
Sally Anne Hasluck OAM
Heather Henderson AM
Annabel Hill-Smith
Meredith Hinchliffe AM
Gary Humphries AO and Cathie Ann Humphries
Jennifer Hunter
Dr Anthea Hyslop
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Judy and Bob James
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Dawn Laing
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Tracey-Anne Leahey
Cate Lemann
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Emeritus Professor Ingrid Moses AO
and Reverend Dr John Moses
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Sophia Notaras
Janet O'Dell
Michael Parker and Dr Rita Parker
Andrew Phelan AM and Monica Phelan
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Kristine Riethmiller and Jim Smith
Lesley Riley
Philip and Julie Roper
Alan and Helen Rose

Tricia Ross
Jennifer Rowland
Kate Santleben
Lindy Schaefer
Emeritus Professor Dr Robert Shanks and
Josephine Shanks
Linda Shaw
Reverend Garth Shaw and Jan Shaw
Warwick and Tina Sicklen
Dr Marian Simpson
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Helene Stead
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Thelma Taliangis
Cassie Thring
Helen Todd
Judith Tolley
Sandra Trimble
Dr Mathew Trinca AM FAHA and Melinda Jamieson
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Joy and Norman Wheatley
Julie White
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Doreen Wilson
Paul and Jennifer Winch
Suzanne Wood
Moh Yan Yang
Lady Laurel Yeend
Halina Zachara
The Humphries Family Fund
The Bowness Family Foundation
The Dick and Pip Smith Foundation
The John James Foundation
The Kerridge Foundation

Donors to the National Historical Collection

The National Historical Collection was greatly enhanced during 2022–23 through the donation of objects by anonymous givers and the following donors:

Adrienne Doig
Australian Broadcasting Corporation
Bob and Elsie Lasseter

Cameron Blinsky
Chris Harvey
David Dukes
Dr Dinesh Palipana OAM
Joanne Maples
Dr Josephine Flood AM
Julie Pigdon
Lance Dixon, Wayne Dixon, Denise Gills
and Michelle Bent
Mick Bain
Paul Murray
Peter de Beuzeville
Robin Knight
Sir David Smith KVCO AO KStJ

Part 4

Performance statements



Performance

The Museum's performance statements are prepared for paragraph 39(1)(a) of the *Public Governance, Performance and Accountability Act 2013*. 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 2022–23:

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.

Targets against this performance criterion took into consideration anticipated COVID-19 impacts.

Total visitor engagements

Performance criteria	Target 2022–23
Total visitor engagements	4,251,900
Permanent exhibitions	250,000
Special exhibitions	115,000
Travelling exhibitions	245,000
Education and public programs	5,700
Events and functions	5,000
Digital experiences	3,031,200
Social media engagements	600,000

See pp. 45-47 for results.

Corporate plan priorities and performance

The Museum's Corporate Plan 2022–23 set out the key priorities and expected performance criteria against the Museum's key activities for the year, consistent with the Museum's five key

streams of endeavour and strategic commitments from its Strategic Plan. The Museum's results against the performance criteria for 2022–23, and analysis of their contribution to the achievement of the Museum's purpose, are reported in the performance statements that follow.

The Museum's priorities for 2022–23 were:

- Priority 1:** Ensure Australians have a greater understanding of our shared history by collecting and sharing the unique and remarkable stories of the past and present.
- Priority 2:** Excel at telling the Australian story through innovative digital media, dynamic storytelling and world-class exhibitions.
- Priority 3:** Maximise opportunities for public engagement that respond to changing audience behaviours and needs across the country and overseas.
- Priority 4:** Focus documentation, research, preservation and digitisation programs on key areas of the National Historical Collection.
- Priority 5:** Utilise available resources to operate as efficiently as possible within the context of the Museum's legislative functions.

Overall performance summary

2022–23 was the first year since 2018–19 in which there was no significant impact on the Museum's operations from the COVID-19 pandemic. Visitation to the Museum's Acton site recovered to near pre-COVID levels, with more than 600,000 visits recorded for the first time in four years. The Museum also continued to grow its digital reach, recording more than 5 million digital experience engagements for the first time.

Highlights in 2022–23 include:

- increased visits to the Museum's permanent galleries, driven by the opening of the Great Southern Land gallery and the Tim and Gina Fairfax Discovery Centre. Both of these projects were successfully launched and evaluated in the 2022–23 financial year.

- launch of *Breathing Space* in the Garden of Australian Dreams, an evocative sound installation created by renowned musician and composer Genevieve Lacey
- a significant recovery in attendance at the Museum's public programs, with participation more than doubling from the previous year
- 13 special exhibitions held at the Museum's Acton site, including exhibitions developed with First Nations communities and in partnership with other artists and cultural organisations
- continued growth of Australia's Defining Moments Digital Classroom, from around 75,000 visits in 2020–21 to almost 850,000 visits in 2022–23
- the successful launch of the History Makers School Challenge program, which received 112 video entries from across Australia
- an increase in the proportion of the Museum's collection available online to the public, from 63% at June 2022 to 71.2% at June 2023. 86% of objects in the Trevor Kennedy Collection now have an associated digital record.
- more than 200,000 visits to the *Songlines: Tracking the Seven Sisters* exhibition and the *Walking through a Songline* digital experience, both touring internationally, with more than 100,000 visits to *Songlines* recorded at Musée du quai Branly – Jacques Chirac in Paris.

The recovery of onsite visitation also boosted the Museum's ability to generate revenue, with a record year of commercial revenue generation (\$8.2 million). The Museum significantly increased membership of its Friends program to 5,750, the result of savings offered for early renewals and multi-year memberships, promotions associated with the Museum's exhibitions and, most notably, the opening of the Tim and Gina Fairfax Discovery Centre.

In 2022–23, the Museum's collecting activities continued to be hampered by inadequate storage facilities, with only 56% of objects stored under conditions that meet the standards recommended by the Australian Institute for the Conservation

of Cultural Material (AICCM). However, in the 2023–24 budget, the Australian Government announced a funding uplift for the Museum of \$78.3 million over the four years from 2023–27, including \$13.1 million to lease an urgently needed new storage facility. It is expected that this and other activities made possible by the funding boost will increase the proportion of the collection that meets AICCM standards from the 2023–24 financial year.

The Museum renewed its commitment to reconciliation with the formal endorsement of a 'Stretch' Reconciliation Action Plan (RAP) that builds on its previous 'Innovate' RAP and provides support for significant repatriation activity. The 'Stretch' RAP is built on the four pillars of reconciliation – relationships, respect, opportunities and governance. Responsibility for achieving and monitoring deliverables has been allocated across the Museum to support a framework of shared governance and accountability.

The Museum was involved with two major repatriation projects in 2022–23. Trinity College, Cambridge (England), announced their decision to return to Country four spears taken from Kamay (Botany Bay) by Lieutenant James Cook on the *Endeavour* voyage in 1770. After many years working with representatives of the Japanese Government and Ainu people, the National Museum, with Museums Victoria, agreed to return the remains of four Japanese Indigenous Ainu people to members of the Japanese government, the Ainu Association of Hokkaido, the Enciw Bereaved Association and Tokyo University.

The Museum established its commitment to environmental sustainability with the launch of its inaugural Environmental Sustainability Action Plan, based on the United Nations' Sustainability Development Goals, on World Environment Day, 5 June 2023. In line with the ambitions and actions set out in the plan and the Australian Government's APS Net Zero 2030 program, the Museum undertook activities to reduce consumption and carbon emissions, including acquiring electric vehicles, installing solar panels and reducing the use of utilities.

Priority 1
Ensure Australians have a greater understanding of our shared history by collecting and sharing stories of the past and present

Outcomes

- Make available online key objects and collections from the National Historical Collection
- Collect, document and share the stories of contemporary Australia.

Collection available online

Measure
72% of the collection available online
What we achieved
71.2% of the Museum’s collection was available online at 30 June 2023.

Analysis

The Museum continued to make more of its collection available online. In 2022–23, 15,537 new object records were released, increasing the proportion of the collection available to the public from 63% at 30 June 2022 to 71.2% at 30 June 2023.

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

Measure
Display stories collected via the <i>Momentous: Sharing Bushfire and Pandemic Stories</i> website
What we achieved
As the nation emerged from the dual crises of bushfires and the COVID-19 pandemic, the Museum closed the <i>Momentous Sharing Bushfire and Pandemic Stories</i> website to submissions. A total of 311 stories were shared.

Analysis

In response to the dual crises of bushfires and the COVID-19 pandemic in 2019–20, the Museum committed to enabling Australians to share their stories online. By documenting, collecting and publishing the stories of the bushfires and COVID-19 as they unfolded, the Museum has ensured that future generations might understand the impact of these events on Australia and its people.

Australians of all ages from every state and territory shared 311 coronavirus and bushfire stories, including 197 photo stories, 2 audio stories, 42 video stories and 70 text stories. As the crises eased and submissions to the website waned, the Museum closed submissions on 1 April 2023. The website remains available to the public as a record of this difficult time.

Priority 2
Excel at telling the Australian story through innovative digital media, dynamic storytelling and world-class exhibitions

Outcomes

- Share Australia’s and the world’s stories with national audiences
- Maximise opportunities for digital engagement and embrace innovative approaches to telling the Australian story.

Share stories of the world and Australia’s place within it

Measure
Minimum of 3 special exhibitions
What we achieved
The Museum hosted 13 special exhibitions at its Acton site in 2022–23.

Analysis

In 2022–23, the Museum hosted 13 special exhibitions at its Acton site in Canberra. For details see: nma.gov.au/exhibitions.

- **Connection: Songlines from Australia’s First Peoples in a spectacular immersive experience** was produced in conjunction with Grande Experiences, creators and producers of the most visited multi-sensory exhibition in the world, *Van Gogh Alive*. In this world premiere, *Connection* used cutting-edge visual, audio and aroma technologies to transform original artworks from First Nations artists – including Emily Kame Kngwarreye, Albert Namatjira, Tommy Watson, Gabriella Possum Nungurrayi, Anna Pitjara and Lin Onus – into a powerfully rich and interactive celebration of Country, culture and community. On show from 8 June to 9 October 2022.

- **Earth Canvas** showcased works by leading contemporary artists, developed in response to regenerative farming on properties situated between the Murray and Murrumbidgee rivers in southern New South Wales. On show from 26 August to 30 October 2022.
- **Belonging: Stories from Far North Queensland** is a three-part series capturing generations of cultural knowledge in vibrant and innovative works by emerging and established First Nations artists from across Far North Queensland and the Torres Strait. The first exhibition of the series was on show from 7 July 2022 to 12 February 2023. The second opened on 2 March 2023 and remained on display at 30 June 2023.
- **An Aboriginal Culinary Journey** is an exhibition of objects from the National Museum of Australia’s First Nations collection alongside a commissioned range of appliances featuring stunning designs from contemporary Indigenous artists. The exhibition was the result of a partnership between First Nations artists, Breville and the Museum. It was on show from 27 May 2022 to 18 September 2022 and is now touring internationally.
- **Asia TOPA** was a multimedia exhibition presenting seven moments in time, created in response to the forced shutdown of live performance art during the COVID-19 pandemic. A partnership between the Museum and Asia TOPA, the exhibition was on display from 29 September 2022 to 13 February 2023.
- **Feared and Revered: Feminine Power through the Ages** from the British Museum celebrates the power and diversity of female spiritual beings in cultural traditions and beliefs across the globe. Opened December 2022 and remained on display at 30 June 2023.
- **Australian of the Year 2023** celebrates the eight extraordinary state and territory recipients of the 2023 Australian of the Year Awards, including national winner Taryn Brumfitt. On show from 14 December 2022 to 12 February 2023 before touring nationally.
- **The Antarctica Experience**, produced by White Spark Pictures in partnership with the Western Australian Museum, is an award-winning virtual reality adventure that explores the daily life of Antarctic scientists. Open from 26 December 2022.

- **Beyond the Milky Way**, a virtual reality experience by White Spark Pictures, takes audiences to the Western Australian outback and Australia’s future site of the incredible Square Kilometre Array (SKA) telescopes. Open from 26 December 2022.

Permanent gallery redevelopment

Measure
Development of an overarching Permanent Galleries Plan
What we achieved
The Museum continues to scope the redevelopment of its permanent galleries and undertake work on elements of its Master Plan as capital funding becomes available.

Analysis

With the opening of the Great Southern Land gallery and the Tim and Gina Fairfax Discovery Centre in late 2022, the Museum has shifted its focus to different elements of its Master Plan, including the redevelopment of its other permanent galleries. The Museum has identified as priorities the redevelopment of the First Australians gallery and a new proposal requiring the redevelopment of exhibition space to facilitate a major display on frontier conflict. The funding boost of \$78.3 million announced by the Australian Government for the 2023–24 financial year and beyond will allow the Museum to proceed with the proposed Australian Wars exhibit. Further Master Plan commitments will proceed as funding becomes available.

Permanent gallery representing the environmental history of Australia

Measure
Project completion and evaluation
What we achieved
The Great Southern Land gallery redevelopment project was completed and officially launched in September 2022, and an evaluation project was finalised in February 2023.

Analysis

On 15 September 2022, the Great Southern Land gallery was officially launched. This gallery of environmental history is the most significant redevelopment undertaken by the Museum since it opened to the public in 2001. The gallery tells stories of power, connection, life and change, and shows how the Australian continent has transformed into one of the most diverse and resilient places on Earth – and how these changes can guide us in the future.

Developed in collaboration with New York-based experience design firm Local Projects, the gallery features rich multi-sensory experiences and more than 2,000 objects, many that are on display for the first time. These include a phone box that was destroyed when bushfires swept through Cobargo in south-east New South Wales on 31 December 2019; an Antarctic ice-core drill; the canoe in which renowned Australian environmental philosopher Val Plumwood was attacked by a saltwater crocodile; and a life-sized sculpture of a cathedral termite mound from northern Australia. Two short films created by Alison Page and Nik Lachajczak of ZAKPAGE bookend the gallery.

The Great Southern Land gallery was opened on 15 September 2022 by the Hon Tony Burke MP, Minister for the Arts, who said he was ‘confident that audiences of all ages will walk away feeling educated and inspired by the diverse cultural experiences on offer’. Iva Davies and Icehouse performed their international hit, ‘Great Southern Land’, at the launch. They returned to the Museum on 4 November 2022 for a public concert to celebrate the 40th anniversary of the evocative song, which was attended by about 2,000 visitors.

The project was finalised with an evaluation project undertaken by research agency Instinct and Reason, completed in February 2023.

Education resources and programs

Measure
235,000 page views of Australia’s Defining Moments Digital Classroom
Deliver the History Makers School Challenge
What we achieved
There were 2.18 million page views of Australia’s Defining Moments Digital Classroom in 2022–23.
The Museum successfully launched a pilot History Makers School Challenge program, with 112 video entries received from schools across Australia.

Analysis

Australia’s Defining Moments Digital Classroom digital-classroom.nma.gov.au, launched in October 2020, continued to see significant growth in engagement. Targets of 125,000 page visits and 235,000 page views were exceeded in 2022–23, with the website recording 845,195 visits and 2.18 million page views. This also represented growth on the 2021–22 results, with an increase of 63% (up from 517,860) in page visits and 30% in page views (up from 1.68 million). Interactive content, including the Gold Rush game and quizzes, continues to be popular.

Increased traffic to the website was also driven by the pilot History Makers School Challenge digital-classroom.nma.gov.au/history-makers, supported by the Gandel Foundation and delivered by the Museum in the 2022 school year. Schools and students were invited to submit video entries relating to a defining moment in Australian history that mattered to their class, or a local moment that related to their town or region. A total of 112 entries were received from across Australia. Particularly encouraging was the strong participation from students in Western Australia and South Australia, states that historically have lower engagement with the Museum’s onsite offerings. Ten winner and seven runner-up student videos were published on the Digital Classroom website. A prize-giving ceremony was held at the Museum in Canberra on 9 December 2022, with three winning schools and Steven Gandel in attendance.

Priority 3

Maximise opportunities for public engagement that respond to changing audience behaviours and needs

Outcomes

- Increase visitor engagements with Museum experiences and collections
- Maximise opportunities to reach new and diverse audiences across the country and overseas.

Total visitor engagements

Performance criteria	Target 2022–23	Actual 2022–23
Total visitor engagements	4,251,900	8,106,580
Permanent exhibitions*	250,000	602,929
Special exhibitions	115,000	213,146
Travelling exhibitions	245,000	564,855
Education and public programs	5,700	284,195
Events and functions	5,000	32,315
Digital experiences	3,031,200	5,429,430
Social media engagements	600,000	979,710

* In 2022–23 the Museum updated its methodology for counting visits to its permanent experiences to improve accuracy. The methodology is based on new visitor-counting technology installed during the 2022–23 financial year and an analysis of visitor flow post-COVID. Previously published data has not been updated.

Analysis

With the declining impact of the COVID-19 pandemic on audiences, the Museum recorded 8.1 million visitor engagements in 2022–23. This was well above targets developed in the previous financial year that anticipated continued pandemic impacts, and was driven by significant recovery in onsite visitation to the Museum’s permanent galleries and growth in engagement with the Museum’s digital channels, particularly its website.

In 2022–23, the Museum officially launched the Great Southern Land gallery and the Tim and Gina Fairfax Discovery Centre, an immersive play and learn space for children of all abilities from birth to 6 years. This has driven a significant increase in visits to the Museum’s Acton site, with more than 600,000 visits recorded for the first time since the COVID-19 pandemic. The Museum also increased its onsite public programs to build upon the increased visitation. Attendance at programs and events more than doubled compared to the previous year (up 136%, from 96,411 engagements to 227,610).

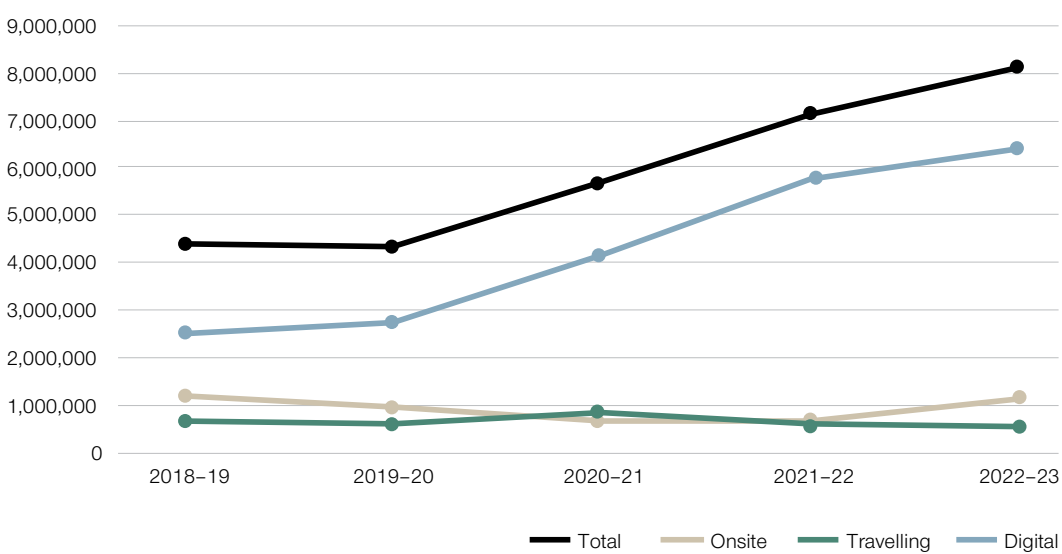
Onsite programs, events, talks and tours included:

- school holiday, family and adult programs in The Workshop, a new activity space in the Tim and Gina Fairfax Discovery Centre
- major events and festivals such as the Icehouse concert that attracted about 2,000 attendees; the Night at the Museum: Queer event that recorded 1,230 visits; and the Tapestry of Cultures event connected with the *Feared and Revered* exhibition that recorded 4,083 visits
- two major exhibitions: *Feared and Revered* recorded 59,115 visits to 30 June 2023, and *Connection: Songlines from Australia’s First Peoples in a spectacular immersive experience*, which closed on 9 October 2022, recorded 62,824 visits.

In line with broader industry trends, onsite education program visits are yet to recover to pre-COVID levels (56,585 in 2022–23 compared to 87,685 in 2018–19), while digital education programs continued to drive an increase in online engagement. There were 845,195 page visits to Australia’s Defining Moments Digital Classroom digital-classroom.nma.gov.au in 2022–23, a 63% increase (up from 517,860 in 2021–22) compared to the previous year. Growth was assisted by complementary programs such as the History Makers School Challenge, and through Museum marketing materials and organic search platforms. The Museum’s main website nma.gov.au also continued to experience strong growth in engagements, with almost 4 million visits in 2022–23, compared to 3.4 million in 2021–22.

The Museum continued to tour its objects and content domestically and internationally. In 2022–23, there was a particular focus on the *Songlines: Tracking the Seven Sisters* exhibition and the related digital experience, *Walking Through a Songline*. Together, these generated more than 200,000 visits across multiple venues in Australia and around the world. A display of the objects that inspired the Grigoryan Brothers’ composition *This is Us: A Musical Reflection of Australia* opened at the Western Australian Museum Boola Bardip on 10 May 2023 and recorded 36,582 visits to 30 June 2023.

Visitor engagements over time



Performance criteria	2018–19	2019–20	2020–21	2021–22	2022–23
Total visitor engagements	4,426,896	4,362,420	5,704,304	7,103,296	8,106,580
Onsite total	1,225,355	969,457	660,538	705,571	1,132,585
Permanent exhibitions	603,644	454,055	369,615	387,321	602,929
Special exhibitions	207,851	187,957	185,099	184,673	213,146
Public programs and events	299,138	239,291	71,768	96,411	227,610
Education programs	87,685	66,921	21,933	19,535	56,585
Events and functions	27,037	21,233	12,123	17,631	32,315
Travelling exhibitions total	689,547	640,869	884,649	644,987	564,855
Domestic	281,574	282,205	801,999	430,968	390,005
International	407,973	358,664	82,650	214,019	174,850
Digital engagements total	2,511,994	2,752,094	4,159,117	5,752,738	6,409,140
Digital experiences	2,511,994	2,752,094	3,493,942	4,521,730	5,429,430
Social media engagements	N/A	N/A	665,175	1,231,008	979,710

Songlines: Tracking the Seven Sisters touring exhibition and Walking through a Songline experience

Measures
Tour exhibition to 2 international venues
>50,000 visits recorded across all venues
What we achieved
<i>Songlines: Tracking the Seven Sisters</i> was on display at the Humboldt Forum, Berlin, Germany, and the Musée du quai Branly – Jacques Chirac, Paris, France.
The <i>Walking through a Songline</i> experience was displayed at 4 international venues.
Across all venues and formats, <i>Songlines</i> content recorded approximately 207,069 visits.

Analysis

Songlines: Tracking the Seven Sisters is an exhibition that takes visitors on a journey along the epic Seven Sisters songlines, or Dreaming tracks. First Nations custodians and artists share their stories and culture through art and the use of innovative multimedia and immersive displays. In conjunction with the digital experience company Mosster, the Museum developed *Walking Through a Songline*, a pop-up digital experience based on the *Songlines* exhibition, which is touring separately.

The *Songlines* exhibition was displayed at two international venues in 2022–23:

- the Humboldt Forum in Berlin, Germany, from 18 June 2022 to 30 October 2022, recording 19,634 visits
- the Musée du quai Branly – Jacques Chirac, Paris, France, from 3 April 2023 and remained open at 30 June 2023, attracting 102,000 visits.

The *Walking Through a Songline* experience toured both domestically and internationally in 2022–23. In Australia, it was presented at the Museum of Sydney, the Tamworth Regional

Gallery, and the Jervis Bay Maritime Museum. Internationally, the experience was on display at the National Art Gallery, Kuala Lumpur, Malaysia; the Thailand Creative and Design Centre, Bangkok, Thailand; The Factory, Phnom Penh, Cambodia, where it was launched by Prime Minister Anthony Albanese on 13 November 2022; and The Factory Contemporary Arts Centre in Ho Chi Minh City, Vietnam.

Across all venues, *Songlines* content recorded approximately 207,069 visits in 2022–23.

Grow the Friends membership program

Measure
>3,750 members (25% increase)
What we achieved
At 30 June 2023, the Museum had 5,750 Friends members, a 91% increase on 30 June 2022 (3,013 members).

Analysis

The Museum significantly increased membership of its Friends program to 5,750 at 30 June 2023, more than 50% above the target of 3,750. This was largely driven by the opening of the Tim and Gina Fairfax Discovery Centre, which allows free entry for Friends members. The Museum increased its member base by 1,638 members, including 1,086 new child members, in the quarter following the opening of the Discovery Centre (July to September 2022).

The Friends program has maintained growth in member numbers, with a steady increase in members of about 5% each quarter for the last three quarters of the 2022–23 year. In addition to the boost attributed to the opening of the Discovery Centre, growth was achieved through a membership drive that encouraged renewals prior to price changes; the introduction of discounts for multi-year memberships; and promotions associated with the exhibition *Fear and Revered: Feminine Power through the Ages*.

Tim and Gina Fairfax Discovery Centre

Measure
Project completion and evaluation
What we achieved
The Tim and Gina Fairfax Discovery Centre project was completed with a trial and evaluation period from 2 July to 7 September 2022, before opening to the public on 16 September 2022.

Analysis

Another major redevelopment project from the Museum’s Master Plan was launched in 2022–23. Supported by leading Australian philanthropists Tim Fairfax AC and Gina Fairfax AC, the Discovery Centre is an immersive play and learn space for children of all abilities from birth to 6 years. After a limited trial and evaluation period that provided positive feedback from families, the Tim and Gina Fairfax Discovery Centre opened to the public on 16 September 2022.

The Play and Learn space features the stories of five characters: the mysterious bunyip, Chris the sheep, Wambuwuny the grey kangaroo, Gelam and the dugong, and Trim the cat. Designed to accommodate children with different play and learning styles, the space is made more accessible with free admission on monthly community days, quiet hours, a visual story to facilitate visits, and a parents’ room. The Mini Makers corner is changed weekly to provide a range of creative and sensory activities, and a family event for International Day of People with Disability was held on 2–3 December 2022.

Since opening, the Discovery Centre Workshop has hosted a range of programs for visitors of all ages. These include school holiday programs, monthly story time sessions, hands-on activities for children aged 3 to 5 years, teen writing workshops, and family events that have featured experts from Mount Stromlo Observatory and First Nations artists.

The Museum also launched the first in a series of five picture books inspired by the stories featured in the Discovery Centre. *Bunyip and the Stars* is part Sky Country creation story and part adventure tale, written by debut author and Biripi man Adam Duncan.

Priority 4
Focus documentation, research, preservation and digitisation programs on key areas of the National Historical Collection (NHC)

Outcomes

- Accession and digitise key objects and collections in the NHC
- Ensure the NHC is stored in appropriate conditions and continue to implement improvements to collection storage conditions and capacity
- Conduct research and provide expertise related to our purpose.

Trevor Kennedy Collection

Measure
600 objects digitised in 2022–23 (80% of collection)
What we achieved
Digitisation of the collection is ahead of schedule, with 86% of the collection (4,706 objects) having a digital record at 30 June 2023.

Analysis

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 the late businessman Trevor Kennedy, including artworks, furniture, jewellery and ceramics. The Museum purchased part of the collection alongside a donation from Mr Kennedy through the Australian Government’s Cultural Gifts Program. Objects from the collection are on display in the Museum’s new Great Southern Land gallery and highlights from the collection were displayed in the *Trevor Kennedy Collection: Highlights* exhibition, held at the Museum in 2021.

The Museum aims to fully digitise the Trevor Kennedy Collection by the 2024–25 financial year, and will eventually make the collection fully accessible through the online Collection Explorer. Work on digitising the collection is currently ahead of schedule, with 86% of objects (4,706) having a digital record at 30 June 2023, and 45% of objects (2,470) having an associated digital image.

National Historical Collection maintained in appropriate storage conditions

Measure
Increase the proportion of the collection stored in conditions that meet AICCM standards to >56%
What we achieved
With no significant changes to available storage in 2022–23, the Museum was able to maintain the proportion of the collection held in AICCM standards at 56%, avoiding continued decline in conditions despite ongoing poor storage arrangements.

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 environmental conditions have on the long-term preservation of collections, and gives consideration to the environmental sustainability of facilities that house collections. A baseline assessment of the Museum’s performance against standards for environmental and other storage factors was developed in 2020–21. It found that only 58% of the Museum’s collection was deemed to meet these standards and in 2021–22, this declined to 56%, indicative of long-standing and extremely poor storage arrangements. In 2022–23, there was no change in the proportion of the collection housed in conditions that meet these standards, which was maintained at 56%.

In the 2023–24 budget, the Australian Government announced a funding uplift of \$78.3 million for the Museum over four years, including \$13.1 million to lease an urgently needed new storage facility and to vacate an existing unit that no longer supports the safe storage of the National Historical Collection or staff access. The Museum will undertake this project and begin other improvements from 2023–24, and it is expected that this will result in an increase in the proportion of the collection held in AICCM standards.

Research and repatriation

Measure
Participate in 3 ongoing Australian Research Council (ARC) projects
Support provided for activity that contributes to the repatriation of ancestral remains and cultural materials
Contribute to the worldwide practice of repatriation
What we achieved
The Museum participated in 4 ongoing ARC projects in 2022–23.
Repatriation activities continued, including supporting the repatriation of spears taken by Lt James Cook from Kamay (Botany Bay) and the return of remains of Japanese Indigenous Ainu people to Japan.

Analysis

Two major repatriation projects that had been developed over a number of years and supported by the Museum made significant progress in 2022–23.

Trinity College, Cambridge (England), agreed to return to Country four spears taken from Kamay (Botany Bay) by Lieutenant James Cook in 1770. Trinity College’s decision followed the establishment of a respectful and robust relationship over the previous decade between the Cambridge Museum of Archaeology and Anthropology and the Aboriginal community at La Perouse, supported by the National

Museum of Australia. Discussions included representatives of the local Gweagal people (the First Nations group from whom the spears were taken), the broader Dharawal Nation and leading community organisations, including the La Perouse Local Aboriginal Land Council and the Gujaga Foundation.

After many years working with representatives of the Japanese Government and Ainu people, the National Museum, with Museums Victoria, agreed to return the remains of four Japanese Indigenous Ainu people to members of the Japanese government, the Ainu Association of Hokkaido, Enciw Bereaved Association and Tokyo University. The remains held by the National Museum had been transferred from the Institute of Anatomy in 1985 and had never been displayed at the Museum.

Museum staff continued to work on other repatriation and research projects in 2022–23, including four Australian Research Council (ARC) projects:

- ‘Heritage of the air: How aviation transformed Australia’, 2017–21. This project was delayed by the COVID-19 pandemic and is due for completion at the end of 2023.
- ‘Conviction politics: The convict routes of Australian democracy’, 2019–23
- ‘Profit and loss: The commercial trade in Indigenous human remains’, 2020–22. This project was delayed by the COVID-19 pandemic.
- ‘Entangled Knowledges: Kaartdijin, Science and History in the Robert Neill Collection’, 2021–24.

The Museum also continued its ongoing repatriation activities, including the digitisation of paper files and the review of collection documentation.

Priority 5

Utilise available resources to operate as efficiently as possible

Outcomes

- Increase operational efficiency through embracing technological change
- Maximise opportunities for own-source revenue
- Explore new ways of doing business.

Generate revenue

Measure
5% growth on 5-year average for revenue generated through donations, philanthropy and corporate support
>50% of 5-year average on revenue generated through commercial activity
What we achieved
Revenue generated through donations, philanthropy and corporate support in 2022–23 decreased by 23% on the 5-year average, after significant philanthropic donations in recent years.
As visitation recovered from years affected by COVID-19, \$8.2 million was generated in commercial revenue in 2022–23, a 72% increase on the 5-year average.

Analysis

The Museum’s commercial activities generated a record \$8.2 million in 2022–23 through retail sales, paid exhibitions and programs, memberships, catering and venue hire. This represents a 43% increase on 2021–22 (\$5.8 million). The Museum hosted 32,315 guests at commercial functions, an 83% increase on 17,631 recorded in the previous year, generating about \$500,000 in venue hire.

The Museum’s retail operations were a particular success in 2022–23, with \$3.8 million in retail revenue, \$1 million more than the previous year (\$2.8 million). While in recent years the Museum has increased its retail revenue through online sales, publications distribution and wholesale, the increase in 2022–23 came from the Museum’s onsite shop in Canberra, with growth in fashion, homewares and gifts.

Donations, philanthropy and corporate partners provided \$1.3 million in support in 2022–23. This was a decline on previous years, where significant one-off donations had been received for specific Museum activities. Friends and partners of the Museum collectively provided general gifts, resulting in a total of more than \$160,000 in untied donations, supporting projects across the Museum. The Museum also welcomed financial support from Breville, its partner for the exhibition *An Aboriginal Culinary Journey*, which this year was launched in cities across the United States and Europe following a successful season at the Museum in 2021–22.

‘Stretch’ Reconciliation Action Plan

Measure
‘Stretch’ RAP launched
What we achieved
The Museum launched its second, expanded ‘Stretch’ RAP in 2022–23.

Analysis

In late 2022, the Museum received formal endorsement for its inaugural ‘Stretch’ Reconciliation Action Plan (RAP) 2022–25 nma.gov.au/reconciliation-action-plan, which builds on the foundations of the previous ‘Innovate’ RAP. The ‘Stretch’ RAP aims to accelerate the Museum’s efforts and extend its commitment to reconciliation in order to achieve outcomes identified as part of its broader Reconciliation Framework.

The ‘Stretch’ RAP sets out the Museum’s vision for reconciliation – to work closely with communities to create opportunities for First Nations peoples to contribute to and participate in the Museum’s exhibitions and programs; and through everything it does, to show respect to Aboriginal and Torres Strait Islanders peoples, to value their cultures and histories and be inclusive and welcoming to all.

The ‘Stretch’ RAP is built on the four pillars of reconciliation – relationships, respect, opportunities and governance. It was developed by the Museum’s Reconciliation Action Plan Working Group (RAPWG), with the support and guidance of the Museum’s Indigenous Reference Group (IRG), First Nations consultants and Reconciliation Australia.

Responsibility for achieving and monitoring deliverables has been allocated across the Museum to support a framework of shared governance and accountability. The Museum is committed to reporting against the specific actions and deliverables set out in the RAP in its annual report, and details of activity in 2022–23 can be found in Part 3: Accountability and management (p. 31).

Environmental Sustainability Action Plan

Measure
Undertake Year 1 activities
What we achieved
The Museum launched its inaugural Environment Sustainability Action Plan on 5 June 2023 and commenced activities as set out in the plan.

Analysis

In June 2023, the Museum launched its inaugural Environmental Sustainability Action Plan 2023–30 (ESAP) nma.gov.au/environmental-sustainability-action.

In the ESAP, the Museum commits to reducing its impact on the environment in line with the United Nations’ Sustainable Development Goals, with specific activity across the following four streams:

- audience and community
- staff engagement
- energy and materials
- partnerships and governance.

Year 1 activities identified in the plan and achieved include:

- adopting and launching the Museum’s Environmental Sustainability Action Plan on World Environment Day, 5 June 2023
- adding environmental sustainability as a key item in internal reporting and governance, including adding it as a standing agenda item for Corporate and Executive Management Group meetings, formalising the role of the Environmental Sustainability Committee, and convening working groups of representatives from across the Museum
- identifying, verifying and baselining consumption data
- undertaking other activities to support reduced consumption and carbon emissions, including acquiring electric vehicles, installing solar panels and reducing the use of utilities.

Further detail regarding the Museum’s sustainability activities can be found in Part 3: Accountability and management (p. 33).

Part 5

Audited financial statements





INDEPENDENT AUDITOR'S REPORT

To the Minister for the Arts

Opinion

In my opinion, the financial statements of the National Museum of Australia (the Entity) for the year ended 30 June 2023:

- (a) comply with Australian Accounting Standards – Simplified Disclosures 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 2023 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 2023 and for the year then ended:

- Statement by the Council, Chief Executive and Chief Finance 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 – Simplified Disclosures 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 statements, the Council is responsible for assessing the ability of the Entity to continue as a going concern, taking into account whether the Entity's operations will cease as a result of an administrative restructure or for any other reason. The Council is also responsible for disclosing, as applicable, matters related to going concern and using the going concern basis of accounting, unless the assessment indicates that it is not appropriate.

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

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

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

I communicate with 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

Jeffrey Hobson

Audit Principal

Delegate of the Auditor-General

Canberra

1 September 2023

STATEMENT BY THE COUNCIL, CHIEF EXECUTIVE AND CHIEF FINANCE OFFICER

In our opinion, the attached financial statements for the year ended 30 June 2023 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 when they fall due.

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



Ben Maguire
Chair
1 September 2023



Dr Mathew Trinca AM
Director
1 September 2023



Rohan Haslam
Chief Finance Officer
1 September 2023

Statement of Comprehensive Income

for the period ended 30 June 2023

	Notes	2023 \$'000	2022 \$'000	Original Budget \$'000
NET COST OF SERVICES				
Expenses				
Employee benefits	1.1A	26,506	23,929	21,835
Suppliers	1.1B	29,216	22,797	24,845
Depreciation and amortisation	2.2A	11,947	10,523	13,284
Finance costs	1.1C	66	77	94
Write-down and impairment of other assets	1.1D	392	774	-
Total expenses		68,127	58,100	60,058
Own-source income				
Own-source revenue				
Revenue from contracts with customers	1.2A	14,396	13,204	5,554
Interest	1.2B	702	32	49
Other revenue	1.2C	305	518	3,177
Total own-source revenue		15,403	13,754	8,780
Gains				
Other gains	1.2D	3,533	678	-
Total gains		3,533	678	-
Total own-source income		18,936	14,432	8,780
Net (cost of) services/contribution by services				
Revenue from Government	1.2E	(49,191)	(43,668)	(51,278)
Surplus/(Deficit) attributable to the Australian Government		1,721	(2,285)	(366)
OTHER COMPREHENSIVE INCOME				
Items not subject to subsequent reclassification to net cost of services				
Changes in asset revaluation reserve		-	1,205	-
Total other comprehensive income		-	1,205	-
Total comprehensive income/(loss)		1,721	(1,080)	(366)

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

Budget Variances Commentary

The National Museum of Australia has a single outcome that is reported in the overview.

The original budget as presented in the 2022–23 October 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.

Commentary is provided below where variances between budget and actual line items is +/- \$300,000 and 10% and +/- 2% of the budget category (e.g., Expenses, Own-source revenue, Financial assets, etc.).

Employees	Primarily increased staffing requirements to support own-source revenue generating activities, including major onsite and touring exhibitions and associated programs.
Suppliers	Primarily significant property damage repair works relating to the Museum's exhibition building roof in Acton.
Write-down and impairment of other assets	Primarily write-off and/or disposal of plant and equipment at end of life. No allowance is made for these types of impairments in the annual budget.
Revenue from contracts with customers	Primarily stronger than expected commercial sales activity, including exhibition admissions, retail goods and venue hire, and reclassifications of grants proceeds from Other revenue.
Interest	Primarily increases in term deposit investment rates during the financial year.
Other revenue	Primarily reclassifications to Revenue from contracts with customers from Other revenue between original budget and financial statements.
Other gains	Primarily insurance proceeds from a property damage insurable event relating to the Museum's exhibition building roof in Acton. No allowance is made for these types of revenue in the annual budget.

Statement of Financial Position

as at 30 June 2023

	Notes	2023 \$'000	2022 \$'000	Original Budget \$'000
ASSETS				
Financial assets				
Cash and cash equivalents	2.1A	13,235	6,603	10,173
Trade and other receivables	2.1B	1,386	1,845	1,845
Total financial assets		14,621	8,448	12,018
Non-financial assets¹				
Land	2.2A	10,100	10,100	10,100
Buildings	2.2A	112,276	114,878	112,976
Heritage and cultural	2.2A	280,476	279,640	280,407
Plant and equipment	2.2A	68,792	73,330	70,644
Computer software	2.2A	722	1,033	7,250
Other intangibles	2.2A	5,921	6,132	-
Inventories	2.2B	1,437	828	828
Prepayments		1,134	1,656	1,655
Total non-financial assets		480,858	487,597	483,860
Total assets		495,479	496,045	495,878
LIABILITIES				
Payables				
Suppliers	2.3A	4,851	6,795	6,575
Other payables	2.3B	2,274	2,671	2,671
Total payables		7,125	9,466	9,246
Interest bearing liabilities				
Leases	3.1A	9,960	11,447	9,918
Total interest bearing liabilities		9,960	11,447	9,918
Provisions				
Employee provisions	4.1A	7,409	7,817	7,817
Total provisions		7,409	7,817	7,817
Total liabilities		24,494	28,730	26,981
Net assets		470,985	467,315	468,897
EQUITY				
Contributed equity		40,831	38,883	40,831
Reserves		166,898	166,898	166,897
Retained surplus		263,256	261,534	261,169
Total equity		470,985	467,315	468,897

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

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

Budget Variances Commentary

The original budget as presented in the 2022–23 October 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.

Commentary is provided below where variances between budget and actual line items is +/- \$700,000 and 10% and +/- 2% of the budget category (e.g., Expenses, Own-source revenue, Financial assets etc.).

Cash and cash equivalents	Primarily reduced property, plant and equipment purchases due to program delays.
Suppliers	Primarily reduced property, plant and equipment creditors at year end, relative to prior financial years, following completion of major gallery refurbishment projects.

Statement of Changes in Equity

for the period ended 30 June 2023

	Notes	2023 \$'000	2022 \$'000	Original Budget \$'000
CONTRIBUTED EQUITY				
Opening balance				
Balance carried forward from previous period		38,883	36,959	38,883
Adjusted opening balance		38,883	36,959	38,883
Transactions with owners				
Contributions by owners				
Equity injection		1,948	1,924	1,948
Total transactions with owners		1,948	1,924	1,948
Closing balance as at 30 June		40,831	38,883	40,831
RETAINED EARNINGS				
Opening balance				
Balance carried forward from previous period		261,534	263,819	261,535
Opening balance		261,534	263,819	261,535
Comprehensive income				
Surplus/(Deficit) for the period		1,721	(2,285)	(366)
Total comprehensive income		1,721	(2,285)	(366)
Closing balance as at 30 June		263,256	261,534	261,169
ASSET REVALUATION SURPLUS				
Opening balance				
Balance carried forward from previous period		166,898	165,693	166,897
Adjusted opening balance		166,898	165,693	166,897
Comprehensive income				
Revaluation increments		-	1,205	-
Total comprehensive income		-	1,205	-
Closing balance as at 30 June		166,898	166,898	166,897
TOTAL EQUITY				
Opening balance				
Balance carried forward from previous period		467,315	466,471	467,315
Adjusted opening balance		467,315	466,471	467,315
Comprehensive income				
Surplus/(Deficit) for the period		1,721	(2,285)	(366)
Other comprehensive income		-	1,205	-
Total comprehensive income		1,721	(1,080)	(366)
Transactions with owners				
Contributions by owners				
Equity injection		1,948	1,924	1,948
Total transactions with owners		1,948	1,924	1,948
Closing balance as at 30 June		470,985	467,315	468,897

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

Accounting PolicyEquity injections

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

Budget Variances Commentary

The original budget as presented in the 2022–23 October 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.

The variances in the Statement of Changes in Equity primarily relate to the total comprehensive income for 2023, which is addressed in the variance explanation for the Statement of Comprehensive Income.

Cash Flow Statement

for the period ended 30 June 2023

	2023 \$'000	2022 \$'000	Original Budget \$'000
OPERATING ACTIVITIES			
Cash received			
Receipts from Government	50,912	41,383	52,912
Sales of goods and rendering of services	13,507	10,280	5,554
Interest	667	34	49
GST received	3,106	2,541	2,800
Other revenue	4,300	1,581	1,177
Total cash received	72,492	55,818	62,492
Cash used			
Employees	26,769	23,292	21,835
Suppliers	33,350	26,530	24,845
Interest payments on lease liabilities	66	77	94
GST paid	-	-	2,800
Total cash used	60,185	49,899	49,574
Net cash from/(used by) operating activities	12,307	5,919	12,918
INVESTING ACTIVITIES			
Cash received			
Proceeds from sales of property, plant and equipment	25	-	-
Term deposit investments	5,000	6,500	-
Net cash received	5,025	6,500	-
Cash used			
Purchase of property, plant and equipment	6,161	13,872	9,767
Term deposit investments	5,000	3,000	-
Net cash used	11,161	16,872	9,767
Net cash from/(used by) investing activities	(6,136)	(10,372)	(9,767)
FINANCING ACTIVITIES			
Cash received			
Equity injections	1,948	1,924	1,948
Net cash received	1,948	1,924	1,948
Cash used			
Principal payments of lease liabilities	1,487	1,422	1,529
Net cash used	1,487	1,422	1,529
Net cash from/(used by) financing activities	461	502	419
Net increase in cash held	6,632	(3,951)	3,570
Cash and cash equivalents at the beginning of the reporting period	6,603	10,554	6,603
Cash and cash equivalents at the end of the reporting period	13,235	6,603	10,173

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

Budget Variances Commentary

The original budget as presented in the 2022–23 October 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.

Commentary is provided below where variances between budget and actual line items is +/- \$300,000 and 10% and +/- 2% of the budget category (e.g., Expenses, Own-source revenue, Financial assets, etc.).

Sales of goods and rendering of services	Primarily stronger than expected commercial sales activity, including exhibition admissions, retail goods and venue hire, and reclassifications of grants proceeds from Other revenue.
Interest	Primarily increases in term deposit investment rates during the financial year.
Other revenues	Primarily reclassifications to Revenue from contracts with customers from Other revenue between original budget and financial statements.
Employees	Primarily increased staffing requirements to support own-source revenue generating activities, including major onsite and touring exhibitions and associated programs.
Suppliers	Primarily significant property damage repair works relating to the Museum's exhibition building roof in Acton.
GST paid	Primarily changes in classification and disclosure of GST received and payable between original budget and financial statements.
Term deposit investments/redemptions	Primarily variations in point in time, short-term working capital requirements.
Purchase of property, plant and equipment	Primarily reduced property, plant and equipment purchases due to program delays.

Overview

The National Museum of Australia (the Museum) is an Australian Government controlled entity, located on the Acton Peninsula in the Australian Capital Territory (ACT).

The Museum is established under the *National Museum of Australia Act 1980* and has the following Outcome:

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.

The Basis of Preparation

The financial statements 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 – including simplified disclosure for Tier 2 Entities under AASB 1060 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

Adoption of New Australian Accounting Standard Requirements

Two amending standards (AASB 2021-2 and AASB 2021-6) were adopted earlier than the application date as stated in the standard. Two amending standards have been adopted for the 2022–23 reporting period.

Standard/Interpretation	Nature of change in accounting policy, transitional provisions, and adjustment to financial statements
AASB 2021-2 Amendments to Australian Accounting Standards – Disclosure of Accounting Policies and Definition of Accounting Estimates (AASB 2021-2)	AASB 2021-2 amends AASB 7, AASB 101 AASB 108, AASB 134 and AASB Practice Statement 2. The amending standard requires the disclosure of material, rather than significant, accounting policies, and clarifies what is considered a change in accounting policy compared to a change in accounting estimate.
AASB 2021-6 Amendments to Australian Accounting Standards - Disclosure of Accounting Policies: Tier 2 and Other Australian Accounting Standards (AASB 2021-6)	AASB 2021-6 amends the Tier 2 reporting requirements set out in AASB 1049, AASB 1054 and AASB 1060 to reflect the changes made by AASB 2021-2. The details of the changes in accounting policies and adjustments are disclosed below and in the relevant notes to the financial statements. This amending standard is not expected to have a material impact on the entity's financial statements for the current reporting period or future reporting periods.

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

1.1 Expenses

	2023	2022
	\$'000	\$'000
1.1A: Employee benefits		
Wages and salaries	19,543	18,120
Superannuation		
Defined contribution plans	2,443	2,207
Defined benefit plans	1,281	1,261
Leave and other entitlements	2,561	2,184
Separation and redundancies	678	157
Total employee benefits	26,506	23,929

Accounting Policy

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

1.1B: Suppliers

Goods and services supplied or rendered

Cost of goods sold	2,022	1,515
Travel	1,024	261
IT services	3,702	2,282
Property services	11,692	7,354
Professional services	1,496	1,208
Exhibitions and collections management	3,926	3,930
Staff support services	1,218	1,762
Promotions and consumables	1,735	1,878
Other	1,614	1,703
Remuneration to auditors – financial statements	58	91
Total goods and services supplied or rendered	28,487	21,984

Goods supplied	7,143	4,749
Services rendered	21,344	17,235
Total goods and services supplied or rendered	28,487	21,984

Other suppliers

Workers compensation expenses	225	329
Short-term leases	504	484
Total other suppliers	729	813

Total suppliers	29,216	22,797
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The Museum has no short-term lease commitments as at 30 June 2023.

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

Accounting Policy

Short-term leases and leases of low-value assets

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 per asset). The Museum recognises the lease payments associated with these leases as an expense on a straight-line basis over the lease term.

Financial Performance

	2023	2022
	\$'000	\$'000

1.1C: Finance costs

Interest on lease liabilities	66	77
Total finance costs	66	77

Accounting Policy

All borrowing costs are expensed as incurred.

1.1D: Write-down and impairment of other assets

Write-down of plant and equipment	373	64
Impairment of intangible assets	-	656
Other	19	54
Total write-down and impairment of other assets	392	774

Accounting Policy

Accounting policies for impairment are contained in the Non-Financial Assets section.

Financial Performance

1.2 Own-Source Revenue and Gains

	2023	2022
	\$'000	\$'000
1.2A: Revenue from contracts with customers		
Sale of goods	3,822	2,834
Rendering of services	7,124	8,147
Grants	3,450	2,223
Total revenue from contracts with customers	14,396	13,204
Disaggregation of revenue from contracts with customers		
Major product / service line:		
Exhibition, program and commercial sales	8,573	6,011
Service provided to other Commonwealth Entities	4,633	5,830
Other services provided	122	638
Sponsorships	810	620
Resources received free of charge		
Sponsorships	258	105
	14,396	13,204

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.

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. Collectability of debts is reviewed at end of the reporting period. Allowances are made when collectability of the debt is no longer probable.

Grants

Grants are revenues received from Commonwealth, State and Territory government 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, or, where performance obligations do not exist, when the Museum is entitled to receive the income. Revenue is classified as revenue from contracts with customers.

1.2B: Interest

Deposits	702	32
Total interest	702	32

Accounting Policy

Interest revenue is recognised using the effective interest method.

Financial Performance

	2023	2022
	\$'000	\$'000

1.2C: Other revenue

Donations	305	518
Total other revenue	305	518

Accounting Policy

Donations

Donations revenue is recognised when the Museum obtains control of the contribution.

1.2D: Other gains

Donated assets	325	235
Other	3,208	443
Total other gains	3,533	678

1.2E: Revenue from Government

Corporate Commonwealth entity payment item	50,912	41,383
Total revenue from Government	50,912	41,383

Accounting Policy

Revenue from Government

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

Other gains

Proceeds received or recognisable from claims under the Museum's insurance policies with Comcover (the Commonwealth Government's self-managed insurance fund) are recognised when the Museum obtains control of the contribution. This requires acceptance of the claim by Comcover and for any subsequent precondition imposed by Comcover for meeting the claim to have occurred.

Financial Position

2.1 Financial Assets

	2023	2022
	\$'000	\$'000
2.1A: Cash and cash equivalents		
Cash on hand or on deposit	13,235	6,603
Total cash and cash equivalents	13,235	6,603

Accounting Policy

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

- cash on hand; and
- demand deposits in bank accounts with an original maturity of three months or less that are readily convertible to known amounts of cash and subject to insignificant risk of changes in value.

2.1B: Trade and other receivables

Goods and services receivables

Goods and services	986	1,034
Total goods and services receivables	986	1,034

Other receivables

Interest	35	-
Net GST receivable from the Australian Taxation Office	365	811
Total other receivables	400	811
Total trade and other receivables	1,386	1,845

Credit terms for goods and services were within 30 days (2022: 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 expected credit loss allowance. Detailed accounting policies for financial assets are provided at note 5.1.

Financial Position

2.2 Non-Financial Assets

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

	Land \$'000	Buildings \$'000	Heritage and Cultural ¹ \$'000	Plant and Equipment \$'000	Computer Software \$'000	Other Intangibles \$'000	Total \$'000
As at 1 July 2022							
Gross book value	10,100	118,164	279,640	98,385	3,283	8,463	518,036
Accumulated depreciation, amortisation and impairment	-	(3,285)	-	(25,055)	(2,250)	(2,331)	(32,921)
Total as at 1 July 2022	10,100	114,878	279,640	73,330	1,033	6,132	485,115
Additions							
Purchase & internally developed	-	273	1,632	2,760	111	412	5,188
Donation/gift	-	-	325	-	-	-	325
Depreciation and amortisation	-	(1,369)	(1,121)	(6,875)	(422)	(623)	(10,410)
Depreciation on right-of-use assets	-	(1,508)	-	(29)	-	-	(1,537)
Disposals	-	-	-	(395)	-	-	(395)
Gross book value	-	-	-	(1,186)	-	-	(1,186)
Other	-	-	-	791	-	-	791
Total as at 30 June 2023	10,100	112,275	280,476	68,792	722	5,921	478,287
Total as at 30 June 2023 represented by:							
Gross book value	10,100	118,439	281,597	99,960	3,394	8,875	522,365
Accumulated depreciation, amortisation and impairment	-	(6,162)	(1,121)	(31,168)	(2,672)	(2,954)	(44,077)
Total as at 30 June 2023	10,100	112,276	280,476	68,792	722	5,921	478,287
Carrying amount of right-of-use assets	-	9,661	-	26	-	-	9,687

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

There are indicators 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 assuming suitable storage conditions for the objects in the National Historical Collection in the future.

Financial Position

Revaluations of non-financial assets

All revaluations were conducted in accordance with the revaluation policy stated on the following pages. On 30 June 2022, an independent valuer conducted the revaluations of land and buildings and heritage and cultural assets.

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

The Museum has contractual commitments primarily for information technology and audio-visual hardware and equipment replacements and upgrades.

Capital commitments are payable as follows:

	2023	2022
	\$'000	\$'000
Within 1 year	979	1,320
Between 1 to 5 years	-	-
More than 5 years	-	-
Total Capital Commitments	979	1,320

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 capitalised at the commencement date of the lease and comprise 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.

Revaluations

Following initial recognition at cost, property, plant and equipment (excluding ROU assets) 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 depends upon the volatility of movements in market values for the relevant assets.

Revaluation adjustments are made on a class basis. Any revaluation increment is credited to equity under the heading of asset revaluation reserve except to the extent that it 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.

Financial Position

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

	2023	2022
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

The depreciation rates for ROU assets are based on the commencement date to the earlier of the end of the useful life of the ROU asset or the end of the lease term.

Impairment

All assets were assessed for impairment at 30 June 2023.

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.

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:

<https://www.nma.gov.au/about/corporate/plans-policies/policies/collection-care-and-preservation>.

Intangibles

The Museum's intangibles comprise computer software and other intangibles (internally developed multimedia for internal use and the digitised collections). The digitised collection is 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 the anticipated useful life. The useful lives of the Museum's computer software are 4–8 years (2022: 4–8 years).

All intangible assets were assessed for indications of impairment as at 30 June 2023.

Accounting Judgements and Estimates

Land and buildings

The fair value of land has been taken to be the market value as assessed by an independent valuer. Independent valuations are conducted every three years, with the most recent revaluation occurring 30 June 2022. A desktop valuation was undertaken at 30 June 2023.

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, where the latter may be affected due to political, social and economic restraints because it is in a public use zone, or considered an iconic property and 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.

Financial Position

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 fair value.

	2023	2022
	\$'000	\$'000
2.2B: Inventories		
Inventories held for sale		
Finished goods	1,437	828
Total inventories	1,437	828

During 2023 \$2,022 of inventory was recognised as an expense (2022: \$1,515)

Accounting Policy
Inventories held for sale are valued at the lower of cost and net realisable value.

Financial Position

2.3 Payables

	2023	2022
	\$'000	\$'000
2.3A: Suppliers		
Trade creditors and accruals	1,839	3,562
Collection acquisition liabilities	3,012	3,233
Total suppliers	4,851	6,795

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	648	521
Superannuation	98	80
Contract liabilities from contracts with customers ¹	1,528	2,070
Total other payables	2,274	2,671

¹Contract liabilities from contracts with customers are payments received for programs and exhibitions where the performance obligation will be satisfied in a future period.

Accounting Policy
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 under that contact. Contract liabilities are recognised as revenue when the Museum transfers control of the related goods or services to the customer.

Financial Position

3.1 Interest Bearing Liabilities

	2023	2022
	\$'000	\$'000
3.1A: Leases		
Lease liabilities		
Building	9,934	11,392
Plant and equipment	26	55
Total leases	9,960	11,447

Total cash outflow for leases for the year ended 30 June 2023 was \$1,564 (2022: \$1,532)

Maturity analysis – contractual undiscounted cash flows

Within 1 year	1,600	1,564
Between 1 to 5 years	6,813	6,634
More than 5 years	1,825	3,758
Total leases	10,238	11,956

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 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 Museum'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.

People and relationships

4.1 Employee Provisions

	2023	2022
	\$'000	\$'000
4.1A: Employee provisions		
Leave	7,409	7,817
Total employee provisions	7,409	7,817

Accounting Policy

Liabilities for short-term employee benefits and termination benefits expected within 12 months of the end of reporting period are measured at their nominal amounts.

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

Leave

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

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

The liability for long service leave has been determined using the shorthand 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 Government. The Museum accounts for the contributions as if they were contributions to defined contribution plans.

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

People and relationships

4.2 Key Management Personnel Remuneration

Key management personnel are those persons having authority and responsibility for planning, directing and controlling the activities of the Museum, directly or indirectly. The Museum has determined the key management personnel to be the Museum's Accountable Authority (Council members, including the Director) and Senior Executive Service officers. Key management personnel remuneration is reported in the table below:

	2023	2022
	\$'000	\$'000
Short-term employee benefits	1,558	1,499
Post-employment benefits	257	225
Other long-term employee benefits	62	53
Termination benefits	-	-
Total key management personnel remuneration expenses¹	1,877	1,777

The total number of key management personnel that are included in the above table is 19 (2022: 17).

¹The 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.

As per the *Remuneration Tribunal Act*, one key management personnel was not entitled to receive remuneration for the period they were undertaking full-time employment with the Royal Australian Navy. An overpayment of \$17,815 occurred and arrangements are in place to fully recover this amount.

4.3 Related Party Disclosures

Related party relationships

The Museum is an Australian Government controlled entity. Related parties to this entity are 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 any ordinary citizen. 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

5.1 Financial Instruments

	2023	2022
	\$'000	\$'000
5.1A: Categories of financial instruments		
Financial assets measured at amortised cost		
Cash and cash equivalents	13,235	6,603
Trade and receivables	1,386	1,845
Total financial assets at amortised cost	14,621	8,448
Total financial assets	14,621	8,448
Financial liabilities measured at amortised cost		
Trade creditors	4,851	6,795
Total financial liabilities measured at amortised cost	4,851	6,795
Total financial liabilities	4,851	6,795

Accounting Policy

Financial assets

In accordance with AASB 9 Financial Instruments, the entity classifies its financial assets in the following categories:

- financial assets at fair value through profit or loss;
- financial assets at fair value through other comprehensive income; and
- 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 a party to the contract and, as a consequence, has a legal right to receive or a legal obligation to pay cash and derecognised when the contractual rights to the cash flows from the financial asset expire or are transferred upon trade date.

Financial assets at amortised cost

Financial assets included in this category need to meet two criteria:

- the financial asset is held in order to collect the contractual cash flows; and
- 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.

The Museum's financial assets are classified as measured at amortised cost

Impairment of financial assets

Financial assets are assessed for impairment at the end of each reporting period based on ECL, 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 allowance as the amount equal to the lifetime expected credit losses. A write-off constitutes a derecognition event where the 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 amortised cost

Financial liabilities, including borrowings, are initially measured at fair value, net of transaction costs. These liabilities are subsequently measured at amortised cost using the effective interest method, with interest expense recognised on an effective interest basis.

The Museum's financial liabilities are classified as other financial liabilities and measured at amortised cost.

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

	2023	2022
	\$'000	\$'000
6.1A: Current/non-current distinction for assets and liabilities		
Assets expected to be recovered in:		
No more than 12 months		
Cash and cash equivalents	13,235	6,603
Trade and other receivables	1,386	1,845
Inventory	1,437	828
Prepayments	1,134	1,656
Total no more than 12 months	17,192	10,932
More than 12 months		
Land and buildings	122,376	124,977
Heritage and cultural	280,476	279,640
Plant and equipment	68,792	73,330
Computer software	722	1,033
Other intangibles	5,921	6,132
Total more than 12 months	478,287	485,112
Total assets	495,479	496,044
Liabilities expected to be settled in:		
No more than 12 months		
Suppliers	4,411	3,782
Other payables	1,836	2,224
Leases	1,426	1,367
Employee provisions	2,310	2,359
Total no more than 12 months	9,983	9,732
More than 12 months		
Suppliers	440	3,013
Other payables	438	447
Leases	8,534	10,080
Employee provisions	5,099	5,458
Total more than 12 months	14,511	18,998
Total liabilities	24,494	28,730

Other Information

6.2 National Museum of Australia Fund

Assets held in the National Museum of Australia Fund

The National Museum of Australia Fund (the 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. The Fund is not a separate legal entity from the Museum. Receipts and payments are recognised as revenue and expenses in the Statement of Comprehensive Income and the balance of the Fund is included in cash on the Statement of Financial Position.

As at 1 July	2,426	2,351
Receipts	350	518
Payments	(1,079)	(443)
Total as at 30 June	1,697	2,426

Part 6 Appendices



Appendix 1: 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 (the Tribunal), which is responsible for setting the classification band and reference rates for PEOs.

The Museum 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 Tribunal’s policies, guides and determinations, especially:

- 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 2022
- 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 Tribunal (remuneration above this range requires a submission to, and written consent of, the Tribunal)
- a maximum of 15% performance pay based on verifiable measures for assessing performance.

Senior Executive Service (SES) employees

Remuneration for SES employees in 2022–23 was set consistent with the Public Sector Workplace Relations Policy 2020 (WRP). The Public Sector Interim Workplace Arrangements 2022 and the Public Sector Workplace Relations

Policy 2023 (WRP), issued by the Australian Public Service Commission, will impact SES employee remuneration from 1 July 2023. 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 WRP. 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 WRP 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 2022–23.

Key management personnel (KMP) 2022–23

During the reporting period ended 30 June 2023, the Museum had 19 personnel who met the definition of key management personnel, being part-time Council members (12) and members of the Museum’s Senior Executive Service (7). Their names and the length of term as KMP are summarised in the following table:

Museum Executive

Name	Position	Term as KMP
Dr Mathew Trinca	Director	Full Year
Ms Stephanie Bull	Deputy Director	1 July 2022 – 21 February 2023
Ms Katherine McMahon	Assistant Director, Discovery and Collections	Full Year
Ms Ruth Wilson	Assistant Director, Corporate Operations and Services	Full Year
Mr Mark Goggin	Assistant Director, Digital Transformation	Full Year
Ms Annalisa Millar	A/g Assistant Director, Public Engagement	4 July 2022 – 4 January 2023
Ms Tracy Sutherland	A/g Assistant Director, Public Engagement	3 January – 30 June 2023

Council members

Name	Position	Term as KMP
The Hon Warwick Smith	Chair, part year (outgoing)	28 October 2021 – 15 July 2022
Mr Ben Maguire	Chair, part year (incoming)	27 October 2022 – 20 August 2024
	A/g Chair, part year	15 July 2022 – 26 October 2022
	Non-executive member, Deputy Chair, AFRC Chair	21 August 2021 – 14 July 2022 21 August 2018 – 20 August 2021 21 August 2015 – 20 August 2018
Ms Sarah Davies	Deputy Chair, part year	24 November 2022 – 11 November 2023
	Non-executive member	12 November 2020 – 23 November 2022 28 July 2017 – 27 July 2020
Ms Fiona Jose	Non-executive member	12 November 2020 – 11 November 2023 28 July 2017 – 27 July 2020
Mr Tony Nutt	Non-executive member, AFRC Chair, part year	18 March 2021 – 17 March 2024 3 March 2018 – 2 March 2021
Mr Peter Walker	Non-executive member	5 August 2021 – 4 August 2024 20 July 2018 – 19 July 2021
Dr Mike Haywood	Non-executive member	5 August 2021 – 4 August 2024 20 July 2018 – 19 July 2021
Ms Tracey Whiting	Non-executive member	13 May 2021 – 12 May 2024
Ms Sandra Chipchase	Non-executive member, AFRC member	5 August 2021 – 4 August 2024
Ms Natasha Bowness	Non-executive member, AFRC member	1 November 2021 – 31 October 2024
Mr Bernard Salt	Non-executive member	17 March 2022 – 16 March 2025
Prof Clare Wright	Non-executive member	27 October 2022 – 26 October 2025

Key Management Personnel remuneration 2022–23

Short-term benefits								
Name	Position	Base salary	Bonuses***	Other benefits and allowances	Post-employment benefits	Other long-term benefits	Termination benefits	Total remuneration
Dr Mathew Trinca	Director	277,812	50,958	-	46,159	4,117	-	379,046
Ms Stephanie Bull	Deputy Director (outgoing)	147,679	-	-	30,394	8,867	-	186,940
Ms Katherine McMahon	Assistant Director, Discovery and Collections	249,723	-	-	43,916	16,276	-	309,915
Ms Ruth Wilson	Assistant Director, Corporate Operations and Services	233,508	-	-	41,567	17,039	-	292,114
Mr Mark Goggin	Assistant Director, Digital Transformation	208,859	-	-	33,574	4,227	-	246,660
Ms Annalisa Millar	A/g Assistant Director, Public Engagement	99,163	-	-	15,337	7,179	-	121,680
Ms Tracy Sutherland	A/g Assistant Director, Public Engagement	101,269	-	-	16,074	4,100	-	121,443
The Hon Warwick Smith	Chair, part year (outgoing)	2,446	-	-	262	-	-	2,708
Mr Ben Maguire**	Chair, part year (incoming)	17,280	-	-	2,699	-	-	19,979
Ms Sarah Davies	Deputy Chair, Non-executive member	22,805			2,397	-	-	25,202
Ms Fiona Jose	Non-executive member	22,805			2,397	-	-	25,202

Key Management Personnel remuneration 2022–23 *continued*

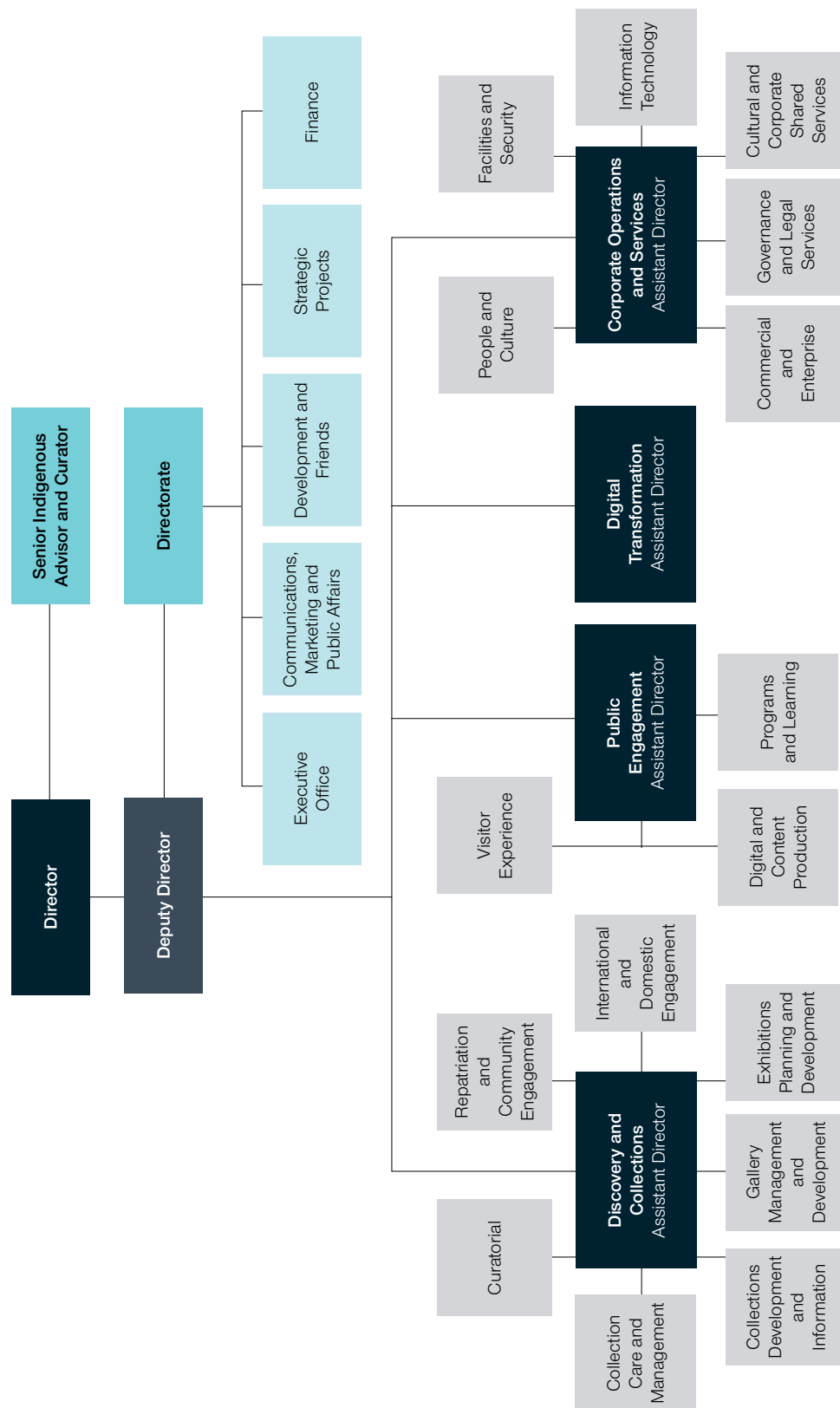
Short-term benefits								
Name	Position	Base salary	Bonuses***	Other benefits and allowances	Post-employment benefits	Other long-term benefits	Termination benefits	Total remuneration
Mr Tony Nutt	Non-executive member, AFRC Chair	22,805			2,397	-	-	25,202
Mr Peter Walker	Non-executive member	22,805			2,397	-	-	25,202
Dr Mike Haywood	Non-executive member	22,805			2,397	-	-	25,202
Ms Tracey Whiting	Non-executive member	22,805			2,397	-	-	25,202
Ms Sandra Chipchase	Non-executive member, AFRC member	22,805			5,870	-	-	28,675
Ms Natasha Bowness	Non-executive member, AFRC member	22,805			2,397	-	-	25,202
Mr Bernard Salt	Non-executive member	22,805			2,397	-	-	25,202
Prof Clare Wright	Non-executive member	15,188			1,595	-	-	16,782
Total		1,558,168	50,958	-	256,623	61,804	-	1,927,553

Notes:
* Superannuation contributions reflect the particular superannuation schemes and individual arrangements for each KMP.
** As per the Remuneration Tribunal Act, Mr Maguire was not entitled to receive remuneration for the period he was undertaking full-time employment with the Royal Australian Navy. An overpayment of \$17,815 occurred and arrangements are in place to fully recover this amount.
*** The decision to award the Director's bonus for the 2022-23 financial year was approved following completion of the annual financial statements, but prior to completion of the annual report. The bonus is included in the table above, but is not included in the total KMP remuneration in the financial statements.
Senior Executive Remuneration: All Senior Executives are included in the KMP table above.
Other highly paid staff: Nil.

		Short-term benefits			Post-employment benefits		Other long-term benefits		Termination benefits	Total remuneration
Name	Position	Base salary	Bonuses	Other benefits and allowances	Superannuation contributions	Long service leave	Other long-term benefits			
Mr Ben Maguire	Chair, part year (outgoing), Non-executive Council member	-	-	-	-	-	-	-	-	-
Mr Tony Nutt	Chair, part year (incoming), Non-executive Council member	-	-	-	-	-	-	-	-	-
Ms Sandra Chipchase	Member (Non-executive Council member)	-	-	-	-	-	-	-	-	-
Ms Natasha Bowness	Member (Non-executive Council member)	-	-	-	-	-	-	-	-	-
Total										-

Average bands – Senior Executives

Total remuneration bands	Number of senior executives	Short-term benefits			Post-employment benefits		Other long-term benefits		Termination benefits	Total remuneration
		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	3	116,037	-	-	20,602	6,715	-	-	-	143,354
\$220,001 – \$245,000										
\$245,001 – \$270,000	1	208,859	-	-	33,574	4,227				246,660
\$270,001 – \$295,000	1	233,508	-	-	41,567	17,039				292,114
\$295,001 – \$320,000	1	249,723	-	-	43,916	16,276				309,915
\$320,001 – \$345,000										
\$345,001 – \$370,000										
\$370,001 – \$395,000	1	277,812	50,958	-	46,159	4,117				379,046
\$395,001 – \$420,000										



Appendix 3: Employee information

Ongoing employees

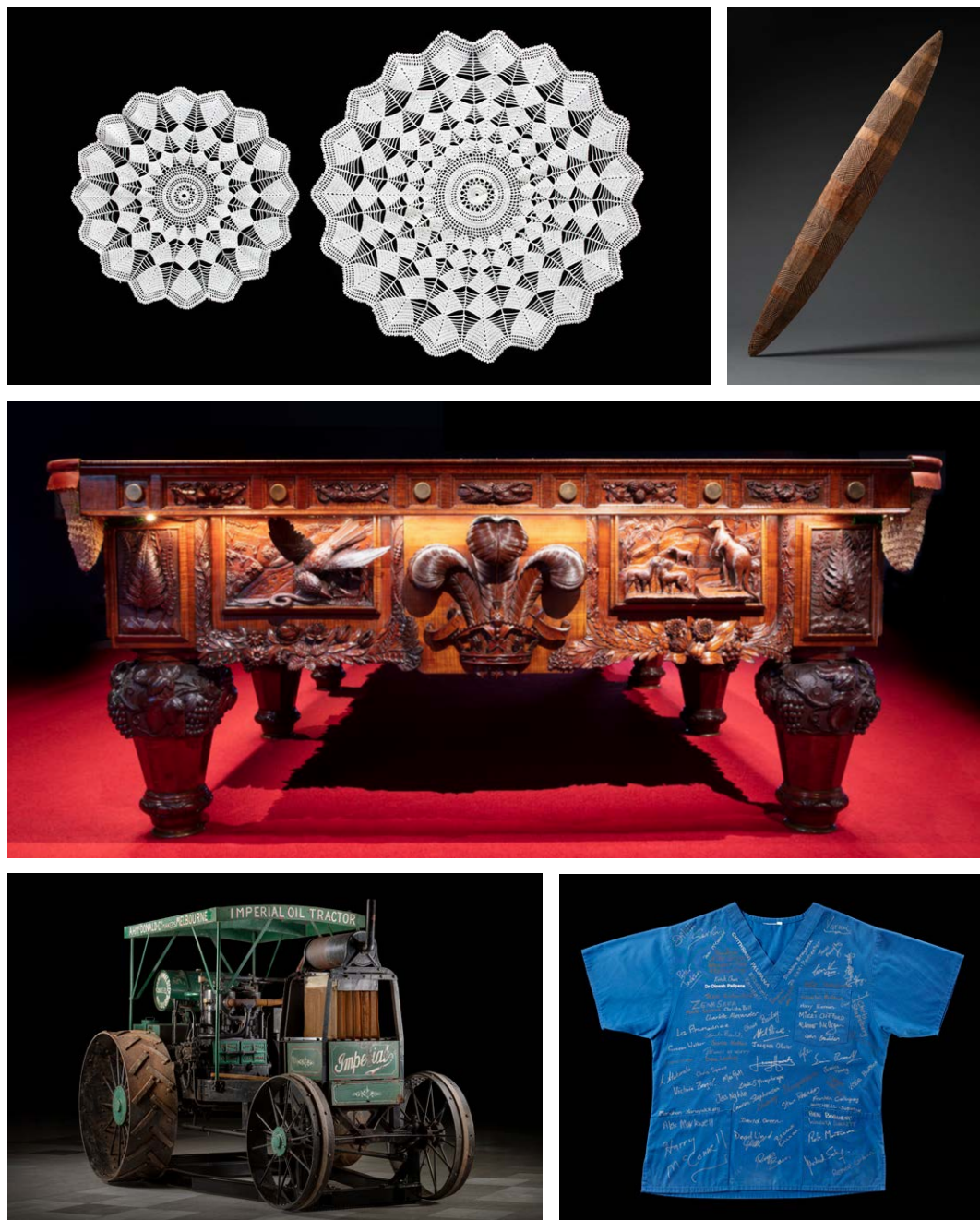
	ACT	Other states and territories	Total
Full-time – Male	49	-	-
Part-time – Male	10	-	-
Total – Male	59	-	-
Full-time – Female	76	-	-
Part-time – Female	29	-	-
Total – Female	105	-	-
Full-time – Non-binary	-	-	-
Part-time – Non-binary	-	-	-
Total – Non-binary	-	-	-
Full-time – Uses a different term	-	-	-
Part-time – Uses a different term	-	-	-
Total – Uses a different term	-	-	-
Full-time – Prefers not to answer	-	-	-
Part-time – Prefers not to answer	-	-	-
Total – Prefers not to answer	-	-	-
Total	164	-	-

Non-ongoing employees

	ACT	Other states and territories	Total
Full-time – Male	12	-	-
Part-time – Male	8	-	-
Total – Male	20	-	-
Full-time – Female	40	-	-
Part-time – Female	32	-	-
Total – Female	71	-	-
Full-time – Non-binary	-	-	-
Part-time – Non-binary	-	-	-
Total – Non-binary	-	-	-
Full-time – Uses a different term	-	-	-
Part-time – Uses a different term	-	-	-
Total – Uses a different term	-	-	-
Full-time – Prefers not to answer	-	-	-
Part-time – Prefers not to answer	-	-	-
Total – Prefers not to answer	-	-	-
Total	92	-	-

Note: All Museum employees are based in the ACT.

Appendix 4: Collection highlights 2022–23



(from top left): Crocheted table setting made by Effie Kyprios, donated by her family; Wooden parrying shield, 19th century, donated through the Australian Government's Cultural Gifts Program by Michael Blanche in memory of Lauraine Diggins OAM; Australian Colonial Billiard Table, 1885, acquired with assistance from the National Cultural Heritage Account and donors to the Museum's Annual Appeal 2022; AH McDonald and Co. EB tractor, 1912, acquired with assistance from the National Cultural Heritage Account; Signed medical scrubs shirt, donated by Dr Dinesh Palipana OAM. National Museum of Australia

Major purchases

The Museum purchased several items of national significance, including:

- Two coat hangers carved by Albert Namatjira at Ntaria (Hermannsburg) in the early years of his work as an artist and craftsman in the 1940s.
- A wooden box containing 30 microscope slides of geological specimens, many of gold, collected from the Victorian and Queensland goldfields during the 1850s and 1860s.
- 12 painted lightboxes created by six artists from the Hopevale Arts and Cultural Centre's Gamba Gamba group – Wanda Gibson, Daisy Hamlot, Gertie Deeral, Dora Deemal, Madge Bowen and Esmae Bowen. The boxes illustrate events described in the journals of Lieutenant James Cook and Joseph Banks over the course of the 48 days the HMB *Endeavour* was beached and under repair at the mouth of Waalumbaal Birri (Endeavour River). The Gamba Gamba group created these artworks during a series of workshops initiated by the Museum in the lead up to the 250th anniversary of Cook's arrival on the east coast of Australia in 1770. The project and subsequent exhibition aimed to expand and enrich understandings of this voyage and its contemporary resonances for First Nations peoples.

With the support of the Commonwealth Government through the National Cultural Heritage Account, the Museum was able to purchase:

- The 1912 McDonald EB oil tractor, one of the earliest Australian-made tractors. The tractor is one of three complete examples manufactured in Australia by AH McDonald and Co. in Richmond, Melbourne. In 1908, innovative Melbourne engineers Alfred and Ernest McDonald produced the first Australian-made, oil-powered tractor, known as the 'EA'. The improved design of the 'EB' followed in 1912. It reveals the global transformation in automotive and agricultural practices triggered by the invention of the oil-driven, internal combustion engine in the 1870s. The tractor was originally

purchased new in 1912 by Frank William Chilcott for use at Lillesdon Park, his 403-acre farm on French Island in Victoria's Western Port Bay. It was likely used for land clearing as part of the local chicory cultivation industry, which was a prolific industry on French Island until the mid-1960s.

- The Australian Colonial Billiard Table and matching scoreboard are an unrivalled piece of craftsmanship. The depictions of colonial life and native flora and fauna carved on the panels contribute to an understanding of Australia's national identity and design history. It was built in 1885 by Sydney-based billiard table manufacturer Ben Hulbert and features ornate carvings by skilled cabinet-maker George Billyeald. The table was displayed at the 1886 Colonial and Indian Exhibition in London, at Adelaide's Jubilee Exhibition in 1887 and at Melbourne's Centennial Exhibition in 1888. It was also reportedly displayed at Buckingham Palace, where it is suggested that it was admired by Queen Victoria and played upon by billiards enthusiast Prince Albert, the Prince of Wales, who was later crowned King Edward VII.

Major donations

The generosity of donors continued to enrich the National Historical Collection:

- The Museum received a third set of items from the Australian Broadcasting Corporation's *Play School*, including the model of the *Play School* house used in the opening titles.
- The Gosford Anglican Church donated the sign used by Father Rod Bower to display messages relating to social issues in the period leading up to 2020.
- Dr Dinesh Palipana OAM donated his medical scrubs shirt, worn while working at Gold Coast University Hospital and signed by those who supported him during his long rehabilitation from a major car accident through to his career as a medical doctor. Dr Palipana is the founder of Doctors with Disabilities Australia and was the Queensland recipient of the 2021 Australian of the Year award.

- The Australian National University Mountaineering Club donated equipment used on the Australian National University Dunagiri expedition in 1978. This expedition was the first successful Australian Himalayan climbing endeavour and became the template for a series of successful Australian climbing expeditions in the region during the 1980s and 1990s.
- The Effie Kyprios collection includes woven and crocheted materials handmade by Kyprios while growing up in Kythera, Greece, and after she migrated to Australia in 1952. Effie Kyprios used her extraordinary skills to help her family through the Second World War and the Greek Civil War (1946–49), and to make a home for herself and her family in a new country.
- The Museum was entrusted with correspondence between Walter Mikac AM and Prime Minister the Hon John Howard OM AC about gun control in the wake of the Port Arthur massacre in 1996.

Donors also contributed to the Museum’s collections through the Australian Government’s Cultural Gifts Program:

- *Majakarr* by Paruku George Wallaby, 2001, is an artwork that tells the Dreaming story of Majakarr or ‘One Boss Man’. Majakarr is closely connected to Paruku’s deep knowledge of his namesake, the Paruku, a unique inland wetland region at the cusp of the Tanami and Great Sandy Deserts.
- A collection of five clubs, five shields and a digging stick that are likely to be some of the artefacts that William Barak, Thomas Banfield and John Logan, three senior men from Coranderrk Aboriginal Station (east of Melbourne), presented to Lord Loch, Governor of Victoria, in May 1886.

A Priority Collecting Project on LGBTQIA+ experience began, while those relating to COVID-19 and the 2019–2020 bushfires were finalised.

In total, 28 collections were formally accessioned into the National Historical Collection in 2022–23:

Catherine Hills collection
Adam Knight collection
Lord Loch – Coranderrk collection
William Sydney Gibbons collection
Harry Black collection
James Taylor collection no. 2
Australian National University Mountaineering Club Himalayan Expedition collection
Professor Brendan Murphy collection
Australian Broadcasting Corporation (ABC) – Play School collection no. 3
Henry Halloran collection
Father Rod Bower collection
Josef David Herrgott collection
Albert Namatjira collection no. 5
Society for the Propagation of the Gospel collection
Victorian Railways collection
Alfred William Brain collection
Dinesh Palipana collection
Hopevale Arts and Cultural Centre – Endeavour 250 Art Workshop collection
Edward Dayes collection
Helen Eager and Christopher Hodges collection no. 3
Robin Knight collection
Lesley Thompson collection
Effie Kyprios collection
Mick Bain collection
Dr Josephine Flood collection no. 3
Nairn collection
Oliver Harlan Collection
George Raymond Murray collection

Appendix 5: Advertising and market research expenditure

Supplier	Type	Value \$
Australian Community Media	Media advertising	\$153,292.55
Australian Geographic Holdings Pty Ltd	Media advertising	\$17,639.60
Canberra FM Radio Pty Ltd	Media advertising	\$59,796.00
Coordinate Group Pty Ltd	Advertising agency	\$134,248.90
East Coast Radio Pty Ltd	Media advertising	\$22,770.00
Fairfax Media	Media advertising	\$17,466.90
Geissler Communications	Advertising agency	\$23,760.00
GoTransit Media Group Pty Ltd	Media advertising	\$22,000.00
IER Trading Pty Ltd	Market research	\$37,967.60
Instinct and Reason Pty Ltd	Market research	\$34,100.00
Isentia Pty Limited	Market research	\$34,320.00
Mamamia Pty Ltd	Media advertising	\$22,000.00
Mediabrand Australia Pty Ltd (Universal)	Media advertising	\$244,943.90
Medium Rare Content Agency Pty Ltd	Advertising agency	\$30,866.00
National Capital Educational Tourism Project	Other	\$23,320.00
News Pty Ltd	Media advertising	\$63,576.92
oOh! Media Operations Pty Ltd	Media advertising	\$146,860.64
PRIME Media Group	Media advertising	\$18,620.80
Prime Television (Southern) Pty Ltd	Media advertising	\$183,327.10
Radio Canberra Pty Ltd	Media advertising	\$21,285.00
Seven Network Operations Ltd	Media advertising	\$47,655.39
South Coast & Tablelands Broadcasting Pty Ltd	Media advertising	\$15,438.50
TorchMedia Pty Ltd	Media advertising	\$22,220.00
Tripadvisor (Singapore)	Media advertising	\$36,722.90
WIN New South Wales	Media advertising	\$15,400.00

Appendix 6: Contacts

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

- Lawson Crescent, Acton (public visitor facility and main office)
- 9–13 Vicars Street, Mitchell (office, workshops, laboratories and repositories)
- 90 Vicars Street, Mitchell (office, workshops, laboratories and repositories)
- Unit 1, 92–94 Gladstone Street, Fyshwick (storage)
- 8 McEacharn 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 5000
(Freecall 1800 026 132)
Email: information@nma.gov.au

Freedom of information (FOI) applications and initial contact points

The Director; Deputy Director; Assistant Directors; Head, Governance and Legal Services; and Assistant Manager, Legal Services are the authorised decision-makers under the FOI Act.

Enquiries or applications under the FOI Act may be made in writing or by telephone to:

FOI Contact Officer
National Museum of Australia
GPO Box 1901 CANBERRA ACT 2601
Telephone: (02) 6208 5216
Email: foi@nma.gov.au

Information about making an FOI request can also be found on the Museum’s website at www.nma.gov.au/about/corporate/foi

Enquiries

Telephone: (02) 6208 5000 (Freecall 1800 026 132)

For contact details for specific areas of the Museum, see: nma.gov.au/contact

Appendix 7: 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
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(a)	14
Objects and functions	PGPA Rule 17BE(b)(i)	14
Purposes	PGPA Rule 17BE(b)(ii)	15
Responsible minister	PGPA Rule 17BE(c)	22
Ministerial directions and other statutory requirements	PGPA Rule 17BE(d)	18
Government policy orders	PGPA Rule 17BE(e)	18
Particulars of any non-compliance with directions or policy orders	PGPA Rule 17BE(f)	n/a
Annual performance statements	PGPA Rule 17BE(g) PGPA Rule 16F	40–53
Significant issues reported relating to non-compliance with the finance law	PGPA Rule 17BE(h),(i)	18
Members of the accountable authority	PGPA Rule 17BE(j)	23–25
Outline of organisational structure	PGPA Rule 17BE(k)	92
Employee statistics	PGPA Rule 17BE(ka)	93
Location of major activities and facilities	PGPA Rule 17BE(l)	98
Statement on governance	PGPA Rule 17BE(m)	22
Related entity transactions	PGPA Rule 17BE(n),(o)	18
Significant activities and changes affecting the authority	PGPA Rule 17BE(p)	18
Judicial or administrative tribunal decisions	PGPA Rule 17BE(q)	18
Reports by certain external entities	PGPA Rule 17BE(r)	18
Indemnities and insurance premiums for officers	PGPA Rule 17BE(t)	18
Audit committee information and remuneration	PGPA Rule 17BE(taa)	26, 90
Executive remuneration	PGPA Rule 17BE(ta) PGPA Rule 17CA– 17CE	86–91

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

Statutory requirement	Reference	Page
Work Health and Safety	Schedule 2, Part 4 of the <i>Work Health and Safety Act 2011</i>	30
Environmental performance and environmentally sustainable development/ APS Net Zero 2030	Section 516A of the <i>Environmental Protection and Biodiversity Conservation Act 1999</i>	33
Advertising and market research expenditure	Section 311A of the <i>Commonwealth Electoral Act 1918</i>	97
Disposal of historical material	Sections 9, 9A and 38 of the <i>National Museum of Australia Act 1980</i>	31
Annual financial statements and Auditor-General's report	Section 43 (4) of the <i>Public Governance, Performance and Accountability Act 2013</i>	56–83

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 2022–25	31, 52
Donor recognition	Donor Recognition Policy	35–37
Acknowledgement of corporate partners	Sponsorship and Grant Policy	35–36
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	32
Client Service Charter	Client Service Charter	31

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