

national museum of australia
19–20 annual report



National Museum of Australia 19–20 Annual Report and Audited Financial Statements



Endeavour Voyage: The Untold Stories of Cook and the First Australians opened at the National Museum of Australia on 2 June 2020. The descendants of Aboriginal and Torres Strait Islander peoples who witnessed and interacted with the *Endeavour* voyagers shared their stories for the exhibition. Artists from the Hopevale Arts and Culture Centre created illuminated works responding to what happened on the banks of Waalumbaal Birri (Endeavour River) in 1770.

Welcome to Country, 2019, by Esmae Bowen, Guugu Yimidhirr



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 Paul Fletcher MP
Minister for Communications, Cyber Safety and the Arts
Parliament House
Canberra ACT 2600

Dear Minister

On behalf of the Council of the National Museum of Australia, I am pleased to submit our annual report for the financial year ending 30 June 2020. 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 2019–20 against its Strategic Plan 2018–2022. The Council believes the Museum has performed extremely well considering the unprecedented challenges it has faced during the financial year. These challenges included the summer bushfires that affected New South Wales and the ACT, the severe hailstorm that occurred in Canberra on 20 January 2020 and, of course, the COVID-19 pandemic.

The Council acknowledges the hard work and resilience of all Museum staff during this time. Without their dedication and preparedness, the impact on the Museum from these events would have been much more severe. Indeed, in spite of these challenges, we are proud of a number of remarkable achievements at the Museum this past year.

During the closure of its Acton site due to COVID-19, the Museum demonstrated its ability to fulfil its mandate by rapidly introducing several new online projects and initiatives, providing additional digital content for individuals and families. This included the popular *Bridging the Distance – Sharing our COVID-19 Pandemic Experiences* Facebook group and live streaming of Museum programs.

The exhibition highlight for this year was *DreamWorks Animation: The Exhibition – Journey from Sketch to Screen*, which saw 121,771 visits from 11 September 2019 to 2 February 2020. Unfortunately the opening of *Endeavour Voyage: The Untold Stories of Cook and the First Australians* was delayed by the Museum's closure and opened to the public (with limited visitation numbers in place) on 2 June 2020.

The Council was delighted with the acquisition of the bulk of the remarkable Trevor Kennedy collection, one of the most significant private collections in Australia. This collection will be an incredible addition to the National

Historical Collection with its eclectic and fascinating array of objects comprising more than 5000 pieces.

As part of the Museum's commitment to sharing Australian stories internationally, three graphic-panel displays were toured in partnership with the Department of Foreign Affairs and Trade. This tour comprised seven countries across Eastern Europe, South East Asia, South America, the Pacific and the Middle East.

The Council's focus for financial year 2020–21 has shifted to one that supports the Museum's operational challenges as well as addressing your statement of expectations. In the year ahead, the Council will work closely with the Museum as it continues to operate in a difficult environment with many uncertainties ahead.

Delivery against the Museum's Master Plan 2017–2030 continues, with the completion of the Forecourt redevelopment including a designated site that allows Museum staff to perform a daily Acknowledgement of Country. Construction of the Life in Australia environmental history gallery and the new children's Discovery Centre are underway with expected completion for both to occur in 2021.

A generous donation from Mr Timothy Fairfax AC will allow the Discovery Centre to be completed ahead of schedule. On behalf of Council, I would like to thank Mr Fairfax for his kind support in assisting the Museum achieve its ambitions.

The Museum's Council has seen one change this year with Ms Maureen Plavsic resigning. We thank Maureen for her valuable contributions and insights over the past four years.

On behalf of all members of Council, I would like to again thank the management and staff of the Museum for their tireless dedication during these difficult times. I would also like to express the Council's appreciation of your support for the Museum this 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 21 August 2020 to accept this report as being a fair and accurate representation of the Museum's performance during the 2019–20 financial year.



Mr David Jones
Chair of Council
August 2020

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Part one: Performance reports



Director's review of operations

This has been a year like no other in the history of the National Museum of Australia, and indeed for the nation we serve. As a museum and a community, we have had to deal with the ongoing effects of drought, devastating bushfires, smoke and storms, and then the COVID-19 pandemic. In many ways, we have felt that we are living through history, coping with events and circumstances that will be remembered for many years to come.

Several major incidents directly affected the Museum's operations in 2019–20. Poor air quality and fire threats to the ACT during December and January demanded that we change our operating procedures. Staff worked in difficult circumstances to ensure that we remained open and continued to serve our visitors when they needed us most. Then a ferocious hailstorm on 20 January damaged Museum buildings, as well as staff and visitors' vehicles. Again, due to the quick action of staff, we were fortunate that the Museum's National Historical Collection sustained minimal damage. And then, most significantly, the Museum was forced to close its doors to the public on 23 March 2020 due to the COVID-19 pandemic. This was the first prolonged public closure in the Museum's history and it forced us to change the way we work and operate, potentially for some time to come.

As we closed our doors, our staff moved to working from home and transformed our public engagement, focusing on digital programs and online delivery. This 'digital pivot' underlined our commitment to fulfilling our mandate to serve the Australian public even while our doors were closed. We also sought to document what was happening to Australians in this time of crisis, launching a digital platform, *Bridging the Distance – Sharing our COVID-19 Pandemic Experiences*, to allow people to record their experiences of living through the coronavirus crisis. The overwhelming public response showed us that our museum has never been more important, fulfilling a critical role in enabling a national conversation about what was happening and creating an important historical record documenting this period in our

history. In addition to the *Bridging the Distance* Facebook group, the Museum delivered several other new digital products including:

- a new National Museum home page featuring new *Museum from Home* and *#YourMuseum* branding, and a renewed emphasis on digital programs;
- live streaming of children's and adult programs;
- transforming the *Endeavour Voyage* exhibition content into a rich digital offering; and
- multiple social media initiatives, including Twitter Q&As, staff profiles, video object profiles, video blogs and educational resources.

These helped Australians navigate the challenges they were facing and bridged the sense of isolation that many were feeling. The success of these initiatives is evidenced by the Museum's increased social media presence and its inclusion in Tripsavvy's international top-10 list of online museum experiences.

On 2 June, the Museum was among the first handful of cultural institutions in this country to re-open their doors and in doing so, sent a message of hope and optimism to the wider community. Importantly, health measures, cleaning regimes and procedures were put in place to ensure that we could keep our staff and visitors safe through this period. Gratefully, we were also able to open the Museum's major exhibition for this year, *Endeavour Voyage: The Untold Stories of Cook and the First Australians*, which details the history and impact of Captain James Cook's charting of the east coast of Australia in 1770 – 250 years ago. For the first time, the exhibition tells the stories of Aboriginal and Torres Strait Islander peoples on the shore, as well as the tale of those aboard the historic ship that we know so well. The Museum worked with the descendants of those who witnessed and interacted with the *Endeavour* voyagers and gave them an opportunity to speak back to the narrative of the voyage detailed in the accounts of Cook, Sir Joseph Banks and others. The ground-breaking exhibition is one of the most important things the Museum has ever done, and it will remain on display until April 2021 to enable as many people as possible to see it.

An associated project, the Museum's Cultural Connections program, saw the funding of ten agreements with First Peoples' communities on the east coast to create cultural worker jobs and capabilities, enabling them to respond to the anniversary of the *Endeavour* voyage in their own words and actions. The Museum has supported the development of cultural workers' skills through the program, and through the six Encounters Fellowships undertaken earlier in the financial year. Both programs, together with the development of the *Endeavour Voyage* exhibition, were funded by special Commonwealth Government appropriations totalling \$6.6 million over three years, culminating in the work this financial year. The Museum is proud of this work, creating an important exhibition for the nation by working hand in hand with Aboriginal and Torres Strait Islander communities, with clear dividends for them in employment opportunities and ongoing skills development in cultural work.

Despite the challenges this year has posed, the Museum's important work to develop, document and preserve the National Historical Collection continued with great success. In particular, the Museum concluded a long and complex negotiation to make one of the most important acquisitions in its history, the renowned Trevor Kennedy collection of Australian art. Valued at nearly \$8 million, the acquisition comprises rare treasures from this most important private Australian historical and decorative arts collection. Remarkably, in addition to the purchase, Mr Kennedy has generously agreed to donate an accompanying suite of important objects from his collection that is expected to be valued at a similar sum. Altogether, the Trevor Kennedy collection features over 5000 objects including artworks, furniture, jewellery and ceramics, which explore Australia's history, culture and identity. I am indebted to Mr Kennedy and his family for the great effort they have made to build this collection, and then to ensure its acquisition by the nation and its preservation in perpetuity for all Australians.

This year also saw the completion of another key plank of our Master Plan through to 2030, with the opening of our beautiful Australian garden on the Museum's forecourt. Designed by Taylor Cullity Lethlean in association with ARM Architecture, the garden features native plants in a series of planting groups whose form echoes the mosaic burning patterns of the Australian continent. Its opening in October marked an important step in the Museum's program of renewal and redevelopment, and allowed us to properly welcome visitors to our site. A daily Acknowledgement of Country commenced at a new firestone installed in the garden in January, and has continued with support from staff across the Museum. We also began work on the next stage of our Master Plan – a \$30 million program of building alterations and exhibition refit that will see us create a new Life in Australia gallery detailing the stories of our relationship to the unique environments of Australia, from the tropical north to the temperate south. A generous gift from one of the nation's great philanthropists, Mr Timothy Fairfax AC, means the Museum will also be able to open a new Discovery Centre and Makers' Space for children of all ages when construction concludes in mid-2021. We thank Mr Fairfax, John and Pauline Gandel, Wayne and Vicki McGeoch, Sally and Geoffrey White, the Kerridge Foundation, the Alastair Swain Foundation and all our other donors. This year, the Museum raised over \$3.5 million in donations and in-kind support and we are so grateful to our community, which understands and supports the critical role of the Museum.

International partnerships continued to strengthen during 2019–20 with the Museum's iconic collection of bark paintings from Arnhem Land travelling through China and Taiwan. *Old Masters: Australia's Great Bark Artists* was displayed at the Sichuan Museum, Chengdu, China and at the National Taiwan Museum, Taiwan, and was enjoyed by more than 250,000 people. International audiences were also introduced to the breadth and diversity of Australia's Indigenous cultures through our graphic-panel display

series developed in partnership with the Department of Foreign Affairs and Trade. The displays toured seven countries and featured digital representations of works from some of the Museum's most successful exhibitions including *Evolution: Torres Strait Masks*, *Yiwarra Kujju: The Canning Stock Route* and *Old Masters: Australia's Great Bark Artists*.

This year the Museum realised its ambition to share, celebrate and connect audiences with the creativity and innovation of Australian design, through a visionary partnership with the Alastair Swayn Foundation and the Swayn Gallery of Australian Design. In August, we were very pleased to announce the appointment of Ms Adrienne Erickson as the inaugural Swayn Senior Fellow in Australian Design. She is leading the work to detail the breadth and diversity of design professions and interest in our community, and is also building the Museum's connections in this area with the intention of establishing a new Swayn Centre for Australian Design at the Museum in 2020–21. The goal of the new centre will be to increase public connection to and appreciation of Australian design through collections, collaborations, exhibitions, events and research.

As we look ahead, the Museum faces real challenges in ensuring its long-term sustainability. Our facilities to store the National Historical Collection are in need of renewal and the operational requirements of the Museum are under great funding pressures, in large measure due to the loss of own-source income as a result of the COVID-19 pandemic. The Museum has commenced a new phase of strategic planning to deal with these challenges and will need to take measures in 2020–21 to ensure its continued operations in the service of the Australian public. In this work, we are fortunate to have an engaged and active governing Council — led by its Chair, Mr David Jones — which continues to work hard to advance the Museum's position. Their support, commitment and assistance during this difficult year have been crucial to our success. We are also lucky to have great support from our Museum Friends who continue to do all they can to help us through these challenging times.

I also thank the Minister for Communications, Cyber Safety and the Arts, the Hon Paul Fletcher MP, for his support this year and our colleagues at the Office for the Arts.

Throughout all of this year's many challenges, I have been impressed by the remarkable resilience and professionalism of Museum staff. I am proud of how they continue to bring Australia's unique and remarkable stories to life, and their ability to adapt to changing times. They are, quite frankly, the greatest supporters the Museum has, and I am indebted to them for all they have done and continue to do to serve our nation and its peoples.

Dr Mathew Trinca AM

Director, National Museum of Australia
August 2020

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. In pursuit of this goal, the Museum has developed its ambitious Master Plan 2017–2030.

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. The Museum tells the comprehensive story of Australia from deep time to the present day.

Key streams of endeavour

According to the Museum's Strategic Plan 2018–2022, the Museum will focus on five key streams of endeavour, guided by its purpose and vision, and consistent with its values and strategic commitments. The five 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 three interrelated subject areas, which are specified in the Museum Act:

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

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

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 2020 portfolio responsibility for the Museum sat with the Office for the Arts within the Department of Infrastructure, Transport, Regional Development and Communications.

The Australian Government's Portfolio Budget Statements (PBS) for 2019–20 and the Museum's Corporate Plan 2019–20 set out how the Museum's performance will be measured and assessed in achieving the Museum's purposes in 2019–20 (the reporting period). The Museum developed and published the Corporate Plan 2019–20 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 targets

Performance criteria and targets are also specified in the Museum's PBS. The PBS specified one overarching performance criterion for the Museum in 2019–20: 'Increased visitor engagement with Museum experiences and collections'.

PERFORMANCE CRITERIA	2019–20 TARGETS	2019–20 ACTUAL
Total visitor engagement	4,125,125	4,362,420
Permanent exhibitions	545,000	454,055
Special exhibitions	200,000	187,957
Travelling exhibitions	620,000	640,869
Digital experiences	2,383,275	2,752,094
Education and public programs	352,900	306,212
Events and functions	23,950	21,233
Percentage of collection available online	64%	66%

Corporate plan targets

The Corporate Plan 2019–20 sets out the key activities for the year, consistent with the Museum's five key streams of endeavour from its Strategic Plan. One or more performance criteria are specified for each key activity, with identified targets to measure the Museum's performance for the year. The Museum's results against the performance criteria for 2019–20, and analysis of their contribution to the achievement of the Museum's purpose, are reported in the performance statements that follow. For each activity, the performance criteria, annual target, achievement and analysis of results have been included.

Overall performance summary

Over the first six months of 2019–20, the Museum delivered a comprehensive program of events, programs and activities in line with the activities set out in its Corporate Plan. Highlights included an international tour of *Old Masters: Australia's Great Bark Artists* to the Sichuan Museum and National Taiwan Museum; *A Chequered Past: Vehicles from the National Museum of Australia* at Wakefield Park, New South Wales, which broke the park's attendance record with 3350 visitors; programs related to the 50th anniversary of the Apollo Moon Landing, including the *Tracking Apollo* panel discussion live stream which saw the Museum's highest ever engagement with a digital program; and the opening of the major exhibition *DreamWorks Animation: The Exhibition*.

However, the Museum's activities in the second half of the reporting period were greatly affected by external events. These included:

- Natural disasters, including bushfires and bushfire smoke over the summer of 2019–20 and a significant hailstorm on 20 January 2020. The effects of these events were reduced visitor numbers due to road closures and travel restrictions; cancellation or relocation of programs due to take place outdoors or off site; and impacts on the Museum's partners, which restricted activities.
- The COVID-19 pandemic, which resulted in the closure of the Museum's building to the public from 23 March to 1 June 2020 in line with government restrictions. The pandemic curtailed visitor movement both before the Museum's closure and after its re-opening, with continued limits on visitor numbers after 2 June; affected offsite activity, including international and domestic partner activities; impacted the Museum's revenue streams as operations were restricted; and required adjustments to working practices in line with restrictions.

The effects of these events on the Museum's activities as outlined in its 2019–20 Corporate Plan varied. Specific details are provided in the performance reports below.

During these difficult times, the Museum continued to engage with, and respond to, the needs of the Australian community. During the height of the bushfires, the Museum was able to remain open and provided respite and a refuge for those affected by the fires and the smoke, and established a Facebook group to connect affected communities. Although the COVID-19 pandemic necessitated the closure of the Museum building, a greater emphasis was placed on digital content delivery, and the Museum was among the first of the national cultural institutions to re-open

when the easing of restrictions allowed. Some highlights of the Museum's response during this period include:

- Commencement of a project to collect objects and stories that will help future generations to understand the impact of these events. This began with the acquisition of objects related to the bushfires, including the Bungendore Furies Fridge, which was displayed in the Museum's Gandel Atrium in late February.
- The establishment of Facebook groups targeted at communities directly affected during these crises, including the *Fridge Door Fire Stories* group and the *Bridging the Distance – Sharing our COVID-19 pandemic experiences* group.
- A greater emphasis on digital content delivery, including the *Museum at Home* campaign and live-streamed tours and talks.
- Changes to the Museum's working practices, including technical and IT support to enable staff to work from home.
- Working collaboratively with other government departments and agencies, including making a significant contribution to the temporary taskforce assembled to support the activities of Services Australia, and proactively engaging with national, state and territory agencies to implement processes and procedures to protect the safety of staff and visitors on re-opening.
- Adapting access to the Museum's building to ensure a safe environment, while offering new visitor experiences that allow for physical distancing, such as the installation of new displays in the Gandel Atrium. The Museum will continue to adjust its activities into the next reporting period as the impacts of the COVID-19 pandemic continue.

Activity 1: Increase visitor engagement with Museum experiences and collections

Total visitor engagement

PERFORMANCE CRITERIA	2019–20 TARGET	2019–20 ACTUAL
Total visitor engagement	4,125,125	4,362,420
Permanent exhibitions	545,000	454,055
Special exhibitions	200,000	187,957
Travelling exhibitions	620,000	640,869
Digital experiences	2,383,275	2,752,094
Education and public programs	352,900	306,212
Events and functions	23,950	21,233
Percentage of collection available online	64%	66%
WHAT WE ACHIEVED		
Total visitor engagements exceeded the Museum's target by 6%.		
Travelling exhibitions and digital engagements also exceeded the Museum's targets.		
66% of the Museum's collection was available online, 2% more than the target.		

Analysis

Although the Museum's activities were greatly affected by summer bushfires and the COVID-19 pandemic, the Museum exceeded its target for visitor engagements by 6% and recorded its second highest number of visitor engagements, after the record 2018–19 year.

Onsite visitation was significantly affected by the bushfires and the COVID-19 pandemic, with onsite visitor engagements below target for the year. January visitation was down 33% compared to 2018–19, and the Museum was closed for approximately 10 weeks due to COVID-19 restrictions. However, the Museum's major exhibition *DreamWorks Animation: The Exhibition*, recorded 121,771 entries from 11 September 2019 to 2 February 2020.

As the Museum pivoted to providing new and increased levels of content through its digital channels, online engagement was the highest ever recorded by the Museum, at 2.75 million page visits for the reporting period. The *Endeavour Voyage: The Untold Stories of Cook and the First Australians* exhibition, due to open at the Museum on 8 April 2020, was delayed until the Museum reopened on 2 June 2020, and an online exhibition developed in response received 29,227 page visits from 19 April to 30 June 2020. Content relating to the Museum's Defining Moments in Australian History program continued to be highly popular, with 1.6 million page visits in 2019–20, and as at 30 June 2020, 66% of the Museum's collections were available online. Digital programming also saw increased visitor engagements this year. The *Tracking Apollo* digital program in July and August 2019 to mark the 50th anniversary of the Apollo 11 Moon Landing achieved the Museum's highest ever number of engagements with a digital program, at 10,092.

The Museum's international touring program also exceeded its targets prior to the COVID-19 pandemic. The Museum toured *Old Masters: Australia's Great Bark Artists* to two international venues, with 198,489 visits recorded at the Sichuan Museum, China from 26 June to 26 August 2019 and 62,005 visits at the National Taiwan Museum from 1 October 2019 to 9 February 2020.

Visitor engagements over time

PERFORMANCE CRITERIA	2015–16	2016–17	2017–18	2018–19	2019–20
Permanent exhibitions	472,748	631,975	532,314	603,644	454,055
Special exhibitions	189,802	232,915	204,182	207,851	187,957
Travelling exhibitions	503,771	589,548	520,016	689,547	640,869
Public programs and events	74,352	204,934	251,504	299,138	239,291
Education programs	81,854	88,500	87,743	87,685	66,921
Events and functions	18,637	23,918	24,479	27,037	21,233
Digital experiences	1,789,525	2,100,015	2,336,084	2,511,994	2,752,094
TOTAL	3,130,689	3,871,805	3,956,322	4,426,896	4,362,420

Activity 2: Deliver innovative programs and experiences

Share Australia's and the world's stories with Australian and international audiences

PERFORMANCE CRITERIA	OUR TARGETS
Share the stories of the world and Australia's place within it at our Acton site.	Minimum of three special exhibitions.
Share Australia's stories internationally.	Deliver international touring program.
Share Australia's stories around Australia.	Programs delivered in every mainland state or territory outside the ACT.
WHAT WE ACHIEVED	
The Museum displayed six special exhibitions at its Acton site during 2019–20.	
The Museum toured <i>Old Masters: Australia's Great Bark Artists</i> to two international venues and in partnership with the Department of Foreign Affairs and Trade, toured three graphic-panel displays in seven countries.	
The Museum delivered exhibitions or programs in all states and territories except Tasmania and pivoted to providing digital programs during the COVID-19 shutdown.	

Analysis

The Museum hosted six special exhibitions at its Acton site in Canberra. For details see: nma.gov.au/exhibitions.

- *The Historical Expression of Chinese Art: Calligraphy and Painting from the National Museum of China*, 5 April to 28 July 2019
 - *The Studio: Collections Up Close – Tjanpi Figures*, 25 May to 4 August 2019
 - *DreamWorks Animation: The Exhibition – Journey from Sketch to Screen*, 12 September 2019 to 2 February 2020
 - *Ngulla Wellamunagaa: Trees That Have Survived and Revived*, 5 December 2019 to 23 March 2020
 - *Australian of the Year Awards 2020*, 12 December 2019 to 16 February 2020
 - *Endeavour Voyage: The Untold Stories of Cook and the First Australians*, opened 2 June 2020 and remained open as at 30 June 2020.
- Internationally, the Museum toured *Old Masters: Australia's Great Bark Artists* to the following venues:
- Sichuan Museum, China, 26 June to 26 August 2019
 - National Taiwan Museum, 4 October 2019 to 9 February 2020.

In partnership with the Department of Foreign Affairs and Trade, the Museum toured the following graphic-panel displays in seven countries:

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

Eight exhibitions were toured to 17 venues around Australia:

- *Australian of the Year Awards 2019*
- *Yidaki: Didjeridu and the Sound of Australia*
- *Evolution: Torres Strait Masks*
- *Happy Birthday Play School: Celebrating 50 Years*
- *Midawarr/Harvest: The Art of Mulkun Wirrpanda and John Wolseley*
- *A Portrait of Australia: Stories through the lens of Australian Geographic*
- *Haunting*
- *Governor Lachlan Macquarie*.

Digital content was developed and available Australia-wide, including *Fun@Home* content for families; *Live at the Museum* events; and professional development for teachers.

Onsite Museum experience

PERFORMANCE CRITERIA	OUR TARGETS
Deliver a range of innovative public programming.	Deliver a minimum of 50 programs connected to the Australian story to onsite visitors.
Support repeat visitation through new permanent gallery experiences.	Six new stories.
Enhance visitor interpretation through site-wide mobile experience.	Release Forecourt app.
WHAT WE ACHIEVED	
The Museum ran a total of 65 programs connected to the Australian story for onsite visitors, including both regular and ad-hoc programs.	
14 new exhibits were included in the Museum's permanent galleries.	

Analysis

The Museum exceeded the target by delivering 65 regular and ad-hoc programs connected to the Australian story for onsite visitors, including families, adults and school groups.

The Museum installed 14 new exhibits in its permanent galleries prior to the COVID-19 shutdown of its Acton site. These included regular rotation of displays in the Gandel Atrium and significant new displays in the Gallery of First Australians, including a new permanent exhibition *Talking Blak to History*, an update of the Torres Strait Islander exhibition with four new stories, a

display of Aboriginal breastplates, and the installation of *Yumari*, a highly significant painting by the Indigenous artist, Uta Uta Tjangala.

Work began on the development of a Museum-wide mobile experience. Originally focused on the Museum's Forecourt Garden which opened in 2019–20, the scope of the project has been expanded and the experience will continue to be developed in line with the Museum's Master Plan.

Cultural Connections initiative

PERFORMANCE CRITERIA	OUR TARGETS
Deliver Cultural Connections program.	Engagement with communities.
Deliver Encounters Fellowship program.	Deliver six Fellowships.
WHAT WE ACHIEVED	
Nine partnership agreements were signed with organisations that support Indigenous cultural practitioners and the development of community-led cultural projects.	
Six Encounters Fellowships were delivered.	

Analysis

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

During 2019–20, the Cultural Connections program partnered with nine organisations in locations that were key sites of encounter during the *Endeavour* voyage to support the employment of Indigenous cultural officers and the development of a range of projects produced in consultation and collaboration with communities. As at 30 June 2020, a 10th partnership was near completion. Throughout 2019–20, this work supported the employment of eight Indigenous cultural officers. Although the COVID-19 pandemic impacted upon all 10 Cultural Connections projects, adjustments were made to delay or re-scope projects.

Six fellows were appointed to the Encounters Fellowships program in December 2018 and the program commenced in March 2019. It delivered six fellowships over the reporting period. Five of the fellowships were delivered according to the outlined program, including professional development, workshops, access to research collections, community work, and individual placements with and access to

cultural and collecting organisations in Australia, the United Kingdom and France. One re-designed fellowship was also delivered in far north Western Australia.

Endeavour 250 project

PERFORMANCE CRITERIA	OUR TARGETS
Invest in and collaborate with communities along the east coast of Australia.	Undertake engagement with key communities.
Open exhibition to the public in 2020.	
<i>Endeavour 250</i> publication.	Deliver <i>Endeavour 250</i> publication.
WHAT WE ACHIEVED	
The Museum continued community engagement in the development of the <i>Endeavour Voyage: The Untold Stories of Cook and the First Australians</i> exhibition.	
The physical exhibition opened on 2 June 2020, with an online digital exhibition launching on 19 April.	
The Museum continued development of a publication for the exhibition, which is due to be published by the end of 2020.	

Analysis

In June 2020, the Museum opened *Endeavour Voyage: The Untold Stories of Cook and the First Australians*. The exhibition communicates both Indigenous and non-Indigenous perspectives of the voyage, juxtaposing the view from the ship, drawn from the journals of James Cook and Joseph Banks, with the view from the shore, developed in consultation and collaboration with Aboriginal and Torres Strait Islander communities in selected locations on the east coast of Australia. The engagement with key communities during the development of the exhibition enabled the Museum to give voice to those stories that have previously been excluded from the narrative of the *Endeavour* voyage.

Originally scheduled to open in early April 2020, the exhibition was delayed by the COVID-19 shutdown. It opened to the public on 2 June 2020 in line with the re-opening of the Museum to onsite visitors, with restricted entry to ensure appropriate physical distancing. While the exhibition was delayed, an online version was developed and launched on 19 April 2020 at nma.gov.au/endeavour-voyage.

Throughout the year, the Museum continued to develop a companion publication featuring content by Museum curators, historians, academics and community leaders engaged in the development of the exhibition. The publication is due to be published before the end of 2020.

Defining Moments program

PERFORMANCE CRITERIA	OUR TARGETS
Deliver Defining Moments Digital Classroom project.	Launch of the Digital Classroom website.
Develop new moments.	Release 20 new feature moments.
Develop Defining Moments content.	Develop additional Defining Moments engagements.
WHAT WE ACHIEVED	
Work continued on Australia's Defining Moments Digital Classroom project throughout 2019–20, and the website is expected to launch in early 2020–21.	
25 feature moments were released onto the Museum's Defining Moments in Australian History website: nma.gov.au/defining-moments .	
Additional Defining Moments content was developed, including animated videos and quizzes.	

Analysis

The Defining Moments in Australian History program was launched in August 2014 and aims to stimulate public discussion about the events that have been of profound significance to Australians. In 2017–18, the Museum received \$1.5 million from Gandel Philanthropy for the development of Australia's Defining Moments Digital Classroom (ADMDC).

The ADMDC will expand on the current Defining Moments content to provide digital teaching and learning resources, games and interactives, competitions, and teacher professional development. The content developed by the Museum throughout the 2019–20 financial year has been designed to align with the Australian Curriculum and is tailored to primary students in years 5 and 6 and secondary students in years 7–10, and their teachers. This website is expected to be launched in early 2020–21.

The Museum continued to develop content for its Defining Moments in Australian History website nma.gov.au/defining-moments. Twenty-five new feature Defining Moments were released. The Museum developed and published three new quizzes on 20th century Australian history, environment and protests; and three new animated videos on Federation, the Snowy Mountains Scheme, and the 1967 Referendum.

Activity 3: Build and maintain our historical collections and make them more accessible

Build and maintain our historical collections and make them more accessible

PERFORMANCE CRITERIA	OUR TARGETS
Accession objects into the National Historical Collection and other Museum collections, including reducing backlog via the Legacy project.	3250 objects accessioned.
Make more objects available online via Collection Explorer by digitising our historical collections.	Increase by 12,500 objects.
Make more objects available online via Collection Explorer by digitising our historical collections.	> 100,000 visits to Collection Explorer.
Storage of our historical collections in accordance with museum standards.	80%.
WHAT WE ACHIEVED	
A total of 3307 objects were accessioned into the National Historical Collection (NHC) and other Museum collections.	
The Museum digitised 11,059 objects.	
There were 255,839 visits to the Museum's Collection Explorer online database.	

Analysis

The Museum accessioned a total of 3307 objects into the NHC and other Museum collections this year and reduced the backlog via the Legacy project. This exceeded the target of 3250 objects by 57 objects.

Throughout 2019–20, the Museum continued to digitise its collections and make these objects available to the public through its Collection Digitisation project. A total of 11,059 objects were added to the Collection Explorer online database, though this activity was impacted by COVID-19 workplace restrictions. A total of 102,835 objects were available to the public via Collection Explorer. The online database recorded 255,839 visits in 2019–20, significantly exceeding the target of 100,000 visits for the year.

The Collection Digitisation project concluded on 30 June 2020. Over the 3-year life of the project, 40,349 objects were digitised against the overall target of 37,500. With the Museum's acquisition of key objects

and other cultural and historical material from the Trevor Kennedy collection in 2019–20, in coming years the Museum will focus on digitising this collection and making it accessible.

During the 2019–20 financial year, 78% of the Museum's collections were stored in facilities which provided environmental conditions at a standard that was adequate for their preservation, but below best practice for museums internationally. Two of the three leased sites in Canberra provide basic warehousing for the collection without any temperature or humidity control, and are subject to frequent water and dust ingress. As a result, they do not provide adequate conditions for the preservation of the Museum's collections, particularly the large technology, historic vehicle and furniture collections. The Museum requires a purpose-built, publicly accessible storage facility to address its storage issues. The Museum will continue to work towards the construction of such a facility, which may also be a combined facility shared with other major national collecting institutions.

Activity 4: Grow our revenue and support base

Increase support base

PERFORMANCE CRITERIA	OUR TARGETS
Grow the Friends membership program.	6500 members.
WHAT WE ACHIEVED	
As at 30 June 2020, the Museum Friends program had 5360 memberships, a 25% increase in membership in the reporting period.	

Analysis

The Museum increased its membership over the 2019–20 year from 4272 at 30 June 2019 to 5360 members at 30 June 2020, a 25% increase. Membership was increased through a promotion in relation to *DreamWorks Animation: The Exhibition*, advertised prominently onsite and on the Museum's website prior to the exhibition opening, and through additional measures to increase retention. The Museum provided a number of members' programs throughout the reporting period, such as its Object Club and Book Club, as well as exhibition previews and exclusive viewings, and the launch of the Museum Friends Car Club, a special interest group exclusive to Museum Friends. These programs were made available to members online during the closure of the Museum site due to COVID-19. However, with the Museum's closure, onsite opportunities to recruit new members were reduced.

Increase revenue

PERFORMANCE CRITERIA	OUR TARGETS
Increase own-source revenue as a percentage of all gross operating revenue.	5% increase on five-year average.
WHAT WE ACHIEVED	
The Museum achieved own-source revenue of 21.4% of gross operating revenue, a 15.7% increase on the five-year average.	

Analysis

The Museum's commercial activities were affected by the bushfires, hailstorm and the impacts of COVID-19. However, the Museum achieved strong own-source revenue through significant increases in grant funding, philanthropic donations and value-in-kind sponsorships. This resulted in the Museum achieving own-source revenue of 21.4% of gross operating revenue. This represents a 15.7% increase on the five-year average.

Activity 5: Conduct research and provide expertise related to our purpose

Conduct research and provide expertise related to our purpose

PERFORMANCE CRITERIA	OUR TARGETS
Participate in Australian Research Council (ARC) projects.	Five continuing ARC projects.
Undertake research on the historical collections to expand our understanding of the Australian story.	Six new research projects initiated.
Repatriation program.	Continue national and international activities.
WHAT WE ACHIEVED	
The Museum participated in eight ARC projects.	
The Museum initiated four new research projects and collaborations and two new ARC projects.	
Repatriation activities continued in the first half of 2019–20, including the return of the remains of seven individuals.	

Analysis

Museum staff participated in eight ARC research projects during 2019–20. The following projects were completed in 2019–20: nma.gov.au/research-areas.

- 'Return, reconcile, renew: Understanding the history, effects and opportunities of repatriation and building an evidence base for the future', 2013–19
- 'The relational Museum and its objects', 2016–20

- 'Understanding Australia in the age of humans: Localising the Anthropocene', 2016–19
 - 'The Aboriginal History Archive', 2017–19
 - 'Networked knowledge for repatriation communities', 2017–20.
- The Museum participated in the following ongoing ARC projects in 2019–20:
- 'Heritage of the air: How aviation transformed Australia', 2017–21.
- The Museum participated in two new ARC projects in 2019–20:
- 'Conviction politics: The convict routes of Australian democracy', 2019–23
 - 'Profit and loss: The commercial trade in Indigenous human remains', 2020–22.
- In addition, the Museum entered into the following new research collaborations and partnerships as part of our commitment to research on historical collections related to Australian history:
- The Australian National University (ANU): ANU and Museum to co-fund PhD scholarship, administered by the ANU's Centre for Heritage and Museum Studies
 - Australian Research Council MoJ: Director's appointment to Excellence in Research for Australia Engagement and Impact (ERA EI) Review Advisory Committee, providing expert advice to the ARC CEO with recommendations for future rounds
 - National Australia Day Council: Development of an international outreach program for *Australian of the Year* exhibitions, to be delivered in partnership with the Department of Foreign Affairs and Trade
 - Questacon and Fondazione Museo Nazionale della Scienza e della Tecnologia Leonardo da Vinci MoJ, 2019–22: Exchange of scientific and exhibition materials, exchange of public programs, exchange of science and history information.
- The Museum continued national and international repatriation activities throughout the year, including:
- the 'Return, Reconcile, Renew' website: <https://returnreconcilerenew.info>
 - return of the remains of seven individuals in the first half of the year
 - return of remains to the La Perouse community
 - advice and assistance provided to the Ngarrindjeri community on future planning for the burial of remains
 - advice and assistance provided to the Australian Institute of Aboriginal and Torres Strait Islander Studies on the National Resting Place
 - participation in the ANU's 'Introduction to Repatriation: Principles, practice and policies' program
 - written submissions following approaches from the German Museums Association, Freiburg Museum, and the Leibniz Association regarding management of human remains and secret sacred objects
 - seven published articles.

Activity 6: Improve our efficiency and explore new ways of doing business

Work collaboratively with government and other cultural bodies

PERFORMANCE CRITERIA	OUR TARGETS
Deliver new services to partner agencies via the Cultural and Corporate Shared Services Centre (CCSSC).	Five new services delivered.
WHAT WE ACHIEVED	
Develop and Deliver CCSSC Strategy Plan.	
Undertake collaborative projects and activities.	Collaborate with other Canberra visitor attractions on continuation of Culture Loop bus service.
WHAT WE ACHIEVED	
The Museum delivered five new services to partner agencies via CCSSC.	
Collaboration on the Culture Loop bus service continued until March 2020, when the service was discontinued.	

Analysis

In the 2017 Budget, the Museum received funding of \$8.9 million over three years from the Australian Government's Public Service Modernisation Fund to provide corporate services to partner agencies. In 2019–20, the Museum delivered five new services to five partner agencies, and now provides payroll, IT, media, finance and records services to small corporate and non-corporate agencies.

Throughout the year, the Museum spearheaded the development and continuation of the Culture Loop bus service. This service originally launched in 2018–19 and provided a free hop-on hop-off shuttle bus connecting Canberra's cultural institutions with the city. After a successful six-month trial, the Museum received agreement from partners on an extension of the service to 12 months to cover the summer holiday period to the end of January 2020, and was successful in securing nine partners to contribute to a continuing Culture Loop bus service. However, the service was impacted by the COVID-19 pandemic closures of Canberra's cultural institutions and with insufficient funding to continue, this service has ceased.

Invest in our technological capacity

PERFORMANCE CRITERIA	OUR TARGETS
Improve business processes for managing business systems.	Develop an integrated digital asset management system.
WHAT WE ACHIEVED	
The Museum upgraded its digital asset management system (DAMS) as part of wider improvements to its business systems.	

Analysis

The Museum is undertaking a range of activities to improve our processes for procuring, supporting, managing and using business systems, including a review of current and future business requirements, information assets, current systems, support and maintenance models and upgrade cycles. These activities will inform how business systems are used to support key Museum functions in the future, including how technology and systems can make the collections more accessible to the community and provide new and innovative ways to deliver content and support collaboration, including the consideration of new technologies, such as cloud computing and storage. As a part of this process, the Museum upgraded its digital asset management system (DAMS) in 2019–20.

Explore new ways of doing business

PERFORMANCE CRITERIA	OUR TARGETS
Develop a 'Stretch' Reconciliation Action Plan.	Reconciliation Action Plan developed.
WHAT WE ACHIEVED	
The Museum developed a draft 'Stretch' Reconciliation Action Plan (RAP).	

Analysis

During 2019–20 the Museum's RAP Working Group developed a draft 'Stretch' RAP to succeed the Museum's 'Innovate' RAP. The 'Stretch' RAP includes commitments to improving Aboriginal and Torres Strait Islander employment outcomes; strengthening staff cultural competency; improving visitor engagement with Aboriginal and Torres Strait Islander content at the Museum by presenting collections and stories from a perspective of shared histories; and maintaining relationships with community partners.

Activity 7: Deliver components of the Master Plan

Forecourt

PERFORMANCE CRITERIA	OUR TARGETS
Deliver the Forecourt project, an enhancement of the Museum's entry and welcome areas.	Complete construction and open to the public.
WHAT WE ACHIEVED	
The Forecourt project was completed and opened to the public.	

Analysis

The Museum opened the Forecourt Garden entry and welcome area to the public. The Forecourt Garden includes a Welcome to Country sequence from the Ngunnawal, Ngambri and Ngunawal peoples; mosaic gardens with more than 120 native plant species; a firestone; a mirrored Welcome Wall; and a space for performances and events. Funds raised through the People's Walk Appeal, the 2018 Annual Appeal and the Shadow Bench Appeal assisted with this project.

Discovery Centre

PERFORMANCE CRITERIA	OUR TARGETS
Progress the Discovery Centre to create an interactive space for families.	Complete construction and open to the public.
WHAT WE ACHIEVED	
Considering key funding priorities over coming years, a decision was undertaken to delay the Discovery Centre (working title) opening until 2021.	

Analysis

In reaching the final scope and value of the Life in Australia and Discovery Centre projects, and taking into consideration the Museum's key funding priorities over the next two years, a decision was made early in the reporting period to delay the opening of the Discovery Centre until late 2021, but to continue to progress construction in line with Life in Australia where possible. A key donation for the Discovery Centre has meant that the project will now be completed ahead of schedule in 2021.

Life in Australia

PERFORMANCE CRITERIA	OUR TARGETS
Develop the Life in Australia gallery, representing the environmental history of Australia.	Complete the design stage and commence construction.
WHAT WE ACHIEVED	
The Museum completed the design stage and commenced construction on the Life in Australia environmental history gallery.	

Analysis

A rich and collaborative partnership with New York based experience design firm Local Projects, the Life in Australia gallery will deliver an experience that presents the majesty and diversity of the Australian continent, and the ways in which the human and natural worlds are adapting and responding to dramatic change, through a number of immersive environments and displays. In 2019–20, the Museum completed the design phase and construction on the new gallery began in early 2020. Rich content for the gallery continues to be developed and the Museum is continuing work to ensure that this content meets the expectations of audiences in a changing world. The gallery is expected to open in mid-2021.

First Australians

PERFORMANCE CRITERIA	OUR TARGETS
Redevelopment of the First Australians gallery.	Begin development process.
WHAT WE ACHIEVED	
The Museum commenced planning for the redevelopment of the First Australians gallery and delivered some preliminary changes to the existing gallery.	

Analysis

In 2019–20, the Museum commenced early concept development for a new First Australians gallery. An initial step towards major renewal of the gallery was made with the installation of *Talking Blak to History*. This exhibition provides an introduction to the key stories of Aboriginal and Torres Strait Islander peoples and displays more of the Museum's diverse Indigenous collections. Major redevelopment of the gallery is reliant on funding support from government, however iterative changes will continue to be made where possible to address critical collection and narrative gaps in the gallery.

**Part two:
Accountability
and management**



Governance

The National Museum of Australia is a statutory authority. In 2019–20, the Museum sat within the Office for the Arts portfolio. The minister responsible for the Museum during 2019–20 was the Hon Paul Fletcher MP, Minister for Communications, Cyber Safety and the Arts.

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

Legislation

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

Functions and powers

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

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

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

- to develop and maintain a national collection of historical material
- to exhibit, or to make available for exhibition by others, historical material from the National Historical Collection or historical material that is otherwise in the possession of the Museum
- (baa) to exhibit material, whether in written form or in any other form, that relates to Australia’s past, present and future
- (ba) from time to time as the occasion requires, to exhibit, by itself or in collaboration with others, in Australia or elsewhere, material, whether in written form or in any other form and whether relating to Australia or to a foreign country
- (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 PGPA Act. This Act establishes the guidelines of governance and accountability for public resources, with an emphasis on planning, performance and reporting. It requires the Museum’s Council, as the accountable authority of the Museum, to prepare and give an annual report on the Museum’s activities for the period to the Museum’s responsible minister, for presentation to the parliament. The Museum’s annual report must comply with the requirements of the *Public Governance, Performance and Accountability Rule 2014* (the PGPA Rule).

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

The Museum’s Council

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

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

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

The Council has procedures for the disclosure and resolution of any matter for its consideration that may result in a conflict of interest. Members are required to make the nature of that interest known at the commencement of a Council meeting, and details of such disclosures are recorded in the minutes of the meeting.

The Commonwealth Remuneration Tribunal determines remuneration for non-executive members. In 2019–20 there were no deputies of part-time members appointed under section 15(1) of the Museum Act, and no directions to the Council by the Minister.

Meetings

The Museum Council held four meetings during 2019–20. A senior executive staff officer from the Office for the Arts within the Department of Infrastructure, Transport, Regional Development and Communications attended all meetings as an observer.

The meetings were held on:

- 15 August 2019 (no. 170)
- 14 November 2019 (no. 171)
- 13 February 2020 (no. 172)
- 14 May 2020 (no. 173).

Members of Council

The current membership of the Council provides a mix of skills and experience in the areas of history, law, education, the arts, media, Indigenous issues, marketing, social media, business, and financial and strategic management. On 30 June 2020 the Council comprised the following non-executive members:

Mr David Jones, Chair (MBA, Harvard Business School; BEng (Hons), University of Melbourne), has been Executive Director of VGI Partners, a global equities absolute return fund manager, since 2014. He spent 17 years in private equity (1994–2011), as Managing Director at CHAMP Private Equity, Executive Director and Country Head of UBS Capital, and a Division Director at Macquarie Direct Investment. He is Chairman of VGI Partners Global Investments Limited (ASX: VG1) and Derwent Executive, a Member of the Investment Committee of EMR Capital, and a Non-Executive Director of Cape York Partnership. Mr Jones attended 4/4 meetings. Terms: 25 June 2018 – 24 June 2021 (reappointed as Chair of Council); 25 June 2015 – 24 June 2018 (appointed Chair of Council); 30 May 2013 – 29 May 2016 (reappointed); 25 February 2010 – 24 February 2013.

Mr Ben Maguire, Deputy Chair (MBA, Australian Graduate School of Management, University of Sydney) is Chief Executive Officer of the Australian Trucking Association, Chairman of Remount Ltd, Director of Maguire Management, and sits on the Telstra Regional

Advisory Council. For eight years he was the Chief Executive Officer of the Australian Stockman’s Hall of Fame and Outback Heritage Centre in Longreach, Queensland. Mr Maguire attended 4/4 meetings. Terms: 20 August 2018 – 19 August 2021 (reappointed); 20 August 2015 – 19 August 2018.

Mr Stephen Byron (LLB Hons, Australian National University; Bachelor of Commerce, Australian National University) has been Chief Executive Officer of Canberra Airport and the Capital Airport Group since the airport’s acquisition from the Commonwealth in 1998 by his father Terry Snow. A proud Canberran, Mr Byron grew up in the city and is now Chair of the Canberra Grammar Board. Mr Byron is also a director of The Snow Foundation, a family foundation established in 1991. Mr Byron attended 2/4 meetings. Term: 5 May 2019 – 4 May 2022.

Ms Vicki Coltman (MBA & BBus, Federation University Australia; Grad. Dip Arts (Writing), Swinburne University of Technology) is a Director of the Ballarat North Sports Club and Ballarat North Football Club, Ms Coltman is the Executive Officer of the Ballarat Neighbourhood Centre, President of the Central Highlands Association of Neighbourhood Houses and Chair of the Ballarat Salvation Army Red Shield Committee. Ms Coltman has a wealth of experience in the business and arts sectors in her previous roles as Chair of the Art Gallery of Ballarat, a Ballarat city councillor, project manager and business owner. Ms Coltman attended 4/4 meetings. Term: 27 July 2017 – 26 July 2020.

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

and business incubation companies and partnerships including IAS Group (Founder), Quiet Acoustics Pty Ltd (Founder) and Sterling Cooper Collective (Founder and Partner). Dr Haywood attended 4/4 meetings. Term: 19 July 2018 – 18 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 eight First Nations leaders driving structural change through the national Empowered Communities initiative, and is a member of the Australian Government's Northern Australia Indigenous Reference Group and the Local & Regional Co-design Group. Ms Jose attended 4/4 meetings. Term: 27 July 2017 – 26 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 the former Attorney-General, the Hon Daryl Williams AM QC. He was also Federal and State Director of the Liberal Party of Australia, Director General (Cabinet) and Principal Adviser to the former Premier of Victoria, the Hon Ted Baillieu. Mr Nutt attended 4/4 meetings. Term: 2 March 2018 – 1 March 2021.

Mr Peter Walker is a respected art dealer with more than 20 years' experience in the museum and gallery sector, and extensive knowledge of the commercial, national and international antiques and art market. He is the founder and owner of Peter Walker Fine Art in Adelaide, a gallery specialising in the sale of early Australian paintings and items of historical interest as well as contemporary art. Mr Walker is a member of the Australian Antique and Arts Dealers Association of Australia, and a valuer for the Australian Government's Cultural Gifts Program. He is actively involved in the Adelaide philanthropic community, holding the positions of Chair of the Helpmann Academy Foundation, and member of the Helpmann Academy Board of Governors. Mr Walker attended 4/4 meetings. Term: 19 July 2018 – 18 July 2021.

Outgoing member:

Ms Maureen Plavsic resigned on 1 May 2020. She has 30 years' experience in media, advertising and brand marketing, including as Chief Executive Officer, Executive Director and Head of Sales and Corporate Marketing at Seven Network Limited. Ms Plavsic is Director of Ridge Consulting, a board member of Bestest Inc., and was previously a director of 1-Page, Pacific Brands, Macquarie Radio Network and Opera

Australia, and a trustee of the National Gallery of Victoria. Ms Plavsic attended 2/3 meetings. Terms: 5 May 2019 – 1 May 2020 (reappointed); 5 May 2016 – 4 May 2019.

Council committees and advisory groups

Audit, Finance and Risk Committee

The Audit, Finance and Risk Committee (AFRC) is constituted under section 21 of the Museum Act as a committee of the Council of the National Museum of Australia. Council has established the AFRC in compliance with section 45 of the PGPA Act and section 17 of the PGPA Rule. The AFRC Charter is available at nma.gov.au/council-committees. The AFRC's functions are to:

- review the Museum's financial reporting, performance reporting, system of risk oversight and management and system of internal controls
- provide advice independent of Museum management
- help the Museum and Council members comply with their obligations under the PGPA Act and associated framework
- provide a forum for communication between Council members, Museum executive managers, and the internal and external auditors of the Museum
- examine and recommend the Museum's annual financial statements for Council's endorsement. The AFRC membership as at 30 June 2020 was:
 - Mr Ben Maguire (Committee Chair, Council member, 3/4 meetings)
 - Mr Tony Nutt AO (Committee Member, Council member, 3/4 meetings)
 - Mr Graham Smith (Independent member, 3/4 meetings). Graham Smith has over 35 years' experience in the provision of both policy and corporate advice in the Australian Public Service at executive management levels in the Department of Treasury, Prime Minister and Cabinet and the Office of Assistant Treasurer. He was also Chief Operating Officer and Acting Chief Executive Officer of the Royal Australian Mint leading it through periods of transformational change and in recent years was Chief Operating Officer at the National Museum of Australia. He is active on a number of boards, including DonateLife, Canberra and Gift of Life. He has previously held advisory and non-executive director roles with a range of community, agricultural and sporting groups. Four meetings of the AFRC were held in 2019–20:
 - 14 August 2019 (no. 91)
 - 13 November 2019 (no. 92)
 - 12 February 2020 (no. 93)
 - 13 May 2020 (no. 94).

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 2020 was:
 - Ms Fiona Jose (Council member, Chair, 4/4 meetings)
 - Mr John-Paul Janke (Deputy Chair, 4/4 meetings)
 - Mr Tony Calgaret (2/4 meetings)
 - Mr Paul House (4/4 meetings)
 - Mr Aven Noah (1/4 meetings)
 - Ms Alison Page (3/4 meetings)
 - Ms Zoe Rimmer (2/4 meetings)
 - Dr Shayne Williams (4/4 meetings).

Four meetings of the IRG were held in 2019–20:

- 14 August 2019 (no. 21)
- 7 November 2019 (no. 22)
- 12 February 2020 (no. 23)
- 7 May 2020 (no. 24).

Advisory Group

The three advisory groups convened by Council in 2016–17 to focus on key priorities continued to meet during 2019–20. These advisory groups were:

- Development, including corporate partnerships and philanthropy
- Commercial growth, including brand, reputation and commercial opportunities (disbanded May 2020)
- Digital strategy, including emerging technologies, digital collection management, augmented reality and user experience.

Performance management framework

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

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

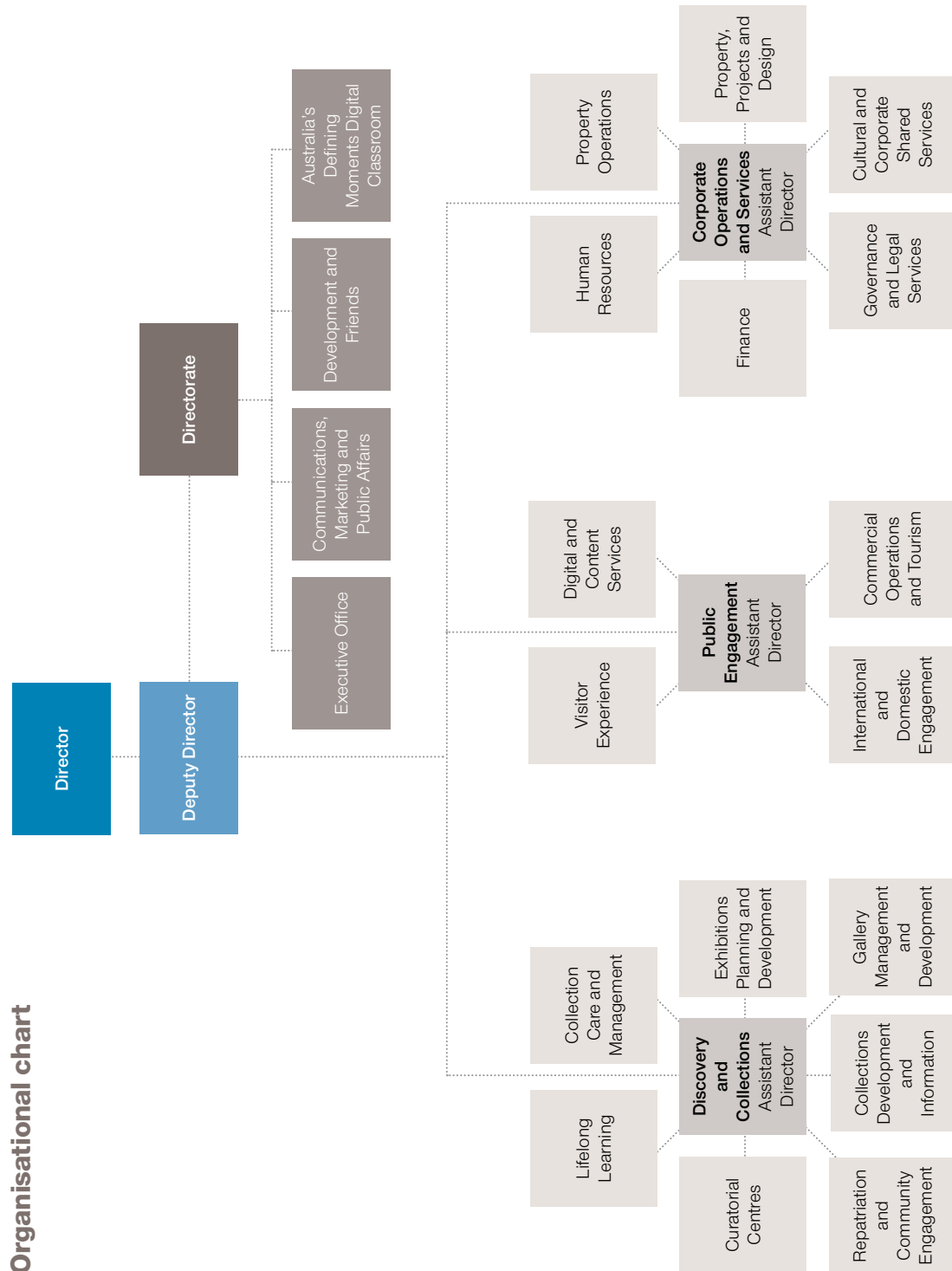
The Museum reports its performance to government and other external interests through the annual report and the Portfolio Budget Statements (PBS).

Key activities and the corporate plan

The Corporate Plan 2019–20 sets out the key activities for the year, consistent with the PBS and the Museum's five key streams of endeavour (see p. 9). One or more performance criteria are specified for each key activity, with identified targets to measure the Museum's performance for the year. The Museum's results against the performance criteria for 2019–20, and analysis of their contribution to the achievement of the Museum's purpose, are reported in Part one: Performance reports.

Business planning

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



Executive Management Group

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

Ms Stephanie Bull was appointed to the role of Deputy Director in May 2018. Prior to this she was Chief Operating Officer from 2016, during which time she oversaw the delivery of corporate functions at the Museum and the development of the CCSSC. Ms Bull commenced her public sector career in the Department of Defence, before moving to the Australian War Memorial. She joined the Museum in 2004, managing the Museum's exhibitions and gallery redevelopment program, and went on to expand the Museum's international exhibitions and partnerships program.

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

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

commercial background and has been engaged in the Museum's development of own-source revenue. Under her guidance, the Museum has increased its own-source revenue to an average of 20 per cent 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 Bernard Finucane performed the role of Acting Assistant Director, Corporate Operations and Services from 1 July 2019 until 19 June 2020. Mr Finucane joined the Museum in early 2019 after a career as an architect and a manager of corporate activities in the public and private sectors. Building on his earlier work in urban design, master planning and workplace design, he focused on leading the Museum's efforts to maximise the value of its built assets and protect its invaluable collection of Australian heritage.

Mr Mark Goggin was appointed Assistant Director, Public Engagement in June 2020. With 24 years' experience as a CEO and Senior Executive, Mr Goggin has developed cultural brands for museum, heritage and arts institutions. From 2013 to 2019 he was Executive Director at Sydney Living Museums and led the renewal of the UNESCO World Heritage listed Hyde Park Barracks Museum. In the prior decade, he served as a Senior Executive at the Powerhouse Museum, responsible for marketing, programs and commercial services.

Executive remuneration

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

Principal Executive Officer (PEO)

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

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

- *Performance Remuneration Guidelines*
- *Guidelines for Making a Submission*
- *Guide to the Principal Executive Office (PEO) Structure*
- *Remuneration Tribunal Determination 2020: Principal Executive Office – Classification Structure and Terms and Conditions*
- the Total Remuneration Reference Rate.

The remuneration components for the Director comprise:

- a total remuneration rate of between 10 per cent below and 5 per cent 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 per cent performance pay based on verifiable measures for assessing performance.

Senior Executive Service (SES) employees

Remuneration for SES employees is set consistent with the Workplace Bargaining Policy 2018 (WBP), issued by the Australian Public Service Commission. Generally, under section 24(1) of the *Public Service Act 1999*, the Director is responsible for setting the remuneration for SES employees. On 26 March 2020, however, the APS Commissioner wrote to all Agency Heads advising that the Government had set clear expectations that any increases to remuneration, entitlements and allowances for SES employees be suspended until the resolution of the challenges arising from the COVID-19 pandemic. The Director has complied with this expectation.

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

Highly paid staff

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

Council members

NAME	POSITION	TERM AS KMP
Mr David Jones	Chair	25 June 2018 – 24 June 2021
		25 June 2015 – 24 June 2018
	Non-executive member	30 May 2013 – 29 May 2016
Mr Ben Maguire	Deputy Chair	23 February 2010 – 24 February 2013
		20 August 2018 – 19 August 2021
Ms Maureen Plavsic	Non-executive member	20 August 2015 – 19 August 2018
		5 May 2019 – 1 May 2020
Ms Fiona Jose	Non-executive member	5 May 2016 – 4 May 2019
		27 July 2017 – 26 July 2020
Ms Sarah Davies	Non-executive member	27 July 2017 – 26 July 2020
Ms Vicki Coltman	Non-executive member	27 July 2017 – 26 July 2020
Mr Tony Nutt	Non-executive member	2 March 2018 – 1 March 2021
Mr Peter Walker	Non-executive member	19 July 2018 – 18 July 2021
Dr Mike Haywood	Non-executive member	19 July 2018 – 18 July 2021
Mr Stephen Byron	Non-executive member	5 May 2019 – 4 May 2022

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

There were no highly paid staff (within the meaning of the PGPA Rule) employed by the Museum in 2019–20.

Key management personnel (KMP) 2019–20

During the reporting period ended 30 June 2020, the Museum had 15 personnel who met the definition of key management personnel, being the part-time Council members (10), and the Museum Executive (five), consisting of the Director, Deputy Director and Assistant Directors. Their name and the length of term as KMP are summarised below:

Museum executive

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

Executive remuneration 2019–20

Name	Position title	SHORT-TERM BENEFITS			POST-EMPLOYMENT BENEFITS	OTHER LONG-TERM BENEFITS		TERMINATION BENEFITS	TOTAL REMUNERATION
		Base salary	Bonuses	Other benefits and allowances		Long service leave	Other		
Trinca, Dr Mathew	Director	315,451	48,620	-	44,895	6,123	-	-	415,090
Bull, Ms Stephanie	Deputy Director	265,596	-	-	46,020	12,711	-	-	324,327
Wilson, Ms Ruth	A/g Assistant Director Public Engagement	228,150	-	-	39,252	52,887	-	-	320,289
McMahon, Ms Katherine	Assistant Director Discovery and Collections	205,794	-	-	32,411	26,687	-	-	264,892
Finucane, Mr Bernard	A/g Assistant Director, Corporate Operations and Services	193,399	-	-	24,364	6,673	-	-	224,437
Jones, Mr David	Council Chair	44,350	-	-	4,213	-	-	-	48,563
Maguire, Mr Ben	Non-executive member	22,180	-	-	2,107	-	-	-	24,287
Plavsic, Ms Maureen	Non-executive member	21,873	-	-	2,078	-	-	-	23,951
Jose, Ms Fiona	Non-executive member	22,180	-	-	2,107	-	-	-	24,287
Davies, Ms Sarah	Non-executive member	22,180	-	-	2,107	-	-	-	24,287
Coltman, Ms Vicki	Non-executive member	22,180	-	-	2,107	-	-	-	24,287
Nutt, Mr Tony	Non-executive member	22,180	-	-	4,587	-	-	-	26,767
Walker, Mr Peter	Non-executive member	22,180	-	-	2,107	-	-	-	24,287
Haywood, Dr Mike	Non-executive member	22,180	-	-	2,107	-	-	-	24,287
Byron, Mr Stephen	Non-executive member	22,180	-	-	2,107	-	-	-	24,287
Audit Committee									
Smith, Mr Graham	External Audit Committee member	1,254	-	-	-	-	-	-	1,254

Note: Variance to financial statements

- Annual leave is treated as short-term benefit in this table but as a long-term benefit in the financial statements.
- Audit Committee external member is not included in the KMP note in the financial statements.

Senior Executive Remuneration: All Senior Executives are included in the KMP table above.
Other highly paid staff: Nil

Corporate Management Group

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

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

A number of Museum working groups and committees report through the CMG framework to EMG to ensure information is shared with all relevant areas of the Museum, and to facilitate participation in decision-making and accountability. Reporting groups include the Acquisitions and Collections Group and the Inclusion Committee (formerly the Diversity Committee). Regular updates on major projects and the forward exhibition program are also provided to CMG.

Policies and plans

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

Donor Recognition Policy and Sponsorship and Grant Policy

Support from corporations, organisations and foundations 2019–20

Cultural Partners

The British Museum
Sichuan Museum
National Taiwan Museum
Gab Titui Cultural Centre
Australian Geographic
Western Australian Museum
South Australian Museum
Auckland War Memorial Museum

Australian Broadcasting Corporation
Australian Centre for the Moving Image
Australian Institute of Aboriginal and Torres Strait Islander Studies

Government Partners

Australian Government, Department of Communications and the Arts (to 31 January 2020), thereafter the Department of Infrastructure, Transport, Regional Development and Communications
Australian Government, Department of Foreign Affairs and Trade
Australian Government, International Exhibitions Insurance Program
Australian Embassy, Beijing
Australian Consulate, Chengdu
Australian Office, Taipei
Torres Strait Regional Authority
Embassy of the People's Republic of China in Australia

Principal Partner

Gandel Philanthropy

Major Partners

Visit Canberra
Alastair Swain Foundation
The Swain Gallery of Australian Design
The Kerridge Foundation
Macquarie Group

Supporting Partners

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ABC Radio

Media Partners

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

Accommodation Partners

QT Canberra
Accor Hotels

Beverage Partner

Lerida Estate

Support from individuals and groups 2019–20

The Museum gratefully acknowledges all our donors, including those who wish to remain anonymous, for their support. Throughout 2019–20 our donors have generously contributed to a range of fundraising programs, education initiatives, exhibitions and collection acquisitions:

Yvette Alberti
Bob and Elva Alexander
Dr Michael Allam
Dr Marion Amies
Robin and Mary-Ann Anderson
Margaret Anderson
Alana Atlas AO
Sally Bachelard
Sarah Balzer
Nerida Barges
Helen Bauer and Helen Lynch AM
Helen Belfanti
Evan Besen AO and Marc Besen AC
Graeme and Linda Beveridge
Dr Christine Biggs
Daryl Blaxland
Pamela and Neville Bleakley
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John and Elizabeth Gray
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Robert and Helen Harvie
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Julie Hotchin and Colin Bridge
Matthew Houston
Professor Ian Howard
Mary Howard
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Professor Andrea Hull AO
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Bill and Trish Hyland
Danielle Hyndes OAM and John Hyndes
Dr Anthea Hyslop
Dr Peter Ingle and Rosemary Ingle
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Judith James
Dr Dorothy Jauncey
Dr Joseph Johnson OAM and Madeleine Johnson
David Jones and Melinda Conrad
Fiona Jose
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 Kaely and Michael Woods
 Diane Wright
 Moh Yan Yang
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 Zhong Zheng

Significant support

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

Perpetual Governor (\$1 million and above)

Timothy Fairfax AC
 Geoff Ford OAM and Kerrie Ford
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Life Governor (\$500,000–\$999,999)

The late Diana Boyd
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The Mundango Charitable Trust
 The Rossi Foundation

Sidney Myer Fund
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 The Cuckson family
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 The family of Raymond Holliday
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 Dr Anthea Hyslop
 The Kennedy family
 The McCue family
 The family of the late Sir Alistair Stephen
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 Paul and Jennifer Winch
 Ruth Wilson
 Kylie Winkworth
 Suzanne Wood
 Kaely and Mike Woods
 Moh Yan Yang
 Cindy Young

Donors to the National Historical Collection

The National Historical Collection was greatly enhanced during 2019–20 through the donation of objects by anonymous givers and the following donors:
 Adelaide Football Club
 Dandenong Ranges Music Council
 Helensburgh and District Historical Society
 Ruth Hansen on behalf of Orbst Exhibition Centre
 Elena Guarracino on behalf of The Snowy River Alliance
 Telstra
 Gayle Ardler
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 Brenda Donovan
 Rhana Good
 The Hall family
 The Hooper family
 Diane Hunter
 Trevor Kennedy
 Sigmund Lance and Bettina Ebert
 Peter Lockwood
 Roderick Cyril Martin
 The McRae family
 Rebecca, Gilbert and Monica Main
 The Southwell family
 Andrew Tink AM
 Charlie Veron
 Max and Glenice White
 Ramon Williams
 Dane Wimbush

Diversity Action Plan

The Diversity Action Policy and Plan, through which the Museum develops and implements strategies to ensure that the Museum celebrates and values diversity, creates a fair and respectful workplace culture, and builds and retains diverse capabilities and experiences. The Museum has progressed a number of diversity initiatives this year, including:

- the design and fit-out of a ‘Changing Places’ facility, the only one of its type in the region which improves access to the Museum for visitors or staff with significant physical challenges
- the installation of a ‘Contemplation Room’, which provides privacy for multi-faith worship or a calm space for visitors or staff to assist with mental health issues
- participation in the APS Mental Health capability project
- attendance for key staff at the Applied Suicide Intervention Skills Training program
- ongoing facilitation of an informal carer’s network for staff
- ongoing participation in the ACT Government’s Healthier Work program
- continuation of embedding a ‘People and Culture’ framework to create a positive workplace culture
- providing proactive support of return-to-work programs for ill and injured staff
- ensuring all project plans have accessibility provisions
- reviewing flexible working arrangements, policies and practices
- review of the Museum’s Indigenous Employment Strategy and contribution to the development of a draft ‘Stretch’ Reconciliation Action Plan
- actively encouraging staff to participate in multicultural activities and celebrations.

Reconciliation Action Plan

In May 2015 the Museum launched its ‘Innovate’ Reconciliation Action Plan (RAP), which included a commitment to report on RAP activities in its annual report. The Museum’s vision for reconciliation is to work closely with communities to create opportunities for Aboriginal and Torres Strait Islander people to contribute to, participate in and enjoy the Museum’s programs. The Museum strives to show respect to Aboriginal and Torres Strait Islander people, to value their culture and histories and to be inclusive and welcoming to all. The Director and senior executive support the RAP and participate as members of the RAP Working Group, together with Aboriginal and Torres Strait Islander and non-Indigenous staff from across the Museum.

During 2019–20, the RAP Working Group met three times and consulted with the Museum’s Corporate and Executive Management Groups, Indigenous Reference Group and all staff to develop a ‘Stretch’ RAP. The ‘Stretch’ RAP aims to improve the Museum’s culture

and processes to enable it to become a high-performing reconciliation organisation (see p. 18).

Throughout the reporting period, the Museum delivered against existing RAP targets by:

- maintaining its Aboriginal and Torres Strait Islander employment target of 8 per cent. The number of Aboriginal and Torres Strait Islander people employed by the Museum was 14 at 30 June 2020, representing 5.4 per cent of Museum staff
- commencing a daily Acknowledgement of Country on site at the Museum, and live streaming the event during the COVID-19 related closure
- delivering the *Endeavour Voyage: The Untold Stories of Cook and the First Australians* exhibition, highlighting the view from the shore through the stories and voices of nine partner communities along the east coast of Australia
- displaying a new permanent exhibition, *Talking Blak to History* in the Museum's First Australians gallery, which speaks to the aftermath of colonisation and explores issues including land rights and sovereignty, the Stolen Generations and deaths in custody
- building relationships with international museums through the Encounters Fellowship program, to facilitate access to Aboriginal and Torres Strait Islander cultural artefacts held in overseas collections
- touring a number of exhibitions that celebrate Aboriginal and Torres Strait Islander peoples, histories and culture, including *Old Masters: Australia's Great Bark Artists*, which toured to venues in mainland China and Taiwan with Indigenous community members; and graphic-panel displays of works from the *Old Masters, Yiwarra Kujju: The Canning Stock Route* and *Evolution: Torres Strait Masks* exhibitions to Australian diplomatic posts
- collaborating with artists and organisations to display a range of exhibitions in its First Australians Focus Gallery, including *Painting on Country and Ngulla Wellamunagaa: Trees that Have Survived and Revived* curated by the Australian Institute of Aboriginal and Torres Strait Islander Studies
- continuing to promote sustainable and ethical business practices for Aboriginal and Torres Strait Islander artists and creatives, in particular through the launch of the Dyara Indigenous Arts Hub shopping experience in March 2020. In addition, the merchandise range that accompanied the *Old Masters* exhibition in China and Taiwan was developed with artists from the art centres involved in the exhibition, and proceeds from the sales were shared between the artists and the Museum
- celebrating NAIDOC week with a curator-led tour of *Painting on Country* for staff and a series of creative workshops that were inspired by the Tjanpi Desert Weavers' fibre art sculptures on display in the Studio Gallery

- commemorating National Reconciliation Week with dedicated adults and family programs, including the Museum's Senior Indigenous Curator presenting a short film and speaking about the *Old Masters* exhibition, and Mr Paul House telling the story of the eagle and the crow in the Brindabella Range followed by a smoking ceremony
- acknowledging and promoting significant anniversaries and events through social media and online.

Indigenous Australian Art Charter of Principles for Publicly Funded Collecting Institutions

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

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

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

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

The Indigenous Cultural Rights and Engagement Policy is publicly available on the Museum's website: nma.gov.au/indigenous-cultural-rights-engagement-policy

Client Service Charter

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

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

During 2019–20, the Museum increased the channels through which the charter is available to its visitors with the publication of a new feedback form on its website, available at: nma.gov.au/contact

Since its launch in December 2019, the Museum received 156 unsolicited written comments from visitors using this form. The majority of comments were enquiries regarding visiting the Museum or the National Historical Collection.

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

Compliance management and reporting

Internal audit

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

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 three: Audited financial statements.

Risk management

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

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

The Museum's Enterprise Risk Management Framework focuses on risk under the following categories: compliance, health and safety, performance, financial risk, reputation, capability (skills and resources), and environmental and social responsibility. This framework includes a Risk Management Committee,

whose role is to ensure compliance with the *Public Governance, Performance and Accountability Act 2013* (PGPA Act) by overseeing the implementation of risk management practices in accordance with the Museum's Risk Management Policy and risk appetite statement.

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

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

Fraud control

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

Fraud is reported as a standing item to the AFRC. Fraud awareness training is provided to all staff as part of their induction and ongoing general awareness training.

Formal decisions/notifications/ministerial directions

During 2019–20, the Museum received no formal notifications or ministerial directions from the Minister for Finance. There have been no government policy orders made by the Minister for Finance applying to the Museum under section 22 of the PGPA Act. No written directions were given to the Council of the Museum by the Minister for Communications, Cyber Safety and the Arts under section 12 of the Museum Act.

Significant events, judicial decisions and particulars of reports

The Museum did not advise the Minister of any significant decisions or issues during 2019–20, 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 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	2018–19	2019–20
Full-time	189	187
Part-time	66	71
Ongoing	214	216
Non-ongoing	41	42
Male	75	75
Female	180	182
Total (all located in Canberra)	255	258

In response to the Government's request to support an APS surge workforce for key agencies supporting the COVID-19 response, the Museum seconded 10 staff to Services Australia between April 2020 and June 2020.

Statutory reporting requirements

Disposal of historical material

All disposals of historical material during 2019–20 were made under section 9A of the Museum Act, which permits disposal of historical material not in the National Historical Collection. The items disposed of formed part of the collection:

- van Kann collection

Objects are carefully assessed and disposed of for a number of different reasons, such as being duplicates, no longer required following an exhibition, or of little historical value. This year, the method of disposal was transfer to the Museum's Library.

Promoting a healthy and safe workplace

The Museum values the health and safety of all workers (which includes volunteers, contractors and staff) and its visitors. The Museum proactively manages health and safety issues within the existing Work Health and Safety (WHS) management systems, with a strong emphasis on promoting safety awareness for our workers, volunteers and contractors. In the second half of 2019–20, the Museum responded to natural disasters – smoke from nearby bushfires and a major hailstorm – then focused on the COVID-19 pandemic. Emphasis was on worker wellbeing and capacity to work safely either remotely or onsite, as well as planning and preparation for the re-opening of the Museum to enable a safe experience for visitors.

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

Key initiatives and outcomes during 2019–20 included:

- participation in the Comcare proactive engagement activity and compliance inspections of the Museum's Incident Management System
 - significant progress towards the finalisation of the Comcare WHS Management System Audit Corrective Action Plan, with 12 corrective actions, 3 non-conformances and 6 observations being addressed and finalised
 - ongoing review and improvement of the WHS management framework, including the development of new policies and procedures, education of staff and ongoing WHS inspections and reporting
 - implementation of a new annual WHS inspection program.
- WHS capability development in 2019–20:
- Applied Suicide Intervention Skills Training – 2
 - Manual handling – 57
 - First aid officer – 4
 - Handling dangerous goods/hazardous substances – 12
 - Asbestos awareness in collections – 10
 - Chief and fire warden – 55
 - Fire extinguisher – 14
 - WHS induction for new starters – 50
 - Participation in the APS Mental Health Reference Group.

The Museum continued to promote healthy lifestyle initiatives through participation in the ACT Government Healthier Work Program. Some activities included the flu vaccination program, annual health checks, information awareness sessions, staff-led online and in-person yoga and meditation sessions, and fruit box deliveries. The Museum also actively promotes a positive mental health culture and provides a range of online tools, information and support to staff seeking assistance.

In 2019–20, the Museum received a total of 81 incident and hazard reports relating to visitors, employees, contractors and volunteers. The incident reports consisted of 15 incidents for which no injury occurred, 61 minor injuries (first-aid treatment only) and 4 moderate injuries (medical treatment and/or time off work required). One serious injury (notifiable incident) was recorded and reported to Comcare.

YEAR	TOTAL INCIDENT REPORTS	NO INJURIES	MINOR INJURIES	MODERATE INJURIES	SERIOUS INJURIES	NOTIFIABLE / DANGEROUS OCCURRENCE
2017–18	132	62	66	3	1	4
2018–19	142	53	83	6	0	0
2019–20	81	15	61	4	1	1

Taking care of our environment

In accordance with section 516A of the *Environmental Protection and Biodiversity Conservation Act 1999*, the Museum reports annually on its activities in the context of their effect on the environment and the principles of ecologically sustainable development.

Monitoring consumption

The Museum is committed to the conservation of natural resources through ongoing improvements to its energy management program and implementation of other initiatives aimed at minimising its environmental impact. It does this by monitoring and adjusting energy consumption in the building's thermal and mechanical plant and environmental systems to establish seasonal patterns of consumption that inform energy targets and identify possible efficiencies to achieve energy savings.

This year, the Museum:

- assessed the building for solar panel options for a 500kw system
- revised its Building Management System to reduce overall energy spend.

The Museum's Property Operations team, in conjunction with the National Capital Authority, undertook a review of water consumption and metering across Acton Peninsula during the year. As a result, the National Capital Authority has now segregated all leasehold meters to allow more accurate attribution of water consumption costs to all water users on the peninsula.

Energy sources

The Museum participates in the ACT cultural agencies natural gas contract (Origin) because of the cost efficiencies achieved through whole-of-government energy contracts. Likewise, the Museum and other government entities participate in a Department of Defence electricity supply contract (Origin), which means that 10 per cent of the electricity provided is 'green energy' from renewable sources.

Recycling

The Museum continues to prioritise waste recycling and the use of recycled materials (e.g. toilet paper and hand towels), with approximately 30 per cent 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 commenced installation of local recycling and waste bins in administration areas to replace individual bins for each staff member. This will assist in better recycling and waste management practices.

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

Advertising and market research expenditure 2019–20

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

FIRM	TYPE	VALUE
Prime Media Group	Media Advertising organisation	\$59,874.10
News Pty Ltd	Media Advertising organisation	\$25,760.44
Val Morgan & Co (Aust) Pty Ltd	Media Advertising organisation	\$24,750.00
Australian Community Media Rural Press	Media Advertising organisation	\$20,317.01
oOh!media Operations Pty Ltd	Media Advertising organisation	\$39,572.50
Seven Network Operations Ltd	Media Advertising organisation	\$14,630.00

Note: In accordance with section 311A(2) of the *Commonwealth Electoral Act 1918*, only payments over \$14,000 are reported.

**Part three:
Audited financial
statements**





INDEPENDENT AUDITOR'S REPORT

To the Minister for Communications, Cyber Safety and the Arts

Opinion

In my opinion, the financial statements of the National Museum of Australia (the Entity) for the year ended 30 June 2020:

- (a) comply with Australian Accounting Standards – Reduced Disclosure Requirements and the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*; and
- (b) present fairly the financial position of the Entity as at 30 June 2020 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 2020 and for the year then ended:

- Statement by the Council, Chief Executive and Chief Financial Officer;
- Statement of Comprehensive Income;
- Statement of Financial Position;
- Statement of Changes in Equity;
- Cash Flow Statement; and
- Notes to the financial statements, comprising a summary of significant accounting policies and other explanatory information.

Basis for opinion

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

Accountable Authority's responsibility for the financial statements

As the Accountable Authority of the Entity, the Council members are responsible under the *Public Governance, Performance and Accountability Act 2013* (the Act) for the preparation and fair presentation of annual financial statements that comply with Australian Accounting Standards – Reduced Disclosure Requirements and the rules made under the Act. The Council members are also responsible for such internal control as the Council members 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 members are 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 members are also responsible for disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the assessment indicates that it is not appropriate.

Auditor's responsibilities for the audit of the financial statements

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

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

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

I communicate with 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
Senior Director

Delegate of the Auditor-General

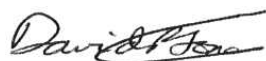
Canberra
24 August 2020

STATEMENT BY THE COUNCIL, CHIEF EXECUTIVE AND CHIEF FINANCIAL OFFICER

In our opinion, the attached financial statements for the year ended 30 June 2020 comply with subsection 42(2) of the *Public Governance, Performance and Accountability Act 2013* (PGPA Act), and are based on properly maintained financial records as per subsection 41(2) of the PGPA Act.

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

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



David Jones
Chair

21 August 2020



Dr Mathew Trinca
Director

21 August 2020



Ian Campbell
Chief Financial Officer

21 August 2020

Statement of Comprehensive Income

for the period ended 30 June 2020

	Notes	2020 \$'000	2019 \$'000	Original Budget \$'000
NET COST OF SERVICES				
Expenses				
Employee Benefits	1.1A	25,616	23,728	23,737
Suppliers	1.1B	24,712	22,442	21,050
Depreciation and amortisation	2.2A	9,007	8,649	10,157
Finance Costs	1.1C	13	-	-
Write down of inventory		277	34	-
Write-Down and Impairment of Other Assets		109	35	-
Losses from asset sales		158	-	-
Total expenses		59,892	54,888	54,944
Own-Source Income				
Own-source revenue				
Sale of Goods and Rendering of Services	1.2A	7,696	7,255	6,759
Interest	1.2B	575	1,033	787
Other revenue	1.2C	3,794	2,311	1,515
Total own-source revenue		12,065	10,599	9,061
Gains				
Other Gains	1.2D	55	211	-
Total gains		55	211	-
Total own-source income		12,119	10,809	9,061
Net (cost of)		(47,772)	(44,078)	(45,883)
Revenue from Government	1.2E	44,611	43,564	44,611
(Deficit)/Surplus attributable to the Australian Government		(3,161)	(514)	(1,272)
OTHER COMPREHENSIVE INCOME				
Items not subject to subsequent reclassification to net cost of services				
Changes in asset revaluation surplus		7,923	(13,527)	-
Total other comprehensive income		7,923	(13,527)	-

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 2019-20 Portfolio Budget Statements (PBS) is provided for comparison of the final financial outcome in accordance with the Australian Accounting Standards. The budget is not audited and does not reflect subsequent changes to the budget announced by the Commonwealth Government.

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

Suppliers	Higher level of value-in-kind advertising for exhibitions than originally estimated and increased maintenance costs as a result of smoke from bushfires and hail damage.
Depreciation and amortisation	Completion of major capital projects delayed. As a result, depreciation expenses are lower than estimates at the time of setting the budget.
Sale of goods and rendering of services	Revenue from corporate partners for delivery of specific projects and extension of touring exhibitions not known when setting the budget.
Other Revenue	Includes donations, which fluctuate in nature and is not known when setting the budget.
Revaluation (decrements/increments)	Actual results include impact of non-financial asset revaluations conducted at year-end. Revaluation movements are not included in the budget due to the variable nature of the inputs into the valuation process.

Statement of Financial Position

as at 30 June 2020

	Notes	2020 \$'000	2019 \$'000	Original Budget \$'000
ASSETS				
Financial assets				
Cash and Cash Equivalents	2.1A	4,774	5,001	1,716
Trade and Other Receivables	2.1B	659	959	1,005
Other Investments: Term Deposits		19,000	27,000	25,163
Total financial assets		24,433	32,960	27,884
Non-financial assets¹				
Land	2.2A	9,800	7,570	7,570
Buildings	2.2A	95,268	85,831	85,574
Heritage and cultural	2.2A	278,648	270,719	285,749
Plant and equipment	2.2A	70,547	63,991	64,373
Computer software	2.2A	1,979	2,171	2,400
Other intangibles	2.2A	6,932	5,746	6,524
Inventories		630	671	592
Prepayments		651	578	529
Total non-financial assets		464,454	437,278	453,311
Total assets		488,887	470,238	481,195
LIABILITIES				
Payables				
Suppliers	2.3A	8,894	2,932	1,333
Other payables	2.3B	1,525	1,088	1,351
Total payables		10,420	4,020	2,684
Interest bearing liabilities				
Leases	3.1A	4,848	-	-
Total interest bearing liabilities		4,848	-	-
Provisions				
Employee provisions	4.1A	7,631	6,903	6,449
Total provisions		7,631	6,903	6,449
Total liabilities		22,898	10,923	9,133
Net assets		465,989	459,315	472,062
EQUITY				
Contributed equity		35,035	33,122	35,035
Reserves		173,104	165,181	178,708
Retained surplus/(Accumulated deficit)		257,851	261,012	258,319
Total equity		465,989	459,315	472,062

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

1. Right-of-use assets are included in the following line items - Buildings, Plant and Equipment.

Budget Variances Commentary

The original budget as presented in the 2019-20 Portfolio Budget Statements (PBS) is provided for comparison of the final financial outcome in accordance with the Australian Accounting Standards. The budget is not audited and does not reflect subsequent changes to the budget announced by the Commonwealth Government.

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

Cash and Cash Equivalents/Other investments: Term deposits	Term deposits reduced to meet expected cash flow requirements for early 2019-20 capital expenditure not anticipated when preparing the current year budget. This created a corresponding higher cash and cash equivalents balance as at 30 June than originally expected in the budget.
Land	Actual results include impact of non-financial asset revaluations conducted at year-end. Revaluation movements are not included in the budget due to the variable nature of the inputs into the valuation process. Land assets increased in value following an independent valuation. Information on Museum policy, estimates and judgements is included in Note 2.2.
Buildings	Actual results include impact of non-financial asset revaluations conducted at year-end. Revaluation movements are not included in the budget due to the variable nature of the inputs into the valuation process. Building assets increased in value following an independent valuation. Information on Museum policy, estimates and judgements is included in Note 2.2. Also Right-of Use Assets are not included in the budget forecast.
Plant and equipment	Rearrangement of work schedules for major capital projects due for completion in 2021-22 resulted in expenditure occurring earlier than expected.
Suppliers	The variance relates to acquisition of a significant collection where ownership is transferred as at 30 June 2020 but payment not yet completed.
Lease liabilities	The Museum has applied AASB 16 using the modified retrospective approach and therefore the comparative information has not been restated and continues to be reported under AASB 117.
Employee provisions	The increase is the impact of lower bond rates for calculating provisions and new staff transferred from other agencies with high leave balances which are not anticipated at the time of preparing the budget.

Statement of Changes in Equity

for the period ended 30 June 2020

Notes	2020 \$'000	2019 \$'000	Original Budget \$'000
CONTRIBUTED EQUITY			
Opening balance			
Balance carried forward from previous period	33,122	31,210	33,122
Contributions by owners			
Equity injection	1,913	1,912	1,913
Total transactions with owners	1,913	1,912	1,913
Closing balance as at 30 June	35,035	33,122	35,035
RETAINED EARNINGS			
Opening balance			
Balance carried forward from previous period	261,012	261,526	259,591
Adjusted opening balance	261,012	261,526	259,591
Comprehensive income			
Deficit for the period	(3,161)	(514)	(1,272)
Total comprehensive income	(3,161)	(514)	(1,272)
Closing balance as at 30 June	257,851	261,012	258,319
ASSET REVALUATION RESERVE			
Opening balance			
Balance carried forward from previous period	165,181	178,708	178,708
Comprehensive income			
Revaluation increments/(decrements)	7,923	(13,527)	-
Total comprehensive income	7,923	(13,527)	-
Closing balance as at 30 June	173,104	165,181	178,708
TOTAL EQUITY			
Opening balance			
Balance carried forward from previous period	459,315	471,444	471,421
Comprehensive income			
Deficit for the period	(3,161)	(514)	(1,272)
Other comprehensive income/(loss)	7,923	(13,527)	-
Total comprehensive income	4,761	(14,041)	(1,272)
Transactions with owners			
Contributions by owners			
Equity injection	1,913	1,912	1,913
Total transactions with owners	1,913	1,912	1,913
Closing balance as at 30 June	465,989	459,315	472,062

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.

Cash Flow Statement*for the period ended 30 June 2020*

	2020	2019	Budget
Notes	\$'000	\$'000	\$'000
OPERATING ACTIVITIES			
Cash received			
Receipts from Government	46,745	45,164	45,576
Sale of goods and rendering of services	6,347	7,389	6,759
Interest	704	733	787
GST received	3,170	2,455	3,068
Donations	1,660	2,311	550
Total cash received	58,626	58,052	56,740
Cash used			
Employees	24,755	23,320	23,737
Suppliers	23,516	20,473	21,050
Interest payments on lease liabilities	13	-	-
GST paid	3,242	2,831	3,068
Total cash used	51,525	46,624	47,855
Net cash from/(used by) operating activities	7,101	11,428	8,885
INVESTING ACTIVITIES			
Cash received			
Proceeds from sales of property, plant and equipment	7	2	-
Term deposit redemptions	52,000	58,500	4,598
Total cash received	52,007	58,502	4,598
Cash used			
Purchase of property, plant and equipment	17,122	17,757	15,396
Term deposit investments	44,000	51,500	-
Total cash used	61,122	69,257	15,396
Net cash from/(used by) investing activities	(9,115)	(10,755)	(10,798)
FINANCING ACTIVITIES			
Cash received			
Equity injections	1,913	1,912	1,913
Total cash received	1,913	1,912	1,913
Cash used			
Principal payments of lease liabilities	126	-	-
Total cash used	126	-	-
Net cash from/(used by) financing activities	1,787	1,912	1,913
Net increase/(decrease) in cash held	(227)	2,585	-
Cash and cash equivalents at the beginning of the reporting period	5,001	2,416	1,716
Cash and cash equivalents at the end of the reporting period	4,774	5,001	1,716

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

Budget Variances Commentary

The original budget as presented in the 2019-20 Portfolio Budget Statements (PBS) is provided for comparison of the final financial outcome in accordance with the Australian Accounting Standards. The budget is not audited and does not reflect subsequent changes to the budget announced by the Commonwealth Government.

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

Donations	Donations fluctuate in nature and not known when setting the budget.
Suppliers	Variance is from incurring expenditure for programs where the funding was received in prior periods. The timing of expenditure was not known at the time of setting the budget.
GST Paid	Above budget due to higher than estimated supplier expenses.
Term deposit investments/redemptions	Term deposits are redeemed at maturity and reinvested for various terms based on cash requirements and interest rates quoted at the time of investment. The fluctuating variables that determine investment decisions are not known when setting the budget. Budget estimates are net movements of deposit and redemptions.
Purchase of property, plant, equipment and intangibles	Variance is due to delays in gallery redevelopment projects carried forward from the prior period which was not anticipated at the time of preparing the budget.

Overview

The National Museum of Australia is an Australian Government controlled entity. It is a not-for-profit entity. The objective of the Museum is 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 through strong engagement with the nation's varied communities and traditions.

The Basis of Preparation

The financial statements are general purpose financial statements and are required by:

- a) section 42 of the *Public Governance, Performance and Accountability Act 2013*.

The financial statements have been prepared in accordance with:

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

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

New Accounting Standards

All new, revised or amending standards or 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 ¹ , and adjustment to financial statements
AASB 15 <i>Revenue from Contracts with Customers / AASB 2016-8 Amendments to Australian Accounting Standards – Australian Implementation Guidance for Not-for-Profit Entities</i> and AASB 1058 <i>Income of Not-For-Profit Entities</i>	<p>AASB 15, AASB 2016-8 and AASB 1058 became effective 1 July 2019.</p> <p>AASB 15 establishes a comprehensive framework for determining whether, how much and when revenue is recognised. It replaces existing revenue recognition guidance, including AASB 118 <i>Revenue</i>, AASB 111 <i>Construction Contracts</i> and Interpretation 13 <i>Customer Loyalty Programmes</i>. The core principle of AASB 15 is that an entity recognises revenue to depict the transfer of promised goods or services to customers in an amount that reflects the consideration to which the entity expects to be entitled in exchange for those goods or services.</p> <p>AASB 1058 is relevant in circumstances where AASB 15 does not apply. AASB 1058 replaces most of the not-for-profit (NFP) provisions of AASB 1004 <i>Contributions</i> and applies to transactions where the consideration to acquire an asset is significantly less than fair value principally to enable the entity to further its objectives, and where volunteer services are received.</p> <p>The details of the changes in accounting policies, transitional provisions and adjustments are disclosed below and in the relevant notes to the financial statements.</p>
AASB 16 <i>Leases</i>	<p>AASB 16 became effective on 1 July 2019.</p> <p>This new standard has replaced AASB 117 <i>Leases</i>, Interpretation 4 <i>Determining whether an Arrangement contains a Lease</i>, Interpretation 115 <i>Operating Leases—Incentives</i> and Interpretation 127 <i>Evaluating the Substance of Transactions Involving the Legal Form of a Lease</i>.</p> <p>AASB 16 provides a single lessee accounting model, requiring the recognition of assets and liabilities for all leases, together with options to exclude leases where the lease term is 12 months or less, or where the underlying asset is of low value. AASB 16 substantially carries forward the lessor accounting in AASB 117, with the distinction between operating leases and finance leases being retained. The details of the changes in accounting policies, transitional provisions and adjustments are disclosed below and in the relevant notes to the financial statements.</p>

Application of AASB 15 *Revenue from Contracts with Customers / AASB 1058 Income of Not-For-Profit Entities*

The Museum adopted AASB 15 and AASB 1058 using the modified retrospective approach, under which the cumulative effect of initial application is recognised in retained earnings at 1 July 2019. Accordingly, the comparative information presented for 2019 is not restated, that is, it is presented as previously reported under the various applicable AASBs and related interpretations.

Under the new income recognition model the Museum shall first determine whether an enforceable agreement exists and whether the promises to transfer goods or services to the customer are 'sufficiently specific'. If an enforceable agreement exists and the promises are 'sufficiently specific' (to a transaction or part of a transaction), the Museum applies the general AASB 15 principles to determine the appropriate revenue recognition. If these criteria are not met, the Museum shall consider whether AASB 1058 applies.

In relation to AASB 15, the Museum elected to apply the new standards to all new and uncompleted contracts from the date of initial application. The Museum is required to aggregate the effect of all of the contract modifications that occur before the date of initial application.

In terms of AASB 1058, the Museum is required to recognise volunteer services at fair value if those services would have been purchased if not provided voluntarily, and the fair value of those services can be measured reliably.

Impact on transition

The transition to AASB 15 / AASB 1058 did not have a material effect on the Museum's financial statements. The recognition for all material revenue streams was assessed to be consistent with the previous accounting standards. Refer to note 1.2 for further details on the Museum's revenue recognition policies.

Application of AASB 16 *Leases*

The Museum adopted AASB 16 using the modified retrospective approach, under which the cumulative effect of initial application is recognised in retained earnings at 1 July 2019. Accordingly, the comparative information presented for 2019 is not restated, that is, it is presented as previously reported under AASB 117 and related interpretations.

The Museum elected to apply the practical expedient to not reassess whether a contract is, or contains a lease at the date of initial application. Contracts entered into before the transition date that were not identified as leases under AASB 117 were not reassessed. The definition of a lease under AASB 16 was applied only to contracts entered into or changed on or after 1 July 2019.

AASB 16 provides for certain optional practical expedients, including those related to the initial adoption of the standard. The Museum applied the following practical expedients when applying AASB 16 to leases previously classified as operating leases under AASB 117:

- Apply a single discount rate to a portfolio of leases with reasonably similar characteristics;
- Exclude initial direct costs from the measurement of right-of-use assets at the date of initial application for leases where the right-of-use asset was determined as if AASB 16 had been applied since the commencement date;
- Reliance on previous assessments on whether leases are onerous as opposed to preparing an impairment review under AASB 136 *Impairment of assets* as at the date of initial application; and
- Applied the exemption not to recognise right-of-use assets and liabilities for leases with less than 12 months of lease term remaining as of the date of initial application.

As a lessee, the Museum previously classified leases as operating or finance leases based on its assessment of whether the lease transferred substantially all of the risks and rewards of ownership. Under AASB 16, the Museum recognises right-of-use assets and lease liabilities for most leases. However, the Museum has elected not to recognise right-of-use assets and lease liabilities for some leases of low value assets based on the value of the underlying asset when new or for short-term leases with a lease term of 12 months or less.

Impact on transition

On transition to AASB 16, most Museum lease agreements had ceased or would cease within 12 months, including exercising of options, and were under re-negotiation at the time of adoption. Initial adoption of AASB 16 had immaterial impact and the Museum did not recognise additional right-of-use assets and additional lease liabilities, or recognise the difference in retained earnings. The impact on transition is summarised below:

The following table reconciles the minimum lease commitments disclosed in the Museum's 30 June 2019 annual financial statements to the amount of lease liabilities recognised on 1 July 2019:

	1 July 2019
Minimum operating lease commitment at 30 June 2019	75
Less: short-term leases not recognised under AASB 16	75
Less: low value leases not recognised under AASB 16	0
Plus: effect of extension options reasonable certain to be exercised	0
Undiscounted lease payments	0
Less: effect of discounting using the incremental borrowing rate as at the date of initial application	0
Lease liabilities recognised at 1 July 2019	0

Taxation

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

Events After the Reporting Period

There are no events after the reporting period that will require disclosures in or materially affect the financial statements.

Financial Performance

This section analyses the financial performance of the Museum for the year ended 30 June 2020.

1.1 Expenses

	2020 \$'000	2019 \$'000
1.1A: Employee Benefits		
Wages and salaries	18,617	17,552
Superannuation		
Defined contribution plans	2,753	1,787
Defined benefit plans	1,637	1,886
Leave and other entitlements	2,412	2,361
Separation and redundancies	198	142
Total employee benefits	25,616	23,728

Accounting Policy

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

1.1B: Suppliers**Goods and services supplied or rendered**

Cost of goods sold	1,038	1,407
Travel	(1,082)	1,027
IT service and communications	2,733	2,354
Property Services	9,025	6,808
Professional Services	1,369	1,035
Exhibitions and Collections Management	3,855	2,475
Staff support services	1,048	1,454
Promotions and consumables	2,665	1,781
Other	1,745	1,460
Remuneration to the Australian National Audit Office for audit of the financial statements	65	60
Total goods and services supplied or rendered	22,461	19,861
Goods supplied	5,839	5,950
Services rendered	16,622	13,911
Total goods and services supplied or rendered	22,461	19,861

Other suppliers

Workers compensation expenses	358	496
Operating lease rentals ¹	-	2,085
Short-term leases	1,894	-
Total other suppliers	2,252	2,581
Total suppliers	24,712	22,442

1. The Museum has applied AASB 16 using the modified retrospective approach and therefore the comparative information has not been restated and continues to be reported under AASB 117.

Short-term leases include property and motor vehicle leases with a remaining lease term of less than 12 months on initial application of AASB 16.

The Museum has short-term lease commitments of \$20,870 as at 30 June 2020.

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

1.1C: Finance Costs

Interest on lease liabilities	13	-
Total finance costs	13	-

The Museum applies the Incremental Borrowing Rate parameters as issued by the Department of Finance as the table of Leases - zero coupon discount rate.

Financial Performance

This section analyses the financial performance of the Museum for the year ended 30 June 2020.

1.2 Own-Source Revenue and gains

	2020	2019
	\$'000	\$'000

Own-Source Revenue

1.2A: Sale of Goods and Rendering of Services

Sale of goods	2,396	3,194
Rendering of services	5,301	4,061
Total sale of goods and rendering of services	7,696	7,255

Disaggregation of revenue from contracts with customers

Major product / service line:

Exhibition, program and commercial sales	4,548	
Services provided to other Commonwealth Entities	1,005	
Other services provided	160	
Sponsorships	90	
Resources received free of charge		
Sponsorships	1,894	
	7,696	

Accounting Policy

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

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

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

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

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

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

In the year of adoption, AASB 15/1058 does not require comparatives under the new standards for the prior period and is not provided for under Disaggregation of revenue from contracts with customers.

1.2B: Interest

Deposits	575	1,033
Total interest	575	1,033

Accounting Policy

Interest revenue is recognised using the effective interest method.

Financial Performance

This section analyses the financial performance of the Museum for the year ended 30 June 2020.

1.2C: Other Revenue

Donations	1,660	711
Sponsorships	-	935
Grants	2,134	665
Total other revenue	3,794	2,311

Accounting Policy

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. Where performance obligations do not exist, revenue is recognised when the Museum is entitled to receive the income.

Gains

1.2D Other Gains

Donated assets	55	211
Total other gains	55	211

1.2E: Revenue from Government

Corporate Commonwealth entity payment item	44,611	43,564
Total revenue from Government	44,611	43,564

Accounting Policy

Revenue from Government

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

Financial Position

This section analyses the Museum's assets used to conduct its operations and the operating liabilities incurred as a result. Employee related information is disclosed in the People and Relationships section.

2.1 Financial Assets

	2020 \$'000	2019 \$'000
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2.1A: Cash and Cash Equivalents

Cash on hand or on deposit	4,774	5,001
Total cash and cash equivalents	4,774	5,001

Accounting Policy

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

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

2.1B: Trade and Other Receivables

Goods and services receivables

Trade and other receivables (net) expected to be recovered	148	391
Total goods and services receivables	148	391

The contract assets are associated with delivery of an exhibition and sale of goods and services.

Other receivables

Interest	55	184
Net GST receivable from the Australian Taxation Office	456	384
Total other receivables	511	568
Total trade and other receivables (gross)	659	959

Credit terms for goods and services were within 30 days (2019: 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 initially measured at fair value and subsequently measured at amortised cost using the effective interest method adjusted for any expected credit loss allowance.

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

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

2.2 Non-Financial Assets

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

	Land \$'000	Buildings \$'000	Heritage and cultural ¹ \$'000	Plant and equipment \$'000	Computer Software \$'000	Other Intangibles \$'000	Total \$'000
As at 1 July 2019	7,570	85,831	270,719	72,497	3,700	6,685	447,002
Gross book value	-	-	-	(8,506)	(1,529)	(939)	(10,974)
Accumulated depreciation, amortisation and impairment	7,570	85,831	270,719	63,991	2,171	5,746	436,028
Total as at 1 July 2020							
Additions							
Purchase	-	-	8,996	12,610	300	-	21,906
Internally developed	-	4,964	-	10	-	1,569	1,569
Right-of-use assets	-	-	55	-	-	-	55
Donation/Gift	-	-	-	-	-	-	-
Revaluations and impairments recognised in other comprehensive income	2,230	5,693	-	-	(109)	-	7,814
Depreciation and amortisation	-	(1,082)	(1,121)	(5,896)	(383)	(383)	(8,865)
Depreciation on right-of-use assets	-	(138)	-	(4)	-	-	(142)
Disposals	-	-	-	-	-	-	-
Gross book value	-	-	-	(1,434)	(896)	(137)	(2,467)
Accumulated depreciation, amortisation and impairment	-	-	-	1,269	896	137	2,302
Total as at 30 June 2020	9,800	95,268	278,648	70,547	1,979	6,932	463,174
Total as at 30 June 2020 represented by							
Gross book value	9,800	95,406	279,769	83,683	2,995	8,117	479,770
Accumulated depreciation, amortisation and impairment	-	(138)	(1,121)	(13,136)	(1,016)	(1,185)	(16,596)
Total as at 30 June 2020 represented by	9,800	95,268	278,648	70,547	1,979	6,932	463,174
Carrying amount of right-of-use assets	-	4,826	-	6	-	-	4,832

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

There were no indicators of impairment found for property, plant and equipment.

Revaluations of non-financial assets

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

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

The Museum has contractual commitments primarily for redevelopment of exhibition spaces, replacement of equipment and development of multimedia interactives.

	2020 \$'000	2019 \$'000
Within 1 year	9,219	5,272
Between 1 to 5 years	6,964	-
More than 5 years	-	-
Total Capital Commitments	16,183	5,272

Financial Position

This section analyses the Museum's assets used to conduct its operations and the operating liabilities incurred as a result. Employee related information is disclosed in the People and Relationships section.

Accounting Policy

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

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

Asset Recognition Threshold

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

Lease Right of Use (ROU) Assets

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

On initial adoption of AASB 16 the Museum assessed leases with ROU assets to be short-term or the impact was immaterial. No adjustments were made to recognition of exiting leases.

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 depend upon the volatility of movements in market values for the relevant assets.

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

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

Depreciation

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

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

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

	<u>2020</u>	<u>2019</u>
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 2020.

Where indications of impairment exist, the asset's recoverable amount is estimated and an impairment adjustment made if the asset's recoverable amount is less than its carrying amount.

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

Derecognition

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

Financial Position

This section analyses the Museum's assets used to conduct its operations and the operating liabilities incurred as a result. Employee related information is disclosed in the People and Relationships section.

Heritage and Cultural Assets

The Museum collects, manages and displays heritage and cultural assets of Australian history. The collection is held in trust for the nation.

A key objective of the Museum is preservation of the collection. Details in relation to the Museum's curatorial and preservation policies are posted on the Museum's website at: www.nma.gov.au/about_us/ips/policies/collection_care_and_preservation_policy.

Intangibles

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

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

All intangible assets were assessed for indications of impairment as at 30 June 2020.

Accounting Judgements and Estimates

Impact of COVID-19 on Fair Value Estimates

AON Valuations valued the Museum's collection in 2019 and land and buildings as at 30 June 2020. The outbreak of the Novel Coronavirus (COVID-19) was declared as a global pandemic by the World Health Organisation on 11 March 2020. Their valuations are therefore reported on the basis of significant valuation uncertainty.

Land and Buildings

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

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

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

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

The significant unobservable inputs used in the fair value measurement of the Museum's buildings, leasehold improvements and other property, plant and equipment are relevant industry cost indices.

Heritage and Cultural Assets

The fair value of heritage and cultural assets is based on market observations. The Museum's collections are diverse with many objects being iconic with limited markets for comparison. The Museum appoints an independent valuer who has made significant estimates and judgements in determining the fair value of the collection including market observations and the impact of provenance to the value of collection objects. A sampling methodology is adopted by the independent valuer with a sufficient sample of objects selected from each collection category in order to determine a statistically reliable sample population. Independent valuations are conducted every three years by a qualified valuer. Given the significant estimations involved in the valuation, variations in value may occur due to the methodology adopted by the valuer.

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

The global antique market is being impacted by the uncertainty that the COVID-19 outbreak has caused, and market conditions continue to change. As at 30 June 2020, AON Valuations Services provided a materiality review of factors impacting market values. They independently determined the fair value to not have materially moved from the carrying book value.

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.

Financial Position

This section analyses the Museum's assets used to conduct its operations and the operating liabilities incurred as a result. Employee related information is disclosed in the People and Relationships section.

2.3 Payables

	2020	2019
	\$'000	\$'000

2.3A: Suppliers

Trade creditors and accruals	2,541	2,932
Collection acquisition liabilities	6,353	-
Total suppliers	8,894	2,932

Settlement of trade creditors is usually made within 30 days

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

2.3B: Other Payables

Salaries and wages	392	274
Superannuation	58	42
Contract liabilities	1,075	772
Total other payables	1,525	1,088

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. Contract liabilities are recognised as revenue when the Museum performs under the contract (i.e., transfers control of the related goods or services to the customer).

2.3C: Unsatisfied obligations

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

Within 1 year	948
Between 1 to 5 years	127
More than 5 years	-
Total unsatisfied obligations	1,075

3.1 Interest Bearing Liabilities

3.1A: Leases

Lease Liabilities		
Buildings	4,842	-
Plant and equipment	6	-
Total leases	4,848	-

The Museum has applied AASB 16 using the modified retrospective approach and therefore the comparative information has not been restated and continues to be reported under AASB 117.

Total cash outflow for leases for the year ended 30 June 2020 was \$125,997

Accounting Policy

Refer Overview section for accounting policy on leases.

People and relationships

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

4.1 Employee Provisions

	2020	2019
	\$'000	\$'000
4.1A: Employee Provisions		
Leave	7,631	6,903
Total employee provisions	7,631	6,903

Accounting policy

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

Other long-term employee benefits are measured as net total of the present value of the defined benefit obligation at the end of the reporting period minus the fair value at the end of the reporting period of plan assets (if any) out of which the obligations are to be settled directly.

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 entity's employer superannuation contribution rates to the extent that the leave is likely to be taken during service rather than paid out on termination.

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

Superannuation

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

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

People and relationships

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

4.2 Key Management Personnel Remuneration

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

	2020	2019
	\$'000	\$'000
Short-term employee benefits	1,419	1,418
Post-employment benefits	212	205
Other long-term employee benefits	187	178
Termination benefits	-	-
Total key management personnel remuneration expenses¹	1,818	1,801

The total number of key management personnel that are included in the above table are five (2019: 5) and part time Council members ten (2019: 12).

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

4.3 Related Party Disclosures

Related party relationships:

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

Transactions with related parties:

Given the breadth of Government activities, related parties may transact with the government sector in the same capacity as ordinary citizens. Such transactions include the payment or refund of taxes, superannuation payments, receipt of grants, purchase of goods and services and provision of general Museum services.

Managing uncertainties

This section analyses how the Museum manages financial risks with operating environment.

5.1 Financial Instruments

	2020	2019
	\$'000	\$'000
5.1A: Categories of Financial Instruments		
Financial assets at amortised cost		
Term deposits	19,000	27,000
Cash and cash equivalents	4,774	5,001
Trade receivables	659	959
Total financial assets at amortised cost	24,433	32,960
Total financial assets	24,433	32,960
Financial Liabilities		
Financial liabilities measured at amortised cost		
Trade creditors	8,894	2,932
Total financial liabilities measured at amortised cost	8,894	2,932
Total financial liabilities	8,894	2,932

Accounting Policy

Financial assets

The Museum classifies its financial assets in the following categories:

- financial assets at fair value through profit or loss;
- financial assets measured at amortised cost; and
- financial assets at fair value through other comprehensive income.

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 entity 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.

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

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

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

Financial Assets at Fair Value Through Profit or Loss (FVTPL)

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

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

Impairment of Financial Assets

Financial assets are assessed for impairment at the end of each reporting period based on Expected Credit Losses, using the general approach which measures the loss allowance based on an amount equal to *lifetime expected credit losses* where risk has significantly increased, or an amount equal to *12-month expected credit losses* if risk has not increased.

The simplified approach for trade, contract and lease receivables is used. This approach always measures the loss 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 at amortised cost. Financial liabilities are recognised and derecognised upon 'trade date'.

Financial Liabilities at Fair Value Through Profit or Loss

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

Financial Liabilities at Amortised Cost

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

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

Other information

6.1 Aggregate Assets and Liabilities

	2020	2019
	\$'000	\$'000
Assets expected to be recovered in:		
No more than 12 months	25,713	34,210
More than 12 months	463,174	436,028
Total assets	488,887	470,238
Liabilities expected to be settled in:		
No more than 12 months	7,777	6,109
More than 12 months	15,121	4,815
Total liabilities	22,898	10,924

6.2 National Museum of Australia Fund

Assets Held in the National Museum of Australia Fund

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

As at 1 July	2,026	1,397
Receipts	1,663	724
Payments	(1,034)	(95)
Total as at 30 June	2,655	2,026

**Part four:
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
- nma.gov.au/contact

Client Service Charter

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

Freedom of information (FOI) applications and initial contact points

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

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

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

Information about making an FOI request can also be found on the Museum's website at nma.gov.au/about_us/ips/foi

Enquiries

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

Compliance index

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

REQUIREMENT	REFERENCE	PAGE
Annual performance statements	PGPA Rule 16F	10–19
Approval by accountable authority	PGPA Rule 17BB	3
Standard of presentation	PGPA Rule 17BC	All
Plain English and clear design	PGPA Rule 17BD	All
Enabling legislation	PGPA Rule 17BE, paragraph (a)	10, 22
Objects and functions	PGPA Rule 17BE, paragraph (b) (i)	22
Purposes	PGPA Rule 17BE, paragraph (b) (ii)	9
Responsible minister	PGPA Rule 17BE, paragraph (c)	22
Ministerial directions and other statutory requirements	PGPA Rule 17BE, paragraph (d)	37
Government policy orders	PGPA Rule 17BE, paragraph (e)	37
Annual performance statements	PGPA Rule 17BE, paragraph (g)	10–19
Members of the accountable authority	PGPA Rule 17BE, paragraph (j)	23–24
Outline of organisational structure	PGPA Rule 17BE, paragraph (k)	26
Employee numbers	PGPA Rule 17BE, paragraph (ka)	38
Location of major activities and facilities	PGPA Rule 17BE, paragraph (l)	70
Statement on governance	PGPA Rule 17BE, paragraph (m)	22
Related entity transactions	PGPA Rule 17BE, paragraphs (n) and (o)	38
Key activities and changes affecting the authority	PGPA Rule 17BE, paragraph (p)	37

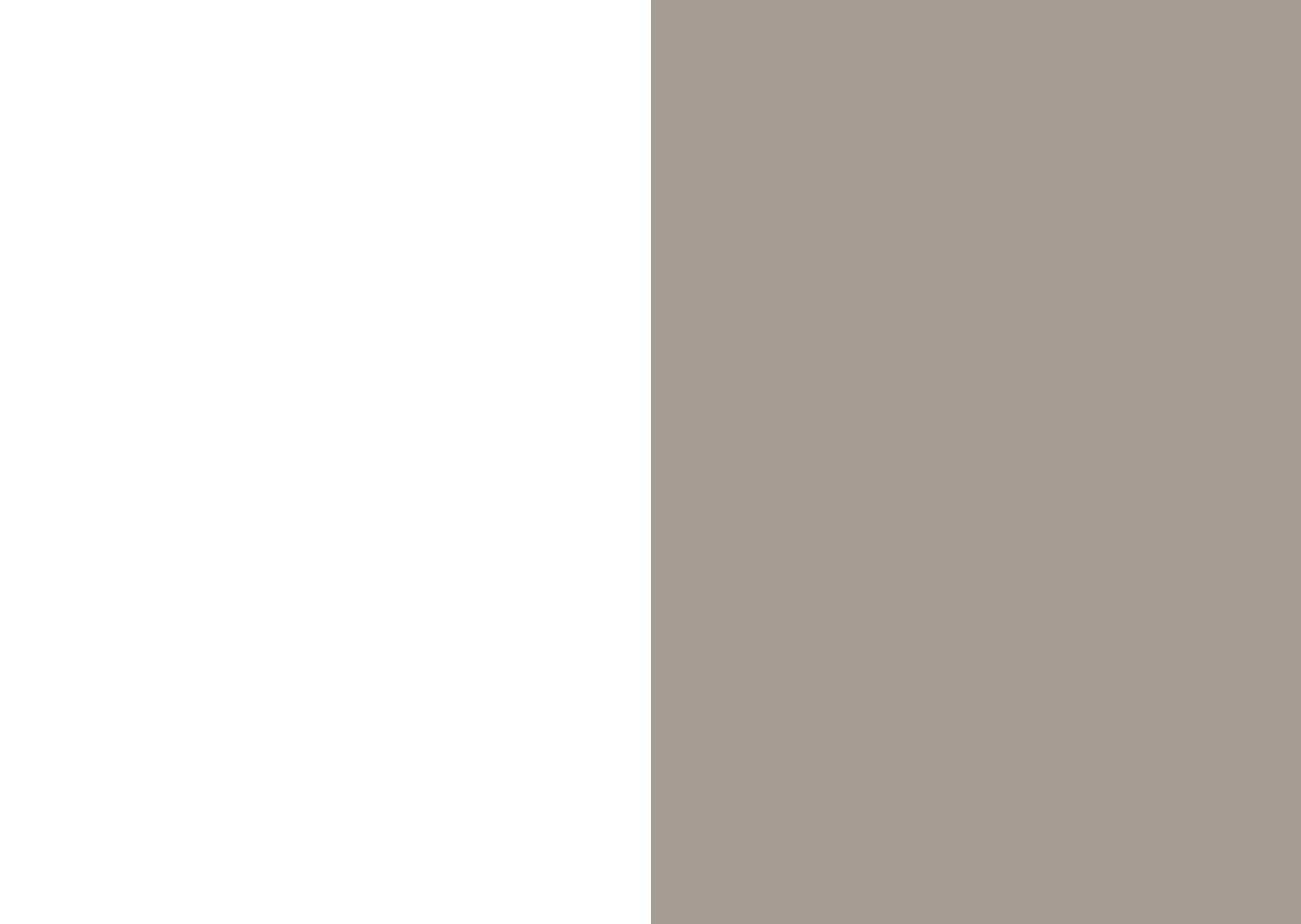
REQUIREMENT	REFERENCE	PAGE
Judicial decisions and reviews by outside bodies	PGPA Rule 17BE, paragraph (q)	37
External reports on the entity	PGPA Rule 17BE, paragraph (r)	37
Indemnities and insurance premiums for officers	PGPA Rule 17BE, paragraph (t)	37
Executive remuneration	PGPA Rule 17CA–17CE	29

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>	38–39
Environmental performance and environmentally sustainable development	Section 516A of the <i>Environmental Protection and Biodiversity Conservation Act 1999</i>	39
Advertising and market research expenditure	Section 311A of the <i>Commonwealth Electoral Act 1918</i>	39
Disposal of historic material	Sections 9, 9A and 38 of the <i>National Museum of Australia Act 1980</i>	38
Annual financial statements and Auditor-General's report	Sub-section 43 (4) of the <i>Public Governance, Performance and Accountability Act 2013</i>	40–66

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	35–36
Donor recognition	Donor Recognition Policy	30–35
Acknowledgement of corporate partners	Sponsorship and Grant Policy	30–35
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	36
Client Service Charter	Client Service Charter	37



Where our Stories come alive

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The logo graphic for National Museum Australia, consisting of a thick black horizontal bar with a downward-pointing arrowhead on the right side, positioned below the text.