



national museum of australia
18–19 annual report

National Museum of Australia 18–19 Annual Report and Audited Financial Statements



The National Museum of Australia purchased this rare thylacine pelt in December 2018. The pelt is from a young adult female, as evidenced by the remnants of a pouch visible near the hindquarters. It is almost complete with foot bones and associated tissue intact and is in remarkable condition. Now part of the Museum's internationally significant thylacine collection, the pelt offers the potential for osteological and genomic analysis and new information on aspects of thylacine natural history.

Purchased with the support of the Australian Government through the National Cultural Heritage Account.



Australian Government

Department of Communications and the Arts



© Commonwealth of Australia 2019
ISSN 0818-7142

This work is copyright. Apart from any use as permitted under the *Copyright Act 1968*, no part may be reproduced by any process without prior written permission from the National Museum of Australia.

Produced by the National Museum of Australia, Lawson Crescent, Acton Peninsula, Canberra

Requests and enquiries concerning the contents of the report should be addressed to:

The Director
National Museum of Australia
GPO Box 1901
Canberra ACT 2601
Telephone: (02) 6208 5000
Facsimile: 1300 765 587
Email: information@nma.gov.au

All photography by George Serras and Jason McCarthy, unless otherwise indicated

Photographs copyright National Museum of Australia
Printed by Adams Print

Paper used in this report is FSC® certified, which ensures all virgin pulp is derived from well-managed forests.

Typeset in Nimbus Sans Novus

This report is also accessible from the Museum's website: www.nma.gov.au/annualreport and is available in both pdf and html formats.

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 2019. 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 2018–19 and progress against its Strategic Plan 2018–2022. Council believes the Museum has performed extremely well this past year.

The exhibition highlight this year was the blockbuster *Rome: City and Empire*, which resulted in over 150,000 visits to the Museum's Acton site, to become its second most-visited show ever. In fact, visitation across all channels exceeded targets by 36 per cent (or 4,426,896 total visitor engagements compared with the target of 3,257,750) — a very pleasing result.

A major highlight of the international touring program was the success of *Old Masters: Australia's Great Bark Artists*, which was displayed in four venues in China. The work and logistics involved in delivering this major exhibition should not be underestimated, and I commend the Museum team for their efforts, along with the invaluable assistance of the Department of Foreign Affairs and Trade. The exhibition received over 355,000 visits in 2018–19, with other venues to come.

The domestic touring program remains strong, with the highest recorded visitation (689,547) in five years. Shows have crisscrossed the country, drawing audiences from Geelong to Townsville, Darwin to Gladstone, and Mildura to Bundaberg.

The Council's focus on sustainability has seen own-source revenue reach approximately 20 per cent of total gross operating revenues, with catering, events and venue hire achieving their highest revenue on record. This admirable result was partly attributable to *The Antarctica Experience*, a virtual reality film that enabled visitors to experience life and work at Davis Station in Antarctica. Council was particularly pleased that the Museum's revenue from other sources (\$10.8 million) exceeded budget by over 40 per cent.

Delivery against the Museum's bold Master Plan 2017–2030 continues, with three major

projects underway. A large portion of the Forecourt redevelopment was completed, and work has also been undertaken on the design, planning and procurement for two significant gallery development projects: the Life in Australia environmental history gallery and a new children's space. Construction work on both of these projects will start in late 2019.

In the year ahead, the *DreamWorks Animation* and *Endeavour 250* exhibitions will be on show in Canberra. Although contrasting in style and content, they demonstrate the breadth of the Museum's ambitions and audience reach.

The Museum is also committed to meaningful social endeavours that have real, long-lasting impacts on Australian communities. Additional funding in the 2018 Federal Budget for the Cultural Connections Initiative has been used to provide support and mentoring for Indigenous cultural workers and organisations. In 2018–19, the initiative has resulted in partnerships with four Indigenous organisations (with more to follow) and the appointment of six Encounters Fellows who will commence their program in August 2019. The schedule for the program is intense and challenging, comprising both onsite programs at the Museum in Canberra and visits to other Australian and international cultural institutions in 2019 and 2020 to further hone their skills.

Council has seen some changes this year, with Michael Traill AM and Professor Catharine Lumby reaching the end of their terms, and Stephen Byron commencing his appointment. We thank Michael and Catharine for their valuable contributions and insights over the years and wish them well in the future.

On behalf of all members of Council I would like to thank the management and staff of the Museum for another remarkable and record-setting year. In Council's view the Museum's team continues to strengthen and reach ever-higher levels of achievement.

I would also like to express the Council's appreciation of your support for the Museum this year, as well as that of your predecessor, Senator Mitch Fifield, and the Department of Communications and the Arts.

I confirm that this annual report has been prepared in conformity with the requirements for annual reports for corporate Commonwealth entities. Council resolved on 15 August 2019 to accept this report as being a fair and accurate representation of the Museum's performance during the 2018–19 financial year.



Mr David Jones
Chair of Council
August 2019

Contents

Chair's letter of transmittal3

Part one: Executive summary6

Director's review of operations8

Strategic overview 10

Vision 10

Mission 10

Values 10

Purpose 10

Key streams of endeavour 10

History 10

External influences 11

Performance summary 11

Financial summary 11

Program summary 12

Part two: Performance reports 14

Guiding performance: legislation, the PBS
and the corporate plan 16

Portfolio Budget Statements (PBS) 16

Purpose 16

Key streams of endeavour 16

Performance statements 17

PBS targets 17

Corporate plan targets 17

Activity 1: Increase visitor engagement
with Museum experiences and collections 18

Activity 2: Deliver innovative programs
and experiences 19

Activity 3: Build and maintain our historical
collections and make them more accessible 26

Activity 4: Grow our revenue and supporter base 27

Activity 5: Conduct research and provide
expertise related to our purpose 29

Activity 6: Improve our efficiency and explore
new ways of doing business 32

Activity 7: Deliver components of the Master Plan 35

Part three: Accountability and management 42

Governance 44

Legislation 44

The Museum's Council 44

Members of Council 45

Performance management framework 48

Key activities and the corporate plan 48

Business planning 48

Organisational chart 49

Executive Management Group 50

Corporate Management Group 53

Policies and plans 53

Compliance management and reporting 59

Statutory reporting requirements 60

Part four: Audited financial statements 62

Part five: Appendices 88

Contact points 90

Compliance index 90

Index 92

**Part one:
Executive
summary**

These giant bogong moths were among the many roving performers at the annual Australia Day event.



Director's review of operations

Each year it is my privilege to provide an overview of the activities and achievements of the Museum, in pursuit of our goal to bring the world's cultures to Australia and present Australia's history and culture to the world.

This year saw the Museum launch its Master Plan to 2030, delivering an inspired vision of a national museum at the crossroads of material and digital realms, embracing both. Each element of the Master Plan is fundamental to serving the interests of the Australian public: building the Museum's base in Canberra to provide the hub for its collection, services and programs, while ensuring that touring programs, outreach and online services are active points of engagement delivering value across the nation and abroad.

Throughout 2018–19, the Museum has continued its focus on strategic partnerships and collaborations, both in terms of its fundamental remit of building and maintaining the National Historical Collection, and in finding new ways to engage audiences to tell the nation's rich stories.

The Museum's partnership with the British Museum has resulted in four major exhibitions in London and Canberra over the past four years, this year producing our blockbuster *Rome: City and Empire*. High demand over the summer holidays helped us to exceed visitation targets by 20 per cent, with consistently positive audience feedback throughout the four-month run. More exhibitions from the British Museum's world-renowned collection will come here over the next five years under a new agreement announced by the two institutions.

The Museum's international strategy has also seen us tour major exhibitions of Australian Indigenous culture to Asia, with *Old Masters: Australia's Great Bark Artists* opening at the National Museum of China, Beijing, in July 2018, the start of a year-long tour of China. In partnership with the South Australian Museum, the Museum also toured *Yidaki: Didjeridu and the Sound of Australia* to Japan as part of the Department of Foreign Affairs and Trade's 'Australia Now' program.

Australia's Ambassador to China, Jan Adams, remarked at the opening of *Old Masters* in Beijing that the exhibition was a cultural diplomacy milestone. Her Excellency also took the opportunity to thank the exhibition's corporate sponsors: our Major Partner, Australia Post; and Supporting Partners, De Bortoli and the Australia China Council; and commented on the critical role public partnerships have in ensuring touring exhibitions like *Old Masters* become a reality.

For each of these international exhibitions, the Museum has supported Indigenous artists to travel to major events to share their expertise and knowledge with the local audiences, facilitating cultural exchange and forging deeper connections and understanding of this rich and complex material.

We were very pleased to reciprocate international cultural exchange by hosting *The Historical Expression of Chinese Art: Calligraphy and Painting from the National Museum of China* in Canberra from April to July 2019. Visitation of over 65,000 and a reported high degree of satisfaction suggest that exhibitions of this kind have a very receptive audience in this country.

The Museum has also entered into several new partnerships focusing on scholarship and capacity building, including staff exchanges and fellowships with leading Australian and international institutions. The Museum worked closely with the Alastair Swain Foundation to develop a new curatorial centre focusing on Australian design. 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.

The Museum's commitment to the history and cultures of the First Australians underpins many of our partnerships and programs. Substantial work was undertaken on the Museum's *Endeavour 250* project, which is a three-pronged program to mark the 250th anniversary of the voyage of the HMB *Endeavour* up the east coast of Australia, comprising:

- the national flagship exhibition in the 2020 anniversary year, communicating both Indigenous and non-Indigenous perspectives on the voyage and its legacy
- the Cultural Connections program, which will facilitate community-led cultural projects in east coast locations that were key sites of encounter in 1770
- the Encounters Fellowships program, which provides professional development for six Indigenous cultural workers through a hands-on program with placements at cultural institutions in Australia, the United Kingdom and France.

Attracting private sector support is inextricably tied to developing and maintaining the Museum's relationship to the broader Australian public. Over the past two years, the Museum has strengthened its focus on building partnerships with corporate and philanthropic interests. I would like to thank all of our partners and donors for their continued support. The Museum has also worked assiduously to build sustainable and mutually beneficial collaborations with public sector institutions and agencies in Australia and abroad. The initiative to develop a Cultural and Corporate Shared Services Centre (CCSSC) clearly demonstrates the Museum's commitment to better utilise Commonwealth resources and build on the relationships that exist

between the national collecting institutions. This year has seen the CCSSC successfully transition its first partner agency to receive payroll services, with more to follow.

After a period of steady growth over the past few years, the Museum has again shifted gear to renew and diversify its revenue-generating activities, lifting its retail and commercial operations and introducing new fee-paying programs. This year the Museum's own-source revenue comprised nearly 20 per cent of total gross operating revenues, with catering, events and venue hire achieving their best-ever results.

Following a successful season at the Western Australian Maritime Museum, the 360° virtual reality film *The Antarctica Experience* was launched on 3 January by David Templeman, the Western Australian Minister for Culture and the Arts; Alec Coles OBE, the Director of the Western Australian Museum; and Brieger Whitehead, the film's creator. Since opening here at the Museum, more than 36,000 visitors have experienced life and work at Davis Station, one of Australia's permanent research bases in Antarctica.

The Museum continues to experiment with new ways of making our collections accessible and engaging for our audiences. This year we launched *The Studio: Collections Up Close*, which combined object displays with workshops designed to encourage participants to have a creative response to the collection. During NAIDOC Week, the workshops focused on the newly acquired tjanpi sculpture installation representing a scene from the ancestral Seven Sisters story, and included poetry and storytelling, visual and fibre art, Indigenous language and music and dance.

In 2018–19 our signature program Defining Moments in Australian History became the most popular component of the National Museum's website, with close to one million views during the year. Defining Moments programming included three panel discussions broadcast on ABC Radio National's *Big Ideas* program and the launch of the first stage of a new audio tour. The Defining Moments Digital Classroom education program, generously supported by a major donation from Gandel Philanthropy in 2017–18, is on track for launch in 2020.

The Museum is also keen to embrace new forms of audience participation and engagement as it forges ahead on infrastructure projects outlined in the Master Plan. The new Forecourt will provide a heightened experience for Museum visitors as they arrive, and is due for completion in September 2019. The sounds of local native wildlife, the inclusion of tactile and scented plants, local Indigenous artworks, places to sit and rest, and striking architectural elements will reinforce the Museum as a place of national significance. The project team has also worked closely with the Museum's

curators and representatives of local host nations to develop interpretive material to inform visitors about the Forecourt's design, plantings and artworks. The Museum's ambitious gallery development program has also seen significant progress towards the new Discovery Centre and major gallery of environmental history.

There is no doubt that the organisation must garner additional public and private funding support to realise the full extent of its Master Plan. Like many of its counterparts, the Museum faces challenges in regard to its collection storage accommodation, as noted over a decade ago in an Australian National Audit Office report. The Museum considers that the shared services framework offers opportunities for the Canberra-based collecting institutions to come together to build a shared, purpose-built collection storage facility. The Museum made a submission to the Australian Parliamentary Inquiry into Canberra's national institutions which focused on the importance of the national cultural institutions to Australia's identity and understanding of its past, present and future.

Throughout the year the Museum's governing Council has continued to guide and champion our endeavours to grow our business for the benefit of our audiences and the nation. Under the stewardship of its Chair, David Jones, Council is actively engaged in the strategic oversight of the Museum, and I thank all our Council members for their ongoing commitment and support. I would also like to thank the new Minister for Communications, Cyber Safety and the Arts, the Hon Paul Fletcher MP, for taking the time to visit the Museum soon after his appointment, as well as the former Minister, Senator the Hon Mitch Fifield, and the Department of Communications and the Arts.

Overall, it has been another great year for the National Museum of Australia, as we work tirelessly to find new ways to invest, challenge, explore and connect across all aspects of our business. I am proud to lead a team of dedicated professionals and volunteers whose work enables the Museum to achieve such great results.

Dr Mathew Trinca
Director, National Museum of Australia
September 2019

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 over the next four years 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 newest cultural institutions, the National Museum of Australia was almost 100 years in the making. Over the course of the 20th century, proposals for a national museum were intermittent and interrupted by wars, financial crises and changing government priorities.

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

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

The Museum's exhibitions, collections, programs and research focus on three interrelated subject areas, which are specified in the Museum Act:

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

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

External influences

The Museum operates in an environment influenced by changing technological, social, economic and environmental contexts.

Technological

- Museums are constantly being challenged to deliver programs and exhibitions in ways that embrace new technologies to meet or exceed audience expectations. Emerging technologies offer the opportunity to tell the stories of Australia in innovative ways, and provide immediate and interactive access to collections, exhibitions and programs.
- The Museum encourages active engagement with its stories and collections through digital and social media platforms, and is pursuing new forms of audience participation and engagement through its gallery development program and proposed infrastructure projects as set out in its Master Plan.

Social

- The Museum's visitor base is continually evolving, and is impacted by changes in demography and the tourism market.
- Changing patterns of social and cultural life, including new modes of accessing information and experiences, will continue to influence the Museum's operations.
- The Museum strives to provide public access to world-class collection storage and conservation facilities and to make its collections and programs available in multiple formats, and recognises that, to serve the interests of the Australian public, it must reach remote and regional audiences who may otherwise be unable to visit the nation's capital.

Economic

- The Museum is focused on developing sustainable funding models and growing and diversifying its revenue streams.
- Budgetary constraints necessitate pursuing mutually beneficial partnerships and collaborations with other cultural institutions, as well as private sector and philanthropic support. Through these cooperative endeavours the Museum and other national institutions will be able to share services and facilities and maximise the value of Commonwealth resources.

Environmental

- One of the key challenges is to continue to provide optimal conditions for physical storage of the Museum's collections. The Museum's infrastructure needs to be maintained and reviewed in order to meet international best practice standards for acquiring, managing and caring for collections.

Performance summary

The National Museum of Australia is a statutory authority within the Commonwealth Arts portfolio.

Financial summary

The Museum's financial statements disclose an operating deficit of \$0.514 million (budgeted deficit \$1.235 million). The budgeted deficit relates to the unfunded depreciation of heritage and cultural assets. Total income for 2018–19 was \$54.374 million (budgeted \$51.149 million) while total expenses were \$54.888 million (budgeted \$52.384 million).

Revenue from government was \$43.564 million and revenue from other sources amounted to \$10.810 million (budgeted \$7.585 million). This includes gains from donated assets valued at \$0.211 million. Revenue from non-government sources increased by \$0.697 million compared with 2017–18. This is due to higher visitation and revenue generated from the temporary exhibition *Rome: City and Empire* and the popularity of the virtual reality program *The Antarctica Experience*. Total expenses were \$3.859 million more than the previous year. This was due to increased expenses caused by the higher-than-estimated visitation for the Rome exhibition and costs associated with programs being developed for the commemoration of the 250th anniversary of HMB *Endeavour's* voyage along the east coast of Australia.

The Museum received an equity injection of \$1.912 million to fund collection development and acquisitions.

Cash as at 30 June 2019 totalled \$5.001 million (30 June 2018: \$2.416 million), and investments in term deposits totalled \$27.000 million (30 June 2018: \$34.000 million).

Financial summary 2018–19

	BUDGETED	ACTUAL
Expenses	\$52.384m	\$54.888m
Departmental appropriations	\$43.564m	\$43.564m
Income from other sources	\$7.585m	\$10.810m

Program summary

The National Museum of Australia's annual report is prepared in accordance with the *Public Governance, Performance and Accountability Rule 2014* and the *Public Governance, Performance and Accountability Act 2013*.

To demonstrate compliance with the requirements of the Commonwealth performance framework, this year's annual report focuses on reporting results against the performance criteria described in both:

- the annual Portfolio Budget Statements (PBS) for 2018–19
- the Museum's Corporate Plan 2018–19.

The report also complies with requirements specified in the Museum's establishing legislation and key policy documents.

The Museum's PBS outcome is to ensure:

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

(National Museum of Australia, Portfolio Budget Statements, 2018–19)

This outcome is achieved through the delivery of the program that supports the Museum's PBS outcome:

Program 1.1: Collection management, research, exhibitions and programs

Program highlights

During 2018–19 the Museum:

- displayed the blockbuster *Rome: City and Empire* exhibition from the British Museum, attracting over 150,000 total visits during its display from September 2018 to February 2019
- delivered an innovative program of temporary and travelling exhibitions including *Warakurna: All the Stories Got into Our Minds and Eyes*, *Happy Birthday Play School*, *Evolution: Torres Strait Masks* and *Midawarr/Harvest: The Art of Mulku Wirrpanda and John Wolseley*
- toured two exhibitions internationally: *Yidaki: Didjeridu and the Sound of Australia* in Japan in partnership with the South Australian Museum, and *Old Masters: Australia's Great Bark Artists* at four venues across China, with more to come in 2019–20
- in an exchange with the National Museum of China, opened *The Historical Expression of Chinese Art: Calligraphy and Painting from the National Museum of China* at its Acton site in April 2019
- continued to tour three highly successful graphic-panel displays to diplomatic posts around the world: *Yiwarra Kujju: The Canning Stock Route*, *Old Masters: Australia's Great Bark Artists* and *Evolution: Torres Strait Masks*

- acquired fascinating objects for the National Historical Collection, including a rare thylacine pelt with support from the National Cultural Heritage Account, which enables cultural institutions to purchase nationally significant objects; a collection of necklaces, neckpieces and armlets by renowned Tasmanian Aboriginal artist, Lola Greeno; a 3.4-billion-year-old fossilised stromatolite taken into space by astronaut Andy Thomas aboard the Space Shuttle *Discovery* in 2005; a gold-rush-era Gold Commissioner's uniform; and a suitcase used during hearings of the Royal Commission into Institutional Responses to Child Sexual Abuse
- announced the recipients of six fellowships for the next phase of the Encounters Fellowships program
- progressed its ambitious gallery development program, with major works undertaken on the Forecourt, Life in Australia gallery and Discovery Centre
- developed significant philanthropic and corporate relationships, and launched a bequest program on its website
- won a Retail Recognition Award at the Museum Shops' Association of Australia and New Zealand 2018 conference. Merchandise produced by the Museum for the *Songlines: Tracking the Seven Sisters* exhibition was acknowledged as the best product or range with turnover of over \$1 million
- launched a new website for the Museum and new and upgraded interactive and multimedia experiences for visitors, including a Defining Moments of Australian History audio tour
- exceeded its target for engaging with online audiences via the website and social media channels
- screened *The Antarctica Experience*, a virtual reality adventure that allowed Museum visitors to follow in the footsteps of the scientists based at Davis Station
- hosted three panel discussions associated with the Defining Moments in Australian History program on the topics of fire, innovation in Australia and the history of the LGBTQIA+ community in Australia
- conducted face-to-face and digital education programs linked to the Australian Curriculum and continued to deliver professional development sessions for teachers
- welcomed visitors to a diverse range of public programs that cater for families, children and people with different levels of ability
- strengthened its Cultural and Corporate Shared Services Centre (CCSSC), which provides corporate support to partner agencies, by bringing on board the Museum of Australian Democracy (MoAD)
- continued to participate in eight Australian Research Council (ARC) projects, and initiated new research projects in partnership with other cultural and educational institutions.

The Museum's performance statements for 2018–19 are set out in full in Part two of this annual report.



Visitors admire the larger-than-life-sized Statue of a Priestess from the British Museum on display in *Rome: City and Empire*.

Part two: Performance reports



The *Antarctica Experience* VR film has attracted more than 36,000 visits since launching in January 2019.

Guiding performance: legislation, the PBS and the corporate plan

The National Museum of Australia was established under the *National Museum of Australia Act 1980* (the Museum Act) and is a Commonwealth corporate entity as defined by the *Public Governance, Performance and Accountability Act 2013* (the PGPA Act). The Museum Act sets out the functions and powers of the Museum. On 30 June 2019 portfolio responsibility for the Museum sat within the Department of Communications and the Arts.

The Australian Government's Portfolio Budget Statements (PBS) for 2018–19 and the Museum's Corporate Plan 2018–19 set out how the Museum's performance will be measured and assessed in achieving the Museum's purposes in 2018–19 (the reporting period). The Museum developed and published the Corporate Plan 2018–19 in accordance with the requirements of section 35 of the PGPA Act.

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

Portfolio Budget Statements (PBS)

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

The Museum's outcome is to ensure:

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

Purpose

The Museum 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

The Museum's mission is to become one of Australia's premier destinations, bringing the world's cultures to Australia and presenting Australia's history and culture to the world. In pursuit of this goal, the Museum has developed an overarching and ambitious Master Plan 2017–2030, and has articulated five key streams of endeavour in its strategic and corporate plans that will guide its performance and operations over the next four years. The five key streams of endeavour 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.

Performance statements

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

PBS targets

Performance criteria and targets are also specified in the Museum's PBS. The Museum measures its performance against these criteria using a range of assessment methods, including visitation numbers, visitor surveys and feedback, and data collation generated from

collection management sources. The PBS specified one overarching performance criterion for the Museum in 2018–19: 'Increased visitor engagement with Museum experiences and collections'. The targets to achieve this criterion are detailed under Activity 1 (see p. 18).

Corporate plan targets

The Corporate Plan 2018–19 sets out the key activities for the year, consistent with the Museum's five key streams of endeavour. 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 2018–19, 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.



Ngambri–Ngunnawal custodian Paul House and his son, Reuben, take part in a smoking ceremony on Australia Day.

Activity 1: Increase visitor engagement with Museum experiences and collections

Total visitor engagement

PERFORMANCE CRITERIA	2018–19 TARGETS	2018–19 ACTUAL
Total visitor engagements	3,257,750	4,426,896
Permanent exhibitions	485,000	603,644
Special exhibitions	191,000	207,851
Travelling exhibitions	226,000	689,547
Online experiences	2,100,000	2,511,994
Education programs	89,000	87,685
Public programs	150,000	299,138
Events and functions	16,750	27,037
Percentage of collections available online	51%	61%

WHAT WE ACHIEVED

Annual visitor engagements, including onsite, online and offsite visitation, totalled 4,426,896 and exceeded our target by 36%.

Visitation to the Museum's public programs at its Acton site grew to a total of 299,138 visitor engagements.

689,547 visits were made to the Museum's national travelling exhibitions, the highest recorded visitation since 2014–15.

More visitors engaged with the Museum's experiences and collections in 2018–19, with a total of 4,426,896 recorded visits, compared with 3,956,322 in 2017–18.

Special exhibitions held on-site recorded 207,851 visits, including 150,028 for the blockbuster *Rome: City and Empire* exhibition, which exceeded the target (125,000 visits) for this exhibition by 20 per cent. Programs and events held both on- and off-site attracted audiences totalling 299,138, with highlights including 5500 visits to *The Souq: A Festival of Culture*, a celebration marking the end of the 'So *That You Might Know Each Other*': *Faith and Culture in Islam* exhibition; 4608 visits to the Australia Day Family Festival; and 15,974 visits to the display of the Brabham Repco BT23A-1 racing car at the Melbourne Grand Prix. The Museum's national travelling exhibition program recorded its highest number of visits since 2014–15.

The Museum's virtual reality (VR) program also enjoyed considerable success this year, with a marked increase on the previous year's visitation, including 36,008 visits to *The Antarctica Experience*, which was launched on 3 January 2019, its first showing on the east coast of Australia. *The Antarctica Experience* is a 360-degree VR film, created by Perth-based explorer, producer, director and writer Briega Whitehead and BAFTA award-winner Phil Harper, that allows visitors to experience life and work at Davis Station, one of Australia's permanent research bases in Antarctica.

The Museum attracted an increased number of online visitors in 2018–19. Content relating to the Museum's Defining Moments in Australian History program continued to be one of the most popular areas of the website, with a million page visits in 2018–19. The Museum's Collection Explorer recorded 223,000 page views, and 61 per cent of the collection is now represented online (see also p. 26).

Analysis

Visitation

	2014–15	2015–16	2016–17	2017–18	2018–19
Permanent exhibitions	436,496	472,748	631,975	532,314	603,644
Special exhibitions	83,314	189,802	232,915	204,182	207,851
National travelling exhibitions	1,246,185	503,771	589,548	520,016	689,547
Public programs and events	43,556	74,352	204,934	251,504	299,138
Education programs	85,473	81,854	88,500	87,743	87,685
Functions/venue hire	12,854	18,637	23,918	24,479	27,037
Online experiences	1,694,318	1,789,525	2,100,015	2,336,084	2,511,994
TOTAL	3,602,196	3,130,689	3,871,805	3,956,322	4,426,896

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 two special exhibitions.
Share Australia's stories in the Asia-Pacific region.	Minimum of two international touring exhibitions.
Share Australia's stories around Australia.	Minimum of five domestic touring exhibitions.
WHAT WE ACHIEVED	
The Museum displayed 10 special exhibitions at its Acton site during 2018–19.	
The Museum toured two exhibitions of Aboriginal art internationally, with the work of master bark artists from Arnhem Land on display at four venues in China.	
The Museum continued to tour graphic-panel displays in 13 countries.	
The Museum toured 11 exhibitions domestically, with total visitation of 689,547.	

Analysis

The Museum delivered a range of exhibitions this year in Canberra, across Australia and internationally, bringing the stories of Australia and the world to enthusiastic audiences.

Special exhibitions

Australian of the Year Awards 2019

Developed in collaboration with the National Australia Day Council, this annual exhibition shares the lives, aspirations and stories of the eight state Australians of the Year through objects of personal significance chosen by each recipient. The version featuring the 2019 Australians of the Year was on display at the Museum from 13 December 2018 to 17 February 2019. Due to its location in the Gandel Atrium, separate visitation statistics were not recorded for this exhibition.

Black Mist Burnt Country: Testing the Bomb: Maralinga and Australian Art

This Burringa national touring exhibition featured artworks, from public and private collections, telling the story of British atomic testing in Australia during the 1950s. The exhibition included stunning, sometimes confronting works by more than 30 Indigenous and non-Indigenous artists, including Sidney Nolan, Jonathan Kumintjarra Brown, Arthur Boyd, Rosemary

Laing, Pam Debenham, Toni Robertson, Judy Watson, Hilda Moodoo, Albert Tucker and Yvonne Edwards. The exhibition was on display in the First Australians Focus Gallery from 24 August to 18 November 2018. Visitation numbers for this exhibition are included in the permanent gallery visitation figures for the First Australians gallery.

Bush Mechanics: The Exhibition

This exhibition, developed by the National Motor Museum in conjunction with Pintubi Anmatjere Warlpiri (PAW) Media, explored the importance of the car in the outback and provided insights into the life and culture of the Warlpiri people of Central Australia. The exhibition featured two of the cars from the popular Australian Broadcasting Corporation (ABC) television series of the same name, as well as a coolamon made from a Volkswagen hubcap, a slingshot made from a tyre tube, and a 'bush driving simulator' for visitors to try their hand at some of the ingenious and resourceful nyurulypa, or tricks, mastered by the mechanics themselves. The exhibition opened in the First Australians Focus Gallery on 6 December 2018 and closed on 24 February 2019. Visitation numbers for this exhibition are included in the permanent gallery visitation figures for the First Australians gallery.

The Historical Expression of Chinese Art: Calligraphy and Painting from the National Museum of China

Two of China's treasured traditions — calligraphy and painting — were celebrated in this exhibition delivered as part of our cultural exchange with the National Museum of China. The exhibition displayed exquisite paintings and calligraphy works by three important contemporary Chinese artists, Xie Yun, Xiao Lang and Wang Naizhuang. The centrepiece of the exhibition told the story of Emperor Qianlong's 1751 tour to the southern provinces, through a replica of an extraordinary 20-metre-long, 18th-century scroll, accompanied by a large-scale animated version of the scroll. It was also an opportunity to showcase an important object from the National Historical Collection, the Museum's *Harvest of Endurance* scroll, connecting the works on display with two centuries of Chinese contact with and migration to Australia. The exhibition was on display from 5 April to 28 July 2019, and received 45,805 visits up to 30 June 2019.

Lustre: Pearling & Australia

This exhibition was developed by the Western Australian Museum in partnership with Nyamba Buru Yawuru, Broome's Yawuru Aboriginal Corporation, in close consultation with senior Yawuru, Karajarri, Bardi, Jawi and Malaya elders. The exhibition explored northern Australia's unique pearling tradition and wove together Aboriginal, Asian and European histories of pearling in Saltwater Country, to reveal insights into one of Australia's oldest industries. It was on display in the First Australians Focus Gallery from 23 February to 22 July



A living statue of a Roman emperor at the launch of *Rome: City and Empire* in September 2018.

2018. Visitation numbers for this exhibition are included in the permanent gallery visitation figures for the First Australians gallery.

Painting on Country

Featuring works by five senior artists from Tjunga Palya art centre in the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands of South Australia, *Painting on Country* brought rock art into the digital age, as part of an Indigenous-run project facilitating the transmission of knowledge between generations. It featured stunning, large-format photographs of works painted directly onto the land. The exhibition was presented in partnership with Tjunga Palya and Christina and Trevor Kennedy, with photographs by Leopold Fiala. It was on display in the First Australians Focus Gallery from 14 March to 29 September 2019. Visitation numbers for this exhibition are included in the permanent gallery visitation figures for the First Australians gallery.

Rome: City and Empire

Delivered in collaboration with the British Museum, *Rome: City and Empire* invited visitors to the Museum to experience more than 200 ancient objects from the British Museum's collection documenting and celebrating the Roman Empire and its peoples. Among the treasures on display were a gold-and-jasper sealstone ring depicting Mark Antony, coins and jewellery from buried hordes recently discovered in the United Kingdom, an ancient carved marble head of a woman resembling Cleopatra and a fresco unearthed in Pompeii. The exhibition was on show from 21 September 2018 to 3 February 2019 and was visited 150,028 times.

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

This exhibition featured collections of Islamic objects from the Vatican *Anima Mundi* Museum, the Sharjah Museums Authority and Australian institutions. It celebrated Muslim people across the world, focusing on their daily lives, traditions and spirituality. The eclectic range of objects on display included musical instruments, armour, precious manuscripts, ceramics, jewellery and luxurious embroidered textiles. It was on show at the Museum from 20 April to 22 July 2018, and attracted 37,457 visits (12,018 visits in 2018–19).

The Studio: Collections Up Close

Focusing on some of the Museum's most interesting and significant objects, *The Studio* was an innovative exhibition that made space for creative workshops and public programming inside the gallery, delivered in partnership with local artists and organisations. Through printmaking, poetry and prose workshops, and pop-up talks by curators, visitors were invited to engage with the objects in an intimate way. Objects on display included the newly acquired medicine chest issued to Douglas

Mawson for the 1911–14 Australasian Antarctic Expedition, a rare thylacine pelt and, most recently, a woven sculpture installation representing a scene from the ancestral Seven Sisters story. In the scene, eight life-sized tjanpi figures, created by artists from the Tjanpi Desert Weavers, depict a pivotal moment in the story as pursuer Wati Nyiru approaches the sisters, while they fool him by transforming into trees. *The Studio* opened on 4 April 2019, with the *Seven Sisters* on display from 25 May to 4 August 2019. There were 13,703 visits to *The Studio* in 2018–19.

Towards Equality: From Mardi Gras to Marriage

On display in the Xplore gallery, a space for boutique 'pop-up' exhibitions, *Towards Equality* celebrated the 40th anniversary of the Sydney Gay and Lesbian Mardi Gras. The exhibition featured the *Love Wheels* crocheted bicycle, 'yarn bombed' by Eloise Murphy, aka 'Treble Maker', and left outside then Prime Minister Malcolm Turnbull's home during the 2017 marriage equality campaign. The exhibition was on show from 2 March 2018 to 28 May 2019. Visitation numbers for Xplore gallery exhibitions are included in the permanent gallery visitation figures.

International touring exhibitions

Old Masters: Australia's Great Bark Artists

The Museum's collection of Aboriginal bark paintings from Arnhem Land has travelled across China over the past 12 months, visiting the National Museum of China, Beijing (4 July to 2 September 2018); Shanghai Natural History Museum (15 November 2018 to 6 January 2019); Shenzhen Museum (13 April to 26 May 2019); and Sichuan Museum, Chengdu (26 June to 26 August 2019), for exhibitions and public programs celebrating one of the oldest continuing traditions of art. The *Old Masters* tour has shared Aboriginal art with significant audiences, attracting 355,311 visits during its 2018–19 tour. It has also generated opportunities for professional development and staff and cross-cultural exchanges between the Museum, Indigenous communities and host institutions in China.

Yidaki: Didjeridu and the Sound of Australia

As part of the 'Australia Now' Japan 2018 program, the National Museum of Australia and the South Australian Museum toured this exhibition to the Echigo-Tsumari Art Triennale, one of the largest art festivals in the world, held in Tōkamachi-city, Niigata, Japan. The immersive exhibition explores the iconic rhythm and song of the didjeridu, as told by the Yolŋu people of north-east Arnhem Land. Indigenous community members, including celebrated artist and Yolŋu elder Djalu Gurruwiwi and his family, travelled to Japan to perform during the program. The exhibition was on display from 29 July to 17 September 2018, and received an estimated 40,000 visits.

Graphic-panel displays

In partnership with the Department of Foreign Affairs and Trade, the Museum has created tailored graphic-panel displays for local fabrication and display at embassies, missions and other venues throughout the world via Australian diplomatic posts. The graphic panels allow the Museum to share the stories of its *Yiwarra Kuju: The Canning Stock Route, Old Masters: Australia's Great Bark Artists* and *Evolution: Torres Strait Masks* (delivered in partnership with the Gab Titui Cultural Centre) exhibitions with overseas audiences. This year, the displays were seen in 13 countries across South America, North and West Africa, Eastern Europe, Scandinavia, the Middle East, the Caribbean, South-East Asia and Oceania.

Domestic touring exhibitions

The Museum exceeded its target for domestic touring exhibitions, with 11 exhibitions on tour across Australia throughout the year, displayed at 15 venues.

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

This exhibition, in which the Museum was a partner, featured original artworks from the collection of the Museum of Natural History, Le Havre, of Australian animals and marine life, as well as striking portraits of Aboriginal people, rare documents and hand-drawn maps. These artworks were created by Nicolas Baudin's artists, Charles-Alexandre Lesueur and Nicolas-Martin Petit, during the 1800–04 voyage to the Southern Hemisphere of the *Géographe* and *Naturaliste*. The exhibition first opened at the South Australian Maritime Museum, Adelaide, in June 2016, and toured four national venues before going on show at the National Museum of Australia from 30 March to 24 June 2018. During the reporting period it travelled to Perth for display at the Western Australia Museum from 13 September to 9 December 2018, attracting a further 21,671 visits.

Australian of the Year Awards 2018

Developed in collaboration with the National Australia Day Council, this annual exhibition shares the lives, aspirations and stories of the eight state Australians of the Year through objects of personal significance chosen by each recipient. The exhibition was on show at the Geelong Regional Library and Heritage Centre, Victoria (9 June to 4 August 2018); and Gladstone Regional Art Gallery and Museum, Queensland (11 August to 13 October 2018); with 24,251 visits recorded across both venues.

Australian of the Year Awards 2019

Following its display at the Museum, the 2019 version of the *Australian of the Year Awards* exhibition travelled to the Shellharbour City Museum, New South Wales, where it was on display from 10 April to 27 May 2019, and received 5593 visits.

Evolution: Torres Strait Masks

Developed in partnership with the Gab Titui Cultural Centre on Thursday Island in the Torres Strait, *Evolution* celebrated the continuing tradition of mask-making in the Torres Strait, exploring the form of masks as contemporary expressions of artistic and cultural revival. The exhibition was on display at the Museum of Tropical Queensland, Townsville (24 March to 2 September 2018); and the Melbourne Museum (15 September 2018 to 28 January 2019), attracting 152,370 visits.

Governor Lachlan Macquarie

This exhibition on the legacy of Governor Lachlan Macquarie is a collaboration between the Museum and Macquarie Group Limited. Since opening in 2014, the exhibition has remained on display on the ground floor of the Macquarie Group's headquarters in Martin Place, Sydney. It has been visited 165,315 times, including 64,348 visits during 2018–19. This year, the Museum commenced plans to refurbish the exhibition.

Happy Birthday Play School: Celebrating 50 Years

This travelling exhibition was developed by the Museum and the Australian Broadcasting Corporation (ABC). The exhibition, which first went on show at the Museum in 2016, celebrates 50 years of *Play School* and features the toys, clocks, music and costumes of the show. In 2018–19 the exhibition was displayed at the Mildura Arts Centre, Victoria (26 May to 22 July 2018); Bundaberg Regional Art Gallery, Queensland (11 August to 7 October 2018); Albury Library Museum, New South Wales (1 December 2018 to 27 January 2019); and, most recently, at the National Wool Museum, Geelong, Victoria (28 June to 6 October 2019), attracting 19,013 visits during 2018–19.

I Like Aeroplane Jelly

In August 2015, the Museum opened its first display at the Canberra Airport terminal. The 1920s Model-T Ford truck used to advertise Aeroplane Jelly was the feature object of the display, along with multimedia equipment to allow airport users to search the Museum's collections. Airport-goers are estimated to have visited the display more than 654,242 times, including 215,097 visits in 2018–19, before it closed on 5 May 2019.

Midawarr/Harvest: The Art of Mulkuṅ Wirrpanda and John Wolseley

Stunning artworks depicting the plants of north-east Arnhem Land, by Yolṅu elder Mulkuṅ Wirrpanda and landscape painter John Wolseley, feature in this exhibition. Mulkuṅ's 63 bark paintings and memorial poles depict intricately detailed Yolṅu plants, and are complemented by Wolseley's panoramic scroll artwork of a floodplain. The exhibition, which was on show at the Museum from 17 November 2017 to 19 February 2018, has since been displayed at the Museum and Art Gallery of the Northern Territory (3 August 2018 to 3 March 2019) and Melbourne Museum (4 April to 14 July 2019), attracting 182,489 visits in 2018–19.

Songlines: Tracking the Seven Sisters

The Department of Foreign Affairs and Trade (DFAT) celebrated the 2018 NAIDOC Week with a display of significant works from the Museum's highly successful *Songlines: Tracking the Seven Sisters* exhibition in the Atrium of the DFAT headquarters in Barton. The display included the same selection of objects exhibited at the ASEAN Summit in Sydney during March 2018, as well as four screens displaying elders welcoming people to the exhibition. The exhibit opened on 9 July 2018 during NAIDOC Week and was on display until 10 August 2018, the International Day of the World's Indigenous Peoples. The Secretary for DFAT, Frances Adamson, held a reception on 10 July to officially open the exhibition, and Indigenous community members from the Central and Western deserts performed as part of the official proceedings. The exhibition attracted 2510 visits.

Warakurna: All the Stories Got into Our Minds and Eyes

The contemporary paintings and sculptures in this exhibition document a new art movement emerging from the Western Desert community of Warakurna. First displayed at the Museum in 2012–13, the exhibition has since travelled to 16 venues across all mainland states and territories. During 2018–19 the exhibition was displayed at the Gladstone Regional Art Gallery & Museum, Queensland (26 May to 4 August 2018); the Warwick Art Gallery, Queensland (24 August to 6 October 2018); and the Hawkesbury Regional Gallery, New South Wales (25 January to 31 March 2019), attracting 5583 visits this year.

Yidaki: Didjeridu and the Sound of Australia

Following its tour to Japan, Yidaki returned to Australia for a period of display at the Museum and Art Gallery of the Northern Territory (MAGNT) from 13 April to 7 July 2019, attracting 4381 visits.

Cultural Connections Initiative

PERFORMANCE CRITERIA	OUR TARGETS
Deliver biennial Encounters Fellowships.	Announce up to six new Encounters fellows.
WHAT WE ACHIEVED	
The Museum appointed six Encounters fellows in April 2019, and has also established the Cultural Connections program to provide opportunities for employment and skills transfer within communities.	

Analysis

The Cultural Connections Initiative supports professional development, employment and capacity-strengthening projects for Aboriginal and Torres Strait Islander cultural practitioners across Australia.

It comprises two complementary programs that work together to provide Aboriginal and Torres Strait Islander people and communities with opportunities to reinvigorate, strengthen, enrich and share their cultures.

The Encounters Fellowships program and the new Cultural Connections program seek to deliver a positive sustainable impact by investing in skills transfer and locally led projects that strengthen Aboriginal and Torres Strait Islander people's capability to manage, maintain, interpret and share their own cultures and histories.

Encounters Fellowships program

The fellowships offer six Indigenous cultural workers the opportunity to gain professional development in a unique hands-on program that includes a placement at the National Museum of Australia and experience at partner cultural institutions in Australia, the United Kingdom and France. Applications were open during November and December 2018 with more than 40 applications received from a strong field of workers from the cultural, creative and heritage sectors.

The fellowships were advertised on Indigenous media platforms, including radio and print; a database of remote, regional and urban enterprises; and the Museum's social media accounts, including Facebook, Twitter and Instagram. The initial announcement on the Museum's Facebook page was the most engaged-with post for 2018–19, achieving a reach of more than 69,000. It also recorded 4864 engagements and more than 400 shares.

Six fellows were appointed in April 2019. The program will take place over several months in 2019–20, including a 12-week, face-to-face component. The fellowships program is tailored to each participant, who nominates a cultural heritage project to work on in their own community.

Cultural Connections program

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 and events.

The Museum is developing an exhibition that will represent both Indigenous and non-Indigenous Australians' perspectives on the *Endeavour* voyage and its legacies (see p. 24). The Museum is also implementing the Cultural Connections program, designed to support Aboriginal and Torres Strait Islander cultural practitioners and cultural heritage aspirations.

The program seeks to foster cultural continuity and provides a significant investment in the skills and professional capabilities of Aboriginal and Torres Strait Islander cultural and creative workers, organisations and communities. The partner organisations in the

program operate in locations along the east coast of Australia that were key sites of encounter during the *Endeavour* voyage. In 2018–19 the Museum identified 10 organisations as potential partners. Agreements have been signed with four organisations, and negotiations with the remaining partner organisations also progressed this year with a view to finalising agreements in 2019–20. (For more detail on these initiatives, see the case study on p. 38.)

Endeavour 250 project

PERFORMANCE CRITERIA	OUR TARGETS
Invest in and collaborate with communities along the east coast of Australia.	Undertake engagement with key communities.
Develop exhibition for delivery in 2020.	Develop exhibition content and commence design process.
WHAT WE ACHIEVED	
The Museum initiated relationships and commenced collaboration with eight key communities to be featured in an exhibition marking the 250th anniversary of the voyage of the HMB <i>Endeavour</i> up the east coast of Australia.	
Content development is well progressed and design concept finalised.	

Analysis

In April 2020 the Museum will open a major temporary exhibition in Canberra to mark the 250th anniversary of the voyage of HMB *Endeavour* along the east coast of Australia.

Endeavour 250 (working title) will communicate both Indigenous and non-Indigenous perspectives about the voyage and its continuing and sometimes contested legacy. It will do this by counterpointing the view from the ship, drawn from the journals of James Cook and Joseph Banks, with the view from the shore, drawn from insights from Aboriginal communities in selected locations along the east coast of Australia.

Engagement with Aboriginal and Torres Strait Islander peoples and relevant organisations is central to the development of the exhibition. As well as communicating the history of the 1770 event, the Museum's exhibition will convey the Indigenous perspective on the *Cook–Endeavour* story.

This year the Museum:

- finalised the exhibition's design and content concepts, including deciding on the localities that will be represented and their related communities
- undertook visitor evaluation on the design and content concepts, which confirmed the direction the project team was taking

- engaged with communities in Cann River (relating to Point Hicks); Wallaga Lake, Narooma and Moruya (Gulaga); Port Macquarie and surrounds (Three Brothers mountains); Cairns, Cooktown and Hopevale (Endeavour River); Seventeen Seventy (Bustard Bay); Botany Bay; and Bamaga and Thursday Island (Possession Island)
- conducted a content workshop in November 2018 with Indigenous community stakeholders from communities to be featured in the exhibition
- recorded oral histories with communities related to Point Hicks, Gulaga, Three Brothers and Endeavour River
- entered into a partnership with the Australian Broadcasting Corporation (ABC) to work jointly in the places featured in the exhibition to produce a series of short films about those places. The films will be scripted in collaboration with communities, and the filming process will include on-the-ground training for participants in sustainable digital storytelling techniques
- started development of an interactive that will feature botanical drawings created on board the *Endeavour* in 1770 and images of the original pressed specimens, together with images of the live specimens and a narrative about the Indigenous uses of different species
- engaged Zakpage Storytelling to create an immersive film installation based on key moments in the journey of the HMB *Endeavour* in 1770, featuring Point Hicks, Botany Bay, Endeavour River and Possession Island, places central to the voyagers' encounters with the Australian landscape and Indigenous people. This installation will be a key part of the exhibition's narrative.

Defining Moments program

PERFORMANCE CRITERIA	OUR TARGETS
Deliver Defining Moments Digital Classroom project.	
Develop new moments with a focus on #OnThisDay content.	Release up to 30 new feature moments.
Deliver <i>Big Ideas</i> panels.	Three panels.
Develop new Defining Moments products.	Release audio tour.
WHAT WE ACHIEVED	
The Museum continued work on the Defining Moments Digital Classroom project, and continued to publish new Defining Moments in Australian History content on its website with 30 new moments added.	
The Museum held three Defining Moments panel events in partnership with ABC Radio National's <i>Big Ideas</i> program.	
A new audio tour was launched, with 23 stops connecting to objects linked to significant moments in Australian history on display in the galleries.	

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. Last year the Museum received its largest ever donation of \$1.5 million from Gandel Philanthropy, for the development of the Defining Moments Digital Classroom (DMDC) education program. In 2018–19, the project team developed a strategic brief for the project and undertook extensive research of the current schools market. A contract was awarded for the creation of two online games: one for primary school students and the other for secondary school students. Another contract was awarded for the delivery of a series of DMDC 'youth challenges' — one for each state and territory — designed to engage students across the nation with the historical events that have shaped Australia. The youth challenges will culminate in a national competition to be held in 2020.

The Museum continued to expand upon its existing Defining Moments website content this year, with 30 new moments published on a range of topics including the Federation drought, the first Anzac Day, Sir Jack Brabham winning the Formula One world championship and the ill-fated Burke and Wills expedition. Three panel discussions were broadcast in partnership with the ABC's Radio National *Big Ideas* program, on the topics of fire, innovation in Australia and the history of the LGBTQIA+ community in Australia.

In November 2018, the Museum released a new Defining Moments audio tour via the Museum app, *The Loop*. The revised app features 23 audio tour stops that connect objects on display in the galleries to significant moments in Australian history. The objects include a Wedgwood medallion, made in 1789 from clay from Sydney Cove, that commemorates the establishment of a convict settlement by Captain Arthur Phillip; a pocket watch carried by William John Wills when he joined Robert O'Hara Burke on their attempt to cross the continent from south to north; and a mantel clock brought to Australia in 1807 by the family of pioneer and explorer Gregory Blaxland.



A series of creative workshops offered new ways to engage with the Museum's objects, such as this Japanese war bride's wedding dress.

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

Build and maintain our historical collections

PERFORMANCE CRITERIA	OUR TARGETS
Accession objects into the National Historical Collection, 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.
Storage of our historical collections in accordance with Museum standards.	80%.
WHAT WE ACHIEVED	
A total of 3388 objects were accessioned into the National Historical Collection and other Museum collections.	
The Museum made 12,724 more objects available digitally via its online Collection Explorer.	
82% of objects were stored in accordance with Museum standards.	

Analysis

The Museum continued to digitise its collections and make these images available to the general public via the online Collection Explorer, with 12,724 objects added in 2018–19. Digitisation of objects this year included objects previously available via Open Collections at the Museum's Acton site, which were removed as the Museum prepares for works for its new Discovery Centre and Life in Australia gallery.

Accessioning the collection

The Museum accessioned 3388 objects this year, an increase of 223 over the 3165 objects accessioned in 2017–18. These included:

Yoshiko Ishikawa's wedding dress

The Yoshiko Ishikawa collection comprises objects belonging to a Japanese woman who married an Australian soldier based in Japan in the aftermath of the Second World War. She subsequently migrated to Australia with her husband. Included in the collection are her wedding dress and ring, wedding photographs and naturalisation certificate, along with a number of Japanese kimonos and accessories and a traditional Japanese doll.

Joan O'Brien's 'wheat' costume

Joan O'Brien, aged 12, wore a 'wheat'-themed costume at the Public School Children's Festival held at the Sydney Cricket Ground, 6–7 April 1938. This festival was a key part of the sesquicentenary celebrations in Sydney. The Joan and Aileen O'Brien collection also includes the Singer sewing machine on which the costume was made, a medallion that was given to all of the children who participated and a copy of the *Sydney Mail*, dated 13 April 1938, in which the event was featured.

Bunkangrill Country (Three Rivers) painting

The Rover Thomas collection no. 1 comprises a painting by renowned East Kimberley Aboriginal artist Rover Thomas (1926–1998). *Bunkangrill Country (Three Rivers)* was painted by Thomas in 1989 at Warmun in the East Kimberley, Western Australia.

John McDouall Stuart's watch

The John McDouall Stuart collection comprises a pocket watch presented to the Scottish explorer by the Royal Geographical Society, London, in 1859, and a selection of personal documents and letters. McDouall Stuart (1815–1866) led the first successful European expedition to traverse the Australian mainland from south to north and back, through the centre of the continent.

Improvements to collection storage facilities

The Museum continued to place the highest priority on maintaining a safe, secure and accessible collection, with 82 per cent of the National Historical Collection stored in accordance with appropriate Museum standards. In 2018–19, several improvements were made to the Museum's collection storage standards and capacity at Mitchell. These included:

- development of an additional storage unit that provides a further 87 cubic metres of collection storage space
- delivery of a mezzanine crate storage area to consolidate and expand collection storage areas
- review of mezzanine upgrades to increase storage and staffing capacity
- installation of records storage to free up more space at the Acton site
- upgrades to the ventilation system in the hot works area of the Conservation workshop
- implementation of targeted pest mitigation measures for susceptible collections
- relocation and arrangement of more than 2000 Indigenous cultural objects to ensure high levels of preservation and community access
- commencement of lease negotiations for all storage facilities, aimed at clarifying the responsibility of the building owners for providing appropriate building conditions.

Activity 4: Grow our revenue and supporter base

Increase support base

PERFORMANCE CRITERIA	OUR TARGETS
Grow the Friends membership program.	50% increase on 2017–18.
Grow the corporate partnerships and philanthropy program.	20% increase on 2017–18.
Develop the Bequest Program.	Launch the Bequest Program.
WHAT WE ACHIEVED	
Membership of the Friends peaked in January 2019, with an increase of 20.5% over last year's figures.	
There was a 26% increase in in-kind and cash contributions received through the Museum's corporate partnerships and philanthropy program.	
The Bequest Program was launched on the Museum's website.	

Analysis

The number of members of the Museum's Friends program grew over the past year as a result of more targeted programming of events, increased stewardship of members and a promotional offer during the exhibition: *Rome: City and Empire*. The retention rate of existing members has also increased. Numbers peaked in January 2019, with memberships reaching 2547. As at 30 June, the number of memberships was 2140.

This year, the Museum was the beneficiary of an increased number of in-kind and cash sponsorships, as well as philanthropic donations. The exhibition tour through *China of Old Masters: Australia's Great Bark Artists* and the reciprocal exhibition *The Historical Expression of Chinese Art: Calligraphy and Painting from the National Museum of China* were supported by Australia Post, which provided a major cash sponsorship, and supporting sponsor De Bortoli wines. VisitCanberra provided a major cash sponsorship to assist with the marketing of *Rome: City and Empire*, and there were a number of other in-kind supporters of the exhibition.

Philanthropic appeals and campaigns continued to grow, attracting donors to the Museum. The campaign to raise funds for redeveloping the Museum's Forecourt was launched and raised \$122,000 in 2018–19. The Museum also received \$25,000 towards the Australian National Fellowships, a program run in conjunction with the Australian National University, the National Archives

of Australia and the Menzies Australia Institute at King's College London. The Encounters Fellowships appeal continued to grow and the Museum's Annual Appeal for 2019, focused on raising funds for the conservation of the oldest dress in the Museum's collection — a magnificent silk brocade gown from the 1700s — raised \$27,000. The final instalment of the Gandel Philanthropy gift announced in 2017–18 provided \$500,000 towards the Defining Moments Digital Classroom program.

Following its online launch, the Museum's Bequest Program has continued to grow. The vision of the program is to secure notified bequests and create a strong connection between the Museum and donor. Careful stewardship over the past year has enabled donors to understand and shape how, beyond their lifetime, their contribution will make a difference to all Australians. The Museum would like to acknowledge all bequests received over this financial year.

Increase revenue

PERFORMANCE CRITERION	OUR TARGET
Increase own-source revenue as a percentage of all gross operating revenue.	>20%.
WHAT WE ACHIEVED	
In 2018–19, own-source revenue (not including object donations) increased to 19.5% of total gross operating revenues.	

Analysis

The Museum continues to strengthen its financial base. Own-source revenue represents 19.5 per cent of total gross operating revenues, not including the value of objects donated to the Museum. The actual figure achieved for 2018–19 was \$10.599 million, which represents an increase of more than 100 per cent on 2013–14 figures.

In 2018–19, many of the Museum's revenue-generating functions were brought together under the new Commercial & Tourism business unit, to maximise commercial opportunities and streamline resources.

The Museum Shop opened the doors of its refurbished store in August 2018, delivering a brighter, clearer layout with an improved customer-service experience. The Museum's own branded merchandise lines feature in the renovated store. The Museum also created a dedicated shop area for the *Rome: City and Empire* exhibition in the Studio, which sits alongside the Temporary Gallery. The Rome retail space also featured merchandise created especially for the exhibition, including a comprehensive catalogue, jigsaw puzzles, memory game and a range of themed mementos.

This year the Shop continued to diversify into wholesale and licensing, putting in place arrangements with selected Indigenous art centres to produce bespoke merchandise. New ranges were developed for trade, and the Commercial team also took over responsibility for book distribution.

The catering licence, events and venue hire reported the highest revenue on record. Both aspects of the

catering business — the cafe and corporate events — grew, and recorded high levels of customer satisfaction. The result is pleasing given the Museum reduced the number of publicly hireable venues in the previous financial year. The number of visitors who attended the Museum as part of a commercial event in 2018–19 was 27,037.



(l–r) Director Mathew Trinca and Australia China Friendship Society members Jeff Culnane, Carol Keil and Brian Keil inspect the Museum's *Harvest of Endurance* scroll, displayed alongside *The Historical Expression of Chinese Art* exhibition.

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

PERFORMANCE CRITERIA	OUR TARGETS
Participate in Australian Research Council (ARC) projects.	Five continuing ARC projects.
Initiate new research projects, including in partnership with other institutions.	Six new research projects initiated.
WHAT WE ACHIEVED	
Museum researchers participated in eight continuing ARC projects.	
The Museum exceeded its target of initiating six new research projects and partnerships, and continued to contribute to ongoing research activities.	

Analysis

Museum researchers continue to contribute to and be invited to participate in new research projects and partnerships across the cultural and academic sectors.

Participation in ARC projects

Museum staff participated in eight ARC projects during 2018–19:

'The Aboriginal History Archive', 2017–19

(Victoria University, Deakin University, University of Newcastle, University of Technology Sydney, University of Melbourne, Te Whare Wānanga o Awanuiārangi, University of Exeter, University of Waikato and Old Parliament House)

The focus of this project is the creation of an online archive dedicated to recording the histories of self-determination, land rights, and community survival programs of Aboriginal communities in Australia. The project seeks to record the contemporary perspectives and voices of Aboriginal participants, including primary source material donated by individuals and community organisations. The archive is working to address a gap in Australia's understanding of the political, legal, health and social position of Aboriginal communities in Australia.

'DomeLab: An ultra-high resolution experimental full-dome', 2015–20

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

The DomeLab project pilots the first ultra-high resolution experimental full-dome in Australia and is the technology that underpinned the Dome experience in the Museum's *Songlines: Tracking the Seven Sisters* exhibition. The facility provides a powerful immersive video projection environment, resulting in a low-cost display system with innovative aesthetics and content delivery. The project explores three themes at the forefront of new museology: interactive media, future museology, and experimental and digital humanities.

'Heritage of the air: How aviation transformed Australia', 2017–20

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

Civil aviation has transformed Australian society over the past 100 years, and the focus of this project is on investigating the people, rather than the planes, to tell the broader story of Australian communities and aviation, including Indigenous people and communities. The project seeks to build a partnership between the aviation industry, community groups, museums and multidisciplinary scholars to develop insights into aviation heritage. Stories will be told through heritage archives and institutional collections to produce exhibitions, accessible digital collections and publications, as a way of conserving this part of Australia's social and cultural history.

'Localising the Anthropocene: Understanding Australia in the age of humans', 2016–18, extended to 2019

(University of Sydney, Australian National University, University of New South Wales, American Museum of Natural History, University of Leicester and University of Wisconsin)

This project aims to narrate how human interventions have come to transform Australian environments, and show the history and impact of humans on continental and ocean environments. By examining the role museums can play in making sense of Australia's experiences during a period of rapid planetary change, this project moves away from an abstract understanding of these issues, to use objects, performances, stories and art to make real the local dimensions of the idea of the Anthropocene. As part of the project, Museum staff have contributed to the *Everyday Futures* website and forthcoming publication, and supported public programming and events.

‘A new theory of Aboriginal Art’, 2015–18

(University of Wollongong)

This project aims to re-evaluate Aboriginal art practices from the contemporary art perspective of relational art and transculturalism. It looks to revive an industry that, while well established, is not yet taking full advantage of the global art world economy. Oral history interviews recorded with remote and urban Aboriginal communities for the project will be archived as a research collection, and contribute to a radio documentary/podcast for *Earshot* on ABC Radio National.

‘The relational museum and its objects’, 2015–19

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

This project aims to develop and trial approaches that facilitate community access to and engagements with Indigenous collections and objects that have been historically dispersed across museums in Australia and the United Kingdom. It is being conducted in collaboration with Indigenous communities and regional museums in both countries and seeks to develop and test a new theory around the ‘relational museum’ and contemporary museum practice in Australia. A focus during the past year has been on local museum collections held in the Riverina.

‘Restoring dignity: Networked knowledge for repatriation communities’, 2017–19

(Australian National University, Humboldt University, Department of Communications and the Arts, Gur A Baradharaw Kod Torres Strait Sea and Land Council, Kimberley Aboriginal Law and Culture Centre, Ngarrindjeri Regional Authority, University of Amsterdam, University of Otago, Flinders University of South Australia, Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) and Association on American Indian Affairs (former partner))

Bringing together shared research, resources and networks, this project aims to create a digital facility to preserve and make accessible a critical and extensive record of repatriation information worldwide within an Indigenous data-governance framework. The archive, spanning the past 40 years of research and repatriation activities, is expected to support repatriation practice and improve the opportunities of repatriation for social good. Museum staff have supported the project with archival and institutional research related to the Museum’s role in repatriation histories, and participated in a repatriation workshop delivered by the Australian National University in Broome and Fitzroy Crossing in September 2018.

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

(Australian National University, University of Melbourne, University of Tasmania, Flinders University, AIATSIS, Department of Communications and the Arts, Kimberley Aboriginal Law and Culture Centre, Ngarrindjeri Regional Authority, University of Otago, Museum of New Zealand Te Papa Tongarewa, Gur A Baradharaw Kod Torres Strait Sea and Land Council and Association on American Indian Affairs (former partner))

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

Collaborative projects and partnerships

The Museum initiated and continued a number of important partnerships and projects throughout the year, collaborating with external partners on exhibitions and research, and sharing staff skills and expertise.

New partnerships

In addition to the ARC projects and partnerships reported elsewhere in this report, the Museum entered into new collaborations with:

- Australian Academy of Science: renewed partnership to support the Mike Smith Student Prize for History of Australian Science or Australian Environmental History
- the Australian National University, National Archives of Australia, and Menzies Australia Institute at King’s College London: develop the Australian National Fellowships Program to facilitate exchange between institutions, increase the profile of scholarship on Australia and the world in the United Kingdom and Europe, and build wider research collaborations
- the British Museum: renewal of an MoU for collaboration on special exhibitions and research, including on Australian Indigenous cultural materials. The MoU succeeds the successful delivery of four major exhibitions under a previous MoU with the British Museum: *Indigenous Australia: Enduring Civilisation* (2015), *Encounters: Revealing Stories of Aboriginal and Torres Strait Islander Objects from the British Museum* (2015–16), *A History of the World in 100 Objects* (2016–17) and *Rome: City and Empire* (2018–19)

- China International Culture Association: an MoU for an internship program enabling the Museum to host two staff from the National Museum of China during September and November 2018
- Menang community, Western Australian Museum, University of Western Australia and Deakin University: project bringing together researchers with diverse expertise to understand Nyungar knowledge, using Robert Neill’s fish specimen collection
- National Art Museum of China: a second MoU to support the exchange of personnel, collections and exhibitions
- Swayn Gallery of Australian Design: an MoU to develop a program of events, exhibitions and other research outputs to promote Australian design, including the appointment of Adrienne Erickson as the inaugural Swayn Senior Fellow in Australian Design.

Existing partnerships

The Museum continued to contribute to projects and partnerships with:

- Austrade: conduct Austrade Today professional development program, with a focus on developing a better understanding of Indigenous Australia and the context of Australia’s trade history through the lens of Defining Moments in Australian History
- Australian Antarctic Division of the Department of the Environment and Energy: an MoU for the development of the Australian Antarctic Heritage Collection Project (AAHCP)
- Australian Council of National Trusts: an MoU to share knowledge and expertise in ways that enrich public knowledge of Australia’s heritage and collections
- Australian National University: collaborative research projects and master planning
- Canberra Writers Festival: partner, venue and support
- Department of Foreign Affairs and Trade (DFAT) and Princess Cruises: graphic-panel displays
- DFAT Diplomatic Academy: deliver Understanding Australia program
- Gab Titui Cultural Centre, representing the Torres Strait Regional Authority: an MoU for the tour of *Evolution: Torres Strait Masks*
- German–Australian Repatriation Research Network: attendance at the German–Australian Repatriation Research Network meeting in Leipzig, Germany, in December 2018
- Hokkaido University: an MoU to develop an academic teaching program focusing on Indigenous studies and repatriation, with the support of the Japanese Society for the Promotion of Science
- National Australia Day Council: an MoU to develop and tour the *Australian of the Year Awards* exhibition
- National Centre for Indigenous Studies, Australian National University: develop a ‘Return, reconcile, renew’ repatriation network
- National Heritage Board of Singapore: an MoU for the exchange of exhibitions, collections information and research, and staff exchanges to support both organisations’ activities and programs
- National Museum of China: an MoU for staff and exhibition exchange, including the display of *The Historical Expression of Chinese Art* at Acton
- Papua New Guinea National Museum and Art Gallery: an MoU with the Museum, National Gallery of Australia and Australian War Memorial to support capacity-building
- South Australian Museum: an MoU to collaborate on exhibition projects, including sharing curatorial, touring and venue support for *Yidaki: Didjeridu and the Sound of Australia* and two other exhibitions
- South Australian Maritime Museum, Queen Victoria Museum and Art Gallery, Tasmanian Museum and Art Gallery, Australian National Maritime Museum and Western Australian Museum: tour of *The Art of Science: Baudin’s Voyagers 1800–1804*
- Vatican *Anima Mundi* Museum and Sharjah Museums Authority: a partnership to develop the exhibition ‘*So That You Might Know Each Other: Faith and Culture in Islam*’
- Western Australian Museum: an MoU to collaborate on the Emerging Curators Program and exhibition projects featuring Australian content, to the mutual interest and benefit of both museums and their audiences.

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.
Undertake collaborative projects and activities.	Culture Loop shuttle bus trial with nine partners.
WHAT WE ACHIEVED	
Provision of new finance and IT infrastructure services (and work towards payroll services) for the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) and provision of new payroll services to the Museum of Australian Democracy (MoAD).	
Continued successful provision of services to the National Portrait Gallery (NPG) (records management) and MoAD (records management and information technology).	
Initiated trial of Culture Loop shuttle bus service for Canberra cultural institutions and tourist destinations.	

Analysis

Cultural and Corporate Shared Services Centre (CCSSC)

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. The CCSSC aims to improve responsiveness and service quality, reduce duplication and enable collaboration between agencies.

In July 2018, AIATSIS commenced receiving finance services (TechOne) from the CCSSC. AIATSIS's payroll services are due to be moved over to the CCSSC in 2019–20, pending migration of historical data from the current service provider.

In May 2019, the CCSSC completed the transition of MoAD's payroll services from Treasury Shared Services. This was a significant and complex project, involving the investment of many months of work by the CCSSC and MoAD to ensure that the changeover occurred with limited disruption. In addition to these new services, during 2018–19 the CCSSC continued to deliver records management services and information technology to MoAD, and records management services to the NPG.

Performance of the CCSSC is measured and reported in a number of ways. Monthly and quarterly service delivery reports are provided to participating agencies, and a consolidated and more detailed report provided annually. In addition, staff satisfaction surveys are undertaken annually, as well as upon completion of the migration of services.

The CCSSC Governance Board, comprising heads of partner agencies, has been established to monitor and guide the strategic direction of the CCSSC. This is supported by a steering committee, which oversees the successful delivery of transitional and operational services.

Other projects delivered by the CCSSC during the year included:

- providing Aurion Systems Administrator support to the Australian Sports Commission
- commencing an upgrade of the CCSSC's service management system, Cherwell, to cater for the additional partner agencies coming on board
- analysing potential replacement digital asset management systems (DAMS) and media services support for CCSSC clients.

Collaborative projects and activities

Culture Loop

The Museum spearheaded the trial of the Culture Loop, a free shuttle bus that follows a one-hour circular route past many of Canberra's major cultural institutions and tourist destinations. Ten organisations were involved in the project: the National Film and Sound Archive, the National Library of Australia, Questacon, Parliament House, the Museum of Australian Democracy, Canberra Museum and Gallery, the National Capital Authority, VisitCanberra, the Canberra Centre and NewActon cultural precinct (the Molonglo Group). The service has been an outstanding success since its inception, averaging close to 200 passengers per day to the end of the initial trial period (19 June 2019), with the trial period being extended for a further six months.

Invest in our technological capability

PERFORMANCE CRITERIA	OUR TARGETS
Improve business processes for managing customer relationships.	Implement a new customer relationship system (CRM).
Ensure safe, secure and efficient networks for the Museum and CCSSC partners.	Upgrade information technology (IT) infrastructure.
Redevelop the Museum's website.	Launch the new website.
WHAT WE ACHIEVED	
The Museum worked towards implementation of a new CRM, thankQ.	
IT infrastructure was upgraded with the installation of Nutanix hardware and the strengthening of IT security and compliance measures.	
The new website was launched in October 2018.	

Analysis

A new customer relationship system

The Museum undertook significant work this year to configure and develop its new CRM with the implementation of thankQ, a data management software tool that primarily supports organisations within the not-for-profit sector. The new CRM will allow the Museum to combine several separate systems and processes — membership, donations, communications, events and ticketing — into the one system.

The transition to the new CRM involved many business units reviewing their databases and practices. The work comprised a detailed analysis of the technical requirements for the project, scheduling resources for training and delivery, building the technical environment for hosting, as well as testing and acceptance processes. Many Museum business units have engaged with the project to enable the CRM to be implemented, with each affected area providing data validation and testing. A comprehensive staff training program has also taken place.

The CRM system is due to go live early in 2019–20.

Upgrade IT infrastructure

The Museum has procured new Nutanix hardware to replace the Cultural and Corporate Shared Services Centre's (CCSSC) aging production server and storage infrastructure. The Museum appointed Gulanga Group, a locally owned Indigenous business, to provide the hardware.

The hardware has been installed and imaged at the Museum's datacentres in Acton and Mitchell. Network connectivity and compatibility have been tested, and services have been upgraded to the required version.

More than two-thirds (87) of the Museum's systems have been successfully migrated to Nutanix, with the remainder to occur in 2019–20.

Further IT security and compliance measures have been developed to ensure the CCSSC IT environment complies with the Australian Signals Directorate (ASD) 'Top 4' security requirements. As part of this, a Windows 10 update was completed in May 2019 to further strengthen the Museum's 'Essential 8' security compliance. The new CCSSC IT environment has the capability to support multiple CCSSC partner agencies.

Launch the new website

The Museum's new website went live on 17 October 2018. The aim for the new website was to offer users a responsive design suitable for use across a range of devices; an improved user interface with a contemporary and striking design; and improved navigation to make it easier for users to find information, complete key tasks and explore the rich content available across the site. The new website utilises a 'no dead ends' policy that encourages users to explore related content across the site and offers new ways of browsing content.

The project involved more than:

- 17,000 images being transferred and reviewed
- 6000 website pages being individually assessed
- 2800 website pages being redesigned and rebuilt
- 2400 website pages being migrated and held for future redesign
- 30 weeks of testing
- 15 specialists.

The new templates are flexible and modular, allowing a range of functionality and design options across the site. The new website has a powerful search tool that includes suggested terms and most popular searches. Additional features include a Defining Moments in Australian History timeline, audio on demand, Stories Explorer and a whole-of-Museum blog. The Museum's redeveloped website was highly commended at the 2019 Museums Australasia Multimedia & Publication Design Awards.

Explore new ways of doing business

PERFORMANCE CRITERIA	OUR TARGETS
Develop a 'Stretch' Reconciliation Action Plan (RAP) for the Museum.	Commence consultation.
WHAT WE ACHIEVED	
The RAP Working Group commenced consultation with internal stakeholders to develop a 'Stretch' RAP.	

Analysis

The Museum's RAP Working Group comprises the Director, Deputy Director, senior executive members, and staff from all divisions of the Museum, including Aboriginal and Torres Strait Islander people and non-Indigenous people. During 2018–19, the RAP Working Group commenced consultation for the development of a 'Stretch' RAP to succeed the Museum's 'Innovate' RAP.

The Museum's 'Stretch' RAP will extend the Museum's commitment to reconciliation by embedding reconciliation initiatives into business strategies over the longer term. The new RAP will set measurable targets and goals to ensure that reconciliation practices and activities become business as usual across the

organisation. Targets will include making additional commitments to the Museum's current activities, services, programs and relationships with stakeholders to advance reconciliation.

The Museum met with Reconciliation Australia in January 2019, and held meetings with members of the RAP Working Group on four occasions throughout the year, to discuss the Museum's 'Innovate' RAP and plan for the development of the 'Stretch' RAP. These consultations reflected on the Museum's unique position to tell the shared histories of all Australians.

The Museum's report on existing RAP targets is in Part three of this report (p. 57).



The newly acquired *Minyma Punu Kungkarangkalpa* (Seven Sisters Tree Women), 2018, by senior and emerging artists from Tjanpi Desert Weavers, were displayed in *The Studio*.

Activity 7: Deliver components of the Master Plan

Forecourt

PERFORMANCE CRITERIA	OUR TARGETS
Deliver the Forecourt Project, an enhancement of the Museum's outdoor entry and welcome areas.	Complete Stage 2 works.
WHAT WE ACHIEVED	
The Museum completed stages 1 and 2 of the project to redevelop its Forecourt, which remains on track to open to the public in late 2019.	

Analysis

The Museum completed the Stage 1 gardens in September 2018, timed to cause minimum disruption to visitors to the *Rome: City and Empire* exhibition. Stage 2 works, including the People's Walk and the installation of artwork from local First Nations peoples on sandstone markers, were completed this year. The finished Forecourt will be open to the public in late 2019, and will provide visitors with an exciting and sensory experience to welcome them to the Museum.

Discovery Centre

PERFORMANCE CRITERIA	OUR TARGETS
Progress the Discovery Centre to create an interactive space for families.	Complete the design stage and commence construction.
WHAT WE ACHIEVED	
The Museum completed the design of its new interactive space for families and started the enabling works to allow construction to commence.	

Analysis

The Museum's new Discovery Centre (working title) is due to open in 2019–20 and will be the first stage of the Museum's long-term gallery development program. The centre will provide an interactive space designed to attract and engage families and younger audiences, including an area specially designed for 0–5-year-olds. The Museum has engaged Melbourne-based design firm Arterial and teamed up with the original building architects, Ashton Raggatt McDougall, to create a space designed to stimulate imagination and curiosity.

The centre will comprise three main areas: an interactive play and discovery space, an art–craft–activity centre, and a place to rest and refuel. Young

visitors will be able to explore the Museum's stories and the collection in fun, positive and playful ways and will be empowered to be a part of those stories and contribute their own through multimedia and hands-on experiences. Some of the experiences draw on Aboriginal and Torres Strait Islander themes, and the Museum has collaborated with representatives of the Erub, Wiradjuri and Ngunawal communities in the development of the content. The space features many objects from the National Historical Collection, including some remarkable vintage toys donated by Susan and Andrew Gibson and the Bridge family, as well as specially commissioned artworks and animations.

The Museum has begun the enabling works in preparation for the construction of the Discovery Centre to commence.

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 of its new environmental history gallery and is on track to commence construction in 2019–20.	

Analysis

The Museum has now completed the design process for the Life in Australia (working title) gallery, including audience engagement and research and value engineering.

A rich and collaborative partnership with New-York-based 'experience-design' firm Local Projects will result in a gallery 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. Visitors will be folded into the story through impressive, provocative and fun interactive and media moments as well as expansive open-collection showcases that celebrate the Museum's collection. Some of the highlights of the collection that will be on display in the new gallery include 250 mineral specimens from Broken Hill, an ice core drill used by Australian scientists in Antarctica, and the recently acquired pelt of a thylacine.

This year the Museum began preparations to decant the existing gallery spaces prior to construction commencing in 2019–20.



Case study: International Program

Liu Gang, Manager of Collections and Conservation at the National Museum of China, discusses a painting by Xiao Lang from *The Historical Expression of Chinese Art*.

The National Museum of Australia's mission is to bring the world's cultures to Australia and present Australia's history and culture to the world. Since 2015, the Museum has been involved in exhibitions and creative projects seen by more than 1.7 million people in more than 40 countries, from the United Kingdom to China, Japan, Mexico, Singapore, Turkey, Belgium and beyond. The abundance and success of these projects are largely due to the Museum's International and Domestic Engagement team, a dedicated group of staff working proactively to initiate new projects and build on previous work with the Museum's existing partners in museums and galleries around Australia and overseas.

This year the Museum participated in an exhibition exchange with the National Museum of China (NMC) that saw *Old Masters: Australia's Great Bark Artists* on display at NMC in Beijing from July to September 2018, and *The Historical Expression of Chinese Art: Calligraphy and Painting from the National Museum of China* displayed at the Museum in Canberra from April to July 2019.

After its display in Beijing, *Old Masters* toured across mainland China in what the Australian Ambassador to China, Jan Adams, described as a 'cultural diplomacy

milestone'. The exhibition of magnificent Arnhem Land bark paintings from the Museum's collection has also been displayed in Shanghai, Shenzhen and Chengdu. It is the first time this collection has been seen overseas, and more than 350,000 visitors flocked to the exhibition during the year. With the support of the Australia–China Council, Indigenous artists Witiyana Marika and Ishmael Marika travelled to Beijing for the opening event, and Ishmael also attended the opening in Shenzhen. The tour received strong coverage from Chinese media.

The Museum partnered with the South Australian Museum to tour *Yidaki: Didjeridu and the Sound of Australia* to Japan as part of the Department of Foreign Affairs and Trade's 'Australia Now' program in 2018. The exhibition was displayed as part of the Echigo Tsumari Triennale from July to September 2018, attracting over 40,000 visitors. The Australia–Japan Foundation supported the travel of Yolŋu community members to Japan for a weekend of public programming, including a cross-cultural concert with Yolŋu community members delivering yidaki performances, both traditional and contemporary, as well as a joint performance with famous Japanese yidaki player, GOMA.

One of the program's most successful projects has been the development and exhibition of three graphic-panel displays delivered in partnership with the Department of Foreign Affairs and Trade. Two of the displays reproduce works from the Museum's *Yiwarra Kuju* and *Old Masters* exhibitions. The most recently developed display is based on the exhibition *Evolution: Torres Strait Masks*, in which the Museum partnered with the Gab Titui Cultural Centre, Waiben (Thursday Island). It explores the longstanding importance of masks in Torres Strait culture and how they influence contemporary art forms. The panel displays have been translated into multiple languages and have been shown at embassies, airports, shopping centres and even along major city streets.

In June 2019, the *Yiwarra Kuju* graphic panels were exhibited at the Caudan Arts Centre, Port Louis, Mauritius, in partnership with the Australian High Commission. Carly Davenport Acker, who was a co-curator on the original *Yiwarra Kuju* exhibition, travelled to the Indian Ocean island nation along with Mangkaja artist Mervyn Street, from Fitzroy Crossing, Western Australia, to conduct tours of the exhibition, deliver

Indigenous art workshops to primary school students, present to graphic design students at Curtin Mauritius, run an artist-in-residency workshop with local artists, and participate in discussions with local institutions on cultural collaborations.

Recognising the strong demand overseas for Indigenous Australian stories, the Museum is now working towards an international tour of the award-winning exhibition *Songlines: Tracking the Seven Sisters*. This Indigenous-led exhibition about the epic Seven Sisters Dreaming combines stunning artworks and immersive multimedia installations to take visitors on a journey across the Australian desert. It is the perfect platform for sharing the history, culture and art of Indigenous Australia with international audiences, as well as showcasing the Museum's ethical practices and processes of enabling communities to tell their own stories. In 2019–20, and into the future, the Museum's multifaceted International Program will continue to facilitate cultural diplomacy, promote collaboration and exchange, and provide reciprocal opportunities for capacity-building with museum and gallery professionals internationally.

Case study: Cultural Connections Initiative



(l-r) 2019 fellow Sherika Nulgit Duckhole with Ethan Williams, Cultural Connections Coordinator, and Carly Davenport Acker, Cultural Connections Program Manager, at Mowanjumb Aboriginal Art and Culture Centre, Derby, Western 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's corporate plan sets out an ambitious program of activities framed around locally meaningful outreach and two-way engagement with Aboriginal and Torres Strait Islander peoples, organisations and communities. The Cultural Connections Initiative comprises two separate, complementary programs: the Encounters Fellowships program and the Cultural Connections program. Together, the two programs connect the Museum with diverse cultural practitioners and organisations in 16 locations across Australia. The general intent of both programs is to support, develop and strengthen cultural practitioners and their organisations, and facilitate community-led projects and initiatives to manage, maintain, interpret and share cultures and histories.

Encounters Fellowships program

The fellowships program offers six Indigenous cultural workers the opportunity to gain professional development in a unique hands-on program that includes placements at the National Museum of Australia and other cultural institutions in Australia and the United Kingdom. Appointed in late 2018, the fellows were chosen from a highly competitive pool of Aboriginal and Torres Strait Islander applicants from around Australia. Each fellow will generate a business case for a community project related to their own area of interest.

The Museum welcomes Naomi Appleby (Nyamba Buru Yawuru, Broome), Kyra Edwards (Mount Flora Regional Museum, City of Stirling), Kyra Kum-Sing (Boomalli Artists, Sydney), Harold Ludwick (James Cook Museum, Cooktown), John Morseu (Australian Institute of Aboriginal and Torres Strait Islander Studies, Canberra) and Sherika Nulgit Duckhole (Mowanjumb Aboriginal Art and Culture Centre, Derby).

While some components of the program will take place within participants' own communities, the 2019 cohort will spend several weeks in Canberra, where they will engage with the Museum and local partners including AIATSIS, the National Library of Australia, the National Gallery of Australia and the Australian War Memorial. They will also travel to the United Kingdom for placements with the British Museum, The Prince's School of Traditional Arts and the Royal Greenwich Museum. The intensive 12-week professional development program stretches across several months of 2019, with further programming in 2020 and beyond.

Cultural Connections program

The Cultural Connections program supports professional development and employment opportunities for capacity-strengthening projects that Indigenous communities have prioritised. Over a two-year period, the Cultural Connections program will provide funding and support for several full-time, part-time and casual Indigenous Project Officer (IPO) positions to lead the delivery of workshops, exhibitions and educational activities. The program will also engage local cultural educators and intermediaries, community consultation officers, producers, filmmakers and photographers, emerging curators, artists, musicians and visual arts educators.

Ten organisations across the east coast of Australia have been identified as potential partners. These organisations are established regional leadership groups such as land councils, local councils (in partnership with local Indigenous advisory committees) and arts organisations. Each partner organisation will be offered mentoring and professional development opportunities for their IPO and cultural/creative workers through placements and collection access visits. The program will help strengthen and diversify skills, both cultural and professional, and provide research access to collections and specialists to support planning and development of community-based projects and activities.

Agreements have been signed with the Cook Shire Council, Eastern Zone Gujaga Aboriginal Corporation, La Perouse Local Aboriginal Land Council and Four Winds Concerts Incorporated. Negotiations with the remaining partner organisations also progressed this year with a view to finalising agreements in 2019–20. A guiding principle for the Cultural Connections program is 'co-design', which means that each partnership and agreement is unique, shaped at the local level through a collaborative consultation process.

The Museum is also keen to take part in global conversations around supporting capacity-building in Indigenous communities. In June 2019, Carly Davenport Acker, the Museum's Manager, Cultural Connections Initiative, presented at UNESCO's Culture 2030 | Rural–Urban Development: The Future of Historic Villages and Towns conference held in Meishan, China, as part of a session themed 'The creative economy, community engagement and cultural tourism to alleviate poverty'.

Working directly with Aboriginal and Torres Strait Islander communities to develop skills and professional capabilities, create employment and facilitate locally relevant, impactful community projects will contribute to the strengthening and sustainability of communities in the short and longer term. The programs enable the transmission of important cultural knowledge, as well as the generation of new insights and understandings that benefit the Museum and its partners.



The Brabham BT23A-1 on the track at Wakefield Park Raceway, Goulburn, New South Wales, as part of the vehicle's maintenance program.

Case study: Conservation in action

The Museum's Conservation program is responsible for maintaining and preserving the richness of the National Historical Collection for all Australians to access, explore and treasure. The conservation of large technology provides an opportunity to literally bring to life the cars, motorbikes, trucks and other vehicles in the Museum's collection. Wherever possible, historic vehicles are kept in fully functional condition. Conservators in this area work closely with Museum curators and dedicated volunteers to research and collaborate on conservation efforts. Teams working and providing advice on the collection include former and recent vehicle owners, automotive experts, valuers, specialised craftspersons and people with historical associations to the collection. It means that the diverse collection — ranging from the 1925 *Sundowner* Bean 14hp driven by Francis Birtles on his record-breaking journey from London

to Melbourne in 1927, to the 1920s Model-T Ford truck used to promote Aeroplane Jelly from 1978 to 1988, and the Model 48-215 (FX) Holden sedan, the first commercially sold Holden in Australia — can be preserved, and even driven, to the delight of Museum workers and visitors.

One of the centrepieces of the Museum's historic vehicles collection is the 1967 Brabham BT23A-1 Repco V8 prototype race car. Built and driven by Australian racing legend Sir Jack Brabham AO, OBE, the Brabham prototype is representative of Australia's motoring history and of the mark Australia made on the racing world. The Museum acquired the vehicle in 2017 in excellent working condition. The Museum made a commitment at the time of acquisition to maintain the prototype in its intended functional racing condition with regular monitoring, vehicle maintenance, cleaning and an annual run.

In March 2019, the Museum took the Brabham prototype to Melbourne to take place in festivities associated with the 2019 Formula One Australian Grand Prix. The car was displayed in the Grand Prix Corporation's Innovation and Technology Hub from 14 to 17 March, delighting an estimated 16,000 car racing enthusiasts. The Museum worked directly with Sir Jack Brabham's youngest son, David Brabham, as well as the Australian Grand Prix Corporation, to display the prototype for the first time alongside the original 1959 Cooper-Climax T51 and 1966 Repco Brabham BT19 cars, as well as Brabham Automotive's new BT62 racing car. The opportunity to show the cars together enhanced the public's understanding of the context and significance of the vehicle. Members of the Museum's Lifelong Learning team were on hand to speak with interest groups and communities in Melbourne, sharing

insights into the Museum's broader collection holdings, as well as the essential role of conservators in caring for different types of collections.

The display of the Brabham prototype at the Grand Prix demonstrates the Museum's commitment to making collections accessible outside of the traditional museum environment. The Museum is now planning to take the Brabham prototype and other vehicles in the collection to spend a day on the track at Wakefield Park, Goulburn, later in 2019. These kinds of activities celebrate the Museum's expert conservation program and its important role in sharing the collections across communities, places, cultures and time.

Part three: Accountability and management



A traditional dragon dance welcomed the launch of *The Historical Expression of Chinese Art: Calligraphy and Painting* from the National Museum of China.

Governance

The National Museum of Australia is a statutory authority. In 2018–19, the Museum sat within the Commonwealth Arts portfolio. The ministers responsible for the Museum during 2018–19 were Senator the Hon Mitch Fifield, Minister for Communications and the Arts (to 29 May 2019), and the Hon Paul Fletcher MP, Minister for Communications, Cyber Safety and the Arts (29 May 2019 to 30 June 2019).

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

Legislation

The *National Museum of Australia Act 1980* (the Museum Act) defines the broad functions and activities of the Museum. This Act established the Museum as a Commonwealth statutory authority and, along with the *National Museum of Australia Regulations 2000*, defines the Museum's role, functions and powers.

Functions and powers

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

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

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

- to develop and maintain a national collection of historical material
- to exhibit, or to make available for exhibition by others, historical material from the National Historical Collection or historical material that is otherwise in the possession of the Museum
- (baa) to exhibit material, whether in written form or in any other form, that relates to Australia's past, present and future
- (ba) from time to time as the occasion requires, to exhibit, by itself or in collaboration with others, in Australia or elsewhere, material, whether in written form or in any other form and whether relating to Australia or to a foreign country
- to conduct, arrange for or assist in research into matters pertaining to Australian history
- to disseminate information relating to Australian history and information relating to the Museum and its functions

- to develop and implement sponsorship, marketing and other commercial activities relating to the Museum's functions.

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

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

Resource management framework

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

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

The Museum's Council

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

The Museum Act provides for a Council consisting of a Chair, the Director of the Museum and between seven and 10 other members. All members are appointed by the Governor-General and, apart from the Director, are part-time appointees for terms of up to three years, 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.



Council of the National Museum of Australia: (back row, l–r) Tony Nutt, Sarah Davies, David Jones (Chair), Dr Mathew Trinca, Dr Mike Haywood (front row, l–r) Maureen Plavsic, Ben Maguire, Vicki Coltman, Peter Walker, Fiona Jose. Absent is Stephen Byron.

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 2018–19 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 2018–19. A senior executive staff officer from the Arts Division of the Department of Communications and the Arts attended all meetings as an observer.

The meetings were held on:

- 16 August 2018 (no. 166)
- 29 November 2018 (no. 167)
- 28 February 2019 (no. 168)
- 16 May 2019 (no. 169).

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 2019 the Council comprised the following non-executive members:

Mr David Jones, Chair (MBA, Harvard Business School; BEng (Hons), University of Melbourne), has been Executive Chairman of VGI Partners, a global equities absolute return fund manager, since 2014. He spent 17 years in private equity (1994–2011), as Managing Director at CHAMP Private Equity, Executive Director and Country Head of UBS Capital, and a Division Director at Macquarie Direct Investment. He is Chairman of VGI Partners Global Investments Limited (ASX: VG1) and Derwent Executive, a Member of the Investment Committee of EMR Capital, and a Non-Executive Director of Cape York Partnership. Mr Jones attended 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 Deputy Co-Chair of Regional Development Australia, Southern Inland. For eight years he was the Chief Executive Officer of the Australian Stockman's Hall of Fame and Outback Heritage Centre in Longreach, Queensland. He has been a member of the Slim Dusty Museum Advisory Board, and is a former executive manager of AGL Energy Limited. Mr Maguire attended 3/4 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, a member of the Board of Governors for the ANU Endowment of Excellence and a member of the Canberra Convention Bureau. Mr Byron is also a director of The Snow Foundation, a family foundation established in 1991. Mr Byron has attended 1/1 meetings. Term: 5 May 2019 – 4 May 2022.

Ms Vicki Coltman (MBA, University of Ballarat; BBus, University of Ballarat; Grad. Dip Arts (Writing), Swinburne University of Technology) is a Director of the Art Gallery of Ballarat and a Trustee of the Art Gallery of Ballarat Foundation. She is also a committee member of the Ballarat North Sports Club and Ballarat North Football Club. Ms Coltman is the Executive Officer of the Ballarat Neighbourhood Centre and Vice President of the Central Highlands Association of Neighbourhood Houses. Ms Coltman has a wealth of experience in the business and arts sectors in her previous roles as 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 (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 (PhD (Materials 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 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.

Mrs Fiona Jose is the Chief Executive Officer of Cape York Partnership as well as the Cape York Leader of Empowered Communities. She holds a range of directorships including Non-Executive Director of the Board for all Cape York Partnership entities as well as Jabalbina Aboriginal Corporation. Mrs Jose attended 2/4 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.

Ms Maureen Plavsic has 30 years of experience in media, advertising and brand marketing, including as Chief Executive Officer, Executive Director and Head of Sales and Corporate Marketing at Seven Network Limited. Ms Plavsic is Director of Ridge Consulting, a board member of Bestest Inc., and was previously a director of 1-Page, Pacific Brands, Macquarie Radio Network and Opera Australia, and a trustee of the National Gallery of Victoria. Ms Plavsic attended 4/4 meetings. Terms: 5 May 2019 – 4 May 2022 (reappointed); 5 May 2016 – 4 May 2019.

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/s in 2018–19 were:

Professor Catharine Lumby (PhD (Media and Communication), Macquarie University; BA (Hons), LLB, University of Sydney) is Professor of Media at Macquarie University, where her research spans media services, gender studies and media content regulation. She was the Foundation Chair, Media and Communications Department, Sydney University, and Foundation Director, Journalism and Media Research Centre, at the University of New South Wales, and is a member of the editorial boards of *Public Communication Review*, *International Journal of Cultural Studies* and *Feminist Media Studies*. Since 2004 she has worked in a pro-bono role advising the National Rugby League on cultural change and education programs for players. Before entering academia in 2000 she was a journalist and opinion writer and has worked for the *Sydney Morning Herald*, the Australian Broadcasting Corporation and the *Bulletin*. Professor Lumby attended 4/4 meetings. Terms: 30 May 2016 – 29 May 2019 (reappointed); 30 May 2013 – 29 May 2016.

Mr Michael Traill AM (MBA, Harvard Business School; BA (Hons), University of Melbourne) was the founding Chief Executive Officer of Social Ventures Australia (SVA) from 2002 to 2014, and co-founder and Executive Director of Macquarie Group's private equity arm, Macquarie Direct Investment. Mr Traill has expertise in philanthropy investment and development and is Director of MH Carnegie & Co and chair of a number of organisations, including Goodstart Early Learning, Assetic Pty Ltd and the Paul Ramsay Foundation. Mr Traill attended 3/3 meetings. Term: 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'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 2019 was:
- Mr Ben Maguire (Committee Chair, Council member, 4/4 meetings)
 - Mr Tony Nutt AO (Committee Member, Council member, 4/4 meetings)
 - Mr Graham Smith (Independent member, 4/4 meetings).

The outgoing member in 2018–19 was Professor Catharine Lumby (Committee Deputy Chair, Council member, 4/4 meetings).

Four meetings of the AFRC were held in 2018–19:

- 15 August 2018 (no. 87)
- 28 November 2018 (no. 88)
- 27 February 2019 (no. 89)
- 15 May 2019 (no. 90).

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 2019 was:

- Mrs Fiona Jose (Council member, Chair, 2/2 meetings)
- Mr Tony Calgaret (2/2 meetings)
- Mr Paul House (0/0 meetings, newly appointed)
- Mr John-Paul Janke (0/0 meetings, newly appointed)
- Mr Aven Noah (2/2 meetings)
- Ms Alison Page (2/2 meetings)
- Ms Zoe Rimmer (1/2 meetings)
- Dr Shayne Williams (1/2 meetings).

Outgoing members in 2018–19 were:

- Mr Jason Eades (Deputy Chair, 0/1 meetings)
- Ms Henrietta Marrie (1/1 meetings)
- Ms Irene Stainton (1/1 meetings)
- Mr Russell Taylor (0/1 meetings).

Two meetings of the IRG were held in 2018–19:

- 15 August 2018 (no. 19)
- 14 November 2018 (no. 20).

Advisory groups

The three advisory groups convened by Council in 2016–17 to focus on key priorities continued to meet during 2018–19. These advisory groups were:

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

Performance management framework

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

The Museum reports to Council each quarter against 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).

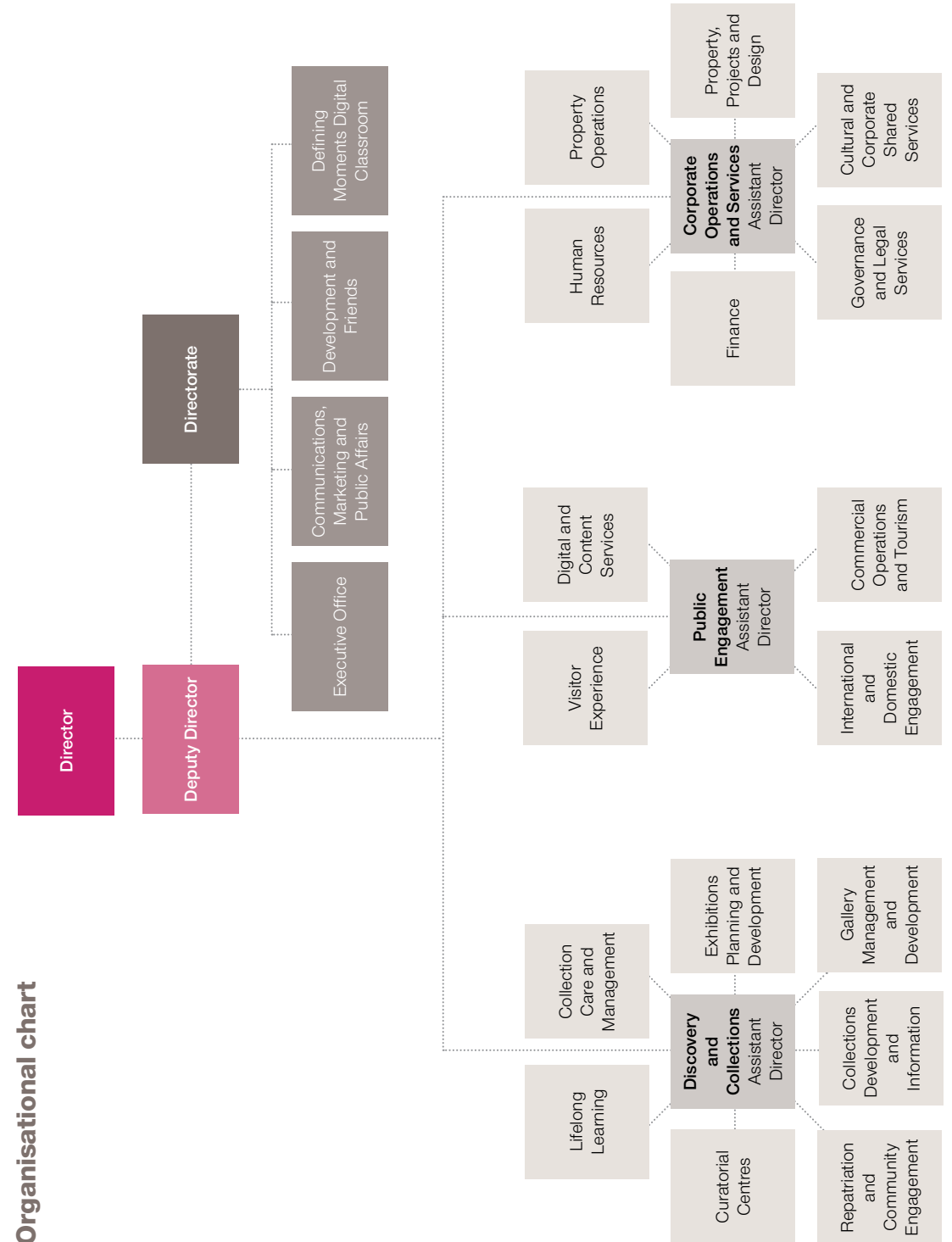
Key activities and the corporate plan

The Corporate Plan 2018–19 sets out the key activities for the year, consistent with the PBS and the Museum’s five key streams of endeavour (see pp. 10, 16). 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 2018–19, and analysis of their contribution to the achievement of the Museum’s purpose, are reported in Part two: Performance reports.

Business planning

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

Organisational chart





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

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 was appointed Director of the National Museum of Australia in February 2014. He was reappointed for a further five years in December 2018. Dr Trinca was the Acting Director of the National Museum from 2 July 2013. Previously he was an Assistant Director with responsibility for collections acquisition, management and preservation; redevelopment of permanent galleries; temporary and travelling exhibitions; and curatorial and research activities. Dr Trinca has published papers on the history of Australian travel to London and on museums and their meaning, and has co-edited two books, *Country:*

Visions of Land and People in Western Australia (2002) and *Under Suspicion: Citizenship and Internment in Australia during the Second World War* (2008). He is the Co-Chair of the Australia Singapore Arts Group, an Executive Member of the International Council of Museums (ICOM) Australia, and a member of the boards of the Canberra Convention Bureau and Canberra Writers Festival.

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

Ms Fiona Dalton was appointed Acting Assistant Director, Corporate Services and Operations, in June 2018. She joined the Museum in 2007 as the Legal Services Manager. Since 2015 she has managed the Museum's governance program, overseeing corporate and business planning and performance reporting, as well as the provision of secretariat and policy support to the Museum's Council and EMG. Ms Dalton began her public sector career in the Department of Health, and possesses a broad range of experience working as a government lawyer and policy officer. Her qualifications include a Bachelor of Laws from the Queensland University of Technology, and a Master of Laws (specialising in International Law) from the Australian National University.

Ms Katherine McMahon was appointed Acting Assistant Director, Collections and Discovery, in June 2018. She joined the Museum in 2017 to oversee the delivery of the Museum's major gallery renewal program. She worked at the Australian War Memorial from 2002 to 2017, where she played an instrumental role in developing the strategic direction of the exhibitions program. Ms McMahon oversaw a \$70 million program of gallery revitalisation over a 10-year period, which included the \$32 million redevelopment of the historic and heritage-listed First World War galleries. She has worked in the public sector for 24 years and holds a Bachelor of Arts (Art History and Curatorship) from the Australian National University.

Ms Ruth Wilson was appointed Acting Assistant Director, Public Engagement, in June 2018, having previously worked at the Museum as the Acting Assistant Director, Collections and Content, and the Associate Director, Visitor Services and Development, since 1 February 2016. Ms Wilson has an extensive commercial background in both the private and public sectors, including a wealth of cultural agency experience from previous executive positions at the National Gallery of Australia and, more recently, at the National Portrait Gallery.

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 Principle Executive Office (PEO) Structure*
- *Remuneration Tribunal Determination 2019: 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. Under section 24(1) of the Public Service Act, the Director is responsible for setting the remuneration for SES employees. Annual pay increases are aligned to the amount received by non-SES employees under the *National Museum of Australia Enterprise Agreement 2017–2020*.

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.

The Director reviews the total remuneration increases annually, with regard to the outcome of the employee's performance assessment measured against the established performance agreement. Remuneration is benchmarked against the *Australian Public Service Remuneration Report*.

Highly paid staff

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

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

There were no highly paid staff (within the meaning of the PGPA Rule) employed by the Museum in 2018–19.

Key management personnel (KMP) 2018–19

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	A/g Assistant Director, Discovery and Collections	full year
Ms Fiona Dalton	A/g Assistant Director, Corporate Operations and Services	full year

Council members

NAME	POSITION	TERM AS KMP
Mr David Jones	Chair	25 June 2018 – 24 June 2021
Mr Ben Maguire	Deputy Chair	20 August 2015 – 19 August 2018 20 August 2018 – 19 August 2021
Ms Maureen Playvisc	Non-executive member	5 May 2016 – 4 May 2019 5 May 2019 – 4 May 2022
Ms Fiona Jose	Non-executive member	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
Mr Michael Traill	Non-executive member	5 May 2016 – 4 May 2019
Prof Catharine Lumby	Non-executive member	30 May 2016 – 29 May 2019

Executive remuneration 2018–19

Name	Position title	SHORT-TERM BENEFITS			POST-EMPLOYMENT BENEFITS		OTHER LONG-TERM BENEFITS		TERMINATION BENEFITS	TOTAL REMUNERATION
		Base salary	Bonuses	Other benefits and allowances	Superannuation contributions	Long service leave	Other			
Trinca, Mathew	Director	\$272,626	\$47,667	\$6089	\$44,015	\$10,468				\$380,864
Bull, Stephanie	Deputy Director	\$271,729			\$43,870	\$15,372				\$330,971
Wilson, Ruth	A/g Assistant Director, Public Engagement	\$223,796	\$6250		\$31,514	\$8273				\$269,833
McMahon, Katherine	A/g Assistant Director, Discovery and Collections	\$201,921		\$240	\$27,509	\$38,300				\$267,970
Dalton, Fiona	A/g Assistant Director, Corporate Operations and Services	\$203,179			\$31,255	\$6041				\$240,474

Note: Variance to financial statements

- Excludes Council members as remuneration is under the reporting threshold.
- Annual leave is treated as a short-term benefit in this table but as a long-term benefit in the financial statements.

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 Partner Recognition and Sponsorship 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 Partner Recognition and Sponsorship Policy

Support from corporations, organisations and foundations 2018–19

Cultural Partners

The British Museum
National Museum of China
Shanghai Natural History Museum
Shanghai Science & Technology Museum
Musei Vaticani
Sharjah Museums Authority
Muséum d'histoire naturelle du Havre

Government Partners

Australian Government, Department of Communications and the Arts
Australian Government, International Exhibitions Insurance Program
Australia–China Council
Australian Embassy, China

Principal Partner

Gandel Philanthropy

Major Partners

VisitCanberra
Australia Post

Supporting Partners

De Bortoli
Pratt Foundation
Mei & Picchi

Legal Partner

MinterEllison

Program Partner

ABC Radio

Media Partners

Fairfax Media
The Monthly
The Saturday Paper
Prime 7
oOh!media Operations Pty Ltd
Palace Cinema

Airline Partner

Singapore Airlines

Accommodation Partners

QT Canberra
Accor Hotels
Hyatt Hotel Canberra

Beverage Partners

Capital Wines
Clonakilla

Support from individuals and groups 2018–19

The Museum acknowledges and thanks all donors, including those who would like to remain anonymous, who have contributed significantly during 2018–19 to fundraising programs, education initiatives, exhibitions and the Museum's collection:

Lynne Alexander
Margaret and Ken Alexander
Dr Marion Amies
Robin and Mary-Ann Anderson
Eric and Peg Armstrong and family
The Arnberg family
Peter Barclay OAM and Dorothy Barclay
Helen Barnes
Belfanti family
Graeme and Linda Beveridge
Robin Blake

Daryl Blaxland
 Kayla Borman
 The estate of Diana Boyd
 Keith Bradley
 Nicole Bright
 Joan ten Brummelaar
 Eileen Bryan
 Dr Geoffrey Burkhardt
 Anthony Bushell
 Stephen Byron
 Stewart and Iris Campbell
 Jeanette Carroll
 Wal Childs
 Alex and Linda Church
 Alison Clugston Cornes
 Vicki Coltman
 Helen Cosgrove
 Karen and Paddy Costanzo
 Catherine Crompton
 Maria Magda Damo
 Sarah Davies
 Alan C Dawson
 Jennifer Dobbins
 Lynne Duckham OAM
 Sue and Steve Dyer
 Jennie Edwards
 Carolyn Forster OAM and Richard Forster
 Bob and Irene Foster
 John Gandel AC and Pauline Gandel AC
 Greer Gehrt
 Daniel Gilbert AM
 Lucy Gormly
 Ross Gough
 Elizabeth Grant AM
 Elizabeth Gray
 Helen Kun Hai and Jason Jingshi Li
 Elizabeth Halfnights
 Helen Harvie
 Sally Anne Hasluck OAM
 Heather Henderson
 Meredith Hinchliffe
 Margaret Hughes
 Jenny and Eric Hunter
 Bill & Trish Hyland
 Fiona J James
 David Jones and Melinda Conrad
 Fiona Jose
 Sandie and Trevor Kaine
 Maureen and Keith Kerridge
 Joan Kitchin
 Susan Klimpsch
 Pat Kneebone
 Gerry and Ted Kruger
 Thena Kyprianou
 Ian Lawrence

Teresa Layton
 Lady Jodie Leonard
 Marjorie Lindenmayer
 Colin Macdonald
 Patricia McLachlan
 Pip McNaught
 Ben and Marina Maguire
 Neil Manson
 Elizabeth Mayberry
 Betty Meehan
 Rob and Joan Merrell
 Pip Merriman
 John Miller AO
 Peter Mitchell
 Dr Elizabeth Morrison
 The Mundango Charitable Trust
 Neil Munro
 Jenny Myers
 Brenda and Ian Nicholson
 Tony Nutt AO
 Patricia Ann Palmer
 Michael and Rita Parker
 Mark Parkinson
 Margaret Pender and Di Chalmers
 Andrew and Monica Phelan
 Peter Pigott AM
 Kirsten Pinnington
 Tony and Kaye Purnell
 The Hon Margaret Reid AO
 David Richardson
 K Riethmiller
 Marie and Barry Riley
 Sanya Ritchie
 Jennifer J Rowland
 Karen and Bill Ruse
 Sean Sadimoen
 Garth Shaw
 Chris Sinclair
 Dr Sharyn Sinclair-Hannocks
 Geoff Speldewinde
 Keith Speldewinde
 Russell Speldewinde
 Robert Stanton
 Helene Stead
 Amber Stewart
 James Thirkell
 Olive Thompson
 Margaret Tong
 Michael Traill AM and Jenny Gage Traill
 Dr Mathew Trinca
 Linnett & David Turner
 Andrew Tweedie
 Penelope Vaile
 Linda Wake
 Peter Walker

Kathy Walter
 Denis Warne
 Dawn Allison Waterhouse
 Norman and Joy Wheatley
 Sally White OAM and Geoffrey White OAM
 Louise Willey
 Jennifer and Paul Winch
 Kylie Winkworth
 Suzanne Wood
 Moh Yan Yang

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)

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

Life Governor (\$500,000–\$999,999)

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

Governor (\$100,000–\$499,999)

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

Major Benefactor (\$50,000–\$99,999)

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

Benefactor (\$10,000–\$49,999)

The Mundango Charitable Trust
 The Rossi Foundation
 Sidney Myer Fund
 Geoff and Fran Barker
 Graeme and Linda Beveridge
 Daryl D Blaxland
 The Brideson family
 Jean Clements
 Professor Robert W Crompton AM
 The Cuckson family
 Ken Done AM
 Sue and Steve Dyer

Dr Guy Fitzhardinge AM
 Daniel Gilbert AM
 Gwyn Gillard
 Lucy Gormly
 Jeremy Gould
 Professor Elery Hamilton-Smith AM
 Alexander and Domitille Hartman
 Susan and Grant Hilliard
 Meredith Hinchliffe
 The family of Raymond Arthur Holliday
 Emeritus Professor Andrea Hull AO
 Dr Anthea Hyslop
 David Jones and Melinda Conrad
 Carol and Richard Kemp
 The Kennedy family
 Maureen and Keith Kerridge
 The late Patricia McCracken
 The McCue family
 Peter Pigott AM
 Jan L Robertson
 John and Pam Seccombe
 Graham Smith
 The family of the late Sir Alastair Stephen
 Rex Stevenson AO and Caroline Stevenson
 Michael Traill AM and Jenny Gage Traill
 Norman and Joy Wheatley
 Sally White OAM and Geoffrey White OAM
 Kim Williams AM and Catherine Dovey
 Tony Willsallen
 Cameron Wright
 Tania Young

Fellow (\$5000–\$9999)

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

Patron (\$1000–\$4999)

Lynne Alexander
 Margaret and Ken Alexander
 Dr Marion Amies
 Duncan Anderson
 Robin and Mary-Ann Anderson
 The Arnberg family
 Rena Atkow
 Peter Barclay OAM and Dorothy Barclay
 Helen Barnes
 Belfanti family
 Elizabeth Bennett
 Marc Besen AC

Kayla Borman	Joan Kitchin
Keith Bradley AM and Kerry O’Kane	Susan Klimpsch
Nicole Bright	Patricia Kneebone
HM and JE Brown	Thena Kyprianou
Eileen Bryan	Ian Lawrence
Dr Geoffrey Burkhardt	Ailsa Lawton
Anthony Bushell	Lady Jodie Leonard
Stephen Byron	Nicholas Lidstone
Dorothy Cameron	Colin Macdonald
Stewart and Iris Campbell	Merv McDonald
Jeanette Carroll	Patricia McLachlan
Wal Childs	Ben and Marina Maguire
Alex and Linda Church	Catherine and Strat Mairs
Christine Clark	Neil Manson
Alison Clugston Cornes	Elizabeth Mayberry
Vicki Coltman	Betty Meehan
Mervyn and Shirley Cornish	Louise Muir
Dr Mark Crees	The late Emeritus Professor John Mulvaney AO
Suzanne Curtis and Tony Gay	Ron Muncaster
Graham Dash	Simon Murnane
Sarah Davies	Michael Nicolazzo
Merrell Davis OAM	Jim and Sophia Notaras
Haydn Daw	Tony Nutt AO
Alan C Dawson	Michael and Rita Parker
Patricia Degens	David Peck
Jennifer Dobbin	Colin Percival
Lynne Duckham OAM	Andrew and Monica Phelan
Jennie Edwards	Kirsten Pinnington
Sandy Forbes	Brian Polden
Katee Forner	The Pooley family
Carolyn Forster OAM and Richard Forster	Dr Diana Quiggin
Bob and Irene Foster	The Hon Margaret Reid AO
Andrew Freeman	Dr Gary Reynolds
Greer Gehrt	David Richardson
Julian Goldenberg and Neta Saint	Sanya Ritchie
Ross Gough	Mark Rolfe
Alan and Andy Greenslade	Winnifred Rosser OAM
Sally Grimes	Jennifer J Rowland
Helen Kun Hai and Jason Jingshi Li	The Rutledge family, in memory of Thomas Lloyd Forster Rutledge
Elizabeth Halfnights	Sean Sadimoen
Sally Anne Hasluck OAM	Margie Seale and David Hardy
Catherine Harris	Gwen and Terry Sharman
Helen Harvie	Chris Sinclair
Keith Hearn and Bruce Hearn	Dr Sharyn Sinclair-Hannocks
Dr Beth Heyde	Robert Stanton
Dr Marian Hill	Amber Stewart
Jenny and Eric Hunter	James Thirkell
Mark Huppert and Theresa Rowan	Olive Thompson
Dr Anthea Hyslop	Margaret Tong
Christine Jackson	Dr Mathew Trinca
Fiona J James	Linnett and David Turner
Dr Joseph Johnson	Andrew Tweedie
Fiona Jose	Penelope Vaile
Sandie and Trevor Kaine	Michael Vaughan
Kasandra Karvelas	Linda Wake
Yvonne Kilgour	

Peter Walker
Peter and Liz Warner
Hilary White
Louise Willey
Paul Winch
Paul and Jennifer Winch
Kylie Winkworth
Ruth Wilson
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 2018–19 through the donation of objects by anonymous givers and the following donors:

Australian Bureau of Statistics
National Library of Australia
New Hope Group
Parliament of Western Australia
Roe 8 Community Collection Group
Professor Jon Altman
The family of John Bey
Tony Dare-Edwards
Joe Duggan

Dr Angela Dulhunty, in loving memory of the achievements of John and Roma Dulhunty

Ian Dunlop
Dr Robert Edwards
The Honourable Leneen Forde AC
The Neville Gare family
Valerie Grant and the Old family
John Henryon
Azroum McKenzie
Trudy Mehrer
Leesa Plester
Professor Peter Read
Philip Reed
Trish Roberts
Dr Shirleene Robinson, on behalf of The Equality Campaign
Dr Mike Smith
Tom Snow and Brooke Horne
Bruce and Nan Webber
Miki Whitehouse, in memory of her mother Marianne Seemann
The Wiggles

Diversity Action Plan

The Museum’s commitment to promoting an inclusive workplace culture is set out under its Diversity Action 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:

- establishing an informal carer’s network for staff
- providing mental health first aid training for staff to support colleagues, increase awareness of mental health and reduce stigma around mental illness
- participating in the ACT Government’s Healthier Work program
- 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
- committing to a flexible workplace environment that caters for staff needs
- establishing special measures and identified positions for Aboriginal and Torres Strait Islander people and people with a disability
- providing training to enable staff to remove barriers to accessibility of information and increase staff awareness of accessibility issues
- actively encouraging staff to participate in multicultural activities and celebrations.

Scott Grimley, the Museum’s Diversity and Wellbeing Support Officer, won the Individual Award at the Australian Public Service’s Diversity and Gender Equality Awards for 2018. These awards recognise outstanding contributions to workplace diversity across the APS and nationally. The Museum recommended Scott (and his guide dog Dudley) for the Individual Award, in recognition of his leadership in disability advocacy both at the Museum and across the Australian Capital Territory.

Reconciliation Action Plan

In May 2015 the Museum launched its ‘Innovate’ Reconciliation Action Plan (RAP). As part of the RAP, the Museum made a commitment to report on RAP activities in its annual report. Its vision for reconciliation is to work closely with communities to create opportunities for Aboriginal and Torres Strait Islander 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, Deputy Director and senior executive members have supported the Museum’s RAP, and participate as members of the RAP Working Group, together with staff from divisions across the Museum, made up of Aboriginal and Torres Strait Islander people and non-Indigenous people.

During 2018–19, the RAP Working Group met four times and began developing a ‘Stretch’ RAP to

increase the Museum's commitment to reconciliation (see pp. 33–34). Throughout the year, the Museum also delivered against existing RAP targets by:

- increasing its Indigenous employment target from 5 to 8 per cent, after reaching the original target during the year. The number of Aboriginal and Torres Strait Islander people employed by the Museum was 14 at 30 June, representing 5.4 per cent of Museum staff
- 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 four venues in China; *Yidaki: Didjeridu and the Sound of Australia*, on display in Japan; *Songlines: Tracking the Seven Sisters* at the offices of the Department of Foreign Affairs and Trade, Canberra; and graphic-panel displays of works from the *Old Masters*, *Yiwarra Kuju: The Canning Stock Route* and *Evolution: Torres Strait Masks* exhibitions to Australian diplomatic posts globally
- collaborating with artists and organisations to display a range of exhibitions in its First Australians Focus Gallery, including *Painting on Country*, *Bush Mechanics* and *Black Mist Burnt Country: Testing the Bomb: Maralinga and Australian Art*
- continuing to promote sustainable and ethical business practices for Indigenous artists. The merchandise range prepared to accompany the *Old Masters* exhibition in China was developed with artists from the art centres involved, and proceeds from the sales were shared between the artists and the Museum
- marking the Year of Indigenous Languages through activities that included a public performance by the Ntaria Ladies Choir singing Lutheran hymns in Arrernte and Pitjantjatjara, and a poetry workshop with Paul Collis that included Barkindji language
- commemorating Reconciliation Day with performances by Muggera Dancers, guided tours of the First Australians gallery and a screening of films by seven Indigenous women on leading community and living on country
- continuing support for the Museum Indigenous Network (MINmin). Membership of MINmin is open to all Aboriginal and Torres Strait Islander employees. The purpose of MINmin, as expressed in its mandate, is to support Indigenous employees in their role at the Museum, both socially and in the workplace. MINmin recognises the unique challenges that face Indigenous Australian museum professionals and works towards creating positive and collaborative futures for Indigenous employees in the cultural sector
- 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.

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, and a training package has been developed to raise awareness and engage staff in understanding and applying the principles, where relevant, to their work.

Client Service Charter

The Museum's Client Service Charter is available to the public on the Museum's website. The Museum has committed to publishing a summary of its performance against the charter each year in its annual report.

During 2018–19, the Museum received 1591 unsolicited written comments from visitors using the visitor feedback form, email, review websites or social media. Most feedback comments took the form of general remarks, questions or suggestions. The comments covered a range of enquiries related to exhibitions, programs and events, Museum Cafe

bookings and venue hire, school and educational tours, conservation of items, object donations, historical event/object research, requests to use copyright material and retail (both in-store and online) products.

Approximately 90 per cent of feedback was positive, referring to the Museum's staff, services, galleries and exhibitions. Negative feedback accounted for about 5 per cent of comments and related to exhibitions, programs, services or facilities. The remaining 5 per cent were questions or recommendations.

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

Compliance management and reporting

Internal audit

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

External audit

The Australian National Audit Office is responsible for auditing the Museum's annual financial statements. An unqualified audit opinion precedes the annual financial statements in Part four: Audited financial statements.

Risk management

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

Enterprise risk management is a process that is effected by Council, the 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 Audit, Finance and Risk Committee of Council.

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

Fraud control

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

Fraud is reported as a standing item to the Audit, Finance and Risk Committee. Fraud awareness training is provided to all staff as part of their induction and ongoing general awareness training.

Formal decisions/notifications/ministerial directions

During 2018–19, the Museum received no formal notifications or ministerial directions from the Minister for Finance. There have been no government policy orders made by the Minister for Finance applying to the Museum under section 22 of the PGPA Act. No written directions were given to the Council of the Museum by the Minister for the Arts under 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 2018–19, 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.

The Joint Standing Committee on the National Capital and External Territories tabled a report on 3 April 2019. The report, *Telling Australia's Story — and Why It's Important: Report on the Inquiry into Canberra's National Institutions*, inquired into the range of strategies that Canberra's national institutions are using to maintain viability and relevance to sustainably grow their profiles, visitor numbers and revenue.

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	2017–18	2018–19
Full-time	178	189
Part-time	68	66
Ongoing	195	214
Non-ongoing	51	41
Male	77	75
Female	169	180
Total (all located in Canberra)	246	255

Statutory reporting requirements

Disposal of historical material

All disposals of historical material during 2018–19 were made under section 9A of the Museum Act, which permits disposal of historical material not in the National Historical Collection. The items disposed of formed part of the following collections:

- AMP Olympic Torch Relay collection
- Brewarrina Aboriginal Cultural Museum collection
- Bruce Stancombe collection
- Bushranger memorabilia collection
- Ellestan Dusting collection
- Garrett and Smith collection
- Heavy Horse Heaven collection
- Kenmore Hospital Museum collection
- Mark Henderson collection
- Mike Smith collection
- Neville Locker 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 methods of disposal included returning to donor (Bruce Stancombe, Mark Henderson and Mike Smith collections), transfer to the Museum's Conservation, Education or Library teams for training or other uses (Bushranger memorabilia, Garrett and Smith, Kenmore Hospital Museum and Neville Locker collections) and, in some cases, destruction (AMP Olympic Torch, Brewarrina Aboriginal Cultural Museum, Ellestan Dusting and Heavy Horse Heaven collections).

Promoting a healthy and safe workplace

The Museum values the health and safety of all workers (which includes volunteers, contractors and staff) and its visitors. The Museum proactively manages health and safety issues within the existing Work Health and Safety (WHS) management systems, with a strong emphasis on promoting safety awareness for our workers, volunteers and contractors.

Key initiatives and outcomes during 2018–19 included:

- coordinating and participating in the Comcare WHS Management System Audit (30 criteria), with an outcome of 87 per cent conformance
- reviewing and improving the WHS management framework, including the development of new WHS policies and procedures, education of staff, implementing practical controls to mitigate risks and minimise the potential for incidents to occur and meeting compliance requirements
- continuing to review public event and operational risk management plans and contractors' safety management plans, in consultation with Museum stakeholders
- monitoring the Lead Dust Management Plan
- a notable reduction in the Museum's workers' compensation premium.

WHS capability development in 2018–19 included training staff in counselling; responsibilities of supervisors, WHS committee members and Health and Safety representatives; behaviours that influence a safety culture; forklift operations; manual handling; physical and mental health first aid; mental health in the workplace; fire extinguisher operations for wardens; safety in design; white card training; and WHS due diligence, risk management and contractor management.

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 and staff-led yoga and meditation sessions.

In 2018–19, the Museum received a total of 142 incident and hazard reports relating to visitors, employees, contractors and volunteers. The incident reports consisted of 53 incidents for which no injury occurred, 83 minor injuries (first-aid treatment only) and six moderate injuries (medical treatment and/or time off work required). No serious injuries were recorded and no notifiable incidents or dangerous occurrences were reported to Comcare.

YEAR	MINOR INJURIES	MODERATE INJURIES	SERIOUS INJURIES	DANGEROUS OCCURRENCES
2016–17	63	2	0	0
2017–18	66	3	1	4
2018–19	83	6	0	0

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:

- replaced electric with adiabatic humidifier systems
- replaced four aged cooling towers
- extended contracts to monitor and log electrical, gas and water consumption meters with an external reporting agency (Schneider Electric).

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 Museum has proposed that the National Capital Authority more accurately attribute water consumption costs to other water users on the peninsula.

Energy sources

The Museum participates in the ACT cultural agencies natural gas contract (Origin) because of the superior efficiencies achieved through whole-of-government energy contracts. Likewise, the Museum and other government entities participate in a Department of Defence electricity supply contract (ActewAGL), 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.

Advertising and market research expenditure 2018–19

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	\$29,327.10
Prime Television (Southern) Pty Ltd	Media advertising organisation	\$59,932.40
Porter Novelli	Media advertising organisation	\$38,170.00
oOh! Media Operations Pty Ltd	Media advertising organisation	\$18,590.00
Fairfax Media	Media advertising organisation	\$40,117.63
SmoothFM 95.3 Pty Ltd	Media advertising organisation	\$20,160.80
Silversun Pictures	Advertising agency	\$31,745.23
Porter Novelli Australia Pty Ltd	Advertising agency	\$25,919.00
Instinct and Reason Pty Ltd	Market research	\$16,500.00
Colmar Brunton	Market research	\$38,043.50

Note: In accordance with section 311A(2) of the *Commonwealth Electoral Act 1918*, only payments over \$13,800 are reported.

Part four: Audited financial statements



British Museum curator Thorsten Opper with VIP guests at the launch of *Rome: City and Empire*.



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 2019:

- comply with Australian Accounting Standards – Reduced Disclosure Requirements and the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*; and
- present fairly the financial position of the Entity as at 30 June 2019 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 statements as at 30 June 2019 and for the year then ended:

- Statement by the Council, Chief Executive and Chief Finance Officer;
- Statement of Comprehensive Income;
- Statement of Financial Position;
- Statement of Changes in Equity;
- Cash Flow Statement; and
- Notes to the financial statements, comprising a Summary of Significant Accounting Policies and other explanatory information.

Basis for opinion

I conducted my audit in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards. My responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of my report. I am independent of the Entity in accordance with the relevant ethical requirements for financial statement audits conducted by the Auditor-General and his delegates. These include the relevant independence requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (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

Mr Rahul Tejani
Audit Principal
Delegate of the Auditor-General

Canberra
19 August 2019

STATEMENT BY THE COUNCIL, CHIEF EXECUTIVE AND CHIEF FINANCE OFFICER

In our opinion, the attached financial statements for the year ended 30 June 2019 comply with subsection 42(2) of the Public Governance, Performance and Accountability Act 2013 (PGPA Act), and are based on properly maintained financial records as per subsection 41(2) of the PGPA Act.

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

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



David Jones
Chair

15 August 2019



Dr Mathew Trinca
Director

15 August 2019



Ian Campbell
Chief Finance Officer

15 August 2019

Statement of Comprehensive Income

for the period ended 30 June 2019

	Notes	2019 \$'000	2018 \$'000	Original Budget 2019 \$'000
NET COST OF SERVICES				
Expenses				
Employee Benefits	1.1A	23,728	23,272	20,521
Suppliers	1.1B	22,442	19,390	22,209
Depreciation and amortisation	2.2A	8,649	8,281	9,654
Write-Down and Impairment		69	81	-
Losses from asset sales		-	5	-
Total expenses		54,888	51,029	52,384
Own-Source Income				
Own-source revenue				
Sale of Goods and Rendering of Services	1.2A	7,255	5,562	5,051
Interest	1.2B	1,033	1,065	1,234
Other Revenue	1.2C	2,311	3,260	1,300
Total own-source revenue		10,599	9,887	7,585
Gains				
Donated Assets	1.2D	211	226	-
Total gains		211	226	-
Total own-source income		10,810	10,113	7,585
Net cost of services		(44,078)	(40,916)	(44,799)
Revenue from Government	1.2E	43,564	43,044	43,564
(Deficit)/Surplus attributable to the Australian Government		(514)	2,128	(1,235)
OTHER COMPREHENSIVE INCOME				
Items not subject to subsequent reclassification to net cost of services				
Revaluation (decrements)/increments		(13,527)	5,766	-
Total Other Comprehensive income		(13,527)	5,766	(1,235)

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 2018-19 Portfolio Budget Statements (PBS) is provided for comparison of the final financial outcome in accordance with the Australian Accounting Standards. The budget is not audited and does not reflect changes to the budget announced by the Commonwealth Government in the Mid-Year Economic and Fiscal Outlook (MYEFO) or the 2019-20 Budget.

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

Employee Benefits	Higher level of staffing than estimated for the establishment of shared services and activities to commemorate the voyage of James Cook.
Depreciation and amortisation	Values used to forecast budget depreciation varied as a result of timing and updates to the fair values used for actual expenses.
Sale of goods and rendering of services	Revenue from public programs and exhibitions exceeded estimates as a result of higher than estimated visitation; and increased revenue for shared services from providing additional services requested by partners during the year.
Other revenue	Other revenue includes donations, grant funding, sponsorships and other contributions 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 2019

	Notes	2019 \$'000	2018 \$'000	Original Budget 2019 \$'000
ASSETS				
Financial assets				
Cash and Cash Equivalents	2.1A	5,001	2,416	900
Trade and Other Receivables	2.1B	959	2,605	1,413
Other investments: Term deposits		27,000	34,000	34,823
Total financial assets		32,960	39,021	37,136
Non-financial assets				
Land	2.2A	7,570	7,570	7,570
Buildings	2.2A	85,831	84,920	93,730
Heritage and cultural	2.2A	270,719	282,357	278,739
Plant and equipment	2.2A	63,991	58,588	62,115
Computer software	2.2A	2,171	2,378	1,081
Other intangibles	2.2A	5,746	4,425	2,747
Inventories		671	592	613
Prepayments		579	529	496
Total non-financial assets		437,278	441,359	447,091
Total assets		470,238	480,380	484,227
LIABILITIES				
Payables				
Suppliers	2.3A	2,932	1,333	2,239
Other Payables	2.3B	1,088	1,027	551
Total payables		4,020	2,360	2,790
Provisions				
Employee Provisions	3.1A	6,903	6,576	6,568
Total provisions		6,903	6,576	6,568
Total liabilities		10,923	8,936	9,358
Net assets		459,315	471,444	474,869
EQUITY				
Contributed equity		33,122	31,210	33,122
Reserves		165,181	178,708	185,043
Retained surplus		261,012	261,526	256,704
Total equity		459,315	471,444	474,869

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

Budget Variances Commentary

The original budget as presented in the 2018-19 Portfolio Budget Statements (PBS) is provided for comparison of the final financial outcome in accordance with the Australian Accounting Standards. The budget is not audited and does not reflect changes to the budget announced by the Commonwealth Government in the Mid-Year Economic and Fiscal Outlook (MYEFO) or the 2019-20 Budget.

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

Cash and Cash Equivalents/Other investments: Term deposits	Term deposits reduced to meet expected cash flow requirements for early 2019-20 for capital expenditure not anticipated when preparing the current year budget.
Buildings	Values used to forecast budget movement of capitalised expenditure varied as a result of timing and updates to the fair values used for actual expenses.
Heritage and Cultural	The Museum changed independent valuers in 2018-19. To value the Museum's collections, many of which are unique and do not have readily observable market comparisons, requires a series of estimates and judgements. Information on policy, estimates and judgements is included in Note 2.2. Changes in the assessed valuation of the collection is a non-cash item.
Computer software	Implementation of new business systems not identified at the time of budget development.
Other intangibles	Major intangible assets completed earlier than originally estimated and increases in number of digital assets created for exhibitions.
Suppliers	Actual results reflect outstanding invoices due for payment at year end. End of year outcomes fluctuate and an estimate is included in the budget.
Reserves	Actual results include impact of non-financial asset revaluations conducted at year-end. Revaluation movements are not included in the budget due to the variable nature of the inputs into the valuation process. Heritage and cultural assets decreased in value following an independent valuation. Information on Museum policy, estimates and judgements is included in Note 2.2.

Statement of Changes in Equity

for the period ended 30 June 2019

	2019 \$'000	2018 \$'000	Original Budget 2019 \$'000
CONTRIBUTED EQUITY			
Opening balance	31,210	29,289	31,210
Equity injection	1,912	1,921	1,912
Total transactions with owners	1,912	1,921	1,912
Closing balance as at 30 June	33,122	31,210	33,122
RETAINED EARNINGS			
Opening balance	261,526	259,398	257,939
(Deficit)/Surplus for the period	(514)	2,128	(1,235)
Total comprehensive income	(514)	2,128	(1,235)
Closing balance as at 30 June	261,012	261,526	256,704
ASSET REVALUATION RESERVE			
Opening balance	178,708	172,942	185,043
Comprehensive income			
Revaluation (decrements)/increments	(13,527)	5,766	-
Total comprehensive income	(13,527)	5,766	-
Closing balance as at 30 June	165,181	178,708	185,043
TOTAL EQUITY			
Opening balance	471,444	461,629	474,192
Comprehensive income			
Surplus/(Deficit) for the period	(514)	2,128	(1,235)
Other comprehensive income	(13,527)	5,766	-
Total comprehensive income	(14,041)	7,894	(1,235)
Contributions by owners			
Equity injection	1,912	1,921	1,912
Total transactions with owners	1,912	1,921	1,912
Closing balance as at 30 June	459,315	471,444	474,869

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

Accounting Policy

Equity Injections

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

Budget Variances Commentary

The original budget as presented in the 2018-19 Portfolio Budget Statements (PBS) is provided for comparison of the final financial outcome in accordance with the Australian Accounting Standards. The budget is not audited and does not reflect changes to the budget announced by the Commonwealth Government in the Mid-Year Economic and Fiscal Outlook (MYEFO) or the 2019-20 Budget.

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.

	Refer to variance explanations in the Statement of Comprehensive Income
Retained Earnings - surplus for the period	
Reserves - Revaluation increments	The Museum changed independent valuers in 2018-19. To value the Museum's collections, many of which are unique and do not have readily observable market comparisons, requires a series of estimates and judgements. Information on policy, estimates and judgements is included in Note 2.2. Changes in the assessed valuation of the collection is a non-cash item. Revaluation movements are not included in the budget due to the variable nature of the inputs into the valuation process.

Cash Flow Statement

for the period ended 30 June 2019

	Notes	2019 \$'000	2018 \$'000	Original Budget 2019 \$'000
OPERATING ACTIVITIES				
Cash received				
Receipts from Government		45,164	41,444	45,964
Sale of goods and rendering of services		7,389	6,440	5,051
Interest		733	1,246	1,234
GST received		2,455	3,129	3,037
Donations, sponsorships and grants		2,311	3,137	500
Total cash received		58,052	55,396	55,786
Cash used				
Employees		23,320	23,327	20,324
Suppliers		20,473	20,267	22,209
GST paid		2,831	3,042	3,037
Total cash used		46,624	46,636	45,570
Net cash from/(used by) operating activities		11,428	8,760	10,216
INVESTING ACTIVITIES				
Cash received				
Proceeds from sales of property, plant and equipment		2	17	816
Term deposit redemptions		58,500	53,000	-
Total cash received		58,502	53,017	816
Cash used				
Purchase of property, plant and equipment		17,757	15,182	12,944
Term deposit investments		51,500	47,000	-
Total cash used		69,257	62,182	12,944
Net cash from/(used by) investing activities		(10,755)	(9,165)	(12,128)
FINANCING ACTIVITIES				
Cash received				
Equity injections		1,912	1,921	1,912
Total cash received		1,912	1,921	1,912
Net cash from financing activities		1,912	1,921	1,912
Net increase/(decrease) in cash held				
Cash and cash equivalents at the beginning of the reporting period		2,416	900	900
Cash and cash equivalents at the end of the reporting period	2.1A	5,001	2,416	900

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

Budget Variances Commentary

The original budget as presented in the 2018-19 Portfolio Budget Statements (PBS) is provided for comparison of the final financial outcome in accordance with the Australian Accounting Standards. The budget is not audited and does not reflect changes to the budget announced by the Commonwealth Government in the Mid-Year Economic and Fiscal Outlook (MYEFO) or the 2019-20 Budget.

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

Sale of goods and rendering of services	Revenue from public programs and exhibitions exceeded estimates as a result of higher than estimated visitation; and increased revenue for shared services from providing additional services requested by partners during the year.
Interest	Expenditure on property, plant and equipment was higher than estimated. This, combined with reduced interest earnings, resulted in lower balances in cash reserves that generated interest.
GST Received/paid	Budgeted taxable supplies included resourcing through contractors whereas actual resource increased employee resources.
Donations, sponsorships and grants	Donations, sponsorships and grant funding fluctuate in nature and not known when setting the budget.
Employees	Employees were engaged to deliver programs that were contracted services in the budget.
Term deposit investments/redemptions	Term deposits are redeemed at maturity and reinvested for various terms based on cash requirements and interest rates quoted at the time of investment. The fluctuating variables that determine investment decisions are not known when setting the budget.
Purchase of property, plant, equipment and intangibles	Variance is due to delays in major projects carried forward from the prior period.

Overview

The Basis of Preparation

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

The financial statements have been prepared in accordance with:

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

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

New Accounting Standards

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

Taxation

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

Events After the Reporting Period

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

Financial Performance

This section analyses the financial performance of the Museum for the year ended 2019.

1.1 Expenses

	2019 \$'000	2018 \$'000
1.1A: Employee Benefits		
Wages and salaries	17,552	16,554
Superannuation		
Defined contribution plans	1,787	1,777
Defined benefit plans	1,886	1,814
Leave and other entitlements	2,361	2,244
Separation and redundancies	142	883
Total employee benefits	23,728	23,272

Accounting Policy

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

1.1B: Suppliers

Goods and services supplied or rendered

Cost of goods sold	1,407	1,606
Travel	1,027	634
IT service and communications	2,354	1,457
Property Services	6,808	6,695
Professional Services	1,035	1,210
Exhibitions and Collections Management	2,475	1,828
Staff support services	1,454	975
Promotions and consumables	1,781	912
Other	1,460	1,374
Remuneration to the Australian National Audit Office for audit of the financial statements	60	57
Total goods and services supplied or rendered	19,861	16,748

Goods supplied	5,950	5,493
Services rendered	13,911	11,255
Total goods and services supplied or rendered	19,861	16,748

Other suppliers

Operating lease rentals	2,085	2,096
Workers compensation expenses	496	546
Total other suppliers	2,581	2,642
Total suppliers	22,442	19,390

Leasing commitments

The National Museum of Australia in its capacity as lessor has lease arrangements for office accommodation, warehouse facilities and motor vehicles. Accommodation and warehouse leases are subject to annual increases subject to the terms of the lease agreement. Increases are based on movements in the Consumer Price Index or market reviews. All accommodation leases are due for renewal and under negotiation at the end of the reporting period.

No contingent lease or purchase options exist for motor vehicle leases.

Commitments for minimum lease payments in relation to non-cancellable operating leases are payable as follows:

Within 1 year	57	983
Between 1 to 5 years	16	65
More than 5 years	-	-
Total operating lease commitments	73	1,048

Financial Performance

This section analyses the financial performance of the Museum for the year ended 2019.

1.2 Own-Source Revenue and gains

	2019 \$'000	2018 \$'000
Own-Source Revenue		
1.2A: Sale of Goods and Rendering of Services		
Sale of goods	3,194	2,912
Rendering of services	4,061	2,650
Total sale of goods and rendering of services	7,255	5,562

Accounting Policy

Revenue from the sale of goods is recognised when:

- the risks and rewards of ownership have been transferred to the buyer;
- the Museum retains no managerial involvement or effective control over the goods.

Revenue from rendering services is recognised by reference to the stage of completion of contracts at the reporting date. The stage of completion is determined by reference to services performed to date.

1.2B: Interest

Deposits	1,033	1,065
Total interest	1,033	1,065

Accounting Policy

Interest revenue is recognised using the effective interest method.

1.2C: Other Revenue

Donations	711	1,185
Sponsorships	935	122
Grants	665	1,953
Total other revenue	2,311	3,260

Accounting Policy

Cash received from donations and grants is recognised as revenue on receipt.

Cash received through sponsorship arrangements is recognised as revenue when performance obligations are met, provided the arrangement is considered reciprocal. All non-reciprocal arrangements are recognised when the Museum controls the asset.

Resources received free of charge through sponsorship 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.

Gains

1.2D: Donated Assets

Donated assets	211	226
Total other gains	211	226

Accounting Policy

Contributions of assets at no cost of acquisition or for nominal consideration are recognised as gains at their fair value when the asset qualifies for recognition.

1.2E: Revenue from Government

Corporate Commonwealth entity payment item	43,564	43,044
Total revenue from Government	43,564	43,044

Accounting Policy

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

Financial Position

This section analyses the 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

	2019 \$'000	2018 \$'000
--	----------------	----------------

2.1A: Cash and Cash Equivalents

Cash on hand or on deposit	5,001	2,416
Total cash and cash equivalents	5,001	2,416

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

Goods and services	391	257
Total goods and services receivables	391	257

Other receivables

Interest	184	484
Net GST receivable from the Australian Taxation Office	384	264
Corporate Commonwealth entity payment	-	1,600
Total other receivables	568	2,348
Total trade and other receivables (net)	959	2,605

Credit terms for goods and services were within 30 days (2018: 30 days).

Accounting Policy

Financial assets

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

AASB 9 replaces the 'incurred loss' model previously used under AASB 139 with an 'expected credit loss' (ECL) model. This new impairment model applies to all of the Museum's financial assets measured at amortised cost.

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

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.

2.2 Non-Financial Assets

	Land		Buildings		Heritage and cultural'		Plant and equipment		Computer Software purchased		Other Intangibles		Total	
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
As at 1 July 2018	7,570	84,920	282,357	63,749	3,641	5,020	447,257	(1,263)	(595)	(7,019)	4,425	440,238		
Gross book value	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Accumulated depreciation, amortisation and impairment	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Total as at 1 July 2018	7,570	84,920	282,357	63,749	3,641	5,020	447,257	(1,263)	(595)	(7,019)	4,425	440,238		
Additions														
Purchase Internally developed	-	71	2,730	12,626	665	-	16,092	-	1,665	-	-	1,665	-	-
Donation/Gift	-	-	211	-	-	-	211	-	-	-	-	-	-	211
Revaluations and impairments recognised in other comprehensive income	-	1,919	(13,386)	(2,060)	-	-	(13,527)	-	-	-	-	(344)	-	(8,649)
Depreciation and amortisation	-	(1,079)	(1,193)	(5,781)	(252)	-	(8,649)	-	-	-	-	(344)	-	(8,649)
Other movements	-	-	-	606	(606)	-	-	-	-	-	-	-	-	-
Transfer prior gross book value	-	-	-	14	(14)	-	-	-	-	-	-	-	-	-
Transfer prior accumulated depreciation	-	-	-	(2,424)	-	-	(2,424)	-	-	-	-	-	-	(2,424)
Disposals	-	-	-	2,422	-	-	2,422	-	-	-	-	-	-	2,422
Gross book value	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Accumulated depreciation, amortisation and impairment	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Total as at 30 June 2019	7,570	85,831	270,719	63,991	2,171	5,746	436,028	(1,263)	(595)	(7,019)	4,425	440,238		
Total as at 30 June 2019 represented by														
Gross book value	7,570	85,831	270,719	72,497	3,700	6,685	447,002	(1,263)	(595)	(7,019)	4,425	440,238		
Accumulated depreciation, amortisation and impairment	-	-	-	(8,506)	(1,529)	(939)	(10,974)	-	-	-	-	-	-	-
Total as at 30 June 2019	7,570	85,831	270,719	63,991	2,171	5,746	436,028	(1,263)	(595)	(7,019)	4,425	440,238		

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.

Revaluations of non-financial assets

All revaluations were conducted in accordance with the revaluation policy stated on the following page. As at 30 June 2019, an independent valuer conducted the revaluations of heritage and cultural assets.

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

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

	2019 \$'000	2018 \$'000
Within 1 year	5,272	11,637
Between 1 to 5 years	-	514
More than 5 years	-	-
Total Capital Commitments	5,272	12,151

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.

Assets acquired at no cost, or for nominal consideration, are initially recognised as assets and income at their fair value at the date of acquisition.

Asset Recognition Threshold

Purchases of property, plant and equipment 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).

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:

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

Impairment

All assets were assessed for impairment at 30 June 2019.

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

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

Derecognition

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

Heritage and Cultural Assets

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

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

Intangibles

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

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

All intangible assets were assessed for indications of impairment as at 30 June 2019.

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 Judgements and Estimates

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

The fair value of buildings, leasehold improvements and other property, plant and equipment has been taken to be the depreciated replacement cost as assessed by independent valuers every three years. A management revaluation occurs when there is evidence of significant variation to prices.

The fair value of heritage and cultural assets is based on market observations. The Museum's collections are diverse with many objects being iconic with limited markets for comparison. The Museum 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 providence 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. In 2018-19, the Museum engaged AON Global Risk Consulting to conduct an independent valuation.

Accounting Policy

Intangibles

The Museum's intangibles comprise internally developed multimedia applications for internal use and digitising collections. Internally developed applications are carried at cost less accumulated amortisation and accumulated impairment losses. Digitised collections are carried at cost.

Software is amortised on a straight-line basis over its anticipated useful life. The useful lives of the Museum's software are four to eight years (4 to 8 years).

All software assets were assessed for indications of impairment as at 30 June 2019.

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.

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

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

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

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

	2019 \$'000	2018 \$'000
2.3A: Suppliers		
Trade creditors and accruals	2,932	1,322
Operating lease rentals	-	11
Total suppliers	2,932	1,333

Settlement of trade creditors is usually made within 30 days

2.3B: Other Payables

Salaries and wages	274	203
Superannuation	42	32
Prepayments received/uneamed income	772	792
Total other payables	1,088	1,027

Accounting Policy

The Museum's financial liabilities are trade and other creditors. Financial liabilities are initially recognised at fair value and subsequently at amortised cost. Financial liabilities are recognised and derecognised upon 'trade date'. Detailed accounting policies for supplier payables are further provided at note 4.1. Detailed accounting policies for salaries and wages and superannuation are provided at note 3.1A.

People and relationships

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

3.1 Employee Provisions

	2019 \$'000	2018 \$'000
3.1A: Employee Provisions		
Leave	6,903	6,449
Separations and redundancies	-	127
Total employee provisions	6,903	6,576

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 obligations are to be settled directly.

Leave

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

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

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

Separation and Redundancy

Provision is made for separation and redundancy benefit payments. The Museum recognises a provision for termination when it has developed a detailed formal plan for the terminations and has informed those employees affected that it will carry out the terminations.

Superannuation

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

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

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

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

The liability for superannuation recognised as at 30 June 2019 and disclosed at note 2.3B, 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.

3.2 Key Management Personnel Remuneration

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

	2019	2018
	\$'000	\$'000
Short-term employee benefits	1,418	1,310
Post-employment benefits	205	195
Other long-term employee benefits	178	159
Termination benefits	-	-
Total key management personnel remuneration expenses¹	1,801	1,664

The total number of key management personnel that are included in the above table are five (2018: five) and part time Council Members twelve (2018: eleven).

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.

3.3 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 3.2, 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.

Giving consideration to relationships with related entities, and transactions entered into during the reporting period by the Museum, it has been determined that there are no related party transactions to be separately disclosed.

Managing uncertainties

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

4.1 Financial Instruments

	2019	2018
	\$'000	\$'000

4.1A: Categories of Financial Instruments

Financial Assets under AASB 139

Held-to-maturity investments

Term deposits	34,000
Total held-to-maturity investments	34,000

Financial assets at amortised cost

Cash and cash equivalents	2,416
Trade receivables	2,605
Total financial asset at amortised cost	5,021

Financial Assets under AASB 9

Financial assets at amortised cost

Term deposits	27,000
Total financial assets at amortised cost	27,000

Financial assets at amortised cost

Cash and cash equivalents	5,001
Trade receivables	959
Total financial asset at amortised cost	5,960
Total financial assets	32,960

Financial Liabilities

Financial liabilities at amortised cost

Trade creditors	2,932	1,333
Total financial liabilities at amortised cost	2,932	1,333

Total financial liabilities

	2,932	1,333
--	-------	-------

Classification of financial assets on the date of initial application of AASB 9.

Financial assets class	Note	AASB 139 original classification	AASB 9 new classification	AASB 139	AASB 9
				carrying amount at 1 July 2018	carrying amount at 1 July 2018
				\$'000	\$'000
Cash and Cash Equivalents	2.1A	Amortised Cost	Amortised Cost	2,416	2,416
Trade receivables	2.1B	Amortised Cost	Amortised Cost	2,605	2,605
Term deposits		Held-to-maturity	Amortised Cost	34,000	34,000
Total financial assets				39,021	39,021

Managing uncertainties

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

Accounting Policy

Financial assets

With the implementation of AASB 9 *Financial Instruments* for the first time in 2019, the Museum classifies its financial assets into the following categories:

- financial assets at fair value through profit or loss;
- financial assets measured at amortised cost.

The classification depends on both the Museum's business model for managing the financial assets and contractual cash flow characteristics at the time of initial recognition.

Financial assets are recognised when the Museum becomes a party to the contract and, as a consequence, has a legal right to receive or a legal obligation to pay cash and derecognised when the contractual rights to the cash flows from the financial asset expire or are transferred upon trade date.

Financial Assets at Amortised Cost

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

- the financial asset is held in order to collect the contractual cash flows; and
- the cash flows are solely payments of principal and interest (SPPI) on the principal outstanding amount.

Effective Interest Method

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

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 classify any of its financial assets at fair value through OCI 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, lease and other 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

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

Financial Liabilities at Amortised Cost

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

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

5.1 Aggregate Assets and Liabilities

5.1A: Aggregate Assets and Liabilities

	2019 \$'000	2018 \$'000
Assets expected to be recovered in:		
No more than 12 months	34,210	40,142
More than 12 months	436,028	440,238
Total assets	470,238	480,380
Liabilities expected to be settled in:		
No more than 12 months	6,109	4,542
More than 12 months	4,815	4,394
Total liabilities	10,924	8,936

5.2 Assets Held in the National Museum of Australia Fund

5.2A: 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	1,397	309
Receipts	724	1,188
Payments	(95)	(100)
Total as at 30 June	2,026	1,397

Part five: Appendices



Midawarr/Harvest: The Art of Mulku Wirrpanda and John Wolseley opened at Melbourne Museum in April 2019. Melbourne Museum

Contact points

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

- Lawson Crescent, Acton (main complex and administration)
- Unit 1, 92–94 Gladstone Street, Fyshwick (storage)
- 9–13 and 90 Vicars Street, Mitchell (office and repositories)
- 8 McEachern Place, Mitchell (repository)

General correspondence

General correspondence to the Museum should be addressed to:

- The Director
- National Museum of Australia
- GPO Box 1901 Canberra ACT 2601
- Facsimile: 1300 765 587
- Email: information@nma.gov.au
- Web: nma.gov.au/about_us/contact_us

Client Service Charter

- nma.gov.au/about_us/ips
- Telephone: (02) 6208 5006
- Email: yourcomments@nma.gov.au

Freedom of information (FOI) applications and initial contact points

The Director; Deputy Director; Assistant Directors; Manager, Governance; and Manager, Legal Services, are the authorised decision-makers under the FOI Act. Enquiries or applications under the FOI Act may be made in writing or by telephone to:

- FOI Contact Officer
- National Museum of Australia
- GPO Box 1901 CANBERRA ACT 2601
- Telephone: (02) 6208 5131
- Email: foi@nma.gov.au

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 5493
- Donations to the collection: (02) 6208 5019
- Finance: (02) 6208 5369
- Library: (02) 6208 5112
- Media and public relations: (02) 6208 5338
- Objects in the collection: (02) 6208 5019

Compliance index

The index below 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	14–41
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)	16, 44
Objects and functions	PGPA Rule 17BE paragraph (b) (i)	44
Purposes	PGPA Rule 17BE paragraph (b) (ii)	16
Responsible minister	PGPA Rule 17BE paragraph (c)	44
Ministerial directions and other statutory requirements	PGPA Rule 17BE paragraph (d)	59–60
Government policy orders	PGPA Rule 17BE paragraph (e)	59–60
Annual performance statements	PGPA Rule 17BE paragraph (g)	14–41
Members of the accountable authority	PGPA Rule 17BE paragraph (j)	44–48
Outline of organisational structure	PGPA Rule 17BE paragraph (k)	49
Employee numbers	PGPA Rule 17BE paragraph (ka)	60
Location of major activities and facilities	PGPA Rule 17BE paragraph (l)	90
Statement on governance	PGPA Rule 17BE paragraph (m)	44
Related entity transactions	PGPA Rule 17BE paragraphs (n) and (o)	60
Key activities and changes affecting the authority	PGPA Rule 17BE paragraph (p)	59
Judicial decisions and reviews by outside bodies	PGPA Rule 17BE paragraph (q)	59
External reports on the entity	PGPA Rule 17BE paragraph (r)	59–60
Indemnities and insurance premiums for officers	PGPA Rule 17BE paragraph (t)	60
Executive remuneration	PGPA Rule 17CA–17CE	51–52

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>	60
Environmental performance and environmentally sustainable development	Section 516A of the <i>Environmental Protection and Biodiversity Conservation Act 1999</i>	61
Advertising and market research expenditure	Section 311A of the <i>Commonwealth Electoral Act 1918</i>	61
Disposal of historic material	Sections 9, 9A and 38 of the <i>National Museum of Australia Act 1980</i>	60
Annual financial statements and Auditor-General's report	Sub-section 43 (4) of the <i>Public Governance, Performance and Accountability Act 2013</i>	62–87

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	57–58
Donor recognition	Donor Recognition Policy	53–57
Acknowledgement of corporate partners	Partner and Sponsorship Policy	8, 53–57
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	58
Client Service Charter	Client Service Charter	58–59

Index

A

AARNet Pty Ltd, 29
 ABC, see Australian Broadcasting Corporation
 Aboriginal Australians, see Indigenous Australians
 'The Aboriginal History Archive' ARC project, 29
 accessibility, 18, 26
 see also visitor engagement;
 website, online and digital services
 accessioning, 26
 disposal of historical material, 60
 accidents and incidents, 60–61
 accommodation, see buildings and site
 accountability and management, 44–61
 Acker, Carly Davenport, 37, 39
 acquisitions, 12, 21
 see also donations
 Adams, Jan, 8
 Adamson, Frances, 23
 administrative tribunal decisions, 59
 advertising and market research, 61
 advisory groups, 48
 Aeroplane Jelly, 22
 AIATSIS, 30, 32
 Airservices Australia, 29
 Alastair Swain Foundation, 8
 Albury Library Museum, 22
 American Museum of Natural History, 29
 Antarctica, 21, 31, 35
The Antarctica Experience, 9, 11, 14, 18
 Appleby, Naomi, 39
 ARC projects, 29–30
 art and artists, 19, 21, 22, 31
 Chinese, 19, 27, 31
 workshops, 9, 37
 see also Indigenous art and artists
The Art of Science exhibition, 22, 31
 Arterial, 35
 Ashton Raggatt McDougall, 35
 Association on American Indian Affairs, 30
 atomic testing, 19
 audio tour, 25
 Audit, Finance and Risk Committee, 47, 59
 audits, 59
 work health and safety, 60
 Austrade, 31
 Australasian Antarctic Expedition, 21
 Australia–China Council, 8, 36
 Australia Day Family Festival, 7, 17, 18
 Australia–Japan Foundation, 36
 'Australia Now' Japan 2018 program, 8, 21, 36
 Australia Post, 8, 27
 Australian Academy of Science, 30
 Australian Antarctic Division, 31
 Australian Antarctic Heritage Collection Project, 31
 Australian Broadcasting Corporation (ABC), 19, 22, 24
 Radio National, 25, 30
 Australian Council of National Trusts, 31
 Australian Curriculum, 12
 Australian design, 8, 31
 Australian Grand Prix, 18, 41
 Australian Information Commissioner, 59
 Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS), 30, 32
 Australian National Audit Office (Auditor-General), 59
 Australian National Fellowships program, 30
 Australian National Maritime Museum, 29, 31
 Australian National University, 29, 30, 31
Australian of the Year Awards exhibition, 19, 22, 31
 Australian Public Service Diversity and Gender Equality Awards, 57
 Australian Research Council (ARC) projects, 29–30
 Australian Sports Commission, 32
 Australian War Memorial, 31, 39
 aviation, 29
 awards and recognition, 12, 33, 57

B

Bamaga, 24
 Bardi elders, 19
 bark paintings, 22
 see also *Old Masters* exhibition
 Baudin (*The Art of Science*) exhibition, 22, 31
 Bequest Program, 27
 bicycles and bicycling, 21
Big Ideas radio program, 25
Black Mist Burnt Country exhibition, 19
 botany, 22, 24
 Botany Bay, 24
 Brabham BT23A-1 Repco racing car, 18, 40–41
 Brabham, David, 41
 Brabham, Sir Jack, 18, 25, 40–41
 Bridge family, 35
 British atomic testing, 19
 British Museum, 30, 39
 Rome exhibition, 11, 18, 21, 27, 62
 Broome, 30
 pearling industry, 19, 21

budget, see finance
 buildings and site, 10
 capital works, 9, 27, 35; storage facilities, 26
 environmental performance, 61
 Bundaberg Regional Art Gallery, 22
Bunkangrill Country (Three Rivers) painting, 26
Bush Mechanics: The Exhibition, 19
 business methods, 33–34
 business planning, see policies and plans
 Bustard Island, 24

C

Cairns, 24
 calligraphy, 19, 27
 Canberra Airport, 22
 Canberra Centre, 32
 Canberra Writers Festival, 31
 Cann River, 24
 Canning Stock Route (*Yiwarra Kuju*) graphic-panel display, 37
 capital works, 9, 27, 35
 storage facilities, 26
 cars, see motor vehicles
 cash, 11
 catering, events and venue hire, 18, 28
 Caudan Arts Centre, 37
 Chair, 44, 45, 52
 letter of transmittal, 3
 children's and family programs, 18
 Discovery Centre, 9, 12, 26, 35
 China, 21, 31, 36, 39
 art, 19, 27, 31
 China International Culture Association, 31
 City University of Hong Kong, 29
 Civil Aviation Historical Society, 29
 Client Service Charter, 58–59, 90
 clothing, 12, 26, 27
 Coles, Alec, 9
 collection development and management, 12, 26, 27, 48
 equity injection, 11
 see also donations
 Collection Explorer, 18, 26
 Comcare, 60
 Comcover, 59
 Commercial & Tourism business unit, 27
 commercial growth advisory group, 48
 committees, 59, 60
 of Council, 47–48
 Commonwealth Ombudsman, 59
 compliance management and reporting, 59–61
 index, 90–91
 computing, see information technology
 conceptual framework, 11
 conflict of interest, 45
 Conservation program, 40–41
 contact points, 90

Cook–*Endeavour* voyage, 8, 11, 23–24
 Cook Shire Council, 39
 Cooktown, 24
 corporate governance, see governance
 Corporate Management Group (CMG), 53, 59
 Corporate Plan, 16, 48
 performance criteria and targets, 17
 progress reports against, 48
 Council, 44–48, 52
 endorsements and approvals, 58
 reports to, 48
 written directions by Minister for the Arts, 59
 court decisions, 59
 Cultural and Corporate Shared Services Centre (CCSSC), 8, 9, 12, 32, 33
 Cultural Connections Initiative, 23–24, 38–39
 Cultural Connections program, 8, 23–24, 39
 Culture Loop, 32
 Curtin Mauritius, 37
 customer relationship management (CRM), 33
 cycles and cycling, 21

D

dangerous occurrences, 60
 Davis Station, Antarctica, 18
 De Bortoli, 8, 27
 Deakin University, 29, 31
 Defining Moments Digital Classroom education program, 25, 27
 Defining Moments in Australian History program, 24–25, 31, 33
 Department of Communications and the Arts, 16, 30, 45
 Department of Foreign Affairs and Trade (DFAT), 8, 22, 23, 31, 37
 Deputy Director, 34, 50, 52, 54
 didjeridu music, 21, 23, 36
 see also *Yidaki* exhibition
 digital services, see website, online and digital services
 digital strategy advisory group, 48
 Director, 34, 44, 50, 57
 remuneration, 51, 52
 review of operations, 8–9
 Discovery Centre, 9, 12, 26, 35
 displays, see exhibitions
 disposal of historical material, 60
 Diversity Action Plan, 57
 'DomeLab' ARC project, 29
 donations and philanthropy, 27, 35, 48, 53–57
 gains from assets, 11
 Gandel Philanthropy, 25, 27
 Duckhole, Sherika Nulgit, 38, 39

E

Eastern Zone Gujaga Aboriginal Corporation, 39
 Echigo-Tsumari Art Triennale, 21, 36
 ecologically sustainable development, 61
 education programs, 12, 25, 27
 Cultural Connections, 39
 digital storytelling techniques, 24
 Hokkaido University MoU, 31
 student prizes, 30
 visitor engagement, 18
 workshops, 9, 24, 30, 37
 see also Defining Moments
 Digital Classroom education program; fellowships
 Edwards, Kyra, 39
 efficiency improvements, 32–33
 electricity, 61
 Emerging Curators Program, 31
 employees, see staff
 Encounters Fellowships program, 8, 23, 39
 Endeavour River, 24
Endeavour voyage (*Endeavour 250* project), 8, 11, 23–24
 energy management, 61
 enterprise agreement, 51
 Enterprise Risk Management Framework, 59
 environment, 61
 ARC project, 29
 equity injection, 11
 Erickson, Adrienne, 31
 Erub community, 35
 establishment, 10
 events, functions and venue hire, 18, 28
Evolution exhibition, 22, 31
 graphic-panel display, 37
 Executive Management Group (EMG), 50–51, 53, 59
 executive remuneration, 52
 exhibitions, 19–23, 31
 Endeavour 250, 11, 24
 Evolution, 22, 31, 37
 The Historical Expression of Chinese Art, 19, 27, 36, 42
 Rome, 11, 13, 18, 20, 21, 27, 62
 'So That You Might Know Each Other', 18, 21, 31
 The Studio, 9, 21, 25, 34
 visitor engagement, 18, 19, 21, 22–23
 see also graphic-panel displays;
 Midawarr/Harvest exhibition;
 Old Masters exhibition;
 Songlines exhibition; *Yidaki* exhibition
 expenses, see finance
 external audit, 59
 external influences, 11

F

Facebook, 23
 family programs, see children's and family programs
 feedback, 58–59
 fellowships, 30
 Encounters program, 8, 23, 39
 Fiala, Leopold, 21
 films, 24
 The Antarctica Experience, 9, 11, 18
 finance, 11, 27–28, 59, 61, 64–87
 Cultural and Corporate Shared Services Centre (CCSSC), 32
 indemnities and insurance premiums, 60
 remuneration, 51, 52; Council members, 45
 shared services, 32
 see also donations
 financial statements, 59, 64–87
 fire, 25
 First Australians Focus Gallery, 19, 21
 fish, 31
 Fitzroy Crossing, 30
 Flinders University of South Australia, 30
 Forecourt, 9, 27, 35
 formal decisions/notifications/ministerial directions, 59
 Four Winds Concerts Incorporated, 39
 France, 22, 23
 fraud control, 59
 freedom of information applications and initial contact points, 90
 Friends, 27
 functions and powers, 44
 Council committees, 47
 functions, events and venue hire, 18, 28
 funding, see finance

G

Gab Titui Cultural Centre, 22, 31
 gallery development program, 9, 11, 35
 see also Discovery Centre; Life in Australia gallery
 Gandel Atrium, 19
 Gandel Philanthropy, 25, 27
 gas contract, 61
 Geelong Regional Library and Heritage Centre, 22
 German–Australian Repatriation Research Network, 31
 Gibson, Susan and Andrew, 35
 Gladstone Regional Art Gallery and Museum, 22, 23
 GOMA, 36
 governance, 44–48
 Cultural and Corporate Shared Services Centre, 32
 see also Council; legislation

government policy orders, 59
Governor Lachlan Macquarie exhibition, 22
 graphic-panel displays, 22, 31, 37
 'green energy', 61
 Greeno, Lola, 12
 Grimley, Scott, 57
 grounds, see buildings and site
 Gulaga, 24
 Gulanga Group, 33
 Gur A Baradharaw Kod Torres Strait Sea and Land Council, 30
 Gurruwiwi, Djalui, 21

H

Happy Birthday Play School! exhibition, 22
 Harper, Phil, 18
Harvest of Endurance scroll, 19, 28
 Hawkesbury Regional Gallery, 23
 health and safety, 57, 60–61
 'Heritage of the air' ARC project, 29
The Historical Expression of Chinese Art exhibition, 19, 27, 36, 42
 history of Museum, 10
 Hokkaido University, 31
 Hopevale, 24
 human resources, see staff
 Humboldt University, 30

I

I Like Aeroplane Jelly exhibition, 22
 incidents and accidents, 60–61
 Inclusion Committee, 53
 income, see finance
 indemnities, 60
 Indigenous art and artists, 19, 21, 22–23, 26, 36, 37, 58
 ARC research project, 30
 Greeno, Lola, 12
 masks, 22, 31, 37
 Thomas, Rover, 26
 tjanpi sculpture installation, 9, 21, 34
 see also *Black Mist Burnt Country* exhibition; graphic-panel displays; *Old Masters* exhibition; *Evolution* exhibition; *Painting on Country* exhibition; *Songlines* exhibition; *Warakurna* exhibition; *Yidaki* exhibition

Indigenous Australian Art Charter of Principles for Publicly Funded Collecting Institutions, 58
 Indigenous Australians, 8, 19, 21–24, 36, 39
 Discovery Centre consultations, 35
 Gulanga Group, 33
 NAIDOC Week, 9, 23
 Reconciliation Action Plan, 33–34, 57–58
 repatriation, 30, 31
 research projects and partnerships, 29, 30, 31
 see also *Bush Mechanics: The Exhibition*; Seven Sisters story

Indigenous Cultural Rights and Engagement Policy, 58
 Indigenous Reference Group, 48
 information technology, 32, 33, 48
 see also website, online and digital services
 injuries reported, 60–61
 innovation, 25
 innovative programs and experiences, 19–25
 insurance premiums, 60
 intellectual framework, 11
 interest, conflict of, 45
 internal audit, 59
 international programs, 36–37
 internet, see website, online and digital services
 internship program, 31
 Intersect Australia Ltd, 29
 investments, 11
 Ishikawa, Yoshiko, 26
 Islamic culture exhibition, 18, 21, 31

J

Japan, 21, 26, 31, 36
 Japanese Society for the Promotion of Science, 31
 Jawi elders, 19
 jewellery and ornaments, 12
 Joan and Aileen O'Brien collection, 26
 judicial decisions, 59

K

Karajarri elders, 19
 Kennedy, Christina and Trevor, 21
 key streams of endeavour, 10, 17
 Kimberley Aboriginal Law and Culture Centre, 30
 Kum-Sing, Kyra, 39

L

La Perouse Local Aboriginal Land Council, 39
 land, see buildings and site
 lead dust, 60
 legal decisions, 59
 legislation, 16, 17, 44, 47, 51
 compliance management and reporting, 59, 60, 61, 90–91
 see also *National Museum of Australia Act 1980*

Lesueur, Charles-Alexandre, 22
 LGBTQIA+ community, 21, 25
 Life in Australia gallery, 9, 12, 26, 35
 Lifelong Learning team, 41
 'Localising the Anthropocene' ARC project, 29
The Loop, 25
 Ludwick, Harold, 39
Lustre exhibition, 19, 21

M

Macquarie, Governor Lachlan, 22
 Macquarie Group Ltd, 22
 Malaya elders, 19
 management and accountability, 44–61
 Maralinga, 19
 Marika, Ishmael, 36
 Marika, Witiyana, 36
 market research and advertising, 61
 masks, 22, 31, 37
 Master Plan, 9, 35
 Mauritius, 37
 Mawson, Douglas, 21
 McDouall Stuart, John, 26
 meetings
 Council and Council committees, 45–48
 Reconciliation Action Plan (RAP) Working Group, 34
 Melbourne Grand Prix, 18, 41
 Melbourne Museum, 22
 membership
 Corporate Management Group, 53
 Council and committees, 44–48
 Executive Management Group, 50–51
 Friends, 27
 MINmin, 58
 Reconciliation Action Plan (RAP) Working Group, 34, 57
 memorandums of understanding (MoUs), 30–31
 Menang community, 31
 Menzies Australia Institute, 30
Midawarr/Harvest exhibition, 22, 88
 Mike Smith Student Prize for History of Australian Science or Australian Environmental History, 30
 Mildura Arts Centre, 22
 Minister, 9, 44, 59
 mission, 10
 Mitchell, 26, 33
 Model-T Ford truck, 22
 Molonglo Group, 32
 Morseu, John, 39
 Moruya, 24
 motor vehicles and drivers, 19, 22, 40–41
 Culture Loop, 32
 motor racing, 18, 25, 40–41
 Murphy, Eloise, 21
 Museum and Art Gallery of the Northern Territory, 22, 23
 Museum Indigenous Network (MINmin), 58
 Museum of Australian Democracy (MoAD), 32
 Museum of Natural History, Le Havre, 22
 Museum of New Zealand Te Papa Tongarewa, 30

Museum of the Riverina, 30
 Museum of Tropical Queensland, 22
 Museum Shop, 27–28
 Museums Australasia Multimedia & Publication Design Awards, 33
 Museums Victoria, 29
 music, 21, 23, 36

N

NAIDOC Week, 9, 23
 Narooma, 24
 National Archives of Australia, 30
 National Art Museum of China, 31
 National Australia Day Council, 31
 National Capital Authority, 32, 61
 National Film and Sound Archives, 32
 National Gallery of Australia, 31, 39
 National Heritage Board of Singapore, 31
 National Library of Australia, 32, 39
 National Motor Museum, 19
National Museum of Australia Act 1980, 10, 11, 16, 44, 45
 committees established, 47, 48
 disposals of historical material, 60
 written directions by Minister for the Arts, 59
National Museum of Australia Enterprise Agreement 2017–2020, 51
National Museum of Australia Regulations 2000, 44
 National Museum of China, 21, 31
The Historical Expression of Chinese Art exhibition, 19, 27, 36, 42
 National Portrait Gallery (NPG), 32
 National Wool Museum, Geelong, 22
 natural gas contract, 61
 natural history, 24
The Art of Science exhibition, 22, 31
 'A new theory of Aboriginal Art' ARC project, 30
 NewActon cultural precinct, 32
 Ngarrindjeri Regional Authority, 30
 Ngunawal community, 35
 Northern Territory Museum and Art Gallery, 22, 23
 Nutanix hardware, 33
 Nyamba Buru Yawuru, 19
 Nyungar knowledge, 31

O

O'Brien, Joan, 26
 occupational health and safety, 57, 60–61
 Office of the Australian Information Commissioner, 59
Old Masters exhibition, 8, 21, 36
 graphic-panel display, 22
 merchandise range, 58

Old Parliament House, 29
 Ombudsman, 59
 online services, see website, online and digital services
 operating result, 11
 Operational Risk Register, 59
 oral histories, 24, 30
 organisation and structure, 10–12, 27, 44–53
 Cultural and Corporate Shared Services Centre (CCSSC), 32
 organisation chart, 49
 ornaments and jewellery, 12
 outcome and program, 12–41

P

Painting on Country exhibition, 21
 paintings, see art and artists
 panel discussions, 25
 Papua New Guinea National Museum and Art Gallery, 31
 Parliament House, 32
 parliamentary committees, 9, 59
 partnerships and sponsorships, 8, 27, 29–32, 48, 53
 see also donations
 payroll services, 32
 pearling exhibition, 19, 21
 performance management, 48–61
 performance reports, 11–41
 Petit, Nicolas-Martin, 22
 philanthropy, see donations
 photographs, 21
 Pintubi Anmatjere Warlpiri (PAW) Media, 19
 plans, see policies and plans
 plants, 22, 24
Play School exhibition, 22
 policies and plans, 48, 53–59
 buildings and site, 9, 35
 orders made by Minister for Finance, 59
 reconciliation action, 33–34, 57–58
 see also Corporate Plan
 Point Hicks, 24
 Port Macquarie, 24
 Portfolio Budget Statements (PBS), 12, 16, 48
 performance criteria and targets, 17, 18
 portfolio membership, 44
 Possession Island, 24
 The Prince's School of Traditional Arts, 39
 Princess Cruises, 31
 procurement, see purchasing
 program and outcome, 12–41
 programs and experiences, 19–25
 visitor engagement, 18
 see also education programs; exhibitions

Public Governance, Performance and Accountability Act 2013 (PGPA Act), 16, 17, 44, 47, 59, 60
Public Governance, Performance and Accountability Rule 2014 (PGPA Rule), 16, 44, 47
 compliance with requirements, 90
Public Service Act 1999, 44, 51
 Public Service Modernisation Fund, 32
 purchasing, 61
 IT infrastructure, 33
 see also capital works
 purpose, 10

Q

Queen Victoria Museum and Art Gallery, 31
 Questacon, 32

R

racing cars and drivers, 18, 25, 40–41
 Radio National, 25, 30
 Reconciliation Action Plan (RAP), 33–34, 57–58
 Reconciliation Australia, 34
 records management services, 32
 recycling, 61
 related entity transactions, 60
 'The relational museum and its objects' ARC project, 30
 remuneration, 51, 52
 Council members, 45
 renewable energy, 61
 repatriation, 30, 31
 research, 29–31
 'Restoring dignity' ARC project, 30
 retail operations, 27–28
 award, 12
 'Return, reconcile, renew' ARC project, 30
 revenue, see finance
 risk management, 59
 Riverina, 30
 RMIT University, 29
 rock art, 21
Rome exhibition, 11, 13, 18, 20, 21, 27, 62
 Rover Thomas collection no. 1, 26
 Royal Commission into Institutional Responses to Child Sexual Abuse, 12
 Royal Greenwich Museum, 39

S

safety, 57, 60–61
 security of IT, 33
 Senior Executive Service (SES), 51
 see also Executive Management Group
 service charter, 58–59, 90

- Seven Sisters story, 9, 21
Songlines exhibition, 12, 23, 29, 37
- Seventeen Seventy, 24
- SFO Museum, 29
- Shanghai Natural History Museum, 21
- Sharjah Museums Authority, 21, 31
- Shellharbour City Museum, 22
- Shenzhen Museum, 21, 36
- Shop, 27–28
- Sichuan Museum, 21
- significant events advised to Minister, 59
- Singapore National Heritage Board, 31
- '*So That You Might Know Each Other*' exhibition, 18, 21, 31
- social media, 23
- Songlines* exhibition, 12, 23, 29, 37
- The Souq, 18
- South Australian Maritime Museum, 22
- South Australian Museum, 31
- Space Shuttle *Discovery*, 12
- special exhibitions, *see* exhibitions
- sponsorships and partnerships, 8, 27, 29–32, 48, 53
see also donations
- staff, 44, 57–58, 60
 internship program, 31
 learning and development, 57, 58
 remuneration, 51
- storage facilities, 9, 26
- Strategic Plan, 48
 key streams of endeavour, 10, 17
- Strategic Risk Register, 59
- Street, Mervyn, 37
- stromatolite, 12
- student programs, *see* education programs
- The Studio* exhibition, 9, 21, 25, 34
- subject areas, 11
- support base, 27
- Swayn Gallery of Australian Design, 8, 31
- Swayn Senior Fellow in Australian Design, 31
- Sydney Gay and Lesbian Mardi Gras, 21
- Synergy Group Australia Ltd, 59
- T**
- Tasmanian Museum and Art Gallery, 31
- Te Whare Wānanga o Awanuiārangī, 29
- technology, *see* information technology
- Templeton, David, 9
- temporary exhibitions, *see* exhibitions
- term deposits, 11
- thankQ, 33
- Thomas, Andy, 12
- Thomas, Rover, 26
- Three Brothers mountains, 24
- Thursday Island, 22, 24
- thylacine pelt, 12, 21, 35
- Tjanpi Desert Weavers, 21
- tjanpi sculpture installation, 9, 21, 34
- Tjungu Palya art centre, 21
- Torres Strait Islanders, *see* Indigenous Australians
- Torres Strait masks, 22, 31, 37
- Torres Strait Regional Authority, 31
- touring exhibitions, *see* exhibitions
- Towards Equality* exhibition, 21
- toys, 35
- transport, *see* vehicles
- travelling exhibitions, *see* exhibitions
- tribunal decisions, 59
- U**
- Understanding Australia program, 31
- UNESCO Culture 2030, 39
- United Kingdom, 23, 30, 39
 atomic testing, 19
see also British Museum
- University of Amsterdam, 30
- University of Canberra, 29
- University of Exeter, 29
- University of Leicester, 29
- University of Melbourne, 29, 30
- University of New South Wales, 29
- University of Otago, 30
- University of Sydney, 29
- University of Tasmania, 29, 30
- University of Technology Sydney, 29
- University of Waikato, 29
- University of Western Australia, 29, 31
- University of Western Sydney, 29
- University of Wisconsin, 29
- University of Wollongong, 30
- V**
- values, 10
- Vatican *Anima Mundi* Museum, 21, 31
- vehicles, 21
see also motor vehicles
- venue hire, functions and events, 18, 28
- Victoria University, 29
- virtual reality experiences, 9, 11, 14, 18
- vision, 10
- VisitCanberra, 27, 32
- visitor engagement, 18, 36
 exhibitions, 18, 19, 21, 22–23
- visitor feedback, 58–59
- W**
- Wallaga Lakes, 24
- Walter and Eliza Hall Institute of Medical Research, 29
- Wang Naizhuang, 19
- Warakurna* exhibition, 23
- Warpiri people, 19
- Warwick Art Gallery, 23
- waste management, 61
- watch, 26
- water consumption, 61
- website, online and digital services, 26, 33, 48
 Defining Moments in Australian History, 18, 25, 33
 education programs, 12, 25, 27
 percentage of collections available, 18
 visitor engagement, 18
see also virtual reality experiences
- wedding dress, 25, 26
- Western Australian Museum, 9, 19, 22, 31
- 'wheat' costume, 26
- Whitehead, Briege, 9, 18
- wildlife, 22, 24
- Wiradjuri community, 35
- Wirrpanda, Mulkuṇ, 22s
- Wolseley, John, 22
- work health and safety, 57, 60–61
- workers' compensation premium, 60
- workshops, 9, 24, 30, 37
- X**
- Xiao Lang, 19, 37
- Xie Yun, 19
- Xplore gallery, 21
- Y**
- Yawuru Aboriginal Corporation, 19
- Year of Indigenous Languages, 58
- Yidaki* exhibition, 21, 23, 36
- Yiwarra Kuju* graphic-panel display, 37
- Yolŋu community, 21, 22, 36
- Yoshiko Ishikawa collection, 26
- Z**
- Zakpage Storytelling, 24

Where our Stories come alive

**national
museum
australia**