

**national museum of australia**  
**21–22 annual report**



**National Museum  
of Australia  
21–22 Annual Report  
and Audited Financial  
Statements**

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**Australian Government**

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



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# Chair’s letter of transmittal

The Hon Tony Burke MP  
Minister for Employment and Workplace Relations  
and 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 2022. The Council is responsible for preparing an annual report on the Museum’s activities for you, the responsible Minister, in accordance with section 46 of the *Public Governance, Performance and Accountability Act 2013*.

The Council acknowledges the Museum’s achievements over 2021–22 against its Strategic Plan 2018–2022. The Museum has continued to showcase a high standard of exhibitions and deliver against an ambitious gallery development plan despite ongoing financial sustainability challenges. We are grateful for the hard work of the Museum team during this period.

This year saw the realisation of two of the Museum’s major redevelopment projects, with the Great Southern Land environmental history gallery and the Tim and Gina Fairfax Discovery Centre ready to open to the public in early 2022–23. After many years’ work and several delays due to COVID-19, the Museum is excited to share these new spaces with its visitors. The Museum’s Executive and Council also extend their heartfelt thanks to Tim Fairfax AC and Gina Fairfax AC for their generous support, without which the Discovery Centre would not have been possible.

A highlight of the year was the *Ancient Greeks: Athletes, Warriors and Heroes* exhibition from the British Museum, which opened in December 2021 and attracted nearly 115,000 visits before it closed in May 2022. The exhibition featured more than 170 objects from the British Museum’s collection exploring themes of sport, drama, music and warfare. The exhibition shop was a particular success, with sales earning almost double what was initially expected.

Onsite, the Museum also opened *Decoded: 75 Years of the Australian Signals Directorate*, an exhibition highlighting the exploits and achievements of the

Australian Signals Directorate (ASD) from its inception through to the present day. The Museum and the ASD worked closely together in the development of this exhibition. Launched in April 2022, it had attracted over 40,000 visits by 30 June.

The Museum’s partnership with Australian company Breville is another example of the organisation’s commitment to collaboration and innovation. The Breville Art Project was initiated and developed by award-winning designer and filmmaker Alison Page, a Wadi Wadi and Walbanga woman of the Yuin nation and a member of the National Museum’s Indigenous Reference Group. The exhibition, *An Aboriginal Culinary Journey: Designed for Living*, features traditional First Nations tools for gathering and preparing food alongside modern Breville kitchen appliances that have been painted by First Nations artists. The exhibition opened in Canberra on 27 May 2022.

Despite the challenging and ever-changing nature of international travel restrictions, Museum staff oversaw the successful installation and display of *Songlines: Tracking the Seven Sisters* in two international venues. It was shown at The Box, Plymouth, England, from 21 October 2021 to 27 February 2022; and opened at the Humboldt Forum, Berlin, Germany, on 17 June, where it will remain on show until the end of October 2022. The Museum also toured the pop-up digital experience *Walking Through a Songline* to domestic venues, including the Museum of Sydney and the Museum and Art Gallery of the Northern Territory.

I would like to express the Council’s appreciation of the continued support provided for the Museum by both you and the government. On behalf of all members of Council, I commend the Director and all staff on the Museum’s performance in 2021–22. I would also like to thank Mr David Jones AM for his leadership of the Museum’s Council for the past 6 years, and the Hon Warwick Smith AO for his leadership throughout much of the 2021–22 year.

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 2022 to accept this report as being a fair and accurate representation of the Museum’s performance during the 2021–22 financial year.

**Mr Ben Maguire**  
Acting Chair of Council  
September 2022



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## Part 1: Performance reports





## Director's review of operations

The National Museum of Australia has experienced record levels of engagement with audiences in person and online during the 2021–22 financial year, despite the continuing challenges of the COVID-19 pandemic. Although the Museum's doors were closed for 11 weeks, between August and October 2021, we ended the year with more than 7 million visitor engagements with our exhibitions, programs, events and online services. This was due in no small part to the loyalty of the Museum's visitors and supporters, to the commitment and resilience of its paid and volunteer staff, and to the vision and oversight of the governing Council through what were undeniably difficult times.

More than 180,000 visitors came to the Museum's special exhibitions through the course of the year. Critical to this success was our blockbuster exhibition from the British Museum, *Ancient Greeks: Athletes, Warriors and Heroes*, which was on display at the Museum's Acton site from 17 December 2021 to 1 May 2022. The exhibition featured more than 170 treasures from the Ancient Greek world and recorded 114,410 visits. This was 14% above the expected target of 100,000, despite the wave of Omicron infections experienced in Canberra over January and February 2022. The exhibition was supported by a comprehensive program of events made possible by the local Greek–Australian community, with the Agora Greek cultural festival days held in February and April 2022 attracting 12,000 visitors. Key supporters – the Molonglo Group, the Hellenic Club of Canberra, and Savva Dimarhos and the team at Broadbean – were crucial to this success.

Our partnership with the Australian Signals Directorate produced the intriguing exhibition *Decoded* that attracted more than 40,000 visitors from its opening in March 2022 through to the end of the financial year. Underwritten by the considerable financial support of the ASD, the exhibition took visitors inside the world of this key security agency and explained its role in keeping Australians safe. The exhibition included a rare example of the famous Enigma cipher machine and other historical communications equipment used by security services. An interactive multimedia gaming experience, which gave visitors the chance to discover

if they had what it takes to work as a cyber security operative, proved a big hit.

In June, the Museum opened a new screen-based experience, which introduced visitors to Aboriginal and Torres Strait Islander arts and cultures. *Connection: Songlines from Australia's First Peoples in a spectacular immersive experience* was developed with partners Grande Experiences (*Van Gogh Alive!*) and led by a team of First Nations curators, supported by the Museum's senior Indigenous curator Margo Neale. Using computerised projections of artworks and photographs backed by an engaging soundtrack of Indigenous musicians and vocalists, the show brings to life Australia's diverse First Nations cultures and communities in spectacular fashion. The Museum is grateful to the Restart Investment to Sustain and Expand (RISE) Fund – an Australian Government initiative – that enabled the creation of this original experience.

Similarly, our collaboration with Breville Australia created a new exhibition that melded the work of Aboriginal artists with high quality industrial design. *An Aboriginal Culinary Journey* paired a range of domestic appliances painted by Aboriginal artists with original objects from the Museum's First Nations collections, in a pioneering project to open up new economic and social benefits for artists and their communities. The Museum hopes that such projects will encourage other commercial enterprises to partner with Aboriginal and Torres Strait Islander art centres in innovative and productive ways.

This year also marked the completion of the majority of work on two new permanent elements of the Museum: the new environmental gallery, Great Southern Land, and the new children's space, the Tim and Gina Fairfax Discovery Centre. While the pandemic delayed some of the construction, these exciting new spaces were ready for the public to enjoy by the end of the financial year and will be officially launched in 2022–23. The Discovery Centre, established through the generous support of Tim and Gina Fairfax, was trialled to limited numbers of visitors toward the end of the financial year, providing us with an opportunity to tweak and adjust the educational installations and play spaces developed for

young children. The new environmental history gallery, Great Southern Land, features over 2,100 objects and rich multi-sensory experiences to explore how our continent has changed over time and how those changes can guide us in the future. Together, these new spaces will help re-energise the Museum as it emerges from the pandemic.

A highlight of the year's public programming was the second keynote address in the Australia Speaks series from Rupert Myer AO on the question, 'How can Australia exercise the power of our cultural inheritance with integrity and impact?'. Mr Myer investigated the central role the arts play in the lives of Australians through the lens of three recent Museum exhibitions – *Encounters: Revealing Stories of Aboriginal and Torres Strait Island Objects from the British Museum* (2015–16); *Songlines: Tracking the Seven Sisters* (2017–18); and *Endeavour Voyage: The Untold Stories of Cook and the First Australians* (2020–21). Alison Page, award-winning creative and member of the Museum's Indigenous Reference Group, responded to Mr Myer's address, resulting in a memorable event for attendees. The speeches have now been published by the Museum in the second monograph in the series.

Although the pandemic made international travel for Museum staff difficult or impossible, we remained committed to our key mission of taking great Australian stories to overseas audiences. *Songlines: Tracking the Seven Sisters* embarked upon its international tour in October 2021 and attracted 96,000 visits during its five-month display at The Box in Plymouth, England. In a first for the Museum, the exhibition's opening at the Humboldt Forum in Berlin in June 2022 was celebrated by an online event held simultaneously in Canberra and in Berlin. *Songlines* will tour to additional venues in Europe, including to the Musée du quai Branly in Paris, over the next financial year.

The Museum continues to develop new ways of connecting with audiences across Australia and overseas, using digital technologies and online resources. Our groundbreaking digital education platform, *Australia's Defining Moments Digital Classroom* (ADMDC), supported by the Gandel Foundation, has continued to see growth in

engagement throughout 2021–22. Over the year, there were nearly 1.7 million page views to ADMDC's website – well above the 250,000 target. ADMDC won several industry awards in 2021–22 recognising the quality and reach of the website, including the Museums Australasia Multimedia & Publication Design Award (MAPDA) award for children's e-activities, the student resource awards for both primary and secondary students at the 2021 Educational Publishing Awards, and the best education/training video or website at the 2021 Australian Teachers in Media (ATOM) awards. The Museum also released its new free teacher professional learning program, *Australian Perspectives*. This on-demand video series is hosted on the ADMDC website and was developed in response to the needs of education professionals during the most recent COVID lockdowns. Feedback on the resources has been overwhelmingly positive.

At the same time, the Museum continued its work in supporting the dissemination of important ideas through more traditional publications and printed works. This year, the fourth title in the Museum's 'First Knowledges' partnership with publishers Thames & Hudson was released: *Astronomy: Sky Country* by Karlie Noon and Krystal De Napoli. The series, originally planned to include 6 books, has been extended to 10 titles and will now also include a children's series. The series shows the clear benefits of joining with external partners to advance opportunities to widely communicate ideas about Australian life and society.

While the Museum is proud of its achievements in 2021–22, significant challenges remain. Our ongoing concerns about storage of the National Historical Collection has seen us work hard to develop proposals to deal with what is a significant risk to the Museum's legislative responsibilities. In spite of budget constraints, the Museum has initiated work to address the declining standards of its facilities and to protect the objects currently in its collection. We are grateful to have received \$2.5 million in additional government funding that will be used to improve storage conditions over the next two financial years, and hope that future additional funding will allow us to continue this vital work.

This work is especially important given the headline acquisitions to the Museum’s collections that were made over the course of this financial year. Chief among them was the highlight Australian Colonial Billiard Table, a highly significant and unique masterpiece of late 19th-century Australian furniture making. The acquisition was made possible by the support of the Australian Government through the National Cultural Heritage Account, the Pratt Foundation and the generous donors to the Museum’s 2022 Annual Appeal. The Museum was also pleased to acquire the significant Charlotte Smith collection of Australian fashion garments and accessories. In the interests of documenting and sharing our nation’s history, we are committed to ensuring that the treasures in our collections are preserved for future generations.

Once again, I feel a strong sense of debt to the staff, members of the Executive and the Council for all their hard work in support of our Museum over the financial year. This year we farewelled our longstanding Council Chair, David Jones AM, whose tireless work on behalf of the Museum during his 11 years with us was a critical component of our success during that time. We also welcomed as Chair, the Hon Warwick Smith AO, and are grateful for his work in support of the Museum. To all our donors, supporters and visitors, I say a big thank you for your continued efforts and contribution to the life of the Museum. I feel honoured to work with people who are unwaveringly dedicated to sharing the stories of Australia, both at home and abroad.



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

# Strategic overview

## Vision

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

## Mission

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

## Values

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

## Purpose

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

## Key streams of endeavour

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

### Collections for the 21st century

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

### Program directions

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

### Digital futures

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

### Growing our business

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

### Brand recognition

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

## History

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

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

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

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

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

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

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

The National Museum of Australia was established under the *National Museum of Australia Act 1980* (the Museum Act) and is a corporate Commonwealth entity as defined by the *Public Governance, Performance Accountability Act 2013* (the PGPA Act). The Museum Act sets out the functions and powers of the Museum. On 30 June 2022 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 Australian Government’s Portfolio Budget Statements (PBS) for 2021–22 and the Museum’s Corporate Plan 2021–22 set out how the Museum’s performance was measured and assessed in achieving the Museum’s purposes in 2021–22 (the reporting period). The Museum developed and published the Corporate Plan 2021–22 in accordance with the requirements of section 35 of the PGPA Act.

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

### Portfolio Budget Statements (PBS)

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

The Museum’s outcome is to ensure:

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

## Performance statements

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

### PBS performance criteria

The PBS specified one overarching performance criterion for the Museum in 2021–22: ‘Maximise the value of visitor engagements with Museum experiences and collections’. Targets against this performance criterion took into consideration anticipated COVID-19 impacts.

PERFORMANCE CRITERIA	TARGET 2021–22	ACTUAL 2021–22
Total visitor engagements	4,307,300	7,103,296
Permanent exhibitions	400,000	387,321
Special exhibitions	145,000	184,673
Travelling exhibitions	267,500	644,987
Education and public programs	26,800	115,946
Events and functions	15,000	17,631
Digital experiences	2,893,000	4,521,730
Social media engagements	560,000	1,231,008

### Corporate plan priorities and performance

The Corporate Plan 2021–22 sets out the key priorities and expected performance criteria, consistent with the Museum’s 5 key streams of endeavour and strategic commitments from its Strategic Plan. The Museum’s results against the performance criteria for 2021–22, and analysis of their contribution to the achievement of the Museum’s purpose, are reported in the performance statements that follow. For each priority, the expected outcomes, key performance indicators, achievements and an analysis of results have been included.

The Museum’s priorities for 2021–22 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

In 2021–22, the National Museum of Australia’s operations continued to be impacted by the COVID-19 pandemic, including the closure of the Museum from 12 August to 28 October 2021 in line with ACT government regulations. Nonetheless, the Museum recorded more than 7 million visitor engagements. Building on the digital content developed during the initial stages of the pandemic, the Museum achieved its highest ever number of visitor engagements across several platforms, including:

- more than 1 million social media engagements
- 30,179 students participating in ‘A Day at the Museum’ digital excursion on 30 August 2021
- 3.4 million visits to the Museum’s website
- the continued growth of *Australia’s Defining Moments Digital Classroom*, from 75,000 visits in 2020–21 to more than 500,000 in 2021–22.

The Museum also increased onsite visitation by 5% compared to 2020–21, largely through major exhibitions and related programming, including the exhibition *Ancient Greeks: Athletes, Warriors and Heroes* from the British Museum. It was on display at the Museum’s Acton site from 17 December 2021 to 1 May 2022 and recorded 114,410 visits, exceeding the target by 14%. Offsite, the Museum launched its European tour of *Songlines: Tracking the Seven Sisters* at The Box in Plymouth, England, recording 96,000 visits over 4 months. The exhibition then travelled to Germany, opening at the Humboldt Forum in Berlin on 17 June 2022. It will continue to tour other European venues in 2022–23.

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. The *Momentous: Sharing Bushfire and Pandemic Stories* website published an additional 168 stories in 2021–22 and, to 30 June 2022, a total of 309 text, video, photo and audio stories have been published. The Museum also committed to acquire objects related to these significant events for inclusion in the National Historical Collection, and two collecting projects were established.

The Museum’s collecting activities remain hampered by inadequate storage facilities, despite the Museum’s best efforts to improve the situation. The Museum also began scoping a project aimed to increase the proportion of its collection storage facilities that meet Australian Institute for the Conservation of Cultural Material (AICCM) standards. This activity proved inadequate, with standards declining from 58% of the Museum’s collections meeting standards in 2020–21 to 56% in 2021–22. Digitisation activities also continued in 2021–22, with the launch of a new work-in-progress Collection Explorer ([collectionsearch.nma.gov.au](https://collectionsearch.nma.gov.au)) to the public and the continued digitisation of the Trevor Kennedy Collection, with 610 objects digitised this financial year.

In 2021–22, the Museum completed the majority of the work on two new galleries. The Great Southern Land gallery of environmental history and the Tim and Gina Fairfax Discovery Centre opened to the public in a limited capacity in June 2022, with a formal launch to occur in 2022–23. This year, the Museum also renewed its commitment to both sustainability and reconciliation, with the development of a draft 10-year Sustainability Action Plan, linked to the United Nations Sustainable Development Goals, and the conditional endorsement from Reconciliation Australia for the Museum’s new ‘Stretch’ Reconciliation Action Plan (RAP). Both plans will be launched in 2022–23.



**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

### Expected outcomes

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

### Collections

PERFORMANCE CRITERIA	OUR TARGETS
Collection available online	70% of the collection available online
	Launch new Collection Explorer proof-of-concept and commence work on customised solution.
Contemporary collections	Develop contemporary collections policy
WHAT WE ACHIEVED	
63% of the Museum's collection was available online at 30 June 2022.	
The Museum launched a proof-of-concept to test its Collection Explorer (collectionsearch.nma.gov.au) in late 2021, and work to improve the site is ongoing.	
The Museum reviewed its approach to contemporary collecting and endorsed the existing Priority Collecting Projects (PCP) process. Two collecting projects – bushfires and the COVID-19 pandemic – were undertaken.	

### Analysis

In late 2021, the Museum launched a proof-of-concept Collection Explorer (collectionsearch.nma.gov.au) to the public, with testing and work on the site ongoing. Delays due to COVID-19 resulted in Collection Explorer not being updated with as many objects as anticipated, but 63% of the Museum's collection was available online by 30 June 2022. It is expected that in 2022–23, a significant number of records will be released within a short timeframe, resulting in a substantial increase.

The National Museum of Australia undertakes contemporary collecting via the Priority Collecting Project (PCP) process and, after a review was undertaken, continued to do so in the 2021–22 financial year. Contemporary collecting projects often include an element of rapid-response collecting that occurs in a fluid, evolving, and highly charged environment. The Museum's review determined that the PCP framework allows for such challenges and remains the best approach. In 2021–22, the Museum undertook two contemporary collecting projects: bushfires and COVID-19.

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

PERFORMANCE CRITERIA
Display stories collected via the <i>Momentous: Sharing Bushfire and Pandemic Stories</i> website
WHAT WE ACHIEVED
The Museum published 168 stories on the <i>Momentous</i> website.

### Analysis

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

In 2021–22, the Museum continued to collect, publish and share bushfire and pandemic stories through the *Momentous: Sharing Bushfire and Pandemic Stories* website, with 168 stories published and 21,808 visits to the website recorded. To 30 June 2022, a total of 309 stories have been published, including 196 photo stories, 2 audio stories, 41 video stories and 70 text stories.

Contributions have been received from New South Wales (114), Australian Capital Territory (73), Victoria (61), Queensland (22), South Australia (15), Western Australia (12), Northern Territory (2) and Tasmania (2). People of all ages have submitted stories: aged under 18 years (12), aged 18–34 years (63), aged 34–64 years (147), and aged 65 years and over (36).

Through the *Momentous* project, the Museum also engaged with students from UNSW (Film Studies) and the Australian National University (Digital Humanities), and students contributed content to the site.

**Priority 2:**

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

### Expected 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

PERFORMANCE CRITERIA
Minimum of 3 special exhibitions
WHAT WE ACHIEVED
The Museum hosted 8 special exhibitions at its Acton site in 2021–22.

### Analysis

In 2021–22, the Museum hosted 8 special exhibitions at its Acton site in Canberra. For details see: nma.gov.au/exhibitions.

- **Piinpi: Contemporary Indigenous Fashion** was on show from 20 February to 8 August 2021, and was a celebration of Indigenous art, history and culture through contemporary fashion and design.
- **Trevor Kennedy Collection: Highlights** displayed over 500 objects including stunning artworks, furniture, jewellery, and ceramics from this collection, and was on show from 21 April to 12 August 2021.
- **Yidaki: Didjeridu and the Sound of Australia** was on show from 25 June to 12 August 2021. The exhibition explored the power of the didjeridu and its meanings to the Yolngu people, cultural custodians of the instrument.
- **Ancient Greeks: Athletes, Warriors and Heroes** was on show from 17 December 2021 to 1 May 2022. The exhibition explored competition through sport, drama, music and warfare, illuminated by more than 170 objects from the British Museum.
- **Inbetween: Cultural Connections through Design** was on show from 17 November 2021 to 12 June 2022 and presented a collection of architectural projects selected for their powerful representation of Indigenous peoples

and cultures.

- **Decoded: 75 Years of the Australian Signals Directorate** opened on 1 April 2022 and remained open as at 30 June 2022. Developed in partnership with the Australian Signals Directorate.
- **An Aboriginal Culinary Journey: Designed for Living** opened on 27 May 2022 and remained open as at 30 June 2022. Developed in partnership with First Nations peoples, Breville and the Museum, this exhibition will tour internationally from late 2022.
- **Connection: Songlines from Australia's First Peoples**, an immersive experience developed by Grande Experiences, premiered at the Museum on 7 June 2022 and remained open as at 30 June 2022.

### Permanent gallery representing the environmental history of Australia

PERFORMANCE CRITERIA
Open to the public
WHAT WE ACHIEVED
The Great Southern Land gallery opened to the public in late May 2022.

### Analysis

A creative and collaborative partnership with New York-based experience design firm Local Projects, the Museum's Great Southern Land gallery opened in part to the public in late May 2022. The ongoing impacts of COVID-19 continued to delay the project and as at 30 June 2022, some elements of the visitor experience were still to be completed. It is expected that the full experience will be available in time for the official launch in September 2022. In the interim, the Museum has begun evaluation of the gallery, allowing for improvements to be made in the short term. Final evaluation will take place later in 2022.

### Education resources and programs

PERFORMANCE CRITERIA
Expand <i>Museum in the Classroom</i> to regional and remote Australia
225,000 page views of <i>Australia's Defining Moments Digital Classroom</i>
WHAT WE ACHIEVED
Due to the ongoing impacts of COVID-19, the Museum shifted focus to digital programming, enabling remote and regional students to engage with its content online.
There were 1.7 million page views of <i>Australia's Defining Moments Digital Classroom</i> in 2021–22.

#### Analysis

With COVID-19 continuing to affect the Museum’s education programming into early 2022, expansion of face-to-face programs for remote and regional students was put on hold. The Museum shifted its focus to digital programming as the key channel of communication with students and teachers across Australia.

The Museum recorded its highest-ever engagement with a digital program on 30 August 2021, when 30,179 students participated in a digital excursion, ‘A Day at the Museum’. This program was run as part of the Virtual Week in Canberra event, held in conjunction with the Distance and Rural Technology (DART) Learning service provided by the New South Wales Department of Education and 8 other National Cultural Institutions.

The ‘Australian Perspectives’ teacher professional learning video series was launched on *Australia’s Defining Moments Digital Classroom* in January 2022. With a focus on First Nations, gender and migration stories, the series gives teachers the tools to incorporate diverse stories in their classes to foster a sense of belonging and pride in students’ own identities. To 30 June 2022, 3,506 views of this content were recorded. The Museum for Teachers Facebook group, featuring regular posts that promote the Museum’s digital education content, had 924 members at 30 June 2022.

*Australia’s Defining Moments Digital Classroom*, launched in October 2020, continued to be promoted through all digital channels and saw significant growth in both increased use in the classroom and visibility via search engines, with 517,860 page visits and 1.7 million page views in 2021–22, representing an increase on the previous year of 590% and 716% respectively.

### Australia Speaks lecture series

PERFORMANCE CRITERIA
Host and publish 3 lectures by prominent Australians
WHAT WE ACHIEVED
Although the ongoing COVID-19 pandemic resulted in rescheduling and delays, the Museum hosted one Australia Speaks lecture, ‘Growing Australia’s Cultural Inheritance’ by businessman and philanthropist Rupert Myer AO.

#### Analysis

Despite difficulties in scheduling the Australia Speaks series due to the impacts of COVID-19, the Museum hosted one lecture in February 2022. Supported by the Thyne Reid Foundation and presented by respected arts leader, businessman and philanthropist Rupert Myer AO, ‘Growing Australia’s Cultural Inheritance’ drew on research by independent think tank A New Approach to investigate the high level of engagement by Australians in arts and culture. It examined our shared cultural inheritance, through the prism of 3 Museum exhibitions: *Encounters: Revealing Stories of Aboriginal and Torres Strait Islander Objects from the British Museum*; *Songlines: Tracking the Seven Sisters*; and *Endeavour Voyage: The Untold Stories of Cook and the First Australians*. A response to the lecture was given by Alison Page, a Wadi Wadi and Walbanga woman of the Yuin nation who is an award-winning filmmaker and designer. The lecture will be published early in the 2022–23 financial year.

**Priority 3:**  
Maximise opportunities for public engagement that respond to changing audience behaviours and needs

### Expected 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 2021–22	ACTUAL 2021–22
Total visitor engagements	4,307,300	7,103,296
Permanent exhibitions	400,000	387,321
Special exhibitions	145,000	184,673
Travelling exhibitions	267,500	644,987
Education and public programs	26,800	115,946
Events and functions	15,000	17,631
Digital experiences	2,893,000	4,521,730
Social media engagements	560,000	1,231,008

#### Analysis

The Museum recorded more than 7 million visitor engagements in 2021–22, well above the 4.3 million target. This was driven by significant growth in digital experiences and social media engagements and, for the first time, more than 1 million engagements were recorded across the Museum’s Facebook, Twitter and Instagram accounts. Accelerated by the COVID-19 pandemic, the Museum has considerably expanded its digital content. There was an increase in live-streamed digital programming (41,094 views in 2021–22) and in content hosted on the Museum’s website or through YouTube and Vimeo, with a total of 480,275 views recorded.

The Museum recorded its highest ever engagement with a digital program on 30 August 2021, with 30,179 students participating in ‘A Day at the Museum’, a digital excursion delivered by the Education team. *Australia’s Defining Moments Digital Classroom*, launched in late 2020, grew significantly in 2021–22, achieving 517,860 page visits. With more content available than ever before, the Museum’s website also saw significant growth this year, with 3.4 million page visits compared to 2.9 million in 2020–21, amounting to an 18% increase. Of all the Museum’s visitor engagements, 80% now take place on a digital platform, up from 60% in 2017–18.

Onsite visitation continued to be impacted by the COVID-19 pandemic in 2021–22, including the closure of the Museum from 12 August to 28 October 2021 in line with ACT government regulations. Nevertheless, the Museum increased onsite visitation by 5% compared to 2020–21, largely through major exhibitions and related programming. *Ancient Greeks: Athletes, Warriors and Heroes* from the British Museum was on display at the Museum’s Acton site from 17 December 2021 to 1 May 2022 and recorded 114,410 visits, 14% above the expected target. An estimated 12,000 visitors also attended the Agora Greek cultural festivals in February and April 2022. At the beginning of April 2022, the Museum launched *Decoded: 75 Years of the Australian Signals Directorate*, an exhibition developed in collaboration with the Australian Signals Directorate that explored the history of Australia’s oldest national intelligence organisation. As at 30 June 2022, *Decoded* had recorded 41,800 visits.

The Museum’s travelling exhibition program also exceeded expectations. *Yiwarra Kuju: The Canning Stock Route* at the Western Australian Museum closed in November 2021 and added 149,180 visits to a total of 532,824 visits over the life of the display. Internationally, the *Red Heart of Australia* exhibition at the National Art Museum of China in Beijing recorded 118,019 visits between July and December 2021, while *Songlines: Tracking the Seven Sisters* began its European tour at The Box in Plymouth, England, recording 96,000 visits over 4 months.



## Visitor engagements over time

PERFORMANCE CRITERIA	2017–18	2018–19	2019–20	2020–21	2021–22
Permanent exhibitions	532,314	603,644	454,055	369,615	387,321
Special exhibitions	204,182	207,851	187,957	185,099	184,673
Travelling exhibitions	520,016	689,547	640,869	884,649	644,987
Public programs and events	251,504	299,138	239,291	71,768	96,411
Education programs	87,743	87,685	66,921	21,933	19,535
Events and functions	24,479	27,037	21,233	12,123	17,631
Digital experiences	2,336,084	2,511,994	2,752,094	3,493,942	4,521,730
Social media engagements	N/A	N/A	N/A	665,175	1,231,008
TOTAL	3,956,322	4,426,896	4,362,420	5,704,304	7,103,296

## Songlines: Tracking the Seven Sisters touring exhibition

PERFORMANCE CRITERIA
Tour exhibition to 2 international venues
Launch tour of <i>Walking through a Songline</i> experience
>50,000 visits recorded across all venues
WHAT WE ACHIEVED
<i>Songlines: Tracking the Seven Sisters</i> toured to The Box, Plymouth, England (Oct 2021–Feb 2022) and opened at the Humboldt Forum, Berlin, Germany on 17 June 2022.
The exhibition toured domestically to 2 venues in New South Wales and the Northern Territory.
<i>Walking Through a Songline</i> recorded 37,364 visits on its domestic tour and <i>Songlines: Tracking the Seven Sisters</i> recorded 96,000 visits at The Box in Plymouth, England, for a total of 133,364 visits across all venues.

### Analysis

Restrictions related to the COVID-19 pandemic continued to impact the Museum’s touring program throughout 2021–22. With adjustments to work practices, however, tours have proceeded with minimal disruption.

Following a successful showing of the award-winning exhibition *Songlines: Tracking the Seven Sisters* at the Western Australian Museum in late 2020 and early 2021, the exhibition embarked on an international tour commencing with the opening of the exhibition at The Box in Plymouth, England, on 21 October 2021. Due to COVID-19 pandemic restrictions, aspects of the installation and deinstallation processes were done remotely, with a minimum of Museum staff onsite supported by a virtual team working remotely. The work undertaken was impressive given the size (up to 300 objects) and complexity of the exhibition. Running for

a period of 4 months through to 27 February 2022, the exhibition was well received by British audiences, with The Box recording 96,000 visits to the exhibition, significantly exceeding the venue’s expectations. Following the exhibition’s success in England, *Songlines* opened at the Humboldt Forum in Berlin, Germany, on 17 June 2022. All exhibition content, including labels, multimedia, and the *Songlines* catalogue, was translated into German for the Humboldt’s audiences. The opening and related public programming was attended by five First Nations community members, representing the communities featured in the exhibition – Anangu Pitjantjatjara Yankunytjatjara (APY), Ngaanyatjarra Pitjantjatjara Yankunytjatjara (NPY), and Martu. Arrangements have also been secured to tour the exhibition to Musée du quai Branly in Paris, France, in 2023 and then to Vapriikki Museum Centre in Tampere, Finland, in 2024.

In conjunction with digital experience company Mosster, *Walking Through a Songline* was developed as both a pop-up digital experience and a sophisticated map-your-own experience. The experience has successfully toured domestically, including to Sydney Living Museums (Museum of Sydney) as the map-your-own experience; and to the Museum and Art Gallery, Northern Territory, as the pop-up experience. With the support of the Department of Foreign Affairs and Trade through its *Australia Now* program, the exhibition will tour internationally in 2022–23, starting with the National Art Gallery, Malaysia, and to other venues in South-East Asia.

In total across all venues, the *Songlines* content recorded approximately 133,364 visits in 2021–22.

## Grow the Friends membership program

PERFORMANCE CRITERIA	OUR TARGETS
Grow the Friends membership program	>4,500 members.
WHAT WE ACHIEVED	
As at 30 June 2022, the Museum had 3,013 Friends members, a 12% increase on 30 June 2021.	

### Analysis

The delayed opening of the Tim and Gina Fairfax Discovery Centre significantly impacted the growth of the Museum’s Friends program in 2021–22, as the majority of the forecasted increase was expected to come from new family memberships driven by the centre. Nonetheless, the 3,013 Friends members at 30 June 2022 represents a 12% increase on 2021. The Museum launched a new exhibition membership category in November 2021 for the *Ancient Greeks: Athletes Warriors and Heroes* exhibition, and 242 members signed up to this category to the end of June.

## Tim and Gina Fairfax Discovery Centre

PERFORMANCE CRITERIA
Open to the public
>40,000 visits
WHAT WE ACHIEVED
Following delays due to the ongoing COVID-19 pandemic, the Discovery Centre opened on a limited basis in June 2022.

### Analysis

Leading Australian philanthropists Tim Fairfax AC and Gina Fairfax AC have supported the development of a groundbreaking, immersive play and program space for children, their families and carers. In 2021–22, the ongoing COVID-19 pandemic delayed the opening of the centre and visitation was restricted to 404 invited guests in June 2022. It is expected that the full experience for visitors will be launched in September 2022, and the project completed by that time. In the interim, the Museum has begun evaluation of the centre, allowing for improvements to be made to the gallery in the short term. Final evaluation will take place in late 2022.

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

## Expected 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

PERFORMANCE CRITERIA
900 objects digitised
WHAT WE ACHIEVED
610 objects were digitised in 2021–22.

### 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 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.

More than 500 objects from the exhibition were displayed in the *Trevor Kennedy Collection: Highlights* exhibition, which closed at the Museum on 12 August 2021 and recorded 33,806 visits from the time it opened in April 2021. Objects from the Kennedy collection are also on display in the Museum’s new Great Southern Land gallery, which opened to the public in late May 2022.

The Museum aims to fully digitise the Trevor Kennedy Collection and make it available via Collection Explorer. Digitisation of the collection in 2021–22 was heavily impacted by COVID-19, including a halt to work during the lockdown from 12 August to 28 October 2021. Despite this, 610 objects were digitised during the year.

## National Historical Collection maintained in appropriate storage conditions

PERFORMANCE CRITERIA
Increase proportion of Museum’s collection that meets AICCM standards to >58%.
WHAT WE ACHIEVED
At 30 June 2022, 56% of the Museum’s collection was stored in conditions that met AICCM standards.

### Analysis

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

During 2020–21, the Museum began scoping a project aimed at improving collection storage arrangements, with a focus on increasing the proportion of facilities that meet AICCM standards. Additional Government funding of \$2.5 million has been allocated for this work over the next two financial years, to June 2023. The project scope includes capital works at the Museum’s existing leased facilities at 90 Vicars Street, but is constrained by the building’s existing services and structure. As a result, the works may slow the rate of decline but may not improve the overall storage conditions. Further, if unusual external climatic factors are present, such as the unseasonably high humidity in 2021–22, standards may, in fact, continue to decline.

## Research and repatriation

PERFORMANCE CRITERIA	OUR TARGETS
Participation in Australia Research Council (ARC) projects	Participate in 3 ongoing ARC projects
Repatriation	Support provided for activity that contributes to the repatriation of ancestral and cultural remains
	Contribute to the worldwide practice of repatriation
WHAT WE ACHIEVED	
The Museum participated in 3 ongoing ARC projects and commenced work on a new 3-year ARC project in January 2022.	
The Museum continued to provide support to communities, but due to the ongoing COVID-19 pandemic, did not facilitate the physical return of remains or objects.	
In 2021–22, Repatriation staff participated in several domestic and international projects and conferences related to repatriation and authored a publication on the subject.	

### Analysis

Museum staff continued to work on 3 Australian Research Council (ARC) projects in 2021–22:

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

Additionally, work on ‘Entangled Knowledges: Kaartdijin, Science and History in the Robert Neill collection’ commenced in early 2022. This 3-year project aims to reverse the trajectories of Menang Nyungar knowledge embedded in a historical fish collection, returning language, stories and fishing practices to the Menang community.

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

- In addition to the ‘Profit and Loss’ research project, the Museum continued national and international repatriation activities in 2021–22, including:
- Completion of a review of the Museum and Art Gallery of the Northern Territory’s repatriation needs for Central Australia and for the future role and activities of the Strehlow Research Centre
  - Continued partnering in the AIATSIS grant, ‘Repatriation, healing and wellbeing: Understanding success for repatriation policy and practice’
  - Senior Repatriation Advisor Dr Michael Pickering was appointed Honorary Associate Professor, Global Station for Indigenous Studies and Cultural Diversity, Hokkaido University, Japan
  - Dr Pickering authored ‘The Significance of Ancestral Human Remains to Australian Aboriginal and Torres Strait Islander People’, an article published in *Guidelines: Care of Human Remains in Museums and Collections*, Deutscher Museumsbund, Berlin, Germany
  - Dr Pickering participated in 4 international conferences (online), providing advice and speaking on repatriation best-practice.

**Priority 5:**  
Utilise available resources to operate as efficiently as possible

## Expected outcomes

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

## Embrace technological change

PERFORMANCE CRITERIA
Optimise use of technological investment – improve information management and collaboration
WHAT WE ACHIEVED
A digital core-skills program providing training in SharePoint and Microsoft 365 was attended by 43% of Museum staff.

### Analysis

As a small- to medium-sized APS employer with budgetary constraints, the Museum’s ability to offer competitive remuneration to attract and retain staff is declining. Despite multiple approaches to market, the Museum was without a Microsoft 365 lead for the majority of the year and, as a result, further rollout of SharePoint and other Microsoft 365 tools was largely put on hold. Work continued in preparation for the modernisation of the Museum’s record management system. The APS Census Action Plan identified digital literacy skills as a critical capability gap across both the APS and the Museum. In response, the Museum shifted focus in the latter half of the 2021–22 financial year and provided training in the use of SharePoint and Microsoft 365, which was taken up by 43% of staff.



## Generate revenue

PERFORMANCE CRITERIA	OUR TARGETS
Generate revenue through donations, philanthropy and corporate support	5% growth on 5-year average.
Generate revenue through commercial activity	>50% of 5-year average
WHAT WE ACHIEVED	
Revenue generated through donations, philanthropy and corporate support in 2021–22 decreased by 22% on the 5 year-average, after significant philanthropic donations in recent years.	
Revenue generated through commercial activity increased by 17% on the 5-year average, driven by exceptional retail sales.	

### Analysis

The role of donations, philanthropy and corporate partners has been critical to the Museum’s ability to deliver major gallery developments and world-class programs and exhibitions during a period of significant financial constraint. In 2021–22, the Museum generated nearly \$1.5 million in revenue through donations, philanthropy and corporate support. This was a 22% decrease from recent years, when the Museum received some significant philanthropic donations. The Museum received more than \$500,000 in donations, primarily as a result of visitors returning to the Museum’s site in Canberra after COVID-19 restrictions.

The Museum’s commercial activities also saw a recovery in 2021–22, with a 17% increase on the 5-year average. This result was also related to an increase in onsite visitation, with a 45% increase in guests attending functions at the Museum compared to 2020–21, and a 34% increase in retail sales to \$2.8 million. Retail sales in particular were boosted by a dedicated shop for the *Ancient Greeks: Athletes, Warriors and Heroes* exhibition, which earned more than \$700,000, almost double the forecast sales.

## Sustainability Action Plan

PERFORMANCE CRITERIA
Launch the Museum’s inaugural Sustainability Action Plan.
WHAT WE ACHIEVED
The Museum developed a draft Sustainability Action Plan, which will be launched alongside the Great Southern Land gallery early in the 2022–23 financial year.

### Analysis

The Museum recognises the risks posed to the environment by its operations and acknowledges its obligation to contribute to a sustainable environment. In 2021–22, the Museum convened a Sustainability Action Team to support the development of the Museum’s inaugural Sustainability Action Plan, which will be launched alongside the Museum’s new gallery of environmental history, Great Southern Land. Although the delayed launch of the gallery also resulted in a delayed launch of the plan, the Museum continued to develop a draft 10-year Sustainability Action Plan.

The Sustainability Action Plan is linked to the United Nations Sustainable Development Goals and has 5 streams of activity: visitor engagement, staff engagement, energy and water, materials and waste, and governance and administration.

## ‘Stretch’ Reconciliation Action Plan

PERFORMANCE CRITERIA
‘Stretch’ RAP endorsed by Reconciliation Australia
WHAT WE ACHIEVED
The ‘Stretch’ RAP was conditionally endorsed by Reconciliation Australia in May 2022 and will be officially launched in 2022–23.

### Analysis

In 2021–22, the Museum developed its inaugural ‘Stretch’ Reconciliation Action Plan (RAP) 2022–25, which builds on the foundations of the previous ‘Innovate’ RAP. The ‘Stretch’ RAP aims to strengthen the Museum’s commitment to maintain, nurture and further develop its relationships with its First Nations colleagues, audiences and partners, and to 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 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. It aims to identify specific actions and deliverables for achieving the Museum’s vision of reconciliation. Responsibility for achieving deliverables has been allocated across the Museum to support a framework of shared governance and accountability.

The ‘Stretch’ RAP was conditionally endorsed by Reconciliation Australia in May 2022 and will be officially launched in 2022–23.



## Part 2: Accountability and management





## Governance

The National Museum of Australia is a statutory authority. In 2021–22, the Museum sat within the Arts portfolio. The ministers responsible for the Museum during 2021–22 were:

- the Hon Paul Fletcher MP, Minister for Communications, Urban Infrastructure, Cities and the Arts (22 December 2020 to 23 May 2022) and
- the Hon Tony Burke MP, Minister for Employment and Workplace Relations and Minister for the Arts (appointed 1 June 2022).

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

## Legislation

The *National Museum of Australia Act 1980* (the Museum Act) defines the broad functions and activities of the Museum. This Act established the Museum as a Commonwealth statutory authority and, along with the *National Museum of Australia Regulations 2019* (the Museum Regulations), defines the Museum’s role, functions and powers. The Museum Regulations were substantially revised and remade in September 2019. They will be in force for 10 years.

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

### Functions and powers

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

- a gallery of Aboriginal Australia to form part of the Museum
  - the performance of functions in relation to the gallery.
- Section 6 of the Museum Act states that the functions of the Museum are:

- (a) to develop and maintain a national collection of historical material
- (b) to exhibit, or to make available for exhibition by others, historical material from the National Historical Collection or historical material that is otherwise in the possession of the Museum

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

## The Museum Council

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

The Museum Act provides for a Council consisting of a Chair, the Director of the Museum and between 7 and 10 other members. All members are appointed by the Governor-General and, apart from the Director, are part-time appointees for terms of up to 3 years, although terms of appointment can be renewed to a maximum of 9 years in total. The Director is appointed by the Governor-General in accordance with section 23 of the Museum Act and can hold office for a period not exceeding 7 years.

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

The Council endorsed a charter in 2020 that 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 a Council meeting, and details of such disclosures are recorded in the minutes of the meeting and an up-to-date conflicts register.

The Commonwealth Remuneration Tribunal determines remuneration for non-executive members. In 2021–22, the Deputy Chair acted as Chair from 29 September to 27 October 2021 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 4 formal meetings and one extraordinary meeting during 2021–22. A senior executive staff officer from the Office for the Arts within the Department of Infrastructure, Transport, Regional Development and Communications attended all formal meetings as an observer.

- The meetings were held on:
- 19 August 2021 (no. 177)
  - 2 September 2021 (no. 178, extraordinary meeting)
  - 18 November 2021 (no. 179)
  - 24 February 2022 (no. 180)
  - 27 May 2022 (no. 181).

## Members of Council

The current membership of the Council provides a mix of skills and experience in the areas of arts and culture, philanthropy, Indigenous organisations, information technology, business, and financial and strategic management. On 30 June 2022 the Council comprised the following non-executive members:

**The Hon Warwick L Smith AO LLB, Chair** is Chairman of the Advisory Board of Australian Capital Equity and Chairman of Ord Minnett Investments Ltd. He is a Director of Seven Group Holdings and of energy infrastructure company Jemena. Mr Smith is Chairman of the Business Council of Australia’s Global Engagement Committee, and is Global Advisor on Trade and Investment to the New South Wales Government. He has more than 20 years’ experience in banking and financial services, having held senior roles as an Executive Director with the Macquarie Bank Group as well as Chairman New South Wales and Australian Capital Territory and former Senior Managing Director for the ANZ Banking Group Limited, including Chairman of ANZ Bank China and ANZ Bank Thailand. He has previously been Chairman of E\*Trade Limited, Board Director of Estia Health and Chairman of the Australian Sports Commission. He was also Chairman of the Australia–China Council and the National Foundation for Australia–China Relations. Mr Smith was an Australian Federal Government Minister with a parliamentary career spanning 15 years. He was Australia’s first Telecommunications Ombudsman and has received a Centenary Medal and twice been awarded an Order of Australia.

Mr Smith attended 3/3 meetings. Term: 28 October 2021 – 15 July 2022.

**Mr Ben Maguire, Deputy Chair** (MBA, Australian Graduate School of Management, University of Sydney) is an Officer in the Royal Australian Navy, Chairman of Remount Ltd 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 5/5 meetings. 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** (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 5/5 meetings. Terms: 12 November 2020 – 11 November 2023 (reappointed); 28 July 2017 – 27 July 2020.

**Dr Mike Haywood GAICD** (PhD (Engineering), University of Western Australia; BComm (Organisational Design), University of Western Australia; BEng (Mechanical Engineering), University of Western

Australia) is the Founder of LiveHire Limited, an ASX-listed technology platform for employers to manage their current and future workforces. He also helped to launch the Women in Technology portal, an initiative which aims to attract women to the tech industry. Dr Haywood has broad expertise in entrepreneurial business, information technology and blockchain, having established a variety of product technology, corporate advisory and business incubation companies and partnerships including IAS Group (Founder), Quiet Acoustics Pty Ltd (Founder) and Sterling Cooper Collective (Founder and Partner). Dr Haywood attended 4/5 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. Ms Jose is a Member of the Executive Committee of 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 5/5 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) and a non-executive director on the Australia Post Board. Mr Nutt has more than 35 years' experience advising both federal and state governments, including more than 10 years' service as a Principal Adviser to former Prime Minister the Hon John Howard OM AC, and Chief of Staff to former Attorney-General the Hon Daryl Williams AM QC. He was also Federal and State Director of the Liberal Party of Australia, Director General (Cabinet) and Principal Adviser to the former Premier of Victoria, the Hon Ted Baillieu AO. Mr Nutt attended 4/5 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 5/5 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 5/5 meetings. Term: 13 May 2021 – 12 May 2024.

**Ms Sandra Chipchase GAICD** (BBus, Queensland Institute of Technology) is an experienced CEO and board director, including Chair of the federal government's Regional Tourism Bushfire Recovery Grants Program Expert Advisory Panel, Chair of the Industry Advisory Panel for the Business Events Grant program, Advisory Board Member for East 33, 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. She has also been CEO of the Melbourne Convention and Visitors Bureau, Executive Director of the Australian Pavilion at World Expo 2000 in Hannover, 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 5/5 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. Ms Bowness is a Director of Creative Partnerships Australia, Chair of the Monash Gallery of Art Committee of Management, 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, a Member of the Zoos Victoria Foundation Board and a former Director of Zoos Victoria. Ms Bowness attended 3/3 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 0/1 meetings. Term: 17 March 2022 – 16 March 2025.

The outgoing Chair of Council in 2021–22 was:

**Mr David Jones AM** (MBA, Harvard Business School; BEng (Hons), University of Melbourne), has been Executive Director of VGI Partners (ASX:VGI), a global equities absolute return fund manager, since 2014. He spent 17 years in private equity (1994–2011) as Managing Director at CHAMP Private Equity, Executive Director and Country Head of UBS Capital, and as a Division Director at Macquarie Direct Investment. He is Chairman of VGI Partners Global Investments Limited (ASX:VG1) and a non-executive Director of VGI Partners Asian Investments Limited (ASX:VG8), and Cape York Partnership. He is Chairman of the Advisory Board of Derwent Search, and a Member of the Investment Committee of EMR Capital. Terms: 26 June – 25 September 2021 (reappointed Chair of Council); 26 June 2018 – 25 June 2021 (reappointed Chair of Council); 26 June 2015 – 25 June 2018 (appointed Chair of Council); 31 May 2013 – 30 May 2016 (reappointed); 25 February 2010 – 24 February 2013. Mr Jones attended 2/2 meetings.

There were no other outgoing members of Council in 2021–22.

### 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/about/council-and-committees](http://nma.gov.au/about/council-and-committees). The AFRC's functions are to:

- review the Museum's financial reporting, performance reporting, system of risk oversight and management and system of internal controls
- provide advice independent of Museum management

- help the Museum and Council members comply with their obligations under the PGPA Act and associated framework
  - provide a forum for communication between Council members, Museum executive managers, and the internal and external auditors of the Museum
  - examine and recommend the Museum's annual financial statements for Council's endorsement. The AFRC membership as at 30 June 2022 was:
  - Mr Ben Maguire (Committee Chair, Council member, 5/5 meetings)
  - Mr Tony Nutt AO (Committee member, Council member, 5/5 meetings)
  - Ms Sandra Chipchase GAICD (Committee member, Council member, 3/3 meetings)
  - Ms Natasha Bowness CA GAICD (Committee member, Council member, 1/1 meetings).
- Mr Graham Smith completed his term as an independent member of AFRC on 17 August 2021. Mr Smith has over 35 years' experience in the provision of both policy and corporate advice in the Australian Public Service at executive management levels in the Department of Treasury, Prime Minister and Cabinet and the Office of Assistant Treasurer. He was also Chief Operating Officer and Acting Chief Executive Officer of the Royal Australian Mint, and was Chief Operating Officer at the National Museum of Australia.
- Four formal meetings and one extraordinary meeting of the AFRC were held in 2021–22:
- 18 August 2021 (no. 99)
  - 2 September 2021 (no. 100, extraordinary meeting)
  - 17 November 2021 (no. 101)
  - 23 February 2022 (no. 102)
  - 26 May 2022 (no. 103).
- ### Indigenous Reference Group
- The Museum's Indigenous Reference Group (IRG) is constituted under section 21 of the Museum Act as a committee of the Council of the National Museum of Australia. The IRG provides expert advice to the Council of the Museum regarding the Museum's activities that represent and serve the interests of Aboriginal and Torres Strait Islander peoples and the broader Australian community. The Council authorises the IRG, within its responsibilities, to advise the Council on:
- the collection, interpretation and exhibition of historical material in relation to Aboriginal and Torres Strait Islander peoples
  - all policies, programs, publications and events of significance to Aboriginal and Torres Strait Islander peoples
  - any other matters referred to it by the Council or Director that are relevant to its role.



- The IRG membership as at 30 June 2022 was:
- Ms Fiona Jose (Chair, Council member, 4/4 meetings)
  - Mr John-Paul Janke (Deputy Chair, 4/4 meetings)
  - Mr Paul House (3/4 meetings)
  - Ms Alison Page (2/4 meetings)
  - Ms Zoe Rimmer (4/4 meetings)
  - Dr Shayne Williams (3/4 meetings).
- Outgoing member in 2021–22:
- Mr Tony Calgaret resigned on 10 August 2021, prior to the completion of his second 3-year term.
- Four meetings of the IRG were held in 2021–22:
- 18 August 2021 (no. 29)
  - 10 November 2021 (no. 30)
  - 23 February 2022 (no. 31)
  - 11 May 2022 (no. 32).

Collections Committee

At its May 2022 meeting, Council established a new Collections Committee, to be constituted under section 21 of the Museum Act. The purpose of the committee will be to review collection-related policies and the strategic direction of the National Historical Collection, including proposed acquisitions and material marked for deaccessioning.

Advisory Groups

- Two advisory groups convened by Council in 2016–17 to focus on key priorities continued to meet during 2021–22. These advisory groups were:
- the Development Committee, including corporate partnerships and philanthropy
  - the Digital Strategy Forum, including emerging technologies, digital collection management, augmented reality and user experience.
- The Digital Strategy Forum was retired in May 2022. It has been replaced by the Digital Innovation Working Group established in May 2022 to support the priority development of a digital transformation strategy.

Performance management framework

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

The Museum reports to Council each quarter against the key priorities, outcomes and measures 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).

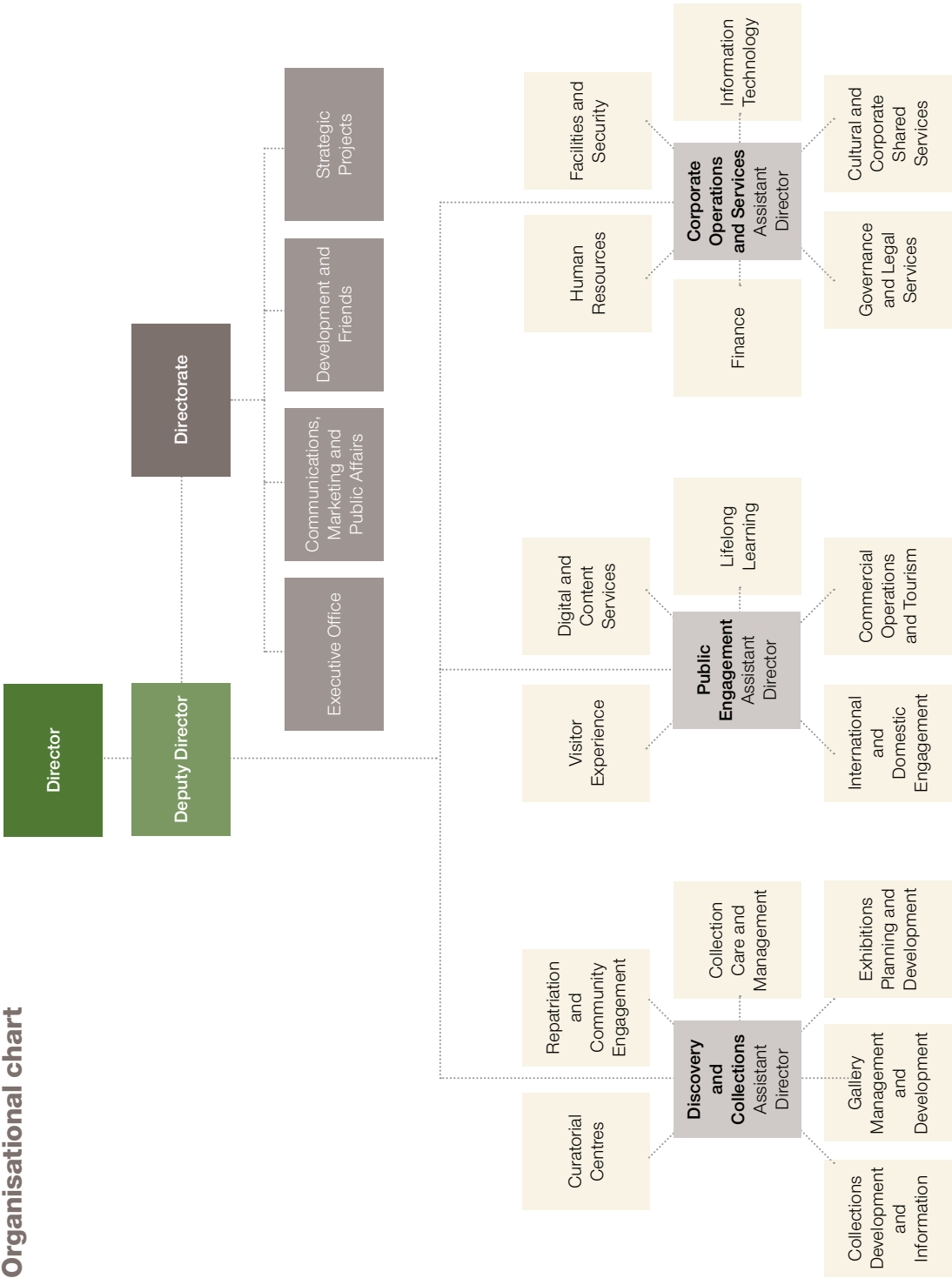
Corporate Plan 2021–22

The Corporate Plan 2021–22 sets out the key priorities and outcomes for the year, consistent with the PBS and the Museum’s 5 key streams of endeavour as identified in its Strategic Plan 2018–2022. Each performance criteria 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 2021–22, and analysis of their contribution to the achievement of the Museum’s purpose, are reported in Part 1: Performance reports.

Business planning

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

Organisational chart



## Executive Management Group

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

**Dr Mathew Trinca AM** was first appointed Director of the National Museum of Australia in February 2014 and was reappointed for a further 5 years in December 2018. Dr Trinca was the Acting Director of the National Museum from 2 July 2013. Prior to this he was an Assistant Director with responsibility for collections acquisition, management and preservation; redevelopment of permanent galleries; temporary and travelling exhibitions; and curatorial and research activities. Under Dr Trinca’s leadership, the Museum has developed strong national and international programs that focus on bringing alive the stories of Australia for audiences around the country and overseas. The Museum has partnerships and programs with a range of cultural institutions abroad, including organisations in Singapore, China, Japan, Vietnam, France, Germany and the United Kingdom. He is the Chair of the International Council of Museums (ICOM) Australia and Co-Chair of the Australia–Singapore Arts Group.

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

**Ms Ruth Wilson** commenced in the role of Assistant Director, Corporate Operations and Services in June 2020 and prior to that was Acting Assistant Director, Public Engagement. Since joining the Museum in early

2016, she has also been Acting Assistant Director, Collections and Content and 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. With 25 years’ experience as a CEO and Senior Executive, Mr Goggin has developed cultural brands for museum, heritage and arts institutions. From 2013 to 2019 he was Executive Director at Sydney Living Museums and led the renewal of the UNESCO World Heritage listed Hyde Park Barracks Museum. In the prior decade, he served as a Senior Executive at the Powerhouse Museum, responsible for marketing, programs and commercial services.

The Executive Management Group was expanded from 6 June 2022 to include senior managers with experience in First Nations histories, finance, information technology, legal and governance.

**Adjunct Professor Dr Margo Ngawa Neale** was appointed as the First Nations Executive Member. Ms Neale is an Adjunct Professor in the Australian National University’s Centre for Indigenous History and has published widely. She is the editor of the First Knowledges book series, which explores Indigenous knowledges and their application to the present and the future. Ms Neale has curated several major pioneering exhibitions, including the multi-award winning *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. In 2020 she took on responsibility for the Museum’s governance program, overseeing corporate and business planning, 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 been 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.

### Executive remuneration

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

#### Principal Executive Officer (PEO)

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

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

- *Guidelines for Making a Submission*
- *Guide to the Principal Executive Office (PEO) Structure*
- *Remuneration Tribunal (Principal Executive Offices – Classification Structure and Terms and Conditions) Determination (No. 2) 2021*
- the Total Remuneration Reference Rate.

The remuneration components for the Director comprise:

- a total remuneration rate of between 10% below and 5% above the reference rate set by the RT (remuneration above this range requires a submission to, and written consent of, the RT)
- a maximum of 15% performance pay based on verifiable measures for assessing performance.

#### Senior Executive Service (SES) employees

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

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

#### Highly paid staff

Remuneration for highly paid employees is consistent with the 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 2021–22.

#### Key management personnel (KMP) 2021–22

During the reporting period ended 30 June 2022, the Museum had 17 personnel who met the definition of key management personnel, being the part-time Council members (12), and members of the Museum’s Senior Executive Service (5). Their names and the length of term as KMP are summarised below:

#### Museum Executive

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



Council members

NAME	POSITION	TERM AS KMP
Mr David Jones AM	Chair (outgoing)	26 June 2021 – 25 September 2021 26 June 2018 – 25 June 2021 26 June 2015 – 25 June 2018
	Non-executive member	31 May 2013 – 30 May 2016 25 February 2010 – 24 February 2013
The Hon Warwick Smith AO	Chair (incoming)	28 October 2021 – 15 July 2022
Mr Ben Maguire	Non-executive member, AFRC Chair	21 August 2021 – 20 August 2024 21 August 2018 – 20 August 2021 21 August 2015 – 20 August 2018
Ms Fiona Jose	Non-executive member	12 November 2020 – 11 November 2023 28 July 2017 – 27 July 2020
Ms Sarah Davies AM	Non-executive member	12 November 2020 – 11 November 2023 28 July 2017 – 27 July 2020
Mr Tony Nutt AO	Non-executive member, AFRC member	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 AM	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 AM	Non-executive member	17 March 2022 – 16 March 2025

Key Management Personnel remuneration 2021–22

Name	Position title	SHORT TERM BENEFITS			POST-EMPLOYMENT BENEFITS	OTHER LONG TERM BENEFITS			TERMINATION BENEFITS	TOTAL REMUNERATION
		Base salary	Bonuses	Other benefits and allowances		Superannuation contributions	Long service leave	Other		
Trinca, Dr Mathew	Director	298,573	49,594	-	-	45,549	8,336	-	-	402,052
Bull, Ms Stephanie	Deputy Director	255,721	-	-	-	47,499	9,838	-	-	313,058
Goggin, Mr Mark	Assistant Director, Public Engagement	213,532	-	-	-	32,957	6,103	-	-	252,592
McMahon, Ms Katherine	Assistant Director, Discovery and Collections	235,064	-	-	-	40,104	19,514	-	-	294,682
Wilson, Ms Ruth	Assistant Director, Corporate Operations and Services	227,723	-	-	-	39,897	8,873	-	-	276,493
Smith, Mr Warwick	Council Chair (incoming)	27,205	-	-	-	2,720	-	-	-	29,926
Jones, Mr David	Council Chair (outgoing)	10,542	-	-	-	1,058	-	-	-	11,600
Maguire, Mr Ben	Deputy Chair	20,834	-	-	-	2,086	-	-	-	22,919
Bowness, Ms Natasha	Non-executive member	13,436	-	-	-	1,344	-	-	-	14,779
Chipchase, Ms Sandra	Non-executive member	18,623	-	-	-	4,848	-	-	-	23,471
Davies, Ms Sarah	Non-executive member	20,845	-	-	-	2,082	-	-	-	22,928
Haywood, Dr Mike	Non-executive member	19,728	-	-	-	1,975	-	-	-	21,703
Jose, Ms Fiona	Non-executive member	20,834	-	-	-	2,086	-	-	-	22,919
Nutt, Mr Tony	Non-executive member	20,834	-	-	-	(3,567) *	-	-	-	17,267
Salt, Mr Bernard	Non-executive member	5,102	-	-	-	510	-	-	-	5,612
Walker, Mr Peter	Non-executive member	19,728	-	-	-	1,975	-	-	-	21,703
Whiting, Ms Tracey	Non-executive member	20,845	-	-	-	2,001	-	-	-	22,846
TOTAL		1,449,167	49,594	-	-	225,126	52,665	-	-	1,776,551

Notes:  
Superannuation contributions reflect the superannuation schemes and individual arrangements for each KMP.  
\* A processing error which occurred in previous financial years was identified and rectified in the current financial year.  
**Senior Executive Remuneration:** All Senior Executives are included in the KMP table above.  
**Other highly paid staff:** Nil

Audit, Finance and Risk Committee (AFRC) remuneration 2021–22

		SHORT TERM BENEFITS				POST-EMPLOYMENT BENEFITS	OTHER LONG TERM BENEFITS			TERMINATION BENEFITS	TOTAL REMUNERATION
Name	Position title	Base salary	Bonuses	Other benefits and allowances	Superannuation contributions	Long service leave	Other				
Maguire, Mr Ben	Chair (Non-executive Council member)	-	-	-	-	-			-	-	-
Bowness, Ms Natasha	Member (Non-executive Council member)	-	-	-	-	-			-	-	-
Chipchase, Ms Sandra	Member (Non-executive Council member)	-	-	-	-	-			-	-	-
Nutt, Mr Tony	Member (Non-executive Council member)	-	-	-	-	-			-	-	-
Total	-	-	-	-	-	-			-	-	-

Average bands – Senior Executives

		SHORT TERM BENEFITS			POST-EMPLOYMENT BENEFITS	OTHER LONG TERM BENEFITS		TERMINATION BENEFITS	TOTAL REMUNERATION
Total Remuneration bands	Number of senior executives	Average base salary	Average bonuses	Average other benefits and allowances	Average superannuation contributions	Average long-service leave	Average other long-term benefits	Average termination benefits	Average total remuneration
\$0–\$220,000	-	-	-	-	-	-	-	-	-
\$220,001–\$245,000	-	-	-	-	-	-	-	-	-
\$245,001–\$270,000	1	213,532	-	-	32,957	6,103	-	-	252,592
\$270,001–\$295,000	2	231,394	-	-	40,001	14,194	-	-	285,588
\$295,001–\$320,000	1	255,721	-	-	47,499	9,838	-	-	313,058
\$320,001–\$345,000	-	-	-	-	-	-	-	-	-
\$345,0001–\$370,000	-	-	-	-	-	-	-	-	-
\$370,001–\$395,000	-	-	-	-	-	-	-	-	-
\$395,001–\$420,000	1	298,573	49,594	-	45,549	8,336	-	-	402,052

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, and to track progress against the performance targets in the corporate plan.

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

A number of Museum working groups and committees report through the CMG framework to EMG to ensure information is shared with all relevant areas of the Museum, and to facilitate participation in decision-making and accountability. Reporting groups include: the Museum Experience working group; the Reconciliation Action Plan working group; and the Inclusion Committee and its subcommittees. Regular updates on major projects are also provided.

Policies and plans

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

Donor Recognition Policy and Sponsorship and Grant Policy

- Support from corporations, organisations and foundations 2021–22**
- Cultural Partners**
- British Museum
  - National Museum of China
  - National Art Museum of China
  - 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
  - Greater Bendigo City Council (Bendigo Art Gallery)
  - The Cad Factory
  - Indigenous Art Centre Alliance
  - Rijksmuseum van Oudheden
  - Grande Experiences
  - The Box Plymouth
  - 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
  - Humboldt Forum and Ethnologisches Museum
  - Musée du quai Branly – Jacques Chirac
- Government Partners**
- Australian Bureau of Statistics
  - Australian Signals Directorate
  - 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 Swayn Foundation
  - The Kerridge Foundation
  - James Fairfax Foundation
  - Macquarie Group
- Legal Partner**
- MinterEllison
- Supporting Partners**
- Thyne Reid Foundation
  - Fyusion Asia Pacific Pty Ltd
  - The Dick and Pip Smith Foundation
  - The Pratt Foundation
  - The Nunn Dimos Foundation
  - Australian Geographic
- Community Partner**
- Hellenic Club of Canberra
- Program Partner**
- ABC Radio
- Hotel Partner**
- Hyatt Hotel



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Four Pillars

Support from individuals and groups  
2021–22

The Museum gratefully acknowledges all our donors, including those who wish to remain anonymous, for their support. Throughout 2021–22 our donors have generously contributed to a range of fundraising programs, education initiatives, exhibitions, and collection acquisitions.

Jing Ai  
Alison Allen  
Dr Marion Amies  
Robin Anderson  
Barbara Austin  
Jane Baba  
Sally Bachelard  
Anna-Rosa Baker  
Nerida Barges  
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Dr Joseph Johnson OAM and Madeleine Johnson  
Mike Johnston  
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Emeritus Professor Ingrid Moses AO  
Neil Munro  
Jenny Myers  
Dr Anthony Nicholls  
Constantinos Nikias OAM and Dimitra Nikias  
Lisa O'Brien  
Janet O'Dell-Teys  
Brett Odgers  
Luke Olive  
Roger Paul  
Margaret Pender and Di Chalmers  
Anastasios Piperoglou  
Michael Protopsaltis  
Tony and Kaye Purnell  
Matt Reynolds  
Lesley Riley  
Jennifer Rowland  
William Ruse  
Geoffrey Rutledge  
Bridget Sack  
Horace and Sue Saducas  
Professor Robert Shanks  
Judith Shelley  
Dr Marian Simpson  
Anthony Skalkos  
Graham Smith  
Wendy Smith  
David Spencer  
Adam Stankevicius  
Helene Stead  
Amy Tang  
Helen Todd  
Dr Mathew Trinca AM FAHA and Melinda Jamieson  
Linnett Turner  
Jenny Tyrrell  
Peter Walker and Caroline Webber  
Peter Walker Fine Art  
Gabrielle Watt  
Norman and Joy Wheatley  
Julie White  
Tracey Whiting AM  
Professor David Williams AM  
Patricia Williams  
Ruth Wilson  
Jennifer and Paul Winch  
Suzanne Wood  
Roslyn Woods  
Moh Yan Yang

Donors to the National Historical Collection

The National Historical Collection was greatly enhanced during 2021–22 through the donation of objects by anonymous givers and the following donors:

Ash Barty  
Bob Brown  
Brenda Donovan  
Cathy Campbell  
Country Fire Authority – District 11  
Danielle Meredith  
Dr Lance Black  
Francis Kirby (nee Taylor)  
Gary Whipp  
Gordon and Heather Bates  
Jane Gibson  
Ken Baldwin  
Marie Melito-Russell  
Michael and Marlena Jeffery  
Michael Blanche in memory of Lauraine Diggins OAM  
Paul and Marjorie Condon  
Professor Jann Williams and Dr Tony Norton  
Robert Lasseter  
Robyn Archer  
The Anglican Parish of Gosford with thanks to Fr Rod Bower  
The estate of the late Dr Rae Dungan  
The family of Bryan and June Dunstan  
The family of Effie Kyprios  
The Harper family  
The Hon Ian Viner AO QC

Diversity Action Plan

The Museum is committed to creating a diverse and inclusive culture where individuals are treated fairly, equitably and with respect, capabilities and experiences are valued, and skills developed and retained. In 2021–22, the Museum progressed various diversity and inclusion initiatives, including:

- committing to participating in the Diversity Council of Australia Inclusion Benchmark survey in 2022
- participation in the Australian Public Service (APS) Mental Health Capability Project
- finalising the Museum's 'Stretch' Reconciliation Action Plan
- conducting a daily Acknowledgement of Country and encouraging staff across the Museum to be trained through Acknowledge This! and participate
- providing employees with access to learning and development resources such as Diversity Council of Australia webinars and membership resources, and the CORE Cultural Awareness module on Learnhub
- increasing resources (financial and staff) directed towards early intervention and support for ill and injured employees

- revising flexible working arrangement guidelines to provide a range of working arrangements, including supporting employees to work remotely
- reviewing the Museum’s draft Indigenous Employment Strategy
- scheduling and facilitating staff participation in multicultural activities and celebrations, including Reconciliation Week, NAIDOC Week, International Women’s Day and International Day of People with Disability
- responding to a request for gender neutral toilets
- ongoing participation in the ACT Government’s Healthier Work program.

### Reconciliation Action Plan

In 2021–22, the Museum focused on the development of its inaugural ‘Stretch’ Reconciliation Action Plan (RAP) 2022–2025, which builds on the foundations of its previous ‘Innovate’ RAP. 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 4 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. It aims to identify specific actions and deliverables for achieving the Museum’s vision of reconciliation. Responsibility for achieving those deliverables has been allocated across the Museum to support a framework of shared governance and accountability.

The ‘Stretch’ RAP was conditionally endorsed by Reconciliation Australia in May 2022 and will be officially launched in 2022–23.

Throughout the reporting period, the Museum continued to deliver against existing RAP targets by:

- maintaining an active RAPWG with regular attendance by staff from all divisions of the Museum. The RAPWG held 4 meetings during 2021–22.
- celebrating National Reconciliation Week and NAIDOC Week with onsite and online initiatives for visitors, Aboriginal and Torres Strait Islander community partners and Museum staff
- encouraging and supporting staff to undertake cultural awareness activities, including *Acknowledge This!* training, which was completed by 76 Museum staff

- an ongoing daily Acknowledgement of Country delivered by staff in the Museum Forecourt, which continued during lockdown via live streaming
- finalising the review of the Museum’s First Nations Cultural Rights and Engagement policy
- developing the Museum’s Community Engagement Framework and delivering staff training on best practice community engagement methodology
- collaborating with organisations and artists to host a range of exhibitions, including *Connection: Songlines from Australia’s First Peoples*, a Grande Experience; *An Aboriginal Culinary Journey: Designed for Living*, a partnership between First Nations peoples, Breville and the Museum; and *Inbetween: Cultural Connections through Design*, an exhibition developed with the Australian Institute of Architects
- touring exhibitions internationally that celebrate Aboriginal and Torres Strait Islander peoples, histories and cultures, including the award-winning *Songlines: Tracking the Seven Sisters* which opened at The Box in Plymouth, England, in October 2021 and the Humboldt Forum in Berlin, Germany, in June 2022
- an ongoing program of guided tours through the First Australians gallery
- delivering outreach education programs to support the teaching of Indigenous culture and histories in schools, including professional learning programs for teachers
- strengthening the Museum’s digital outreach programs to include the Museum’s First Nations collections. During NAIDOC Week, 400 people from Mumbai, Manila, Jakarta, and Canberra accessed virtual tours of *Yidaki: Didjeridu and the Sound of Australia*, *Piirpi: Contemporary Indigenous Fashion* and the Museum’s First Australians gallery.

### 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/about/corporate/plans-policies/policies/indigenous-australian-art-charter-of-principles-for-publicly-funded-collection-institutions](https://nma.gov.au/about/corporate/plans-policies/policies/indigenous-australian-art-charter-of-principles-for-publicly-funded-collection-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 Museum’s Council approved the First Nations Cultural Rights and Engagement Policy in 2015. A detailed review was conducted in 2021–22 with the

assistance of law firm Terri Janke and Company. The policy promotes acknowledgement of and respect towards Indigenous Cultural and Intellectual Property (ICIP) across all Museum activities, and embeds the obligations of due diligence and consultation outlined in the Indigenous Australian Art Charter of Principles for Publicly Funded Collecting Institutions. In doing so, the policy aims to:

- recognise and respect First Nations peoples’ rights to access, maintain and control the use of their cultural heritage
- outline 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
- give public acknowledgement to the value of ICIP and reinforce the Museum’s support for the recognition of ICIP rights
- establish a transparent feedback and complaints process regarding the Museum’s engagement with 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/about/corporate/plans-policies/policies/first-nations-cultural-rights-and-engagement](https://nma.gov.au/about/corporate/plans-policies/policies/first-nations-cultural-rights-and-engagement).

### Client Service Charter

The Museum’s Client Service Charter is available on the Museum’s website: [nma.gov.au/about/corporate/plans-policies/client-service-charter](https://nma.gov.au/about/corporate/plans-policies/client-service-charter)

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

During 2021–22, the Museum continued to respond in a timely manner to enquiries made via email and the feedback form on its website [nma.gov.au/about/contact-us](https://nma.gov.au/about/contact-us), with the majority of enquiries and complaints responded to within 10 days. The Museum also continued to prepare reports of unsolicited comments for internal review by CMG and EMG, allowing for key issues to be addressed at a high level.

## Compliance management and reporting

### Internal audit

Synergy Group Australia Ltd, the Museum’s internal audit service provider, maintained a focus on ensuring the completion of prior audit outcomes, the delivery of value-adding services, and compliance, 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 3: Audited financial statements.

### Risk management

The Museum has a compliant and mature Risk Management Framework based on the International Standard on Risk Management, ISO 31000:2018. The Museum’s risk framework provides reasonable assurance regarding the achievement of the Museum’s objectives without undue risk exposure, while allowing flexibility to embrace new ideas, programs and projects that stimulate public engagement with Australia’s history.

Risks are managed at all levels across the Museum, overseen by the Council, Museum management, staff and contractors. The Museum maintains a central strategic enterprise risk register. Operational and project risk registers are maintained by business units. This layered approach identifies and manages risk at its source.

The Museum’s Risk Management Framework defines risk appetite by consequence, in the categories of compliance, health and safety, performance, financial risk, reputation, capability (skills and resources), and environmental and social responsibility. Risk appetite is set by the Council of the Museum. Risk appetite and tolerance governs how risk is managed including risk ownership, decisions to accept risks, escalation procedures, reporting and monitoring. The framework includes a Risk Management Committee that assists with compliance with the Museum’s responsibilities under the *Public Governance, Performance and Accountability Act 2013* (PGPA Act) by overseeing the implementation of risk management practices in accordance with the Museum’s Risk Management Policy and risk appetite.

The Museum’s Strategic and Operational risk registers are reviewed and updated regularly by the Risk Management Committee. The strategic risk register, together with a covering report, are presented each quarter to the Museum’s Audit, Finance and Risk Committee. The entire framework is reviewed annually.

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

### Fraud control

The Museum has in place integrated fraud prevention, detection, investigation, reporting and data collection procedures and processes that, together with the Fraud Risk Assessment and Control Plan, meet the specific needs of the Museum and 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. Fraud awareness training is provided to all new staff as part of their induction and ongoing general awareness training is also available.

Formal decisions/notifications/ministerial directions

During 2021–22, the Museum received no formal notifications or ministerial directions from the Minister for Finance. There have been no government policy orders made by the Minister for Finance applying to the Museum under section 22 of the PGPA Act. No written directions were given to the Council of the Museum by the Minister for the Arts under 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 2021–22, in accordance with the PGPA Act. There were no significant activities or changes that affected the operations or structure of the Museum during the reporting period.

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

No reports about the Museum were made by the Auditor-General, the Commonwealth Ombudsman, a Parliamentary Committee or the Office of the Australian Information Commissioner.

Indemnities and insurance premiums for officers

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

Related entity transactions

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

Employee numbers

CATEGORY	2020–21	2021–22
Full-time	175	180
Part-time	58	70
Ongoing	182	187
Non-ongoing	51	63
Male	71	75
Female	162	175
Total (all located in ACT)	233	250

Statutory reporting requirements

Disposal of historical material

No disposals were made during 2021–22 under sections 9 or 9A of the Museum Act, which permit disposal of historical material.

Promoting a healthy and safe workplace

The Museum values the health and safety of all workers (which includes volunteers, contractors and staff) and its visitors. The Museum proactively manages health and safety issues within the existing Work Health and Safety (WHS) management systems, with a strong emphasis on prevention and promoting safety awareness. The Museum was fully compliant with the Office for the Arts: WHS desktop audit, resulting in a score of 100% against the audit criteria.

COVID-19

In the 2021–22 financial year, the COVID-19 pandemic continued to be a key focus, noting the Australian Capital Territory (ACT) was in lockdown from 12 August to 28 October 2021. The Museum re-opened to the general public on 29 October 2021 in line with an easing of COVID-19 restrictions.

Much of the Museum’s response to COVID-19 was coordinated through the COVID-19 Taskforce. This enabled staff representation and input from across the Museum, facilitated sound management of WHS risk, and contributed to a consistent response to changing conditions and compliance with government protocols.

The Museum set up a COVID-19 notification system for potential and confirmed cases, enabling the taskforce and the Museum Executive to monitor potential exposure and risks. Over the 2021–22 financial year there was a total of 248 COVID-19 notifications. This included 91 positive cases, equivalent to 36.4% of the Museum’s workforce, which is consistent with 36.6% of ACT residents testing positive over the corresponding period.

Capability development

In 2021–22 WHS capability development included completion of the following:

- Licence to perform dogging – 2
- First aid training – 2
- Asbestos awareness training – 10
- CPR refresher – 1
- Museum WHS induction – 59
- Health and Safety representative – 2
- Radiation awareness training – 25
- Advanced radiation training – 6
- Working safely at heights – 6

Health and wellbeing

The Museum continued to promote healthy lifestyle initiatives through participation in the ACT Government’s Healthier Work program. Activities included the flu vaccination program, annual health checks, yoga sessions, access to the HeadSpace app, Steptember and fruit box deliveries.

The Museum has been conducting a review and assessment of the organisation’s mental health maturity, using the APSC’s Mental Health Capability and Suicide Prevention Unit’s framework. Findings from the assessment will determine future work required in this area.

Hazard and incident reporting

In 2021–22, the Museum recorded a total of 173 incident and hazard reports relating to visitors, employees, contractors and volunteers. The reports consisted of 132 incidents where no injury occurred, 31 minor injuries (first-aid treatment only), 12 moderate injuries (medical treatment and/or time off work) and no serious injuries. The Museum also recorded 2 new Comcare workers’ compensation claims.

The table below shows the number of incidents compared to previous years, with a 68% increase in reported incidents from the 2020–21 financial year. From 1 October to 31 December 2021, there were 73 reports, or 42.2% of the annual total of hazards and incidents. This can be attributed to staff returning to the workplace post-lockdown, the Museum re-opening to the public and the Museum’s peak period for event bookings.

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

Policies and procedures

During 2021–22 the Museum undertook a full review of its WHS-related policies and procedures. The status of the policies and procedures at 30 June 2022 is detailed below.

- Approved and updated:
- Responsible Use of Alcohol policy
  - Reasonable Adjustment policy and procedure
  - Rehabilitation policy and procedure
  - Flexible Working Arrangements guidelines and procedures
- With Executive for final review and approval:
- WHS policy
  - Incident Hazard Reporting Investigation policy and procedure
  - WHS Consultation and Communication policy and procedure
  - WHS Training and Competency policy and procedure
  - WHS Issue Resolution procedure
- Under review:
- Smoking at the Museum policy

Taking care of our environment

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

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

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

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

In 2021–22 the Museum:

- recycled or responsibly disposed by sale obsolete equipment, fixtures and fittings
- reduced interstate and overseas travel, thereby reducing travel-related carbon emissions
- undertook plant audits to develop a lifecycle plan to replace ageing infrastructure and increase reliability and efficiency
- investigated the installation of solar panels, which may be incorporated into the replacement of the hail-damaged roof.

The Museum continues to prioritise waste recycling and the use of recycled materials (e.g. toilet paper and handtowels), with approximately 30% of all waste being recycled, including paper products, toner cartridges, glass and plastic bottles, lightbulbs, batteries, nitrile gloves, and cooking and motor oils.

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

All areas of the Museum are engaged in efforts to minimise waste, with the Retail team using compostable paper packaging. The IT team is similarly disposing of its redundant equipment to a social enterprise that re-purposes or recycles the components. The Exhibitions team continues to re-use displays wherever possible and purchased a reusable wall system for temporary exhibitions, reducing construction waste.

In 2021–22, the Museum convened a Sustainability Action Team to develop the Museum’s inaugural Sustainability Action Plan. During 2021–22, the Sustainability Action Team has:

- undertaken a preliminary baseline activity to measure the Museum’s energy usage and emissions, for further refinement in 2022–23
- adopted the United Nations Sustainability Development Goals (SDGs) as the Museum’s overarching environmental sustainability framework
- developed a draft 10-year Sustainability Action Plan, which is linked to the SDGs and has 5 streams of activity: visitor engagement, staff engagement, energy and water, materials and waste, and governance and administration
- prepared a list of environmental sustainability activities, for commencement in 2022–23

- benchmarked the Museum’s activities against similar federal and state government organisations, such as Questacon, the Australian Museum, Taronga Park Zoo and Museums Victoria
- established a Sustainability Committee with representatives from across the Museum to oversee and drive the Museum’s Sustainability Action Plan
- developed a draft vision statement about the Museum’s commitment to environmental sustainability, to be finalised alongside the launch of the Museum’s Great Southern Land gallery in the 2022–23 financial year.

Advertising and market research expenditure 2021–22

Section 311A of the *Commonwealth Electoral Act 1918* requires annual reporting of expenditure on advertising and market research above \$14,500 (GST inclusive). Payments recorded in 2021–22 are summarised in the table below.

SUPPLIER	TYPE	VALUE \$
9 Victoria WIN Television Vic Pty Ltd	Market research	27,711
Australian Community Media	Media advertising	74,845
Canberra FM Radio Pty Ltd	Media advertising	41,762
Coordinate Group Pty Ltd	Advertising agency	278,076
Fairfax Media	Media advertising	40,756
Foreign Language Press Pty Ltd	Media advertising	22,000
GoTransit Media Group Pty Ltd	Media advertising	22,330
Instinct and Reason Pty Ltd	Market research	29,700
Isentia Pty Limited	Market research	34,320
Juliet London Research & Consultancy Pty Ltd	Market research	17,654
Mediabrand Australia Pty Ltd (Universal)	Media advertising	140,468
Neos Kosmos	Media advertising	27,500
News Pty Ltd	Media advertising	67,545
oOh! Media Operations Pty Ltd	Media advertising	97,852
TCN Channel Nine Pty Ltd	Media advertising	271,171
The Saturday Paper	Media advertising	16,500
Trip Advisor (Singapore)	Media advertising	22,000
WIN New South Wales	Media advertising	45,474
Total		1,277,664



### Part 3:

## 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 2022:

- (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 2022 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 2022 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.

## 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

Mark Vial  
Executive Director

Delegate of the Auditor-General

Canberra

1 September 2022



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

In our opinion, the attached financial statements for the year ended 30 June 2022 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  
A/g Chair  
1 September 2022

  
Dr Mathew Trinca AM  
Director  
1 September 2022

  
Rohan Haslam  
Chief Finance Officer  
1 September 2022

## Statement of Comprehensive Income

for the period ended 30 June 2022

	Notes	2022 \$'000	2021 \$'000	Original Budget \$'000
<b>NET COST OF SERVICES</b>				
<b>Expenses</b>				
Employee benefits	1.1A	23,929	23,417	20,105
Suppliers	1.1B	22,797	17,305	16,358
Depreciation and amortisation	2.2A	10,523	10,092	11,228
Finance costs	1.1C	77	87	41
Write-down and impairment of other assets	1.1D	774	266	-
Losses/(gain) from asset sales		-	(15)	-
<b>Total expenses</b>		<b>58,100</b>	<b>51,152</b>	<b>47,732</b>
<b>Own-source income</b>				
<b>Own-source revenue</b>				
Revenue from contracts with customers	1.2A	13,204	5,322	3,816
Interest	1.2B	32	127	79
Other revenue	1.2C	518	975	1,150
<b>Total own-source revenue</b>		<b>13,754</b>	<b>6,424</b>	<b>5,045</b>
<b>Gains</b>				
Other gains	1.2D	678	8,343	-
<b>Total gains</b>		<b>678</b>	<b>8,343</b>	<b>-</b>
<b>Total own-source income</b>		<b>14,432</b>	<b>14,767</b>	<b>5,045</b>
<b>Net (cost of) services/contribution by services</b>				
		<b>(43,668)</b>	<b>(36,385)</b>	<b>(42,687)</b>
Revenue from Government	1.2E	41,383	42,353	41,383
<b>Surplus/(Deficit) attributable to the Australian Government</b>		<b>(2,285)</b>	<b>5,968</b>	<b>(1,304)</b>
<b>OTHER COMPREHENSIVE INCOME</b>				
<b>Items not subject to subsequent reclassification to net cost of services</b>				
Changes in asset revaluation reserve		1,205	(7,411)	-
<b>Total other comprehensive income</b>		<b>1,205</b>	<b>(7,411)</b>	<b>-</b>
<b>Total comprehensive income/(loss)</b>		<b>(1,080)</b>	<b>(1,443)</b>	<b>(1,304)</b>

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

### Budget Variances Commentary

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

The original budget as presented in the 2021-22 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 programming.
Suppliers	Primarily increased commercial activities and development and delivery of exhibitions and programs through third-party partnerships (which generate additional own-source revenue).
Write-down and impairment of other assets	Primarily impairment of a computer software asset due to obsolescence from reduced functionality. No allowance is made for these types of impairments in the annual budget.
Sales of goods and rendering of services	Primarily stronger than expected commercial sales activity, including exhibition admissions and retail goods, and unbudgeted income for the development and delivery of exhibitions and programs through third-party partnerships.
Other Revenue	Primarily reclassifications to Revenue from contracts with customers from Other revenue between original budget and financial statements.
Other Gains	Primarily donated heritage and cultural objects and insurance proceeds relating to COVID-19 insurable events. No allowance is made for these types of gains in the annual budget.
Changes in asset revaluation reserve	Independent revaluations of the Museum's land and building and heritage and cultural assets.  Increases in land and building asset values (reflecting the completion of a major gallery redevelopment and increasing building and construction sector costs), partially offset by decreases in heritage and cultural assets fair value.  No allowance is made for these types of revaluations in the annual budget.

## Statement of Financial Position

as at 30 June 2022

	Notes	2022 \$'000	2021 \$'000	Original Budget \$'000
<b>ASSETS</b>				
<b>Financial assets</b>				
Cash and cash equivalents	2.1A	6,603	10,554	2,779
Trade and other receivables	2.1B	1,845	860	659
Other investments: term deposits		-	3,500	5,323
<b>Total financial assets</b>		<b>8,448</b>	<b>14,914</b>	<b>8,761</b>
<b>Non-financial assets<sup>1</sup></b>				
Land	2.2A	10,100	9,800	9,800
Buildings	2.2A	114,878	105,146	97,937
Heritage and cultural	2.2A	279,640	287,130	280,931
Plant and equipment	2.2A	73,330	71,918	78,634
Computer software	2.2A	1,033	1,752	1,840
Other intangibles	2.2A	6,132	6,732	8,089
Inventories	2.2B	828	895	630
Prepayments		1,656	437	651
<b>Total non-financial assets</b>		<b>487,597</b>	<b>483,810</b>	<b>478,512</b>
<b>Total assets</b>		<b>496,045</b>	<b>498,724</b>	<b>487,273</b>
<b>LIABILITIES</b>				
<b>Payables</b>				
Suppliers	2.3A	6,795	7,379	6,894
Other payables	2.3B	2,671	4,722	1,595
<b>Total payables</b>		<b>9,466</b>	<b>12,101</b>	<b>8,489</b>
<b>Interest bearing liabilities</b>				
Leases	3.1A	11,447	12,869	8,685
<b>Total interest bearing liabilities</b>		<b>11,447</b>	<b>12,869</b>	<b>8,685</b>
<b>Provisions</b>				
Employee provisions	4.1A	7,817	7,283	7,631
<b>Total provisions</b>		<b>7,817</b>	<b>7,283</b>	<b>7,631</b>
<b>Total liabilities</b>		<b>28,730</b>	<b>32,253</b>	<b>24,805</b>
<b>Net assets</b>		<b>467,315</b>	<b>466,471</b>	<b>462,468</b>
<b>EQUITY</b>				
Contributed equity		38,883	36,959	38,883
Reserves		166,898	165,693	173,104
Retained surplus		261,534	263,819	250,481
<b>Total equity</b>		<b>467,315</b>	<b>466,471</b>	<b>462,468</b>

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

<sup>1</sup>Right-of-use assets are included in Buildings and Plant and equipment.



### Budget Variances Commentary

The original budget as presented in the 2021-22 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/Other investments: term deposits	<p>Movements between Cash and cash equivalents and Other investments: term deposits reflect variations in point in time, short-term working capital requirements.</p> <p>Net variance primarily due to a greater than expected approved operating loss (refer to variance explanation in the Statement of Comprehensive Income and Cash Flow Statement) and increased purchases of property, plant and equipment.</p>
Trade and other receivables	Primarily higher value of trade receivables to be collected and GST receivable from the ATO, reflecting the timing of sales and purchases respectively throughout the year.
Buildings	Primarily upward revaluation of the Museum's exhibition building, reflecting the completion of a major gallery redevelopment and increasing building and construction sector costs.
Other payables	Primarily an increase in the number and value of contracts with customers entered into, including for deferred grant funding and touring exhibitions.
Lease liabilities	Primarily renewal of existing property leases for right-of-use assets recognised in 2021, for which the requirements of AASB 16 were not applied in determining the original budget.

## Statement of Changes in Equity

for the period ended 30 June 2022

	Notes	2022 \$'000	2021 \$'000	Original Budget \$'000
<b>CONTRIBUTED EQUITY</b>				
<b>Opening balance</b>				
Balance carried forward from previous period		36,959	35,035	36,959
<b>Adjusted opening balance</b>		36,959	35,035	36,959
<b>Transactions with owners</b>				
<b>Contributions by owners</b>				
Equity injection		1,924	1,924	1,924
<b>Total transactions with owners</b>		1,924	1,924	1,924
Transfers between equity components		-	-	-
<b>Closing balance as at 30 June</b>		38,883	36,959	38,883
<b>RETAINED EARNINGS</b>				
<b>Opening balance</b>				
Balance carried forward from previous period		263,819	257,851	251,785
<b>Adjusted opening balance</b>		263,819	257,851	251,785
<b>Comprehensive income</b>				
Surplus/(Deficit) for the period		(2,285)	5,968	(1,304)
<b>Total comprehensive income</b>		(2,285)	5,968	(1,304)
Transfers between equity components		-	-	-
<b>Closing balance as at 30 June</b>		261,534	263,819	250,481
<b>ASSET REVALUATION SURPLUS</b>				
<b>Opening balance</b>				
Balance carried forward from previous period		165,693	173,104	173,104
Adjustment for changes in accounting policies		-	-	-
<b>Adjusted opening balance</b>		165,693	173,104	173,104
<b>Comprehensive income</b>				
Revaluation increments/(decrements)		1,205	(7,411)	-
<b>Total comprehensive income</b>		1,205	(7,411)	-
<b>Closing balance as at 30 June</b>		166,898	165,693	173,104
<b>TOTAL EQUITY</b>				
<b>Opening balance</b>				
Balance carried forward from previous period		466,471	465,990	461,848
Adjustment for changes in accounting policies		-	-	-
<b>Adjusted opening balance</b>		466,471	465,990	461,848
<b>Comprehensive income</b>				
Surplus/(Deficit) for the period		(2,285)	5,968	(1,304)
Other comprehensive income		1,205	(7,411)	-
<b>Total comprehensive income</b>		(1,080)	(1,443)	(1,304)
<b>Transactions with owners</b>				
<b>Contributions by owners</b>				
Equity injection		1,924	1,924	1,924
<b>Total transactions with owners</b>		1,924	1,924	1,924
Transfers between equity components		-	-	-
<b>Closing balance as at 30 June</b>		467,315	466,471	462,468

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

#### Accounting Policy

##### Equity injections

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

#### Budget Variances Commentary

The original budget as presented in the 2021-22 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 in Changes in Equity primarily relate to the:

- opening retained earnings balance at 1 July 2021, due to the variance between forecast and actual total comprehensive loss in 2021; and
- total comprehensive loss for 2022, including asset revaluations, which is addressed in the variance explanation for the Statement of Comprehensive Income.

## Cash Flow Statement

for the period ended 30 June 2022

	2022 \$'000	2021 \$'000	Original Budget \$'000
<b>OPERATING ACTIVITIES</b>			
<b>Cash received</b>			
Receipts from Government	41,383	42,353	41,883
Sales of goods and rendering of services	10,280	8,126	3,816
Interest	34	179	79
GST Received	2,541	36	2,784
Other Revenue	1,581	1,249	650
<b>Total cash received</b>	<b>55,818</b>	<b>51,943</b>	<b>49,212</b>
<b>Cash used</b>			
Employees	23,292	23,712	20,035
Suppliers	26,530	17,819	16,358
Interest payments on lease liabilities	77	87	41
GST Paid	-	-	2,784
<b>Total cash used</b>	<b>49,899</b>	<b>41,618</b>	<b>39,218</b>
<b>Net cash from/(used by) operating activities</b>	<b>5,919</b>	<b>10,325</b>	<b>9,994</b>
<b>INVESTING ACTIVITIES</b>			
<b>Cash received</b>			
Proceeds from sales of property, plant and equipment	-	38	-
Term deposit investments	6,500	27,000	1,231
<b>Net cash received</b>	<b>6,500</b>	<b>27,038</b>	<b>1,231</b>
<b>Cash used</b>			
Purchase of property, plant and equipment	13,872	20,480	13,149
Term deposit investments	3,000	11,500	-
<b>Net cash used</b>	<b>16,872</b>	<b>31,980</b>	<b>13,149</b>
<b>Net cash from/(used by) investing activities</b>	<b>(10,372)</b>	<b>(4,942)</b>	<b>(11,918)</b>
<b>FINANCING ACTIVITIES</b>			
<b>Cash received</b>			
Equity injections	1,924	1,924	1,924
<b>Net cash received</b>	<b>1,924</b>	<b>1,924</b>	<b>1,924</b>
<b>Cash used</b>			
Principal payments of lease liabilities	1,422	1,527	499
<b>Net cash used</b>	<b>1,422</b>	<b>1,527</b>	<b>499</b>
<b>Net cash from/(used by) financing activities</b>	<b>502</b>	<b>397</b>	<b>1,425</b>
<b>Net increase in cash held</b>	<b>(3,951)</b>	<b>5,780</b>	<b>(499)</b>
Cash and cash equivalents at the beginning of the reporting period	10,554	4,774	3,278
<b>Cash and cash equivalents at the end of the reporting period</b>	<b>6,603</b>	<b>10,554</b>	<b>2,779</b>

2.1A

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

Budget Variances Commentary

The original budget as presented in the 2021-22 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 and retail goods, and unbudgeted income for the development and delivery of exhibitions and programs through third-party partnerships.
Other revenues	Primarily insurance proceeds relating to COVID-19 insurable events and donations. No allowance is made for these types of revenue in the annual budget.
Employees	Primarily increased staffing requirements to support own-source revenue generating activities, including major onsite and touring exhibitions and associated programming.
Suppliers	Primarily increased commercial activities and development and delivery of exhibitions and programs through third-party partnerships (which generate additional own-source revenue).
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.
Principal payments of lease liabilities	Primarily property leases for right-of-use assets recognised in 2021, for which the requirements of AASB 16 were not applied in determining the original budget.

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**

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

Standard/Interpretation	Nature of change in accounting policy, transitional provisions, and adjustment to financial statements
AASB 1060 General Purpose Financial Statements – Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities	AASB 1060 applies to annual reporting periods beginning on or after 1 July 2021 and replaces the reduced disclosure requirements (RDR) framework. The application of AASB 1060 involves some reductions in disclosure compared to the RDR with no impact on the reported financial position, financial performance and cash flows of the entity.

**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

	2022	2021
	\$'000	\$'000
<b>1.1A: Employee benefits</b>		
Wages and salaries	18,120	16,742
Superannuation		
Defined contribution plans	2,207	2,082
Defined benefit plans	1,261	1,614
Leave and other entitlements	2,184	2,051
Separation and redundancies	157	929
<b>Total employee benefits</b>	<b>23,929</b>	<b>23,417</b>

#### Accounting Policy

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

### 1.1B: Suppliers

<b>Goods and services supplied or rendered</b>		
Cost of goods sold	1,515	1,111
Travel	261	239
IT Services	2,282	2,405
Property Services	7,354	6,692
Professional Services	1,208	895
Exhibitions and collections management	3,930	2,121
Staff support services	1,762	1,211
Promotions and consumables	1,878	266
Other	1,703	1,393
Remuneration to auditors - financial statements	91	58
<b>Total goods and services supplied or rendered</b>	<b>21,984</b>	<b>16,390</b>
Goods supplied	4,749	4,913
Services rendered	17,235	11,477
<b>Total goods and services supplied or rendered</b>	<b>21,984</b>	<b>16,390</b>
<b>Other suppliers</b>		
Workers compensation expenses	329	448
Short-term leases	484	467
<b>Total other suppliers</b>	<b>813</b>	<b>915</b>
<b>Total suppliers</b>	<b>22,797</b>	<b>17,305</b>

The Museum has no short-term lease commitments as at 30 June 2022.

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

## Financial Performance

	2022	2021
	\$'000	\$'000
<b>1.1C: Finance costs</b>		
Interest on lease liabilities	77	87
<b>Total finance costs</b>	<b>77</b>	<b>87</b>

#### Accounting Policy

All borrowing costs are expensed as incurred.

### 1.1D: Write-down and impairment of other assets

Write-down of plant and equipment	64	265
Impairment of intangible assets	656	-
Other	54	1
<b>Total write-down and impairment of other assets</b>	<b>774</b>	<b>266</b>

#### Accounting Policy

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

## Financial Performance

### 1.2 Own-Source Revenue and gains

	2022	2021
	\$'000	\$'000
<b>1.2A: Revenue from contracts with customers</b>		
Sale of goods	2,834	2,280
Rendering of services	8,147	2,263
Grants	2,223	779
<b>Total revenue from contracts with customers</b>	<b>13,204</b>	<b>5,322</b>
<b>Disaggregation of revenue from contracts with customers</b>		
Major product / service line:		
Exhibition, program and commercial sales	6,011	2,886
Service provided to other Commonwealth Entities	5,830	1,614
Other services provided	638	767
Sponsorships	620	-
Resources received free of charge		
Sponsorships	105	55
	<b>13,204</b>	<b>5,322</b>

#### 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 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	32	127
<b>Total interest</b>	<b>32</b>	<b>127</b>

#### Accounting Policy

Interest revenue is recognised using the effective interest method.

### 1.2C: Other revenue

Donations	518	975
<b>Total other revenue</b>	<b>518</b>	<b>975</b>

## Financial Performance

#### Accounting Policy

#### Donations

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

#### Gains

	2022	2021
	\$'000	\$'000
<b>1.2D: Other gains</b>		
Donated assets	235	8,069
Other	443	274
<b>Total other gains</b>	<b>678</b>	<b>8,343</b>
<b>1.2E: Revenue from Government</b>		
Corporate Commonwealth entity payment item	41,383	42,353
<b>Total revenue from Government</b>	<b>41,383</b>	<b>42,353</b>

#### 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.

## Financial Position

### 2.1 Financial Assets

	2022	2021
	\$'000	\$'000
<b>2.1A: Cash and cash equivalents</b>		
Cash on hand or on deposit	6,603	10,554
<b>Total cash and cash equivalents</b>	<b>6,603</b>	<b>10,554</b>

#### 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	1,034	438
<b>Total goods and services receivables</b>	<b>1,034</b>	<b>438</b>

#### Other receivables

Interest	-	2
Net GST receivable from the Australian Taxation Office	811	420
<b>Total other receivables</b>	<b>811</b>	<b>422</b>
<b>Total trade and other receivables</b>	<b>1,845</b>	<b>860</b>

Credit terms for goods and services were within 30 days (2021: 30 days).

#### Accounting Policy

##### Financial assets

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

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

Financial assets at amortised cost are assessed for impairment at the end of each reporting period. The simplified approach has been adopted in measuring the impairment loss allowance. 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 <sup>1</sup> \$'000	Plant and Equipment \$'000	Computer Software \$'000	Other Intangibles \$'000	Total \$'000
<b>As at 1 July 2021</b>							
Gross book value	9,800	107,917	289,417	92,072	2,975	8,436	510,618
Accumulated depreciation, amortisation and impairment	-	(2,771)	(2,287)	(20,154)	(1,223)	(1,704)	(28,139)
<b>Total as at 1 July 2021</b>	<b>9,800</b>	<b>105,146</b>	<b>287,130</b>	<b>71,918</b>	<b>1,752</b>	<b>6,732</b>	<b>482,479</b>
<b>Additions</b>							
Purchase & internally developed	-	2,679	2,619	6,772	310	28	12,408
Right-of-use assets	-	-	-	32	-	-	32
Donation/gift	-	-	235	-	-	-	235
Revaluations and impairments recognised in other comprehensive income	300	9,813	(8,908)	-	-	-	1,205
Revaluations and impairments recognised in net cost of services	-	-	-	-	(656)	-	(656)
Depreciation and amortisation	-	(1,166)	(1,436)	(5,299)	(373)	(627)	(8,901)
Depreciation on right-of-use assets	-	(1,596)	-	(26)	-	-	(1,622)
Disposals	-	-	-	(65)	-	-	(65)
Gross book value	-	-	-	(491)	-	-	(491)
Other	-	-	-	426	-	-	426
<b>Total as at 30 June 2022</b>	<b>10,100</b>	<b>114,878</b>	<b>279,640</b>	<b>73,330</b>	<b>1,033</b>	<b>6,132</b>	<b>485,113</b>
<b>Total as at 30 June 2022 represented by:</b>							
Gross book value	10,100	118,164	279,640	98,385	3,283	8,463	518,035
Accumulated depreciation, amortisation and impairment	-	(3,285)	-	(25,055)	(2,250)	(2,331)	(32,921)
<b>Total as at 30 June 2022</b>	<b>10,100</b>	<b>114,878</b>	<b>279,640</b>	<b>73,330</b>	<b>1,033</b>	<b>6,132</b>	<b>485,113</b>
<b>Carrying amount of right-of-use assets</b>	<b>-</b>	<b>11,169</b>	<b>-</b>	<b>54</b>	<b>-</b>	<b>-</b>	<b>11,223</b>

<sup>1</sup>Land, 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 assuring 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 redevelopment of exhibition spaces and facilities, plant and equipment replacements and upgrades.

Capital commitments are payable as follows:

	2022	2021
	\$'000	\$'000
Within 1 year	1,320	7,625
Between 1 to 5 years	-	-
More than 5 years	-	-
<b>Total Capital Commitments</b>	<b>1,320</b>	<b>7,625</b>

### 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 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:

	2022	2021
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

#### Impairment

All assets were assessed for impairment at 30 June 2022.

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 purchased software and 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 its anticipated useful life. The useful lives of the Museum's software is 4-8 years (2021: 4-8 years).

All intangible assets were assessed for indications of impairment as at 30 June 2022.

### 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.

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 prices.

### 2.2B: Inventories

#### Inventories held for sale

Finished goods	828	895
<b>Total inventories</b>	<b>828</b>	<b>895</b>

During 2022 \$1,515 of inventory was recognised as an expense (2021: \$1,111)

#### Accounting Policy

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

## Financial Position

### 2.3 Payables

	2022	2021
	\$'000	\$'000

#### 2.3A: Suppliers

Trade creditors and accruals	3,562	2,026
Collection acquisition liabilities	3,233	5,353

<b>Total suppliers</b>	<b>6,795</b>	<b>7,379</b>
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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

Salary and wages	521	419
Superannuation	80	79
Contract liabilities from contracts with customers <sup>1</sup>	2,070	4,224

<b>Total other payables</b>	<b>2,671</b>	<b>4,722</b>
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<sup>1</sup>Contract 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

	2022	2021
	\$'000	\$'000
<b>3.1A: Leases</b>		
Lease liabilities		
Building	11,392	12,869
Plant and equipment	55	-
<b>Total leases</b>	<b>11,447</b>	<b>12,869</b>

Total cash outflow for leases for the year ended 30 June 2022 was \$1,532 (2021: \$1,516)

#### Maturity analysis - contractual undiscounted cash flows

Within 1 year	1,564	1,395
Between 1 to 5 years	6,634	6,443
More than 5 years	3,758	5,484
<b>Total leases</b>	<b>11,956</b>	<b>13,322</b>

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

	2022	2021
	\$'000	\$'000
<b>4.1A: Employee provisions</b>		
Leave	7,817	7,283
<b>Total employee provisions</b>	<b>7,817</b>	<b>7,283</b>

#### Accounting Policy

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

Other long-term employee benefits are measured as the net total of the present value of the defined benefit obligation at the end of the reporting period 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 short hand method as set out in the Resource Management Guide 125, Commonwealth Entities Financial Statement Guide.

#### Superannuation

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

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

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

The Museum makes employer contributions to the employees' defined benefit superannuation scheme at rates determined by an actuary to be sufficient to meet the current cost to 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:

	2022	2021
	\$'000	\$'000
Short-term employee benefits	1,499	1,380
Post-employment benefits	225	229
Other long-term employee benefits	53	122
Termination benefits	-	-
<b>Total key management personnel remuneration expenses<sup>1</sup></b>	<b>1,777</b>	<b>1,731</b>

The total number of key management personnel that are included in the above table is 17 (2021: 15).

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

### 4.3 Related Party Disclosures

#### Related party relationships

The Museum is an Australian Government controlled entity. Related parties to 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

	2022	2021
	\$'000	\$'000
<b>5.1A: Categories of financial instruments</b>		
<b>Financial assets measured at amortised cost</b>		
Term deposits	-	3,500
Cash and cash equivalents	6,603	10,554
Trade and receivables	1,845	860
<b>Total financial assets at amortised cost</b>	<b>8,448</b>	<b>14,914</b>
<b>Total financial assets</b>	<b>8,448</b>	<b>14,914</b>
<b>Financial liabilities measured at amortised cost</b>		
Trade creditors	6,795	7,379
<b>Total financial liabilities measured at amortised cost</b>	<b>6,795</b>	<b>7,379</b>
<b>Total financial liabilities</b>	<b>6,795</b>	<b>7,379</b>

#### 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

	2022	2021
	\$'000	\$'000
<b>6.1A: Current/non-current distinction for assets and liabilities</b>		
<b>Assets expected to be recovered in:</b>		
<b>No more than 12 months</b>		
Cash and cash equivalents	6,603	10,554
Trade and other receivables	1,845	860
Other Investments: Term Deposits	-	3,500
Inventory	828	895
Prepayments	1,656	437
<b>Total no more than 12 months</b>	<b>10,932</b>	<b>16,246</b>
<b>More than 12 months</b>		
Land and buildings	124,978	114,946
Heritage and cultural	279,640	287,130
Plant and equipment	73,330	71,918
Computer software	1,033	1,752
Other intangibles	6,132	6,732
<b>Total more than 12 months</b>	<b>485,113</b>	<b>482,478</b>
<b>Total assets</b>	<b>496,045</b>	<b>498,724</b>
<b>Liabilities expected to be settled in:</b>		
<b>No more than 12 months</b>		
Suppliers	3,782	3,026
Other payables	2,224	4,722
Leases	1,367	1,320
Employee provisions	2,359	2,398
<b>Total no more than 12 months</b>	<b>9,732</b>	<b>11,466</b>
<b>More than 12 months</b>		
Suppliers	3,013	4,353
Other payables	447	-
Leases	10,080	11,550
Employee provisions	5,458	4,884
<b>Total more than 12 months</b>	<b>18,998</b>	<b>20,787</b>
<b>Total liabilities</b>	<b>28,730</b>	<b>32,253</b>

## 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. 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.

<b>As at 1 July</b>	<b>2,351</b>	2,655
Receipts	518	953
Payments	(443)	(1,257)
<b>Total as at 30 June</b>	<b>2,426</b>	<b>2,351</b>



## Part 4: Appendices





## Contact points

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

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

### General correspondence

General correspondence to the Museum should be addressed to:

The Director  
National Museum of Australia  
GPO Box 1901 Canberra ACT 2601  
Email: [information@nma.gov.au](mailto:information@nma.gov.au)  
[nma.gov.au/contact-us](http://nma.gov.au/contact-us)

### Client Service Charter

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

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

The Director; Deputy Director; Assistant Directors; Program Manager, 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](mailto: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](http://www.nma.gov.au/about/corporate/foi)

### Enquiries

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

## Compliance index

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

REQUIREMENT	REFERENCE	PAGE
Annual performance statements	PGPA Rule 16F	12–22
Approval by accountable authority	PGPA Rule 17BB	3
Standard of presentation	PGPA Rule 17BC	All
Plain English and clear design	PGPA Rule 17BD	All
Enabling legislation	PGPA Rule 17BE	12, 26
Objects and functions	PGPA Rule 17BE	26
Purposes	PGPA Rule 17BE	11
Responsible minister	PGPA Rule 17BE	26
Ministerial directions and other statutory requirements	PGPA Rule 17BE	42–45
Government policy orders	PGPA Rule 17BE	42
Annual performance statements	PGPA Rule 17BE	12–22
Members of the accountable authority	PGPA Rule 17BE	27–29
Outline of organisational structure	PGPA Rule 17BE	31
Employee numbers	PGPA Rule 17BE	42
Location of major activities and facilities	PGPA Rule 17BE	78
Statement on governance	PGPA Rule 17BE	26
Related entity transactions	PGPA Rule 17BE	42
Key activities and changes affecting the authority	PGPA Rule 17BE	42
Judicial decisions and reviews by outside bodies	PGPA Rule 17BE	42
External reports on the entity	PGPA Rule 17BE	42
Indemnities and insurance premiums for officers	PGPA Rule 17BE	42
Executive remuneration	PGPA Rule 17CA–17CE	35–36

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

STATUTORY REQUIREMENT	REFERENCE	PAGE
Work Health and Safety	Schedule 2, Part 4 of the <i>Work Health and Safety Act 2011</i>	42–43
Environmental performance and environmentally sustainable development	Section 516A of the <i>Environmental Protection and Biodiversity Conservation Act 1999</i>	43–44
Advertising and market research expenditure	Section 311A of the <i>Commonwealth Electoral Act 1918</i>	45
Disposal of historical material	Sections 9, 9A and 38 of the <i>National Museum of Australia Act 1980</i>	42
Annual financial statements and Auditor-General's report	Section 43 (4) of the <i>Public Governance, Performance and Accountability Act 2013</i>	48–75

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

POLICY REQUIREMENT	REFERENCE	PAGE
Reconciliation Action Plan progress	Reconciliation Action Plan 2016–17	22
Donor recognition	Donor Recognition Policy	37–39
Acknowledgement of corporate partners	Sponsorship and Grant Policy	37–39
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	40–41
Client Service Charter	Client Service Charter	41





Where our Stories come alive

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